

The Madison Savoyards Present Gilbert & Sullivan's

UTOPIA

LIMITED

or The Flowers of Progress



This project is funded in part by a grant from the Dane County Cultural Affairs Commission.



July 30th, 31st, August 6th & 7th



Helping
Make
Madison
Beautiful
For 72
Colorful
Years

MAUTZ PAINT CO.
Corporate Headquarters - Madison, WI.

The Madison Savoyards, Ltd.

Present

Utopia Limited

or

The Flowers of Progress

Book by W. S. Gilbert

Music by Sir Arthur Sullivan

Musical Director/Conductor - David Lewis Crosby

Production Coordinator - Terry Kiss Frank

Stage Director - John Carle

Stage Manager/Properties Designer - Vickie Burcham

Assistant Musical Director - Lisa Reichl Kjentvet

Costume Designer - Karen Brown-Larimore

Set Designer/Technical Director - David Torney

Lighting Designer - Laurie Turnau

Assistant Stage Manager/Make-up Coordinator - Laurie Jerrick

Assistant Costumer - Rainbow Koehl

Assistant Production Coordinator - Chris McNeill

Rehearsal Accompanist - Carolyn Nagler

Board of Directors

Sharyn Gardill - President, Judd Harmon - Vice-President,
David Peterson - Treasurer, Chris Munger - Secretary, John Barker,
Paul Bushland, John Hyland (alternate), John Kruse, Rebecca Wright (alternate)

Argument

Act I

The people of the tropical island paradise of Utopia have demanded that their king, Paramount, modernize their society. They have chosen as their model the society of Victorian England. In compliance with the emphatic wish of his subjects, the King has launched a program of modernization, banning the Utopian language and sending for his daughters who have been living in England. There are those with misgivings: Tarara, the Public Exploder—whose job it is, upon advice of the two Wise Men (Judges of the Utopian court), to blow up the King on the first sign of misconduct (a form of government known as Despotism tempered by Dynamite) and the two Wise Men themselves, Scaphio and Phantis, who are comfortable in their power over the King and their profitable control of the economy.

The two younger daughters of the King arrive, accompanied by their formidable English governess, Lady Sophy, who uses the twins to demonstrate how proper English ladies should behave. The King is himself quite smitten with Lady Sophy, but her haughty hesitation is fueled by the shocking stories of his conduct she has read in *The Palace Peeper*—stories which have been written by the King himself at the order of Scaphio and Phantis. Next, Princess Zara arrives, attended by the First Life Guards who are commanded by the handsome Captain Fitzbattleaxe who is clearly in love with her. Scaphio and Phantis are both in love with Zara as well and intend to use their power over the king to obtain her. The Captain skillfully uses their quarrel over which of them is to marry the princess to convince them to hand the princess over to him for safe keeping until they decide, by duel, who shall gain her. Since Zara and Fitz are sure that neither of the Wise Men would risk his life for Zara, they feel their love is quite safe.

Finally the "Flowers of Progress" that Zara has brought with her from England arrive. These six men, who represent the various facets of all that is English, are: Captain Fitzbattleaxe, representing England's invincible army might; Sir Bailey Barre, the brilliant lawyer who can win any case; Lord Dramaleigh, who can purge immorality from court and theatre; Councilor Blushington, the urban reformer, Mr Goldbury, the financial wizard; and that symbol of England's rule of the waves, Captain Corcoran, whom we remember from *H.M.S. Pinafore*. All introduce themselves and give suggestions as to how Utopia can become more like England. The first suggestion to be implemented is from Goldbury, who recommends that Utopia be turned into a joint-stock company with limited liability.

Act II

The blossoming romance between Zara and the Captain has taken its toll on the latter's singing prowess, but love soothes them both. The Flowers have been very successful with their reforms, and the King proposes to celebrate with appropriately English ceremonies. The first is a Cabinet Council meeting of the King with his six advisors, conducted in the manner of a minstrel-show routine. This is followed by a Drawing Room, an elegant affair for the newly anglicized Utopian elite. Scaphio and Phantis protest all the changes, which undermine their corrupt schemes, but the King stymies them with the new intricacies of corporate law, leaving the two Wise Men to conspire with Tarara. Dramaleigh and Goldbury flirt successfully with Nekaya and Kalyba (the King's younger daughters), while the King and Lady Sophy discover they can clear away all obstacles to their love.

Scaphio, Phantis and Tarara lead a mob of Utopians who protest that the reforms have succeeded to a fault, producing a society too perfect to function. Zara saves the day by recognizing the necessary element of balance previously forgotten: government by political parties. With the adjustment from Monarchy, Limited to Limited Monarchy, all can be ended happily with praise for England as the model of perfection.

Musical Numbers

Overture Orchestra

Act I

In lazy languor Phylla, Women's Chorus
O make way for the Wise Men Chorus
In every mental lore Scaphio, Phantis, Chorus
Let all your doubts take wing Scaphio, Phantis
Quaff the nectar Women's Chorus
A King of autocratic power we King, Chorus
Although of native maids the cream Nekaya, Kalyba
Bold-faced ranger Lady Sophy, Chorus
First you're born King, Scaphio, Phantis
Subjected to your heavenly gaze King, Lady Sophy
Oh, maiden rich Zara, Fitzbattleaxe, First Life Guards, Chorus
Ah, gallant soldier Zara, Fitzbattleaxe, Chorus
It's understood, I think Zara, Fitzbattleaxe, Scaphio, Phantis
Oh, admirable art Zara, Fitzbattleaxe
Finale: Although your Royal summons to appear Full Ensemble

Intermission

Act II

A tenor, all singers above Fitzbattleaxe
Words of love too loudly spoken Zara, Fitzbattleaxe
Society has quite forsaken King, Blushington, Dramaleigh, Barre,
Fitzbattleaxe, Goldbury, Corcoran
Entrance of Court Orchestra
Drawing Room Music Orchestra
Eagle high on cloudland soaring King, Chorus
With fury deep we burn Scaphio, Phantis
If you think that when banded King, Scaphio, Phantis
With wily brain Tarara, Scaphio, Phantis
A wonderful joy our eyes to bless Goldbury
Then I may sing and play? Nekaya, Kalyba, Dramaleigh, Goldbury
When but a maid Lady Sophy
Oh, the rapture unrestrained King, Lady Sophy
Tarantella Orchestra
Upon our sea-girt land Chorus
Finale: There's a little group of isles Full Ensemble

The Cast (in order of appearance)

