

THE

MIKADO

OR THE TOWN OF TITIPU
BY GILBERT & SULLIVAN



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The Mikado

or

The Town of Titipu

Music by Sir Arthur Seymour Sullivan

Book & Lyrics by William Schwenck Gilbert

Stage Director

Terry Kiss Frank

Music Director & Conductor

Christopher Ocasek

Scenic Designer

Michele M. Fields

Costume Designer

Karen Brown-Larimore

Lighting Designer

Steven M. Peterson

Technical Director

Greg Silver

Hair & Makeup Designer

Jan Ross

Production Coordinator

Scott D. Hurlbert

2008

Music Hall, UW-Madison

July 18, 19, 25, 26 - 7:30 p.m.

July 20, 27 - 3:00 p.m.

**THE 46TH ANNUAL SUMMER GILBERT & SULLIVAN
PRODUCTION OF THE MADISON SAVOYARDS, LTD.
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SYNOPSIS - THE MIKADO

PERFORMANCE HISTORY

The Mikado was first performed in London in the Savoy Theater on March 14, 1885 and ran for 672 performances.

The Madison Savoyards have previously performed *The Mikado* in 1969, 1975, 1983, 1990, and 1998.

The Mikado was performed by the University Opera & University Theater in February and March 2003.



The show opens in the town of Titipu where the chorus of nobles are joined by Nanki-Poo, disguised as a second trombone, who is looking for Yum-Yum, the ward of Ko-Ko. A noble lord named Pish-Tush asks what Nanki-Poo's business is with Yum-Yum, and learns that the minstrel had seen the girl a year ago when he was a member of the town band, and they had fallen in love. But Yum-Yum was betrothed to her guardian Ko-Ko, 'a cheap tailor.' However on learning that Ko-Ko was condemned to death for flirting, the minstrel has hurried back to try to claim Yum-Yum. Unfortunately on his return he finds that far from being dead, Ko-Ko has in fact been let out on bail, and appointed Lord High Executioner. There is worse to come as Pooh-Bah, who holds every major office of state, informs Nanki-Poo that Yum-Yum and Ko-Ko are to be married that very day.

Yum-Yum and her sisters, Pitti-Sing and Peep-Bo, appear with their schoolfellows. When Yum-Yum finally catches sight of Nanki-Poo he reveals that he is the son of the Mikado, and when they are alone, she admits she does not love her guardian. The two lovers realize that their cause is hopeless, and Yum-Yum leaves Nanki-Poo who then tries to kill himself. Meanwhile, Ko-Ko has received a letter from the Mikado, who threatens to abolish the post of Lord High Executioner and reduce Titipu to the rank of a village unless a beheading takes place within a month. On seeing Nanki-Poo about to 'terminate an unendurable existence,' Ko-Ko points out that suicide is a capital offence, and offers to do the job professionally. Nanki-Poo agrees, on the condition that he can marry Yum-Yum and enjoy one month of married life before he is beheaded. After the execution, Ko-Ko will then be able to marry the widowed Yum-Yum. Amidst the celebrations in storms, Katisha, having tracked down the object of her affections, Nanki-Poo, threatens to reveal his true identity. She is outshouted by a chorus of Japanese syllables: "O ni! bikkuri shakkuri to!" (one of the many possible translations of which is "So surprised, we hiccup! Bah!") . But the town dwellers are not to be deterred and 'joy reigns everywhere around.'

Act Two opens with Yum-Yum being prepared for her wedding. But soon the awful fact is out, that under the Mikado's law, the widow of a beheaded man must be buried alive. This places Nanki-Poo in a dilemma, if he holds Yum-Yum to this marriage, she dies a hideous death, if he releases her, she must marry Ko-Ko at once. The marriage is off, and Nanki-Poo determines to do away with himself that afternoon unless Ko-Ko will kill him at once. But it turns out that Ko-Ko can't kill anything. To make matters worse, the Mikado and his suite are approaching the town and will arrive in ten minutes. In desperation, Ko-Ko arranges to draw up an affidavit of Nanki-Poo's execution.

SYNOPSIS, CONTINUED

The Mikado arrives with Katisha who makes much of being his daughter-in-law elect. When Ko-Ko presents his certificate of execution, the Mikado reads it and says, "My poor fellow, in your anxiety to carry out my wishes you have beheaded the heir to the throne of Japan!" Ko-Ko and Pooh-Bah find Nanki-Poo and beg him to present himself, alive, to his father, thereby absolving them of his death. But Nanki-Poo, now married to Yum-Yum, is afraid of Katisha's wrath. Unless Ko-Ko will agree to marry Katisha himself, he and Yum-Yum will leave on their honeymoon at once. Katisha, meanwhile, is mourning the death of Nanki-Poo, and when Ko-Ko tries to woo her, she is at first reluctant, but he wins the formidable

lady with a pack of flattering lies and a sad, lovelorn song.

Katisha adds her powerful pleas to the Mikado for everyone to be pardoned. The Mikado, a bit bewildered by it all nonetheless pronounces that 'Nothing could possibly be more satisfactory!'

Plot summary by by Andrew Lister, University of Warwick G&S Society

THE MIKADO OR THE TOWN OF TITIPU

ACT I

**AN ISLAND SHRINE ON RIVER IN CENTRAL TITIPU
MID-MORNING THROUGH EARLY EVENING OF ONE DAY**

INTERMISSION - 20 MINUTES

ACT II

**EARLY MORNING THROUGH LATE AFTERNOON
OF THE NEXT DAY**

THE USE OF RECORDING DEVICES, PHOTOGRAPHIC, OR VIDEO EQUIPMENT IS STRICTLY PROHIBITED IN THE THEATER DURING THE PERFORMANCE. PLEASE TURN OFF ALL ELECTRONIC PAGERS, BEEPERS, CELL PHONES, ALARMS, AND WATCHES. SOME PERFORMANCES ARE BEING PROFESSIONALLY RECORDED.

"I KNOW IT'S SOMETHING HUMOROUS, BUT LINGERING, WITH EITHER BOILING OIL OR MELTED LEAD." THE MIKADO

MUSICAL NUMBERS

Overture

Act I - Courtyard of Ko-Ko's Official Residence

1. Chorus: *If You Want to Know Who We Are*Men of Titipu
2. Song and Chorus: *A Wandering Minstrel I*Nanki-Poo and Men of Titipu
3. Song and Chorus: *Our Great Mikado, Virtuous Man*Pish-Tush and Men of Titipu
4. Song: *Young Man Despair*Poo-Bah, Nanki-Poo and Pish-Tush
5. Chorus and Song: *Behold the Lord High Executioner*Ko-Ko and Men of Titipu
- 5a. Song: *I've Got a Little List*Ko-Ko and Men of Titipu
6. Chorus: *Comes a Train of Little Ladies*Women and Children of Titipu
7. Trio: *Three Little Maids from School*Yum-Yum, Peep-Bo, Pitti-Sing, Women of Titipu
8. Quintet: *So Please You Sir, We Much Regret*Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, Pish-Tush and Women and Children of Titipu
9. Duet: *Were I Not to Ko-Ko Plighted*Yum-Yum and Nanki-Poo
10. Trio: *I am so Proud*Pooh-Bah, Ko-Ko and Pish-Tush
11. Finale Act One: *With Aspect Stern and Gloomy Stride*Company

Act II - Ko-Ko's Garden

12. Chorus and Song: *Braid the Raven Hair*Pitti-Sing and Women and Children of Titipu
13. Song: *The Sun, Whose Rays Are All Ablaze*Yum-Yum
14. Madrigal: *Brightly Dawns Our Wedding Day*...Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush
15. Trio: *Here's a How-de-do!*Yum-Yum, Nanki-Poo and Ko-Ko
16. Entrance of Mikado: *Mi-ya Sa-ma*Mikado, Katisha, Residents of Titipu
17. Song and Chorus: *A More Humane Mikado*Mikado, Residents of Titipu
18. Trio and Chorus: *The Criminal Cried as He Dropped Him Down*Ko-Ko, Pitti-Sing, Pooh-Bah, Residents of Titipu
19. Glee: *See How the Fates Their Gifts Allot* . Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko and Katisha
20. Duet: *The Flowers That Bloom in the Spring*Nanki-Poo and Ko-Ko with Yum-Yum, Pitti-Sing and Pooh-Bah
21. Recitative and song: *Alone, and Yet Alive*Katisha
22. Song: *Willow, Tit-Willow*Ko-Ko
23. Duet: *There Is Beauty in the Bellow of the Blast*Katisha and Ko-Ko
24. Finale Act Two: *For He's Gone and Married Yum-Yum*Company

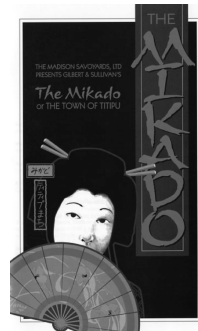
THERE IS A 20 MINUTE INTERMISSION BETWEEN ACTS I AND II



1983



1990



1998

THE MIKADO CAST

The Mikado of Japan	Bert Adams
Nanki-Poo (His son, disguised as a wandering minstrel; in love with Yum-Yum) ..	James N. Kryshak
Ko-Ko (Lord High Executioner of Titipu)	Donavon Armbruster
Pooh-Bah (Lord High Everything Else)	Anthony Ashley
Pish-Tush (A Noble Lord)	Governor Harris
Yum-Yum (Ward of Ko-Ko)	Amanda Compton
Pitti-Sing (Ward of Ko-Ko, sister of Yum-Yum)	Sarah Z. Johnson
Peep-Bo (Ward of Ko-Ko, sister of Yum-Yum and Pitti-Sing)	Catherine Summer Schweitzer
Katisha (an elderly Lady, in love with Nanki-Poo)	Kathleen Butitta

Chorus of Ladies, School Girls, Shop Girls, Geishas, Shrine Devotees and Peasants:

Aimee Teo Broman, Abigail Cahill, Fiona Cahill, Maggie Cahill, Nora Cahill, Phoebe Cahill, Melree Donahue, Greer DuBois, Anna Farkas, Joy Emra Farkas, Bella Kiss Frank, Andrea Foley, Amy Frautschi, Ann Frautschi, Lily Frautschi, Amalia Goldberg, Mandy Goldberg, Nancy Kendrick, Deanna Reed, Nan Schaefer, Molly Spivey, Mary Caroline Tilton, Heather Tongue, Cherry Tsai, Maya Webne-Behrman,

Chorus of Nobles, Samurai, Guards and Peasants:

Jim Chiolino, Keith Christianson, John Dollar, Caryl Emra Farkas, Albrecht Gaub, Mike Gorman, Neil Graupner, Gary Huth, Nick Klawes, Keith Meyer, Beau Peregoy, Garrett Peterson, Ben Starr, Dick Yde, Brandon Zimmermann

THE MADISON SAVOYARDS ORCHESTRA

Violins

Mathew Pickart,
Concertmaster
Caitlin Hemmerich
Nick Young
Elizabeth Bryan
Justin Chou,
Principal Second
Caroline Moore
Suzanne Witt
James Currie
Viola
Liz Deger
Kelly Nelson
Cello
Susan Berggren
Sonny Enslin

