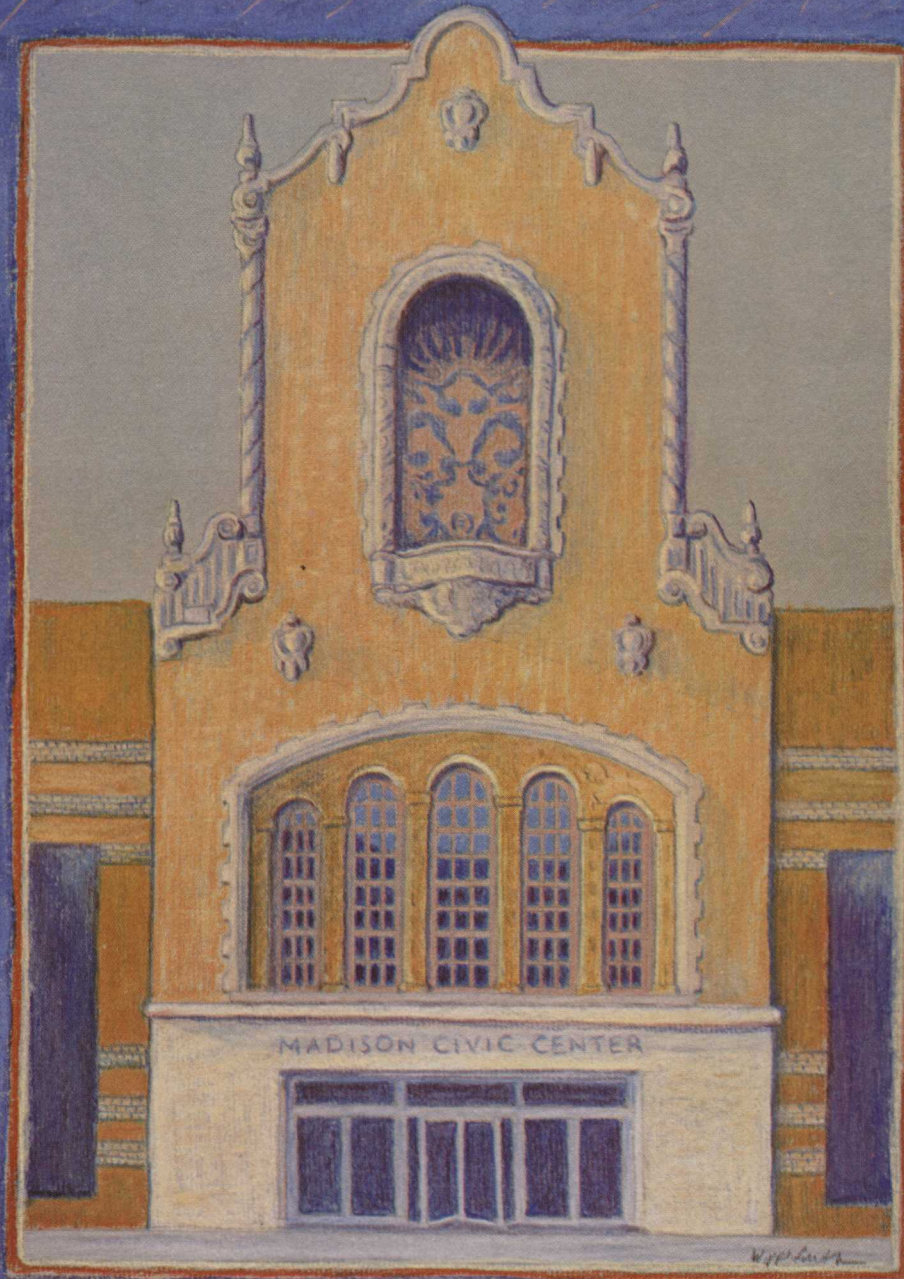


MADISON CIVIC CENTER

# CENTER STAGE



VOLUME 1, NUMBER 1 WINTER 1983-84



**The Civic Center  
looks back,  
moves forward**

**Civic Center  
is your  
'Home for  
the Holidays'**

**Civic Center's  
Spring Season  
A special  
pullout calendar**

**Premier Issue**

## Director's Notes

# Introducing Center Stage

BY RALPH SANDLER

Madison Civic Center Managing Director

**C**enter Stage . . . a new name . . . a new publication . . . a renewed editorial commitment to bring you interesting, informative and entertaining features about activities taking place in the Civic Center.

*Center Stage* is *Curtain Call*'s sequel, an entirely "new and improved" product to be published four times during the Civic Center's Season, September through May.

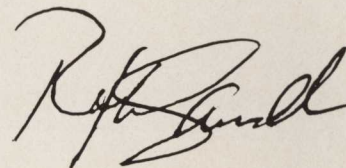
We'll bring you profiles of many of the people who work here, as well as those who volunteer hours of time on behalf of the Civic Center. There will also be short columns about little known historical, architectural or organizational facts as well as future plans. We'll talk about tradition, about what's popular and even throw in something about the contemporary and avant-garde; something, we hope, for everyone, but always lively and up-to-date.

*Center Stage*. The reference is to the Civic Center's central location in downtown Madison and to Shakespeare . . . "All the world's a stage." Our new magazine will profile our stages: both theaters, our meeting and banquet facilities, exhibit space, the Madison Art Center, our box office and the many different programs we offer.

We'll keep you up-to-date on national and international developments in the arts and entertainment and how they relate to Madison and we'll be bringing you backstage features on some of the performers who appear at the Civic Center.

Perhaps you know of the Civic Center slogan: "We have more to show you!" We certainly do.

Join us, won't you? *Center Stage*. I think you'll enjoy the show.



Our performances  
in the visual and  
communication arts:

Book Publishing  
Journal Publishing  
Magazine Publishing  
Music Publishing

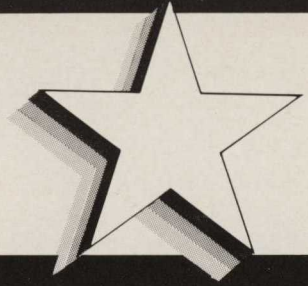
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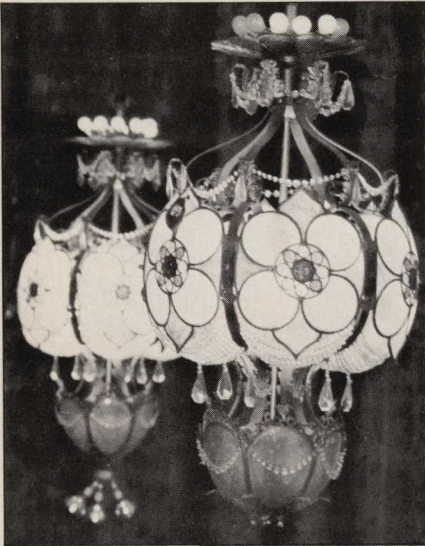
**A-R Editions, Inc.**

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Madison, Wisconsin 53703  
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VOLUME 1, NUMBER 1 WINTER 1983-84



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**On the cover:** an original pastel drawing of the Madison Civic Center by Ellen Wipperfurth, *Center Stage* art director.



# *The Civic Center*

## *Looks Back, Moves Forward*



BY ELLEN ELIAS

**T**he years just preceding the opening of the Madison Civic Center were filled with struggle. "To suggest that the year (1978) was marked by turbulent disagreement (over the Civic Center) would be polite understatement," wrote Rob Fixmer of the *Capital Times* in 1979. Fixmer's depiction of "hearings, meetings, bargaining, petitioning and much politicking" could have applied to much of the 35 years which led up to the Civic Center's opening.

In the 1940's, Frank Lloyd Wright designed an auditorium which was to be built on the shores of Lake Monona, two blocks from the State Capitol. Theaters, a convention and community center, an exhibition hall, an art gallery and parking all would have hung over the edge of the lake. The design was so controversial that political battles raged around it until 1975.

Finally new architects—Hardy, Holzman and Pfeiffer—were hired and a new design conceived. By the time the building was ready to open at 211 State Street, headlines proclaimed, "New Civic Center Looks Like A Winner."

# *The Civic Center role has never changed: to serve as an entertainment, cultural, and recreational facility.*

## **Architecture Receives Mixed Reviews**

The architecture by Hardy, Holzman, and Pfeifer won both fans and foes. Whitney Gould, then a reporter at the *Capital Times*, wrote: "Forget about the Civic Center as the symbol of Madison's contentious spirit, and look at it as architecture." Even

before its completion, Gould saw in the construction site "the makings of a beautiful space."

But like many, Hannah Cook-Wallace, an active volunteer of the Civic Center, was not fond of the facility design. "Since then I've learned to live with it," she said.

Ralph Sandler, current Managing Director of the Civic Center, smiles when he remembers his first impression of the place:

"I thought there was a lot of wasted space." But he changed his mind after seeing some of the use to which that "wasted space" could be put. "Now I think that the architects were really quite brilliant," Sandler commented. He cites Governor Earl's primary and election night parties in the Crossroads, of which several thousand people attended, as an example of successful use of the area.

## **What Should the Civic Center Be?**

At first everyone had an opinion about what the Civic Center's role in the community should be. Mark Fuerst was Business Manager at WORT-FM, which was slated to move into the Civic Center, when the Center opened. "I thought there would be tremendous opportunity for different cultural groups to combine their collective energy into a really dynamic institution," Fuerst said. (Later, politics and priorities complicated negotiations and WORT did not move in.)

"We all hoped this would be an answer to a long-felt need," recalled Fannie Taylor, Professor Emeritus and Coordinator of the University Consortium for the Arts. Taylor and others thought the Civic Center's major function would be to host events which needed audiences of around 2000 people to be successful.

In 1976, Mayor Paul Soglin made a public proclamation that the Civic Center should enable Madisonians to experience "more joy, human fulfillment, and grace."

