

PLEASE KEEP ALL CELL PHONES AND PAGERS TURNED
OFF WHEN IN THE THEATRE. THANK YOU.

Please Note

- Food and drink must not be brought into the theatre
- The use of cameras or recording devices is strictly prohibited
- Smoking is not permitted in the Noel Fine Arts Center
- In the case of an emergency, ushers will assist audience members at each exit

Theatre & Dance Department productions are
partially funded by the Student Government Association

The UWSP Department of Theatre & Dance is fully accredited by the
National Association of Schools of Theatre and the
National Association of Schools of Dance.

2013-2014 Theatre & Dance Faculty and Staff

Jim Carpenter
Associate Lecturer of Theatre

Sandy Childers
Assistant Professor of Theatre
BFA Design Technology
Coordinator

Barbara Cirno
Cutter/Draper, Theatre

Ruth Daniels
Academic Department Associate

Wendy Dolan
Costume Shop Manager
Associate Instruction Specialist

Michael Estanich
Associate Professor of Dance

Jared Hanlin
Assistant Professor of Theatre

Mark Hanson
Assistant Professor of Theatre
BFA Musical Theatre Coordinator

Jeannie Hill
Associate Professor of Dance

Joan Karlen
Professor of Dance
Dance Program Coordinator

Gregory Kaye
Assistant Professor of Theatre

Alan Patrick Kenny
Assistant Professor of Theatre

Pamela Luedtke
Lecturer of Dance

Tyler Marchant
Associate Professor of Theatre

Gary G. Olsen
Professor of Theatre
Theatre & Dance Department Chair

Stephen Trovillion Smith
Professor of Theatre
BFA Acting Program Coordinator

Jeffrey Stephens
Associate Professor of Theatre
BA Drama Program Coordinator

John Strassburg
Dance Program Accompanist

Scott Wirtz-Olsen
Technical Director

Director's Note

Stephen Sondheim, perhaps the most revered composer/lyricist of musicals of the last fifty years famously said, "*Oklahoma!* is about a picnic. *Carousel* is about life and death." And yet, most musical theatre lovers cannot mention Rodgers & Hammerstein without referencing *Oklahoma!*, which has firmly held its status as *the* show that transformed "musical comedy" into "musical theatre." And yet, so much of *Carousel* digs far deeper than *Oklahoma!* ever dared, from the existential crises of its deeply dark characters to its quite un-PC subjects of domestic violence and suicide, but perhaps most importantly into the depth and beauty of its dramatic and musical writing.

The art of making theatre is about living in the present tense—telling stories *for this audience, tonight, now*, while at the same time, acknowledging and invoking the gods of storytelling that came before. The task of bringing to life anew a famous piece from the past is particularly tricky—audiences expect it to look, feel, and sound like their memories of the work which can quickly transform innovative works like *Carousel* into a evening referencing a series of sentimental clichés.

Sondheim was 15 years old when he attended his very first opening night theatrical performance—the world premiere of *Carousel* in its out-of-town tryout in New Haven, CT. This performance affected him in a profoundly emotional way: "It was a seminal experience of my life. I was completely overwhelmed." I felt something similar years ago as I dipped my toes into theatrical history and viewed restricted archival footage of the famed 1994 Broadway revival of *Carousel*, which cleansed the work of all of the Rodgers & Hammerstein clichés built up over the show's 50-year history and presented it for what it truly is: a challenging, tragic love story that asks more difficult questions than it ever presumes to answer, and yet clings fervently to the hope of a better future.

Ever since the moment I viewed that footage, I knew that I had to wrestle with this theatrical masterwork and attempt to bring it to life on my own terms, *for you, our audience, tonight, now*. Standing on the shoulders of some of the brilliant ideas of Nicholas Hytner, the master director of that 1994 production, I've collaborated with an exceptional group of student and faculty designers and mentors and an inspiringly open-spirited and insanely talented group of actors on a quest to dig deep and find the truth in every moment of this *Carousel*. This production may not look or feel like your memories of Rodgers & Hammerstein's *Carousel*, but hopefully it asks the difficult questions that inspired those writers to create their most innovative and profound work.