Phylla (<i>a Utopian Maiden</i>)	Chris Munger
Calynx (<i>the Utopian Vice-Chamberlain</i>)	Dave Baltes
Salata (<i>a Utopian Maiden</i>)	Emily Wallace
Melene (<i>a Utopian Maiden</i>)	Lydia Brauer
Tarara (<i>the Public Exploder</i>)	Paul Bushland
Scaphio (<i>Judge of the Utopian Court</i>)	Shawn Sheehy
Phantis (<i>Judge of the Utopian Court</i>)	John Hyland
King Paramount the First	John Kruse
The Princess Nekaya	Myra Tishkoff
The Princess Kalyba	Anne Seaton
Lady Sophy (<i>an English Gouvernante</i>)	Terry Kiss Frank
The Princess Zara	Sandy Thurow
Captain Fitzbattleaxe	David Gagnon
Sir Bailey Barre, Q.C., M.P.	Tom Robbins
Lord Dramaleigh (<i>a Lord Chamberlain</i>)	John Kjentvet
Mr Blushington (<i>of the County Council</i>)	Brian Beecher
Mr Goldbury (<i>a Company Promoter</i>)	Thor Gesteland
Captain Sir Edward Corcoran, K.C.B.	Dave Baltes

Chorus of Utopian Men and Women

Bill Bremmer, Clare Boulanger, Frances Chewning, Jennifer Christensen, John Paul Croake, Jason Forsythe, Michael Gillis, Judson Harmon, Sandy Hendrickson, Patti Hertel, Scott Hurlbert, Josh Kapfer, Tom Lawrence, Maia Nystrum, Kelly Offerdahl, Sue Phillips, Alisa Stamps, Bart Terrell, Glen Ulmer, Carol Wright, Rebecca Wright, Erin Young, Liza Roberson-Young

Troopers of the First Life Guards

David Baltes, Jason Forsythe, Thor Gesteland, Michael Gillis, Josh Kapfer, John Kjentvet, Tom Lawrence, Tom Robbins

Solid Goldbury Dancers

Brian Beecher, David Gagnon, John Kjentvet, Tom Robbins

Debutantes

Clare Boulanger, Frances Chewning, Jennifer Christensen, Patti Hertel, Kelly Offerdahl, Alisa Stamps, Erin Young, Liza Roberson-Young (Bart Terrell, Juggler)

Savoyards Orchestra

Violin

Eric Lee, Concertmaster
Greg Austin
Carol Kalvonjian
Sean O'Neill
Elizabeth Sneyd
Kristian Svennevig

Viola

John Ravwan, principle
Beth Getman

Violincello

Anton Tenwolde, principle
Jane Ferenz

Bass

Peter Gibeau

Flute

Tina Kakuske
Susannah Watling

Oboe

Jill Rupnow

Clarinet

David Gibbs, principle
Katie Sacksteder

Bassoon

Kate Hale, principle
Jay Vichow

French Horn

Dana Christensen, principle
David Kolo

Trumpet

Lath Freymiller, principle
Nancy Boyle

Trombone

Brian Hill, principle
Michael Allsen
Steve Ash

Percussion

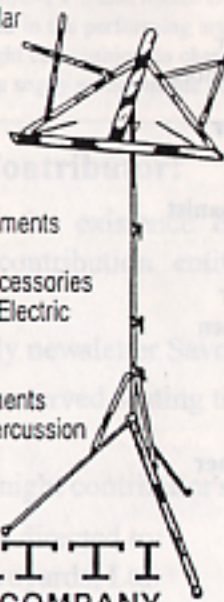
Greg Hinz

Classical & Popular
Printed Music

- Piano
- Organ
- Strings
- Voice
- Guitar
- Other Instruments

Instruments & Accessories

- Acoustic & Electric Guitars
- Amplifiers
- Folk Instruments
- Personal Percussion
- Recorders



PATTI
MUSIC COMPANY

414 State Street
Madison, WI 53703
(608) 257-5877

Production Staff

Stage Director

John Carle

Musical Director/Conductor

David Lewis Crosby

Production Coordinator

Terry Kiss Frank

Stage Manager

Vicky Burcham

Assistant Musical Director

Lisa Kjentvet

Set Designer/Technical Director

David Torney

Lighting Designer

Laurie Turnau

Costume Designer

Karen Brown-Larimore

Make-up Designer

Laurie Jerrick

Rehearsal Accompanist

Carolyn Nagler

Graphic Designer

Kristina Zengaffinen

Deck Carpenter

David Torney

Properties Designer

Vicky Burcham

Orchestra Coordinator

Terry Kiss Frank

Assistant Stage Manager

Laurie Jerrick

Assistant Costumer

Rainbow Koehl

Assistant Production Coordinator

Chris McNeil

Master Electrician

Bill Owens

Electrician's Assistant

Jim Schaefer

Houseman

Dennis Richards

Program

Paul Bushland

Publicity Director

Chris Munger

Costume, Set and Props Crews

Sue Christensen

Tess Hauser

Scott Hurlbert

Peggy Kiss

Sue Lantz

Karen Lewis

Judy Peterson

Marie Peterson

Jan Umhoefer

Cast Biographies

Dave Baltes has been active in community theatre for over thirty years. Although this is his first performance with the Savoyards, he has performed with many Madison area companies including Madison Opera, CTM, Madison Theatre Guild, MATC, Oregon Straw Hat Players, and Beaver Dam Community Theatre. Some of his previous shows have been *Shining Brow*, *A Little Night Music*, *To Kill a Mockingbird*, *Fiddler on the Roof*, *South Pacific*, *1776*, *The Globalinks*, *Guys and Dolls*, *110 in the Shade*, and *Teahouse of the August Moon*. Dave is also a proud member of the Madison Opera Showcase.

Brian Beecher, a newcomer to the Savoyards, is a senior at the UW-Madison majoring in Music Performance. He most recently performed with the University's show choir, Wisconsin Singers and previously traveled with the Kids from Wisconsin for two years. Brian has performed with the UW-Madison Chamber singers and will be performing with the Concert Choir. He has previously sung Gilbert and Sullivan for the Rock County Historical Society in the Tallman Arts Festival and A Town Hall Christmas Party.

This is **Paul Bushland's** first principal role with the Madison Savoyards, although he has appeared in the chorus of Savoyard productions of *Ruddygore*, *The Mikado*, *Patience*, *Trial by Jury* and *The Sorcerer*. He has also been on the Board of Directors for three years, serving one year as secretary and producing the program the past three years. A student at the UW-Madison, majoring in Nuclear Engineering, Math and Physics, Paul also performs with the UW Concert Choir, UW Choral Union and the Festival Choir of Madison.

