



The Madison Savoyards Ltd.
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Gilbert & Sullivan's

The Yeomen of the Guard

or the merryman and his maid



Wisconsin Union Theatre

8:00 p.m. July 27th & 28th

August 3rd & 4th





THE MADISON SAVOYARDS, LTD.

present

The Yeomen of The Guard

(or The Merryman and His Maid)

Book by W.S. Gilbert, Music by Arthur Sullivan

Stage Director

Brad Schmicker

Costume Designer

Susan Gustaf

Producer

Jean Nielsen

Set Designer

David Torney

Lighting Designer

Kenneth Ferencek

Music Director

David Crosby

Technical Director

Robert Lasser

Assistant

Conductor/Chorusmaster

Steve Kushner

Stage Manager

Kathleen Rock

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THE STORY OF THE OPERA

Act I

Phoebe, daughter of Sergeant Meryll of the Tower Guards, is in love with Colonel Fairfax, a prisoner being held in the Tower of London. This brave and noble soldier has been unjustly accused of sorcery (by a relative who hopes to inherit his wealth) and has been condemned to death. With the help of his friend, the Lieutenant, Fairfax hopes to foil his greedy cousin by marrying before being executed. Meanwhile, Sergeant Meryll plots to have his daughter Phoebe swipe the dungeon keys from jailer Wilfred Shadbolt; he then frees Fairfax who trades places with the Sergeant's son, Leonard Meryll, a new member of the Yeomen of the Guard.

A pair of traveling entertainers enter Tower Green, where they hope to make enough money to buy an electuary (medicine mixed into a paste with honey) for singer Elsie Maynard's sick mother. Elsie and her partner, Jack Point, perform the singing farce of "The Merryman and his Maid," but are harassed by the mob. The Lieutenant arrives and rescues Jack and Elsie. He then offers Elsie 100 crowns if she will marry the doomed Fairfax. Point argues that, since he is almost engaged to Elsie, it is not fitting for her to marry another. The Lieutenant assures him that Fairfax will be dead an hour after the wedding and Point gives his consent, admitting that they have fallen "head over heels into temptation." Elsie is blindfolded and led off to marry a man she's never seen and Jack Point is hired as the Lieutenant's Jester.

When the hour arrives for the beheading, a crowd gathers at the block, including the condemned man himself, now disguised as Leonard Meryll of the Guard. It is revealed that the prisoner has escaped ("vanished into empty air"). The crowd rushes off to find Fairfax and collect the reward of a thousand marks and Elsie, stunned by the news, faints.

Act II

Two days later, Fairfax has still not been found; the Yeomen are soundly tongue-lashed by Dame Carruthers, housekeeper of the Tower. Jack Point and Wilfred Shadbolt meet and Point agrees to teach Wilfred the art of jesting if Wilfred will say he saw Fairfax trying to escape and shot him through the head with an arquebus.

This tale, as corroborated by Point, is accepted and Wilfred is now a hero. Jack Point feels safe in asking Elsie to marry him but Fairfax has learned that she is his mysterious bride and begins to court her. Point and the still-infatuated Phoebe are left to mope by themselves. Wilfred overhears Phoebe's weeping and concludes that the man who calls himself "Leonard Meryll" must be the missing Fairfax. Wilfred threatens to expose the plot so Phoebe promises to marry him.

The real Leonard Meryll arrives with the news that Fairfax has been pardoned. He is overheard by Dame Carruthers, who uses this knowledge to get Sergeant Meryll to marry her. Elsie arrives to marry "Leonard Meryll" and is told that Fairfax, her husband, is still alive. She recognizes Fairfax ("with happiness their souls are cloyed") and they celebrate their reunion as man and wife.

In the end, Jack Point is left alone ("a merryman moping mum," who "sighed for the love of a lady"). As Elsie and Fairfax rejoice with the crowd, Point falls, senseless, to the ground.

