By Arthur Sullivan and W. S. Gilbert
Directed by Doug Scholz-Carlson

FEB 9 – MAR 25, 2018
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Thank you for being a part of our first ever Gilbert and Sullivan!

It’s official: with my retirement on September 1, Park Square will be in the creative hands of our third Artistic Director! Our new creative leader will inherit a 2018-2019 season full of exciting artistic partnerships.

We will work with distinctive newcomers Theatre Coup d’État and PRIME Productions, as well as old friends Flying Foot Forum and Girl Friday Productions.

The season’s firsts will include regional and world premieres on both stages that range from the profound presence of Susan B. Anthony and Frederick Douglass to the silly stresses of a small-town talent contest in a world premiere musical created and driven by Millennials.

The great storytelling by accomplished directors and writers that you’ve come to expect from us will continue. So far, we’ve signed up directors Wendy Knox, Signe Harriday, Laura Leffler and Joel Sass – and smart writers, from our own Shanan Custer and Carolyn Pool to the venerable Thornton Wilder and Agatha Christie.

I’m excited to hand off to a new generation all that Park Square has become:

• A creative home for an astonishingly diverse roster of Twin Cities artists;
• A smart audience – keen for artful entertainment, diverse in style and rich in content;
• An extraordinary educational program for teens;
• An ambitious artistic anchor and vibrant non-profit with impact beyond our region.

Thanks for your role in bringing us to this day and for propelling us into another era of distinguished “firsts”!

Richard Cook, Artistic Director
651.767.8482 | cook@parksquaretheatre.org
**THE PIRATES OF PENZANCE**

By Arthur Sullivan and W.S. Gilbert
Adapted by Doug Scholz-Carlson and Bradley Greenwald
with Christina Baldwin, Sophie Peyton and the Cast
Music Adapted by Denise Prosek

**ARTISTIC STAFF**

Director .................................................. Doug Scholz-Carlson
Music Director ........................................ Denise Prosek
Movement and Dance Director ............ Brian Sostek
Costume Designer ................................. Rebecca Bernstein
Scenic Designer ................................. Ursula Bowden
Lighting Designer ................................. Michael P. Kittel
Sound Designer ................................. Jacob M. Davis
Properties Designer ......................... Connor McEvoy
Wig Artisan ............................................ Mary Capers
Stage Manager ................................. Nate Stanger*
Assistant Stage Manager ............ Samantha Diekman*
Assistant Director ............................... Sophie Peyton
Assistant Music Director ............ Joseph Trucano
Dance Captain ................................. Victoria Price
Fight Captain ................................. Zach Garcia

**TIME & SETTING**

Fall 1879 / Aboard the S.S. Bothnia

**PERFORMANCE TIME**

The show will run approximately 2 hours, 10 minutes including a 20-minute intermission.

The videotaping or making of electronic or other audio and/or visual recordings of this production or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author’s rights and actionable under United States copyright law.

As a courtesy to our actors and those around you, please DEACTIVATE all PHONES and ELECTRONIC DEVICES.
on the PROSCENIUM STAGE

CAST

Zach Garcia .................. W.S. Gilbert (the librettist) who plays a Pirate, and a Policeman
Bradley Greenwald* ....... Arthur Sullivan (the composer) who plays the Pirate King
Christina Baldwin* ......... Helen Lenoir (the producer) who plays the Major General, and the Sergeant of Police
Max Wojtanowicz* .......... Hugh Talbot (the leading tenor) who plays Frederic
Alice McGlave .............. Blanche Roosevelt (an American soprano) who plays Mabel, and a Pirate
Elisa Pluhar .................. Charlotte Cushman (the actor-manager) who plays Ruth
Charles H. Eaton ........... Mr. Cook (a member of the company) who plays Samuel, and a Policeman
Elizabeth Hawkinson....... Miss Williams (a member of the company) who plays Edith, a Pirate, and a Policeman
Victoria Price ............... Miss Sinclair (a member of the company) who plays Kate, a Pirate, and a Policeman

ORCHESTRA

Andrew Fleser* ............. Alfred Cellier (the conductor) who plays Piano
Carolyn Boulay*............. Eleanor Hill who plays Violin
Mark Henderson* .......... Horace Clarke who plays Reeds

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
†Member of the American Federation of Musicians

Park Square Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.
What drew you to *The Pirates of Penzance*?

