

Notes from the Costume Designer:

What a challenge! This is the hardest type of show for a costume designer-to create a world. I needed to find a careful mix of “rock and roll” and Egyptian, and make sure that it doesn’t look like Star Trek. “Aida” includes the whole range of clothing from slaves, kings, princesses, soldiers, bowman, guards, and couture fashion.

Some costumes were very difficult conceptually. In several cases, my students inspired me. Jade Jablonski designed a dress last year in Costume Design II on which I based the Futuristic dress. Kandra Shefchik and Renae Whaples inspired me with their wearable art projects in Art 102 and made the costumes for the three exotic dancers. In fact, Ken Risch provided the inspiration for the Flapper dress. In theatre we always collaborate. It is what we do. In this particular case, it was joyous to have my students help me when I got stuck.

During this show, I have felt like I am in *Project Runway* all by myself. *Design a stunning little dress using a towel. How many different ways can I reveal the body and still keep it modest? What is the updated version of belly dancing? Redesign 10 periods of costume history so that they look modern.* It has been a race to the end. They have been designed, draped, fitted and they are ready for you, the judges. I hope you like them.

- Susan Sherwin

Mission Statement

The mission of the Department of Theatre and Dance is to serve

- Its majors and minors through curricular offerings and performance/production activities that heighten intellectual, artistic, cultural, and humane sensitivities
- The general student population through curricular offerings and stage productions that engender an appreciation and understanding of the performing arts and their contribution to the cultural and aesthetic enrichment of life
- The university community and general central Wisconsin population through the production of quality stage performances.

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

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

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

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.

**Please keep all cell phones and pagers turned off
when in the theatre. Thank you.**

2005-2006 UWSP Theatre & Dance Faculty/Staff

Kyle Bostian
H. Russ Brown
Wendy Dolan
Susan Hughes Gingrasso
Jeannie Hill
Joan Karlen
Pamela Luedtke
Roger Nelson

Gary G. Olsen
Kenneth Risch
Stephen Sherwin
Susan Sherwin
Alan Shorter
Stephen Trovillion Smith
John Strassburg

UWSP Department of Theatre & Dance 2006-2007 Season

Anton In Show Business

By Jane Martin

2001 American Theatre Critics Steinberg New Play Award
Noel Fine Arts Center Studio Theatre
October 13-15 and 19-22, 2006

Miss Saigon

A Musical by Alain Boublil and Claude-Michel Schönberg

Music By Claude-Michel Schönberg

Lyrics By Richard Maltby, Jr. & Alain Boublil

Adapted from the original French lyrics by Alain Boublil

Additional Material By Richard Maltby, Jr.

Originally Produced on the stage by Cameron Mackintosh

Orchestrations by William D. Brohn

Jenkins Theatre

November 10-12 and 15-19, 2006

Afterimages

Student Choreography and Performance

Jenkins Theatre

December 7-9, 2006

Anna in the Tropics

By Nilo Cruz

Winner of the 2003 Pulitzer Prize for Drama
Noel Fine Arts Center Studio Theatre
February 9-11 and 15-18, 2007

Romeo and Juliet

By William Shakespeare

Jenkins Theatre

March 2-4 and 8-10, 2007

Oh Coward!

A Musical Comedy Revue

Words and Music by Noël Coward

Devised by Roderick Cook

Noel Fine Arts Center Studio Theatre

April 13-15 and 18-22, 2007

Danstage 2007

Choreography by UWSP Faculty and Guests

Jenkins Theatre

May 4-6 and 10-12, 2007

Stage Managers Continued...

Mary McClone	Marilyn Tantillo
Scott McGinnis	Paul Tanzer
Judy Merriman	Patricia Telischak
Spencer Prokop	Debra Versteegen
Beth Ratledge	Douglas & Sandy Warner
Stephen Rees	David Way
Mary Ringstad	Allan & Margaret Weber
David Rosin	Jane Weber
Michael Schaitberger	Kate Wehrley
Heidi Schultz	Maria Weiss
Kathleen Serley	Jonathan Whirry
Amanda Sharp	Delvin Wurz
Karla Sherman	Rob Wyman
Gloria Smith	Jeffry & Julie Zabel
Lynn Stoeveken	

Elton John and Tim Rice's *AIDA*: Director's Notes

The night before I saw the Broadway production of *Aida*, New York City was hit by a crippling snowstorm. I remember trudging through the unplowed snow to pick up my reserved ticket for that day's matinee performance. It was tough going—especially in dress shoes. The power of nature had literally stopped nearly all movement in one of the world's busiest cities, but Broadway theatres were still open for business. Lucky for me. I had seen a number of shows already that trip, all part of one of Broadway's most competitive and eclectic seasons in the last decade, but from the moment the curtain went up on *Aida*, I knew I was in for something special—something much more seductive and emotionally-gripping than anything I had seen in recent years. I left the theatre moved and a bit surprised by what I had just seen. After all, this was a very far cry from *The Lion King*, Disney and Elton John's megahit (which opened before *Aida* and is still playing to capacity crowds). But, it spoke to me on many levels and I knew that day that I wanted to work with it some time in the future. And here we are.

