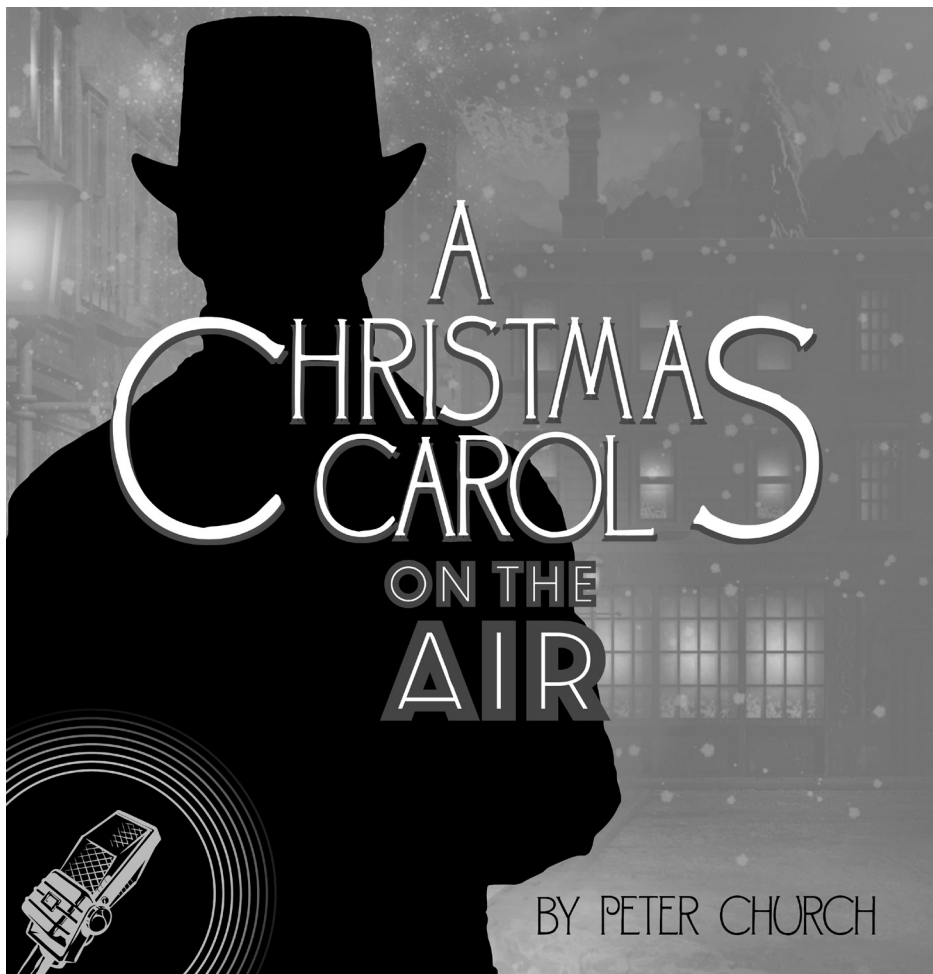


THE UW-PARKSIDE THEATRE ARTS DEPARTMENT PRESENTS



BY PETER CHURCH

The Lead Production Team

Jennifer Sassaman
Director

Taylor Varney*
Scenic Designer

Kelliann Keeler* & Keith Harris
Scenic Remount Team

Michelle Housh*
Lighting Designer

Darice Damata-Geiger
Costume Designer

Eamonn Higgins*
Sound Designer

Hannah Anderson*
Makeup & Hair Designer

Kelliann Keeler*
Properties Master

Scarlette Kinderman*
Stage Manager

(*) indicates student

Director's Notes

You are about to step into two different worlds.

This is a both a staged version of the Charles Dickens classic novel *A Christmas Carol in Prose, being a Ghost-Story of Christmas* set in London in the 1840s and a glimpse into the life of the professional radio actor during World War Two. These two worlds are far apart in many regards, but I believe the themes at the heart of *A Christmas Carol* connect them.