Bass

Katie Koralesky

Oboe

Sherwood Wise

Bassoon

David Wells

Flute

Betty Bielefeld

Kim Dorr

Piccolo

Kim Dorr

Clarinet

Robert Taylor

Lesley Hughes

Trumpet

Logan Thane Brown

Michael Rounds

French Horn

Anna Skrupky

Paul Litterio

Trombone

Tom Lang

Gi Hietpas

Percussion

Dane Crozier

Orchestra Coordinator

Robert Taylor

PRODUCTION STAFF

Stage Director	Terry Kiss Frank	Graphic Designer	Ingrid Kallick
Music Director	Christopher Ocasek	Program	Marie Schulte, Evan Richards
Rehearsal Accompanist	David Sytkowski	Master Carpenter	Greg Silver
Production Coordinator	Scott D. Hurlbert	Set Construction Crew	Jen Ahlstrom, Heater Bannister, Jason Whittle
Production Assistant	Ilona Pinzke	Costume Crew	Patti McLimans, Shirley Whitehead, Creola Zweifel
Technical Director	Greg Silver	Volunteer Coordinator	David Woldseth
Scenic Designer	Michele M. Fields	House Managers	Roberta Spridco, Beverly Resch, Deborah Holbrook
Costume Designer	Karen Brown-Larimore	Tickets	Wisconsin Union Theater
Costumer	Roberta Sprain	Videographer	Evan Richards
Lighting Designer	Steven M. Peterson	Audiographer	Buzz Kemper
Orchestra Coordinator	Robert Taylor	Photographer	Marie Schulte
Stage Manager	Beth Hetland	Painting Crew:	Katheryn Bilbo, Paul Fischer-Zaragoza, Matt Hoadley, Kevin Lackey, Catherine Schweitzer, March Schweitzer, Mai Thao, Cherry Tsai, Van Vang
Assistant Stage Manager	R. David Tilton	Run Crew	Tom Elmer
Makeup Coordinator	Jan Ross	Backstage Crew	Tom Elmer
Hair Designer	Jan Ross	Lighting Crew	Marcus Hurlbert
Wig Designer	Susan Gustaf	Set Construction Crew	Jen Ahlstrom, Heather Bannister, Neil Graupner, Jeremy Webne- Behman, Jason Whittle
Makeup/Hair Assistants	Judy Acker, Fanny Leung, Liz Rathke		
Properties Assistant	Jennifer Childers, Sandra Johnson, Karen Pollack		
Lead Scenic Artist	Tracy Dietzel		
Scenic Artists	Phoebe Hefko, Liz Rathke		
Master Electrician	Kasey Nelson		
Lightboard Operator	Marcus Hurlbert		

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UNIVERSITY OPERA 2008-09 SEASON CAROL RENNEBOHM AUDITORIUM, MUSIC HALL

October 24, 26 & 28: *The Merry Widow*, by Franz Lehár

Sheri Williams Pannell, Director; James Smith, Conductor; William Farlow, Choreographer;
UW Symphony Orchestra

February 20 & 22: *Art and Desire*, by Maura Bosch (world premiere)

William Farlow, Director; Ching-Chun Lai, Conductor; UW Chamber Ensemble

April 17, 19 & 21: *Alcina*, by Georg Friedrich Handel

William Farlow, Director; James Smith, Conductor; UW Chamber Orchestra

THE SAVOYARDS

The success of the Gilbert & Sullivan operas prompted their business manager, Richard D'Oyly Carte, to build a theater for them in the heart of London. He chose the site of the ancient Savoy Palace and built the first theater in the world to be lit by electricity. It opened on October 10, 1881 with the transplanted *Patience*.

The first opera to premier in the Savoy Theater was *Iolanthe*. *The Mikado* opened in the Savoy Theater on March 14, 1885.

The works of Gilbert and Sullivan are so closely associated with the theater that they are often called “the Savoy Operas” and devotees of these operas are called “Savoyards.”

ACKNOWLEDGEMENTS

Several members of the production technical staff were sponsored by the PEOPLE (Pre-College Enrichment Opportunity Program for Learning Excellence) program administered by the School of Education at the University of Wisconsin-Madison and mentored by a University student. The Madison Savoyards is pleased to participate in this program.

Special thanks to Allisane Apple, Paul Kusuda, and the Consulate General of Japan.

Thanks to Helen Baldwin, Martha Fischer, and Bill Lutes for providing housing, the Madison Opera for lending wigs, The Madison Theater Guild for facilities and other support, and to all of those countless individuals and organizations whose valuable support is critical for our success.

TERRY KISS FRANK, STAGE DIRECTOR

Terry Kiss Frank has performed, conducted, costumed and directed for the Madison Rep, Opera for the Young, Wisconsin Chamber Orchestra, CTM, Strollers, Oakwood Chamber Players, Madison Theatre Guild and others. Favorite roles include Fraulein Schneider in *Cabaret*, Marthe in *Faust*, Blanche in *Princess Ida*, the title role in *Auntie Mame*, Betty Jean in *Marvelous Wonderettes*, Abbess in *The Sound of Music*, Miss Hannigan in *Annie*, Mrs. Carstairs in *The Secret of the Old Queen*, Laurey in *Oklahoma* and her first part with Savoyards



Phoebe in 1984's *Yeoman of the Guard*. Stage directing projects include *The Very Last Green Thing* and *The Thunder of Horses* for Madison Opera as well as *Patience* for Madison Savoyards. Terry also does voice-over work and writes and directs children's musicals for Memorial U.C.C. She manages a small farm and not-for-profit animal shelter/hospice with the help of her husband Boris on their property just west of Paoli. She is experiencing modified rapture at the opportunity to spend time in the town of Titipu. Her work in this production is dedicated to the memory of long-time Madison Savoyards supporter Marilyn Howard.

STAGE DIRECTOR'S NOTES BY TERRY KISS FRANK

On the 8th of July, 1853, Commodore Matthew Perry sailed into Uraga Harbor near Edo (modern day Tokyo), resulting in Japan's "opening to the West". For hundreds of years previously, trading was limited to ships flying the flags of China and the Netherlands. Among the gifts presented by Perry to the potentates of the United States and her allies was a pair of breeding Japanese Chin to Queen Victoria. These dogs, previously limited to the Japanese nobility, served to further the Victorian appetite for "all things oriental". A "Japanese Village" set up for tourists in Knightsbridge, outside London, was the spur Gilbert needed for the setting of *The Mikado*.

And it is in setting alone that *The Mikado* can claim to be Japanese. Once again, Gilbert presented a brilliant and thinly veiled poke at the mores and social strata of his native England, making it "new, interesting and exotic" by nature of its geography, names and titles. Authors, editors and aficionados around the world have made it their goal to ascertain the true meaning of "Titipu, Pitti-Sing, Katisha, Pish-Tush" and so on. That it is British in character is clear from the references to archbishops, billiards, parliamentary trains and the list of titles held by Pooh-Bah.... just for starters.

We hope to present a picture to you that is true to Gilbert and Sullivan's intent, yet somewhat broader than their vision. The Titipu we bring you is a layered society, with shop girls and peasants and children; with people going about their daily business, occasionally interrupted by a series of out of the ordinary events. Our Titipu has a river flowing through it, with an island holding a Shrine at which all its denizens make obeisance and offerings throughout the day. It is reachable only by bridge and boat. This

spot is the one thing that all the residents of the town have in common, the one area where they can all be found at one time (unlike a courtyard or royal gardens). It was important to me to create a cross-section; in doing so we give all our performers an opportunity to expand beyond the usual two-dimensional expectation of a "musical comedy performer". While some of them may have spent more time on their knees as a result, the overall feel is a richer, more interested participation.

The gifts being brought to the shrine are representative of the "true" nature of the characters and the location. They include bowls of rice, caged crickets, flowers and fabrics. Indeed, in both of the finales the cast members are carrying items potentially funereal in aspect, as they are coming to discover who is going to be executed each time.

Our characters are less "caricatured", and may have to work harder, as a result, to earn their just reward from you, our audience. They are less able to rely on "schtick" (though there is still plenty!) or and outrageous appearance to create their moments. While the laughs are many, there can also be found moments of true poignancy. Are you looking for suspense? Romance? Drama? Slapstick? Despair? They're all there, with the marvelous music and text that could only be supplied by Gilbert and Sullivan. I hope when you leave the theater you will not only be humming a song or two, remembering individual performances and admiring the production as a whole, but that you have been moved to joy by your sojourn to Titipu.

Terry Kiss Frank

CHRISTOPHER OCASEK, MUSIC DIRECTOR

Christopher Ocasek makes his Madison Savoyards debut as music director and conductor. A native of the Midwest, he earned a degree in piano performance from the University of Wisconsin-Madison under Martha Fischer and has conducted with various companies and ensembles in the Madison, Wisconsin area including the Civic Center Chamber Orchestra, the Mozart and More Orchestra, Chamber Ensemble Wisconsin, the Stoughton Opera Company, and the Chamber, Symphony, and Opera orchestras of the University of Wisconsin-Madison. Currently residing in Florida, Mr. Ocasek serves as music director of the Florida Chamber Ensemble and the Florida State New Music Ensemble, as well as assistant conductor with the



Florida State Philharmonia and Symphony Orchestras. In May of this year, Mr. Ocasek served as music director of the Florida State University Opera, conducting Gian Carlo Menotti's, *The Medium*.

In addition to these positions, Mr. Ocasek studies conducting with Dr. Alexander Jiménez and studied with David E. Becker while at UW-Madison. He has received conducting awards including 'Excellence in Conducting' for his work at the Maud Powell Festival and acclaim for his attention to detail and efficient rehearsal style. As a pianist, singer, and conductor, Mr. Ocasek has served as vocal coach, pianist, chorus master, and music director of various opera and musical theatre productions. Notable stage conducting credits include, *La Bohème*, *Little Women* (Adamo), *The Impresario*, *The Mikado*, *Camelot*, *La Tragédie de Carmen*, and *The Medium*. This year Mr. Ocasek will also serve as assistant conductor of Mozart's *La Clemenza di Tito*, and Britten's *A Midsummer Night's Dream*.

MUSIC DIRECTOR'S NOTES BY CHRISTOPHER OCASEK

Despite London rumors that Americans didn't really speak English, the United States in the late 1800's was the second largest market for British theatre. *The Mikado* saw its March 1885 debut with great success both in England and abroad. By October of the same year, over 100 theatres were running the production in the United States alone, although many of the performances were pirated versions of the work. It was the first complete opera to be recorded on disk (in 1917) and set a record for consecutive performances, not broken until 1922. The opera (or "operetta" as it is commonly categorized) has been translated and performed in German, Italian, Russian, and Hungarian—to name a few—making it one of the few G&S works to gain popularity in countries where English is not widely spoken. Its classically G&S characteristics—politically motivated commentary, a patter singing style, and colorfully responsive orchestral and vocal interplay—enhance an enticing and absurdly (although logically) developed plot. In other words, the work is a lot of fun!

