



The Tommy Awards  
Photo by Mark Frohna



Overture Center  
FOR THE ARTS

2011/12

# REPORT TO THE COMMUNITY

## OVERTURE'S MISSION

To engage the community in the arts, we

- Present a broad spectrum of high-quality performing arts programming
- Develop audiences for the arts through high-quality outreach and programming
- Advance the missions of resident arts organizations
- Advocate for the development of the arts in the community
- Provide a world-class forum for diverse artistic expression

## OVERTURE CENTER FOUNDATION BOARD OF DIRECTORS

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## PRESIDENT'S LETTER



Dear Friends,

More than ten years ago I was sitting in my office at the Tennessee Performing Arts Center when I learned of an amazing gift to the arts and to the good people of Madison. News of Jerry Frautschi's gift spread quickly around the country with envy because it was the largest single gift to the arts anywhere. All eyes followed the Overture story as it unfolded. No one had ever seen such an act of generosity. Madison was truly breaking new ground for the future support of arts that fulfilled a need to further capacity so the local arts could grow. Everyone on the national scene had high hopes, of course, even as we followed the ups and downs of Overture's first few years. We all shared the impact of the global financial crisis, which affected us all in one way or another, but especially hit hard the Overture model. Regardless, the general nationwide sense was that Overture would survive and eventually thrive. It had to. There was so much at stake.

Imagine my excitement, then, to have the opportunity to oversee and guide Overture through its first years as a new, fully independent private nonprofit organization. It is a unique opportunity for Greater Madison, and for the arts nationwide, to create a new model for a performing arts center and the relationship to its community. We find ourselves in a unique moment, at the threshold of a new way of connecting a community to the arts through a single, state-of-the-art building, an anchor for a downtown neighborhood, a performance home for local artists, and programs to engage everyone of every age in the arts. How we came to be, and what we are doing now, has never really been done before in quite this way. This is our moment to begin building a stronger future and to shine.

This report is just one glimpse of that story. One might think of this as the last chapter of the first volume, and the first chapter of the second volume, of the Overture story. The 2011/12 season will be remembered as a pivotal one: halfway through, we flipped the switch on fully private management, moving from the auspices of city government. We have installed a nearly all-new executive management team and several new key staff members. And you, as a community, tripled your financial support of Overture and its programs. Looking ahead, we have more popular shows and more community programs with access to all. Along with that comes a need more than ever for your continued support.

Throughout this report, you'll see ways in which you can play a part in Overture's continued success—and most of them have nothing to do with money. I sincerely hope you take notice of one of these suggestions and find your own way to deepen your involvement and enjoy everything we do.

On a personal note, I must express my sincere gratitude to the Overture Center family, the local arts community and the community as a whole for welcoming my wife, Gail, and me to Madison. In a short period of time we have experienced so much of what makes Madison unique, and are looking forward to meeting as many people possible and enjoying everything this community has to offer—especially the arts, and especially at Overture Center.

Warm Regards,

Ted DeDee



# WHAT MAKES MADISON...MADISON?

## Play your part:

Brag! Tell your out of town friends about the world-class arts center that Madison built, and show them around when they visit.

Ask ten people that question, and you'll get ten answers. (That very fact may contain some of the answer, actually.) But ask 100 people, and you'll start to see trends.

You'll start to hear words like "commitment." We are committed to our communities, however we define them...from our neighborhoods to our affiliations to our global community. We take a great deal of pride in our community and we very often put our money where our mouth is.

Only in Madison could one person give a gift of more than \$200 million to local artists and art lovers—and refuse to attach his name to the building he built.

Only in Madison could the public and private sectors form a partnership that could launch an enterprise like Overture Center, and then dramatically modify that partnership when necessary.

Only in Madison would the community expect, in fact demand, a world-class arts center to provide cultural and educational experiences for all citizens, regardless of income or race or age. And only in Madison would that arts center say, "Yes, of course."