Having experienced poverty himself, Charles Dickens was a fierce critic of how the poor were treated in England. Many of his works were social commentary in addition to being works of engaging fiction, and *A Christmas Carol* was no exception. Early in the novel Scrooge's nephew Fred tells his uncle "I have always thought of Christmas time ... as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys." I think many people see this story as one man waking up to the joy of life and deciding to reconnect with his humanity, but the thing that has struck me again and again while working on this text is that Scrooge needs very little prompting to change – he begins to make adjustments to his outlook on life almost immediately – this is a call for all of us to remember our individual humanity. To look at the people around us who are different and see human beings. To strive for connection, peace, and community support rather than reasons to push people away. WWII was a time when the nation as a whole pulled together and were willing to sacrifice so that the unified needs of the country were met, which is where I think these two disparate worlds intersect. I think this is a beautiful reminder in a time of great division, that we can all strive to be kinder to one another and that the people around us are "fellow travelers."

This production is
sponsored by WRJN

WRJN 1400 AM
Kenosha 98.1 FM
Racine 99.9 FM

Cast of Characters

Radio Actors

Belle (and others)	Gabby Ashlin
Ebenezer Scrooge	Cole Conrad
Tiny Tim (and others).....	Quinn Didier
Announcer (and others).....	Alex Griffin
Madam (and others).....	Catherine Kleinofen
Charles Dickens (and others).....	Colin Kovarik
Sound Effects Artist #1.....	Matthew Rangel
Bob Cratchit (and others)	Shane Richlen
Sound Effects Artist #2.....	Jordan Stanek

Family at Home

Younger Daughter.....	Madeleine Sassaman
Older Daughter.....	Jane Sekas
Mother (also female understudy).....	Kelsey Thomas

Seabees

Soldier #1.....	Jarrold Langwinski
Soldier #2.....	Dylan Meyer
Soldier #3 (also male understudy).....	Andrew Schurman

The Time

Christmas Eve 1942

The Place

WBFR's recording studios in New York City; also in a home in America and a Naval Construction Battalion somewhere in the South Pacific.

There will be one 15-minute intermission

Notes from a Dickens Scholar

In his sermon for Charles Dickens' funeral in 1871, the Dean of Westminster Abbey said, "By him that veil was rent asunder which parts the various classes of society. Through his genius the rich man...was made to see and feel the presence of the Lazarus at his gate. The unhappy inmates of the workhouse, the neglected children in the dens and caves of our great cities...far from the observation of men . . . [were] . . . made to stand and speak before those who hardly dreamed of their existence." Charles Dickens, called "Mr. Popular Sentiment," by his fellow novelist Anthony Trollope, was the most celebrated and loved of all Victorian novelists. However, Dickens' novels were inspired by childhood trauma. He was effectually abandoned by his parents during a period when his father's debts landed the family in debtor's prison. As the only available wage earner, the 12-year old Dickens worked in a London warehouse and lived apart from the rest of his family. He said later that "I know that, but for the mercy of God, I might easily have been, for any care that was taken of me, a little robber or a little vagabond." This episode, although it in reality lasted less than a year, had an enormous impact on his psyche, Dickens' novels often focus on the poor and oppressed, particularly on children like Tiny Tim, *Oliver Twist*, and *Little Nell*.

Dickens wrote *A Christmas Carol* in an intense six week burst of creativity during the fall of 1843. The profits from the book were lower than he expected, largely due to its high production costs—each copy was illustrated in color, bound in red cloth, and had gilt edged pages—but the book was critically acclaimed, and seven editions had sold out by May, 1844. William Makepeace Thackeray in *Fraser's Magazine* (February 1844) pronounced the book, "a national benefit and to every man or woman who reads it, a personal kindness. The last two people I heard speak of it were women; neither knew the other, or the author, and both said, by way of criticism, 'God bless him!'" By writing *A Christmas Carol*, Dickens gave Christmas a spirit of love, joy, and charity that has influenced our celebration of that holiday ever since.

Dr. Mary Lenard
Chair, English Department
Interim Chair, Modern Languages Department
University of Wisconsin-Parkside

Humbug: *n.* 1: deceptive or false talk or behavior. 2: something intended to delude or deceive. 3: the quality of falseness or deception. *v.* to deceive; trick.