For those audience members who are true *The Mikado* aficionados, particular attention should be focused to the orchestration of the work you are about to hear. As was the nature of Sullivan's compositional style, the autograph score of this work is loaded with abbreviations and difficult-to-interpret markings. Page after

page reveals a single vocal line with seeming 'chicken scratch' and the occasional note that alludes to an earlier section. Additionally, since the work's birth, countless pirated and "approximate" renditions of the opera found themselves regularly performed in hundreds of theatres, and today's most commonly used orchestral parts still reflect these pirated approximations and interpretation mistakes. Most performances, strangely enough, use these highly erroneous and inaccurate E.F. Kalmus orchestra score and parts with few, if any, corrections. Tradition, however, is little excuse for a performance that does not honor a composer's intentions, and painstaking hours have been taken to edit each of our orchestral parts, so as to provide the most exhilarating and authentic version of a work that was a great success in March of 1885 for a *reason*.

Have fun listening for the countless lines of patter (try saying "from a cheap and chippy chopper on a big black block" ten times fast!), lyrical and sometimes melodramatic slow sections, colorful and exciting chorus numbers, and a hilariously funny plot. *The Mikado* is a work meant to be enjoyed, and if we have done our job, you will end your trip to The Town of Titipu with a smile...and likely a tune that won't leave your head for days.

Christopher Ocasek

- From Sullivan's diary, March 3, 1885: "Worked all night at Finale 1st Act. Finished at 5 a.m. 63 pages of score at one sitting!"
- *The Mikado* was first performed at the Savoy Theatre in London on March 14, 1885 and ran for 672 performances.

- D'Oyly Carte sent a company to New York in secret to give the first American performance at the Fifth Avenue Theater on July 20, 1885, opening a run of 250 performances.
- One night in October 1885, there were 117 performances of *The Mikado* in the USA

PRINCIPAL PROFILES

Bert Adams (*The Mikado*) is UW Sociology Professor Emeritus. He sang 31 roles with Madison Opera and from 1991 to 2005 was with the Madison Opera Showcase. He now sings with the Special Edition Trio, which performs in southern Wisconsin. Recently, he sang *Elijah* with the Nairobi Singers. He played Pooh-Bah in 1948 in high school - his first stage role. In 1998 he did the title role of *The Mikado* with the Madison Savoyards, and in 2001 was Scrooge in the Savoyards' *Gilbert and Sullivan Christmas Carol*.



Donavon Armbruster (Ko-Ko) returned to the stage just five



years ago and this, his 30th area production, is his Madison Savoyards debut. His varied local work includes leading and featured performances in *Annie Get Your Gun*, *Ragtime*, *A Little Night Music*, *Oliver!*, *Stop the World I Want to Get Off*, *My Fair Lady*, *Glengarry Glen Ross*, *The Misanthrope*, *Art*, *Romeo & Juliet*, *Six Characters in Search of an Author*, *If the Whole Body Dies*, *Saint Joan*, *Two Rooms* and *A Christmas Carol*. A former member of AEA, he's appeared in several productions Off-Broadway and in regional and stock theaters around the country, including two seasons with the Light Opera of Manhattan, appearing in their productions of *The New Moon*, *The Merry Widow*, *Sweethearts*, *Pirates of Penzance*, *The Red Mill* and several others. This performance is a tribute to the memory of Loom's artistic

director and choreographer, Mr. Jerry Gotham - "Hail Poetry, Gentlemen." As always, all my love to Karin and Allen.

Anthony Ashley (Pooh-Bah) had a rave review in a Houston Press review of Bellini's *La Sonnambula*, "... It was (Mr.) Ashley who infused the evening

with grace ... Throughout the performance his powerful voice was clear and lustrous, and he used it to the phrase with extreme subtlety." Mr. Ashley made his operatic debut as Zorastro in *Die Zauberflöte* (The Magic Flute). Shortly afterwards, he was a finalist and prize-winner in a national competition sponsored by the San Antonio Opera Guild. He then sang several roles with Opera East in Halifax, Nova Scotia, including Osmin in *Die Entführung aus dem Serail* (The Abduction from the Seraglio). He then came to Madison where he performed with the Madison Savoyards as Dick Deadeye in *HMS Pinafore* (1994) and Wilford Shadbolt in *Yeomen of the Guard* (1995). He also sang principal and comprimario roles with the Madison Opera, including The Speaker in *Die Zauberflöte* and Senator Lyons in *Of Thee I Sing*. He was a soloist as well in several of the Madison Symphony/Madison Civic Music Association Holiday Spectaculars. Heading then to Houston, Mr. Ashley performed with the Houston Gilbert & Sullivan Society in *Ruddigore* and *The Mikado*. More recently, Mr. Ashley has performed Count Rodolfo in the above mentioned *La Sonnambula*, the Commendatore in *Don Giovanni*, Colline in *La Bohème*, and Zorastro



PRINCIPAL PROFILES

(again) in *The Magic Flute*. Mr. Ashley has also had the honor of being a featured soloist on several tours of The United Kingdom singing evensong services at St. Paul's, Chester and Durham cathedrals, and at Christ Church Cathedral in Oxford. He also sang concerts at Stirling Castle in Scotland and at Broughton Castle in England before the Lord and Lady Saye and Sele. Mr. Ashley is very pleased to be back with the Savoyards again!

Kathleen Butitta (Katisha) returns for her third production with the Madison Savoyards, her previous roles being Lady Sangazure in 2007 and Lady Jane in 2006. Kathleen recently earned her master's degree in voice from the University of Wisconsin, studying with Julia Faulkner. While at the UW, Kathleen participated in productions of *Die Fledermaus* and *Le Nozze di Figaro*, and also sang the role of the Mother in *Hansel and Gretel* and the roles of Maman/La Tasse/La Libellule in *L'enfant et Les Sortilèges*. Kathleen has also sung with the Stoughton Opera Company in their recent productions of *Little Women*, *The Magic Flute*, and *Amahl and the Night Visitors*. She is currently studying with Wendy Rowe, preparing for the fall competition season. Her daytime hours are spent working at Studio Jewelers on Regent Street in Madison, where she spends her time stringing pearls, cleaning jewelry and drooling over the latest piece to grace the goldsmithing bench. Kathleen is very pleased to once again be singing with the friendly and talented Savoyards, and thanks her devoted husband for his willingness to give her up to them on so many summer evenings.



Amanda Compton (Yum-Yum) graduated from Illinois Wesleyan University in 2007, receiving her Bachelor of Music in Vocal Performance. She has performed the roles of Mélisande in *Pélleas et Mélisande* (UW-Madison), Rapunzel in *Into the Woods* (IWU), Milly in *Seven Brides for Seven Brothers* (Clinton County Showcase), and Urleen in *Footloose*, among others. Amanda was a leading member and soloist for the IWU Collegiate Choir for four years, has performed with Prairie Fire Theater as part of the touring cast of *The Three Billy Goats Gruff*, and last summer attended the Amalfi Coast Music Festival where she was featured in performances of *The Magic Flute*. Amanda is currently working toward an M.M. in Vocal Performance with Professor James Doing at the University of Wisconsin-Madison, and is thrilled to be playing Yum-Yum for you tonight. She would like to thank her family for their love and support, as they have given it to her in every aspect of her life, and her teachers for their time and dedication through the years.



PRINCIPAL PROFILES



Governor Harris (Pish-Tush) is going into his junior year in music performance at the University of Wisconsin-Madison. He has appeared in scenes from Scott Joplin's *Treemonisha*, and Bernstein's *West Side Story* with the Milwaukee Symphony Orchestra, sang the role of King Melchior in *Amahl and the Night Visitors* with Milwaukee High School of the Arts opera theatre, and sang the role of Marco in *Gianni Schicchi* with Stoughton Opera. At UW, Governor has appeared in UW opera productions of *Don Giovanni*, *Pelléas et Mélisande* and *Don Pasquale*. He is currently preparing for the role of Bogdanovich in *The Merry Widow* with the UW Opera.

Sarah Z. Johnson (Pitti-Sing) is happy to be performing again with the Savoyards. She appeared as Lady Angela in the 2006 production of *Patience*, and after taking a summer off to have a baby in 2007, she has returned for *The Mikado*. During the school year, Sarah teaches English and is the Writing Center Director at Madison Area Technical College, but during the summer she relishes being a stay-at-home mom, working in the garden and playing in the kiddie pool with her two children. She would especially like to thank Aaron...for just everything. Love you my darlin'.



James N. Kryshak (Nanki-Poo) native to Baldwinville, NY, graduated with a Bachelor of Arts degree in both Music (Applied Voice) and German from Elmhurst College, Elmhurst, Illinois. He has studied many genres of vocal music including: Classical, Operatic,



Musical Theater, and Vocal Jazz. He has extensive choral experience. In April 2006 James was heard in Prague, Czech Republic with the Chicago Children's Choir and the Chicago Sinfonietta as the Tenor soloist in Leonard Bernstein's *Chichester Psalms*. James has also been featured as the Tenor Soloist in Mozart's *Requiem* (UW Choral Union and Chamber Orchestra), Rossini's *Petite Messe Solennelle* (Beloit Masters Singers), and Carl Maria von Weber's *Mass in G* (UW Chorale). Musical Theater roles include: The Leading Player (*Pippin!*); Sky Masterson (*Guys and Dolls*); Fagin (*Oliver*); Dickon (*Secret Garden*); Narrator and Old Man (*Into the Woods*); Prince Charming (*Cinderella*); Tin Man (*The Wiz*). Opera roles include: Pelléas (*Pelléas et Mélisande*); Ernesto (*Don Pasquale*); Don Ottavio (*Don Giovanni*), Tamino (*Die*

Zauberflöte); and Frederik (*Pirates of Penzance*). Currently he is seeking a Masters of Music Degree in Opera Performance at the University of Wisconsin Madison where he continues vocal study with Julia Faulkner.

PRINCIPAL PROFILES



Catherine Summer Schweitzer (Peep-Bo) recently graduated with a Masters in Vocal Performance from the Longy School of Music in Cambridge, MA. Catherine has been a Savoyard since her debut in *The Yeomen of the Guard* at the tender age of 12 and has been addicted ever since. Recent roles include Sandrine/Violante in Mozart's *La Finta Giardiniera* and the title role in the Savoyards' 2006 production of *Patience*, praised by Fanfare Magazine: "Schweitzer has an exceptionally beautiful voice and good comic timing." Voice teachers include Jayne West, Dr. William Lavis and Kathleen Otterson.

EXCERPTS FROM THE REVIEW OF THE OPENING NIGHT PERFORMANCE FROM THE MONTHLY MUSICAL RECORD 1 MAY 1885, PP 103 - 104

Though nominally Japanese, the allusions are more or less thinly-veiled sarcastic references to our native institutions and peculiarities. As these, more over, have been attacked over and over again, alike by Mr. Gilbert and other so-called moral comic writers, it can scarcely be said that this new piece, as far as the book is concerned, contains anything strikingly novel or original.

The characters are not amusing. There is a nobleman of such remote ancestry that he can boast of his descent in a direct line "from a protoplasmic primordial atomic globule." The Executioner is a kind humane man who never killed a bluebottle. The Mikado suits the punishment of his criminals to the offense All this may be extravagant and clever, but it is not funny. In a comic opera one naturally looks

for humor. In *The Mikado* the spectator looks in vain.