No, Overture Center alone does not make Madison Madison. But it does show us a great deal about what does. In short, Madison is the only place where Overture Center could exist.



Photo by John Maniaci

# CREATING POSSIBILITIES: COMMUNITY ENGAGEMENT PROGRAMMING

*“Being onstage in a wonderful location like Overture Center, where I’ve seen so many incredible performances, was amazing. To think that some of my favorite Broadway performers have used that stage is kind of crazy. Singing and dancing up there was such a thrill.”*

These are the words of Sierra Bingham, a student at Deerfield High School and Tommy Award recipient who performed, along with a couple hundred fellow honorees, in the gala award ceremony in June. She may or may not go on to a career on Broadway, but her Overture experience told her it’s possible. And if that’s possible, anything is possible.

This is the power of the arts. Possibilities become real, and impossibilities become possible. And this is why we strive every day to fulfill our mission to engage the entire community in the arts.

The Tommy Awards program is the most recent and fastest-growing fulfillment of that mission. The number of participating schools has doubled from 22 to 44 in just the third year of the program, which now reaches a radius of more than 75 miles. The success of this program caught national attention, and for the first time this year Overture sent two local students—Tommy Award recipients Sheridan Hearn of Edgewood

and Sam Burns of Beloit Turner—to New York to participate in the National High School Musical Theater Awards.

In addition to the organic growth of the Tommy Awards, many of Overture’s other community engagement programs are poised to expand. Looking ahead to the 2012/13 season, the ever-popular Kids in the Rotunda will increase from 27 to 30 performances—not a coincidence, since it’ll be the program’s 30th year. Additionally, Overture After Work will be renamed MadCity Sessions and refocused as a showcase for local musicians and increase from six free concerts to eight.

The programs will continue to develop and find new ways to engage new communities thanks to the efforts of the new Community Advisory Board. Twenty-three community leaders volunteered their time and talent to come together and bring Overture staff the needs of their communities, as well as new ways to engage those communities. The CAB’s work has just begun, and hopes for its ability to make a real and lasting impact are high.

Naturally, none of our 14 community engagement and educational programs turn a profit. They exist solely thanks to strong partnerships with local businesses and the generosity of individual donors.

# Play your part:

Attend a free performance at Overture. Go see your local high school musical, even if your kids aren't in it. Make a contribution to support our community programs.



COMMUNITY PROGRAM ATTENDANCE	2009/10	2010/11	2011/12
Artist Residencies, Workshops & Pre-show Talks	2,351	1,263	710
Arts Education Initiative	N/A	420	420
Community Arts Access	20,092	20,741	20,608
Community Ticket Vouchers	2,801	4,227	1,434
Duck Soup Cinema	2,523	2,046	2,808
International Festival*	6,500	6,500	14,097
Kids in the Rotunda	25,137	25,137	30,697
Meet the Artist	640	1,260	1,500
Musical Memories/St. Mary's AM Series	1,215	N/A	N/A
Overture After Work	3,400	1,975	2,900
Overture OnStage	36,632	33,086	34,315
Special Engagement Events	3,250	2,190	1,030
Take 10	228	262	200
Tommy Awards	3,669	3,600	5,100
Wisconsin Writers Series	180	N/A	N/A
<b>TOTAL COMMUNITY PROGRAM ATTENDANCE</b>	<b>108,618</b>	<b>103,064</b>	<b>115,819</b>

\* We have changed the manner in which we count attendance at International Festival. This accounts for the increase in program attendance.

Alvin Ailey American Dance Theater  
Photo by Andrew Eccles



## FORWARD: MAINSTAGE PROGRAMMING

It was only fitting, in a year marked by newness and change, that Overture welcomed Forward Theater Company as its newest resident organization, joining nine other local arts organizations in creating most of the performance events on our stages. Madison Symphony Orchestra, Wisconsin Chamber Orchestra, Madison Opera, Madison Ballet, Kanopy Dance, Li Chiao Ping Dance, and Children's Theater of Madison all put forward incredible seasons, and the Wisconsin Academy of Arts, Sciences and Letters provided viewers the finest work of Wisconsin's visual artists in the James Watrous Gallery, in addition to providing enlightening lectures and discussions free of charge.

