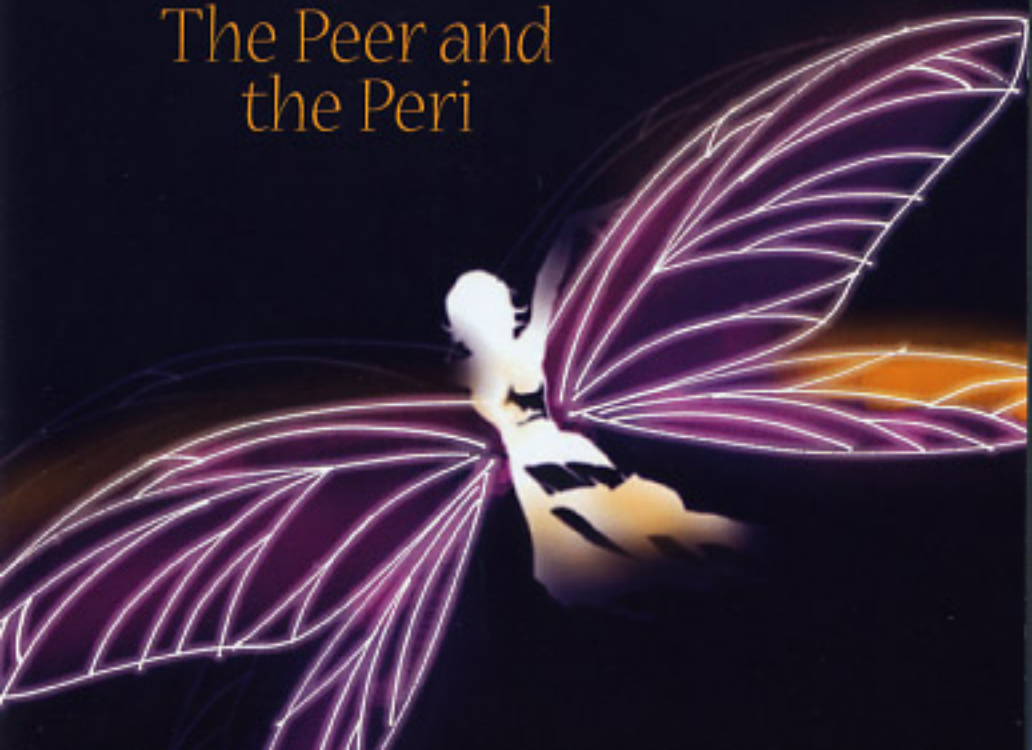


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Iolanthe

or
The Peer and
the Peri



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Presents

Iolanthe

Or

The Peer and the Peri

Music By Sir Arthur Sullivan

Book & Lyrics By William S. Gilbert

Michael Goldberg
Stage Director

Gary McKercher
Music Director/Conductor

Liz Rathke
Scenic Designer

Roberta Sprain
Costume Designer

Stephen Chené
Lighting Designer

Jeff Macheel
Technical Director

Scott D. Hurlbert
Production Coordinator

**This production is dedicated to the memory of
Sally Ann Davis**

2001

Wisconsin Union Theater, Madison

July 20, 21, 28 – 7:00 p.m.

July 29 – 4:00 p.m.

Musical Numbers

Overture.....Orchestra

Act I

Tripping hither, tripping thither.....Celia, Leila, Fairies
 Iolanthe! from thy dark exile.....Queen, Iolanthe, Celia, Leila, Fairies
 Good morrow, good mother.....Strephon and Fairies
 Fare thee well.....Queen and Fairies
 Good morrow, good lover.....Phyllis and Strephon
 None shall part us from each other.....Phyllis and Strephon
 Loudly let the trumpet bray.....Peers
 The law is the true embodiment.....Lord Chancellor and Peers
 My well-loved lord and guardian dear.....Phyllis, Lord Tolloller, Lord Mountararat, Peers
 Nay, tempt me not.....Phyllis and Peers
 Spurn not the nobly born.....Lord Tolloller and Peers
 My lords, it may not be.....Phyllis, Lord Tolloller, Lord Mountararat,
 Strephon, Lord Chancellor, Peers
 When I went to the bar as
 a very young man.....Lord Chancellor
 When darkly looms the day.....Ensemble