- Alan Patrick Kenny

*"I envy not in any moods
The captive void of noble rage,
The linnnet born within the cage,
That never knew the summer woods:*

*I envy not the beast that takes
His license in the field of time,
Unfetter'd by the sense of crime,
To whom a conscience never wakes;*

*Nor, what may count itself as blest,
The heart that never plighted troth
But stagnates in the weeds of sloth;
Nor any want-begotten rest.*

*I hold it true, whate'er befall;
I feel it, when I sorrow most;
'Tis better to have loved and lost
Than never to have loved at all.*

-Alfred Lord Tennyson

Turns on the Carousel

Written By: Bert Fink

Oklahoma!, the first musical Rodgers & Hammerstein wrote together, wasn't a mere success: it was a phenomenon. An artistic triumph that changed the course of musical theatre, it shattered box office records when it opened in 1943, outran every show before it, held Broadway's longevity crown for fifteen years, and launched the Rodgers & Hammerstein partnership as Broadway's Golden Team in Broadway's Golden Era.

Inevitably the question arose: what could possibly follow *Oklahoma!*? In his autobiography Rodgers recalls the sage advice he received from film mogul Sam Goldwyn: "This is such a wonderful show!" Goldwyn bubbled. "You know what you should do next? Shoot yourself!"

Fortunately Rodgers & Hammerstein had other ideas in mind. Their first assignment after *Oklahoma!* was a new work in another medium altogether—writing the score for a movie musical called *State Fair* (1945), a charming depiction of homespun Americana that introduced "It Might as Well Be Spring," the Academy Award winner for Best Song of the Year.

Still, Hollywood was only a detour on the return to Broadway. As with *Oklahoma!*, it was Rodgers & Hammerstein's producers, Lawrence Langner and Theresa Helburn of The Theatre Guild, who provided the team with the source for their next musical. In two previous, successful instances Helburn and Langner had recycled Guild plays into Guild musicals (turning *Porgy* into *Porgy and Bess*, and *Green Grow the Lilacs* into *Oklahoma!*). Now, the Guild wanted Rodgers & Hammerstein to make a musical out of *Liliom*.

Hungarian playwright Ferenc Molnar's elaborate fantasy had its American premiere under the auspices of the Theatre Guild, in a 1921 production translated by Benjamin F. Glazer that starred Joseph Schildkraut in the title role and Eva Le Gallienne as Julie. The property was rich with musical potential, but before it could be transformed Helburn and Langner had to convince not only their skeptical American authors, but also their Hungarian one.

Molnar had already turned down several requests to turn *Liliom* into an opera. And he was ready to resist again, until, at the Guild's invitation, he attended a performance of *Oklahoma!* and was instantly won over. *Liliom* could sing, he decreed, if Rodgers & Hammerstein wrote the score.

But Rodgers & Hammerstein had their doubts too. It was not the themes of domestic violence and fateful tragedy in *Liliom* that deterred the authors—in fact these issues only served to whet their appetite for challenging work—but the play’s locale: Budapest, Hungary. In 1944 Budapest was ravaged by war and setting a play there would only compete with the headlines or, worse, seem exploitative. If a musical of *Liliom* were to work, they concluded, it would have to be relocated, and Rodgers and Hammerstein were reluctant to do so. Helburn suggested a New Orleans setting, with *Liliom* turned into a tough and exotic Creole character. Oscar Hammerstein II demurred on the grounds that his lyrics, which were always steeped in the dialect of their locale, would become riddled with the “ze’s” and “zose’s” of the Creole accent and end up sounding like a chorus of buzz saws.

But then Richard Rodgers came up with the concept of New England in the late 19th century and everything fell into place. *Liliom* would become Billy Bigelow, barker on a carousel in a small fishing village, and Julie would be featured as one of the local millworkers. While images of clambakes and lighthouses danced in their heads, the authors went to work. The very first song they wrote for the score was the most daunting—Billy’s powerful and insightful “Soliloquy.” As daring as anything in the groundbreaking *Oklahoma!*, this number provided character, motivation, passion and heartfelt emotion—in an unprecedented eight-minute solo.

Structurally, *Carousel* proved as daring as *Oklahoma!* in style and form, while telling a story that was far more sophisticated. Here, in addition to Billy’s “Soliloquy,” the innovations included the opening, which scuttled the traditional overture entirely and replaced it with a lush “Carousel Waltz” that underscored a storied prologue in mime; and the now-classic “If I Loved You” scene, in which dialogue and fragments of song were intermingled to breathtaking effects.