Terry Kiss Frank has participated in every Savoyards show since 1984, beginning with her role as Phoebe in *Yeoman of the Guard*. She is delighted to return in an on-stage capacity after taking 1992 to "only" serve as Costume Assistant and Production Coordinator. Terry was most recently seen as the Mother Abbess in MATC's *The Sound of Music* and as a chorus member in Madison Opera's *Shining Brow*. She also serves as the voice of WISC-TV 3 and Music Director of Memorial United Church of Christ in Fitchburg. When not involved in the performing arts, she enjoys spending time inside and out with three dogs, one canary and eight cats (subject to change), and her husband, Boris Frank (not subject to change) at her home on three soggy acres outside of Paoli.

Become a Contributor!

In Addition to helping continue the existence of The Madison Savoyards, your tax-deductible contribution entitles you to the following benefits:

- A subscription to the quarterly newsletter Savoyardage.
- The opportunity to purchase reserved seating tickets for the opening night performance.
- An invitation to the opening night contributor's reception.

Any comments or questions may be directed to:

Madison Savoyards, Ltd.

PO Box 1612

Madison, WI 53701-1612

David Gagnon recently appeared in the World Premier of Madison Opera's *Shining Brow* in the role of First Draftsman. Savoyard audiences will remember David from his previous appearances as Alexis in *The Sorcerer*, a Chorister in *The Mikado*, and a performer in the Savoyard's Live From the Elvehjem program. Some of David's other roles include Tony in *West Side Story*, Hortensio in *Kiss Me Kate*, and Gaston in *La Traviata*. David is currently pursuing a Masters Degree in voice at the UW-Madison and is a student of Lois Fisher.

Thor Gesteland is currently finishing his B.M. in voice at the UW-Madison under Ilona Kombrink. He was in the chorus of last year's *Trial and Sorcerer*. Thor acted with the Madison Theatre Guild in *Cinderella* and was in the UW's productions of *Four Saints in Three Acts*, *Cabaret*, and *Gianni Schicchi*.

John Hyland returns to our stage for his sixth Savoyards' production. Previous appearances for John have included portrayals of Pooh-Bah in *The Mikado* and John Wellington Wells in last year's *The Sorcerer*. He is also on the Savoyards' Board of Directors, having been president from 1988 through 1992. John is an attorney with Hurley, Burish and Milliken in Madison and is also on the board of directors for the Festival Choir of Madison, and Opera for the Young.

This is **John Kjenvet**'s first role with the Madison Savoyards, although he has appeared in the chorus of both *The Mikado* and *Patience*. He has also appeared in several Madison Opera productions including *Gianni Schicchi* in which he sang the role of Gerardo. John performs with many community choruses as well, including the Madison Chamber Choir, Madison Symphonic Chorus and the UW-Madison Choral Union. John is a Director with Cress Funeral Services, Inc.

A Gilbert and Sullivan fan for decades, **John Kruse** has been singing with Madison Savoyards since 1984. John's roles with the Savoyards have included the Grand Inquisitor, Dick Deadeye, Private Willis, the Mikado, and Sir Marmaduke. He has also sung with CTM productions in the roles of Tevye, Professor Digory, and The Spirit of Christmas Present. John is the pastor of Calvary United Methodist Church, husband of Ginny Moore Kruse, and (like King Paramount) the father of three daughters.

Chris Munger has been involved with Savoyards in some fashion since her first appearance in the chorus of *Ruddygore*. She has served on the Board of Directors, and been publicity director for the past four years. Chris has studied voice with Ruth Horrall for two years. Before moving to Madison, Chris was involved in theatre and music in her hometown, Janesville. She was active in both choir and band while pursuing her BS in Behavioral Disabilities at the UW-Madison. In her spare time, she sings with the UW-Madison Choral Union, Festival Choir and in the African/tropical dance band Mighty Vumba.

This is **Tom Robbins'** debut performance on the Madison stage since his arrival in August of 1991 to pursue graduate studies. Tom recently completed a Master's Degree in Arts Administration at the UW-Madison and now serves as the Director of Marketing for the Madison Civic Music Association. He hails from the great state of Iowa where he worked as a production assistant on the motion picture *Field of Dreams*. Tom's undergraduate training was at Central College in Pella, Iowa where he performed the roles of Benny Southstreet in *Guys and Dolls*, Nanki Poo in *The Mikado*, Luiz in *The Gondoliers* and, his favorite, Sir Joseph Porter in *H.M.S. Pinafore*.


Anne Seaton has been a student of voice for many years; her current teacher is Patricia Crump from Milwaukee. You may recognize Anne from her performance of Angelina in last year's production of *Trial by Jury*. She has also performed with both Madison Opera and UW Opera. Next year is starting to fill up already. Some of the shows you can expect to see Anne in include *Candide* and *Aida*. She will also be singing with the Madison Opera Showcase Singers. Anne has wonderful hopes of grandeur which Savoyards is helping to launch.

Shawn Sheehy has been performing ever since he played MacBeth in sixth grade. Some of his previous roles have included Frederick in *The Sound of Music*, Higgins in *My Fair Lady* and Bill Sykes in *Oliver*. Shawn has just recently moved into the Madison community—his only other show in the area so far has been *Godspell* with CTM.

Sandra Thurow, a soubrette coloratura, holds a Bachelor's degree in Music Education from the UW-Eau Claire and a Master's Degree in Vocal Performance from the University of Texas at Austin where she served as a teaching assistant. Sandra is currently Artist/Instructor of voice at the Wausau Conservatory of Music and is choir director at Immanuel Lutheran Church in Wausau. She has performed on the Wisconsin Public Radio series Live from the Elvehjem and appeared in a variety of musical and operatic roles including Despina in *Così Fan Tutte*, Gretel in *Hansel and Gretel*, Tuptim in *The King and I* and Patience in Gilbert and Sullivan's *Patience* (for which she was nominated as the outstanding lead actress by the Austin Circle of Theatres).

Myra Tishkoff is a graduate student in communicative disorders at the UW-Madison. She hopes to pursue a career as a speech pathologist specializing in voice disorders while also pursuing further vocal training and eventually obtaining a Masters of Music degree. As an undergraduate at Ohio University, in addition to carrying a full course load in hearing and speech sciences, she studied voice and participated in Ohio University's Opera Theatre. Most recently she performed in a production of *Oklahoma* and played Eliza Doolittle in her hometown of Cleveland, Ohio.

