**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 Fine Arts Center.
- In the case of an emergency, ushers will assist audience members at each exit.

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

The printing of this program was not paid for out of GPR Funds.

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

- 2006-2007 Theatre & Dance Faculty and Staff -

<table>
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<tr>
<th>Manager ($250-$499)</th>
<th>Stage Manager (up to $99)</th>
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<tr>
<td>Charles Baruch</td>
<td>Marie App</td>
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<td>John Bernd &amp; Marilyn Kapter Bernd</td>
<td>Mary Ann Baird</td>
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<td>Pat &amp; Jeff Curti</td>
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<td>Alice Peet Faust</td>
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<td>Marie &amp; Tom Firkus</td>
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<td>John Gillesby</td>
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<td>Dan &amp; Kathy Goulet</td>
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<td>Virginia &amp; Thomas Helm</td>
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<td>Ted &amp; Rachel Heldt</td>
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<tr>
<td>Stevens Point Area Education Association</td>
<td>Kathy &amp; Jan Hermann</td>
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**Director ($100-$249)**

Larry Beck
Deborah Anstett & David Dekker

*Matching gift from Sentry Insurance*

Richard Dubiel
James & Madeleine Haine
LuAnn & Gurdon Hamilton
Lisa Huber
Jill Pieronek

Anne Marie Reed
Steven & Jeannie Regnier

Catherine Schmitt
Renae Sheibley

David & Kathy Stella
Elizabeth Tiedeman
Howard Thoyre

Jeffry & Julie Zabel

H. Russ Brown
Assistant Professor of Theatre

Ruth Daniels
Academic Department Associate

Michael Estanich
Assistant Professor of Dance

Jeannie Hill
Instructor, Dance

Joan Karlen
Professor of Dance

Roger Nelson
Associate Professor of Theatre

Stephen Sheftz
Visiting Assistant Professor

Susan Sherwin
Associate Professor of Theatre

John Strassburg
Dance Program Accompanist

Kyle Bostian
Assistant Professor of Theatre

Tristan Christ
Associate Lecturer

Wendy Dolan
Costume Shop Manager

Sara Goff
Lecturer, Theatre

Pamela Luedtke
Lecturer, Dance

Gary G. Olsen
Professor of Theatre,
BA/BS Drama Program Coordinator

Laurie Schmeling
Associate Lecturer

Stephen Sherwin
Professor of Theatre

Stephen Trovillion Smith
Associate Professor of Theatre

BFA Acting Program Coordinator

Stage Manager (up to $99)
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 Kristin Duckart, COFAC Director of Development, at 715-346-3056.

**Special thanks to our 2006-2007 Backstage supporters**

*Donations received 7.1.05-9.30.06*

**Angel ($1,000+)**
Charlotte Baruch
Jack Hurrish & Joan Karlen
*(matching gift from Sentry Insurance)*
John & Patty Noel
*(Make a Mark Foundation)*
Dr. Anne Schierl
Sentry Insurance Foundation, Inc.
Lawrence & Julia Weiser

**Artistic Director ($500-$999)**
Susan Gingrasso
Kimberly A. Hurtado
Edie Kraus
Greg and Carolyn Mox
*(Matching gift from Sentry Insurance)*
Mary Ann & Jim Nigbor
Isabelle Stelmahoske

**Directors Notes**

Where might we all be without Sir William S. Gilbert and Sir Arthur S. Sullivan? Well, we certainly wouldn’t be sitting here tonight. It’s possible this theatre might not exist at all. Who knows? The only certainty is that when the two prolific artists began their brilliant but occasionally tempestuous collaboration in 1871—they would sow the seeds of what would one day become the modern musical.

*The Pirates of Penzance* is one of “the Big 3” of the most often produced of Gilbert & Sullivan’s collaborations (the other two being *The Mikado* and *H.M.S. Pinafore*). But for the premiere of this, their 5th operetta, they broke away from their usual routine and chose not to debut it on British soil - sort of. The show actually had its official premiere in the United States at the 5th Ave. Theatre in NYC on December 31, 1859. At the time, American law offered no copyright protection to foreigners. After their previous opera, *H.M.S. Pinafore*, was a hit in London, American companies quickly mounted unauthorized “pirated” productions, often taking considerable liberties with the text and paying no royalties to the creators. By mounting their next opera in New York, Gilbert and Sullivan hoped to forestall further “piracy;: by establishing the official production in America before others could copy it. The initial concept for the show and the title itself is a dig at “those bloody Yanks - theatrical pirates, all”.