Act II

When all night long a chap remains.....Private Willis
 Strephon's a member of Parliament.....Fairies and Peers
 When Britain really ruled the waves.....Lord Mountararat, Fairies, Peers
 In vain to us you plead.....Leila, Celia, Fairies, Lord Mountararat,
 Lord Tolloller
 Oh, foolish fay.....Queen and Fairies
 Though p'rhaps I may incur your blame.....Phyllis, Lord Tolloller, Lord Mountararat,
 Private Willis
 Love, unrequited, robs me of my rest.....Lord Chancellor
 He who shies at such a prize.....Lord Tolloller, Lord Mountararat, Lord Chancellor
 If we're weak enough to tarry.....Phyllis and Strephon
 My lord, a suppliant at your feet.....Iolanthe
 It may not be.....Iolanthe, Queen, Lord Chancellor, Fairies
 Soon as we may, off and away.....Ensemble

Are You Interested In Singing With A Choir?

The Wisconsin Chamber Choir will hold auditions for their 2001-02 season on August 28 at 7:00 p.m. at Madison's Luther Memorial Church. Singers with a strong vocal background are encouraged to audition. For audition inquiries, contact Leigh Maxwell at 276-3761.

Founded in the fall of 1998 by Music Director Gary Mc Kercher, the Wisconsin Chamber Choir is committed to providing quality choral performances for the Madison area.

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Sacred and Profane: Five Hundred Years in Fifty-five Minutes, November 11, 2001.
 Live from the Elvehjem, November 18, 2001
 Music from the American and European Lyric Stage, March 3, 2002
 Viennese Masters, May 11, 2002

Cast of Characters

The Lord Chancellor.....Bill Lutes
 Lord Mountararat.....Randall Johnson
 Lord Tolloller.....Steven Ebel
 Private Willis.....Perry Allaire
 Strephon.....Bill Rosholt
 Queen of the Fairies.....Terry Kiss Frank
 Iolanthe.....Martha Fischer
 Celia.....Jennifer Robb
 Leila.....Kara Noah
 Fleta.....Sarah Cain
 Phyllis.....Lisa Pantano

Chorus of Dukes, Marquises, Earls, Viscounts, Barons: Kurt Eakle, Ben Graupner, Dan Graupner, Scott Hurlbert, Ben Krenke, Susan Rathke Thomason, Vincent Rideout, Dan Smith, Ed Smith, Marshall Smith, Sean Sweeney, Nick Thomason

Chorus of Fairies: Ann Baltes, Laurie Bardenwerper, Jessica Bartz, Rachel Bishop, Molly Boeder, A. Birgit Dalgaard, Jenni Fluckiger, Amalia Goldberg, Dianne Graham, Karen Guerten, Jessica Kosorok, Pam Kosorok, Nikki Krenke, Catherine Neumann, Julie Ottum

Chorus of Dukes-in-Waiting: Benjamin Bakunovich, Neil Graupner, Gabe Williams

Chorus of Future Fairies of Fairyland: Anna Farkas, Mandy Goldberg, Kristine Larimore

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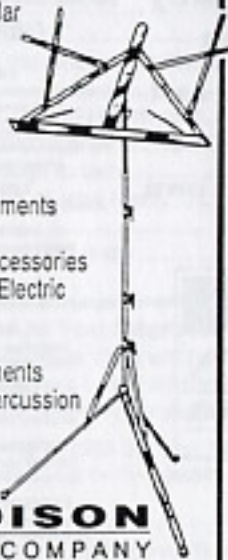
Violin I/Concertmistress	Laura Burns
Violin I	Eve Bertrand
.....	Sonja Yde
Violin II	Carol Noreen
.....	Christian Zamora
.....	Lola Yde
Viola	Steven Hall
.....	Gwen Miller
Cello	Beth Morgan
.....	Phila Poff
Bass	August Jirovec
Flute I	Betty Bielefeld
Flute II	April Hulse
Clarinet I	Robert Taylor
Clarinet II	Christina Baade
Oboe	Daniel Brielmaier
Bassoon	Anthony Georgeson
Trumpet I	Jim Browning
Trumpet II	Erin Casper
French Horn I	Jeff Suarez
French Horn II	Kia Karlen
Trombone I	Sam Zelenka
Trombone II	Matthew Pickett
Percussion	Matt Peters