Today, in a more practical vein, Soglin thinks the Civic Center should provide citizens with an opportunity to see professional companies and provide local nonprofit performing groups with a house.

Current Mayor Joe Sensenbrenner sees the Civic Center's functions evolving. "The mix of events," as he sees it, "should lead to feelings that it's everybody's Civic Center."

Sandler claims the Center's role has never changed: to serve as an entertainment, cultural and recreational facility.

## **Please Excuse the Interruption, We Are Experiencing Technical Difficulties**

The Civic Center has had more than its share of troubles. Critics mention cramped seats, less-than-perfect acoustics, and strained relations with community groups. There have been financial disasters, although none quite like the production of

## **Comparing Civic Centers to Civic Centers**

BY JEANNA OLSON

After 29 years of controversy, the \$10 million Madison Civic Center opened in 1980. The city of Madison has fully subsidized the Civic Center deficit each year since its opening, absorbing all revenue and losses generated by Civic Center events.

Although included in the City's general fund, the Civic Center management was forced to ask for additional funding in 1981 and 1982. Because of the additional subsidy required, an ad hoc committee of alderpersons, community members and professionals were appointed by the mayor in January, 1983 to investigate alternatives to city-subsidized funding.

A major part of the investigation was a survey of 25 comparable civic centers across the country to determine budgets, funding sources and programming methods. Prior to the study, the committee had considered several funding alternatives including a sale/lease back situation, a fee charged to non-Madison users of the Civic Center and support from other governmental units.

The majority of the centers surveyed (68%) were city-owned. The relationships ranged from blank-check subsidization to noninterference to a 47% budget cut in 1983.

Forty-eight percent of the facilities had major exhibition/convention space which, along with arenas, proved to be extremely profitable.

Although the Civic Center is actively soliciting users of its banquet and meeting rooms, large exhibition space is needed, and, according to Managing Director Ralph Sandler, "The Madison Civic Center was not designed as a convention center."

Many of the surveyed facilities with a large arena stage were able to offset other facility losses in several cases. The only profit-makers reported in 1980-81 were rock and county-western concerts and big name performers. The increasingly high cost of well-known touring shows was one example of why a 2,000 seat theater cannot break even in today's market, according to the managing directors of these facilities.

In most cases, revenue from ticket sales does not cover show expenses. Major cultural centers do not break even their first several years, and few facilities ever operate in the black, according to this survey.

It was a general consensus among those surveyed that a tax-supported subsidy is the sacrifice that must be made to bring the arts into the community.

"Barnum," which lost the Civic Center more than \$126,000.

Fannie Taylor described another problem: "Many people simply do not understand the cost of live entertainment."

Unemployment and inflation have made things even worse.

## The Successes

Yet, the Civic Center has had many successes.

"That it was built!" (Hannah Cook-Wallace)

"The architecture—it's particularly impressive given what we paid for it. We never could have afforded it as a new structure." (Paul Soglin)

"In an adverse economic climate, its survival—it's not a minor achievement." (Joe Sensenbrenner)

The successes of which Ralph Sandler speaks most fondly are artistic. "Certainly the Chicago Symphony, the San Francisco Ballet, Ella Fitzgerald were all big highlights. Stephane Grappelli was fabulous. Ben Sidran and Richard Davis gave a wonderful concert in the little theater." Sandler is good-humored about programming choices ("Usually it's wonderful, occasionally it's not so good," he smiles). But his face really lights up when he speaks of upcoming performances, like the Phillip Glass opera "The Photographer," "Crimes Of The Heart," and Twyla Tharp Dance Company, all of which are due in Madison in the next 6 months.

## Crystal Ball Gazing: The Future of a Cultural Instigator

The mistrust, bickering and dashed hopes which once surrounded the Civic Center seem to have died down. Now, instead of angry arguments, people once again have hopes, ideas and goals.

Mark Fuerst believes the Civic Center should create associations with many segments of Madison's community.

Whitney Gould sees the importance of providing a wide variety of programming which will appeal to a many tastes.

Fannie Taylor looks to the Madison metropolitan area to recognize that the Civic Center can become integral to their lives, and to become a supportive, loyal audience.

As Managing Director, Ralph Sandler also has hopes for the Civic Center. "Given the fact that we're in the midst of the annual budget battle," said a realist Sandler, "what I would love to see five years from now is the Civic Center in a secure financial position." This would enable it to take the

role suggested by jazz pianist Ben Sidran: "Ideally, the Civic Center should be a cultural instigator."

Financial security may not seem an exciting artistic goal. But for many in Madi-

son, that goal, if realized, could lead to a regional or even national center for the arts. The vision which began more than 35 years ago continues to evolve, leading the Civic Center into the future. ■

## Seeking Means to Alleviate Financial Woes

BY SUSAN DEVANY

*Ad Hoc:* For a specific purpose, case or situation. From the Latin words for 'toward this' (American Heritage Dictionary).

An ad hoc committee meets to discuss one particular concern. Once conclusions have been reached, the committee will disband. An ad hoc committee may either solve one intricate problem, or explore new projects and ideas.

It was the latter which was pursued by the Ad Hoc Committee developed to help find ways to alleviate the financial woes of the Civic Center. The resolution passed by the Common Council in January, 1983, states that the committee was "to look into alternative methods of funding for the Civic Center with emphasis on gradually diminishing the funding role of the City over the next five years and after this period of time delegating that role entirely to a foundation(s) and/or consortium of foundations and the private sector."

In order to better judge future funding, the committee reviewed Jennifer Fiske's survey of other civic centers and auditoriums of comparable size throughout the nation. The committee wrote in its report: "The funding practices of the 25 centers surveyed vary widely. The committee concluded that the level of city funding in Madison is within the customary range."

The Civic Center's allotment of the city budget was exactly half of the committee's funding-issue concern. With the subsidy satisfactory upon review, the committee was left to concentrate on what it called "unbudgeted supplemental appropriations," or monies from other sources.

Common Council budgeting assumes the Civic Center will break even on its shows. Whether or not it can stay within its budget, depends upon ticket sales for house shows, theater rental to outside promoters and building occupancy, which are all unpredictable. Therefore, the committee agreed, there should be some way of providing a "safety net" for the Civic Center in

those years when the Civic Center requires a subsidy greater than planned.

This "safety net," or "sustaining fund," would give the Civic Center much needed financial stability. The Common Council would be freed from extra expenditures, and the Civic Center would be freed from so many budgetary intangibles.

In addition, the Ad Hoc Committee recommended that contributions to the Civic Center be made by other municipalities. This recommendation stemmed from a Civic Center box office report that 20% to 30% of the tickets to events are sold to people living outside of the City of Madison. It was the Committee's belief that the Civic Center is a regional facility. Because those outside Madison do not support the Civic Center, as residents do through taxes, the committee suggested that these municipalities contribute to either the annual operating budget or to the sustaining fund, should it be established.

The committee wrote, in part, in its conclusion:

"The committee believes that the Civic Center has a vital place in the quality of life in Madison and the economic future of the City. The Civic Center's impact on downtown Madison and the City's economy does not appear on the Civic Center's balance sheet. But the Civic Center nevertheless yields tangible, direct economic benefits to the City through an expanded tax base and through often overlooked associated general revenue. Continued City support of the Civic Center is appropriate.

"There is no magic solution to funding the Civic Center, any more than there is a magic solution to funding other City programs. The committee believes that its recommendations will help. A sustaining fund can avoid future unplanned subsidies. Support from other municipalities can spread the obligation of maintaining the Civic Center more fairly.

"These recommendations, if adopted, can help deal with the Common Council's concerns."

# Ralph Sandler

Madison Civic Center Managing Director

BY SUSAN DEVANY

**H**ow did a self-proclaimed "city boy" from New York City rise from stickball in the streets to the directorship of the Madison Civic Center?

After graduating from New York University with a B.A. in English, the decision to begin post-graduate work at the University of Wisconsin facilitated Ralph Sandler's original move to Madison in 1963. The commitment to finish his doctoral dissertation brought him back to Madison after a two-year teaching stint at Dickinson College in Pennsylvania.

But the lure of "new artistic work—having people from different disciplines coming together for a common purpose"—was too great. Paperwork pushed aside, his commitment to "live" performance began. For ten years, Ralph served, first as the assistant to the director, and then as the director, of the Wisconsin Union Theater. Feeling that "ten years is long enough in one place," Ralph believed "the logical move was to the Civic Center."

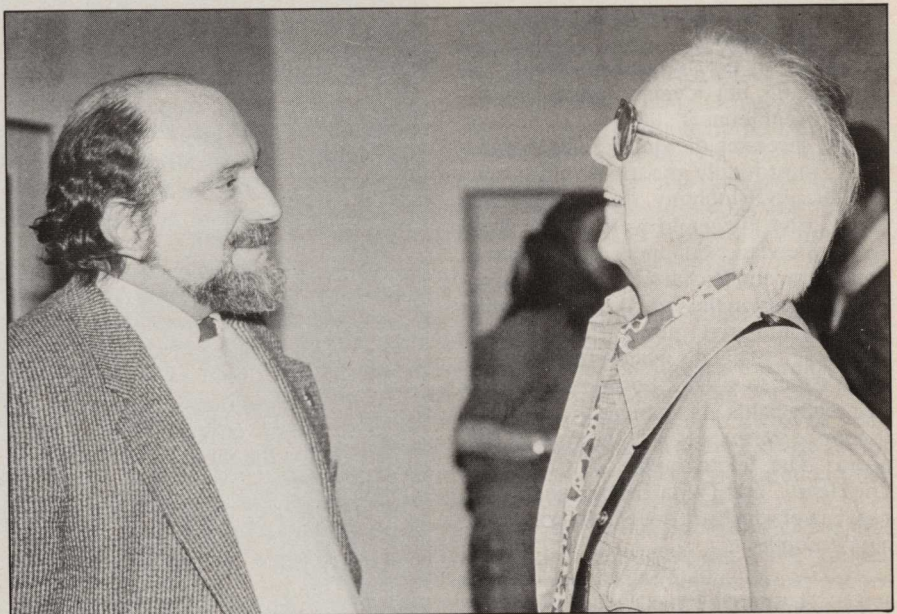
Now, in his present role as the managing director of the Civic Center, Sandler must set the tone for the institution through programming, fiscal stability and political relations. His goal is to "establish the Civic Center as an important part of the community."