There was one other noteworthy premier. To establish the British copyright, there was a hastily thrown together performance the night before the New York premiere, at the Royal Bijou Theatre in Paignton, Devon. The cast, having performed *Pinafore* the night before, read from scripts carried onto the stage, making do with whatever costumes they had on hand.

While traveling to the United States to begin preparations for the soon to be mounted production, Sullivan carried the completed score for Act II with him, but with Act I existing only in sketches. Upon arrival in New York, he found that he had left the sketches behind, and he had to reconstruct the first act from memory. Unable to clearly recall it all, Sullivan ended up ‘pirating’ from himself-borrowing music from some of their earlier operas— including the chorus from “Climbing Over Rocky Mountain,” which was lifted straight from their first operetta, *Thespis*.

Despite the bumpy roads, *The Pirates of Penzance* opened successfully on both sides of ‘the pond’ and became yet another international hit for the duo and has, since, firmly ingrained itself into our cultural landscape. You’d be hard pressed to find someone in this audience tonight who doesn’t have at least slight moments of recognition upon hearing some of the tunes.
Director’s Notes (continued)…

In fact, “I Am the Very Model of a Modern Major General” is perhaps one of the most parodied songs of all time.

The characters and situations certainly, in this day and age at least, seem formulaic, but the ‘formula’ has to start somewhere. Here it is. With the formula comes familiarity. Familiarity sets us at ease and lets us know exactly what type of evening we’re in for. Certain expectations are formed and to not deliver on those can be disappointing.

There, in itself, lies a particular challenge. How does one maintain familiarity but still give the theatergoers a fresh perspective, delighting them in both the fulfillment and the denial of some of the set expectation? It’s the same query that likely resulted in broccoli...and cheese! Well, there is our hopefully flavorful take on this familiar dish.

It is our wish that you take away with you the remembrance of an evening of kinetic comedy, curious quips and fetching refrains of both the rollicking and the romantic variety—all performed with passion and artistry by this incredibly talented cast.

-H. Russ Brown

Costume Designer’s Notes

When I started researching Pirates, I had no idea how racy this show was! 1877 is the middle of repressed Victorian England. The very idea of showing an ankle was unheard of. Bathing at the seaside was a brand new phenomenon. Victorians swam fully clothed but even that was too risqué. They devised swimming machines, which were closed huts on wheels that they backed into the water and they “swam” inside! To make matters worse, this was a middle class behavior that shocked the upper classes. Heavens! Now combine them with sexy pirates that are romantically out of date, you have a sensation. So the curtain goes down and the audience is a buzz. Surely Gilbert and Sullivan will come to their senses and be respectable. Hardly! Act 2 and even the curtain call were designed to be done in their night gowns! “Pirates” was as racy and shocking as “Hair” was in the sixties and that was in the middle of a sexual revolution! Enjoy the show and keep in mind how scandalous it really is.

-Susan Sherwin
M E E T T H E C O M P A N Y

Rebecca Hengstenberg (Stage Manager) Senior BA Drama major from Mukwanago, WI. Recipient of the Stelmahoske Prize in Student Directing

Drew Hollenbeck (Officer Dangle) Sophomore BFA Musical Theatre major from Oconomowoc, WI

Maggie Holzer (Penelope) Freshman BA Dance major from Sheboygan Falls, WI

Marie Holzmann (Guenivere, u/s Mable) Senior BFA Musical Theatre major from Fond du Lac, WI. Recipient of the Roger Nelson Musical Theatre Scholarship.

Aaron Hurst (Officer Dewberry) Senior BFA Acting major from Waukesha, WI

Jake Jansen (Six-Finger Seabert) Junior BFA Acting major from Kiel, WI. Recipient of the Anne Gilfrey Schierl Fine Arts Award.

Michael Kaup (Pirate King) Senior BFA Musical Theatre major from Stillwater, MN

John Keating (Major General) Senior BFA Musical Theatre major, Dance minor from North Branch, MN. Recipient of the Peet Faust Drama Scholarship.

Dan Klarer (Properties Master) Freshman BA Drama major from Mt. Horeb, WI.