Overture's own offerings included some things new — a live-action graphic novel, for example — as well as a few tried and

true favorites like the Second City and *Fiddler on the Roof*. The season met every goal — subscriptions, ticket sales, and revenue. On the whole, the season sold at 77 percent of capacity, a very strong result in any year, which led to a final ticket sale result 16 percent ahead of projection.

In addition, the second full season of the Concerts at the Capitol series featured ten engagements of popular artists presented in partnership with Frank Productions and True Endeavors. This series held the top three sellers in the Capitol Theater (listed at right).

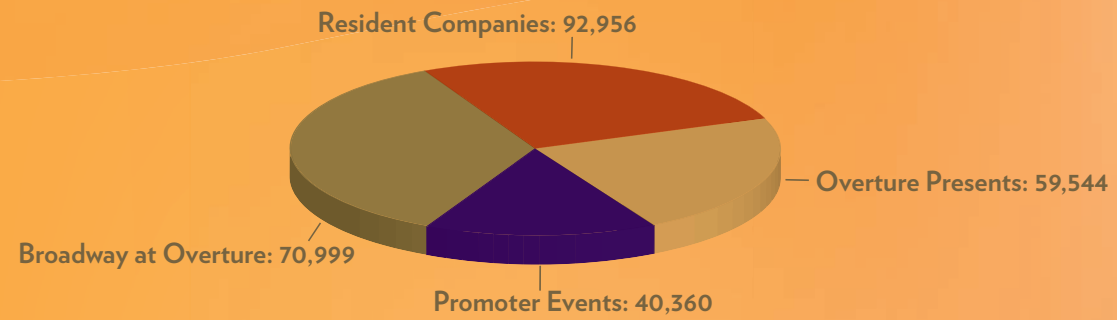
Our ticketed performance offerings, theater rental, event rentals and other sources of non-donated revenue amounted to 77 percent of our revenue for the year, much higher than the typical 35 to 50 percent at most performing arts centers.

TOP FIVE MULTIPLE-NIGHT RUNS	DATE	ATTENDANCE
Blue Man Group	1/24–1/29/2012	16,906
Beauty and the Beast	12/6–12/10/2011	16,246
Billy Elliot the Musical	7/10–7/15/2012	12,481
The Addams Family	5/1–5/8/2012	9,601
Cats	3/16–3/18/2012	9,173

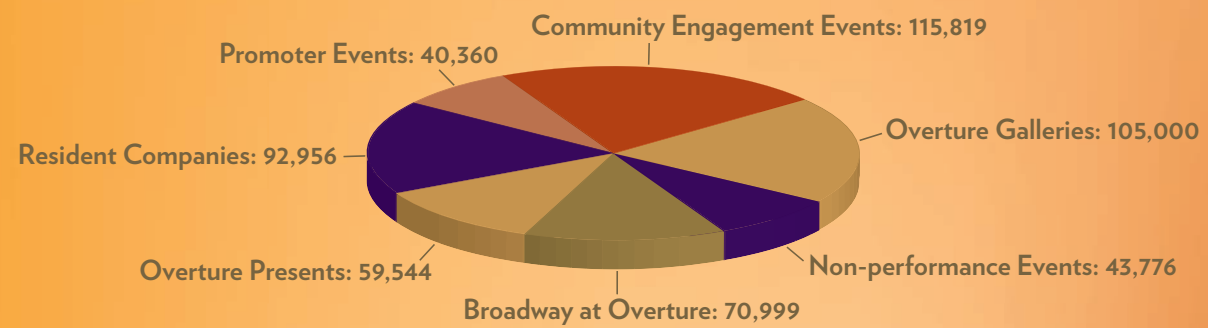
TOP FIVE ONE-NIGHT ENGAGEMENTS, Overture Hall	DATE	ATTENDANCE
David Sedaris	10/28/2011	2,228
Rain	3/2/2012	2,210
Ira Glass	2/18/2012	2,209
Whose Live Anyway?	5/19/2012	2,191
Itzhak Perlman	4/19/2012	2,154