Mr. Gilbert's peculiarity has always been to elaborate the one set of ideas which he started as his literary capital, and *The Mikado* offers no noticeable departure from his habitual method. He changed his costume, it is true, but he has not changed his habits. The book, the consequence of too close alliance with a former stock, is remarkably feeble, and can only be accepted as a degenerated member of a family which at one time was vigorous and influential.

The Mikado deserves to form one of the stock London shows for a long time to come, not for the book's sake, but for the scenery, the dresses, and, above all, for the music.

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CAST PROFILES

Aimee Teo Broman (Shop Girl) is appearing for the first time with the Madison Savoyards. She is a biostatistician at the University of Wisconsin and a violist with the Edgewood Chamber Orchestra. Her past theatre productions include *Under Milkwood*, *Charley's Aunt*, and *Ah, Wilderness!*, performed almost 20 years ago. She thanks her husband, Karl, for this opportunity, while he cares for their 3-year old.

Abigail Cahill (Shrine Devotee) is excited to be appearing with Madison Savoyards for a third time. She appeared in *The Pirates of Penzance* and *The Sorcerer*. Abigail played Oliver in an award-winning 2006 production of *Oliver!* in Ankara, Turkey, where she was named outstanding female youth performer in a competition among U.S. Army-funded productions in Europe that year. Closer to home, she performed in CTM's *A Christmas Carol* and in West High's *Juvis*. Abigail sings with Madison Youth Choirs, and enjoys logrolling and playing the cello. She will be a sophomore at West High this fall.

Fiona Cahill (Peasant) is happy to be in her fifth Savoyards' show. She has previously been in productions with Madison Savoyards, UW Theater/UW Opera, Stage on the Run (Ankara, Turkey), and CTM. She studies voice with Cheryl Bensman Rowe, sings in the Madison Youth Choirs, and participates in choir and Ten at West High, where she will be a senior. She also log rolls both at Lake Wingra and at the YMCA.

Maggie Cahill (Shrine Devotee) is delighted to be in her third Savoyards' production. She appeared in *The Pirates of Penzance* and *The Sorcerer*. She also performed in *A Christmas Carol* and *Little Women* with CTM, as Sorrow in Madison Opera's *Madama Butterfly*, and as an orphan and one of Fagin's kids in *Oliver!* with Stage on the Run in Ankara, Turkey. Maggie plays violin and piano and studies ballet at Madison Professional Dance Center. She recently completed her freshman year at West High School in Madison.

Nora Cahill (Child) is making her first appearance with the Savoyards. She played an orphan in *Oliver!* in Ankara, Turkey, and played Hermia in *A Midsummer Night's Dream* at Lincoln Elementary Open Classroom, where she will be a fifth grader this fall. Nora studies

violin and piano and enjoys playing soccer, swimming, reading, and goofing around.

Phoebe Cahill (Child) is excited to be appearing for the first time with the Savoyards. She appeared on stage in ballets in Ankara and Madison. She studies violin with Bonnie Greene. She played the changeling child in *A Midsummer Night's Dream* at Lincoln Elementary Open Classroom, where she will be a first grader this fall.

Jim Chiolino (Fisherman) is ecstatic to be appearing in his second production with the Madison Savoyards, having appeared as a pirate in *Pirates of Penzance* in 1987. Also more than 20 years ago, Jim appeared in CTM productions of *Love and Death in Verona* and *Oliver!*, and in a Madison Theatre Guild production of *The Boyfriend*. Jim blames his long hiatus from the theater on stuff happening. He has, however, continued singing: most recently in the shower, but before that, with the Festival Choir of Madison and Milwaukee's Bel Canto Chorus. By day, Jim is a mild-mannered Labor and Employment Attorney with Quarles & Brady.

Keith Christianson (Nobleman) is performing his first show with the Savoyards. He has previously been active in local and school theater including one season with Fab 50's live show at Chula Vista. He is a long-time Gilbert and Sullivan fan and is thrilled to be a part of the show.

John Dollar (Nobleman) is very proud to be joining the Savoyards for the first time. John has enjoyed performing in various capacities across the Dane and Sauk county area since the age of ten. Outside the theatre John is a student at UW-Madison pursuing a degree in secondary English education, and enjoys reading and playing the guitar.

Melree Donahue (Noblewoman) is a native of Madison, Wisconsin. She was raised in the Fitchburg area and graduated from Verona Area High School. She is currently a Religious Studies major at Edgewood College, where she takes voice lessons under Kathleen Otterson. She is a member of Chapel Valley Community Church in Fitchburg, and is thankful to the Lord for all of her achievements and walking with her throughout her life.

CAST PROFILES

Greer DuBois (Peasant) is excited to appear for the first time with Madison Savoyards. She also appeared in several productions with The Young Shakespeare Players and played cello with Wisconsin Youth Symphony Orchestra. She will be a sophomore in high school this fall.

Anna Farkas (Ko-Ko's Assistant) has been performing nearly every summer with Savoyards since she was five. This is her seventh production with the company. She has been Buttercup's urchin, the Fairy Queen's little fairy in *Iolanthe*, a Venetian peasant girl in *The Gondoliers*, a diabolical flower girl in *Ruddigore*, a ward of Major General Stanley, a cabin boy in *The Pirates of Penzance* and a farm girl in *Patience*. She is also a regular player with the Young Shakespeare Players. She is thirteen and home-schooled. She looks forward to turning Japanese with her sister, Joy and mother, Caryl.

Caryl Emra Farkas (Noble) has been a Savoyard since 1999, beginning with being dragooned as a juror in *Trial by Jury*. She served on the Board in various capacities, including President. This is her fifth production, having sung tenor in *The Gondoliers*, *Ruddigore*, *The Pirates of Penzance* and *Patience*. She has also appeared in *Twelfth Night* as Feste with the Shakespeare Circle at YSP. She dedicates this performance to her father who introduced her to the joys of Gilbert and Sullivan.

Joy Emra Farkas (Child) is performing for the first time with Savoyards after being an enthusiastic supporter of her mother's and sister's participation. She also performs with the Young Shakespeare Players. She is seven and home-schooled.

Bella Kiss Frank (Katisha's dog) is grateful to finally be acknowledged a "diva dog". She is a nine year old (approximately) Pomeranian, with perhaps a little something else mixed in. Bella would like to thank the staff of the Dane County Humane Society for sensing her potential seven years ago, which led to their contacting Terry on her behalf. She lives at "Bear's Place" outside of Paoli with a diverse population of dogs, cats, chickens, goats, doves and one cow. Bella especially enjoys delivering meals on wheels (though she'd prefer eating them!) and being the center of attention.

Andrea Foley (Noblewoman) is thrilled to be returning for a third production with the Madison Savoyards. The opportunity to perform again with this talented and supportive group is truly a treat. Offstage, she is a bovine veterinarian and mother of two daughters, 12 and 7. Thanks to all who make Savoyards such a magnificent company!

Amy Frautschi (Shrine Devotee) completed her first phase of the French Baccalaureate as a high school freshman last year. She plays golf, the harp and enjoys reading, writing, cooking and has an affinity for Archie comic books. Amy has performed in *A Funny Thing Happened on the Way to the Forum* and Jim DeVita's *Wonderland*. This is her first performance with the Madison Savoyards.

Ann Frautschi (Noblewoman) A homemaker for her four daughters (and husband!), Ann plays the flute, piccolo, piano, and is learning to play the bagpipes (to her husband's dismay!). She has her Masters degree in French from the University of Chicago and would like one from the Cordon Bleu in Paris. Ann resides in Madison and Houston, Texas. This is her first performance with the Madison Savoyards.

Lily Frautschi, (Child) a first-timer at the Madison Savoyards, completed second grade this year. She is fluent in French and studies ballet at the Houston Ballet Company. She plays the piano and is also learning to play the bagpipes. Lily enjoys her Brownie Scout troop, jumping rope, riding bikes and ponies, and painting. She loves French olives.

Albrecht Gaub (Nobleman) is an editor at A-R Editions, a music publishing house in Middleton. Originally from Germany, he came to Madison in 2004 and joined Savoyards the following year. He appeared as Notary in *The Sorcerer* (2007). He sings with the Wisconsin Chamber Choir and has taken voice lessons with Wendy Rowe and Gary McKercher. Albrecht holds a doctorate in musicology from the University of Hamburg. From 1999 to 2000, he was a postdoctoral fellow at the Faculty of Music (now Schulich School of Music) of McGill University in Montreal. He has published in English, German, and Russian.

Amalia Goldberg (Geisha) is a sophomore at Oberlin Conservatory where she is pursuing a degree in vocal performance. From the Madison, Wisconsin, area, Amalia began singing when she was four years old, and

CAST PROFILES

started voice lessons at the end of 8th grade with Julia Faulkner as her private voice teacher. Amalia also worked with Diane Dangerfield, her choral director at Mount Horeb High School. During her high school career, Amalia performed roles in three musicals: Zaneeta Shinn in *The Music Man*, Miss Adelaide in *Guys and Dolls*, and Laury Williams in *Oklahoma*. Amalia was also involved in extracurricular choirs such as Vocal Jazz, Madrigal, and Chamber Singers. In the community, Amalia extended her music experiences as an assistant song leader at Temple Beth El, as a selected soloist for the *Young Voices of Madison* Concert, as a summer camp song leader, and as a member of the chorus in Madison Savoyards' 2001 production of *Iolanthe*. Her awards include receiving a Wisconsin Music Teachers Award, three Exemplary Soloist Awards for the Wisconsin State Solo & Ensemble Festival, the Pauline M. Misky Music Scholarship from Mount Horeb High School, and participation in the Wisconsin State Honors Choir for three consecutive years. Amalia is pleased to be part of The Savoyards again.

Mandy Goldberg (Shrine Devotee) is very excited to be involved in Savoyards again. Her first show was *Iolanthe* at the age of about seven. Since then, she's been in shows like *The Man Who Came to Dinner*, *Oklahoma*, *Bye Bye Birdie*, and *You Can't Take it With You*. She's also very happy that she was able to share this experience with her sister Amalia.

Mike Gorman (Samurai) enjoys song, opera and musical theater. *The Mikado* is now the eleventh of Gilbert and Sullivan's thirteen fully extant operettas in which he has appeared. Some of his most memorable G&S roles have included P. C. Bulstrode - one of the "Flowers of Progress" in *Utopia (un)Limited*, a peer in a particularly sparkling production of *Iolanthe*, one of the Ghosts in *Ruddigore* and an Ernest Dummkopf understudy in *The Grand Duke*.

Neil Graupner (aka Ben)(Boatman) is returning for his 4th production working with the Savoyards. Since he was eight, he has been on the technical or theatrical side of many shows in the Madison area. He was in *HMS Pinafore* in 2000, *Iolanthe* in 2001 and *Gondoliers* in 2003. He is 17 now, and very glad to be working with the Savoyards again.

Gary Huth (Samurai) has "entertained" audiences over the better part of three decades with his vocal interpretations of the Gilbert and Sullivan repertoire - from his reserved seat in the third row. Now having leapt back to the stage with the Madison Savoyards for the first time since 1991, he hopes to show anyone who will listen that his "catalogue is long, through every passion ranging." His fellow cast members are much too polite to point out that his "tune" is a bit ranging as well. During the summer months, Gary shuffles engineering paperwork by day, but evenings find him on the courts, racket in hand, enthusiastically exploring creative new ways to mis-hit a tennis ball.