Karina Lathrop (Isabelle) Junior BFA Acting major from Shorewood, WI

Danny McHugh (Lopsided Luke, u/s Fredric) Junior BFA Musical Theatre major from Apple Valley, MN

Edward Lupella (Officer Thistlewood) UWSP Freshman from Burlington, WI

Alexander Mace (Skipwater Wiremu) Sophomore BFA Acting Major from Shawano, WI

Megan McHugh (Kate) Sophomore BFA Musical Theatre major from Apple Valley, MN. Recipient of the Alan Shorter Musical Theatre Scholarship

Maxx Miller (Samuel) Junior BFA Acting major from Viroqua, WI

David Murray (Swift Knox) Sophomore BFA Musical Theatre major from Kenosha, WI. Recipient of the Anne Gilfrey Schierl Fine Arts Award.

Joe Nowinski (Officer Lovingston) Sophomore BFA Acting major from Chicago Ridge, IL

Patrick O’Donnell (Officer Kibbleton) Freshman BFA Acting major from De Pere, WI

Meet the Company at The Pirates of Penzance

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

The Pirates of Penzance

A New Version of Gilbert & Sullivan’s
THE PIRATES OF PENZANCE
As presented on Broadway by the New York Shakespeare Festival.
Joseph Papp, Producer
Directed by Wilford Leach
Musical Adaptation by William Elliot
Choreography by Graciela Daniele

Directed by H Russ Brown*
Musically Directed by Stephen Sheftz*
Stage Manager Rebecca Hengstenberg
Assistant Stage Manager Anna Dombrowski
Assistant Stage Manager Jasmine Campbell
Technical Direction by Tristan Christ*

Lighting Designer Gary Olsen*
Scenic Designer Joe Hannon
Sound Designer Nathan Angrick

Costume Designer Susan Sherwin*
Assistant Costume Designer Angela Ferlo
Properties Master Dan Klarer

NOEL FINE ARTS CENTER
JENKINS THEATRE

November 10-12 & 16-19, 2007
*Denotes Faculty/STAFF
+ Denotes Recognized Advanced Actor Combatant—Society of American Fight Directors
**The Cast**

Samuel
Frederic
Ruth
Ruth Understudy
Pirate King
Mabel
Edith
Kate
Isabelle
Major General
Sergeant

**SISTERS**
Guennivere (u/s Mabel)
Penelope
Prudence
Libby
Gertrude
Annette

**PIRATES**
Lopsided Luke (u/s Frederic)
Salty Stumbledorf
Lachlann Uallas
Parlay Pete
Chin-Chin Wong Sword
Charles the Scab
Doghead Henri-Piers
Six-Finger Seabert
Swift Knox
Iron Gut Godfrey
Skipwater Wiremu
Dirty Beard Dan

**POLICEMEN**
Officer Dangle
Officer Basil
Officer Dewberry
Officer Waldo
Officer Thistlewood
Officer Francis
Officer Kibbleton
Officer Lovingston

Maxx Miller
Chris Wuelling
Ali Gilbertson
Casiena Raether
Michael Kaup
Amanda Ellis
Meagan Gilliland
Megan McHugh
Karina Lathrop
John Keating
Shane Pickett

Marie Holzmann
Maggie Holzer
Laura Stella
Amanda Petersen
Kayla Provisor
Arwen Fonzon

Danny McHugh
Michael Gastaldi
Ben Perez
Curt Hansen
Clark Ausloos
James Freer
Sam Weber
Jake Jansen
David Murray
Sam Gedymin
Alexander Mace
Corey Wiesner

Drew Hollenbeck
Arne Parrott
Aaron Hurst
Adam Ceschin
Edward Lupella
Eric Harper
Patrick O’Donnell
Joe Nowinski

**Meet the Company**

Nate Angrick (*Sound Designer*) Sophomore BFA Design Tech major from Oconomowoc, WI.

Clark Ausloos (*Chin-Chin Wong Blade*) BFA Musical Theatre major, Dance minor from Fond du Lac, WI

Kathleen Austin (*Assistant Lighting Designer*) Sophomore BFA Design Tech major from Portage, WI

Amanda Baker (*Scenic Charge*) Senior BA/BS Drama, BA Art major from Hudson, WI

Adam Ceschin (*Office Waldo*) Freshman BFA Musical Theatre major from Kenosha, WI

Jasmine Campbell (*Assistant Stage Manager*) Freshman BFA Design Tech major from Sheboygan, WI

Anna Dombrowski (*Assistant Stage Manager*) Freshman BFA Design Tech major from Oconomowoc, WI.

Amanda Ellis (*Mabel*) Senior BFA Musical Theatre major from Oostburg, WI

James Freer (*Charles the Scab*) Sophomore BFA Acting major from Oostburg, WI. Recipient of the Anne Gilfrey Schierl Fine Arts Award.