PROUST CHAUCER WALKER POE



Booksellers Coffeehouse

◆◆◆

A Cozy Setting
offering

Books of Uncommon Interest
Light Entrées, Classic Coffees
and Desserts

◆◆◆

Sun—Thurs 10 AM to 11 PM
Fri & Sat 10 AM to MIDNIGHT

365 days

◆◆◆

258-9911

315 W Gorham at State

WOOLF BORGES SHAKESPEARE BALDWIN KEATS
MORRISON O'BRIAN TUCIPYAN STEIGER BURGESS



Gifts To Please
Any Audience

Cards
Glassware
Gadgets
Cookware
Toys
Jewelry
Soaps

Plus many
other items
from around
the world!

orange tree
imports

1721 Monroe St. 255-8211
Open 7 Days A Week

Staff Biographies

John Carle (JC) began his G&S career in New York as the "patter man" for Dorothy Raedler's American Savoyards. The *New York Times* cited him as being "a master of the Gilbert and Sullivan patter roles." His first appearance in Madison was at the Civic Center, appearing with *Gilbert and Sullivan a la Carte* as part of a Wisconsin Chamber Orchestra Series. When the national touring Gloriana Productions, Ltd. played Madison, JC portrayed Sir Joseph Porter (*Pinafore*) and Major General Stanley (*Pirates*). His work with the Savoyards includes the Duke of Plaza Toro (*Gondoliers*), the Lord Chancellor (*Iolanthe*) and Sir Joseph Porter (*Pinafore*) for which he was also stage director. JC also acted as stage director for *Ruddygore* and *The Mikado*. *Utopia Limited* marks his sixth production with Savoyards. JC's radio show "The World of G&S" (WMNR-Connecticut) is now in its ninth year.

David Lewis Crosby is an award-winning conductor for orchestra, opera, chorus and ballet performances in the United States and abroad and serves as Artistic Director and Conductor of the Wisconsin Chamber Orchestra. He has conducted over 100 recordings for television, radio, film and record; and concert tours of Europe, Scandinavian countries and Japan as well as throughout the United States.

Maestro Crosby has served as Music Director of New York's Gloriana Opera and the Festival Choir, and guest conductor for the national Moravian Music Festivals and Skylight Comic Opera's productions in Milwaukee's Pabst Theatre. He has also conducted members of the Minnesota Orchestra and the Saint Paul Chamber Orchestra for National Public Radio recordings and members of the NY Chamber Orchestra, Florida Orchestra, Hudson Valley Philharmonic, Indianapolis Symphony, Connecticut Chamber Orchestra and Dayton Philharmonic for Gloriana Opera.

He received his advanced conducting training with celebrated maestro Otto-Werner Mueller and has worked with conductors Robert Shaw, William Steinberg, James Paul, Robert Fountain, Alec Wyton and Vance George.

Mr. Crosby is also a noted composer and music producer, having written over 100 scores for films and for national television and radio series and programs, several of which have received distinguished awards.

He grew up in New York City, and (like Sir Arthur Sullivan!) received his earliest musical training as a professional chorister: at New York's Cathedral Church of St. John the Divine he performed thirteen services and twelve rehearsals each week of his fifth through eighth grade years. He is one of a handful of American conductors to have served as Music Director and Conductor for the complete Gilbert and Sullivan repertory in collaboration with Stage Director Robert A. Gibson, former Director of Productions for the D'Oyly Carte Opera Company, London, England, which premiered the Savoy Operas under the direction of Gilbert and Sullivan themselves.

This is **Vickie Burcham's** fourth production with the Savoyards, though her first since 1990's *The Mikado*. Since that time, she has completed her MFA in Stage Manager at the UW-Milwaukee's Professional Theatre Training Program; apprenticed with the Milwaukee Rep; interned at the Pabst Theatre and the Madison Rep; stage managed for two summers at the Colorado Shakespeare Festival; and, toured with the Great American Children's Theatre. When she's not stage managing, she enjoys sleeping.

Karen Brown Larimore is in her fifth year of designing costumes for the Savoyards. Her designs have been seen in many shows in the Madison area, including her favorites - *The Beauty and the Beast*, *Amadeus*, *The Merry Widow* and the Savoyards' own *The Mikado*. On the national level, Karen has designed costumes for, among others, the New York touring company of *Les Miserables*.

Laurie Jerrick is honored to be working for the first time with The Madison Savoyards. After obtaining her BA degree in Theatre from Temple University in Philadelphia, she had the pleasure of working with many regional theatre companies, and could be seen on several local TV commercials and industrial films. Since returning to Madison, she has done most of her acting work with Strollers Theatre while also designing make-up at her old alma mater - Stoughton High School. Laurie designed make-up for Mitzy Theatre's production of *The Sound of Music* and was Assistant Director/Stage Manager of the Sun Prairie Civic Theatre's production of *Snow White*. Laurie thanks her husband for all his love and support.

Rainbow Koehl is studying theatre at the University of Wisconsin-Madison. Other shows that she has worked on include *All's Well That Ends Well*, *Prelude to a Kiss* and *The Machinal*. Rainbow has been a lover of Gilbert and Sullivan ever since she was in *H.M.S. Pinafore* when she was in the third grade.

This is **Carolyn Nagler's** first production with Savoyards. Originally from Mt. Pleasant, Michigan, Carolyn received a Bachelor of Music in Piano Performance from Oberlin Conservatory and has just completed her Masters in Music Performance, majoring in accompanying, at the UW-Madison. She has been active in musicals and operettas both as actor and pianist since high school. Carolyn is looking to find a post as an instrumental and vocal accompanist/coach in a university setting.

Lisa Reichl Kjentvet is involved in her sixth Savoyards' production. She appeared as Kate in *The Pirates of Penzance*, *Iolanthe* in *Iolanthe*, *Ruth* in *Ruddygore*, and *Lady Angela* in *Patience*. In addition, she served as assistant musical director for *Ruddygore* and *The Mikado*. Lisa most recently served as musical director for CTM's 1992 production of *A Christmas Carol*. A UW-Madison graduate, Lisa currently teaches choral and general music at Sherman Middle School in the Madison School District.

David Torney's profession as a stage hand, designer and director has taken him around the country. In 1985, Dave's work was shown state-wide when the Savoyards' production of *Gondoliers* was broadcast on public television. His responsibilities include both design and construction of the set. In case you're wondering, the palm fronds are made from aluminum Venetian blinds!

After more than five years of lighting design in the Madison area for such groups as CTM Productions, Melrose Motion Co, and the MATC Theatre department, *Utopia Limited* marks **Laurie Turnau's** first design for Savoyards as well as her last show in Madison. She would like to extend her best wishes to the company for a successful run and thanks for a good time on her final design.

Glossary

Utopia - Greek, literally "no place" or "nowhere"; used by Sir Thomas More in his Latin treatise *Utopia* (1516) as the name for his ideal society and thus understood ever since (the inherent contradiction of an ideal paradise being "improved" by reform and modernization is still worth noting in our age of "developing" Third-World nations).