Nancy Kendrick (Noblewoman), coming from a family of musicians and composers, currently expresses her life-long love of music as a vocalist with two local jazz ensembles and welcomes the chance to add a Gilbert and Sullivan opera to her resume. She sang with the Unitarian chorus and at present is studying piano and music theory.

Nick Klawes (Soldier) is appearing for his third time with the Madison Savoyards, his first and second being *Patience* and *The Sorcerer* in 2006 and 2007. He also appeared in several shows with the Young Shakespeare Players. He will be going into 12th grade at LaFollette High School this fall.

Keith Meyer (A Lord) is a physician and scientist at University Hospital and tries to keep lungs healthy during his day job. Previous appearances with the Madison Savoyards include *Trial by Jury* (Foreman of the Jury), *Roses Red*, *The Gondoliers*, and *Pirates of Penzance* as well as numerous outreach programs. Other appearances include shows with St. Bernard's Players (Oliver Warbucks in *Annie*, Caiaphas in *Jesus Christ Superstar*, Jacob in *Joseph and the Amazing Technicolor Dreamcoat*), CTM (*South Pacific*, *Anne of Green Gables*, *A Christmas Carol*, *Fiddler on the Roof*, *Camelot*, *Little Women*), and Four Seasons (*Sweeney Todd*) Special thanks to my wife, Emily Auerbach, and my three children David Auerbach, Beth McMahon, and Melanie Meyer for encouraging and allowing an occasional indulgence in the performing arts.

Beau Peregoy (Nobleman) makes his Savoyards debut. He has been involved with stage performance since he was about ten years

CAST PROFILES

old. He has performed with the McFarland Pickle Players, the Indian Mound Middle School Drama Club, the McFarland High School Musicals and Stageworks Projects. He is very grateful for a new opportunity and hopes to gain as much as possible from this experience.

Garrett Peterson (Fisherman) is happy to be back on the theater stage after a 20-year hiatus and to be singing with The Savoyards for the first time. In that time, he has been busy singing in a variety of venues including a barbershop quartet with his father and brothers and a series of variety shows with his two children, Miranda and Brodde.

Deanna Reed (Geisha) is thrilled to be in her first Madison Savoyards production and is even more thrilled to be singing in *The Mikado*, her favorite G&S. She currently sings with the Stoughton Chamber Singers and Stoughton Festival Choir under the direction of John Beutel. She once played the dwarf in Narnia: The Musical. Her favorite non-singing role has been JoEllen in *Just Sit Right Back and You'll Hear a Tale*, written by husband playwright Doug Reed. She currently directs a youth company called the Actors Factory in Stoughton and is the joyful mother of Ilsa and Laszlo, two wonderful fascinating people.

Nan Schaefer (Noblewoman) is performing for the third time with The Savoyards, having been in *Patience* and *The Sorcerer*. During the school year, she is a physical therapist for the Madison School District and sings with the Madison Philharmonic Chorus. In the summer, she spends a lot of time working in her garden, reading, walking, and generally just enjoying time at home (when not at rehearsals).

Molly Spivey (Peasant) is currently a junior at UW-Madison where she is pursuing a BA degree in vocal performance. Molly is ecstatic to be returning for her second year with Madison Savoyards. She is originally from Madison, WI, but relocated to Sauk Prairie, Wisconsin in 2003 where she played an active role in her high school's music department, theatre department, madrigal dinners and show choirs. Molly would like to thank her friends and family for all of their support in pursuing her dream and to follow in her sister Fern's footsteps.

Ben Starr (Farmer) just graduated with a degree in business from UW-Madison. In

addition to business classes, he played saxophone in the UW Marching Band, studied piano performance, and sang bass for a semester with the UW Concert Choir. He performed in his high school production of *Oklahoma*, and as Prince Dauntless in their production of *Once Upon a Mattress*. He performed in Milwaukee's First Stage Theater productions of *The Homecoming*, *A Wrinkle in Time*, and *The Best Christmas Pageant Ever*. He is excited for the opportunity to be on stage again for the first time in over five years with the Savoyards.

Mary Caroline Tilton (Noblewoman) is excited and honored to perform in *The Mikado*, her second Savoyards production. She has appeared in many plays and musicals in the Madison and Milwaukee areas, most recently as Beth in *Little Women* with the Waukesha Civic Theatre, as Young Briar Rose in *Sleeping Beauty* with First Stage in Milwaukee, and as Alice Cratchit in the Milwaukee Rep's *A Christmas Carol*. M.C. plays cello and percussion in her spare time and will enter seventh grade in the fall. She would like to thank her mom and dad for their continued support of her musical and theater endeavors and her friends for traveling to see her shows.

Heather Tongue (Shop Girl) is excited to be appearing with the Madison Savoyards for the first time. She is part of the Penguin Production group out of Lake Mills as an actress/singer/choreographer. Some of her favorite past roles include Sister Amnesia in *Nunsense*, Adele in *Die Fledermaus*, and Lucy in *You're a Good Man Charlie Brown*. When not on stage singing or acting, Heather can usually be found dancing with the Gaelic Fusion dance group here in Madison or choreographing for various dance/theater groups. A big shout-out to my rookery - you know who you are! Thanks to Savoyards for giving Heather a chance to enjoy Gilbert and Sullivan.

Cherry (Ying Tang) Tsai (Noblewoman) is currently a biology major student at UW-Madison. This is her first performance with Madison Savoyards. Cherry is from Taiwan and this is her first year in the U.S. She loves music and really appreciates this opportunity to participate in *The Mikado*.

Maya Webne-Behrman (Peasant) is excited to return to The Madison Savoyards. This is her second year in one of the exciting productions. She is 14 years old, entering ninth grade at

CAST PROFILES

Madison West High School. She has two older brothers and two dogs, two cats, three birds, many dwarf hamsters, and plenty of fish. She would say that her family owns a zoo! She performed previously with MadCAP theatre ensemble and was seen in the musical version of *Alexander and the Terrible, Horrible, No Good, Very Bad Day*. She also has previously been engaged in the Wisconsin Youth Symphony Orchestra for the past three years and is excited to participate again this year. She is really involved in music and vocal activities. She plays several instruments, including violin, piano, and clarinet. She is also involved with different sports like tennis during the summer and logrolling at the West YMCA.

Dick Yde (Nobleman) is a lawyer at Stafford Rosenbaum and has previously appeared in (appropriately) *Trial by Jury*, *Pirates of Penzance*, and *Patience*. Opera fans remember his appearance as the Cardinal in Madison Opera's *Tosca*, one of the greatest of all opera "super" roles. He previously served as the Savoyards Board President, a role he presently plays with the Wisconsin Youth Symphony Orchestras.

Brandon Zimmermann (Soldier) will be a junior at McFarland High School and has had an interest in theater ever since he first saw his brother-in-law appear on stage in one of his high school musicals. This will be his first performance with the Madison Savoyards and he looks forward to the experience and working again with them in the future.



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STAFF PROFILES

Jennifer Childers (Properties Assistant) is pleased to be working with The Savoyards for the first time. Her past Madison productions include Properties Designer for Madison Ballet's *Peter Pan* and Mercury Player's *Reefer Madness*. In the past, Jennifer has worked for such companies as Universal Studios, American Musical Theatre of San Jose, Falcon Theatre, The Radio City Rockets, and Lakeshore Productions. She designed props for such shows as *Gypsy*, *Christmas Dreamland*, *One Slight Hitch*, *Johnny Boy*, *The Magic Flute*, *Wrong Turn at Lung Fish*, *Golf* with Allen Shepherd and many more. She worked in the Art Department for the films *Public Enemies*, *Living the Dream*, *Tournament of Dreams*, and *Going All the Way*. Jennifer is excited to be working with the Madison theater community and is looking forward to more productions.

Karen Brown-Larimore (Costume Designer) has returned to the Madison Savoyard family after several years away. Karen is the Resident Costumer for Madison Opera and Madison Ballet. She has also designed Costumes for Madison Repertory Theatre, University Opera, University Theatre, Madison's Children's Theatre, Madison Savoyards and Opera for the Young. Her work can also be seen in many homes as she is the designer of the original Molly, Samantha, and Kirsten doll clothes for the American Girl Collection. Karen says to come visit her at Mallatt Pharmacy and Costumes so she can put a costume together for you. She wishes to thank her husband, Billy and Kristine, her daughter for their Support.

Tracy Doreen Dietzel (Lead Scenic Artist), a visual and performing artist, has three fine arts degrees: BFA (Painting), MA (Book Arts) and MFA (Interdisciplinary Arts). This year Tracy returns to paint her thirteenth production and second *Mikado* for Madison Savoyards. She teaches in the art department and the new gallery director at Edgewood College. She hosts a radio program *WorldBook of Records*, every Monday morning on WORT 89.9 FM. Each summer when working with the Savoyards' fabulous design, paint and tech crew, "everything is a source of fun".

Michele M. Fields (Scenic Designer) is excited to be working with Savoyards. She completed her MFA in scenic design last spring at the

University of Wisconsin-Madison. While there she designed productions of *No Exit*, *Crumbs from the Table of Joy*, *Sight Unseen*, *Master Class*, *The Rover*, and *Urinetown! The Musical* for University Theatre. She also designed a production of *Le Nozze Di Figaro* for University Opera. Since Graduation she has designed shows for Four Seasons Theatre in Madison, Fairfield University in Connecticut, The New Federal Theatre in NYC, and most recently a production of *Hank Williams: Lost Highway* for Sierra Repertory theatre in California. Thanks to Savoyards for this great opportunity! You may see more of her work at www.michelefields.com.

Susan L. Gustaf (Gus) (Wig Designer) returns to Madison after fifteen years, working on national tours and NYC Broadway shows as a Theatrical Hairstylist-Hair Supervisor. Recently, she choreographed and costumed the Strollers' production of *HAIR*. Susan also works with Madison Ballet wardrobe and Madison Opera hair and makeup. Her new job, as an esthetician: skin care specialist, is working at Elevation Spa/Salon at Capital Fitness. She was Madison Savoyards' Costumer from 1978-1985. She was surprised to discover from Scott, as he looked at the last *Sorcerer* program, that she was the costume/makeup designer for *The Sorcerer* and *Trial by Jury* in 1995.

Phoebe Rose Hefko (Scenic Artist) is once again thrilled to help out behind the scenes with the Madison Savoyards' summer production. When she is not painting, Phoebe works at the Coalition of Wisconsin Aging Groups as an advocate for seniors. Phoebe would like to thank her husband Joe and her daughter Eliza for allowing her to get out of the house and play a bit.

Beth Hetland (Stage Manager) has been stage managing for about six years with both high school and community theater productions. This is her second summer slumming off her parents and working with Savoyards. During the colder months she can be found doodling at The School of the Art Institute of Chicago. She sends thanks to friends and family who allow her this opportunity, and forgiveness to eat dinner after 9:00 p.m.