Carousel began rehearsals in early 1945. Guiding it was *Oklahoma!*’s stellar creative team: authors Rodgers & Hammerstein, producers Helburn and Langner, director Rouben Mamoulian, choreographer Agnes de Mille and costume designer Miles White. Featured in the original cast were John Raitt as Billy, Jan Clayton as Julie Jordan, and Jean Darling as Carrie.

After tryouts in New Haven and Boston, *Carousel* opened at Broadway's Majestic Theatre on April 19, 1945, and eventually ran for 890 performances. Even the skeptics were confounded: while it could never be the unexpected revelation that *Oklahoma!* was, *Carousel* did the impossible—it followed a smash hit by succeeding in its own right. Audiences in the throes of World War II responded deeply to its story of a young widow raising a child alone, and its spiritual imagery had a profound impact on those who had lost a loved one overseas. The effects of *Carousel* and its anthem, "You'll Never Walk Alone" are haunting to this day.

Winner of the New York Drama Critics' Circle Award as Best Musical of 1945, the Broadway run was followed by a two year national tour. In London *Carousel* followed *Oklahoma!* directly into the Theatre Royal, Drury Lane, opening in June of 1950 and playing for over a year and a half. In 1956 the motion picture version was released by Twentieth Century Fox. Filmed on location in Boothbay Harbor, Maine, it was originally slated to star Frank Sinatra as Billy and Judy Garland as Julie. However, she withdrew prior to filming and he left over a contract dispute during the first weeks of shooting. They were replaced by the *Oklahoma!* movie co-stars Gordon MacRae and Shirley Jones.

Carousel has been performed by hundreds of theatre and opera companies throughout the world.

Director Nicholas Hytner, choreographer Sir Kenneth MacMillan and designer Bob Crowley collaborated on the revelatory 1992 Royal National Theatre production of *Carousel* in London, which played to sold-out houses in the Lyttleton Theatre before transferring to the Shaftesbury Theatre in the West End the following September, where it was presented by Cameron Mackintosh.

In March 1994, *Carousel* marked its first return to Broadway since the original run, playing for a year at the Vivian Beaumont Theater. Presented by Lincoln Center Theater, this *Carousel* went on to receive a record-setting five Tony Awards (the most of any show that season), including Best Director of a Musical (Hytner), Best Choreography (MacMillan), Best Scenic Design (Crowley) and Best Revival of a Musical 1994. *Carousel* had always been Rodgers & Hammerstein's personal favorite; the latest turns on the *Carousel* prove that their opinion is still shared by audiences everywhere.

Reprinted with permission.

The University of Wisconsin-Stevens Point
Department of Theatre & Dance

Presents

Rodgers & Hammerstein's

CAROUSEL

Music by

RICHARD RODGERS

Book and Lyrics by

OSCAR HAMMERSTEIN II

Based on Ferenc Molnar's Play "Liliom"

As adapted by Benjamin F. Glazer

Original Dances by Agnes de Mille

Orchestrations by
Don Walker

Dance Arrangements by
Trude Rittmann

Director

Alan Patrick Kenny*

Choreographer

Jeannie Hill*

Music Director

Mark Hanson*

Scenic Designer

Emily Lotz

Costume Designer

Amanda Martin

Sound Designer/Engineer/Mix

Gary G. Olsen*

Lighting Designer

Ethan Rosing

Stage Manager

Hayden Kraus

Makeup/Hair Designer

Emily Kaufman

Technical Director

Scott Wirtz-Olsen*

*Denotes Faculty/Staff

CAROUSEL

Cast (in order of speaking)

<i>Carrie Pipperidge</i>	Abbey Immer
<i>Julie Jordan</i>	Allegra Berglund
<i>Mrs. Mullin</i>	Hanna Gaffney
<i>Billy Bigelow</i>	Bryce Dutton
<i>Policeman</i>	Carl Swanson
<i>David Bascombe</i>	Jalen Johnson
<i>Nettie Fowler</i>	Krystina Hawkinson
<i>Enoch Snow</i>	Nick Wheeler
<i>Jigger Craigin</i>	Luke Bradt
<i>Captain</i>	Stephen Campbell
<i>Heavenly Friends</i>	Cole Witter, Tyler Sandblom
<i>Starkeeper</i>	Roger Nelson**
<i>Louise</i>	Madeleine Gregor
<i>Ruffians</i>	Alex Gudding, Neal Javenkoski, Daniel Rigamer
<i>Carnival Boy</i>	Micah Wallace
<i>Enoch Snow, Jr.</i>	Calum Bedborough
<i>Snow Children</i>	Kiah Fischer, Haley Haupt, Abigail Herold Truman Johnson, Danny Kiefer, Emily Reeves Alida Richards, Maddie Wirtz-Olsen
<i>Principal</i>	Neal Javenkoski
<i>Dr. Seldon</i>	Roger Nelson**