Cast Bios



Gabby Ashlin (Belle and others) is a senior at Parkside. This is her second year in the company. She is a theatre arts major with a focus in acting, directing, and design. Her acting credits include the UW-Parkside productions of *The Government Inspector* (Judge), and *Almost, Maine* (u/s, Ensemble) and Red Barn Theatre's *Wait Until Dark* (Susy Hendrix), *The Spitfire Grill* (Effy Krayneck), and *The Foreigner* (Catherine Simms). She was also involved in production in *Almost, Maine* (asst. scenic designer, paint crew) and *Macbeth* (asst. Director)



Cole Conrad (Ebenezer Scrooge) is in his second year as a theatre arts major with a focus in performance and an intended secondary focus in scenic painting. Former performance credits include *The Government Inspector* (Doctor), *Bob's Date* (Logic), *The Last Days of Judas Iscariot* (St. Thomas/Matthias of Galilee), and *A Midsummer Night's Dream* (Snug). His film work includes *Fortitude* (Dir. Pat Stagg) and *UW-Parkside Library Trivia Show* (Dir. Shauna Edison).



Quinn Didier (Tiny Tim and others) is in her third year at Parkside as a theatre arts major with a concentration in costume design. Performance credits include *It's A Wonderful Life* (Lana Sherwood), *A Midsummer Night's Dream* (Snout), and *Distracted* (Jesse). Tech and Design credits include *Reasons to Be Pretty* (costume crew), *Government Inspector* (asst. costume designer), and *Macbeth* (makeup and hair designer).



Alex Griffin (Announcer and others) is a junior theatre arts major with a performance concentration. Other performance credits from Parkside include *The Government Inspector* (Grusha, Corporal's Widow), *The Last Days of Judas Iscariot* (El-Fayoumy), *The 25th Annual Putnam County Spelling Bee* (William Barfee), *A Midsummer Night's Dream* (Nick Bottom), *It's a Wonderful Life: A Live Radio Play* (Harry). Alex is returning from the Saugatuck, Michigan stage at the Red Barn Theatre in *Shrek: The Musical* (Shrek).



Catherine Kleinofen (Madam and others and Charge Scenic Artist) is a senior at Parkside. She has been able to participate in many shows at Parkside such as *Hedda Gabler* (Thea u/s), *Almost, Maine* (Ginette and others), *25th Annual Putnam County Spelling Bee* (Logainne), *A Midsummer Night's Dream* (Puck/Philostrate), and *Arabian Nights* (swing). She has also had the opportunity to perform in *The Rhode's As You Like It* (Rosalind).

Cast Bios



Colin Kovarik (Charles Dickens and others) is a senior at Parkside. Acting credits include *Hedda Gabler* (Judge Brack), *The Last Days of Judas Iscariot* (Judge Frank Littlefield), *The Miser* (Harpagon), and *Twelfth Night* (Malvolio). Last year, he toured to China with a small company of actors and dancers to teach about “American Culture through Theatre and Dance,” later going to Uganda as a documentary assistant with Alba Rosa Productions. Over the summer, he worked his first professional-level theatre job at American Players Theatre as a production assistant.



Jarrod Langwinski (Soldier #1, Asst Stage Manager) is in his third year as a theatre arts major. Acting credits at Parkside include *The Government Inspector* (Osip), *Hedda Gabler* (George Tesman), *Almost Maine* (Pete, Steve, Lendall, Randy, and Daniel), *The Last Days of Judas Iscariot* (Jesus), and *Midsummer Night's Dream* (Francis Flute). He also enjoys working on stage lighting and has experience in multiple professional and community theaters.



Dylan Meyer (Soldier #2) is in his final year at Parkside. He is a theatre arts major with a focus in acting. He is a transfer student from UW-Waukesha. Dylan has acted in several productions through the years, including 2 short films and an upcoming television miniseries. His first stage appearance at Parkside was the 2016 production of *Macbeth*.



Matthew Rangel (Sound Effects Artist #1) is in his third semester at Parkside studying theatre arts. Although he is somewhat new to Parkside, Matthew has been acting for nearly fifteen years. Acting credits at Parkside include *The Last Days of Judas Iscariot* (Judas), *Hedda Gabler* (Eilert Lovborg), *The Government Inspector* (Bobchinsky), and *Macbeth* (Macduff). Past works include Lakeside Players' *Dog Sees God* (CB), *Romeo and Juliet* (Mercutio), and Racine Theatre Guild's production of *The Miracle Worker* (James Keller), Over Our Head Players' *The North Plan* (Agent Lee), *Taking Sides* (Lt. David Wills), *The Beauty Queen Of Leenane* (Ray Dooley), *Captain Fantastic* (Captain Fantastic), and *The Outsiders* (Ponyboy).