STAFF PROFILES

Marcus Hurlbert (Lightboard Operator) is a homeschooled student from Monroe who first got involved in lighting and sound by working in the sound room of his local church. He is excited to be working with Savoyards for the first time.

Scott D. Hurlbert (Production Coordinator) joins The Madison Savoyards for his thirteenth year as production coordinator and has performed in 16 Savoyards productions, starting with *Utopia, Limited* in 1993. He is also serving his fourteenth 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. Thanks be to God for the miracles!

Sandra Johnson (Properties Assistant) began with the Savoyards in the 1986 *Gondoliers*. She sang 26 shows as Phyllis in *Iolanthe* in Austin, TX.

Ingrid Kallick (Graphic Designer) is a freelance graphic designer, muralist and set painter. A Gilbert & Sullivan fan since childhood, Ingrid is grateful to the Madison Savoyards for giving her the opportunity to design posters for *The Mikado* and *The Sorcerer/Cox & Box*.

Buzz Kemper (Audiographer) recorded with artists as diverse as Ani DiFranco, Yo-Yo Ma, and the Chicago Symphony Orchestra as well as recordings for The Wisconsin Chamber Orchestra, Ben Sidran, Dar Williams and Chicago comedian Tim Clue. Buzz served as sound designer for Madison stage productions, including *The Sound of Music* and *The King and I*. In addition, Buzz's voice-over work has been featured by the Showtime Cable Network, The Ho Chunk Nation, The Onion Radio News, videos for British Petroleum and two feature-length documentary films.
www.audioforthearts.com

Fanny Leung (Hair/Wig & Makeup Assistant) grew up in Hong Kong and came to the US in 1966. She is married with two children. Before

moving to Madison she lived in New York City and Washington, D.C. She has been running Fanny's Hair Design on Monroe Street since 1986. Fanny has been involved with theatrical makeup and hair for CTM since 1998, and she is very excited to be with The Madison Savoyards for her eighth year.

Patti McLimans (Costume Crew) is enjoying her third year of sewing with Madison Savoyards. She also works with Madison Theater Guild and is honored to work in the presence of Karen & Roberta.

Kasey Nelson (Master Electrician) is pleased to be in the production of *The Mikado*. She holds a BFA in Theatre Technical Production and Design from Viterbo University in La Crosse, where she was often an electrician for the department and the university's roadhouse venue. Most recently, she assisted the lighting designer with the Madison Ballet's productions of *The Nutcracker* and *Peter Pan*. She looks forward to continuing to build new theatre relationships in Madison and is thankful for the experience with the Madison Savoyards!

Steven M. Peterson (Lighting Designer) is excited to be working with Madison Savoyards for the first time. Most recently he designed for Madison Theatre Guild's productions of *Into the Woods* and *The Laramie Project*, *The World Goes 'Round* for Four Seasons Theatre, UW-Madison Opera's performances of *Don Pasquale*, *Pelléas et Mélisande*, and *Don Giovanni*. In past summers, he has done *Little Shop of Horrors*, *Godspell* and *The 1940's Radio Hour* for Theatre L'Homme Dieu in Alexandria, MN. He wants to thank his family and friends for their great support and encouragement.

Iiona Pinzke (Production Assistant) has been with The Madison Savoyards since 1994 when encouraged by a friend to audition for *HMS Pinafore*. She debuted that year as Cousin Hebe, had great fun as Mrs. Partlet in last year's *Sorcerer*, and continues to be involved in a variety of capacities. She sends sincere thanks and appreciation to all involved for their considerable investment of talent, time, and energy to bring the town of Titipu to life. Their involvement and the support of our audiences

STAFF PROFILES

and donors keep the magic alive for future Savoyards. Enjoy your visit to Japan!

Liz Rathke (Scenic Artist) is an illustrator, comic book artist and storyboard artist for animated TV shows --and a mom. This is Liz's tenth 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. She has also worked with the Madison Theater Guild as a volunteer. She enjoys working in the historic Music Hall very much. Her introduction to Gilbert and Sullivan has been with the Madison Savoyards through her association with cast and board members. It is always a rewarding time.

Evan Richards (Videographer) is excited about capturing *The Mikado* in high definition. He is a retired electrical engineer and now is the webmaster for The Wisconsin Chamber Orchestra, The Association of Wisconsin Symphony Orchestras, as well as the Savoyards. He is the Secretary of the League of American Orchestras Youth Orchestra Division Board. Most recently he has consulted with the Peninsula Music Festival to create a new database and a series of podcasts. He particularly enjoys the time needed to mix the audio, edit the video, and produce the Savoyards' recordings during which he can savor the delights of the annual production over and over again!

Jan Ross (Make-Up/Hair/Wig Design) is currently under contract to Madison Opera, Madison Ballet, Four Seasons Theatre and Indianapolis Opera. Her repertoire includes numerous operas, ballets and musicals. Upcoming productions include *Madama Butterfly* (Madison Opera), *Thoroughly Modern Millie* (Four Seasons Theatre), *Il Trovatore* (Indianapolis Opera), and *The Pirates of Penzance* (Indianapolis Opera and Louisville Opera). Jan is a member of the International Alliance of Theatrical Stagehand Employees (I.A.T.S.E.) Local 251. She is excited to be working again this year on *The Mikado*.

Marie Schulte (Photographer) started learning about 35 mm film photography as a child from her photography buff father. She still

remembers using dark rooms and chemicals to produce images. She started using a digital camera in 2002 and was converted to the digital age. Marie started taking pictures of the Savoyards' 2003 production of *The Gondoliers* with her first digital camera. She has continued to learn about photographing theater productions through all the subsequent Savoyards' productions as well as other theatrical productions in Madison - and several camera upgrades. Marie is also pleased to be a member of the Madison Savoyards' Board of Directors and serves on the board's Publicity Committee.

Greg Silver (Technical Director) is the Technical Director for the UW Opera. He built the sets for *Péleas et Mélisande*, *Don Pasquale* and *Don Giovanni*. He also designed and built two thrones for CTM's *Camelot*. He is a member of the International Alliance of Theatrical Stagehand Employees (I.A.T.S.E.) Local 251. Greg is having a great time working on his first production with Savoyards this year.

Roberta Sprain (Costumer) studied dress design as a related arts major under Miss Juiere 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 34 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 thirteen years.

Bobby (Roberta) Spridco (House Manager) is an office manager at a custom design embroidery/silk screening shop in DeForest where she and her husband, Dale, live. She and her husband are kept pretty busy as members of the worship team, Tu Eternity, at New Life Church in Cottage Grove. Their son, Jeff, is an accomplished martial arts instructor and has competed successfully on the national circuit. He and his wife, Tasha, are expecting a baby in November, much to their delight. Daughter, Jenn/Jenny/Jennifer/Genesee, will be continuing a masters program at Dell'Arte Institute for Physical Theatre this fall. (She was the initial reason Bobby got involved in the theatre world of Madison.) Bobby enjoys fitting

STAFF PROFILES

in house managing when shows are running for the Rep, CTM, Overture and the Savoyards.

David Sytkowski (Rehearsal Accompanist) is a senior at UW-Madison majoring in Piano Performance. He accompanies many singers, instrumentalists, and productions in both Madison and Milwaukee. David is thrilled to have been involved with *The Mikado*!

Robert Taylor (Orchestra Coordinator) played principal clarinet with the Savoyards for thirteen 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.

R. David Tilton (Assistant Stage Manager) worked with several theatre companies in publicity, box office, house management, set construction, and stage management. He is proud this year to work with the talented cast and crew of *The Mikado*. Dave sends his thanks to Darla and Mary Caroline for their love and support.

Jeremy Webne-Behrman (Set Construction Crew) for the last few years has been doing tech work with 'Regent Drama' at West High school, including the shows *I Hate Hamlet*, and *A Chorus Line*. He is currently doing improvisational theater with *Monkey Business Improv*. In the fall he will be a Freshman at Earlham College, majoring in Theater.

Shirley Whitehead (Costume Crew) started stitching costumes for Madison Savoyards'

1999 production of *Princess Ida*. She has worked with the Savoyards' Costume Crew ever since. She has also stitched for Madison Opera. Shirley looks forward to helping out with this year's production of *The Mikado*.

Jason Whittle (Set Construction Crew) is a local stage technician and scenic designer. He is proud to be spending his seventh summer with the Madison Savoyards. Since graduating from the UW Theater Department, Jason's design work has been seen on Madison stages with sets for UT, CTM, Edgewood High School, and the Savoyards where Jason designed *Ruddigore* in 2004. He was even seen on stage, as a koken, in the 2003 UW production of *The Mikado*. Best wishes to everyone involved with this fantastic show!

David Woldseth (Volunteer Coordinator) has found volunteers for more Savoyards' productions than he can recall. A member of Christians in Theatre Arts, 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 recently ate dinner with Jesus in *Dinner with a Perfect Stranger*, and he has played many roles including Charlie Brown in *You're a Good Man, Charlie Brown*, Kevin O'Higgins in *Executions*, Marcellus in *Music Man*, and the deliciously evil Mordred in *Camelot*. Thank you, ushers and table helpers!

Creola Zweifel (Costume Crew) has worked with the Savoyards' Costume Crew since 1999. She also works on costumes for Madison Opera productions. She also works on costumes for Madison Opera. Creola is excited to work with the Savoyards again this year.

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MIKADO GLOSSARY

Anchor, Her anchor's a-trip. The anchor just hove clear of the ground.

Bach, Johann Sebastian (1685-1750). Son of Johann Ambrosius Bach, born at Eisenach. A very famous composer of organ music and a brilliant organist.

Beethoven, Ludwig von. Born at Bonn, probably December 16, 1770. Died at Vienna 26 March, 1827. A world famous composer; he became quite deaf towards the end of his life.

Con fuoco. (Italian) music. With fire; impetuously.

Fugue. A musical movement in which a definite number of parts or voices combine in stating or developing a single theme, the interest being cumulative.

Full Court, The. i.e. All the judges of the Court sitting together to hear the case.

Gambado. A fantastic movement, as in dancing.

Gioco. (Italian). Play or sport.

Happy Dispatch. In Japan the nobles and military enjoy the privilege of exercising the Happy Dispatch upon themselves.

The now abolished custom of Hari-Kari, or the voluntary taking of one's life to avoid disgrace, and blot out entirely or partially the stain on an honorable name, is a curious custom that has come down from old times.

The ancient heroes stabbed themselves, in the abdomen, as calmly as they did their enemies; and all their families must perish with them, unless there is a special writ of the Emperor.

The women as well as men knew how to use the short sword worn always at the side of the Samurai, his last and easy escape from shame.

Samurai was the name given to the military class among the Japanese.

Count-Heihachiro-Togo, a Japanese Admiral, born at Kagoshima in 1847, died 1907, is supposed to have exercised Hari-Kari upon himself. He served against China (1894), and as commander-in-chief of the Japanese navy completely defeated Russia at sea in the war of 1904-5.

Helm, Her helm's a-lee. The helm of a ship is a-lee when put over to the lee side. The opposite of a -weather.

Judge Ordinary. Judge of Divorce and Matrimonial Clauses. Strictly the title was non-existent at the date of the opera.