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Production Staff

Stage Director	Michael Goldberg
Music Director/Conductor	Gary McKercher
Choreographer	Sandi Walker
Assistant Music Director	Perry Allaire
Rehearsal Accompanist	Ted Reinke
Production Coordinator	Scott D. Hurlbert
Technical Director	Jeff Macheel
Scenic Designer	Liz Rathke
Costume Designer	Roberta Sprain
Lighting Designer	Stephen Chené
Orchestra Coordinator	Robert Taylor
Stage Manager	Jules King
Makeup Coordinator	June Miyasaki
Hair/Wig Designer	Fanny Leung
Properties Coordinator	Patrice Luer
Lead Scenic Artist	Tracy Dietzel
Scenic Artists	Phoebe Hefko, Liz Rathke, Cai Xi Silver
Assistant Stage Manager	Terry Austin
Master Electrician	Alan Schuster
House Technical Director	Fred Fisher
Lightboard Operator	Alan Schuster
Publicity	Scott D. Hurlbert, Ilona Pinzke, Barb Prigge, David Woldseth
Graphic Designer	Kristina Klatt Zengaffinen
Program Designer	Scott D. Hurlbert, Ilona Pinzke, Barb Prigge, David Woldseth
Ticket Coordinator	Scott D. Hurlbert, Ilona Pinzke
Advertising Sales	Tracy Dietzel, Micki Griffin, Scott D. Hurlbert, Ilona Pinzke
Graphics/Poster/T-Shirt Liaison	Scott D. Hurlbert, Ilona Pinzke
Costume Crew	Lynn Gray, Karen Brown Larimore, Shirley Whitehead, Dr. Margaret Winston, Creola Zweifel
Makeup/Hair/Wig Crew	Sarah Branflick, Liz Rathke
Properties Assistant	Scott D. Hurlbert
Carpenter	Steven J. Lacher, Jeff Macheel
Scenic Art Apprentice*	Matthew Winn
Run Crew	Names Not Available By Printing Deadline
Volunteer Coordinator	David Woldseth
House Manager	Beverly Resch

*The Madison Savoyards, Ltd. is delighted to continue the mentoring program this year in cooperation with Common Wealth Development.

Iolanthe is produced by The Madison Savoyards, Ltd.
2000-01 Board of Directors:

President: Johanna Oosterwyk Vice-President/Secretary: Joe Farkas Treasurer: Ilona Pinzke
Micki Griffin Ken Hammel Scott D. Hurlbert Jeff Macheel Barb Prigge Catherine Young

Argument

Date: *Between 1700 and 1882*

Act I – An Arcadian Landscape

Twenty-five years before the setting of the opera, Iolanthe, a fairy, had committed the capital offense of marrying a mortal. The Queen of the Fairies had commuted the sentence to lifelong exile on condition that Iolanthe leave her husband and never see him again.

Her son, Strephon, has grown up as a shepherd, half-fairy, half-mortal. Strephon loves Phyllis, a ward of the Court of Chancery. She loves Strephon but is unaware of his mixed origin. Meanwhile, the entire House of Lords is enamored of Phyllis, especially the Lord Chancellor, her guardian.

At the start of the opera, the fairies persuade the Queen to pardon Iolanthe, and she returns, introducing Strephon to her sisters. The Queen agrees to help when Strephon announces that he wishes to marry Phyllis despite the Lord Chancellor's refusal.

The House of Lords enter and appeal to the Lord Chancellor to give her to whichever peer she chooses. Phyllis enters and declines to marry a peer, announcing her intention to marry Strephon. The peers angrily refuse and leave, taking Phyllis with them. Iolanthe enters and holds a tender conversation with her son. But, as she (like all fairies) looks like a girl of seventeen, Phyllis and the peers misinterpret the scene. They do not believe Strephon is being faithful and Phyllis decides to marry one of two peers, Mountarat or Tolloller.

The fairies take revenge by sending Strephon to Parliament and casting a spell to make all the peers pass any bills that Strephon chooses including entry depending on intelligence rather than class. The peers are terrified and appeal to the fairies not to carry this out but they refuse, so all angrily spurn each other.

Act II – Palace Yard, Westminster

The peers are upset about Strephon's success in Parliament and appeal to the fairies to return things to normal. One of the lords sings in explanation. The fairies would like to oblige, as they have fallen in love with the peers themselves, but it is too late to stop Strephon. The Queen is shocked by the fairies' feminine weakness and, while acknowledging the affect on her of a nearby sentry, asserts that she remains strong.

