

BYU Department of Theatre and Media Arts presents

PIRATES of PENZANCE

Music by Arthur Sullivan
Lyrics by W. S. Gilbert



Streaming at BYUArts.com

MARCH 31-APRIL 2

BYUarts
BYUARTS.COM

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF THEATRE AND MEDIA ARTS

HIGHLIGHTS FROM GILBERT AND SULLIVAN'S PIRATES OF PENZANCE

Adapted By
Tim Threlfall

Choreographer	Dramaturg	Production Stage Manager	Music Director
Kori Wakamatsu	Shelley Graham	Katie Arnold	Korianne Johnson
Audio Recording & Mixing Engineer	Accompanist	Cinematographer & Video Editor	
Troy Sales	Mark Johnson	Nick Sales	

Directed By
Tim Threlfall

March 31-April 2, 2021, 7:30 pm
Streaming at [BYUArts.com](https://byuarts.com)

Please join us on Thursday, April 1 immediately following the performance for a brief post-show discussion with the production team by clicking on the link just below the livestream.

Photography, video and audio recording, and screen recording are forbidden during the performance.

DIRECTOR'S NOTE

When dramaturg Shelley Graham shared her definition of our production of *Highlights from Gilbert and Sullivan's PIRATES OF PENZANCE* with the team, I immediately knew she had nailed it! She called it a “livestreamed-filmed-choreographed-sung-lip-synced-on-stage-theatrical performance.”

Yes, we would be “livestreaming” the performance, but the performance was also filmed in advance. Yes, the show was choreographed like a stage musical (albeit restricted to tiny “pie wedges” of space due to Covid restrictions of only four actors at a time on stage in both rehearsal and performance). Yes, all of the vocal tracks and even the dialogue was recorded in a studio early in rehearsal (which locked-in the performances much sooner than normal). And yes, in spite of all of that... the show remains a stage production and not a film.

The only addition to Shelley’s apt definition I want to add is a bit about our stylistic approach. Due to the incredibly narrow spaces (those darn “pie wedges” again) we were dealing with four actors moving about and trying to remain visible for the camera in a very narrow piece of stage real estate. To help remedy the situation, we chose a 19th Century style of singing and speaking straight out to the audience. This rather presentational style of performance had a practical application in the century before electronic amplification was invented. Faces out front meant dialogue and singing could be heard much easier. This 19th Century style also has a practical application for us in the 21st Century: minimizing movement in narrow spaces and minimizing “aerosol” projected from one actor to another. Keeping that “aerosol” (that word will never be the same) spray going out to the empty theatre and not toward other actors made sense. While we don’t adhere to that practice 100% of the time, you will notice a decidedly “presentational” feeling to the production.

We hope what you see will look like a unified stage production of selections from the celebrated operetta *PIRATES OF PENZANCE* performed with all 24 cast members on stage singing, dancing and acting TOGETHER... at the same time. What a concept in the age of Covid!

Enjoy,

Tim Threlfall, director

CHARACTER & CAST LIST

Chapter One Cast

PIRATE KING

Cameron Robbins

FREDERIC

Brendon French

SAMUEL

Channing Paxman

RUTH

McCall Hope Brainard

Chapter Two Cast

FREDERIC

Cagen Tregeagle

RUTH

Emma Wadsworth

MABEL

Rachel Peterson

EDITH

Hannah Gould

KATE

Madeline Jones

ISABEL

Autumn Bickmore

Chapter Three Cast

PIRATE KING

Jonathan L. Avila

FREDERIC

AJ Klomp

SAM

Ben Jessop

RUTH

Emma Wadsworth

MAJOR GENERAL STANLEY

Isaac Dowdle

EDITH

Emily Paxman

MABEL

Kersee Robbins

KATE

Autumn Bickmore

Chapter Four Cast

MAJOR GENERAL STANLEY

Channing Paxman

FREDERIC

AJ Klomp

SERGEANT OF POLICE

Gunnar Russell

MABEL

Mariel Alexander

EDITH

Gabrielle McCarter

PIRATE KING

Cagen Tregeagle

RUTH

McCall Hope Brainard

Chapter Five Cast

MABEL

Hannah Hagues

FREDERIC

Cameron Robbins

SERGEANT

Gunnar Russell

Chapter Six Cast

SERGEANT

Ben Jessop

PIRATE KING

Luke Gonzalez

FREDERIC

Ty McQuiston

RUTH

Kersee Robbins

SAMUEL

Brendon French

MABEL

Clarisse Austin

EDITH

Riley Holmes

MAJOR GENERAL STANLEY

Isaac Dowdle

THEATRE STEERING COMMITTEE

Producer Wade Hollingshaus
Artistic Director Adam Houghton
Design and Technology Area Head Michael S. Kraczek
Theatre Production Manager Jennifer Reed

