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.

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**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 Nöel 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

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2005-2006 UWSP Theatre & Dance Faculty/Staff

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

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

Artistic Director ($500 ~ $999)

Kyle Bostian & Tiffany Wilhelm
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Edie Kraus
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Alan Shorter

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John Gillesby
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Virginia & Thomas Helm
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Harry & Susan Pokorny
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                                                                  Joseph Morimoto
Minister/Bowman/Nubian                                                                  Jake Paque
Minister/Priest/Bowman                                                                                   Kevin Stangler**
Minister Assassin/Bowman/Nubian                                                      Nathan Ullrich
Minister/Priest/Soldier                                                               Corey Wiesner
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 Meleziva
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 Hoefer, Emily 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 Bachr, 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
“*A Step Too Far”

Scene 2
A Prison Cell
“Easy As Life”

Scene 3
War Room of the Palace
“Like Father Like Son”

Scene 4
Nubian Slave Camp
“*Radames’ Letter”
“Dance of Anguish”
“How I Know You (Reprise)”

Scene 5
Radames’ Garden
“I Know The Truth”

Scene 6
Amneris’s Dressing Room
“I Know The Truth (Cont’d)”

Scene 7
The Royal Wedding

Scene 8
The Docks

Scene 9
The Judgment Hall & Prison Cell
“Elaborate Lives (Reprise)”

Scene 10
Interior of Tomb
“Enchantment Passing Through (Reprise)”

Epilogue
The Museum (The Present)
“Every Story Is A Love Story (Reprise)”
“Written In The Stars”

* Aida Understudy  ** Radames Understudy

Museum Visitor/Nubian  Charles Thao
Museum Visitor/Courtier/Merchant  Eric Harper
Museum Visitor/Courtier/Merchant  Andrew Hollenbeck
Museum Guard/Court Eunuch  Daniel Klarer
Museum Guard/Court Eunuch  Joe Nowinski
Egyptian Dancer/Nubian  Amanda Ellis
Egyptian Dancer/Nubian  Melissa Pharr
Egyptian Dancer/Nubian  Casiena Raether
Runway Model/Merchant  Hayley McCune
Runway Model/Merchant  Abby Rupnow
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/Handmaiden/Nubian  Amanda Petersen
Museum Visitor/Handmaiden/Nubian  Angela Ferlo
Egyptian Courtier/Nubian  Ali Gilbertson
Nubian  Jessica Breest
Nubian  April Thompson
Nubian  Meeghan Utech
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)
            “Every Story Is A Love Story”
Scene 1    An Egyptian Slave Barge (The Past)
            “Fortune Favors The Brave”
Scene 2    Radames’ Quarters Below Deck
            “The Past Is Another Land”
Scene 3    The Docks & The Catacombs
            “Another Pyramid”
Scene 4    A Hallway In Pharaoh’s Palace
            “How I Know You”
Scene 5    The Baths & Amneris’s Closet
            “My Strongest Suit”
Scene 6    The Pharaoh’s Private Banquet Room
            “Fortune Favors The Brave (Reprise)”
Scene 7    Amneris’s Dressing Room
            “My Strongest Suit (Reprise)”
Scene 8    Nubian Slave Camp
            “The Dance of the Robe”
Scene 9    The Nile’s Edge
            “Not Me”
Scene 10   Market Place
            “Not Me (Cont’d)”
Scene 11   Radames’ Tent
            “Not Me (Cont’d)”
Scene 12   Nubian Slave Camp
            “The Gods Love Nubia”