Poppydom - A realm of narcotic stupor.

Coruscation of impromptu epigram - Brilliance of improvised wit.

Tarara - The character's name alludes to the then-new American song, *Ta-ra-ra-Boom-de-ay*, with an obviously explosive suggestion.

Heliogabalian - Evoking the Roman Emperor Elagabalus, or Heliogabalus (A.D. 218-222), notorious for debauchery and unrestrained licentiousness.

Double-first [in the world's university] - a top grade in two of a student's final examinations, a sign of exceptional academic and intellectual achievement.

Wasted on "utility" - Unfairly cast in minor stage roles.

Auriculars - Ears.

Far niente - Short for the Italian *dolce far niente*, "sweet idleness."

To which some add but others do not Ireland - A reference to the issues of Irish home-rule and independence from Great Britain, still hotly contested in 1893; some think that Gilbert's frequent reference to Irish issues were meant to tease his collaborators, Sullivan and D'Oyly Carte, both of Irish ancestry.

"Finished" by an English lady - Taught the social graces, English style; women of class used to be sent to "finishing schools" rather than to universities.

Furlongs far - A furlong is an archaic (and, thus eminently literary) unit, 220 yards, or 1/8 of a mile.

The Kodaks do their best . . . You need only a button press, and we do all the rest - George Eastman's innovative portable box camera, which he named the Kodak, was first marketed in 1888, launching the craze for amateur photography rampant ever since. The original factory in Rochester, NY was duplicated around the world, one being located in Harrow, Middlesex. Eastman's advertising slogan, "You press the button, we'll do the rest," was thus a fresh and familiar target for Gilbert's spoof.

Bold-faced ranger - A swaggering rover, a brash cruiser.

Settlements - Marriage contracts including property arrangements as prenuptial agreements.

Do they quarrel for his dross? - I.e., for his crass worldly goods.

English ladies always toss - I.e., a coin; they "flip" for the choice between suitors.

Junius Junior, Senex Senior - Gilbert spoofs two British practices: in public schools boys with similar names were distinguished as "senior" and "junior" by age; and anonymous Letters to the Editor of newspapers were signed with fake Latin names; these combinations, meaning "Young Younger" and "Old Older," are deliberately absurd.

Mephistopheles Minor - Mephistopheles is a (or *the*) devil (cf. *Faust*); adding the distinguishing "Minor" only further twits such pretentious British usages of Latin.

Delicately sub-acid - Quite tart, but not quite acid or overcooked.

King Tuppence, or a good deal less than half a Sovereign - The title for Paramount's self-deprecating comic opera is a pun on old British coinage terms: a "sovereign," so called from bearing the monarch's portrait, was a gold coin worth 1 pound and 10 shillings, and there was a corresponding half-sovereign coin; the pound sterling was worth 20 shillings or 240 pence, so that "tuppence" (slang for two pence) was a diminutive, demeaning name indeed.

Decidedly de trop - Superfluous, "out of it", "uncool." From the French for "too much."

Time's teetotum - A teetotum was a polygonal top with letters (later, numbers) on its faces, spun in games of chance as a more polite substitute for dice.

Quotum - "Quota" or share.

Laces tightly - Tightens her corset to control her sagging figure.

Rates are facts and so are taxes - For us, two of the same things: "rates" are assessments by local authorities (as in "county rates" later on), while "taxes" are levied only by the national government.

When Threescore and ten - Refers not to (as it literally means) one's seventieth year, but to the end of one's life. The allusion being to Psalm 90:10: "The years of our lives are but threescore years and ten."

The oriental platform of the Tivoli gardens - Sometimes identified with the famous Italian villa northeast of Rome, but more likely a reference to the celebrated nineteenth-century entertainment park in Copenhagen (still happily operating), or at least to its Utopian imitation.

When our medical adviser exhibits rum-punch it is as a draught, not as a fomentation - Paramount is insisting that his encounters with punch (a fruit drink heavily laced with rum and brandy) occur only when his doctor prescribes it as medicine and not as a lotion.

Ground plans and sectional elevations of several capital punishments - A deliberately obscure pun that mingles "capital" punishment with the designing of a "capitol" (i.e., a government building) in terms of appropriate architectural drawings.

O royal rex - A whimsical trick of rhyming (with "sex"), since *rex* is itself the Latin word for king.

First life guards - Originally Charles II's guards during his exile and then made an elite unit of the British army, its officers drawn from the aristocracy; its formal dress is red tunics with white trim (over which a metal cuirass or breastplate is worn only in mounted duty), and brass helmets with long white plumes; famous today for their mounted duty and rituals of changing at Whitehall.

Knightsbridge nursemaids serving fairies Stars of proud Belgravian airies - The servants and nursemaids living in two prosperous, very high-class residential areas of London near the Life Guards' Knightsbridge barracks, between whom there would have been considerable flirtations in the "airies" or sunken entryways to the "downstairs" of residences; in other words, the numerous romantic conquests our gallant troopers would have left behind.

Standing sentry at the horse guards - The Whitehall duty of the Life Guards mentioned above; in which function they are still among the most popular sights for adoring tourists in London.

Tête à tête - In French, literally, "head to head," implying close "one-on-one" intimacy.

Rival admirers' clauses consolidation act - An obviously phony Act of Parliament invented by Fitzbattleaxe to bamboozle Scaphio and Phantis with the prestigious mysteries of anything that sounds like British law; but also an implied dig at Parliament's actual readiness to legislate on the minutiae of marital and other contractual practices.

Tontine principle - A tontine (named after the seventeenth-century Italian who devised it) is an agreement mixing the element of a gamble with insurance and investment between a group of participants who put their money into a single pool that goes in full to the surviving member.

Ye south pacific island viviparians - "viviparians" are creatures who, literally, "bring forth living young;" in other words, mammals, or, here, simply a generic word for beings in the most primitive sense; used by Gilbert for the esoteric convenience of rhyming with "barbarians."

Sir Bailey Barre, Q.C., M.P. - Like several of the "Flowers of Progress," this one's name is an obvious pun, since he is a *barrister* practicing law at the *bar* in London's court of *Old Bailey*; his added initials inform us that he is a *Queen's Counsel* (an honorary rank bestowed upon distinguished barristers, often on their way to becoming judges) and a *Member of Parliament*.

Solicitor - In British practice, an attorney ("office lawyer") who serves as legal advisor to his clients, but who leaves actual court appearances to the separate function of the barrister ("trial lawyer"), for whom he prepares a brief, or summary of the case and its arguments.