Assistant Stage Manager Spencer Fields
Crew Serena Weiderhold, Megan Smith,
Julia Meyers, Ondine Morgan Garner,
Emma Andreason, Olivia Little

Costume and Makeup Operations Manager Jessica Cowden
Wardrobe Supervisor Emily Collett
Costume Faculty Mentor Dennis Wright
Lighting Crew Coordinator Marianne Ohran
Lighting Faculty Mentor Michael S. Kraczek
Technical Director Travis Coyne
Scene Shop Manager Ward Wright
Scenic Faculty Mentor Rory Scanlon
Prop Shop Manager Jennifer Reed
Sound Supervisor Troy Streeter
Makeup Faculty Mentor Jennine Hollingshaus
Dramaturgy Faculty Mentor Shelley Graham
Stage Management Faculty Mentor Jennifer Reed
Marketing Services Manager Hadley Duncan Howard
Creative Services Manager Ty Davis
Program Designer Catharine Jensen

MEET THE CAST

Mariel Alexander
Mabel

Mariel Alexander is a sophomore in the Music Dance Theatre (MDT) program. She recently performed in *Star of Wonder* with Harman Theatre, and has performed in various community theatre shows like *Thoroughly Modern Millie* and *Anything Goes* in San Diego.

Clarisse Austin
Mabel / Sister

Clarisse Austin is a freshman in the Music Dance Theatre (MDT) program. She also studies visual arts and ballet at BYU, and has recently performed with the Young Ambassadors. She served as the dance captain for the Illinois High School Theatre Festival All-State Musicals *Big Fish* (2018) and *In the Heights* (2019). Austin has trained with the JDC Pre-Professional Dance Company and Leon Dance Arts in New York City.

Jonathan L. Avila
Pirate King / Ensemble

From Orem, Utah, Jonathan Avila is a freshman in the Music Dance Theatre (MDT) program.

Autumn Bickmore
Isabel / Kate

Autumn Bickmore is a sophomore from Orem, Utah in the pre-MDT program. Favorite roles include Jo in *Little Women* and Kate in a different production of *Pirates of Penzance*.

McCall Hope Brainard
Ruth / Ensemble

McCall Hope Brainard is a freshman MDT major at BYU. Recent credits include *Fly More Than You Fall* at the Noorda Theatre, *Broadway Classics* at Carnegie Hall, and *Crazy For You* at Lincoln Center.

Isaac Dowdle
Major General Stanley

Isaac Dowdle is a freshman in the Music Dance Theatre program at BYU. His recent credits include Archibald in *The Secret Garden*, Jonathan Brewster in *Arsenic and Old Lace*, and Prince Topher in *Cinderella*.

Brendon French
Frederic / Ensemble

Brendon French is an MDT major from Boise, Idaho. He previously appeared on the BYU stage in *Wonderland* as a Knight and ensemble member. Other recent credits include The Prince in the Scera Shell production of *Cinderella* and ensemble member in the Sundance production of *Mamma Mia!*

Luke Gonzalez
Ensemble / Pirate King

Luke Gonzalez is a freshman in the MDT program.

Hannah Gould
Edith

From Salt Lake City, Utah, Hannah Gould is a sophomore at BYU working towards her BFA in Music Dance Theatre. Recent credits include Female Swing in *The Ballad of Cat Ballou* at Jackson Hole Playhouse, Heather Duke in *Heathers* at Desert Star Playhouse, and Kathy Selden in *Singin' In The Rain* at Bingham High School. In 2019, she received a scholarship to NYC's Open Jar Studios summer Broadway Intensive.