This nine-actor version is something I’ve wanted to do for a long time, and I’ve always thought this scale was possible. It’s exciting to see virtuosity, going to the theatre and seeing people do something you don’t think they can do. The music is famously demanding and really beautiful, and in this version, the characters are writing the script as they go.

And that’s your major conceit. Tell us about how you’re adapting the opera.

I don’t want the opera to be a museum piece, so I wanted to go back to the impulse, to what it must have felt like when the music was fresh. We’re trying to find the inventive energy of when something is created, and that can be difficult to capture with a play people know well. *Pirates* is one of those pieces that endures for generations. I think about what it’s going to feel like to do *Hamilton* in a hundred years. How will producers struggle to make that ‘stodgy old play’ as fresh? How do we take plays out of the museum?

Could you describe how *Pirates* is getting “out of the museum”?

The opera is beautiful and a lot of fun, but it’s still relevant to us today. Gilbert and Sullivan were writing social satire in a playful way we can learn from. In our current political climate our humor is based on pointing fingers and being mean in ways that can be divisive. Gilbert and Sullivan are gentle. What they’re satirizing also is relevant: the contrast between the way we live in respectable society and the inconsistencies in people’s behavior. Gilbert and Sullivan were always pointing out hypocrisy, the sense of duty versus following your heart. In the opera a sense of duty leads the police into battle, but it’s the elites who send them. Someone else makes the sacrifice. The piece doesn’t hammer that point, but it pokes at it in a playful way that makes us think.

And how does the casting make *Pirates* feel new?

The most notable change we’ve made is to cast a woman, Christina Baldwin, as the Major General and Sergeant of Police. As I was researching, I realized that Helen Lenoir had a major role in Gilbert and Sullivan’s
work, almost as an equal business partner, but rarely credited. She cast and managed their road companies; she became an expert in international copyright. If she had been a man, she would have been given a master’s degree in business. But even in modern biographies of the writers she’s rarely mentioned. The same for Blanche Roosevelt, who originated the role of Mabel. She was the first American to sing at Covent Garden before she became a journalist and the first American woman honored by the French Academy. We wanted to bring attention to these women who worked while their male partners became international stars.

Matt DiCintio holds a PhD in Drama from Tufts. He works at Boston University and is a freelance dramaturg.

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**The Pirates of Penzance: A History**

*The Pirates of Penzance* was the first Gilbert and Sullivan opera to officially premiere in the United States. At the time, America did not offer copyright protection to foreigners and when their previous opera, *H.M.S. Pinafore*, was produced over 100 times by unauthorized companies, the duo knew they had to mount their next opera in America before it could be copied. *The Pirates of Penzance* title is an intentional jab at the theatrical “pirates” who had staged unlicensed productions of *H.M.S. Pinafore*.

English producer Richard D’Oyly Carte brought Gilbert and Sullivan together and nurtured their collaboration alongside his co-collaborator and later wife, Helen Lenoir. Lenoir was a brilliant producer, legal consultant, and confidant for the creative duo, and was able to smooth out the differences between them better than anyone else.

Sullivan composed *The Pirates of Penzance* by completing Act II before creating sketches for Act I. However upon arrival in New York he discovered he left the sketches for Act I behind, and so he had to reconstruct from memory. He finished the score, with the help of conductor Alfred Cellier, on the day of dress rehearsal with the ink hardly dry. Sullivan entered the orchestra, in his own words “more dead than alive,” but got better when he took the stick in hand. Sullivan wrote to his mother:

“The libretto is ingenious, clever, wonderfully funny in parts – beautifully written for music, as is all Gilbert does. The music is infinitely superior in every way to the *Pinafore* – ‘tunier’ and more developed, of a higher class altogether. I think that in time it will be very popular.”
CHRISTINA BALDWIN*