Tolloller and Mountarat discover that if either marries Phyllis, by family tradition they must duel to the death. Both then renounce Phyllis in the name of friendship. Meanwhile, the Lord Chancellor has had a sleepless night and eventually decides to marry Phyllis himself.

Strephon confesses to Phyllis that he is half a fairy and they decide to marry as soon as possible. They persuade Iolanthe to appeal to the Lord Chancellor on their behalf and she does so, revealing that she is his wife.

Thus she again incurs the death penalty. Meanwhile, the other fairies have married the other peers, so all should die. The Lord Chancellor suggests that by adding the word 'not' to the fairy law, the fairies would not have to die. To save her life, the Queen marries Private Willis, all the mortals are transformed into fairies and they all fly away to Fairyland, leaving the House of Lords to be filled according to intelligence not birth.

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Artistic Director's Program Notes

by Michael Goldberg

"The quintessence of Gilbert and Sullivan is that they can be both ridiculous and intelligent at the same time." - Leslie Bailey, *Gilbert & Sullivan: Their Lives and Times*

Nothing evokes the spirit of late Victorian England so vividly as a Gilbert and Sullivan opera (the term both men preferred to operetta). The enchanting music and sparkling dialogue seem as fresh and delightful as they did two (!) centuries ago. While the irascible Gilbert reveled in the caustic wit and the topsy-turvy humor of his extremely lucrative collaborations with "the English Mendelssohn," Sullivan spent most of his life fretting over the possibility that (as Queen Victoria herself had suggested) he was squandering his creative gifts on such trivial and frivolous, though enormously profitable, endeavors.

Composer and author were both collectors. They gathered subjects, styles and ideas from throughout the vast Empire and the world in true 19th century British fashion. From Kyoto to Kensington, from Wagner to Westminster, anything was fair game for Gilbert's acerbic humor and Sullivan's musical imagination. Their works bear the stamp of unmistakable genius and of a uniquely Victorian sensibility so confident in itself and its pre-eminence that it could be made the butt of the most biting satire.

In theatrical and in sheer mercenary terms, the G&S phenomenon also epitomized its time. With the help of the formidable businessman and producer Richard D'Oyly Carte, Gilbert and Sullivan created an enterprise that continued to amass performances, profits and praise from around the world long after the passing of its creators.

Iolanthe satirizes a well-ordered universe where the forbidden intermarriage between Arcadian-based Fairydom and the House of Lords "strikes at the root of the whole fairy system." The fruit of such a union is a Parliamentary shepherd who is "a fairy down to the waist, but whose legs are mortal." Such antic schizophrenia treats rather lightly a number of fundamental Victorian conflicts that often set rational idealism and prudish morality against brutal industrialization, worldwide imperialism and a sometimes thinly veiled lasciviousness. But "the subtleties of the legal mind are equal to the emergency," and "an old Equity draughtsman," by the insertion of a single word, is able to reconcile these conflicting worlds. It probably delighted Sigmund Freud.

Gilbert and Sullivan's enduring legacy of music and laughter, so uniquely the product of its times, with its contradictions thus conjoined, continues to cheer delight audiences of today.

Kristina Zengaffinen

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Artistic Staff Profiles

Michael Goldberg (Artistic Director), a UW-Madison graduate, has worked in performing arts management, administration and programming in Washington, DC, New York and Wisconsin for over thirty years. He has been the Director of the Wisconsin Union Theater since 1980.

Michael has directed for the UW Opera, Madison Phi Beta, Madison Savoyards and others. His opera credits include *Les Mamelles de Tirésias* (Poulenc), *Riders to the Sea* (Vaughn-Williams), *The Medium* (Menotti), *There and Back* (Hindemith), *The Human Voice* (Poulenc) and *La Cenerentola* (Rossini). His Gilbert and Sullivan directing includes *The Pirates of Penzance*, *The Mikado*, *The Gondoliers*, *Cox and Box* and *The Zoo* (Sullivan).