Lucius Junius Brutus. Lucius Junius was called Brutus (the Dullard) because he feigned stupidity to avoid the jealousy of his uncle, the great Tarquinius Superbus, King of the Romans. Enraged at the excesses of the Tarquins, Lucius Junius was instrumental in bringing about the expulsion of Tarquinius Superbus from Rome in B.C. 510 after he had been King for twenty-five years.

Lucius Junius Brutus was one of Rome's first pair of Consuls and when his sons Titus and Tiberius, with others, were caught plotting for the return of King Tarquin they were brought up for judgement before their father, who though sadly torn between his love for them and his sense of duty, ordered the lictors to put all the traitors to death, and his sons first.

It is of King Tarquin and Lucius Junius Brutus that the two following and well-known stories are told.

(1) When Sextus, Tarquin's youngest son, was in doubt how to subdue the Gabii, he secretly sent a messenger to the King for his advice. Tarquin gave no verbal or written reply to the messenger but walked up and down his garden slashing off the heads of all the tallest poppies with his stick. The messenger, mystified, returned to Sextus and reported what had happened. Sextus, rightly interpreting the King's action, in one way and another brought about the ruin or death of all the most important men of the Gabii and so was enabled to deliver up the city to King Tarquin.

(2) When Tarquin sent two of his sons, Titus and Aruns and his nephew Lucius Junius Brutus on a mission to the Oracle at Delphi, the young men, for their own amusement, asked which of the three of them would attain chief power at Rome. The Oracle replied "He, who shall first kiss his mother".

On hearing this, Brutus pretended to trip up, fell and kissed the earth, as being the mother of everything mortal. How he later became one of the first pair of Consuls at Rome, after the expulsion of the Tarquins, is explained above.

Madame Tussaud. See under Tussaud.

Madrigal. A form of secular composition for two or more voices, practiced originally in North Italy in the 14th century. A madrigal set to music poems of high standing, as a contrast to the then prevailing type of story called Frottola, in which the poems were frivolous and sometimes vulgar.

A madrigal is a short amatory poem, part-song for several voices, without instrumental accompaniment.

Mass. Is employed as a musical term for the setting of the unvarying portion of the Liturgy, called the Ordinary. For the unvarying portions little music besides the original Gregorian chant has ever been provided.

Miya sama, miya sama	Prince, O Prince!
On n'm-ma no maye ni	What is it
Pira-Pira suru no wa	Fluttering there
Nan gia na	In front of your horse?
Toko tonyare tonyare na.	Refrain.

These words are sung by the chorus as the procession enters, heralding the approach of the Mikado. Both words and music were based on a Japanese song written in 1868 and popular in Japan for some time thereafter. The next verse, which is not used in the opera, continues as follows:

Don't you know that that
Is a royal brocade flag
Signifying our resolve
To defeat our enemies?

Monday Pops. The famous “Popular Concerts”, or Saturday and Monday “Pops”, provided for forty years (1858-98) in winter and spring London’s chief opportunity of hearing chamber music under the direction of Mr. Chappell of Bond Street. Actually the Monday Popular Concerts began in 1858 experimentally and in 1859 definitely, whilst the Saturday Popular Concerts did not begin until 1865. They took place at St. James’s Hall, Regent Street, which was opened in 1858 and closed in 1905, and was, for nearly half a century, London’s principal concert hall.

Many of the leading performers in Europe, such as Madame Schumann (1819-1896) and Dr. Joachim (1831-1907) were to be heard there in the works of Beethoven and other classic masters from Bach to Grieg.

Madame Clara Schumann, wife of the famous composer Robert Schumann, was one of the most accomplished artists amongst pianists of her time. Dr. Joseph Joachim, born in what is now Czechoslovakia, visited England at the age of 13 where to the end of his life he remained of all violinists the greatest public favorite and ranks as one of the leading solo violinists and one of the finest quartet leaders that the world has ever known.

Nisi prius nuisance. In Gilbert’s day the words “nisi prius” practically meant “legal”.

“At the present day the judge who goes on circuit sits under three commissions: (1) The Commission of General Gaol delivery, in virtue of which he clears the gaol of all persons awaiting trial; (2) The Commission of Oyer and Terminer, in virtue of which he tried those criminal cases in which the grand jury have found a true bill; (3) The Commission of Assize, which is a survival of the old Commission empowering the judge to take the verdict of that special sort of jury called an Assize, which was summoned for trial of certain issues (vide supra), and to which, by Stat West II c 30 was annexed the power to hear other cases “at Nisi Prius”. Before the “Nisi Prius” writ was invented, if the plaintiff had an action in Oxfordshire, he had to come up to London to try it, and bring his witnesses, the sheriff of the county being directed by a writ of “venire facias” to bring up an Oxfordshire jury; after the Statute empowered the judges of Assize to try other issues in the counties, the writ was altered, and the sheriff was directed to bring up twelve lawful men from Oxford to try the Oxfordshire case in London, unless before the date specified the justices tried the cause in Oxford and spared everybody the trouble of coming to London”. Grand juries were abolished (except in the counties of London and Middlesex) by the Administration of justice (Miscellaneous Provisions) Act 1933. In these two counties they were abolished by the Criminal justice Act 1948.

O ni! bikkuri shakkuri to! Oh! surprise and wonder! sung by the chorus to interrupt Katisha when trying to disclose Nanki-Poo’s identity.

“Ops”. Opera.

Parliamentary trains. Originally meant trains required to be run by every Company under Railway Regulation Act 1844 (Section 6), by which companies were required to run at least one train each way every weekday from one end to the other of each line providing for conveyance of 3rd class passengers at parliamentary fare (not exceeding 1d. per mile) at a speed of not less than 12 miles an hour and stopping at each station.

The section also provided that the carriages were to be provided with seats and were to be covered in. This section was repealed by the Cheap Train’s Act 1883 which required companies to provide a sufficient number of workmen’s trains at cheap fares. At the date of the opera the expression would mean any slow uncomfortable train at cheap fares. Until comparatively recently 3rd class tickets at parliamentary fare (not exceeding 1d. per mile) were issued as “Parliamentary Ticket” and the expression was then familiar to the public.

Protoplasmal primordial atomic globule.

Protoplasm is the name given in modern biology to a substance composing, wholly or in part, all living cells, tissues, or organisms of any kind, and hence is regarded as the primary living substance, the physical and material basis of life, while Primordial refers to something existing at (or from) the very beginning. By using the above expression Poo-Bah, in his pride, boasts that he can trace his ancestry to the beginning of time. Then, as now, Darwin’s work inspired some opposition and Gilbert could not resist a gentle poke.

Rum below. A meaningless burden in ancient songs, especially sea songs. It can also refer to a thrust or a push, which is probably the meaning intended here.

Snickersnee. A long knife.

Spohr, Louis (1784-1859). Was born at Brunswick and died at Cassel in Germany. A great violinist and composer, he was also considered one of the best conductors of his time.

Spot that is always barred. An allusion to the spot-stroke in English Billiards whereby the red ball is pocketed in a top corner pocket from off its own spot so as to leave the cue ball in position for any easy losing hazard in either top corner pocket.

Kentfield and Roberts all played this stroke with success but Peall especially concentrated on this stroke and on 5 and 6 November, 1890, made a break of 3,304 comprising runs of 93, 3, 150, 123, 172, 120 and 400 spot strokes.

This stroke was eventually barred out of professional matches at the end of the 19th century and the “spot-barred” game became consequently the rule for all players; nowadays the red ball is placed on the center spot after being pocketed twice consecutively in a top corner pocket from its own spot.

Toco. A flogging or thrashing. Slang English. But in this case it probably means bread and scrape.

Tussaud, Madame Marie (1760-1850). Founder of the waxwork exhibition known by her name.

Born posthumously at Berne, she was adopted in 1766 by her maternal uncle, Johann W. C. Kurtz or Creutz (later Curtius), taken to Paris in 1770 and taught wax-modeling.

In 1780 he started a "Cabinet de Cire" in the Palais Royal, while in 1783 the business was extended by the creation of a "Caverne des Grands Voleurs", the nucleus of the "Chamber of Horrors".

Curtius proved his patriotism on July 14, 1789 by taking part in the storming of the Bastille, but three brothers and two uncles of Marie Tussaud were in the Swiss Guard, and all perished bravely in defending the Tuileries on August 10, 1792.

Curtius and his niece were called upon to model the lifeless heads of a number of victims of the Terror.

After the death, probably by poisoning, of her uncle in 1794, Marie married M. Tussaud, the son of a well-to-do wine grower from Macon. In 1800 she separated from him and, in 1802, brought her cero-plastic museum to England.

She started at the Lyceum in the Strand; thence she moved to Blackheath; Baker Street; and finally to the present site in Marylebone Road--burnt down in 1925 and rebuilt 1927-1928.

Most of the figures of well-known leaders of the

French Revolution are said to be taken from life--Marat, Carrier, Fouquier-Tinville and Hebert; but Robespierre was "taken immediately after his execution by order of the General Assembly".

Other interesting relics include the blood-stained shirt in which Henry IV of France was assassinated; the knife and lunette of one of the early guillotines; Napoleon's traveling carriage, built at Brussels for the 1812 Moscow campaign etc.

Madame Tussaud died at Baker Street on 16 April, 1850, aged 90.

Tam. From an African name on the Gold Coast. It largely replaces the potato as a staple food in tropical climates. The edible starchy root of various plants, and in this case probably means Eastern bread whereas toco, already alluded to, means Western bread.

"You forget that Japanese girls do not arrive at years of discretion until they are fifty."

A joke, as in the East women attain maturity earlier than in England. The Japanese girl leaves School to become a wife at sixteen, a mother at eighteen, and an old woman at thirty.

The Mikado glossary is adapted from the book, *Tit-Willow or Notes and Jottings on Gilbert and Sullivan Operas* by Guy H. and Claude A. Walmisley (Privately Printed, Undated) available on the Gilbert and Sullivan Archive <http://math.boisestate.edu/GaS/>.



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This year, The Madison Savoyards, Ltd. brings its audience one of the most beloved works in the G&S repertoire: *The Mikado*. It is set in Japan, but its characters are universal. Its music is lovely, its plot is hilarious, and its language is the work of a master writer.

We hope you enjoy your visit to the Town of Titipu, whether you are new to *The Mikado* or you know every line by heart. A very talented and enthusiastic group of people has been working long hours this spring to create the performance you are seeing. We hope you have as much fun in the audience as the cast, orchestra, and crew are having in bringing this work to the Music Hall stage.

The Madison Savoyards is committed to bringing its audience all thirteen of the G&S operas, making sure that our programming balances the beloved Big Three (*The Mikado*,

Pirates of Penzance, and *HMS Pinafore*) with all the other charming but lesser-known works. In accordance with this tradition, the Savoyards looks forward to its 2009 production, the beautiful *Yeomen of the Guard*, of which both Sullivan and Gilbert were extremely proud.

We promise you that the money you spent to attend this performance will be well used to help pay for all the expenses a production entails. From wigs and fans to flutes, trombones, and a lot of costs that are less visible or audible, a production of the Savoyards' high quality requires substantial funding. We hope that you will consider returning the enclosed envelope with a donation of any amount, to help ensure the continuation of the Gilbert & Sullivan tradition in Madison.