Arwen Fonzon (*Annette*) Freshman BFA Musical Theatre major from Madison, WI

Sam Gedymin (*Iron Gut Godfrey*) Sophomore BFA Acting major from Oconomowoc, WI

Michael Gastaldi (*Salty Stumbledorf*) Sophomore BFA Musical Theatre major from Kenosha, WI

Ali Gilbertson (*Ruth*) BFA Acting major from Slinger, WI. Recipient of the Anne Gilfrey Schierl Fine Arts Award in Acting.

Meagan Gilliland (*Edith*) Junior BFA Acting major from Fond du Lac, WI

Curt Hansen (*Parlay Pete*) Sophomore BFA Musical Theatre major from Hartford, WI. Recipient of The First Nighters Scholarship

Clifford Hannon (*Properties Technician*) Freshman BFA Design Tech major from De Pere, WI

Joe Hannon (*Scenic Designer*) Junior BFA Design Tech Major from Green Bay, WI. Recipient of the Baruch/Bridgeman Award for Outstanding Achievement as a Player and the James Vorland Technical Theatre Scholarship.

Eric Harper (*Officer Francis*) Sophomore BFA Acting major from Fond du Lac, WI
**The Orchestra**

Stephen Sheftz, Conductor  
Robert Stumpf, Assistant Conductor  
Theresa Kroes, Rehearsal Pianist  
Justin Wilder, Assistant Rehearsal Pianist

- Flute: Samantha Theuring  
  Diane Caporale (+ piccolo)  
  Michelle Zajicek  
- Oboe: Maita Belgado  
- Clarinet: Sarah Porwoll  
- Bassoon: Cassandra Hansen  
- Cornet: Jaime Boarman  
- Horn: Ellen Skrupky  
- Trombone: Melissa Davis  
- Percussion: Kayla Berndt  
- Keyboard I: Theresa Kroes  
- Keyboard II: Justin Wilder

**Act 1**

**Setting**—Midday near the town of Penzance.  
A sleepy seaside resort in Cornwall, England. 1877.

**There Will Be One 15-Minute Intermission**

**Act 2**

**Setting**—Early evening on the grounds of Tremorden Castle.  
Home to the family of Major General Stanley.

**Special Thanks to…**

Roger Nelson  
Chancellor Linda Bunnel  
First Presbyterian Theatre, Fort Wayne, Indiana  
Rebecca Schultz  
Happy Feet Shoes & Pedorthics  
Mr. Morrissey at SPASH  
Strings arranged for keyboards by Alexis Louis-Brux  
UWSP Department of Music  
Elizabeth “Mama H” Brown  
& the little H’s: Grant & Auben Neil Massey of ROGUE STEEL

**The Production Staff**

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<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Scenic Charge</td>
<td>Amanda Baker</td>
</tr>
<tr>
<td>Assistant Lighting Designer</td>
<td>Kathleen Austin</td>
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<tr>
<td>Assistant Lighting Designer</td>
<td>Christopher Pheiffer</td>
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<td>Properties Technician</td>
<td>Sara Polodna</td>
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<tr>
<td>Properties Technician</td>
<td>Clifford Hannon</td>
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<tr>
<td>Wigs/Hair Designer</td>
<td>Mark Schneider</td>
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<tr>
<td>Fight Choreography &amp; Dialect Coaching</td>
<td>H Russ Brown*+</td>
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<tr>
<td>Dance Captain</td>
<td>Clark Ausloos</td>
</tr>
<tr>
<td>Fight Captain</td>
<td>Amanda Ellis</td>
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<tr>
<td>Sound Board Operator</td>
<td>Tyler Axt</td>
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<td>Costume Run Crew</td>
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<tr>
<td>Wig Run Crew</td>
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<tr>
<td>Deck Run Crew</td>
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<td>Costume Shop Manager</td>
<td>Wendy Dolan*</td>
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<tr>
<td>Costume Shop Assistants</td>
<td>Angela Ferlo, Katie Hopkins</td>
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<td>Lindsey Jones, Lizz Weier, Marie Martinez, Dan Klarer, Amber Wuttke, Avra Juhnke</td>
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<td>Academic Department Associate</td>
<td>Ruth Daniels*</td>
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<tr>
<td>Department Office Assistant</td>
<td>Laura Stella</td>
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<tr>
<td>Box Office Supervisor</td>
<td>Chris Seefeldt*</td>
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<tr>
<td>Public Relations Assistants</td>
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