Of his musical tastes, he spent his high school years as a standee at the old Metropolitan Opera House. He learned the words to most of the Rodgers and Hammerstein musicals while working at a carnival for two summers where the public address system blared out show tunes day and night. He has loved G&S with a passion after two years in the Peace Corps in Africa, where the only musical theater available was a weekly sing-along to an old, beat-up record player and some scratchy excerpts of *Patience*, *The Mikado* and *Iolanthe*. Other personal favorites include Gordon Lightfoot, The Grateful Dead and the inimitable Jussi Björling. Michael has dedicated his work on this production of *Iolanthe* to the memory of David Lewis Crosby.

Gary McKercher (Music Director/Conductor) came to Wisconsin after more than twenty years experience in college and university choral conducting, holding such positions in Nebraska, California and Kentucky. Choirs under his direction were regularly recognized by ACDA and MENC professional organizations, and he has been active as a guest clinician and conductor across the country.

Gary holds advanced degrees in choral music from University of Southern California (DMA) and California State University-Fullerton (MA). His Bachelor of Arts degree was earned at Luther College. Gary has completed post-doctoral study at the American Conservatory in Fontainebleau, France. His mentors have included Rodney Eichenberger, Howard Swan and Weston Noble.

Gary has conducted over forty choral/orchestral works including Bach's *Christmas Oratorio*, Handel's *Messiah*, Haydn's *Creation*, Elgar's *The Dream of Gerontius*, Brahms' *A German Requiem* and *Nänie*, Purcell's *Fairie Queen* and Stravinsky's *Mass*. Gary has been engaged by the Savoyards for recent productions of *Princess Ida* and *A Dickens of a Christmas*.

Sandi Walker (Choreographer), new to Madison, has already performed and choreographed for Kanopy Dance Company, Madison Dance and Fitness, and Connolly Dance Company. She teaches dance to people with disabilities through Very Special Arts of Wisconsin. Sandi's Bachelor of Fine Arts degree in Dance was earned at North Carolina School of the Arts. She directed her own not-for-profit dance company in Atlanta as well as a children's dance company. She has taught dance to students ranging from three to eighty years old.

When not dancing, Sandi is a mom, an occupation that combines her theater, music and dance training plus old methods of employment food service, counseling and patience working in a hospital. Andrew and Dad are energetic and fun people – and very supportive of Mom's talents!

Perry Allaire (Assistant Music Director) took advantage of the opportunity to step in for Music Director Gary McKercher during some necessary absences by the latter during *Iolanthe* rehearsals. Perry is currently choir director at Holy Redeemer Catholic Church where they try to present one choral setting of the Latin Mass every year.

He prepared the chorus for a performance of Mozart's *Requiem* at the Banff Center in Banff, Alberta, Canada and prepared the chorus for Haydn's *Creation* at St. Paul's University Catholic Center during which he sang the parts of both Raphael and Adam. Perry holds a Bachelor of Music degree from UW-Madison and a Master of Music degree from the University of Michigan.

Dramatis Personae

Perry Allaire (Willis) returns to the Savoyards after a ten-year absence. Last seen as Major Mergatread in 1991's *Patience*, he has sung leading roles in *Ruddigore*, *Iolanthe*, *Princess Ida* and *Pirates of Penzance*. He prepared the chorus for and sang the Judge in Savoyards' *Trial by Jury* for the University League. He performs with the UW Opera and Madison Symphony Choir. Perry is a regular contributor of Program Notes to the Wisconsin Union Theater Chamber Music Series and hosts a Friday morning classical music radio show on WORT-FM.

Sarah Cain (Fieta) is pleased to return to the Savoyards. She was a chorus member in last summer's *HMS Pinafore*. Favorite roles include Bertha in *Pippin* and Rosa in *The Mystery of Edwin Drood*. Sarah returns to UW-Stevens Point this fall where she is majoring in music. She studies voice there with Dr. Robert Peavler and enjoys school very much! Sarah would like to thank her family and all of her wonderful friends. Eeep Cheep Juj, Julie! Enjoy the show!

Steven Ebel (Lord Tolloller), a UW-Madison senior majoring in vocal performance and studying under Iona Kombrink, was involved with high school and community theater in Jefferson. He has performed with the UW Concert Choir, UW Choral Union, Madison Chamber Choir, Edgewood Choir and Madison Symphony Orchestra. He sang the title role in Bizet's *Doctor Miracle* and Arturo in *Lucia di Lamermoor*. He would like to thank his family and teachers. Special thanks to his wife, Sameerah, for every day of their first year of marriage.