TOP FIVE ONE-NIGHT ENGAGEMENTS, Capitol Theater	DATE	ATTENDANCE
Ingrid Michaelson	4/14/2012	1,255
Mat Kearns	11/19/2011	1,243
Matt Nathanson	10/14/2011	1,227
Celtic Nights	2/29/2012	1,122
Treasured Stories of Eric Carle	2/18/2012	1,080

### TICKETED PERFORMANCE ATTENDANCE



### TOTAL ATTENDANCE



## Play your part:

Bring a friend to a performance. Buy a ticket to a performance by a resident company you've never seen. Come to a preshow talk or a post-show Meet the Artist event.



Cats pre-show engagement activity  
Photo by Nicole Paoletti



Photo by John Maniaci

# NEW STRUCTURE SAME GREAT EXPERIENCE!

## AN UPDATE ON OUR TRANSITION

### Play your part:

Thank an employee or a volunteer next time you're here. (They're the ones with the nametags.) Apply for a job here, or tell your friends about positions we have open. Volunteer!

As December 31, 2011 slid into January 1, 2012, Overture Center was dark. We were all celebrating the new year with family and friends. There was no ribbon cutting, no handing over of the keys. We came to work that Tuesday and had a nice breakfast supplied by some generous members of our board of directors, and then got to work.

Nothing immediately seemed different to anyone but Overture's staff. We remained committed to our mission. Our performance spaces were still state of the art. We still had kids to educate, people to amaze, artists to amplify. And no change in management structure was going to slow that down for even a moment.

Internally, however—behind the scenes, you might say—the story was quite different. For the year prior to that quiet moment of transition and for several

months into this first year as a private nonprofit, an intense and impressive amount of work went into the minutest details of the change. A few tasks undertaken and accomplished included:

- Forming a means by which employees could decide whether to keep City employment in a different City department or take the same job with the new Overture Center Foundation.
- Retaining 70% of the staff who were given that choice.
- Creating from scratch all human resources functions, including health insurance benefits, 401(k), vacation policy, work hours, payroll, and so on.
- Partnering with local firm 5NINES to create an information technology infrastructure.
- Hiring a new CEO and several key members of the executive team.
- Ramping up a fundraising effort with a goal triple that of the best fundraising year we'd had previously.
- Forming a Community Advisory Board to help guide community and educational programming.
- Developing initial plans for institutional marketing, fundraising and strategic planning.

In other words, we had to continue running a major arts organization while simultaneously starting a new business. It was a huge challenge and there were many long days and sleepless nights, but we are now poised to refocus one hundred percent of our energy on creating and curating extraordinary experiences for all.

All of this, of course, followed several years of intense work, deep and long discussions, and difficult negotiation. But we were able to arrive at this place, and report amazing success, because of what Paul Fanlund of *The Capital Times* called one of the best examples of "civic problem solving" on record. We owe a debt of gratitude to the City of Madison, our board members, our staff and other stakeholders for sticking with us and helping us through a difficult but very exciting time.