Musical Numbers

Overture

ACT I

When maiden loves, she sits and sighs	Phoebe
Tower warders, Under orders	People and Yeomen, with Solo 2nd Yeoman
When our gallant Norman foes	Dame Carruthers and Yeomen
Alas! I waver to and fro	Phoebe, Leonard, and Meryll
Is life a boon?	Fairfax
Here's a man of jollity	People, Elsie, and Jack Point
I have a song to sing, O!	Elsie and Point
How say you, maiden, will you wed	Elsie, Point, and Lieutenant
I've jibe and joke	Point
'Tis done! I am a bride!	Elsie
Were I thy bride	Phoebe
Oh, Sergeant Meryll, is it true	Ensemble

There Will Be A 15 Minute Intermission

ACT II

Night has spread her pall once more	People, Yeomen, and Dame Carruthers
Oh! a private buffoon is a light-hearted loon	Point
Hereupon we're both agreed	Point and Wilfred
Free from his fetters grim	Fairfax
Strange adventure!	Kate, Dame Carruthers, Fairfax and Sergeant Meryll
Hark! What was that, sir?	Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus
A man who would woo a fair maid	Fairfax, Elsie, and Phoebe
When a wooer goes a-wooing	Elsie, Phoebe, Fairfax, and Point
Rapture, rapture!	Dame Carruthers and Sergeant Meryll
Comes the pretty young bride	Ensemble

If you enjoyed the Madison Savoyards' production of *The Yeomen of the Guard*, you may want to take advantage of a special offer. Stereophonic tape recordings of the complete production are available on high quality cassettes for a limited time only. Send \$13.00 by check or money order, made payable to Madison Savoyards, Ltd., BEFORE AUGUST 10, 1984, to:

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Scene Painter: Linda Davis

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Assistant Chorus Master: Robin Calhoon

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Dramatis Personae

SIR RICHARD CHOLMONDELY (*Lieutenant of the Tower*)

JAMES A. SCHUETTE

COLONEL FAIRFAX (*under sentence of death*) CHARLES D. CRAIG

SERGEANT MERYLL (*of the Yeomen of the Guard*) JUDSON A. HARMON

LEONARD MERYLL (*his Son*) SHAWN EDWARD MERGEN

JACK POINT (*a Strolling Jester*) MARK J. MEIER

WILFRED SHADBOLT (*Head Jailer and Assistant Tormentor*) DAVID LAWVER

THE HEADSMAN ARDEN SANDOW

FIRST YEOMAN JAMES ROWE

SECOND YEOMAN JOHN ROWE

FIRST CITIZEN NICHOLAS HARKIN

SECOND CITIZEN KARL D. KLETZIEN

ELSIE MAYNARD (*a Strolling Singer*) WENDY JAQUINT

PHOEBE MERYLL (*Sergeant Meryll's daughter*) THERESE KISS

DAME CARRUTHERS (*Housekeeper to the Tower*) ILONA KOMBRINK

KATE (*her Niece*) SUSAN DAY

Chorus of Yeomen of the Guard, Gentlemen, Citizens, etc.:

MEN: John W. Barker, Albert Bryan, Fran Degnan, Ron Ekern II, Kenneth L. Gowin, Nicholas Harkin, Jeff Jezerc, Karl D. Kletzien, Don Landon, David F. May, Cliff Miller, Jim Nichols, Joe W. Ranney III, John Rosch, Paul Schick, Fred Tuck, Michael A. Watts, Steve Zwickel.

WOMEN: Gloria Allaire, Marja Barger-Carlsen, Kristin Bayer, Elizabeth Frey, Signe Holtz, Lynn Horton, Joni Jackson, Kathleen Kaiser, Katherine Knowles, DeAnn Liska, Mary Jo Magenheimer, Maureen Meegan, Ruth Miller, Jeanette Mullane, Mary Ann Nanassy, Ann Novacheck, Jill Rothamer, Christina Schubert, Mary Tejada, Bonnie Wolkenstein, Kay Zorich.

Madison Savoyards Orchestra

David Crosby, Conductor

Steve Kushner, Assistant Conductor

Gretchen Wallbrunn, Concertmaster

VIOLINS:	Lynn Ledbetter Kathryn Nevala Greg Reed Marian Carr	CLARINETS:	Nancy Mackenzie Grant Von Wald
VIOLAS:	Karen Peters Karen Bryan	BASSOONS:	Mary Ann Pazan Nancy Garnhart
CELLOS:	Peter Steffens Philip Marquess	TRUMPETS:	Mark Hornbacher Frank Hanson
BASS:	Blake Feist	HORNS:	Linda Kimball Randy Jones Cindy Horton
FLUTES:	Kathleen Cook Cathy Collinge	TROMBONES:	Derek James Terry Austin John Tuinstra
OBOE:	Linda Edelstein	PERCUSSION:	Tod Ellingson

Stage Director's Notes

It has been almost 100 years since Gilbert and Sullivan began work on a new opera originally called **The Tower of London**. The story line was an attempt by Gilbert to satisfy Sullivan's desire for "better things" in which a more serious plot would be explored. As the two masters continued their work, the title was changed to **The Tower Warder**, then to **The Beefeater** (a title that Gilbert felt evoked all the correct images), and finally to **The Yeomen of the Guard**, or **The Merryman and His Maid**. Never before had the English duo attempted to write such weighty composition. Gilbert looked for images and styles that would form a grounding for the new creation. Despite his personal dislike for the Bard's staged plays, Gilbert included Shakespeare's works in this search and indeed one can hear the influence of the earlier playwright on Gilbert's pen.