We all lead such elaborate lives
Wild ambitions in our sights
How an affair of the heart survives
Days apart and hurried nights
Seems quite unbelievable to me...

A reference in the libretto to Queen Nefertiti (a queen of Egypt's 18th Dynasty and wife of Akhenaten, 1353-1335 B.C.) places this version of *Aida* (originally called *Elaborate Lives*) somewhere only slightly later, since the reference to the former queen's famous beauty still has the power to sting Princess Amneris. However, this version also transcends time, moving from present to past and back to the present. Its story of doomed lovers, of people trapped by station and/or expectation, of conquerors and the conquered, reverberates the centuries of tragedies linked to man's hunger for power and his need to find a connection to the order of the universe. It's a kaleidoscope of historical and cultural images. The bookend device of using the museum reinforces this idea in that museums not only store physical information from our past but help us to connect to it. The musical uses ancient Egypt as the setting because of its familiar and exotic source material (Verdi's opera, 1871),

(continued on next page)

but more importantly because Egypt represents one of man's first successful attempts to move from tribal rule to an organized state (empire) with a succession of leaders and at least one golden age. The glory and the chaos that would repeat itself many times throughout succeeding centuries and civilizations is revealed musically, choreographically, physically, and in character and text in this **Aida**. As Robert Falls, the director of the original production, stated, "It's as contemporary as today's headlines."

We all live in extravagant times
 Playing games we can't all win
 Unintended emotional crimes
 Take some out, take others in...

Production design and directorial style for this production respect the intent of the original concept and attempt to reflect a global view rather than the specifics of time and place imposed on the story in its other forms. The Nubians, for instance, are racially mixed since they represent any group of people who have been oppressed by an outside power. The ministers led by Zoser, rigid in their beliefs and totally driven by self-serving arrogance, do not wear period Egyptian garb since they represent any secret society or military group that has attempted to stage a coup. Pharaoh and Amonasro, traditional in their beliefs, are the only real links to the ancient past. Aida, Radames, and Amneris only reflect that past without ever fully belonging to it or their respective worlds. "It's a mythic story of doomed love set against extraordinary times; but it is also a story for our own time, set against battlefields, warring countries, and racial prejudice" (Falls).

Aida is as entertaining as it is moving, but it also teaches. That is its true power.

Elton John & Tim Rice's AIDA is produced by special arrangement
 with Music Theatre International, New York

BACKSTAGE Continued...

Director (\$100 ~\$249)

David & Amy Bakken	Joan Joerns
Charles Baruch	Jay Johnson
Larry Beck	Dennis Kaup
Marilyn Bernd	Lisa Koenigs
Julie Dalebroux	Denise Kwiatkowski
Deborah Anstett & David Dekker	James Larson
(Matching gift from Sentry Insurance)	Jill Pieronek
Leita & Jim Feay	Steven Rees
Mary Freeman	Steven & Jeannie Regnier
James & Madeleine Haine	Catherine Schmitt
LuAnn & Gurdon Hamilton	David & Kathy Stella
Lisa Huber	Elizabeth Tiedeman
Bill Jablonski	James & Pamela Vorland
David Jacobs	Lawrence & Julia Weiser

Stage Manager (Up to - \$99)

Mary Ann Baird	Ted & Rachel Heldt
Jeffrey Baker	Kathy & Jan Hermann
Rick & Linda Bender	Lawrence Huber
Kennedy Baruch	Denise Humphrey
Donna Cameron	Jill Hurst
Lanette Casper	Elaine Jones
Charles Clark	Michael Kietlinski
David Clark	Kimberly A. Kohn
Jerry Dallman	Chris Kuter
Roy & Jane Dunlap	Rebecca Lange
Keith Ehlers	Dennis Laper
Dorothy Gleason	Jennifer Lecy
Annette Gosh	Robert Legault
Kendall Green	Cynthia Lindau
Mark Griesse	Jill Livernash
Robert Hager	Todd Martin
Mary Heckel	Nita McCann

BACKSTAGE

The Department of Theatre & Dance is very grateful for the scholarships and awards that alumni and friends have generously given this year in the form of scholarships, guest artist grants, and gifts to the Backstage Fund. The Department always welcomes the opportunity to discuss ways to support our educational and artistic activities through a variety of programs including currently funded scholarships, endowed scholarships, special project support, bequests, and planned gifts. For more information about contributing to the Department of Theatre & Dance, please use the enclosed Backstage envelope or contact the College Development office at 346-3056.