**Denotes Emeritus Faculty

CAROUSEL

Ensemble

<i>Alice Bascombe</i>	Bre Jeffery
<i>Leighton Bennett</i>	Calum Bedborough
<i>Hannah Bentley</i>	Grace Kibira
<i>Peter Bentley, Jr.</i>	Blair Bowman
<i>Steven Betchar</i>	Daniel Rigamer
<i>Joseph Caldwell</i>	Cole Witter
<i>Buddy Hanlin</i>	Tyler Sandblom
<i>Cyrus Hanlin</i>	Sam Skalbeck
<i>Arminy Livermore</i>	Kiah Fischer
<i>Hudson Livermore</i>	Alex Gudding
<i>Timothy Martin</i>	Carl Swanson
<i>Kate McClure</i>	Emily Reeves
<i>Virginia Mosely</i>	Abigail Herold
<i>William Osgood</i>	Micah Wallace
<i>Orrin Peesley</i>	Neal Javenkoski
<i>Lillian Peters</i>	Haley Haupt
<i>Victoria Rhodes</i>	Elise Lueneburg
<i>Martha Seawell</i>	Emily Palmer
<i>Anna Settle</i>	Marielle Schuchardt
<i>Mary Settle</i>	Kelsey Yudice
<i>Liza Sinclair</i>	Tatyana Nahirniak
<i>Byron Watson</i>	Stephen Campbell

CAROUSEL

Orchestra

Conductor.....Mark Hanson*

Flute.....Sarah Lange

Clarinet.....Eric Stashek

Oboe.....Arin Lemke

Bassoon.....Zachary Mixdorf

Trumpet.....Matthew Rueth and Matthew Schiessl

Horns.....Kelsey Davis and Andrew Slembariski

Trombone.....Benjamin Helmrick

Percussion.....Brianna Trainor

Harp.....Kristen Pfluger

Violins.....Laura Hamilton and Anita Zerbe

Viola.....Allison Millsaps

Cello.....Anna Lisa Ohnstad

Bass.....Alexander Ferkey

SCENES
ACT ONE

A small fishing village in Maine, 1873

Scene 1: Outside of Bascombe's Mill; An Amusement Park on the New
England Coast in May
Prologue (The Carousel Waltz).....The Ensemble

Scene 2: A Tree-Lined Path along the Shore, a few minutes later
You're a Queer One, Julie Jordan.....Carrie and Julie
Mister Snow.....Carrie
If I Loved You.....Julie and Billy

Scene 3: Outside of Nettie Fowler's Spa on the Oceanfront in June
June is Bustin' Out all Over.....Nettie and the Ensemble
Mister Snow (reprise).....Carrie, Enoch and the Girls
When the Children Are Asleep.....Enoch and Carrie
Blow High, Blow Low.....Jigger, Billy and the Men
Soliloquy.....Billy
June is Bustin' Out All Over (reprise).....Nettie and the Company

THERE WILL BE A 15-MINUTE INTERMISSION

ACT TWO

Scene 1: On an Island Across the Bay, that night
A Real Nice Clambake...Nettie, Julie, Carrie, Enoch, and the Ensemble
Geraniums in the Winder.....Enoch
Stonecutters Cut it On the Stone.....Jigger, Enoch and the Ensemble
What's the Use of Wond'rin?.....Julie and the Girls

Scene 2: Mainland Waterfront, an hour later
You'll Never Walk Alone.....Julie and Nettie

Scene 3: Up There

Scene 4: Down Here on a Beach, fifteen years later
Ballet.....Louise, Ruffians, Carnival Boy and the Snow Family

Scene 5: Outside Julie's Cottage
If I Loved You (reprise).....Billy

Scene 6: Outside a Schoolhouse, the same day
You'll Never Walk Alone (reprise).....The Company