Shane Richlen (Bob Cratchit and others) is a senior theatre arts major at Parkside. He is thrilled to be acting in his fifth show at Parkside. Most recently, he made his professional debut in *The Caine Mutiny Court-Martial* (Orderly) at the Arrow Rock Lyceum Theatre in Arrow Rock, Missouri. Previously at Parkside he has been seen in *Macbeth* (Macbeth) *The Government Inspector* (Dobchinsky), *The Last Days of Judas Iscariot* (Pontius Pilate, Butch Honeywell), and *Almost, Maine* (u/s, Ensemble). Prior to enrolling at Parkside, he performed at UW-Marathon County in *The Importance of Being Earnest* (Algernon), and *Of Mice and Men* (Curley).

Cast Bios



Madeline Sassaman (Younger Daughter) is in her first year at the Racine Montessori School. She excels at drawing, singing, and the monkey bars. This is her first play of what she hopes will be many.



Andrew Schurman (Soldier #3 and male understudy) is in his first year as a theatre arts major with a concentration in performance. Originally from Dodgeville in southwestern Wisconsin, Andrew's high school performance credits include, *Our Town* (Simon Stimson), *Anything Goes* (Sir Evelyn Oakley), and *The Sound of Music* (Maximilian Detweiler).



Jane Sekas (Older Daughter) is in grade 7 at Kenosha School for Technology Enhanced Curriculum and studies musical theatre at First Stage Theatre Academy. Her first stage appearance was in *A Winters Tale* when she was four. She has been on stage nonstop ever since -- with her dance company, choir, and acting at church and in community theatre. Performance credits include *Annie Elf*, *101 Dalmatians*, and *Lion King*.

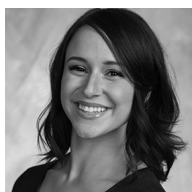


Jordan Stanek (Sound Effects Artist #2) is in his second year at Parkside. He is a theatre arts major with focuses in acting and theatre technology. Jordan acted in *The Government Inspector* (Hospital Director) and has contributed technical work to a number of other college and professional shows. Jordan is happy to be back at Parkside bringing great theatre to audiences.



Kelsey Thomas (Mother and female understudy) is new to the Company as of this year with aspirations to work towards a degree in theatre arts with a concentration in performance. In high school she participated in many of the plays produced including *The Nutcracker* (Clara) and *Parlor Games* (Roberta Klunzinski) as well as designing the sound effects for various performances. Kelsey recently spent her summer performing as Snow White at The Bristol Renaissance Faire.

Production Team Bios



Hannah Anderson (Hair and Makeup Designer) is in her third year as a theatre arts major with a concentration in performance. Some of her previous acting credits include *Macbeth* (Lady Macbeth), *The Government Inspector* (Postmaster), *Hedda Gabler* (Hedda u/s), *The Last Days of Judas Iscariot* (Gloria, Caiaphus), *Chicago* (Velma Kelly), *A Midsummer Night's Dream* (Helena), *Les Miserables* (Madame Thénardier), *The Laramie Project* (Romaine Patterson), and *The Rabbit Hole* (Izzy).



Alyssa Bencs (Asst Costume Designer) is in her third year as a theatre arts major with a concentration in costume design. She has worked on crew for *Hedda Gabler* (wardrobe crew) and *The Government Inspector* (wardrobe head).



Misti Bradford, USAA, (Costume Faculty Advisor) teaches courses in costume design, makeup, wig/hair design, crafts and properties, and principles of theatrical design, along with mentoring stage management students. Her most recent professional design credits include costume, makeup, and craft designs at the First Stage Children's Theatre, Utah Festival Opera and Musical Theatre in Logan, Utah; PCPA Theaterfest in Santa Maria, CA; Milwaukee Chamber Theatre; Michigan Shakespeare Festival; Summer Repertory Theatre in Santa Rosa, CA; the Pacific Repertory Opera, and the Sierra Repertory Theatre. Parkside, selected designs include costumes for *Government Inspector*, *Hamlet*, *Twelfth Night* (ACTF certificate of Merit), and *Three Penny Opera*.



John Costigan (Sound Engineer) has been the sound engineer in the Parkside theatre since 1986. He studied three years with Dr. Augie Wegner, which helped to develop his song writing. He played in the pit band at Parkside for *Working*, and was musical director for *Little Shop of Horrors*. Recently, John was the sound engineer for *The Threepenny Opera* and *The Importance of Being Earnest* and has been the sound designer for Parkside's *She Stoops to Conquer*, *Henry V*, *Twelfth Night*, *Great Expectations*, *Arabian Nights*, and *Taming of the Shrew*.