Both Sullivan and Gilbert were intrigued by the Tudor era of English history and this interest provided the background for an opera that was a considerable departure from the light comedy of their earlier works. During the reigns of Henry and Elizabeth, beauty and death stood side by side. Murders, including those sanctioned via the chopping block, were balanced by great creative outpourings in the arts. No better foundation could be found for an opera than to combine elements of both comedy and tragedy.

—Brad Schmicker

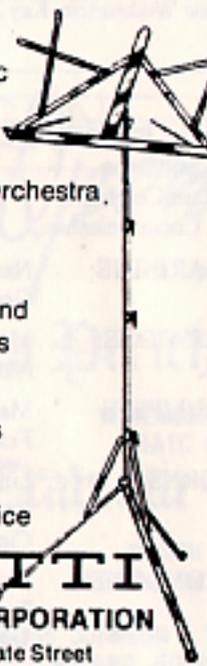
Music Director's Notes

The Yeomen of the Guard was Gilbert and Sullivan's favorite collaborative work and it is also my personal musical favorite among the operas in the G&S canon. It contains not only parodies of French, German and Italian musical styles but also material which is uniquely English. For example, the "tower motive" which begins the overture, begins the Act I finale, and is embodied in Dame Carruther's Act I aria, foreshadows the intensely nationalistic music of Edward Elgar and Ralph Vaughan Williams.

Some of the most unique features of **Yeomen** are in its opening: The overture is one of only two Savoy overtures through-composed by Sullivan. The work does not begin with an opening chorus, but rather with a prologue which contains Phoebe's spinning aria and a dialogue scene with Wilfred. Then follows the opening double chorus of townspeople (men and women) and Yeomen (four parts) containing the first solo for one of the male chorus principals.

Gilbert and Sullivan both called their works operas (not operettas). The scale of production required for **Yeomen** as well as the scale and quality of the music are testaments to the accuracy of that term, and shed light on the required scale and dramatic/musical depth of all the works in the Savoy repertory.

—David Crosby



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Who's Who

James A. Schuette (Lieutenant) is making his first appearance with the Savoyards. He is a student of Ilona Kombrink at the U.W.-Madison, where he will be entering his Senior year. Jim has appeared in several of the U.W. Opera's presentations, including *Kiss Me Kate*, *The Merry Widow*, *Dialogues of the Carmelites*, *Serenata Italiana*, and *The Magic Flute*.

Charles D. Craig (Colonel Fairfax) is an Indiana native currently working as Director of Choral Music at Edgewood High School in Madison. He has a Bachelor's Degree in Choral Music and a Master's in Performance from Ball State University. Charles' theatrical credits include *Good News* and revues of the music of Irving Berlin and Rogers & Hammerstein.

Judson A. Harmon (Sergeant Meryll) is an evaluation consultant for the Wisconsin Department of Public Instruction. He has appeared in the Madison Savoyards' productions of *The Pirates of Penzance* (as the Pirate King) and *The Mikado* (as Pooh Bah). In the 1970's he studied under Helen Cici in Milwaukee and he is currently a student of Steve Kushner.

Shawn Edward Mergen (Leonard Meryll) is a Madison native currently employed as a delivery person for Pizza Pit, Ltd. He holds a Bachelor's degree in Biological Aspects of Conservation from the U.W.-Madison. Shawn has been a member of the U.W. Concert Choir under Robert Fountain, singing with the choir and as a soloist. He appeared in the Savoyards' 1981 production of *Patience* and his theatrical credits also include *Carousel*, *Fiorello*, and *Dido and Aeneas*.

Mark J. Meier (Jack Point) is a voice major at the U.W.-Madison and has appeared in U.W. Opera productions of *A Funny Thing Happened On The Way To Forum* (Hern), *The Magic Flute* (First Priest), *Serenata Italiana* (Dotore), and *Dialogues of the Carmelites* (Chaplin). Mark won a U.W. Opera Scholarship in 1983-84 and is the Director of Music for St. Dennis Church in Madison. Last summer he appeared in the Savoyards' production of *The Mikado*.