Thank you for your past and future support. We are delighted that you are here, and we hope you will love *The Mikado* and will return next year for *Yeomen of the Guard*.

Dianne Sattinger
President, Board of Directors
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Productions of Gilbert & Sullivan Operas

<i>Iolanthe, or The Peer and the Peri</i>	1963, 1971, 1979, 1988, 2001
<i>The Yeomen of The Guard, or The Merryman and his Maid</i>	1964, 1984, 1995, 2009
<i>The Sorcerer</i> *	1965, 1992, 2007
<i>Trial by Jury</i>	1965, 1978, 1987, 1992, 2002
<i>The Pirates of Penzance, or The Slave of Duty</i> *	1966, 1970, 1976, 1981, 1987, 1996, 2005
<i>Princess Ida, or Castle Adamant</i>	1967, 1980, 1999
<i>HMS Pinafore, or The Lass that Loved a Sailor</i>	1968, 1972, 1977, 1986, 1994, 2000
<i>The Mikado, or The Town of Titipu</i> *	1969, 1975, 1983, 1990, 1998, 2008
<i>Ruddigore, or The Witch's Curse</i> *	1973, 1978, 1989, 2004
<i>The Gondoliers, or The King of Barataria</i>	1974, 1985, 2003
<i>Patience, or Bunthorne's Bride</i> *	1982, 1991, 2006
<i>Utopia, Limited, or The Flowers of Progress</i>	1993
<i>The Grand Duke, or The Statutory Duel</i>	1997

Productions related to the world of Gilbert & Sullivan

<i>The Zoo</i> (B.C Stephenson & Sullivan)	1980
<i>Cox & Box</i> (Bernand & Sullivan) *	2007
<i>Old Favorites</i>	1987
<i>A Politically Incorrect Evening with Gilbert and Sullivan</i>	1996
<i>A Gilbert and Sullivan Christmas Carol</i>	1997
<i>Ebenezer Scrooge or A Dickens of a Christmas</i>	1998
<i>Roses Red</i>	2002
<i>An Evening with Gilbert & Sullivan</i>	1978

* Recorded by the Madison Savoyards

MADISON SAVOYARDS, LTD. RECORDINGS

In recent years, the Madison Savoyards recorded the annual production for later release in both video (DVD) and audio (CD) format. This year is the third year Buzz Kemper, Audio for the Arts, has been engaged to make a multi-channel audio recording of the production. This will be the first year the video recording will be done in high definition. The multi-channel audio recording is subsequently mixed to a Dolby Digital 5.1 channel surround sound track for the DVD and to a two track stereo for the CD. The DVD of *The Mikado* will be issued in early 2009 in standard definition, 16 x 9 letterbox, format. When manufacture and distribution of high definition DVDs becomes economically feasible, high definition DVD release of *The Mikado* and future productions is expected.

The Madison Savoyards Recording Catalog

<i>The Mikado</i> (2008) DVD and CD	available early 2009
<i>The Sorcerer</i> and <i>Cox & Box</i> (2007)	DVD with 5.1 surround sound
<i>The Sorcerer</i> (2007)	2 CD set - stereo
<i>Cox & Box</i> (2007)	CD - stereo
<i>Patience</i> (2006)	DVD with 5.0 surround sound
<i>Patience</i> (2006)	2 CD set - stereo
<i>The Pirates of Penzance</i> (2005)	DVD with stereo audio
<i>Ruddigore</i> (2004) *	DVD with stereo audio

* not complete; contains most musical numbers

All recordings, except the 2004 *Ruddigore*, are complete with all dialog, all musical numbers including the overture, and are taken from live performances.

All recordings are available in the lobby, via the Madison Savoyards, Ltd. website (www.madisonsavoyards.org) or from Amazon.com

From *The Sorcerer* and *Cox & Box* DVD and CD review in *Fanfare*

“...the Madison show is the real thing. It’s live on stage, as Gilbert and Sullivan intended. Hearing the enthusiastic laughter and applause makes you feel part of the event and shows how people who love what they’re doing put on a good show. One young lady appears with her arm in a cast, but, hey, the show must go on!” **Fanfare Magazine - July/August 2008**

From the *Patience* DVD and CD review in *Fanfare Magazine*

“... the Madison *Patience* brings us a company that is more thoroughly attuned to G&S and a level of performance that is more consistent. Evident with the Madison cast was esprit de corps, a unifying sense of ensemble The cast is adept at delivering Gilbert’s humor. They know which lines, and often words, need to be emphasized and how to punch them without gratuitous overstatement. Nary a joke was lost. The diction, both spoken and sung, is exemplary.” **Fanfare Magazine - July/August 2007**

peninsula music festival

P R E S E N T S

Lynn Harrell

Cellist

SATURDAY, AUGUST 23, 2008

Cellist Lynn Harrell will appear for one concert only to close the Peninsula Music Festival's 56th Season.

Other season highlights include a semi-staged version of Mozart's *Così fan tutti* on Saturday, August 16 featuring Sarah Lawrence as Fiordiligi.

The 56th season of the Peninsula Music Festival begins on Tuesday, August 5 with nine concerts through Saturday, August 23. Concerts every Tuesday, Thursday and Saturday at 8:00 p.m. except Saturday, August 16 at 7:30 p.m.

All concerts are held in the Door Community Auditorium, Fish Creek

For ticket prices and availability of tickets for all concerts August 5-23, call or visit our website.

Tickets: 920-854-4060 or www.musicfestival.com

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
OTHER VOICES ARIELA HARCOS JOHN HENNINGSON JENNI WETCH OLSON Women in world classical	PROMENADE SOUNDTRACK CLASSICAL VARIETY	A MUSICAL OFFERING BNA FOSHAY Chamber and choral music	VARIATIONS ON A THEME JIM SCHWALL Late 19th & 20th Century	FANTASIA MUSIC OF THE 18th CENTURY Classical on a theme	CRAZEOLGY	AFTER HOURS
EIGHT O'CLOCK B U Z Z LINDA JAMESON STARR WOODWARD	BACK TO THE COUNTRY JAN MIYASAKI BILL MALONE JEFF HICKEY Country music on a theme	DIASPORA TERRY O' Folk & international	TONY CASTANEDA	MUD ACRES CHRIS POWERS Bluegrass & acoustic	THE DUSTIES LADY P 60s & 70s R&B	MUSICA ANTI-QUA FABIO BACCARELLI CAROL MOSESON JOHN BARKER Medieval & Renaissance
WORLD BOOK OF RECORDS TRACY BOEHN Folk from the world over	PASTURES OF PLENTY JOHN FAHKE Traditional American folk	A P U B L I C A F F A I R	TONY CASTANEDA	ENTERTAINMENT JOHN KRANIAK Vintage jazz and swing	TROPICAL DIMS	HER INFINITE VARIETY SUE COLDWOMON Womyn's music
ALL AROUND JAZZ ALEX WILDING-WHITE Wide-ranging jazz	TO BE ANNOUNCED GARY ALDERMAN Swinging mainstream jazz	JOURNEYS INTO JAZZ JANE REYNOLDS STEVE BRAUNGINN Creative, improvised music	STRICTLY JAZZ SOUNDS	MEL & FLOYD WHO COOKS FOR YOU? THE REAL JAGUAR SCOTT & MELVA SABATKE Tasty music for all palates!	PAFRAFICA DJ LAURIE, DJ LASSI, REGGAE	BETTER LIVING THROUGH SHOWTUNES - TARA AYRES
B B C N E W S	B B C N E W S	B B C N E W S	B B C N E W S	DEMOCRACY NOW!	LA JUNTA ROBERTO RENGEL AGUSTIN OLVARRAZ Salsa & Latin Jazz	ON THE HORIZON FABIO BACCARELLI DAN TALAMON PAUL NOVAK World music
FREE SPEECH RADIO NEWS	FREE SPEECH RADIO NEWS	FREE SPEECH RADIO NEWS	FREE SPEECH RADIO NEWS	LABOR RADIO	I LIKE IT LIKE THAT ROCKIN' JOHN McDONALD Rock'n roll oldies	THIRD WORLD VIEW
IN OUR BACKYARD - LOCAL NEWS	IN OUR BACKYARD - LOCAL NEWS	IN OUR BACKYARD - LOCAL NEWS	IN OUR BACKYARD - LOCAL NEWS	BLUES CRUISE DAVE WATTS	PACHYDERM PARADE	SALAMAT
EN NUESTRO PATIO IN SPANISH	EN NUESTRO PATIO IN SPANISH	EN NUESTRO PATIO IN SPANISH	EN NUESTRO PATIO IN SPANISH	FRIDAY ON MY MIND DJ JAX, HARRY BAG, JAKE SCOTT & MELVA SABATKE New & archival rock	BEST OF GOSPEL SISTER LINDA	R.T.O.E. GREG TAYLOR Electronic, experimental
THE ORIGINAL WILSON BROTHERS RYAN PARKS Electronic dance music	GUILTY PLEASURES CASEY FOX Vinyl gestalt	ROCK EN ESPAÑOL Latin and Iberian rock, ska and hip hop	PSYCHOACOUSTICS BEV VELUTEREN AND CREW Head trip through the decades	BELOW THE RADAR 3 shows—see below	WORLDLY NOISE DAVID PEDERSON DAVID MISH Experimental & avant garde	WORLDLY NOISE DAVID PEDERSON DAVID MISH Experimental & avant garde
MOSH PIT MATT & MIKE Metal	LEOPARD PRINT LOUNGE JENNI SCHWANER LADD Garage, mod, rockabilly & punk	MAS ROCK EN ESPAÑOL ALTERNATING WITH PHIL LIVE ON THE AIR Live concerts & recorded rarities	MONSTER CRAWFISH ROADRALLY EXTRA-GANZA MIKE HEMINGER AND JEFFERSON Indie, surf, R&B, obscureties	CRAZEOLGY MUSTAFAMASTERMAGES Masters of Rap & Soul	UNIVERSAL SOUL EXPLOSION	WORLDLY NOISE DAVID PEDERSON DAVID MISH Experimental & avant garde
ROLLING WITH SCISSORS LUCAS 3 half-hours of pain	KOSMIK RADIATION DUSTY Psych & Prog Sounds	AZRAELI'S LIT-TERBOX BENNY STICKLER It's bar time, fiction...	MONSTER CRAWFISH ROADRALLY EXTRA-GANZA MIKE HEMINGER AND JEFFERSON Indie, surf, R&B, obscureties	AFTER HOURS RAP & SOUL DJ DOUBLE D	IN ONE END TONY ENNIS Adventurous sounds	WORLDLY NOISE DAVID PEDERSON DAVID MISH Experimental & avant garde

Below the Radar - 1st Friday, Mind's Eye Radio, Kelly Warren; 2nd Friday, Live and Local, Tom Christie; 3rd, 4th & 5th Fridays, Fiction Jones; Gregg Willard
 The Insurgent Radio Kiosk weekdays at 5:00, 6:30 and 9:00 a.m., & Folk Calendar weekdays at 10:30 a.m.
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PROGRAM COVERS 2007 - 1987