100%

OF PARKSIDE'S SPRING 2016 THEATRE ARTS GRADUATES WERE EMPLOYED IN THE FIELD WITHIN TWO WEEKS OF GRADUATION

Production Team Bios



Darice Damata-Geiger (Costume Designer) has over 40 years of professional and educational experience as a costume designer and costume lab supervisor. She earned her MFA in Theatre Design at Wayne State University in Detroit, MI, as a Hilberry Fellow. She served as the Costume Lab Supervisor at Northwestern University, prior to working at Parkside. While at Northwestern, she worked closely with students and professionals from the Chicago theatre community to create costumes and crafts for shows directed by such renowned directors as Frank Galati and Mary Zimmermann. Darice also has extensive costume design experience at such professional Chicago theatres as Pegasus Players, City Lit Theatre Company, The Famous Door Theatre, and The Next Theatre Company.



Noah Frye (Projections Technician) is in his first year as a theatre arts major with concentration in technical production. He is excited to work with the Parkside theatre company. Noah came from working tech at Antioch Community High School.



Keith Harris (Scenic Remounting) has worked in education for thirty years. As the theatre manager, he has staged a minimum of 1,000 events, ranging from university and community events to national tours. His artistry and expertise have been seen on the Parkside stage in over 50 set designs. Keith's talent as a designer has been recognized with five Regional and one National Design Merit Awards, presented through the Kennedy Center's American College Theatre Festival. His regional design work includes the 2012 set for *Bus Stop* at the Milwaukee Chamber Theatre. His organizational skills have made the Parkside theatre the jewel of the University, and a model of efficiency.



Eamonn Higgins (Sound Designer) is in his fourth year as a theatre arts major with a focus in lighting and projections. Eamonn has operated the light or sound board for *Importance of Being Earnest*, *25th Annual Putnam County Spelling Bee*, and *Hedda Gabler*. His design credits include Projections for *Taming of the Shrew*; *Lights, Music, Action*; and *Macbeth*.



Tayler Varney (Scenic Designer), a Spring 2016 graduate, is currently employed as Paint and Prop Apprentice at the Skylight Music Theatre in Milwaukee, WI.

Production Team Bios



Michelle Housh (Lighting Designer) is a junior at Parkside. She is working on her theatre arts major with a concentration in management and direction. She has been involved in many shows here, including: *A Midsummer's Night Dream*, *Hedda Gabler* (assistant stage manager); *Mr. Marmalade*, *The Haunting of the Weave*, *Almost, Maine*, and *Macbeth* (stage manager); *The Government Inspector* (assistant lighting design).



Kelliann Keeler (Scenic Remounting, Properties Master) is in her final year at Parkside with a concentration in props and scenic design. Her previous production credits at Parkside include *The Last Days of Judas Iscariot* and *25th Annual Putnam County Spelling Bee* (props designer); *Almost, Maine* (assistant sound designer); *A Midsummer Night's Dream* (sound board op); *Arabian Nights* (hair and makeup crew); *The Importance of Being Earnest*, and *Twelfth Night* (wardrobe crew). Her performance credits include *The 25th Annual Putnam County Spelling Bee* (Logan u/s, Ensemble), and *It's A Wonderful Life: A Live Radio Play* (Foley Artist).



Scarlette Kinderman (Stage Manager) is a senior at Parkside and currently working towards a theatre arts degree with a focus in stage management. She was involve in *Murder by Poe*, *Distracted*, and *Little Shop of Horrors* (stage manager); and *The Government Inspector* and *Macbeth* (asst. stage manager).



Jared Munro (Assistant Sound Designer) is a senior at Parkside, and is looking at getting his BA in Theater Arts. He has served as a master electrician for *The Miser*, lighting designer for *Wanda's Visit*, *Mary Just Broke up with This Guy*, and *Soap Opera* and most recently was the asst sound designer for *Macbeth*.