Production Staff

Fight Choreographer/Dialect Coach	Jared Hanlin*
Fight Captain	Cole Witter
Dance Captain	Micah Wallace
Assistant Director	Josie Kirsch
Assistant Dialect Coach	Hanna Gaffney
Assistant Stage Managers	Alesha Hollatz, Jeremy Moen
Assistant Costume Designer	Larissa Petersen
Assistant Lighting Designers	Marisa Abbott Madeline Schultz, Ashley Stock
Assistant Scenic Designer/Scenic Charge	Christina Newby
Audio Tech	Deidre Buckles
Scenic Artist	Emily Lotz
Properties Master	Tyler Turinske
Properties Assistants	Hannah Conger, Katie Prosser
Child Wrangler	Emily Lowney
Costume Run Crew	Sam Adamsson, Blake Abram, Katie Bowler Damarko Gordy-Dean, Max Keagle, Joyce Miller
Deck Run Crew	Luis Camacho, Suzanne Jamieson Stephanie Lesperance, Jenni Mulvey, Joel Roberts Zachary Rosado, Marty Ryan, Sarah Shirley Robert Soderstrom, Erika Wichmann, Adam VandenElzen
Costume Shop Manager	Wendy Dolan*
Cutter/Draper	Barbara Cirno*
Scene Shop Manager	Scott Wirtz-Olsen*
Academic Department Associate	Ruth Daniels*
Costume Shop Assistants	Molly Adams, Alyssa Casey Kiah Fischer, Hanna Gaffney, Emily Lotz, Emily Lowney Amanda Martin, Tatyana Nahirniak, Daniel Rigamer Christy Siebers, Sam Skalbeck, Kelsey Yudice
Scene Shop Assistants	Marisa Abbot, John Ford-Dunker Jacob Gerard, Alex Gudding, Daniel Halminiak, Hayden Kraus Jordan Krsnak, Brandon Mix, Jeremy Moen, Ashley Stock Carl Swanson, Joe Tufte
Scene & Costume Shop	Theatre & Dance Practicum Students
Theatre & Dance Office Student Assistants	Allegra Berglund Alyssa Casey, Kailey Field, Abbey Immer, Sarah Godlewski, Tori Mittelman
House Managers	Jordan Krsnak, Aristotle Leonard, Jaleelah Thompson
Public Relations Assistants	Theatre & Dance Practicum Students

* Denotes Faculty/Staff

Meet the Company

Marisa Abbott (*Assistant Lighting Designer*) Sophomore BFA Design Technology major and English minor from Oconomowoc, WI. Recipient of the Neale Academic Scholarship and the Anne Gilfry Schierl Award in Design Technology.

Calum Bedborough (*Male Ensemble*) Sophomore BFA Acting major from Oconomowoc, WI.

Allegra Berglund (*Julie Jordan*) Senior BFA Musical Theatre major from Fargo, ND. Recipient of the Florence & Arlene West Scholarship.

Blair Bowman (*Male Ensemble*) Sophomore BFA Musical Theatre major from Lakeside Park, KY.

Luke Bradt (*Jigger Craigin*) Senior BFA Musical Theatre major and Philosophy minor from Maplewood, MN. Recipient of the Backstage Scholarship.

Deidre Buckles (*Audio Technician*) Sophomore BS Psychology major and Drama minor from Chippewa Falls, WI.

Stephen Campbell (*Male Ensemble*) Sophomore BFA Musical Theatre major from Cedarburg, WI. Recipient of the Theatre Arts Incoming Freshman in Musical Theatre Scholarship.

Hannah Conger (*Properties Assistant*) Freshman BFA Design Technology major from Neenah, WI.

Kelsey Davis (*Horn*) Senior BM Music Education major from Dousman, WI. Recipient of the Department of Music Scholarship.

Bryce Dutton (*Billy Bigelow*) Junior BFA Musical Theatre major from Detroit Lakes, MN. Recipient of the Theatre Arts Incoming Freshman in Musical Theatre Scholarship.

Alexander Ferkey (*Bass*) Junior BM Music Education and Jazz Studies major from Wisconsin Rapids, WI. Recipient of the Edmund Bukolt String and Department of Music Scholarships.

Kiah Fischer (*Female Ensemble*) Sophomore BFA Musical Theatre major from Sycamore, IL. Recipient of the UWSP Academic Scholarship.