Martha Fischer (Iolanthe) is professor of piano at UW-Madison where she heads the accompanying program. A busy collaborator with singers and instrumentalists, she has been artistic and music director of Opera for the Young which tours schools throughout Wisconsin and Illinois with specially adapted productions of opera for children. Ms. Fischer holds degrees in piano from Oberlin College and the New England Conservatory of Music. Her G&S roles include the Fairy Queen in *Iolanthe* with the Victorian Lyric Opera Company of Washington, D.C. and Pitti-Sing in *The Mikado* and Lady Psyche in *Princess Ida* with Madison Savoyards. With her husband, Bill Lutes, she has toured North America in their two-person revue, *"Innocent Merriment, An Evening of Gilbert and Sullivan"*.



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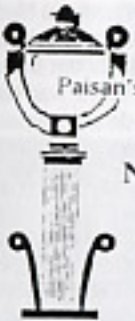

Keeping You Brushstrokes Ahead!

Terry Kiss Frank (Queen of the Fairies) has worked with the Savoyards since 1984 in a variety of capacities and is grateful to Michael Goldberg for the invitation to return this season. She has performed and directed locally for the Madison Opera, Madison Rep, Opera for the Young, MATC, CTM and Wisconsin Chamber Orchestra. Recently retired from her position as Music Director for Memorial United Church of Christ, Terry looks forward to more opportunities for study and performance as well as increasing her base of voice-over clients. She has also written several children's musicals. Terry shares a home on 3 acres in Paoli with 2 cows, 7 goats, 4 hens, 4 roosters, 2 turkeys, 5 doves, 2 parakeets, 39 cats, 11 dogs, 1 rabbit (number and species subject to change) and her husband, Boris Frank (not subject to change!).

Randall Johnson (Lord Mountararat), a veteran of the Madison stage, has performed in several Savoyards productions, recently as Pooh-Bah in *The Mikado* and King Gama in *Princess Ida*. While desperately clinging to the delusion that he can still play romantic leads, he secretly admits to feeling at home in the G&S world of crusty curmudgeons and clueless aristocrats.

Bill Lutes (Lord Chancellor) has played several G&S roles including Sir Joseph Porter (*HMS Pinafore*), the Major General (*Pirates of Penzance*) and the Lord Chancellor (*Iolanthe*). For the Savoyards, he has played Ko-Ko (*The Mikado*), Jack Point (*Yeomen of the Guard*) and Bunthorne (*Patience*). He stage directed *The Gondoliers* and *Princess Ida*. Bill performs regularly as a classical pianist. From 1987 until February 1999, he was an on-air personality and music director at Wisconsin Public Radio. Bill has toured as a singer and pianist with Opera for the Young and served as musical adapter for three OFY productions. Currently, he is artist-in-residence at UW-Madison, serving as vocal coach for the UW Opera. Last spring, Bill made his international radio debut as a panelist on the Texaco Metropolitan Opera Quiz.

Kara Noah (Leila) is happy to make her fourth appearance with the Savoyards. Previous shows were *Yeomen of the Guard*, *Pirates of Penzance* (Isabel) and *The Mikado* (Peep-Bo).

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Kara has performed with CTM and Middleton Players Theater and sings with the Festival Choir of Madison. When she's not singing, Kara works as Monona Terrace's booking coordinator. "Happy Anniversary" to her husband, Eric, and thanks for supporting her fairyhood this summer!

Lisa Pantano (Phyllis), a graduate of the Eastman School of Music, was awarded the Adelaide Lindsay Award for Excellence in Voice. Performances in musicals, operas, recitals and dramas throughout the US and Italy include Chataqua Summer Opera and C. W. Post. Favorite roles include Gretel in *Hansel and Gretel*, Cherubino in *Le Nozze di Figaro*, Zerlina in *Dan Giovanni*, Maria in *West Side Story*, Titania in *A Midsummer Night's Dream* and touring in a one-woman Civil War musical, *Kate*. Recently relocated from New York City, Lisa thanks her family in Pennsylvania and her new Madison friends and students for their support and understanding of her crazy schedule.

Jennifer Robb (Celia) is currently earning her master's of music in Vocal Performance at UW-Madison, studying with Paul Rowe. She holds a bachelor's in vocal performance from Illinois Wesleyan University in Bloomington. Recent performances include Mrs. Sem in Benjamin Britten's *Noye's Fludde*, featured soloist with the UW Choral Union for Handel's *Israel in Egypt* and featured soloist with the City Symphony Opera Orchestra of Chicago at the Daley Civic Center. Jennifer is pleased to be making her first appearance this summer with the Savoyards.