# FINANCIAL INFORMATION

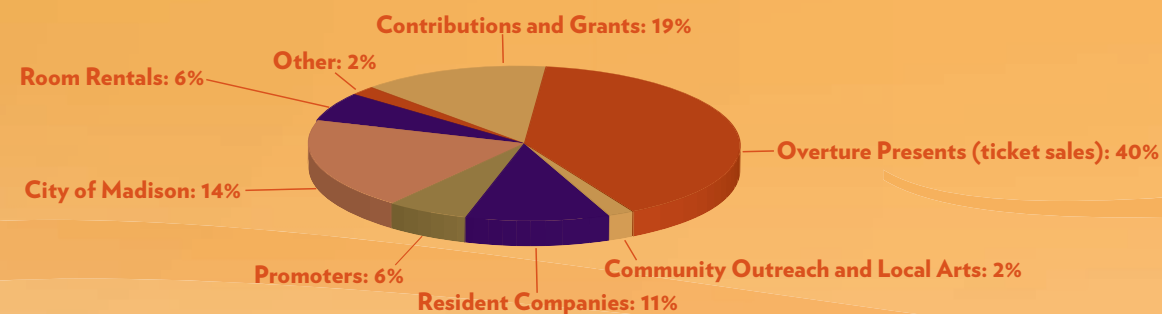
On January 1, 2012, Overture Center Foundation, Inc. (OCF), a private nonprofit organization, became the sole operator of Overture Center for the Arts. Comparative results shown below represent Madison Cultural Arts District (MCAD), a component unit of the City of Madison, combined with OCF for both fiscal periods ending June 30, 2012 and 2011, with intercompany balances removed.

STATEMENT OF FINANCIAL POSITION	2011/12 SEASON (June 30, 2012)	2010/11 SEASON (June 30, 2011)
<b>ASSETS</b>		
<b>CURRENT ASSETS</b>		
Cash and Cash Equivalents	3,391,220	2,444,740
Accounts Receivable (net)	241,088	445,076
Pledge Receivable	688,665	607,337
Prepaid Expenses and Other Current Assets	258,343	84,969
<b>TOTAL CURRENT ASSETS</b>	<b>\$4,579,316</b>	<b>\$3,582,122</b>
<b>INVESTMENTS AND OTHER NONCURRENT ASSETS</b>		
Investments (Endowment Fund)	1,135,476	—
Pledge Receivable (noncurrent net)	506,661	—
<b>TOTAL INVESTMENTS AND OTHER NONCURRENT ASSETS</b>	<b>\$1,642,137</b>	<b>—</b>
<b>PROPERTY AND EQUIPMENT (NET)</b>	<b>\$160,095,213</b>	<b>\$189,638,715</b>
<b>TOTAL ASSETS</b>	<b>\$166,316,666</b>	<b>\$193,220,837</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>CURRENT LIABILITIES</b>		
Accounts Payable	129,831	261,456
Accrued Liabilities	630,479	922,434
Due to the City of Madison	21,416	408,523
Equipment Lease Payable	50,751	—
Unearned Revenue	4,172,849	2,499,042
<b>TOTAL CURRENT LIABILITIES</b>	<b>\$5,005,326</b>	<b>\$4,091,455</b>
<b>OTHER NONCURRENT LIABILITIES</b>		
Compensated Absences	—	500,388
Due to the City of Madison	192,740	—
<b>TOTAL LIABILITIES</b>	<b>\$5,198,066</b>	<b>\$4,591,843</b>
<b>NET ASSETS</b>		
Unrestricted	158,643,232	188,021,657
Temporary Restricted	1,645,388	607,337
Permanently Restricted	830,000	—
<b>TOTAL NET ASSETS</b>	<b>\$161,118,600</b>	<b>\$188,628,994</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$166,316,666</b>	<b>\$193,220,837</b>