David Lawver (Wilfred Shadbolt) has acted with Wilson Street East, Children's Theatre of Madison, Strollers and the Madison Civic Repertory. David was a founding member of the Savoyards and served in many capacities during the group's formative years. In addition to performing, he has directed productions for the Madison Community Theater, Stoughton Village Players, and the Oregon Straw Hat Players. David directed the Savoyards' production of *The Pirates of Penzance* in 1966, *Princess Ida* in 1967, and *The Mikado* in 1969.

James Rowe (First Yeoman) appeared in the Madison Savoyards' 1981 production of *The Pirates of Penzance*. He spends most of his non-singing time doing diabetes research at University Hospital. Jim has studied voice with Arcenia Rosal and is a member of the Festival Choir.

John Rowe (Second Yeoman) is an emergency physician practicing in Oconomowoc and Waukesha. He has been active in Madison's music scene since 1969, both in and out of the U.W. He sang the role of the Duke in the Savoyards' 1981 production of *Patience* and has also appeared in *Most Happy Fella*, *Guys and Dolls*, and *The Matchmaker*. John has extensive solo and ensemble experience and is a member of the Festival Choir.



Wendy Jaquint (Elsie Maynard) will be entering her Senior year at the U.W.-Madison in the fall, where she is pursuing a degree in Applied Voice with Prof. Ilona Kombrink. She has performed as Olga in the U.W. Opera's production of *The Merry Widow* and sang the role of Papagena in *The Magic Flute*. This is Wendy's third appearance with the Madison Savoyards — she sang the title role in *Patience* in 1982 and Yum-Yum in *The Mikado* in 1983.

Therese Kiss (Phoebe Meryll) began her stage career at age 3, when she played the role of Tinkerbell in Appleton. More recently she has appeared with Concert Choir, Chamber Singers, Master Singers and the Choral Union in Madison, where she is studying with David Hottman at the U.W. When not studying her craft, Terry works as a restaurant manager and secretary.

Ilona Kombrink (Dame Carruthers) is on the faculty of voice at the School of Music at the University of Wisconsin-Madison. A graduate of the Curtis Institute of Music, she is the recipient of a Fulbright Scholarship and a winner of the Metropolitan Opera's Auditions of the Air. Her Gilbert & Sullivan credits include the Madison Savoyards' 1976 version of *The Pirates of Penzance* and performances with the St. Louis Municipal Opera under Martyn Green and with the Stratford (Ont.) Festival with Douglas Campbell.



Susan Day (Kate) is a Graduate Student at the U.W.-Madison, studying applied voice under Ilona Kombrink. She obtained a Bachelor of Arts degree from the U.W.-Platteville in 1983. She has performed in *Hansel and Gretel* (Gretel), *The Telephone* (Lucy), and *Brigadoon* (Jeannie). Susan has also appeared as Yum-Yum in a production of *The Mikado*.

Brad Schmiecker (Director) was born and raised in Elgin, Illinois. From an early interest in puppet theater, and with a small collection of marionette puppets, a home-built stage and original scripts, Brad performed shows for school fairs, church gatherings, and neighborhood friends. As he got older, he became more involved in live theater.

In 1974, Brad moved to Wisconsin to complete his work towards a degree in Elementary Education. For 6 years he taught 5th and 6th grade in Jefferson, Wisconsin. Opportunities to direct plays and musicals came along and Brad was soon directing community and high school theater productions and running the lights for the Fireside Theater.

Brad's theatrical credits include *Man of La Mancha*, *The Sound of Music*, *Mass Appeal*, *Poulenc's The Human Voice* and *Serenata Italiana* (the U.W. Opera's 1983 production). His first working experiences with opera came while he was a teaching assistant at the U.W.-Madison, working with Karlos Moser and directing class exercises and Opera Chunks workshops.

Brad is currently enrolled in the M.F.A. program at the U.W.-Madison, studying Directing, and he expects to receive his degree in 1985.

David Crosby (Music Director) was born in California and grew up in the environs of New York City. He received his earliest musical training as a professional chorister in the Cathedral of St. John the Divine.

David is a noted composer, arranger and musical producer. He has written and recorded numerous musical scores for radio and television, several of which have received distinguished awards, and he has an extensive background in opera conducting. At the time he received his undergraduate degree, he had already conducted over 100 performances with a professional light opera company. He is one of a handful of American conductors to have served as musical director for the complete Gilbert & Sullivan repertory in collaboration with stage director Robert A. Gibson, former Director of Productions for the D'Oyly Carte Opera Company of London. David was Music Director of the Madison Savoyards' 1976 *The Pirates of Penzance*, 1977 *H.M.S. Pinafore*, 1978 *Ruddigore* and 1979 *Iolanthe*.