Lord Dramaleigh - As Lord Chamberlain, his duties of supervising the royal household extended to all theatrical presentations (since they used to be court functions), which he alone could license; he was thus England's theatrical censor, charged with suppressing anything improper or immoral.

on the stage, and a bane to all in the theatrical profession; hence the theatrical component in his name.

Mr Blushington, county councilor - An example of the new urban developer, eager alike to improve living conditions and raise more local revenues; his name, and references to "purify[ing] the Halls" reflects the efforts of some local administrators to close down "immoral" music halls.

What contango means and also backwardation - The financier and speculator, Mr. Goldbury, is a master of such stock-transfer concepts as these: since either party to a sale may gamble on price changes, *contango* is a percentage fee paid by the purchaser to the seller for the right to defer payment on the transaction (the purchaser hoping that the price will go down), while *backwardation* is a corresponding fee paid by the seller to the purchaser for the same right (the seller hoping that the price will rise). As an 1880 ditty had it: "the Bear a good contango loves, the Bull a backwardation."

Companification - Incorporation.

Captain Corcoran, K.C.B. - Our beloved Captain of *H.M.S. Pinafore*, despite his demotion back then, seems now to have recovered his rank and even advanced to Sir Joseph Porter's status of *Knight Commander of the Bath*, in England's most prestigious chivalric order.

Terrify the simple Gauls - Scare the dumb Frenchies.

The Saxon and the Celt - The Germanic Anglo-Saxon invaders and the native Welsh, Scots, and Irish, now amalgamated together into the British nation.

Maxim gun and Nordenfält - Two types of rapid-fire automatic machine-guns, named after their respective inventors, Hiram Maxim and the Swede Nordenfält.

Unbend your sails, and lower your yards, unstep your masts - The Captain's message, in this verse and later, is to recommend abandoning the old wooden sailing ship and switching to the new coal-fired steamships.

Float it as a company limited - Mr Goldbury advises the king to turn his realm into a "limited" company ("Utopia, Ltd."), that is, a corporation in which investors may buy shares and are themselves "limited" in their liability to the company's debts only to the extent of their invested sum, rather than bearing the total liability that a full partnership would involve; Mr Goldbury's point (and Gilbert's implied criticism) is that this arrangement allows one to manipulate one's declared capital in various speculative ways while limiting one's debt obligations only to that amount.

Winding-up petition - A declaration of your company's bankruptcy so that you can escape its debts and then move on to a new venture with your salvaged assets.

Rothschild - The famous family of immensely wealthy bankers and financial speculators.

Liquidators - Those who dispose of a bankrupt company's assets.

The joint stock company's act of sixty-two - The last of a series of Parliamentary enactments (1825, 1856, 1862) which laid the foundations for British corporate law by defining the liability limits of those who hold "shares" in a "joint-stock" company (i.e., one funded by its shareholders' contributions), such shares being bought and sold on an open trading market.

Prospectus - A booklet published to advertise a company's plans and advantages in order to attract investors.

Drawing-room - A formal court reception in which ladies were presented to the monarch.

Court train - That portion of a lady's formal reception costume that had a length of trailing fabric.

Soft the song of Philomel - Philomela was the central figure of a grim (though not Grimm!) Greek myth of rape and revenge, the upshot of which was her transformation into a tongueless bird, whose song was accordingly soft.

In accordance with the practice of St. James's Music Hall - The king is anxious that the First Statutory Cabinet Council (consisting of the signatories of the Articles of association) of his new royal corporation Utopia, Ltd. should be conducted in the fashion of a proper British cabinet meeting at the Court of St. James, the official seat of the monarch in London (to which foreign ambassadors are still accredited). Dramaleigh evades this concern with an in-group joke the king

would miss, referring to the nearby Court of St. James's Hall, a popular theatre used by visiting American minstrel-show companies (as much in vogue in Victorian England as in the USA) and identified with low-taste humor. The blackface Christy Minstrels, founded in 1842, spawned an English offshoot which performed regularly at the St. James's. Gilbert explicitly instructs that the following song, "Society has quite forsaken all her wicked courses," with the Flowers of Progress as chorus, be performed in the style of the Christy Minstrels as illustrated in a contemporary drawing reproduced below.

Peeress - A lady Peer or an aristocrat's wife.

The presence - One of those circumlocutions of monarchic vocabulary, indicating the presence of the sovereign.

Slummeries - Slums.

Pas de trois - A dance trio.

A driveling barn-door owl - For us, something like "a fatuous turkey."

A vapid and vain old muff - A vague and futile bungler.

Still on the tapis - Still on the table (in French, *tapis*), still under active consideration.

An English girl of eleven stone two - The British weight of a "stone" equals 14 pounds, so this girl's weight would be 156 pounds no featherweight she!

The "field" tails off and the muffs diminish - In riding to hounds, the weaker riders trail behind and the incompetents drop out completely.

Eleven maids out eleven maids in and perhaps an occasional "maiden over" - in a cricket game, with teams of 11 on each side, the "out" team is "fielding", the "in" team is "up at bat"; and "over" is a sequence of six bowls (pitches), and a "maiden over" is such a series without any score used here as a pun in a cricket game played by girls.

She punts - She can "row" a river boat by poling, an operation that actually required much skill.

At ball or drum - Parallel social events, a "drum" being an evening party at a fashionable private home, while a "ball" was a more public event.

Short-petticoated - Wearing the particular garment that distinguished young girls from grown women who would wear longer skirts.

The Earth is red and rosal - The last word is an archaic form of "rosy," revived here to make a rhyme with "proposal."

For that asinorum pons I have crossed without assistance - An *asinorum pons* is literally, in Latin, a "bridge of asses," referring generally to the difficulty of getting donkeys to cross a bridge. The term is also applied in logic to diagrams that demonstrate the establishment of a middle ground or compromise in arguments, as well as to a proposition of the mathematician Euclid that "jackasses" (i.e., dunces) find difficult to get through on first encounter.

A fico for such boons - "We don't care a fig (give a damn) for such favors," *fico* being "fig" in Italian

Glossary Compiled by John W. Barker, with warm gratitude to Harry Benford and Daniel S. Knight.



on the stage, and a bane to all in the theatrical profession; hence the theatrical component in his name.

Mr Blushington, county councilor - An example of the new urban developer, eager alike to improve living conditions and raise more local revenues; his name, and references to "purify[ing] the Halls" reflects the efforts of some local administrators to close down "immoral" music halls.