Hannah Hagues
Mabel / Sister

From Pepperell, Massachusetts, Hannah Hagues is a senior in Music Dance Theatre (MDT). Recent credits include Beth in *Little Women* at BYU Seminar, co-director for *All Shook Up* at Orem High School, and ensemble in *Hello Dolly!* at Hale Center Theatre Orem.

Riley Holmes
Edith / Sister

From Sherwood, Oregon, Riley Holmes is a freshman at BYU and is currently a pre-MDT student. Recent credits include Jeremy Jacob in *How I Became a Pirate* at Northwest Children's Theater, Olive in *Ella Enchanted* at Oregon Children's Theatre, and Beth in *Little Women* at Sherwood High School.

Ben Jessop
Samuel / Sergeant / Ensemble

From Nashville, Tennessee, Ben Jessop is a freshman in the MDT program at BYU. He most recently played the role of Frank in BYU's production of *Die Fledermaus*. His past credits also include Will Bloom Jr. in *Big Fish* (understudy), featured male dancer in *Anything Goes*, Carl in *The 25th Annual Putnam County Spelling Bee*, and *Catch Me If You Can* (ensemble).

Madeline Jones
Kate

From Holladay, Utah, Madeline Jones is a freshman pre-MDT major. This is her first show at BYU.

AJ Klomp
Frederic

From Queen Creek, Arizona, AJ Klomp is a freshman at BYU in the pre-acting program with a minor in business. Recent credits include Mr. Marchmont in *An Ideal Husband* (BYU), as well as Javert in *Les Misérables*, Juror #8 in *12 Angry Men*, and Davey Jacobs in *Newsies* (all at the Covey Theatre).

Gabrielle McCarter
Edith

From Orem, Utah, Gabrielle McCarter is a freshman in the MDT program. She recently played Rusty in *Footloose* at Mountain View High School, Fantine in *Les Misérables* at Center Stage Performing Arts Studio, and Elsa in *Frozen* at Center Stage Performing Arts Studio.

Carlie McCleary
Kate / Sister

Hailing from San Clemente, California, Carlie McCleary is a pre-MDT student in her first year at BYU. Recently, she has performed in roles such as Donna in *Mamma Mia!* and the Lady of the Lake in *SPAMalot* at her high school, and as a Player in *Pippin* at Stanford University.

Ty McQuiston Frederic	From Kaysville, Utah, Tyler McQuiston is a freshman in the MDT program. Recent roles have included Davey in <i>Newsies</i> , Harold Hill in <i>The Music Man</i> , and Motel in <i>Fiddler on the Roof</i> .
Channing Paxman Sam / Major General Stanley	Channing Paxman is a freshman in the MDT department. He graduated from American Fork High School where he performed as Jack in <i>Newsies</i> , Claudius in <i>Hamlet</i> , and The Duke in <i>Big River</i> . He has been performing for six years in various school and community productions, including at Hale Center Theater Orem.
Emily Paxman Edith	Emily Paxman was born and raised in American Fork, Utah. She is a freshman in the Music Dance Theatre (MDT) program at BYU. Her most recent and favorite role was The Baker's Wife in Utah Valley Youth Players' <i>Into the Woods</i> .
Rachel Peterson Mabel	From Orem, Utah, Rachel Peterson is a senior in the Music Dance Theatre (MDT) program at BYU. Some of her recent credits include Miss Dorothy Brown in <i>Thoroughly Modern Millie</i> , Eponine in <i>Les Misérables</i> , and Helen Burns in <i>Jane Eyre</i> . You can see Peterson as Jane Fairfax in the upcoming production of <i>Emma the Musical</i> at Hale Center Theater.
Cameron Robbins Pirate King / Frederic	From Fresno, California, Cameron Robbins is a senior in the MDT program. Recent credits include <i>The Ballad of Cat Ballou</i> at Jackson Hole Playhouse, <i>Little Shop of Horrors</i> at BYU, and <i>Much Ado About Nothing</i> at BYU. He was a finalist in the Musical Theater Initiative at KCACTF.
Kersee Robbins Mabel / Ruth	Kersee Robbins is a sophomore in MDT and is minoring in statistics. At BYU, she was last seen as Opal (The Miller's Daughter) in <i>Rump</i> . She has performed at Carnegie Hall with Manhattan Concert Productions as well as at Lincoln Center with director/choreographer Susan Stroman. Previous roles include Cinderella in <i>Rodgers and Hammerstein's Cinderella</i> , Rusty in <i>Footloose</i> , and Mary Poppins in <i>Mary Poppins</i> .
Cagen Tregeagle Frederic / Pirate King	From Orem, Utah, Cagen Tregeagle is a senior in the Music Dance Theatre (MDT) program at BYU. Recent credits include Will in <i>Oklahoma!</i> , Gabe in <i>Next to Normal</i> , and Dance Captain in <i>Mamma Mia!</i> . He is also a member of Contemporary Dance Theatre.
Emma Wadsworth Ruth / Ensemble	From Ogden, Utah, Emma Wadsworth is a Music Dance Theatre (MDT) major at BYU. Some of her favorite roles have been Maria in <i>The Sound of Music</i> , Narrator in <i>Joseph and the Amazing Technicolor Dreamcoat</i> and Dolly Levi in <i>Hello Dolly!</i> .