Special thanks to our 2005-2006 Backstage supporters.

Angel (\$1,000 or more)

Charlotte Baruch
Make a Mark Foundation
Dr. Anne Schierl

Artistic Director (\$500 ~ \$999)

Kyle Bostian & Tiffany Wilhelm	Kimberly A. Hurtado
Miles Canada	Edie Kraus
Susan Gingrasso	Greg and Carolyn Mox
Jack Hurrish & Joan Karlen	(Matching gift from Sentry Insurance)
(matching gift from Sentry Insurance)	Alan Shorter

Manager (\$250 ~ \$499)

John Bernd & Marilyn Kapter Bernd	Virginia & Thomas Helm
Pat & Jeff Curti	Ila Sanders
Alice Peet Faust	Isabelle Stelmahoske
Marie Firkus	Harry & Susan Pokorny
John Gillesby	Scott West
Dan and Kathy Goulet	Stevens Point Area Education Assoc.

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

Elton John & Tim Rice's

Aida

Directed by Kenneth Risch*
Music Direction by Alan Shorter*
Choreography by Dan Gutierrez
& John Keating (*"Strongest Suit"*)
Fight Choreography & Direction by H. Russ Brown*+
Scenic Design by Stephen Sherwin*
Costume Design by Susan Sherwin*
Lighting Design by Ken Keith
Technical Direction by Gary G. Olsen*

*Denotes UWSP Faculty

+Recognized Advanced Actor Combatant by the Society of American Fight Directors

Cast List

Aida	Marie Martinez
Radames	Curt Hansen
Amneris	Marie Holzmann
Zoser	John Keating
Mereb	David Murray
Amonasro/Soldier	James Freer
Pharaoh/Museum Visitor	Jeremy Larson
Nehebka/Handmaiden	Lindy Endres*
Minister/Priest/Bowman	Clark Ausloos
Minister/Bowman/Nubian	Dan Gutierrez
Minister/Bowman/Nubian	Danny McHugh
Minister/Bowman/Nubian	Joseph Morimoto
Minister/Bowman/Nubian	Jake Paque
Minister/Priest/Bowman	Steve Schmidt
Minister Assassin/Bowman/Nubian	Kevin Stangler**
Accused Minister/Nubian	Nathan Ulrich
Minister/Priest/Soldier	Corey Wiesner
Minister/Priest/Bowman	Christopher Wuelling
Soldier/Guard	Jesse Cyr
Soldier/Guard	Nicholas Fendt
Soldier/Nubian	Brandon Ghislain
Soldier/Guard	Sam Gedymin
Soldier/Guard	Alexander Taylor Mace
Museum Visitor/Egyptian/Nubian	Jon Marx
Museum Visitor/Egyptian Man/Nubian	Michael Gastaldi

Production Staff

Stage Manager	Tyler Axt
Assistant Stage Managers	Sarah Roser & Eric Champion
Scenic Artist	Rebekah Eske
Properties Master	Drew Bevacqua
Properties Technician	Nicholas Fendt
Properties Technician	?
Sound Engineer	Gary G. Olsen*
Assistant Costume Designers	?
Hair Designer	Brent Chojnacki, LaTisha Coleman, & Carrie Mleziva
Makeup Designer	Jolene Dalebroux
Costume Shop Manager	Wendy Dolan*
Light Board Operator	?
Sound Board Operators	Joe Hannon & Rosie Zurad
Deck Run Crew	Theatre & Dance Practicum Students
Costume Crew	Jessica HoeferEmily Rozumalski, Lauren Shimulunas, & Lizz Weier
Scene Shop Assistants	Tyler Axt, Amanda Baker, Andrew Bevacqua, Tristan Christ, Darrel Hager, Joe Hannon, Ken Keith, Adam McAleavey, Maxx Miller, & Christopher Wuelling
Scene Shop Crew	Theatre & Dance Practicum & Theatre 146 Class
Costume Shop Assistants	Molly Baehr, Nick Fendt, Angela Ferlo, Katie Hopkins, Jade Jablonski, Jake Janssen, Lindsey Jones, Marie Martinez, Katie Merriman, & Lizz Weier
Academic Department Associate	Ruth Daniels*
Department Office Assistant	Laura Stella
Box Office Supervisor	Chris Seefeldt*
Public Relations Assistants	Theatre & Dance Practicum Students