Among his many commitments, David is currently serving as Music Director of the Festival Choir of Madison, Artistic Director and Conductor of the Wisconsin Chamber Orchestra and Music Director and Conductor for New York's Glorianna Productions, a national touring opera company.

D. R. Torney (Set Designer) has developed sets for the Savoyards' productions of *Patience* and *The Mikado*. He designed for the Victory Theatre Association Dayton production of *Piaf* and served as Tour Technical Director for the Dayton Ballet. His design credits include Madison Civic Opera's *Aida*, *Carmen*, *Faust* and *Turandot*, as well as dinner theatre, dance, film and television.

Kenneth Ferencek (Lighting Director) was born to an aristocratic family in the Tyrolean Alps. Orphaned and homeless, he wandered post-war Europe and finally settled in Madison, Wisconsin. Ken turned to the theater to earn his bread and butter. This is his fifth collaboration with the Madison Savoyards.

Susan Lynn Gustaf (Costume Designer) lives in Albuquerque, New Mexico, where she has designed costumes for the Albuquerque Opera Theatre's productions of *Merry Wives of Windsor*, *Carmen*, *Rigoletto* and *Barber of Seville*. She has also done costuming for Gilbert & Sullivan's *Trial by Jury* and *H.M.S. Pinafore* as presented by United Methodist in Albuquerque and for all the Madison Savoyards' productions since 1978.

Steve Kushner (Assistant Conductor and Chorusmaster), a native of Pennsylvania, received his Bachelor of Music History degree from Bucknell University where he studied conducting with Christopher McGahan. He has assisted in workshops with Robert Page and Daniel Pinkham, and was the Assistant Conductor of the Bucknell University Chamber Singers, performing in Carnegie Recital Hall and the National Cathedral.

Since moving to Wisconsin two years ago to pursue graduate studies in music, Kushner has been active as a conductor and voice teacher in the Madison area. He serves as a Music Director of University United Methodist Church, of the Sui Generis Singers and of the Portage Community Chorus. Kushner returns this summer for his third year as Assistant Conductor and Chorusmaster for the Madison Savoyards.



Dear Patron of the Arts:

We are delighted to welcome you to our 1984 production — *The Yeomen of the Guard* — the first staged production of this opera by the Madison Savoyards.

The Madison Savoyards was founded 22 years ago with a commitment to excellence in the production of Gilbert & Sullivan operas. Today, this commitment forms the strong foundation on which the company lives. For those of us close to the Savoyards, there is always a great deal of excitement and anticipation as we approach each new season. For our dedicated and tireless staff it is the culmination of months of work and preparation. We are confident you will share our excitement and satisfaction and that you will enjoy this year's performance.

It has been gratifying for us to see how far Savoyards has progressed in the past 21 years, but at the same time we are concerned with the tremendous increase in operating expenses. We receive no major outside funding and must rely almost entirely on ticket sales to cover our production costs. Your assistance is needed if we are to continue in our tradition of quality theater presentations.

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Jean Nielsen, President

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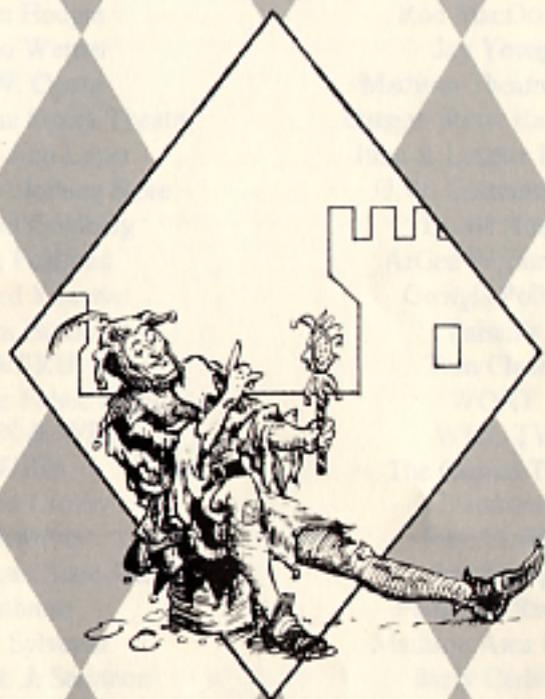
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