Meet the Company

Hanna Gaffney (*Mrs. Mullin*) Senior BFA Acting major from Oconomowoc, WI. Recipient of the Kassi Dallmann Memorial Scholarship.

Madeleine Gregor (*Louise*) Sophomore BA Dance major from Fargo, ND. Recipient of the Theatre Arts Incoming Freshman in Dance and Bukolt Dance Scholarship.

Alex Gudding (*Male Ensemble*) Senior BFA Acting major from Fargo, ND.

Laura Hamilton (*Violin*) Senior BM Music Education major and Spanish minor from Eau Claire, WI. Recipient of the Soiree Musicale, Edmund Bukolt String and CWSO-UWSP String Scholarships.

Haley Haupt (*Female Ensemble*) Sophomore BFA Musical Theatre major from Brookfield, WI. Recipient of the Anne Gilfry Schierl Fine Arts Award in Musical Theatre and the COFAC Scholarship.

Krystina Hawkinson (*Nettie Fowler*) Senior BFA Musical Theatre major from Sun Prairie, WI.

Benjamin Helmrick (*Trombone*) Senior BM Music Education major from River Falls, WI.

Abigail Herold (*Female Ensemble*) Junior BFA Musical Theatre major from Franklin, TN.

Alesha Hollatz (*Assistant Stage Manager*) Freshman BFA Theatre Design Technology major from Oconomowoc, WI. Recipient of the Theatre Arts Incoming Freshman in Design Technology Scholarship and UWSP Academic Scholarship.

Abbey Immer (*Carrie Pipperidge*) Junior BFA Musical Theatre major from Fargo, ND. Recipient of the Anne Gilfry Schierl Fine Arts Award in Musical Theatre.

Neal Javenkoski (*Male Ensemble*) Senior BFA Acting major from Middleton, WI.

Bre Jeffery (*Female Ensemble*) Freshman BFA Musical Theatre major from Cincinnati, OH. Recipient of the Theatre Arts Incoming Freshman in Musical Theatre Scholarship.

Meet the Company

Jalen Johnson (*Mr. Bascombe*) Freshman BFA Musical Theatre major from Kenosha, WI.

Truman Johnson (*Snow Child*) Truman is a 6th grade student at Jefferson Elementary who enjoys the outdoors, Legos, cooking and acting.

Emily Kaufman (*Makeup/Hair Designer*) Junior BFA Design Technology major from Baraboo, WI.

Grace Kibira (*Female Ensemble*) Junior BFA Musical Theatre major from Minneapolis, MN.

Danny Kiefer (*Snow Child*) Danny is in the 6th grade at McDill Elementary. He has been dancing for 6 years, plays soccer, loves Pokémon, and hopes to attend UWSP someday.

Kirsch, Josie (*Assistant Director*) Junior BFA Musical Theatre and BS Business Administration major from West Bloomfield, MI. Recipient of the UWSP Academic Scholarship.

Hayden Kraus (*Stage Manager*) Junior BFA Design Technology major from Menasha, WI. Recipient of the James Vorland Technical Theatre Scholarship.

Sarah Lange (*Flute*) MS Music Ed Graduate student from Waupaca, WI.

Arin Lemke (*Oboe*) Junior BS Biology major and Music minor from Cedarburg, WI. Recipient of the Daniel Stewart Double Reed Scholarship.

Ashley Stock (*Assistant Lighting Designer*) Senior BFA Design Technology and BA German major from Appleton, WI.

Emily Lotz (*Scenic Designer*) Senior BFA Design Technology major from Glendale, WI.

Elise Lueneburg (*Female Ensemble*) Senior BFA Musical Theatre major from Brookfield, WI.

Amanda Martin (*Makeup/Hair Designer, Assistant Costume Designer*) Senior BFA Design Technology and Business Administration major from Plover, WI. Recipient of the Incoming Freshman in Design Technology Scholarship and the Crosby Scholarship in Technical Theatre.

Meet the Company

Allison Millsaps (*Viola*) Senior BM Music Education major from Kenosha, WI. Recipient of the Edmund Bukolt String, CWSO/ UWSP String, Delta Omicron Dorothy Vetter Scholarships and Delta Omicron Star of Delta Omicron Award.