MEET THE PRODUCTION TEAM

Katie Arnold
**Production Stage
Manager**

From Gilbert, Arizona, Arnold is a semi-senior in the Theatre Arts Studies program at BYU, minoring in Nonprofit Management. She recently worked as an Assistant Stage Manager with the Metropolitan Ballet on *Snow White* and *The Nutcracker*. This will be her fourth mainstage production with BYU.

Spencer Fields
**Assistant Stage
Manager**

Spencer Fields is a student from Gig Harbor, Washington. He is currently studying here at BYU majoring in Theatre Arts Studies and minoring in Africana Studies. This is his first main stage production after working backstage in various capacities on Mask Clubs and the 24-hour Theatre Festival here on campus.

Troy Sales
Sound Designer

Troy Sales has been vibrating ear drums at BYU for over 30 years. He has been the mastering engineer for Vocal Point and Noteworthy since their inception. Sales works with the Dance, Music, TMA, and Athletic departments. His work has been heard in every venue on campus, the GRAMMYS, and all over YouTube. While he has designed sound for world and national championships, he still believes the best sound on earth is that of a smile.

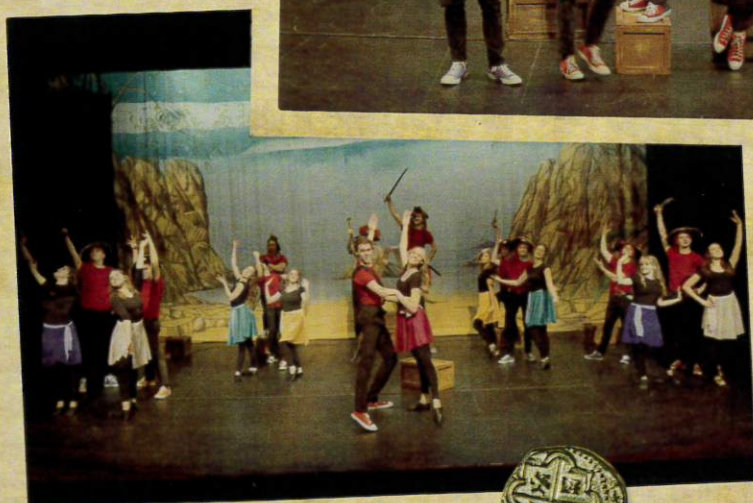
Kori Wakamatsu
Choreographer

Kori Wakamatsu is an Associate Professor of Dance at Brigham Young University. She has been honored to work on many collaborative projects such as *Thought of You* with Ryan Woodward, *The Nightingale* with Julia Ashworth, ON SITE mobile dance series with Kate Monson, and *Dance Engine* with Alison Dobbins and Michael Kraczek. Adding the *Pirates of Penzance* mash-up of filmed, streamed, partitioned, lip-synced, live-action dancing is a thrilling addition to her resume.