In this challenge, Ralph finds his greatest strength to be diversity in programming.

"A lot of people make the mistake of programming only the things they like," he said. "It's of great importance to program things not necessarily liked by me, but which would be enjoyable to others. Programming must be broad enough to encompass Madison's constituents."

Where would Sandler like to see the Civic Center in five years?

"I would like to see the Civic Center finally free from controversy and see it serving the community as a center of activity," said Sandler. "And finally having the whole of Madison comfortable in using the Civic Center as their own." ■



Ralph Sandler (left) chats with Alwin Nikolais of the Nikolais Dance Theatre at a reception held for the performing group at the Civic Center last year.

# Robert Horowitz

Civic Center Commission Chairman

BY SUSAN DEVANY

**R**obert Horowitz, partner in the law firm Stafford, Rosenbaum, Rieser & Hansen, deals mostly in litigation (trials and appeals). He came to Madison in 1971, because his wife, Susan King, wanted to do post-graduate work at the University.

Stereotypes of attorneys range from the dull to the flamboyant. Robert Horowitz is actually neither of these. Polite and unassuming at first introduction, his eyes nevertheless betray a quickness and vitality.

Immediately into the interview he

wanted to impress upon me the fact that the direction downtown Madison is going is exciting and conducive to cultural growth.

"Madison has changed dramatically since 1971," he said. "The Art Center was in an old school house. There was no Capitol Concourse, no State Street Mall, no Civic Center, no Capitol Centre, and no revival. In the past 12 years, Madison has become culturally fuller. It would be very difficult to be somebody who is interested in everything that happens here—there is such a mix."

The Civic Center was built in 1980 because the majority of citizens believed that



most of Madison's cultural life would happen downtown, Horowitz speculated. "In my view (and this view is shared by others), the future of downtown Madison and the arts is very much connected."

Horowitz speaks of his visions for the future of the Civic Center: "The most important thing is to build the audience and to increase use of the Civic Center. It's a splendid building. It would be unrealistic to have it utilized to full capacity right away."

Yet, he feels more Madisonians should be using the Civic Center.

"By habit people don't think of the Civic Center as a place to have an enjoyable evening or day," he commented. Lastly, Horowitz would like to see more citizen involvement in the Civic Center, more volunteerism.

Horowitz is an active volunteer. Currently, he is serving on the Board of Directors for the Kanopy Dance Theatre and the Madison Festival of Lakes. In addition, he has acted as the chairman of the Civic Center Commission for the last three years and was recently re-appointed to serve three more.

Horowitz's discerning questions and legal skills help guide the working management of the Civic Center Commission. His



Robert Horowitz

commitment to the betterment of downtown Madison and its cultural life make Robert Horowitz a valuable friend and ally to the Civic Center and an outspoken champion of its goals.

**T**he Civic Center Commission consists of eleven members appointed to three year terms: four are from the City Council, one is a County Board member, and six are citizens. The Commission was developed by former Madison Mayor Paul Soglin to help guide the overall direction of the Civic Center. It meets once a month to share ideas and concerns with the management of the Civic Center.

"The day-to-day management is done by Ralph and the Civic Center staff," Horowitz explained. "We are like the Board of Directors to Ralph's presidential role." ■

## Stuart Brooks to Resign

**S**tuart Brooks, formerly Producing Director and currently Managing Director of the Madison Civic Repertory Theatre, has announced his intention to resign that position effective January 13, 1984. Brooks intends to stay active locally managing, acting and directing. After directing The Rep's THE OLDEST LIVING GRADUATE, Brooks will make himself available as a freelance artist in and around Madison.

Says Brooks, "I certainly want to express to those involved with The Rep my deep appreciation for the enthusiasm and support I have received in managing the theater with Joan (Ensminger). We have made important inroads toward our goal of becoming a professional theater and I want to continue to be a strong vocal supporter of The Rep in the future.

"I love this city and this organization and believe very strongly that first rate quality theater has a foundation and a home right here in Madison." ■

# For Your Information

## Oscar Mayer Theatre and Isthmus Playhouse Policies

**Late seating.** Latecomers will not be seated until an appropriate interval in the performance.

**Seating policy.** Each patron must have a ticket. No children on laps.

**Handicapped patrons.** Special areas are available for handicapped patrons for seating. Accessibility to wheelchair with advance notice, call 266-9055.

**Doctors and parents.** If you expect phone calls during the performance, please leave your name and seat number with the house manager, and the number 266-4730 with your telephone service.

**Auditorium openings.** Doors ordinarily open 30-45 minutes before curtain time.

**Lost and found.** Articles lost during a performance may be claimed at the box office the following day.

**Cameras and tape recorders.** Because of the disturbance caused to other patrons, and contractual arrangements with many artists, photographs and tape recordings may not be taken during a performance. Patrons are requested to check their cameras and tape recorders with the doorpersons prior to the performance.

**Tours.** Special tours are by reservation only. Please phone 266-6550 to make arrangements. Free public tours are Saturdays at 1:00 p.m.

**Restrooms.** Located on each level near the elevators in the center of the Crossroads.

**Elevators.** Located on each level near the Henry Street side of the building.

**Checkroom.** Located next to the box office. There is a 50¢ charge per article checked.

## Lewis Koch

# HIS VIEWS / HIS WORKS

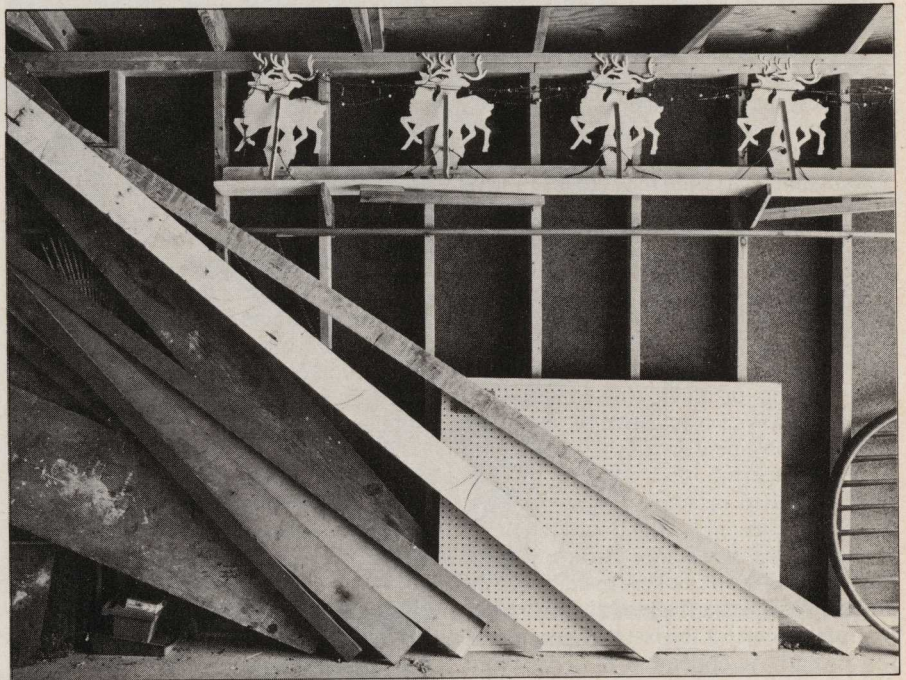
**T**hese photographs are but a small sample of the many works produced by independent photographer Lewis Koch. A native of New York, Koch moved to Madison in 1980 and now teaches part-time at the University of Wisconsin-Extension, and is a visiting faculty member of the Milwaukee Center for Photography.

Koch's works on exhibit in the Madison area include:

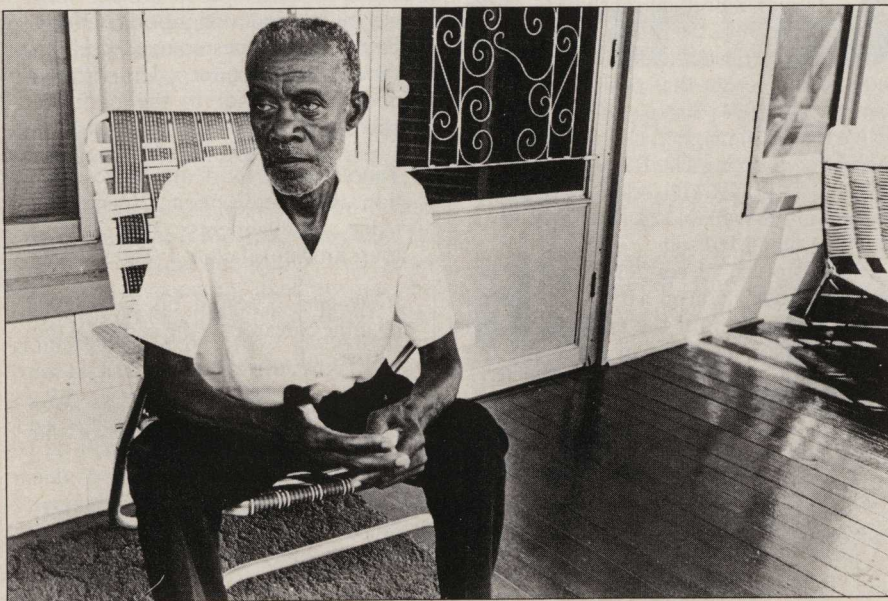
- "Sites of Southern Wisconsin," a collaboration with photographers Michael Simon and David Mandel, on exhibit through January 15 in the Art Center's Center of Art Education located on the 3rd floor of the Civic Center (211 State Street);

- "Up North, a Photographic Self-portrait of the Black Community in Beloit, Wisconsin (1913-1950)" on exhibit through January in the lobby of the GEF 1 Government Office Building (201 E. Washington).