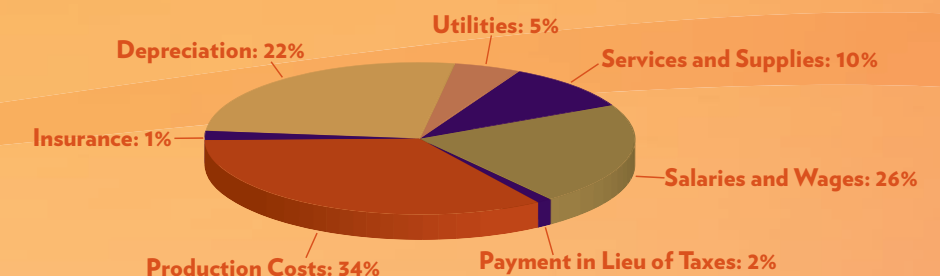
STATEMENT OF ACTIVITIES	2011/12 SEASON (FY ended June 30, 2012)	2010/11 SEASON (FY ended June 30, 2011)
<b>REVENUE AND SUPPORT</b>		
Ticket Sales and Fees	5,662,248	9,002,499
Facility Rentals and Services	1,721,905	1,430,819
Other Revenue	895,627	716,387
Contributions, Grants and Scholarships (net)	2,323,237	1,224,729
City of Madison Support Grant	1,822,936	1,795,872
<b>TOTAL REVENUE AND SUPPORT</b>	<b>\$12,425,953</b>	<b>\$14,170,306</b>
<b>EXPENSES</b>		
Performance Presentations	5,284,669	7,203,332
Facilities Management and Services	2,289,368	2,353,436
Marketing and Sales	1,952,242	1,884,996
Management and General	1,816,432	2,423,237
Fundraising	271,268	214,824
Depreciation and Amortization	3,386,837	3,829,684
Payment in Lieu of Taxes (City of Madison)	249,200	498,000
<b>TOTAL EXPENSES</b>	<b>\$15,250,016</b>	<b>\$18,407,509</b>
Revenues and Support Less Expenses	<b>(2,824,063)</b>	<b>(4,237,203)</b>
<b>OTHER REVENUES AND EXPENSES</b>		
Interest Income	13,482	37,594
Interest Expense on Advance from City of Madison	—	(35,577)
Endowment Income (net of expenses)	40,735	100,000
<b>TOTAL OTHER REVENUES AND EXPENSES</b>	<b>\$54,217</b>	<b>\$102,017</b>
<b>CHANGE IN NET ASSETS (before extraordinary items)</b>	<b>(2,769,846)</b>	<b>(4,135,186)</b>
<b>EXTRAORDINARY ITEMS</b>		
Resolution of Lease/Debt	—	20,403,467
Addition of Endowment Assets	1,174,403	—
Adjustment for Compensated Absences/Pension Funding	675,485	—
Transfer of Building (condo unit) to MMoCA	(26,590,436)	—
<b>CHANGE IN NET ASSETS (after extraordinary items)</b>	<b>(27,510,394)</b>	<b>16,268,281</b>
<b>NET ASSETS - BEGINNING OF YEAR</b>	<b>\$188,628,994</b>	<b>\$172,360,713</b>
<b>NET ASSETS - END OF YEAR</b>	<b>\$161,118,600</b>	<b>\$188,628,994</b>

Audited Financial Statements are available at [overturecenter.com](http://overturecenter.com) or by contacting the Overture Center Administrative Office.