Helen Lenoir / Major General / Sergeant

Park Square Calendar Girls, Ragtime, Grey Gardens, Well

Representative Theatre Nautilus Music-Theater: The Fantasticks, Sister Stories; Ten Thousand Things: Dear World; The Moving Company (MoCo): Liberty Falls 54321; Jungle Theater: The Oldest Boy; Guthrie Theater: Refugia (MoCo), Roman Holiday, A Christmas Carol, The Pirates of Penzance, The Comedy of Errors; Theatre de la Jeune Lune: Carmen, Circus of Tales; American Repertory Theatre: Carmen, Don Juan Giovanni, Figaro; Berkeley Repertory Theatre: Figaro; Kansas City Rep: The Pirates of Penzance TV/Film/Radio In an Instant (ABC); The Lumber Baron; I Am Not a Serial Killer; A Stray; Stay Then Go; MNOriginals (PBS); Great Performances HMS Pinafore (PBS); Jona/Tomberry; Beheaded; Flourtown; Wits (NPR) Training M.M., Vocal Performance, University of Minnesota; B.M., Vocal Performance, Lawrence University Accolades City Pages Best Actress (2014), Ivey Award winner (2009), Star Tribune Artist of the Year Honorable Mention (2003) Upcoming Projects As Actor: Ten Thousand Things: The Good Person of Szechwan; As Director: Lyric Opera of the North: Don Giovanni; Jungle Theater: Hand to God

ZACH GARCIA

W.S. Gilbert

Park Square The Palabras Project (Other Tiger Productions) Representative Theatre Theater Latté Da: Man of La Mancha; Children’s Theatre Company: Cinderella; Guthrie Theater; The Primrose Path; Walking Shadow Theater Company: The Whale, Marie Antoinette; Frank Theatre: The Threepenny Opera; Artistry: Fiddler on the Roof, Carousel, Guys and Dolls TV/Film The Undercurrent Training B.A, Theatre Arts and Music, Lawrence University Accolades/Other Equity Membership Program

BRADLEY GREENWALD*

Arthur Sullivan / Pirate King

Park Square Debut Representative Theatre Theatre de la Jeune Lune: The Magic Flute; Guthrie Theater: Caroline, or Change; Children’s Theatre Company: A Year With Frog and Toad; Jungle Theater: The Mystery of Irma Vep; Theater Latté Da: C.; Minnesota Dance Theatre: Carmina Burana Accolades/Other 2006 Ivey Award (Jungle Theater: I am My Own Wife); Librettist (Libby Larsen opera): A Wrinkle in Time; Book and Lyrics (Robert Elhai, music): C.
ELIZABETH HAWKINSON
Miss Williams / Edith
Park Square The Matchmaker (Girl Friday Productions)

**Representative Theatre** Trademark Theater: *The Boy and Robin Hood*; Artistry: Carousel; Theatre Forever: The Accident Book; Ordway: The Sound of Music; Theater Lätté Da: Sweeney Todd; 7th House Theater: Little Shop of Horrors

**Training** B.M. Vocal Performance, St. Olaf College

**Other** Masterclass Participant “Poetry and Performance of German Lied” at Franz-Schubert-Institut

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ALICE MCGLAIVE
Blanche Roosevelt / Mabel

**Park Square** Flower Drum Song (Theater Mu co-production)

**Representative Theatre** Smartmouth Comedy: Who Killed Ariel?; Shoot the Glass Theater: Company; Minneapolis Musical Theatre: SILENCE! The Musical; Ordway: The Pirates of Penzance; Theater Mu: A Little Night Music; Skylark Opera/Theater Mu: The Mikado

**Training** B.M., Vocal Performance, The Steinhardt School at New York University

**Upcoming Projects** DalekoArts: She Loves Me

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ELISA PLUHAR
Charlotte Cushman/Ruth

**Park Square** Debut

**Representative Theatre** Jungle Theater: You Can’t Take It With You; Theater Lätté Da: Into the Woods; Frank Theatre: Threepenny Opera; Jungle Theater: Urinetown; Artistry/BCT: Urinetown, Damn Yankees, Best Little Whorehouse in Texas; 42nd Street Moon: Peggy Ann

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VICTORIA PRICE
Miss Sinclair / Kate

**Park Square** Debut

**Representative Theatre** Nickelodeon/V Star Entertainment: PAW Patrol Live National Tour; Weathervane Theatre: *The Wiz, Mamma Mia!*; Tent Theatre: Hairspray!, Leap of Faith

**Training** B.A., Recording Artist, North Central University

**Other** Theatre Latté Da: Five Points reading & workshop

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MAX WOJTANOWICZ*
Hugh Talbot/Frederic

**Park Square** Johnny Baseball

**Representative Theatre** Guthrie Theater: Sunday in the Park with George; Children’s Theatre Company: The Sneetches; Ten Thousand Things: The Unsinkable Molly Brown; Theater Lätté Da: All Is Calm; Jungle Theater: You Can’t Take It With You; Nautilus Music-Theater: Ordinary Days