In addition, his works may be found in the book, *Wisconsin Images*, and in the documentary booklet, *Across the Fields: Traditional Norwegian-American Music from Wisconsin*. ■



"Sculpture is something that excites me a great deal . . . the garage installation that I did in June was an attempt to integrate photography in what I would consider a sculptural setting—to create an interplay between the 2-dimensional and the 3-dimensional. I very much intended to create a sculptural setting for the work to live and breathe and mingle in."



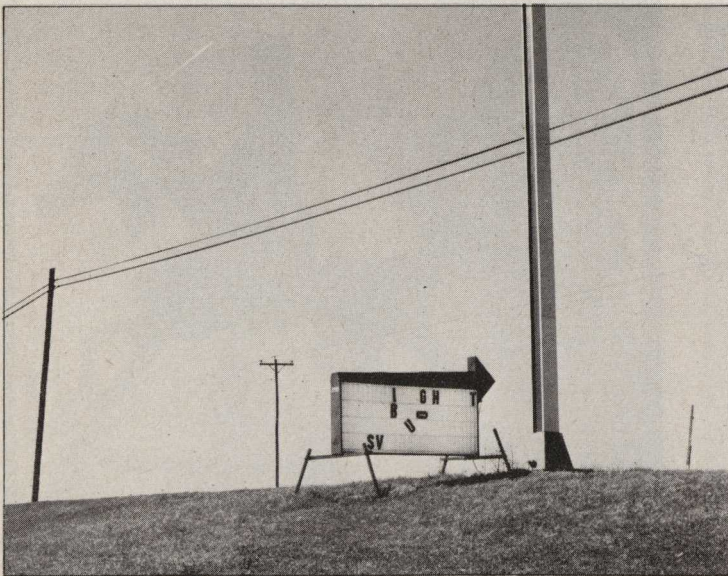
" . . . a very important sense of that work for me is the idea of perhaps bringing people's heritage back to them."



*"I'm not interested in just creating images that replicate a certain situation. I'm more interested in showing people how I see things; the excitement of light and atmosphere and all—how that comes together in a photograph."*



*"My working motto essentially is 'expect to be surprised.'"*



*"I really seek an attitude of mystery and stillness in my work. It's very difficult for me to photograph anything that I'm not visually or design-wise sympathetic towards."*

# Theater Tickets Two for a Dollar

BY JEANNA OLSON

The house lights fade, the music swells and a single spotlight snaps on as the organ rises from the orchestra pit.

It's a typical evening for the Capitol Theater in its prime, recalls Madison Civic Center tour guide and usher extraordinaire, Sid Knope.

The cashiers are swiftly tearing off bright orange admission tickets for a dollar a pair, the doorman is efficiently turning the wheel of the large glass ticket grinder, and the 22 members of the Capitol Theater Service Force—including Knope—are nimbly ushering the nattily dressed crowd down to their seats.

The marble water nymph fountains, magnificent airbrushed Hollywood posters, gold brocade proscenium curtains and brass fixtures are back in place. The

showbill lists a Norma Shearer movie followed by the Ted Weems Orchestra. It should be interesting to see this kid barber from Pennsylvania he's going to introduce—calls himself Perry Como.

"That was the first time he ever appeared on a stage," said Knope. "He came out on stage and that man was so frightened that you could see his knees shaking. Nobody had ever heard of him, but you looked at him and listened to him and you just knew he had it."

Both the Capitol and the Orpheum theaters were owned by RKO and the ushers worked both houses. The Orpheum was known as more of a vaudeville house and the Capitol booked movies, road shows and big bands.

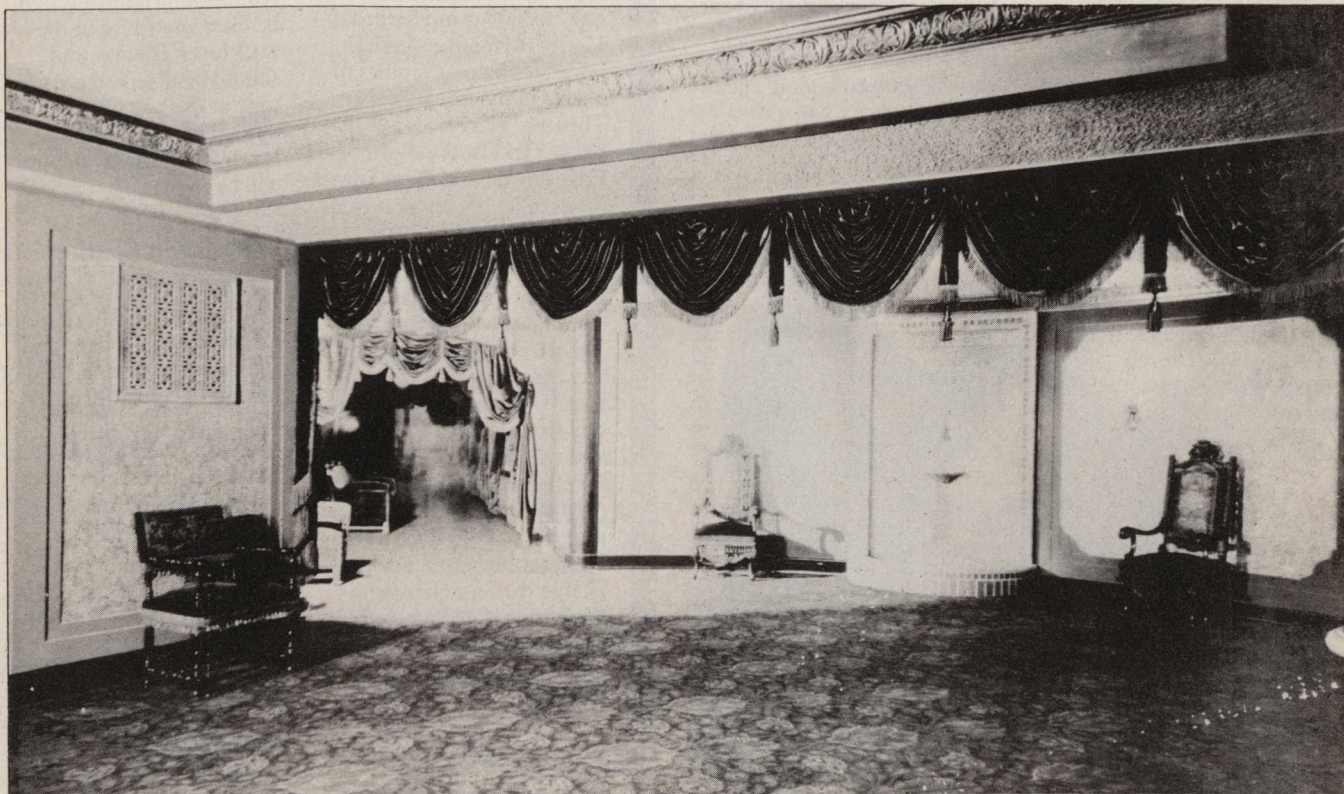
"The Orpheum, frankly, was always a more successful house than the Capitol" said Knope. "It opened just ten months

before the Capitol in March of 1927 . . . and you know the old Madison saying that if you're going to be successful, locate on the north side of State Street."

But weekends were big nights at the Capitol Theater. If the crowd wasn't roped off in the lobby by 7:30 the employees began to worry, according to Knope.

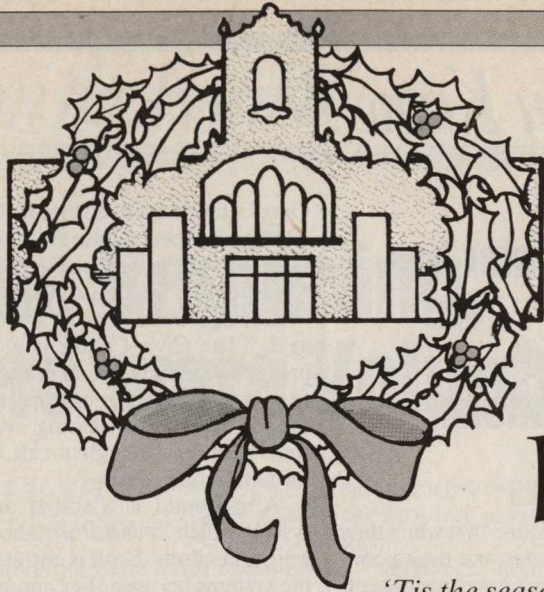
"In those days a theater date was a heavy date. You could go dancing, there were several dance halls around Madison, or go the theater and to the Chocolate Shoppe on State Street for a dish of ice-cream after the show.

"In those days you had a completely different kind of society. When you went out, you dressed up. And that meant suit, jacket, tie, or dress—the works," remembers Knope. "But why people have to get dressed up to go and sit in the dark I have no idea." ■



Interior of the Capitol Theatre, 1927

State Historical Society of Wisconsin



# HOME FOR THE HOLIDAYS

*'Tis the season to be jolly!*

*Come one, come all to the Madison Civic Center—your "Home for the Holidays!"*

## Free Holiday Performances!

Fill up on holiday cheer absolutely free this December as area musical talent is showcased in the Madison Civic Center Crossroads. Glad tidings . . . great concerts . . . for free. (A complete schedule of "who and when they will appear" will be available at the Civic Center box office after Dec. 1.)