**REVENUE BY SOURCES**  
(July 1, 2011–June 30, 2012)



**EXPENSE BY SOURCES**  
(July 1, 2011–June 30, 2012)







International Festival  
Photo by John Maniaci

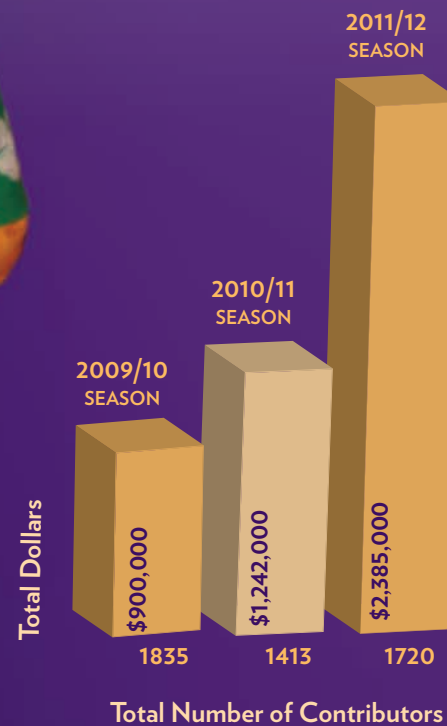
# YOU AMAZE US: DEVELOPMENT AND FUNDRAISING

In our first year as an independent nonprofit organization, we set an incredible goal—almost \$2.4 million in contributions and pledges to help support our community and education programming. That was *three times* the goal we set for the previous year—but we knew you’d come through. We knew this community values the arts, and we knew you’d support what we do to bring the arts to all. And we were right! We met our goal and are already off and running on meeting the same goal again this year.

How did we do it?

- 1,705 individuals gave donations
- 485 individuals donated for the first time
- 688 individuals gave between \$1 and \$99
- 170 individuals gave \$1,000 or more
- 56 local companies gave donations or sponsored programs
- 11 foundations committed to grants of almost \$250,000

## ANNUAL CONTRIBUTIONS AND NUMBER OF CONTRIBUTORS



Our efforts were helped along considerably by two incredible matching grants. MGE Foundation offered to match \$100,000 in individual contributions, and Overture Center Foundation Board Member Dianne Christensen pledged to match another \$250,000. For several months, \$350,000 in small donations were matched, dollar for dollar, and doubled, thanks to these two amazing benefactors.

We have the same goal to meet in the coming year, and it won’t get any easier. We are confident, however, in our ability to keep up the momentum, and in the community’s commitment to supporting our mission.

## Play your part:

Join the ranks of first-time donors. Increase your donation from last year. Tell five friends why you support Overture Center, and invite them to do the same.

# THANK YOU

Overture gratefully acknowledges the following contributors to Overture Center for the Arts who help support Overture's free and low-cost community and education programming.

This list reflects donations received between 7/1/11 & 6/30/12.

## PUBLIC SUPPORT

An annual \$2 million commitment from the City of Madison helps support Overture and our 14 community engagement programs.

## LEGACY SPONSORS

Chase  
BMO Harris Bank  
US Bank

## CHARTER PARTNERS

Alliant Energy  
First Choice Dental  
Goodman's Jewelers  
Fields Jaguar—Land Rover—  
Volvo of Madison  
TDS Telecommunications  
Wells Fargo Bank &  
Wells Fargo Home Mortgage

## GRANTS

Alliant Energy Foundation  
American Family Insurance  
Anonymous (3)  
Arts Access Fund

Courtier Foundation  
Dane Arts  
Evjue Foundation  
Kuehn Family Foundation  
Madison Community  
Foundation  
National Endowment  
for the Arts  
New England Foundation  
for the Arts  
Wisconsin Arts Board

## PLATINUM (\$20,000 +)

American Family Insurance  
American Girl Fund for Children  
Bell Laboratories &  
TOMCAT Products  
Capital Newspapers Inc.  
CUNA Mutual Group  
Madison Gas & Electric  
Foundation, Inc.  
Park Bank  
Robert W. Baird & Co.  
UW Health

## GOLD (\$15,000–\$19,999)

ProVideo  
SupraNet Communications, Inc.  
Unity Health Insurance

## SILVER (\$10,000–\$14,999)

Bruce Company of Wisconsin  
DeWitt Ross & Stevens, S.C.  
Exact Sciences Corporation  
Gammex, Inc.  
J.H. Findorff & Son Inc.  
Madison Investment Advisors  
Moe's & Icon Restaurants  
Murphy Desmond S.C.  
Oscar Mayer  
University Research Park  
Webcrafters-Frautschi  
Foundation

## BRONZE (\$5,000–\$9,999)

Custer Financial Services &  
Lincoln Financial Advisors  
Electronic Theater Controls  
EpiCentre (an Illumina  
Company)  
Hovde Properties, LLC  
Gail Ambrosius Chocolatier  
Goodman's Jewelers  
Outrider Foundation  
Pepsi Cola of Madison  
PPD  
Promega Corporation  
ScheduleSoft  
Smart Motors, Inc.