William M. Rosholt (Strepheon) appears in his second Savoyards' production. He played Arac, one of the warriors three, in 1999's *Princess Ida*. In 2000, Bill played Jud Fry in the River Valley Players' *Oklahoma!* He sings in the Wisconsin Chamber Choir, which performs locally in the fall and spring and is directed by Gary McKercher, *Jolanthe's* Music Director/Conductor. Bill's day job, which he plans on keeping, is with Avid | INEWS as a quality assurance engineer, helping to create software tools for television journalists. For the past six years, he has been joyfully married to Ann Baltes, with whom he shares the stage this evening.

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Production Staff Profiles

Terry Austin (Assistant Stage Manager) comes back for more! His debut on the crew was with the mysterious appearance of a tombstone during the production of *A Gilbert & Sullivan Christmas*. Then came *Princess Ida*; you may remember him in *HMS Pinafore* as the "hand in the box" making sure Ol' Dick Dead Eye got the tools he needed to be his nasty self. Terry enjoys being a part of the magic theater brings. The Savoyards are a wonderful group and he is honored to be part of this production.

Stephen Chené (Lighting Designer) is pleased to return to design the lights for his fifth production with the Savoyards. He is a member of and Technical Director for the Theater/Dance Department at UW-Whitewater. With an MFA in Technical Direction and Lighting Design from Virginia Tech, Stephen has designed and worked in academic and professional theater for the past 26 years. Stephen dedicates his work to his daughter, Cortney, and especially wishes to thank the Savoyards for the opportunity to design again this summer.

Tracy Doreen Dietzel (Lead Scenic Artist), a freelance visual and performing artist, earned her MFA (Painting) in Memphis, Tennessee and her MA (Book Arts) and MFA (Inter-Disciplinary Arts) at UW-Madison. On Mondays from 5 to 8 a.m. on WORT 89.9 FM, she hosts *Other Voices*, a world classical music program featuring women composers, performers and conductors. Tracy teaches design and drawing at Edgewood and Beloit Colleges. Watch for her "Opening Farewell" and ReaLibrary sellout this fall at her home/studio/artspace on Madison's near-east side.

Phoebe Hefko (Scenic Artist), a Madison native, earned her Art degree at UW-Madison. Since her first stint painting Hebrew epitaphs on 20-odd grave stones in 1996 for CTM's *Fiddler on the Roof*, Phoebe has had a hand in creating dozens of sets for the Madison theatre community.

Scott D. Hurlbert (Production Coordinator) joins The Madison Savoyards for his sixth year as Production Coordinator and his eighth year performing starting with *Utopia, Limited* in 1993 and serving on the Board of Directors. Scott recognizes the production staff, orchestra, cast, Board of Directors, First United Methodist Church, business supporters, Wisconsin Union Theater, donors, volunteers and audience who made this production a success. He dedicates his work to Marcus, Marissa, Abby, Abram, Lara, Tessa, Emma and Joram - our future.

Jules King (Stage Manager) has worked in community theatre for many years, primarily as a stage manager but also in other backstage roles. Recent credits include *The Skin of Our Teeth* (Madison Theatre Guild), *The Crucible* and *Kindertransport* (Strollers Theatre) and *Arsenic and Old Lace* (Waukegan Community Players). Special thanks to her parents for putting up with her theatre whim. Please look for her soon in Strollers' *Breaking Legs* and *Thurber Carnival*.

Fanny Leung (Hair/Wig Designer) grew up in Hong Kong and came to the U.S. 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 Fannies' Hair Design on Monroe Street since 1986. She has been involved with theatrical makeup and hair for CTM since 1998. She is very excited to be with The Madison Savoyards for her second year.

Patrice Luer (Properties) hails from the Sauk Prairie area where she has been involved with Riverside Players in various capacities since 1996. Her previous turn with the Savoyards was as the Ghost of Christmas Present in 1999's *Scrooge: A Dickens of a Christmas*. She sends love to Keith and thanks the Savoyards for the opportunity to find out exactly what a woolsock is.