Highlights from Gilbert & Sullivan's *Pirates of Penzance*

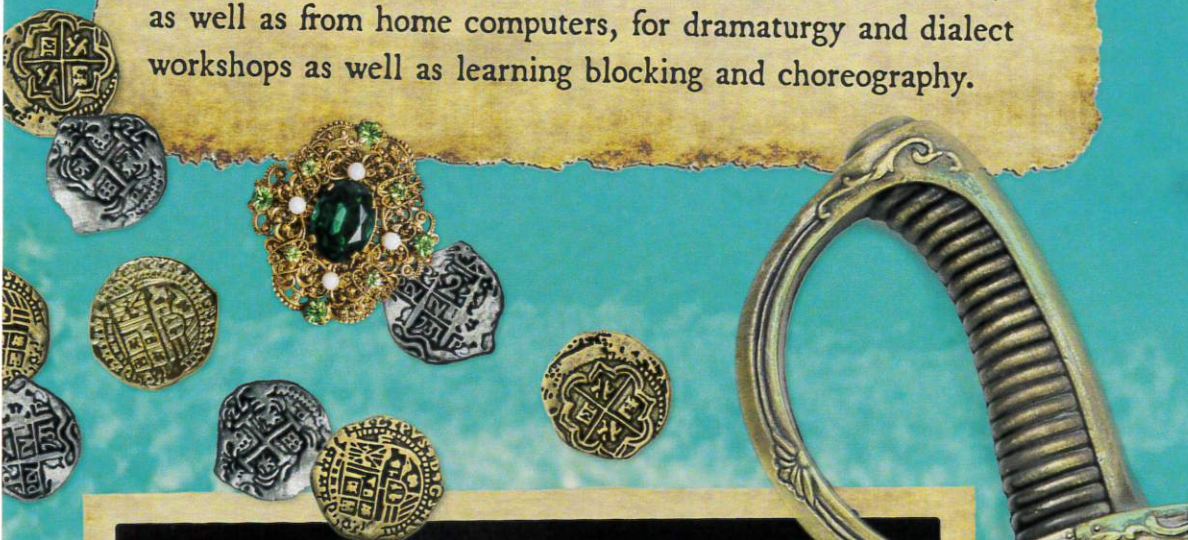
Behind the Scenes
with Shelley Graham, *dramaturg*

Watching Highlights from Gilbert and Sullivan's *Pirates of Penzance*, you may not realize just how many layers there were to the process. As dramaturg for this production, I'm happy to bring you along with me on a visual journey behind the scenes of this unique "livestreamed-filmed-choreographed-sung-lip-synced-on-stage-theatrical performance."



Zoom Beginnings

Like all great group events and artistic endeavors in the era of Covid, we started our rehearsals and production meetings via Zoom. We met together virtually to talk over the style and approach for this piece, and it proved quite difficult at first in a virtual meeting space to envision a performance like this one. The production team had many long conversations about how to create a socially-distanced musical with full choreography, quality singing, and practical onstage blocking. Eventually, however, the performance started taking shape. Many early rehearsals also happened via Zoom, with actors joining from various spaces in the Harris Fine Arts Center, as well as from home computers, for dramaturgy and dialect workshops as well as learning blocking and choreography.





Production meetings via Zoom



Rehearsals with attendees throughout the HTAC, as well as from home



Choreographer Kori Wakamatsu teaches a dance sequence in person and via Zoom

Studio Recording

Usually, rehearsals come before the performance, but in this case, the full audio portion of our final performance (including music and dialogue!) had to be recorded before we had done much rehearsing at all! And it had to be near-perfect, since actors would be lip-syncing to themselves during the filming a few months later!





Actors recording melody, harmony, and choral parts to pre-recorded tracks in the music studio





Our music director, Korianne Orton Johnson working with a pod of four actors in the studio



Audio Engineer Troy Sales at work in his studio



Choreography

Dancers worked to discover a variety of movement within confined sections of the stage, playing with height and exploring levels within their very small performance spaces.

When asked about the challenges of this process, Choreographer Kori Wakamatsu said, “The biggest challenges involve not being in the same room with other stakeholders to get a sense of how others are feeling and approaching the material...[I missed] some of the wonderful in-person collaboration moments.”