## O Come All Ye Carolers

Join the musical crusade down State Street and around the Capitol Concourse in the Civic Center's "Group Sing-Alongs" to take place during the latter part of December. "Good voices are not a prerequisite," stresses Beth Yeager, Madison Civic Center Outreach Specialist. "It's the good cheer that counts!" (For reservations in "Group-Sing-Alongs": 266-6550.)

Yeager is also encouraging musical clubs or organizations interested in caroling to contact her about scheduling their group to carol in Downtown Madison. "I'd love to send a group out every day, maybe even two groups a day," says Yeager. "The more the merrier!" (Groups interested should contact Beth Yeager: 266-6550.)

## Santa Claus Is Coming To Downtown

You bet your boots! Santa's downtown "Home for the Holidays" this year is the Madison Civic Center. Hearsay has it that St. Nick will arrive in Madison by "dropping out of the sky!" Watch for details on Santa's spectacular arrival scheduled for Sat., Dec. 3. (For a complete schedule of Santa's hours, contact the Civic Center box office after Dec. 1.)

## Daycare at the Civic Center

*'Twas the day to do shopping and all through the house,  
The children were asking when Santa would be about.  
Well, Moms and Dads, we shout with glee,  
We'll watch the kids while you find goodies for under the tree!*

The Civic Center will provide daycare services for children ages 2 to 10 from Dec. 19 through Dec. 23, 10 a.m. to 5 p.m. The charge will be \$1.00 per hour with a maximum stay of 3 hours per day. (For reservations and information: 266-6550. Limited capacity.)

## Family Film Festival

Family classics featured at a family time of year at a family price!

When school is out and the holiday season is in full swing, the Civic Center brings family favorites to the big screen of the Oscar Mayer Theatre.

Admission: \$2.00 Adult; \$1.00 Youth 16 and under.

Tues., Dec. 20 at 1 p.m. and 7 p.m.:  
*Singing In The Rain, American In Paris*  
—Both starring Gene Kelly

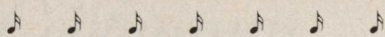
Wed., Dec. 21 at 1 p.m. and 7 p.m.:  
*Willie Wonka and the Chocolate Factory*  
—Starring Gene Wilder, Warner Bros. Cartoons

Thurs., Dec. 22 at 1 p.m. and 7 p.m.:  
*Airplane, The Producers*

## *Make the Madison Civic Center Your "Home for the Holidays"*

Your complete schedule of "Home for the Holidays" events is available at the Civic Center box office, 211 State Street, after Dec. 1. Call **266-9055** for details.

*"Home for the Holidays"—a Madison Civic Center Outreach event.*



## Free Noontime Concerts Continue

The "Concerts in the Crossroads" and "Kids in the Crossroads" series, Madison's lively noontime alternatives, continue to warm up audiences from October through May with some of the city's hottest musical groups and performers.

Throughout the year the Civic Center Crossroads reverberate with the sounds of new and established local talent such as the happy honky-tonk of the Stormy Rice Band, the animated antics of the First Church of Fun Jugglers or the sweet and familiar Nutcracker as performed by the Wisconsin Dance Ensemble.

"Concerts in the Crossroads" invites the public to grab a bag lunch and enjoy the Thursday free noontime musical, theatrical and dance showcase.

"Kids in the Crossroads," on Saturdays, presents an upbeat afternoon of free fun filled with a variety of jugglers, clowns, sing-a-long sessions, story tellers and other adventures into the arts, from a kid's point of view.

Both series are sponsored by a grant from the Civic Center Foundation.

### Concerts in the Crossroads

*Thursdays at noon • Free!*

DECEMBER 1

**Ragtime Tunes**

Glad time, good time music

DECEMBER 8

**Chamber Music**

Artist to be announced

DECEMBER 15

**Wisconsin Dance Ensemble**

Scenes from "Nutcracker Suite"

### Kids in the Crossroads

*Saturdays at noon • Free!*

DECEMBER 3

**Madison Boychoir**

DECEMBER 10

**Alison Bush**

Stories and songs

DECEMBER 17

**Sari Ross**

Holiday stories

## Did You Know?

### The Civic Center has Improved Handicapped Accommodations.

BY ELLEN ELIAS

Most people assume that when they go to the theater or a dance concert, they won't have trouble getting there or finding good seats. They don't worry that fire exits might be located such that they would be trapped in case of a fire.

So, for most people, the news that the Madison Civic Center Oscar Mayer Theatre has recently reorganized its seating for wheelchair individuals is not terribly important. But for people in wheelchairs, it means a chance to enjoy a performance more, and in safe surroundings.

Anne Scott, box office manager, explained the change in seating: "Previously, we had seating near the back of the theater. While they were good seats for some people, for others, our new central seating will be much better."

Jim Pargulski, house manager, said that the Civic Center consulted with the Madison Fire Department to make sure the emergency exits would be easy to reach by wheelchair patrons.

Mary Cirilli, active on the Civic Center

Outreach Committee since its formation in 1980, has a special interest in accommodations for physically handicapped people. She is hard of hearing and a member of the Wisconsin Association of the Deaf. Cirilli said, "The Civic Center is in a continual process of defining barriers and then trying to remove them. For example, the Amplisound sets for the hearing impaired help some people, although not all, enjoy a performance much more."

Amplisound is a sound amplification system which consists of radios and lightweight headsets. Scott is enthusiastic about the systems because they can be used anywhere in the Oscar Mayer Theatre. That means seating for Amplisound customers is not limited to a certain location or ticket price.

Six Amplisound headsets are available free of charge. Patrons must reserve them in advance by calling the box office at (608) 266-9055.

Eight wheelchair spaces, or some combination of wheelchair and companion spaces, are available in the Oscar Mayer Theatre. Handicapped accommodations share the space with the theater sound system, so for certain events, such as rock concerts, the number of spaces is sometimes less. For children in wheelchairs, the capacity is even greater. Wheelchair patrons pay the lowest ticket price offered for an event.

Handicapped people are encouraged to call the Box Office at 266-9055 to reserve either wheelchair seating or Amplisound sets.

### If you would like to receive Madison Civic Center mailings free, please fill out this card.

Completed cards may be brought to or mailed to the Madison Civic Center Box Office, 211 State Street, Madison, WI 53703.

We'll keep you informed for free! Thank you for your interest.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please check your special area(s) of interest:

- |  |  |  |   |
|--|--|--|---|
| <input type="checkbox"/> Classical Music | <input type="checkbox"/> Opera         | <input type="checkbox"/> Dance                               | <input type="checkbox"/> Comedians        |
| <input type="checkbox"/> Folk/Bluegrass  | <input type="checkbox"/> Popular Music | <input type="checkbox"/> Children's and Family Entertainment | <input type="checkbox"/> Dramatic Theatre |
| <input type="checkbox"/> Jazz            | <input type="checkbox"/> Rock Music    |  | <input type="checkbox"/> Musicals         |

The Madison Civic Center has begun a new mailing list as of October 1, 1983. Please, in an effort to keep postage costs down, only one mailing per household.

# In the Beginning, There were Volunteers . . .

BY GRACE STITH  
Madison Civic Center "Friend"

**J**ust before the Civic Center opened in February of 1980, two groups of volunteers joined in the excitement of pre-opening days—tour guides and volunteer ushers.

Tour guides, 36 in number, attended training sessions, dodging in and out of hard-hat areas while workmen were still putting the building together. There were "green doors" everywhere with no white-lettered signs (as there are today) to indicate where they would lead. There seemed to be dozens of stairways and hallways going in various directions.

The elevator was a mystery, giving access to the Civic Center's eight confusing "half" levels, of which only four are visible from the lobby area. The guides-to-be studied their manuals and worked in pairs while

doing practice tours, sometimes feeling the need to drop a bread crumb trail behind them.

Volunteer ushers studied a 40-page manual and worked with their paid peers acquainting themselves with seat numbers and aisle locations in the newly renovated Oscar Mayer Theatre. Amid the smell of paint and new carpeting, the air was crisp with anticipation and wonder. The city had never had a theater or performing arts hall.

Citizens flocked to the Civic Center's opening events and hundreds requested tours. A profusion of buses loaded and unloaded at the Henry Street entrance, bringing all ages—from school children to touring senior citizens. There were the usual mishaps—a few guide keys breaking off in the locks and the elevator sometimes getting "stuck." But the general feeling was one of celebration and pleasure.

As the months slipped by at our new facility, more areas were identified where volunteers could be of assistance. The number and diversity of questions visitors asked prompted the volunteers to set up an information booth. Requests for tours continued, so the volunteers scheduled a free weekly tour to give the public a behind-the-scenes glimpse of the Civic Center. Volunteers pitched in to help a small Civic Center staff meet the demands of a growing business, doing such tasks as stuffing envelopes for bulk mailings. As the volunteers grew in number, they began to see the need for having a group identity.

So, in August of 1981, the "Friends of the Civic Center" began as a very informal group. The first all-day International Holiday Festival was held in November of 1981. This free event, for all citizens, was completely planned and executed by volunteers. This first festival attracted over 10,000 people. Now in its third year, the festival has become a Madison holiday tradition.

In December 1981, the "Friends" treated the cast of Broadway's "Annie" to a homecooked holiday dinner on the eve of December 24th. Family members of the cast flew to Madison from New York. Various Madison merchants donated food. It was a pacesetter for future events.

An information table was set up in the Civic Center Crossroads during March of 1982. Volunteers staff it from 11 A.M. to 2 P.M. Tuesday through Saturday.

In January of 1983, the "Friends of the Civic Center" became incorporated. The Civic Center is finding more needs in many interesting areas for volunteer participation. Some of the latest "Friends" activities have included helping at the box office on show nights and providing a hospitality table of homebaked goodies on Thursdays for the free noontime "Concerts in the Crossroads."