**Training** B.A., Theater, St. Olaf College

**Accolades** Minnesota State Arts Board Artist Initiative Grant recipient; 2014 Ivey Award for Overall Excellence (Nautilus Music-Theater: Ordinary Days)

**Upcoming Projects** Ten Thousand Things: The Good Person of Szechwan; Southern Theater/ARTShare: Ball: A Musical Tribute to My Lost Testicle

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*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. Actors’ Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity’s mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For information, visit www.actorsequity.org.
ARTISTIC STAFF

**DOUG SCHOLZ-CARLSON**
Director

**Park Square** As Director: *The Liar, The Snow Queen, Johnny Baseball*,
As Fight Choreographer: *A Midsummer Night’s Dream, Romeo and Juliet, Othello, The Odyssey, Oliver Twist*  
**Training** M.F.A., Professional Actor Training Program, University of Washington; B.A., St. Olaf College  
**Accolades** 2014 Ivey Award for General Excellence: Nautilus Music-Theater, *Ordinary Days*; Other Artistic Director, Great River Shakespeare Festival

**URSULA BOWDEN**
Scenic Designer

**Park Square** Debut  
**Representative Theatre** Nimbus Theatre: *Ludlow* (and 20 more); Raw Sugar: *Based on a True Story*; Theatre Unbound: *Aliens with Extraordinary Skills* (and 7 more); Circus Juventas: *Nordsaga* (props); Woodbury Community Theatre: *Spamalot, Theatre Pro Rata: Henry V*; Drake University: *Fiorello!*; Hamline University: *Bat Boy!*

Frank Theatre: *Maple and Vine*; Theatre Latté Da: *Steerage Song* (props)  
**Training** B.F.A., Technical Theatre/Theatrical Design, Drake University  
**Accolades** Recognized by *American Theatre* magazine (January 2014) with a photo spread for the set design of *An Outopia for Pigeons* (Swandive Theatre); Ivey Award (as part of a team) for Inventive Interpretation (Theatre Unbound: *Julius Caesar*)  
**Upcoming Projects** Theatre Pro Rata: *Rocket Man*

**REBECCA BERNSTEIN**
Costume Designer  
**Park Square** *The Liar, The Snow Queen*  
**Training** M.F.A., Costume Design, NYU/Tisch School of the Arts

**JACOB M. DAVIS**
Sound Designer

**Park Square** *Cardboard Piano, Henry and Alice: Into the Wild; Amy’s View, Flower Drum Song, The Soul of Gershwin, Love Person, Nina Simone: Four Women*  
**Representative Theatre** Theater Latté Da: *Sweeney Todd*; Nimbus Theatre: *The Kalevala; Theatre Pro Rata: Up, The Minotaur, Tedious Brief Productions: Meed Hall; Gremlin Theatre: Sea Marks; Minneapolis Musical Theatre: *Big River*; Nimbus Theatre: *Ludlow Training*  
**M.F.A., Sound Design, California Institute of the Arts; B.F.A., Theatre Design, University of
Minnesota Duluth Other Professional Member: Theatrical Sound Designers and Composers Association; Company Member: Theatre Pro Rata; Member: United Scenic Artists, Local USA-829

SAMANTHA DIEKMAN*
Assistant Stage Manager

Park Square Hamlet, Might as Well Be Dead, Amy’s View, The Curious Case of the Watson Intelligence, The Soul of Gershwin, The Liar, Love Person, Great Expectations; As Run Crew: Flower Drum Song, Sons of the Prophet, The Snow Queen Representative Theatre


MICHAEL P. KITTEL
Lighting Designer

Park Square Over 150 productions (as Resident Lighting Designer) including The Color Purple, Red, Ragtime, Grey Gardens, Democracy, To Kill a Mockingbird, Rock ‘n’ Roll Representative Theatre Ordway, Frank Theatre, Stages Theatre Company, Steppingstone Theatre, Mu Performing Arts, Bloomington Civic Theatre TV/Film tpt: The St. Olaf Christmas Festival Training University of Wisconsin-River Falls Accolades Ivey Award for The Pillowman (Frank Theatre); Lavender Magazine Best Lighting Design 2008 & 2009
CONNOR McEOVY
Properties Designer
Park Square Hamlet, My Children! My Africa! Representative Theatre Great River Shakespeare Festival: As You Like It, Julius Caesar, Georama, Richard III, Comedy of Errors, Shipwrecked! An Entertainment; Classical Actor’s Ensemble: MacBeth, Julius Caesar, Faust, The Tempest, Twelfth Night Training B.A, Theatre and English, Hamline University