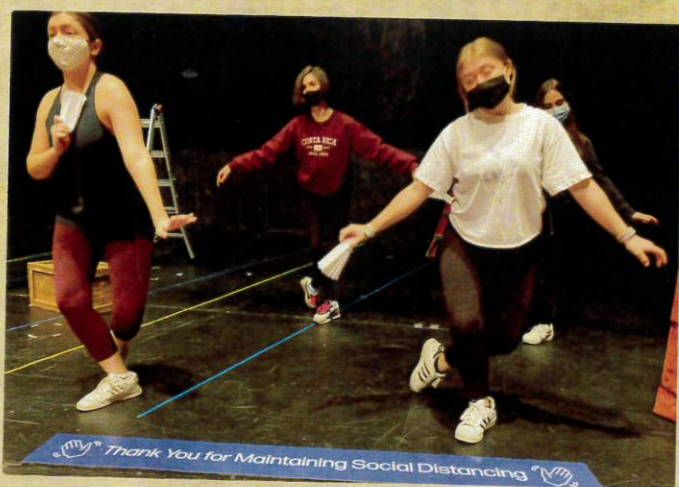
Wakamatsu took some creative approaches to overcome these challenges. Much of the choreography happened in collaboration with her students during what she called “creating in the moment.”

She also created side-by-side videos of rehearsal, using her phone to record one group of four dancers, and then another group of four dancers, and putting those videos side by side on a computer screen to imagine how they might eventually appear to the audience on stage.





A screenshot from one of Wakamatsu's early side-by-side choreography videos.



The stage itself was a reminder that this was a unique production.

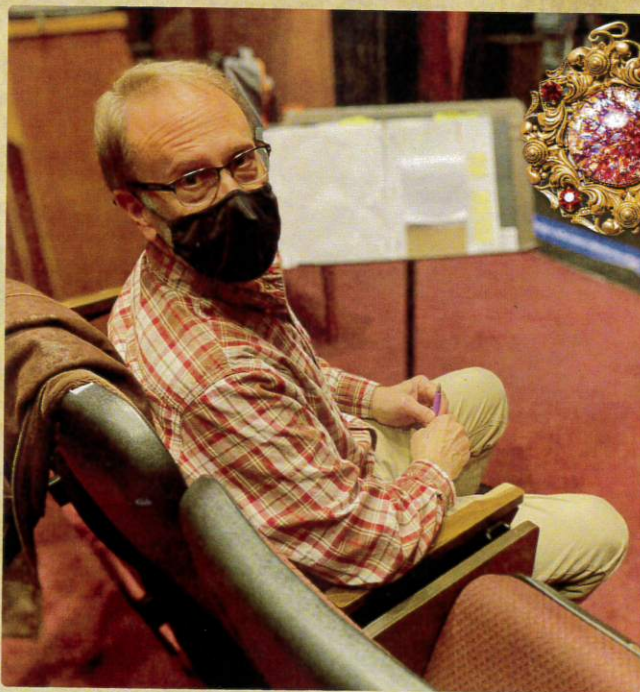


In choreography rehearsals, Wakamatsu and the cast members used video recordings to help them work within their "pie wedge" in the rehearsal space.