What contango means and also backwardation - The financier and speculator, Mr. Goldbury, is a master of such stock-transfer concepts as these: since either party to a sale may gamble on price changes, *contango* is a percentage fee paid by the purchaser to the seller for the right to defer payment on the transaction (the purchaser hoping that the price will go down), while *backwardation* is a corresponding fee paid by the seller to the purchaser for the same right (the seller hoping that the price will rise). As an 1880 ditty had it: "the Bear a good contango loves, the Bull a backwardation."

Companification - Incorporation.

Captain Corcoran, K.C.B. - Our beloved Captain of *H.M.S. Pinafore*, despite his demotion back then, seems now to have recovered his rank and even advanced to Sir Joseph Porter's status of *Knight Commander of the Bath*, in England's most prestigious chivalric order.

Terrify the simple Gauls - Scare the dumb Frenchies.

The Saxon and the Celt - The Germanic Anglo-Saxon invaders and the native Welsh, Scots, and Irish, now amalgamated together into the British nation.

Maxim gun and Nordenfält - Two types of rapid-fire automatic machine-guns, named after their respective inventors, Hiram Maxim and the Swede Nordenfält.

Unbend your sails, and lower your yards, unstep your masts - The Captain's message, in this verse and later, is to recommend abandoning the old wooden sailing ship and switching to the new coal-fired steamships.

Float it as a company limited - Mr Goldbury advises the king to turn his realm into a "limited" company ("Utopia, Ltd."), that is, a corporation in which investors may buy shares and are themselves "limited" in their liability to the company's debts only to the extent of their invested sum, rather than bearing the total liability that a full partnership would involve; Mr Goldbury's point (and Gilbert's implied criticism) is that this arrangement allows one to manipulate one's declared capital in various speculative ways while limiting one's debt obligations only to that amount.

Winding-up petition - A declaration of your company's bankruptcy so that you can escape its debts and then move on to a new venture with your salvaged assets.

Rothschild - The famous family of immensely wealthy bankers and financial speculators.

Liquidators - Those who dispose of a bankrupt company's assets.

The joint stock company's act of sixty-two - The last of a series of Parliamentary enactments (1825, 1856, 1862) which laid the foundations for British corporate law by defining the liability limits of those who hold "shares" in a "joint-stock" company (i.e., one funded by its shareholders' contributions), such shares being bought and sold on an open trading market.

Prospectus - A booklet published to advertise a company's plans and advantages in order to attract investors.

Drawing-room - A formal court reception in which ladies were presented to the monarch.

Court train - That portion of a lady's formal reception costume that had a length of trailing fabric.

Soft the song of Philomel - Philomela was the central figure of a grim (though not Grimm!) Greek myth of rape and revenge, the upshot of which was her transformation into a tongueless bird, whose song was accordingly soft.

In accordance with the practice of St. James's Music Hall - The king is anxious that the First Statutory Cabinet Council (consisting of the signatories of the Articles of association) of his new royal corporation Utopia, Ltd. should be conducted in the fashion of a proper British cabinet meeting at the Court of St. James, the official seat of the monarch in London (to which foreign ambassadors are still accredited). Dramaleigh evades this concern with an in-group joke the king

would miss, referring to the nearby Court of St. James's Hall, a popular theatre used by visiting American minstrel-show companies (as much in vogue in Victorian England as in the USA) and identified with low-taste humor. The blackface Christy Minstrels, founded in 1842, spawned an English offshoot which performed regularly at the St. James's. Gilbert explicitly instructs that the following song, "Society has quite forsaken all her wicked courses," with the Flowers of Progress as chorus, be performed in the style of the Christy Minstrels as illustrated in a contemporary drawing reproduced below.

Peeress - A lady Peer or an aristocrat's wife.

The presence - One of those circumlocutions of monarchic vocabulary, indicating the presence of the sovereign.

Slummeries - Slums.

Pas de trois - A dance trio.

A driveling barn-door owl - For us, something like "a fatuous turkey."

A vapid and vain old muff - A vague and futile bungler.

Still on the tapis - Still on the table (in French, *tapis*), still under active consideration.

An English girl of eleven stone two - The British weight of a "stone" equals 14 pounds, so this girl's weight would be 156 pounds no featherweight she!

The "field" tails off and the muffs diminish - In riding to hounds, the weaker riders trail behind and the incompetents drop out completely.

Eleven maids out eleven maids in and perhaps an occasional "maiden over" - in a cricket game, with teams of 11 on each side, the "out" team is "fielding", the "in" team is "up at bat"; and "over" is a sequence of six bowls (pitches), and a "maiden over" is such a series without any score used here as a pun in a cricket game played by girls.

She punts - She can "row" a river boat by poling, an operation that actually required much skill.

At ball or drum - Parallel social events, a "drum" being an evening party at a fashionable private home, while a "ball" was a more public event.

Short-petticoated - Wearing the particular garment that distinguished young girls from grown women who would wear longer skirts.

The Earth is red and rosal - The last word is an archaic form of "rosy," revived here to make a rhyme with "proposal."

For that asinorum pons I have crossed without assistance - An *asinorum pons* is literally, in Latin, a "bridge of asses," referring generally to the difficulty of getting donkeys to cross a bridge. The term is also applied in logic to diagrams that demonstrate the establishment of a middle ground or compromise in arguments, as well as to a proposition of the mathematician Euclid that "jackasses" (i.e., dunces) find difficult to get through on first encounter.

A fico for such boons - "We don't care a fig (give a damn) for such favors," *fico* being "fig" in Italian

Glossary Compiled by John W. Barker, with warm gratitude to Harry Benford and Daniel S. Knight.



Music Director's Notes

Having conducted all of the other Savoy Operas, working with *Utopia Limited* has been a particular joy. Not only are there quite a few allusions to other Gilbert & Sullivan works, but there is also quite a bit of fresh material. The music that strikes me most as unique to *Utopia* is given to Scaphio and Phantis throughout the score: energetic movements in 6-8 time. Because this is a mature work for the composer there is also some beautiful orchestration.

The original musical introduction for *Utopia* consisted primarily of the "Drawing Room Music" from Act II. Both John Carle and I found that this was too staid and formal as a preparation for the drama, and gave away this formal scene. Sullivan wrote only two of the Savoy overtures himself (*Iolanthe* and *The Yeomen of the Guard*) and had his conductor (usually Cellier) stitch together the others from musical material of the operas.

Therefore, in the tradition of those overtures (*The Mikado* and others), I have selected the Coda from "Eagle High" as the opening, the Zara/Fitzbattleaxe love duet from Act I as the center slow section, and woven together a tapestry of Scaphio/Phantis 6-8 sections for the large final *allegro*, adding a few bars from Goldbury's Act I Finale aria and ending with the "Tarantella" (which is reminiscent of *The Gondoliers*). Some keys are transposed in order to make sense of things, but otherwise Sullivan's orchestrations are intact. The one exception to this is the center slow section where the soprano and tenor solo voices needed appropriate instrumental substitutes: these parts are taken by solo trumpet and horn.