Jennifer Sassaman (Director) has directed and choreographed over forty-five productions, performed in over twenty, recorded vocal tracks for various albums, and written several plays and musicals. She received her MFA in Directing from the Florida State University. Jennifer started her own theater company in Philadelphia, where she served as the artistic director for five seasons. Prior to coming to Wisconsin, Jennifer worked as the professor of Directing and Movement at Troy University (AL) and has acted and directed at theaters such as The Walnut St. Theatre, The Arden Theatre (Philadelphia, PA), The Triangle Theatre (London, England), Waterfront Playhouse, and the Asolo Theatre (FL). At Parkside, Jennifer has directed *The Taming of the Shrew*, *It's a Wonderful Life: A Live Radio Play*, and *The Last Days of Judas Iscariot*. She also directed and choreographed *The 25th Annual Putnam County Spelling Bee*.

Production Team Bios



Jody Sekas (Lighting Faculty Advisor) is the Chair of the Theatre Arts Department and an Associate Professor of Scenic/Lighting Design & Technology. Prior to Parkside, he taught scenography in the Theatre, Film, and Dance Department at Humboldt State University, scenic and lighting design and technology at UW-Eau Claire, and for four seasons was the resident scenic and lighting designer for the Sioux Falls Community Playhouse in South Dakota. He has also worked as a freelance designer and technician for such venues as the Milwaukee Chamber Theatre, First Stage Children's Theatre, Dell'Arte International, Omaha Theatre Company for Young People, The Western Stage, Utah Shakespeare Festival, and on several independent films.



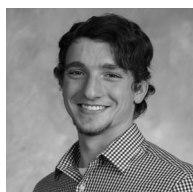
Nathan Stamper (Scenic Lab Supervisor) has been involved with amateur, professional, and educational theatre, since his graduation from Parkside with a BA in theatre arts. He volunteered for local theatres and worked for professional theatres such as The Skylight Music Theatre, Next Act Theatre, the Fireside Dinner Theatre, and the Alabama Shakespeare Festival. He then went back to earn a teaching certification, working toward an M.A. in Teaching at Cardinal Stritch University. Most recently, Nate worked in the Kenosha Unified School District as a teacher, director, and technical director of the Theatre Arts Department. His love for both Parkside and The Fireside Dinner Theatre has brought him back to this unique and great experience.



Vernon "Chip" Wienke (Scenic Lab Foreman) is a 1999 graduate of Parkside. His performance background includes roles in *Henry V*, Gregory in *Romeo & Juliet* and principle work on a Miller Beer industrial film. Chip's professional, behind the scenes work includes union stage crew work at The Milwaukee Ballet, Potawatomi Casino, and various touring road shows. He has also been involved in every Fireside Theatre Show since Christmas of 1994.



Zach Young (Master Electrician) is in his second year at Parkside. He is a theatre arts major with a focus in scenery and lighting. He recently worked on productions of *Hedda Gabler*, *Macbeth* (prop master) and *The Government Inspector* (assistant lighting designer).



Ryan Zierk (Asst. Director) is in his third year as a theatre arts major with a concentration in performance. His performance credits include *Macbeth* (Malcolm), *The Government Inspector* (Hlestekov), *The Last Days of Judas Iscariot* (Saint Peter), *The 25th Putnam County Spelling Bee* (Leaf Coneybear), *A Midsummer Night's Dream* (Lysander), *South Pacific* (Emile de Becque), and *The Hiding Place* (Lt. Metzler).