For many Civic Center events, from theater shows to "Country In The City" in June to the "International Holiday Festival" in November and to the upcoming "Home For The Holidays" this December, the "Friends" are involved.

I'll be back in the next *Center Stage*, to tell you more! ■



## Friends of the Madison Civic Center, Inc.

Friends of the Madison Civic Center, Inc. is the volunteer branch of the Civic Center. "Friends" serve in a variety of capacities from clerical to ushering to guiding tours to working on committees for special events such as International Holiday Festival. Currently, the Civic Center benefits from over 250 "Friends."

## Thank You to Florists

Performing stars and traveling casts who have appeared in the Oscar Mayer Theatre this season have enjoyed the warm gift of flowers, delivered in person by a volunteer of the newly organized Friends of the Civic Center Memorabilia Committee.

A hearty "thank you" to the following florists for their generous participation:

Buffo Floral  
Balloon Bunch  
Petals in the Wind  
Ronlie's  
Mike's Place

Traveling performers appreciate this expression of hospitality from the Madison community. Autographed posters or photographs are received in return.

# German Expressionist Art by Kaethe Kollwitz

Madison Art Center



**Kaethe Kollwitz, *Gefallen* ("The Fallen"), lithograph, 1921. Madison Art Center, from the Langer Collection.**

**F**rom December 10 through February 12 the Madison Art Center will present a carefully selected exhibition of some 85 works by the early 20th-century German artist, Kaethe Kollwitz. A majority of the works are being drawn from the collection of the Minnesota Museum of Art, while another 30 works come from the Madison Art Center's own collection, including many pieces that were part of the Rudolph E. Langer Bequest, which formed the basis of the Art Center's growing collection of prints and drawings. To complete the exhibition, another half-dozen drawings and sculptures are being borrowed from such notable museums as the National Gallery, the Minneapolis Institute of Arts, the San Diego Museum of Art, and the Cleveland Museum.

Trent Myers, the Art Center's Curator of Exhibitions and organizer of the Kollwitz exhibition, feels that Kollwitz's highly expressive art is timely, because there is a resurgence of interest in figurative art that is expressive in content or style. Kollwitz's work also has a very strong humanist-social point of view. Through her work she actively commented about social problems in her own society—German in the early part

of the 20th century. Says Myers, "Kollwitz's art is political, in the sense that, while none of her works are *direct* attacks against the German government, they illustrate the consequences of certain social programs in Germany at the time. Further, while they responded to specific problems



**Kaethe Kollwitz, *Mütter*, lithograph, 1919. Madison Art Center, from the Langer Collection.**

in that time and place, the issues they address are universal and timeless."

Kaethe Kollwitz was born in 1867 into a family with strong Social Democratic Party affiliations. Early in her career as an artist, Kollwitz decided to commit herself to printmaking, rather than drawing or painting. This decision was in itself a political act, since printmaking has throughout history been regarded as a "people's art." Kollwitz spent most of her life in Berlin, where she was an outspoken anti-war activist, both in her personal conduct and in her art. Much of her work was used for political posters and book illustrations by the German left and, in 1933, she was forced by the Nazi regime to resign her teaching position at the Prussian Academy of the Arts. After this, although Kollwitz was not openly persecuted, she was prohibited from exhibition or publishing her work and her art was banned from public view.

The Madison Art Center's exhibition, entitled **KAETHE KOLLWITZ: THE THEMES**, is organized around certain themes that recur throughout Kollwitz's work: Mother and Child, War and Revolution, Death, Proletariat, and Self Portraits. Very often a single work will involve more than one theme; so, for example, a drawing may depict a mother and "death" engaged in a struggle over a child. To highlight the thematic content, the works will be hung so that those with a particular theme can be seen together, to illuminate the meaning of each work as it relates to the others, and to show how slight alterations in the content can entirely change the meaning.

Myers sees Kollwitz as one link in a long chain of a certain style of German art that manages to be at the same time *realist* (representing things as they are), *expressive* (highly emotional subject matter), and *actively involved* in a concern with humanity, to a far greater extent than Italian or French art, which has tended to concern itself more with ideal forms or abstract art. According to Myers, "People sometimes think of Kollwitz in the context of German Expressionist art as a whole: melancholy, and even depressing. But there is in Kollwitz's work a striking poignancy, a tender expression of human emotion, that is ultimately uplifting."

Concurrent with the Kollwitz exhibition, the Madison Art Center will be presenting a one-person show of the work of Susan Walsh, a contemporary Madison artist with a highly personal style. Walsh's paintings and drawings will be on view in the Brittingham Gallery of the Art Center.

M.A.C.'s galleries are open from 11 A.M.-5 P.M. Tuesday through Saturday and 1-5 P.M. on Sundays. A discretionary admission charge is requested. The galleries are open **FREE** on Friday evenings from 7-9 P.M. MAC members may enter free at all times. Group tours may be arranged by calling the Art Center, 257-0158. ■



## Onstage and Offstage



### **Poulenc's "Gloria"**

**Madison Symphony Orchestra and Madison Symphony Chorus**

A varied program of music by Bach, Barber, Poulenc and Beethoven will be presented by the Madison Symphony Orchestra and Madison Symphony Chorus on Saturday, December 10 at 8 p.m. in the Oscar Mayer Theater.

The concert, conducted by Roland Johnson, will open with Bach's chorale prelude, "A Mighty Fortress is Our God" as arranged for chorus and orchestra by Walter Damrosch. The text for this work is by Martin Luther and it is being performed in honor of the 500th anniversary of Luther's birth.

The program continues with Samuel Barber's "Die Natali, Chorale Preludes for Christmas." The work was premiered by the Boston Symphony Orchestra in 1960 and is built on a number of favorite Christmas carols.

The chorus and orchestra will be joined by soprano Gloria Fischer for Poulenc's

"Gloria." One of his last works, it combines Poulenc's sense of joy, his unusually expressive lyricism and a kind of poetic mysticism. The "Gloria" was commissioned by the Koussevitzky Foundation and had its premiere, again by the Boston Symphony, in January 1961. It is interesting to note that Barber's "Die Natali" is dedicated to Serge and Natalie Koussevitzky.

To conclude the concert, the Madison Symphony Orchestra and conductor Johnson will perform one of the cornerstones of

orchestral literature, Beethoven's Symphony No. 5. Rhythmic drive and intensity are paramount in this work, and the sheer joy of its last movement will bring the concert to a thrilling conclusion.

Single tickets priced from \$9 to \$11 are on sale now at the Civic Center box office and Ticketron outlets.

### **CTM is Eight Seasons Strong**

**Children's Theater of Madison**

When Ebenezer Scrooge struck a match in the darkened Isthmus Playhouse this November, he marked the beginning of the eighth season of "A Christmas Carol" for Children's Theater of Madison (CTM). This Dickens' story-turned-play is their most popular production.

CTM began as the dream of four Madison actors—Nancy Thurow, Jean Riley, Mary Ann McHugh and Gertrude Burley—who regretted the fact that creative drama had been dropped from the curriculum of Madison's public schools. They felt that children had little opportunity to

**CHILDREN'S THEATRE OF MADISON PRESENTS**

### **You Can't Take It With You**

**February 3, 4, 5, 10, 11, 12 at the Isthmus Playhouse, Madison Civic Center.**

### **Fiddler on the Roof**

**April 6 and 7 at the Oscar Mayer Theatre, Madison Civic Center.**



# Madison Artists

develop an appreciation for theater to become educated audience-members or critics, or to participate in dramatic productions.

So, in 1965, they founded the CTM, with the help of three civic groups: The American Association of University Women, the Madison Junior Women's Club and Zeta Phi Eta national speech fraternity. CTM's first production, "Land of the Dragon," sold out.

Since 1965, CTM has staged more than 75 plays in Madison and beyond. "The New Pooh," adapted from the Milne classic by Nancy Thurow, has been presented all over Wisconsin and Illinois, and in such far-flung places as London, England, Stratford, Ontario, Wolf Trap in Virginia, and Anchorage, Alaska.

In 1970, CTM received the coveted "Winnifred Ward Award," given annually to the most outstanding new theatre company in the United States.

CTM became a resident company of the Madison Civic Center in 1980.

In addition to its regular season, CTM

offers classes during the school year in creative drama, acting, voice and movement. For the last several years, CTM has also conducted a summer drama school for students, which culminates in a July production in the Isthmus Playhouse.

With four plays each season, CTM strives to reach the family audience. "A Christmas Carol," CTM's second play this season, will be followed in February by "You Can't Take It With You." In April, CTM will move to the Oscar Mayer Theatre for their finale of the year: "Fiddler On The Roof."

Tickets may be purchased at the Civic Center box office and Ticketron outlets.

## It's "Nutcracker" Time Again!

### Wisconsin Dance Ensemble and Wisconsin Chamber Orchestra

Even before the leaves were falling from the trees, young Madison-area dancers were beginning to dedicate their evenings and weekends to the annual holiday production of "Nutcracker Suite." Hundreds auditioned for parts. From children in beginning ballet to the best dancers in Madison, the Wisconsin Dance Ensemble presentation of "Nutcracker Suite" showcases local talent.

This year, "Nutcracker Suite" will be performed for the seventh year by the Wisconsin Dance Ensemble and will feature four principal dancers from Joffrey 1, including Madison's Julie Janus. With specially designed scenery from New York, this local production has been reported by the *Capital Times* as being "... as full of treats as the best Christmas stocking."

"Nutcracker Suite" enchants its family audiences with such holiday visions as the Sugar Plum Fairy, the Russian boot dancer, the funny bon bon children peeking out from under Mother Ginger's skirts, and the ferocious battle between mice and toy soldiers. With angels dancing in the clouds, falling snow, exploding cannons, and even a flying sleigh, the Wisconsin Dance Ensemble will dance to the ageless beauty of Tchaikovsky's "Nutcracker" music to be performed this year by the Wisconsin Chamber Orchestra.