David Crosby

Stage Director's Notes

Approaching the seldom performed *Utopia Limited*, I was struck by the timeliness of its sardonic humor. Gilbert being a lawyer, as well as a playwright, always included jibes at the legal profession, but in *Utopia* he takes on the questionable attributes of colonialism, the darker side of politics and some of the built-in loopholes of corporate law and the resulting business practices.

This rich brew, fleshed out by some rather colorful characters also has many slightly off the subject references and jabs that do not resonate with us today. Since Act I is longer than the first act of Wagner's *Götterdämmerung*, the script has been excised of most of the "Oh, by the way" lines, bringing the playing time of the show down to a reasonable level.

While *Utopia* has many delights it also has many drawbacks which tend to scare off groups from mounting it. The cast could easily reach fifty in number with the ensuing costuming problems ready to swallow the budget. The built-in dance sequences demand a certain level of movement ability from the singers. The court and drawing room scenes originally were an opportunity to parade the elegant fashions of the time including exact copies of uniforms and costumes of royal Household officers. Add to these the expense of wigs, jewelry and swords and one can see why D'Oyly Carte did not revive *Utopia* after its initial run. By thinking along different lines, as every stage director and costumer of *Utopia* must do, the Savoyards' interpretation of these "spectacle scenes" uses the existing strengths of the cast members.

I am honored to have been entrusted with the responsibility of bringing this neglected work to the Savoyards' loyal audience and thank all of you for your continued support.

John Carle

Acknowledgements

Special thanks to: Luther Memorial Church

Al Andreychuk
John Barker
Art and Nan Becknell
Brian Beecher
Morris Brand
Bill Bremer
Bzaz's of Milwaukee
Canterbury Booksellers/Coffeehouse
Greg and Jayme Frank
Terry Kiss Frank
Sharyn Gardill
Corey Helser
Michael Herzfeld
Scott Hurlbert
Hurley, Burish and Milliken, S.C.
Gary Huth
John Hyland
Insty Prints, University Ave
Will Janssen
Roland Johnson
Robert Kimbrough
Richard and Jane Knowles
Rael LaBrecht
Sue Lantz
Karen Lewis
Luther Memorial Staff
Madison City Parks Department
Madison Civic Music
Madison Opera
Madison Public Library
Madison Theater Guild
Mautz Paint
Michael McGrew
Memorial United Church of Christ
Jennifer Morgan
Mount Horeb Schools
Chris Munger

Nedrebo's
Noeman Mitby Theater
Marsha O'Loughlin
Orange Tree Imports
Bill Owen
Patti Music
Jeff Peronto
Reverend Harry Peters
Dave and Judy Peterson
Pier One Imports, Mineral Point Rd
Dick Radtke
Beverly Resch
Royle Printing
Saint Francis House
Patty Schlaefer
Steve Schroeder
Silk Screen Creations, Edgerton
Sears TeleParts Unit 7932
Anne Stanke
State Bar of Wisconsin
Pam Steffens
Art and Ruth Tiedemann
Dave Tomey
University of Wisconsin Costume Shop
University of Wisconsin Opera
University United Methodist Church
Vera's House of Bridals, Ltd.
Victor Allen's Coffee and Tea
Ron Wallace and Family
WERN
Wild Birds, Unlimited
Wisconsin Chamber Orchestra
Wisconsin Supply
Wisconsin Youth Symphony Orchestra
Vickie Vanecek-Young
Victor Allen's
Kristina Klatt Zengaffinen

Because of program deadlines, we expect that, despite our best efforts, we've missed some of you who are very important to our success. Please know that your support and assistance are greatly appreciated. Feel free to let us know of any concerns. We look forward to working with you again!



Bill Bremmer

Registered Piano Technician

(608) 238-8400

3209 Stevens St.
Madison, WI 53705

Contributors

Sponsor (\$500 and above)
CUNA Mutual Insurance Group
Hurley, Burish and Milliken, S.C.

Benefactor (\$100-\$499)

Charles and Mary Anderson
James Cain
Katherine C Cain
Frederic G Cassidy
Peter W Clark
F LaVerne Gillespie
Dianne Goldstaub
Judson A Harmon
Scott Hurlbert
Dr and Mrs Mark F Rich
Earl and Helen Rupp
Paul and Ellen Simenstad
Meg and Neil Skinner
Art and Ruth Tiedemann
Rose and Otto Zerwick

Sustaining Member (\$50-\$99)

Wilmer and Rita Anderson
Tom Cleary
Dorothy E Halverson
Paul and Lynn Jacobsen
Louise T Kinne
John and Ginny Kruse
Edwin and Lila Lightfoot
Robert and Dorothy Luening
Steven J Powell
Alfred and Janette Umhoefer
Peg and Ron Wallace
Linda Roberson and Gary Young

Patron (\$25-\$49)

Dr and Mrs David E Bartlett
Emmett L Bennett
Maurice and Sybil Better
Tom Murtha and Helen Box
Randall L Canter
Barbara D Dennis
Dorothy B Drotning
Timothy N Fast

Mary Frantz
William D Frost
Susan Gleicher
Dorothy Gosting
Jack and Elizabeth Hailman
Jeff Haines
Jane Hasselkus
Mr and Mrs C Vernon Howard
James P Koltes
Dennis and Margaret McKinley
Mary and Mark Olsky
Jose Polansky
Sue Reget
Frances S Ryan
Helen R Schmiedeman
Joe and Grace Shaw
Ellis and Mae Taff
Constance F Threinen
Nancy Miles Townsend

Member (\$5-\$24)

Phyllis Abel
Roy A Berg
Barbara Borns
R D Cook
Louise and Nathan Elbaum
Vera Fryxell
Shiela and Carl Getto
Arlene Hart
Timothy Hedgepeth
Brad Hunnicutt
Peggy Kiss
Norma J Kolthoff
Karen A Lewis
Val and Kent Mannis
Ralph McPhail, Jr
Erwin and Barbara Pauly
Joy and David Rice
Annetta H Rosser
Marcus and Blanche Singer
Louise C Smith
Bill Teasedale
Jean and John Tews
James and Elizabeth Zimmerman

Mark your Calendars!

for

The Madison Savoyards, Ltd.

1994 Summer Production

of

H.M.S.

Pinafore

or

The Lass Who Loved a Sailor

July 29th and 30th

August 5th and 6th