Jeff Macheel (Technical Director) returns for his sixth season as TD for the Savoyards. A graduate of UW-Madison's Theater Program, he has been doing freelance theater work for eight years in Madison. Jeff has worked for the past seven years for the Wisconsin Union Theater, where he is currently ATD and in-house lighting designer. He heavily promotes ETC Lighting products and Turbosound speakers whenever possible. Jeff would like to thank his girlfriend, Jenni, for being supportive and putting up with his odd hours of work for the last three years.

June Miyasaki (Makeup Coordinator) is delighted to be working with the Savoyards again, last serving as Stage Manager for 1996's *Pirates of Penzance* and on the 1996-97 Board of Directors. Active in the Madison theater community for the last ten years as actor, director and playwright, she has worked with University Theater, Strollers and Madison Repertory Theater. June was last seen as Mama Ubu in UW's *Jerry's Ubu Roi* and as part of the ensemble cast of *W&T* at the Rep. June currently teaches in the Department of French and Italian at UW-Madison.

Liz Rathke (Scenic Designer), a California transplant, is a television animation artist/director, cartoonist and extremely ferocious ice hockey player. Designing her third Savoyards set, Liz thanks the Savoyards Board of Directors and Common Wealth Foundation for continuing their Mentoring Program, making it possible to work with interested students like Matthew Winn. This program has also given Savoyards a unique and enriching community outreach opportunity.

Theodore Reinke (Rehearsal Accompanist) is in his eighth season with the Savoyards. He holds master's degrees in Piano Accompanying and Organ from UW-Madison. He is an organist at First Baptist Church and Midvale Community Lutheran Church and a full-time dad to twins.

Alan Schuster (Master Electrician/Lightboard Operator), a UW-Whitewater alumnus, is currently serving as Assistant Technical Director with Edgewood College Theatre. *Iolanthe* marks Alan's third production working with The Madison Savoyards.

Cal Xi Silver (Scenic Artist) is a painter and graduate of Shanghai Drama Institute. In China, she worked in film, theater and television doing scenic painting, costume, make-up and stage design. Cal did scenic work and had numerous solo and group shows of her paintings in New York City. She has worked for the UW-Madison theater, teaches art to children and adults and has had three solo shows, one now in UW's Biochemistry building. This is her second Savoyard show.

Roberta Sprain (Costume Designer) studied dress design as a Related Arts major under Miss Juere at UW-Madison. Her extended career in the design field includes re-design and alteration of wedding dresses for Vera's and costuming for Madison Opera productions. Her background includes managing fabric departments and operating Roberta's Sewing Basket in Middleton for several years. She has enjoyed singing with the Madison Symphony Choir for 29 years where she is a section leader for the second sopranos. This is her sixth season with the Savoyards.

Robert Taylor (Orchestra Coordinator) has played principal clarinet with the Savoyards for seven seasons. He has played for CTM Productions, Wisconsin Chamber Orchestra and various First Unitarian Society's *Music for Summer Evening* concerts. While living in Chicago and Detroit, he had various playing opportunities. Mr. Taylor has a master's degree in Music from Michigan State University and a bachelor's degree in Music from the University of Wyoming.

Matthew Winn (Painting Assistant) is enjoying his first job and likes being backstage. He is in the ninth grade at LaFollette High School. His interests include playing basketball, baseball and football. Matthew hopes one day to become an actor, or a director of action movies.

David Woldseth (Volunteer Coordinator) is coordinating volunteers for his (gasp!) seventh Savoyards production. Offstage credits include directing *Executions* for Mazomanie R&R and teaching Christian drama at Asbury United Methodist Church. Onstage, David has played Charlie Brown (*You're a Good Man, Charlie Brown*), Kevin O'Higgins (*Executions*), Marcellus (*Music Man*), and Dr. Einstein (*Arsenic and Old Lace*), among other roles.

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The Madison Savoyards, Ltd. has had the dream of establishing an endowment fund in order to build a funding foundation for our annual turn into the topsy-turvy world of Gilbert & Sullivan. A non-profit organization working in an environment of dwindling funds and increasing expenses is not often afforded the opportunity to fund such a dream.

The generous bequest of Sally Ann Davis presents us with seed money for this dream. If you wish to help in establishing this fund, simply indicate "endowment" on the donor slip inside your program and return it in the envelope also in your program.

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Due to program deadlines, we may have missed acknowledging everyone who helped us. We appreciate all help and look forward to working with everyone again.

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