Production Personnel

Assistant Director	Ryan Zierk
Assistant Stage Managers	Jarrod Langwinski, Jared Munro
Lighting Faculty Advisor	Jody Sekas
Projections Technician	Noah Frye
Master Electrician	Zach Young
Costume Faculty Advisor	Misti Bradford
Assistant Costume Designer	Alyssa Bencs
Scenic Charge Artist	Catherine Kleinofen
Scenic Lab Supervisor	Nathan Stamper
Sound Engineer	John Costigan
Scenic Remounting Designs	Kelliann Keeler, Keith Harris
Set Installation Assistants	Jacob Komistra, Parker Jones
House Manager	Joe Schwaller
Scenic Lab Foreman	Vernon "Chip" Wienke
Costume Lab Supervisor	Darice Damata-Geiger
Department Administrative Assistants	Jennie Filippone, Joe Lambin Karen Sorensen, Diane Tenuta
Marketing	Kim Sekas, Jennifer Sassaman
Program Layout	Kim Sekas
Production Photographer	Alyssa Nepper
Costume Shop Assistants	Alyssa Bencs, Quinn Didier, Cole Garland, Otto Krueger
Scene Shop Assistants	Beth Albrecht, Catherine Kleinofen Steven Novak, Matthew Rangel
Scenic Paint Crew	Beth Albrecht, Catherine Kleinofen, Penny Nichols
Scenic Crew	Beth Albrecht, Akira Alston, Ben Carlstein Cole Conrad, Riccarda Eickenberg, Alex Griffin, Parker Jones, Kelliann Keeler, Catherine Kleinofen Jacob Komistra, Colin Kovarik, Jordan McGraw Steven Novak, Nick Oleksak, Kyle David Perry Andrew Schurman, Kelsey Thomas, Jiali Xiong
Lighting Crew	Maxwell Alexander, Jessica Baker, Landen Brown, Bryan Byars Noah Frye, Cole Garland, Eamonn Higgins, Hunter Hough Michelle Housh, Olivia Jardas, Jarrod Langwinski Ignazio Mercado, Jared Munro, Steven Novak, Matthew Rangel Shane Richlen, Alexa Uselmann, Zach Young, Ryan Zierk
Costume Construction Crew	Hannah Anderson, Alyssa Bencs, Quinn Didier Brianna Humke, Otto Krueger, Dylan Meyer Heather Rock, Kyle Racas, Chelsea Strebe
Wardrobe Supervisor	Olivia Jardas
Wardrobe Crew	Kyle David Perry, Beth LeGreve, Samantha Alberth
Makeup Crew:	Hannah Anderson, Beth Albrecht, Riccarda Eickenberg
Deck Crew	Jarrod Langwinski, Jared Munro
Light Board Operator	Maxwell Alexander
Sound Board Operator	Rebekah Bryan
Piano Accompanist	Kyle David Perry

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Note of Appreciation from the Theatre Arts Department

Thank you for joining us for an evening or afternoon of live theatre at the University of Wisconsin-Parkside. Without you, our audience, our work as a theatre department is not complete. Your presence is a necessary part of what we do. Also, by purchasing your ticket, you are helping to support our high-quality productions. The Theatre Arts Department does not receive university funding for our productions and we **rely on the support of our patrons** to cover the costs of sets, costumes, music, lights, and royalties.

We are hoping that you help to support our work and consider a donation to the UW-Parkside Theatre and become a member of our S.T.A.G.E. Club (Society of Theatrical Angels, Gallivants, and Enthusiasts). You help to provide the kind of quality that audiences have come to expect. You also help to provide a professional quality experience from which our students can continue to learn.

To become a member of the S.T.A.G.E. Club, simply make a tax-deductible gift to the UW-Parkside Theatre Arts Department at the level of your choice (see following page). You can direct your gift to either the **Theatre Production Enrichment Fund** (These donations help support and enhance artistic production projects and performances) or the **Theatre Arts Scholarship Fund** (These donations go directly to deserving theatre students in the form of Theatre Talent Scholarships).

To contribute any amount to our S.T.A.G.E Club Fund – supporting productions and scholarships, contact Jody Sekas (sekas@uwp.edu or 262-595-2967).

Very soon this show will end, the set will be dismantled, the costumes stored away, and all that will be left will be what you remember of your visit. That is the sum of all our hard work, and we hope we will leave some pleasurable memories. Your support – through making a donation to S.T.A.G.E. Club, purchasing tickets, or telling friends – is greatly valued. Word of mouth is always the best form of advertising. If you enjoyed your time with us, please pass along any good words to friends, families, and acquaintances. This simple act also helps to keep our productions supported.

Thank you for being a part of our work!

S.T.A.G.E Club Benevolent Fund

The UW-Parkside Theatre Arts Department wishes to thank the following individuals and businesses for their generous support.

Golden Archangel (\$3,000+)

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Ruth Frear Sandy Moats

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Frances Kavenik
Doris Nice

Special Thanks

Casa Capri, for ongoing support; Amanda at Broadway Costumes, Inc.; Brian Gill for dialect assistance; Bob Sassaman; Laura Mason, Alyssa Nepper, and Creative Services; wigs were provided by Wigboys; Carol Griebel for research images; Samuel Fitzwater-Butchart for chimes construction; and Myuuji for additional music.



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival 49®, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

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Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Blanche and Irving Laurie Foundation; the Dr. Gerald and Paula McNichols Foundation; Beatrice and Anthony Welters and the AnBryce Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.