Zachary Mixdorf (*Bassoon*) Senior BM Music-Applied Wind Instructor major from Stevens Point, WI. Recipient of the Daniel Stewart Double Reed, Department of Music and Soiree Musicale Scholarships.

Jeremy Moen (*Assistant Stage Manager*) Senior BA Drama major and Creative Writing minor from Poynette, WI.

Tatyana Nahirniak (*Female Ensemble*) Junior BFA Musical Theatre major from Cottage Grove, WI. Recipient of the Theatre in London Scholarship.

Roger Nelson (*Seldon*) UWSP Professor Emeritus of the Musical Theatre Department.

Christina Newby (*Assistant Scenic Designer*) Junior BFA Design Technology major from New Richmond, WI.

Anna Lisa Ohnstad (*Cello*) MMed Graduate: Music Ed from Mount Pleasant, WI. Recipient of the Soiree Musicale and Franceschi-Stoll Cello Scholarships.

Emily Palmer (*Female Ensemble*) Sophomore BA Drama major from Wisconsin Dells, WI. Recipient of the Theatre Arts Incoming Freshman in Drama Scholarship.

Larissa Petersen (*Assistant Costume Designer*) Senior BA Drama major from Neenah, WI.

Kristen Pfluger (*Harp*) Freshman BM Music Education and Applied Strings major from Green Bay, WI. Recipient of the Soiree Musicale and Department of Music Scholarships.

Katie Prosser (*Properties Assistant*) Senior BA Drama and Communication Media Studies major from Jefferson, WI.

Emily Reeves (*Female Ensemble*) Junior BFA Musical Theatre major and Business minor from East Lansing, MI. Recipient of the UWSP Academic Scholarship.

Alida Richards (*Snow Child*) Alida is in the 6th grade at Jefferson Elementary. She enjoys softball, dance, singing, makeup and crafts.

Meet the Company

Daniel Rigamer (*Male Ensemble*) Senior BFA Musical Theatre major from Kenner, LA.

Ethan Rosing (*Lighting Designer*) Junior BFA Design Technology major from Mequon, WI.

Mathew Rueth (*Trumpet*) Junior BM Music Education and Applied Wind Instructor from Wausau, WI.

Tyler Sandblom (*Male Ensemble*) Junior BFA Musical Theatre major from Hubertus, WI.

Matthew Schiessl (*Trumpet*) Junior Jazz Studies-Performance major from Beloit, WI. Recipient of the Worth Company Jazz, Soiree Musicale, Department of Music and Robert & Marilyn Worth Jazz Ensemble Scholarships.

Marielle Schuchardt (*Female Ensemble*) Senior BFA Acting and Psychology major from Sheboygan, WI.

Madeline Schultz (*Assistant Lighting Designer*) Freshman BFA Design Technology major from Elm Gove, WI.

Christy Siebers (*Makeup and Hair Designer*) Senior BFA Design Technology major from Whitefish Bay, WI. Recipient of the Mary Lou Holls Costume Scholarship.

Sam Skalbeck (*Male Ensemble*) Sophomore BFA Musical Theatre major and Dance minor from Pleasant Prairie, WI.

Andrew Slembariski (*Horn*) Senior BM Music Education major from Mosinee, WI.

Eric Stashek (*Clarinet*) Senior BM Music Education major from Auberndale, WI. Recipient of the Keith Stein Memorial Clarinet Scholarship, Dorothy Vetter Scholarship - Woodwind and James Arrowood Phi Mu Alpha Service Award.

Ashley Stock (*Assistant Lighting Designer*) Senior BFA Design Technology major and BA German major from Appleton, WI.

Carl Swanson (*Male Ensemble*) Senior BA Drama major from Hawley, MN.

Meet the Company

Brianna Trainor (*Percussion*) Sophomore BM Music Applied Percussion major from Hudson, WI. Recipient of the Sentry Insurance Outstanding Freshman, Carl Vetter-Anna Lee Vetter Scholarship, Dorothy Vetter Scholarship-Percussion, Carl Vetter-Irene Bowers Vetter and Donald E. Greene Scholarships.

Tyler Turinske (*Properties Master*) Senior BFA Design Technology major from Waukesha, WI.

Micah Wallace (*Carnival Boy/Male Ensemble/Dance Captain*) Senior BFA Musical Theatre major from Brodhead, WI.