Stafford Rosenbaum LLP  
State Bank of Cross Plains  
TDS Telecommunications  
Trek Bicycle Corporation

## PARTNERS (\$1,000–\$4,999)

Capital Brewery  
Boardman & Clark LLP  
Dane County CASA, Inc.  
Esser's Best Beer  
Fiore Companies  
The Madison Club  
Monona State Bank  
Mullins Group  
Neckerman Insurance Services  
Perkins Coie  
Steve Brown Apartments  
Summit Credit Union  
The Century House  
The Robert H. Keller Co.  
Von Briesen & Roper  
Wheeler, Van Sickle & Anderson  
Whyte Hirschboeck Dudek S.C.  
WISC-TV

Katie Dowling-Marcus  
James Egle  
Judith & Richard Ela  
John & Coleen Flad  
Frank Productions  
Betty & Jerry Fuller  
Jeremy A. Garrett  
Dryden Geronimi  
Saul & Melody Glazer  
Sunil Gopalan  
Peter Gray &  
Jennifer Uphoff Gray  
Judith Ann Green  
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Larry & Sharon Hahn  
Terry Haller  
Julia Harding &  
Joseph Kroeninger  
Steve & Elaine Hathaway  
Roger & Ann Hauck  
Scott R. Haumersen  
Jeff & June Hausmann  
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Susan Horwitz & Tom Reps  
Linda & John Hughes  
Bill & Shannon Johnston  
Arlan & Lori Kay  
Charles & Valerie Kime  
Scott & Mary Kolar  
Ron Krantz  
Mark & Laura Kruck  
Joseph D. Krupp &  
Diana Grove  
Richard & Judy Kvalheim  
Timothy Lardinois  
Dan & Peggy Lee  
Gerald & Charlotte Lefert  
Roma E. Lenehan  
Peggy Lindberg  
Scott & Karen Lockard  
Willis Long  
Peter & Jill Lundberg  
Ronald Luskin &  
M. Therese Ruzicka  
Jim Matras  
David Maurer  
Jean & Walter Meanwell  
Gary & Lynn Mecklenburg  
Diane Meier  
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Kathie Nichols  
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Vince O'Hern &  
Linda Baldwin O'Hern  
Maxine & Dennis Palmer  
Robert Pesselman &  
Gerri DiMaggio-Pesselman  
John L. Peterson  
Reynold V. Peterson  
Janet L. Piraino  
Evan & Jane Pizer  
JoAnn Six Plesko  
Catherine & David Potter  
Frances Priddy  
Robert Riedle  
Harry & Karen Roth  
Charles & Barbara Saeman  
Pablo Sanchez  
Albert F. Schams  
Dan & Lonnie Schmidt  
Peter & Martha Schram  
Orange Tree Imports  
Jay & Katie Sekelsky  
Lynda Sharpe  
Joe & Jeanne Silverberg  
Terry Sivesind  
Maureen Skelton  
John & Carmen Skilton  
Kurt Sladky & Debra Neff  
Ed & Jennifer Snow  
Hans & Mary Lang Sollinger  
Patty Spires-Merkel  
Jayne Squirrel & Gary Lyons  
Tim Stadelman  
Paul Stein  
Susan Stites  
Anne Stoelting  
Jane & Tom Taves  
Fran & Brad Taylor  
LaRynda Thoen &  
Neil Salyapongse  
Kate J. Thompson  
Nick & Judy Topitzes  
Robert & Dorothy Troller  
Brian & Jennifer Van Wyk  
Martha Vukelich-Austin &  
George Austin  
Tom & Jill Walker  
Ellis & Katie Waller  
Frances Weinstein  
Bill White  
Neil Wienke  
Thomas & Suzanne Wilkinson  
John & Linda Wright  
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