Performances will be in the Oscar Mayer Theatre on December 16 at 7:30 P.M. and on December 17 and 18 at 2 P.M. Tickets may be purchased at the Civic Center box office and Ticketron outlets.

## Fruitful Auditions Benefit "La Boheme"

### Madison Civic Opera

Think of all the young and talented singers who have had some excellent professional experience and need opportunities to



at the  
MADISON ART CENTER

December 2, 3, 4

Fri. noon-5 Sat. 11-5 Sun. noon-4

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- Distinctive art and handcrafted gifts by more than 30 Wisconsin artists.
- Festive atmosphere of music and song featuring area groups and performers
- Forest of decorated trees sponsored by area businesses—decorating ideas galore.
- Children's area with toys and trinkets from J.T. Puffin's

Meet our special guest  
Wisconsin Wildlife Artist  
OWEN GROMME  
Saturday, December 3rd  
to present his new book  
"The World of Owen Gromme"

Admission—\$1 Children under 12 FREE  
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in the Civic Center  
Sponsored by the Art League.  
All proceeds benefit the Madison Art Center.



"Nutcracker"

perform at what they love the most—opera. Madison Civic Opera receives dozens of pictures and resumes from performers across the country, all seeking a chance to be heard at auditions or hoping to be hired from their obvious credentials and familiarity with specific operatic roles.

“We try to reply to every inquiry by explaining our audition schedule, the goals of our season and the potential starring



Lynda Kay Kemeny



Debra Hogan

roles,” said Arline Johnson, Madison Civic Opera Stage Director and Producer. “But it seems in the last few years we’ve just been overwhelmed with possibilities of good singers to use.”

This year Johnson auditioned nine singers from Milwaukee, four from Minneapolis, four from Chicago, and more from New York, Iowa and Michigan, all wanting the chance to sing in the upcoming production of Puccini’s “La Boheme,” scheduled to be performed at the Civic Center on March 30 and April 1, 1984. “The positive side to this story is that we have been lucky enough to find two absolutely terrific singers as a result of these auditions,” said Johnson.

Debra Hogan of Milwaukee will sing the role of Mimi. Recently she sang the Messiah and Mozart Requiem with the Madison Symphony Orchestra.

Chicago-based Lynda Kemeny will play the character of Musetta.

Madison Civic Opera strives to use as many regional and local singers as possible in their productions. “The voices are every bit as good and sometimes better than those connected with major opera houses,” said Johnson.

## “The Oldest Living Graduate”

### Madison Civic Repertory

Professional Equity actor Durward McDonald brings his wealth of acting experience to The Rep this January when he plays the title role in Preston Jones’ *The Oldest Living Graduate*.

McDonald, whose credits include extensive stage works as well as television roles and parts in movies such as *The Sting* and *The Hindenburg*, will play Colonel J. C. Kincaid, the oldest living graduate of the Lamar Military Academy in Texas. The colonel’s son plots to create a hoopla of celebration over this honor. He hopes to divert the Colonel’s attention away from a



Durward McDonald

land deal he has in the works—a deal which the son knows his father is dead set against. But the Colonel is, in McDonald’s words, “a cantankerous son of a gun,” and his son will have his hands full pulling the wool over the old man’s eyes.

According to director Stuart Brooks, playwright Preston Jones ranks with Steinbeck, Inge, Thurber and Twain in his crystal-clear vision of the character of America. Jones’ keen perception captures small town Texas and he is able to reproduce that particular middle class society with a superbly comic slant. However, Jones provides much more depth and warmth. The playwright is genuinely fond of the residents of Bradleyville and chose to write a trilogy of plays about them.

As Brooks was seeking to cast the play, he remembered an audition reading last August from a man who struck him as possessing a uniquely American quality; not unlike Gary Cooper or Gregory Peck. The man was Durward McDonald.

*The Oldest-Living Graduate* magnifies small town values and the day-to-day life of its on-going residents making this play very funny theater.

*The Oldest Living Graduate* runs January 14-28. Tickets are available at the Civic Center box office and Ticketron outlets.

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# SPOTLIGHT



## On Coming Events

Schedule subject to change. For ticket information, call the Madison Civic Center Box Office: 266-9055  
Tickets available at the Civic Center Box Office, 211 State St., and Ticketron (at Sears Stores)

- Nov. 25- Dec. 18** Children's Theatre of Madison presents: **A CHRISTMAS CAROL**; Isthmus Playhouse; Nov. 25, 26, Dec. 2, 3, 9, 10, 16, 17 at 7:30 p.m.; Nov. 26, 27, Dec. 3, 4, 10, 11, 17, 18 at 3:30 p.m.; Nov. 27, Dec. 4, 11, 18 at 1 p.m.; \$5.50
- Dec. 3** Cloud 9 Productions presents: **JOHN PRINE/STEVE GOODMAN**; Oscar Mayer Theatre; 8 p.m.; \$10.50, \$9.50
- Dec. 4-6** Milwaukee Ballet presents: **THE NUTCRACKER**; Oscar Mayer Theatre; Dec. 4 at 6 p.m., Dec. 5 and 6 at 7 p.m.; \$14.50, \$13.00, \$10.00, \$6.00
- Dec. 10** Madison Symphony Orchestra with the Madison Civic Chorus present: **POULENC'S "GLORIA"**; Oscar Mayer Theatre; 8 p.m.; \$11.00, \$10.00, \$9.00
- Dec. 16-18** Wisconsin Dance Ensemble presents: **THE NUTCRACKER**; Oscar Mayer Theatre; Dec. 16, 17 at 7:30 p.m., Dec. 17, 18 at 2 p.m.; \$8.50, \$7.50, \$6.50
- Dec. 21-31** Wisconsin Youth Theatre presents: **THE BEST CHRISTMAS PAGEANT EVER**; Isthmus Playhouse; Dec. 21, 22, 23, 27, 28, 29, 30 at 7:30 p.m.; Dec. 21, 22, 23, 28, 29, 30, 31 at 3 p.m.; \$4.50 Adult; \$3.75 Students and Senior Citizens
- Jan. 13-28** Madison Civic Repertory Theatre presents: **THE OLDEST LIVING GRADUATE**; Isthmus Playhouse; Jan. 13, 19, 20, 26, 27 at 8 p.m., Jan. 14, 21, 28 at 5 p.m. and 8:30 p.m., Jan. 22 at 2 p.m., Fridays and Saturdays \$9.00, Thursdays and Sundays \$7.00
- Jan. 20** Madison Civic Center presents: **THE CHIEFTAINS**; Oscar Mayer Theatre, 8 p.m.; \$10.50, \$9.50, \$8.50
- Jan. 29** Madison Symphony Orchestra presents: **HOWARD KARP**, pianist, **MIDWINTER MATINEE OF LIGHT CLASSICS**; Oscar Mayer Theatre; 3 p.m., \$8.50, \$7.50, \$6.50.
- Feb. 3-12** Children's Theatre of Madison presents: **YOU CAN'T TAKE IT WITH YOU**; Isthmus Playhouse; Fridays 7:30 p.m., Saturdays 3:30 p.m. and 7:30 p.m., Sundays 1 p.m. and 3:30 p.m.; \$5.50
- Feb. 11** Madison Symphony Orchestra presents: **CHARLES ROSEN**; Oscar Mayer Theatre; 8 p.m.; \$11.00, \$10.00, \$9.00
- Feb. 17-19** Wisconsin Youth Theatre presents: **BENEFIT MUSICAL REVIEW**; Friday 7:30 p.m., Saturday 3:30 p.m. and 7:30 p.m., Sunday 1 p.m. and 3:30 p.m.; Isthmus Playhouse; \$5.50.
- Feb. 18** M.M. Colbert Modern Ballet presents: **DOMESTIC FLIGHT**; Oscar Mayer Theatre; 8 p.m.; \$9.00, \$6.50, \$4.00
- Feb. 20** Madison Civic Center presents: **MASTER HAROLD AND THE BOYS**; Oscar Mayer Theatre; 8 p.m.; \$15.50, \$13.50, \$11.50
- Feb. 23** Madison Civic Center presents: **AGNES OF GOD**; Oscar Mayer Theatre; 8 p.m.; \$16.50, \$14.50, \$12.50
- Feb. 25** Madison Civic Center presents: **VIENNA CHOIR BOYS**; Oscar Mayer Theatre; 8 p.m.; \$11.50, \$9.50, \$8.00
- Feb. 29** Madison Civic Center presents: **THE PHOTOGRAPHER** by Philip Glass and Rob Malasch; Oscar Mayer Theatre; 8 p.m.; \$16.50, \$15.00, \$12.50
- Mar. 2-17** Madison Civic Repertory Theatre presents: **ABELARD AND HELOISE**; Isthmus Playhouse; Mar. 2, 8, 9, 15, 16 at 8 p.m., Mar. 3, 10, 17 at 5 p.m. and 8:30 p.m., Mar. 11 at 2 p.m.; Fridays and Saturdays \$9.00, Thursdays and Sundays \$7.00
- Mar. 3** Madison Symphony Orchestra with the Madison Civic Chorus present: **ROSSINI: STABAT MATER**; Oscar Mayer Theatre; 8 p.m.; \$11.00, \$10.00, \$9.00
- Mar. 6** Dance Concert; **ANNA NASSIF**; Isthmus Playhouse; 8 p.m.; \$5.00 general admission
- Mar. 7** Madison Civic Center presents: **PUMP BOYS AND DINETTES**; Oscar Mayer Theatre; 8 p.m.; \$16.50, \$14.50, \$12.50
- Mar. 11** Madison Civic Center presents: **REALLY ROSIE**; Oscar Mayer Theatre; 4 p.m.; prices to be announced
- Mar. 16** Madison Civic Center presents: **HUNGARIAN STATE FOLK ENSEMBLE**; Oscar Mayer Theatre; 8 p.m.; \$14.50, \$12.50, \$10.50
- Mar. 23, 24** Madison Civic Center presents: **TWYLA THARP DANCE COMPANY**; Oscar Mayer Theatre; 8 p.m.; \$12.50, \$10.50, \$8.50
- Mar. 30- April 1** Madison Civic Opera presents: **LA BOHEME**; Oscar Mayer Theatre; Mar. 30, 31 at 8 p.m.; April 1 at 1 p.m.
- April 6, 7** Children's Theatre of Madison presents: **FIDDLER ON THE ROOF**; Oscar Mayer Theatre; April 6, 7 at 7:30 p.m., April 7 at 2 p.m.; \$11.50, \$8.50, \$6.50
- April 4** Madison Symphony Orchestra presents: **YOUTH CONCERT**; Oscar Mayer Theatre; April 4 at 3 p.m.
- April 10** Madison Civic Center presents: **THE IMPORTANCE OF BEING EARNEST** by the Guthrie Theatre; Oscar Mayer Theatre; 8 p.m., \$14.50, \$12.50, \$10.50
- April 13** Madison Civic Center and Wisconsin Union Theatre present: **CZECH PHILHARMONIC**; Oscar Mayer Theatre; 8 p.m., \$18.50, \$16.50, \$12.50
- April 14** Madison Civic Center presents: **THE BIG BAND SHOW** with the **BOB CROSBY BIG BAND** and the **BOBCATS, KAY STARR** and **BILLY ECKSTINE**; Oscar Mayer Theatre; 8 p.m.; \$12.50, \$10.50, \$8.50
- April 24** Madison Civic Center presents: **CRIMES OF THE HEART**; Oscar Mayer Theatre; 8 p.m.; \$17.50, \$15.00, \$12.50
- April 27- May 12** Madison Civic Repertory Theatre presents: **THE FIFTH OF JULY**; Isthmus Playhouse; April 27, May 3, 4, 10, 11 at 8 p.m.; April 28, May 5, 12 at 5 p.m. and 8:30 p.m., May 6 at 2 p.m.; Fridays and Saturdays \$9.00, Thursdays and Sundays \$7.00
- April 28** Madison Symphony Orchestra presents: **GARRICK OHLSSON**, pianist; Oscar Mayer Theatre; 8 p.m.; \$11.00, \$10.00, \$9.00
- April 30- May 1** Great American Children's Theatre Company presents: **THE MIRACLE WORKER**; Oscar Mayer Theatre; 10 a.m. and 12:15 p.m.; \$6.50, \$5.00; tickets available through GACT: (414) 276-4230
- May 5** Madison Symphony Orchestra **25TH POPS BENEFIT**; Oscar Mayer Theatre; 8:30 p.m.; \$9.00, \$7.50