*Denotes UWSP Faculty

Act Two

Scene 1	Starscape <i>"A Step Too Far"</i>	Museum Visitor/Nubian	Charles Thao
Scene 2	A Prison Cell <i>"Easy As Life"</i>	Museum Visitor/Courtier/Merchant	Eric Harper
Scene 3	War Room of the Palace <i>"Like Father Like Son"</i>	Museum Visitor/Courtier/Merchant	Andrew Hollenbeck
Scene 4	Nubian Slave Camp <i>"Radames' Letter"</i> <i>"Dance of Anguish"</i> <i>"How I Know You (Reprise)"</i>	Museum Guard/Court Eunuch	Daniel Klarer
Scene 5	Radames' Garden <i>"I Know The Truth"</i>	Museum Guard/Court Eunuch	Joe Nowinski
Scene 6	Amneris's Dressing Room <i>"I Know The Truth (Cont'd)"</i>	Egyptian Dancer/Nubian	Amanda Ellis
Scene 7	The Royal Wedding	Egyptian Dancer/Nubian	Melissa Pharr
Scene 8	The Docks	Egyptian Dancer/Nubian	Casiena Raether
Scene 9	The Judgment Hall & Prison Cell <i>"Elaborate Lives (Reprise)"</i>	Runway Model/Merchant	Hayley McCune
Scene 10	Interior of Tomb <i>"Enchantment Passing Through (Reprise)"</i>	Runway Model/Merchant	Abby Rupnow
Epilogue	The Museum (The Present) <i>"Every Story Is A Love Story (Reprise)"</i> <i>"Written In The Stars"</i>	Runway Model/Merchant	Kimberly Worzalla
		Egyptian Courtier/Merchant	Katie Bailey
		Egyptian Servant/Handmaiden	Kelly Krekelberg
		Egyptian Servant/Handmaiden	Megan McHugh
		Museum Guide/Handmaiden/Nubian	Liz McMonagle
		Museum Guide/Handmaiden/Nubian	Ashley Schmitt
		Egyptian Servant/Handmaiden	Meagan Gilliland
		Museum Visitor/Servant/Handmaiden	Dana Craig
		Museum Visitor/Handmaiden/Nubian	Laura Stella
		Museum Visitor/Nubian	Amanda Petersen
		Museum Visitor/Handmaiden/Nubian	Angela Ferlo
		Egyptian Courtier/Nubian	Ali Gilbertson
		Nubian	Jessica Breest
		Nubian	April Thompson
		Nubian	Meggan Utech

*Aida Understudy

**Radames Understudy

Orchestra

Conductor/Keyboard 1	Alan Shorter
Flute/Alto Flute/Bamboo Flutes	Diane Caporale
Oboe/English Horn	Maita Belgado/Rebecca Schultz
French Horn	Kenny MacMillan/Zachary Sheppers
Bass	Lee Ilagen
Keyboard 2	Will Louis-BruX
Keyboard 3	Andy Stumpf
Drums	Mikel Avery
Percussion	Nick Gajewski

Special Thanks to...

ACT ONE

Prologue	A Museum Egyptian Exhibit (The Present) <i>“Every Story Is A Love Story”</i>
Scene 1	An Egyptian Slave Barge (The Past) <i>“Fortune Favors The Brave”</i>
Scene 2	Radames’ Quarters Below Deck <i>“The Past Is Another Land”</i>
Scene 3	The Docks & The Catacombs <i>“Another Pyramid”</i>
Scene 4	A Hallway In Pharaoh’s Palace <i>“How I Know You”</i>
Scene 5	The Baths & Amneris’s Closet <i>“My Strongest Suit”</i>
Scene 6	The Pharaoh’s Private Banquet Room <i>“Fortune Favors The Brave (Reprise)”</i> <i>“Enchantment Passing Through”</i>
Scene 7	Amneris’s Dressing Room <i>“My Strongest Suit (Reprise)”</i>
Scene 8	Nubian Slave Camp <i>“The Dance of the Robe”</i>
Scene 9	The Nile’s Edge <i>“Not Me”</i>
Scene 10	Market Place <i>“Not Me (Cont’d)”</i>
Scene 11	Radames’ Tent <i>“Not Me (Cont’d)”</i> <i>“Elaborate Lives”</i>
Scene 12	Nubian Slave Camp <i>“The Gods Love Nubia”</i>