Nick Wheeler (*Enoch Snow*) Senior BFA Musical Theatre major from Moorhead, MN. Recipient of the Anne Gilfry Schierl Fine Arts Award in Musical Theatre.

Cole Witter (*Male Ensemble/Fight Captain*) Junior BFA Acting major and Dance minor from Hector, MN. Recipient of the Baruch-Bridgemann Award for Outstanding Achievement as a Player and the Theatre in London Scholarship.

Maddie Wirtz-Olsen (*Snow Child*) Maddie is a 4th Grade student at Jefferson Elementary School in Stevens Point. She just moved here this summer from Port Washington, WI with her Mom, Dad and brother Garrett. Maddie enjoys dancing, art, reading and music. She is thrilled to have been offered a role in this production.

Kelsey Yudice (*Female Ensemble*) Junior BFA Acting major from Madison, WI.

Anita Zerbe (*Violin*) Senior BM Music Education and Philosophy major from Oshkosh, WI. Recipient of the Edmund Bukolt String and Department of Music Scholarships.

BACKSTAGE

The Department of Theatre & Dance welcomes support for our educational and artistic activities through a variety of programs, including existing scholarships and endowments, special projects support, bequests and planned gifts. For more information about contributing to the Department of Theatre & Dance, please refer to the enclosed Backstage envelope, or contact Tricia Lee.

A special thank you to our Backstage supporters!
Donations received January 2012 - October 2013

Angel (\$1,000+)

Carl & Judi Carlson	Mary Ann Nigbor
Joseph & Tammi Colianni (Matching gift from Wells Fargo)	John & Patty Noel (Make a Mark Foundation)
Marilyn Kapter & John Bernd	Anne Gilfry Schierl
Jack Hurrish & Joan Karlen (Matching gift from Sentry Insurance)	

Producer (750-\$999)

Sentry Insurance Foundation, Inc.

Artistic Director (\$500-\$749)

George & Lois Alfsen	SC Johnson Fund, Inc.
Tom & Marie Firkus	Isabelle Stelmahoske

Manager (\$250-\$499)

Eric Thompson & Julie Hayes	Marvin VanKekerix & Becci Wiegand
Francis & Dawn Holly	
Jerry & Fay Marchant	Scott A. West

BACKSTAGE

Director (\$100-\$249)

Craig & Kathleen Akey	Dennis Lynch
Karl & Karen Aldinger	Daniel & Donna Marx
Ryan & M. Erin Andrews	Gerard & Alice McKenna
Larry Beck	Nathan & Sherry Morton
Thomas & Barbara Bruning	Randy & Sally Olson
Lawrence & Lynn Craig	Duane & Beverly Pedé
Mark & Tamara Fischer	John & Cynthia Porter
James & Madeleine Haine	John & Petti Reichert
Gurdon & Lu Ann Hamilton	David & Roseann Rosin
David Hill & Susan Hohn	Larry & Mary Sipiorski
Ann Huntoon & David Hastings	Harley & Maura Skidmore
Candace Jablonski	Darlene Todd
Bruce Javenkoski & Janet Breidel	Jeffrey Zabel
Betty Jenkins	James Vollmer & Diane Kippenhan-Vollmer
Patrick & Jean Lowney	

BACKSTAGE

Stage Manager (\$1-\$99)

Rose Adams & Walt Siebert	Thomas F. Lindner
Anonymous	Thomas & Carol McCarrier
Thomas & Marie App	Joseph & Mary McClone
Sean Baldwin	Stephen & Wendy Menzel
Mark Betro	John & Lynn Meyer
Wayne & Katy Bushmaker	James Moore & Linda Martin Moore
Michael & Patricia Doherty	Anthony & Joyce Nelson
Michael & Amy Gervasio	Douglas & Nancy Omernik
Mark Glatfelter & Paula Howard	Thomas & Marcia Parker
Annette M. Gosh	Charles Reichl & Deborah McComas
Larry & Anne Graham	Heidi M. Schultz
Jan & Kathleen Hermann	Veronica S. Thompson
Brian Hicks & Donna Ginzl	Edward & Maureen Wahhab
Daniel & Patricia Holland	Carol Wake
Michael & Lisa Killian	Beverly West
Brenda Lackey	Kenneth & Sharon Williams
Cynthia Lindau	Robert & Mary Wolensky