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### Four Easy Ways to Purchase Tickets

1. The Civic Center BOX OFFICE, located on the lower level of the Civic Center, is open Monday through Friday from 10:00 a.m. to 5:30 p.m., Saturdays from 11:00 a.m. to 3:00 p.m., and all Oscar Mayer Theatre show nights through first intermission.

2. Tickets may also be purchased at all Ticketron Outlets throughout the country including those at Sears East Towne and West Towne in Madison. There is a service charge per ticket at these outlets.

3. The Civic Center also offers a Call-n-Charge service for patrons using Visa, MasterCard, or American Express. The Call-n-Charge number is 266-9055. Charge customers may purchase any number of performances with one call and will be assessed a \$1.50 handling fee per total order. Phone orders M-F 10-4, Sat. 11-3.

4. Patrons may also order tickets by mail by enclosing a check, money order, or credit card number along with a list of the performances and price categories they prefer to The Madison Civic Center Box Office, 211 State St., Madison, Wisconsin, 53703. Patrons should indicate whether they would prefer to have the tickets mailed to them or held at the "Will Call" window. There is a \$1.00 service charge per complete order that should be included in check or money order amount. Patrons must include their complete address and phone numbers.

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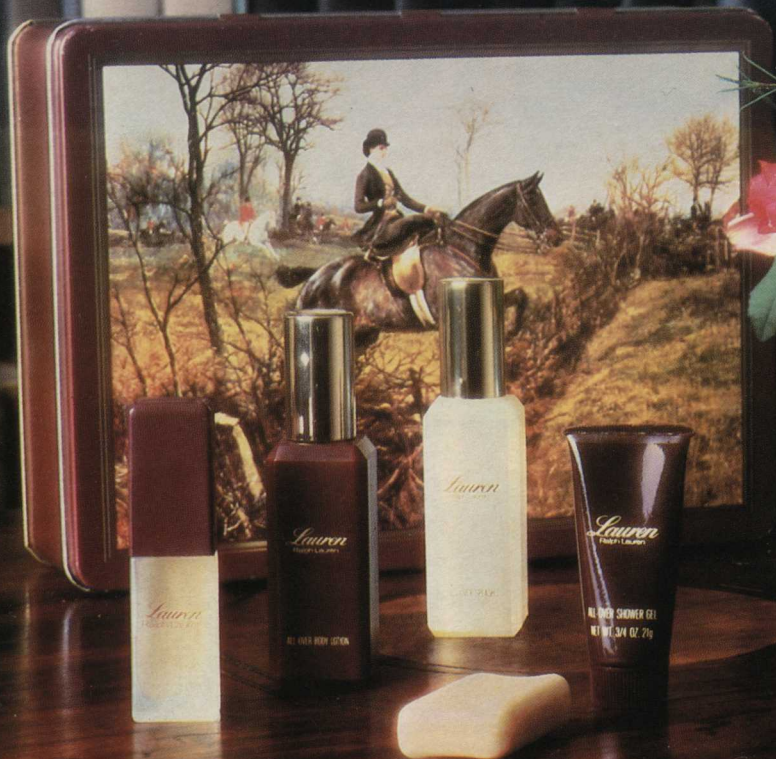
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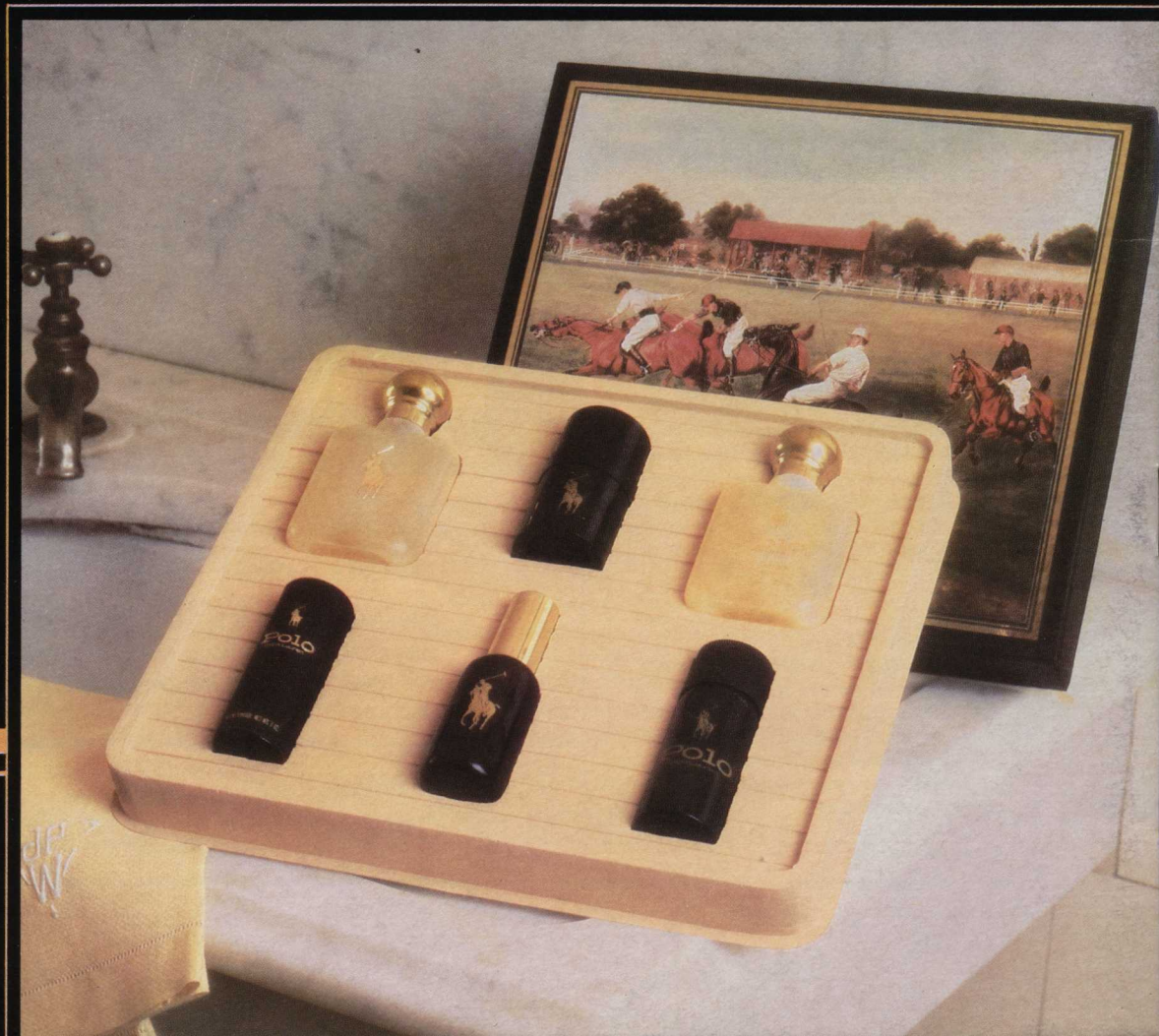
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