SOPHIE PEYTON
Assistant Director
Park Square Might As Well Be Dead Representative Theatre History Theatre: The Highwaymen; Pillsbury House Theatre: Chicago Avenue Project; McCarter Theatre Center: Baby Doll, A Christmas Carol, The Mousetrap; Wilma Theater: The Real Thing; PlayPenn New Play Conference: No Such Thing; Simpatico Theatre Project: Missed Connections; Plays and Players Theater: Marcus; or the Secret of Sweet Training B.A., Theatre Arts with concentration in Directing, Temple University Upcoming Projects Trademark Theater: Understood

DENISE PROSEK
Music Director
Park Square The Snow Queen, The Color Purple, Ragtime, Johnny Baseball, The Sisters Rosensweig Representative Theatre Theater Latté Da: Man of La Mancha, Ragtime, Sweeney Todd, Gypsy; Children’s Theatre Company: Peter Pan, How The Grinch Stole Christmas; Mu Performing Arts: Into the Woods, Little Shop of Horrors; Ivey Awards; Hennepin Theatre Trust: Spotlight Awards; Guthrie Theater (Associate Music Director): Music Man, My Fair Lady Training Bachelor of Music, Piano Performance, St. Olaf College

Accolades 2013-2014 McKnight Theater Artist Fellow; 2016 Ivey Award for Ragtime; 2013 Featured MN Original; Lavender 2012 Theater Artist of the Year; Star Tribune Outstanding Musical Director for Parade and Gypsy Upcoming Projects Theater Latté Da: Five Points; Guthrie (Associate Music Director): West Side Story

BRIAN SOSTEK
Movement and Dance Director
Park Square Trick Boxing: Swingin’ in the Ring; A Midsummer Night’s Dream, Sherlock Holmes and the Case of the Jersey Lily Representative Theatre As Writer/Creator: Sossy Mechanics: AlieNation, Dogfight, Duets D’Amour; James Sewell Ballet: Le Dance Off; Beyond Ballroom Dance Company: Cinderella Redux; As Director/Choreographer/Movement Director/Assistant Director: Guthrie Theater: Roman Holiday; Children’s Theater Company: The Scarecrow & His Servant; Beyond Ballroom Dance Company: Cinderella Redux; James Sewell Ballet: Le Dance Off; Nautilus Music-Theater: Carousel; Mixed Blood Theatre: The Pajama Game; As Actor: Ordway: Irving Berlin’s White Christmas; Ten Thousand Things: The Seven; Guthrie Theater: H.M.S. Pinafore; Children’s Theater Company: Cinderella; History Theatre: Queens of Burlesque; Mixed Blood Theatre: Sweet 15; Nautilus Music-Theater: Carousel; Theatre de la Jeune Lune: Children of Paradise TV/Film Hellraiser V: Inferno (Miramax); How To Kill a Mockingbird; Battery Park (NBC), BET Live, All That and Kenan & Kel (Nickelodeon), Maggie Winters (CBS) Training B.A., Carleton College Accolades/Other Ivey Award for Playwrighting & Choreography (2015); Minnesota State Arts Board Artist Initiative Grant (2015); Sage Award for Performance (2005)
ARTISTIC STAFF

NATE STANGER*
Stage Manager
Park Square Amy’s View; as Assistant Stage Manager: Romeo and Juliet Representative Theatre Children’s Theatre Company: Abominables, How the Grinch Stole Christmas, The Sneetches the Musical, Diary of a Wimpy Kid the Musical, Jungle Book; Guthrie Theater: The Parchman Hour; Ordway: Jesus Christ Superstar, White Christmas, A Chorus Line, The Sound of Music, The Pirates of Penzance, Damn Yankees, A Christmas Story Training B.A., Theatre Arts, University of Minnesota

JOSEPH TRUCANO
Assistant Music Director
Park Square Debut Other Joseph Trucano maintains a diverse career as a performer, producer, and music director. He works as the producer for MPR|APM’s nationally broadcast PIPEDREAMS program and is artistic director of Classical MPR’s Pop Up Classical series. His work as both soloist and collaborator has been broadcast live on Minnesota Public Radio. He holds degrees in Organ Performance from the Eastman School of Music and Concordia College, Moorhead.

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