Blocking Rehearsals

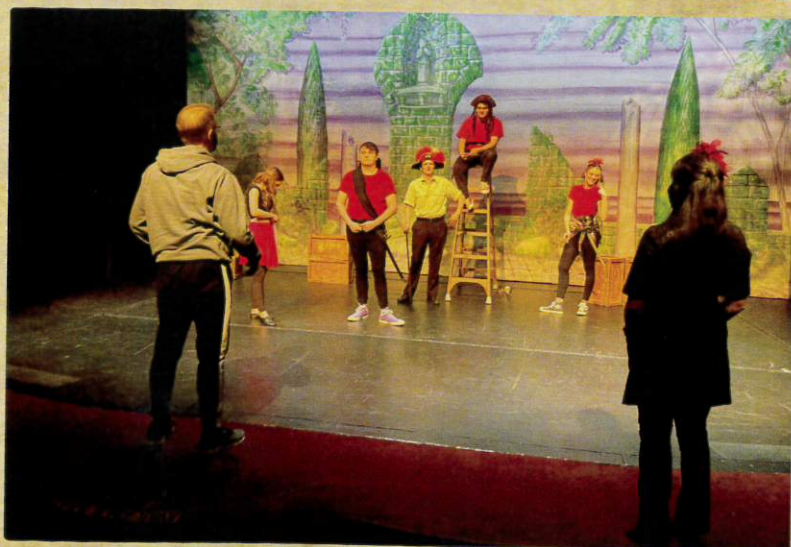
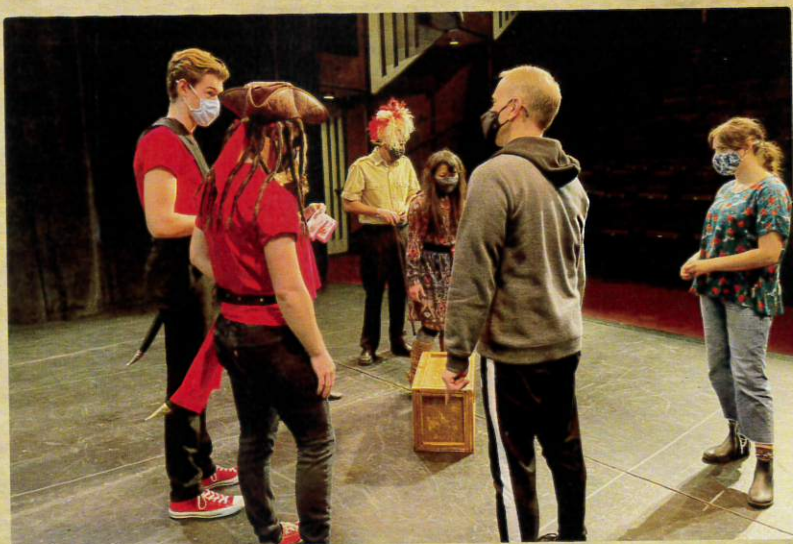
Blocking is theatre terminology for the work that the directors and actors do to create the movement and pictures on the stage to tell the story. The process of blocking this show was especially challenging for the actors and director Tim Threlfall, because even though the stage itself is a good size, the available acting area for any one group of four actors was quite small. Thanks to an amazing stage manager and her equally amazing assistant, wedges of space were outlined on the floor with tape designating the playing space for each group of four actors and each scene.



"A unique challenge of this piece was trying to find movement, blocking, and choreography, in little slices of the stage, that would support the music and spoken dialogue that had already been recorded," said director Tim Threlfall.



Threlfall worked with actors to find creative visual storytelling within the "pie wedges" onstage, seen here in tape outlines.



Filming

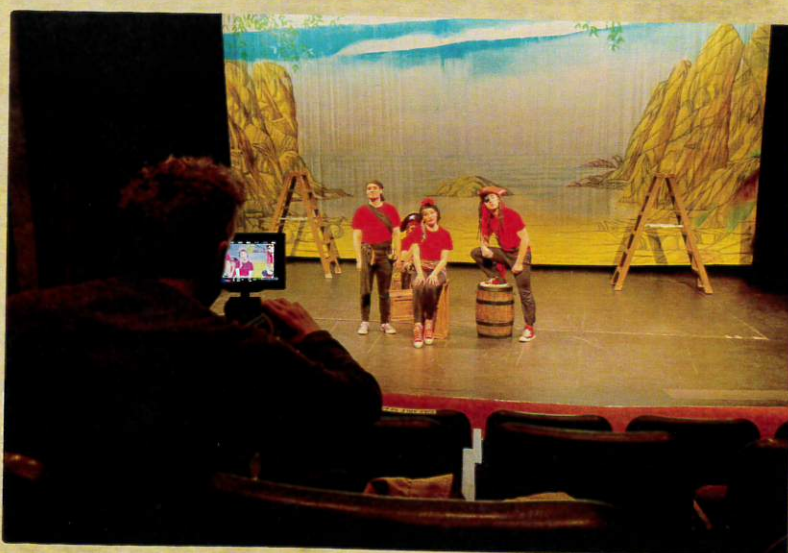
The filming for this production took place over two weekends. The cast members were given call times, in their groups of four, and assigned to separate green rooms throughout the building. They were called in, one group at a time, for performance. We filmed each chapter of the production with two cameras (one for wide shots and one for close-ups), usually two or three times with each separate group of actors. That means when the stage was divided into five pie wedges, we filmed the same scene 10-15 times on two different cameras! Our video editor, Nick Sales, then had the monumental task of cutting, selecting, and layering the video feeds together to create what you see in this performance.

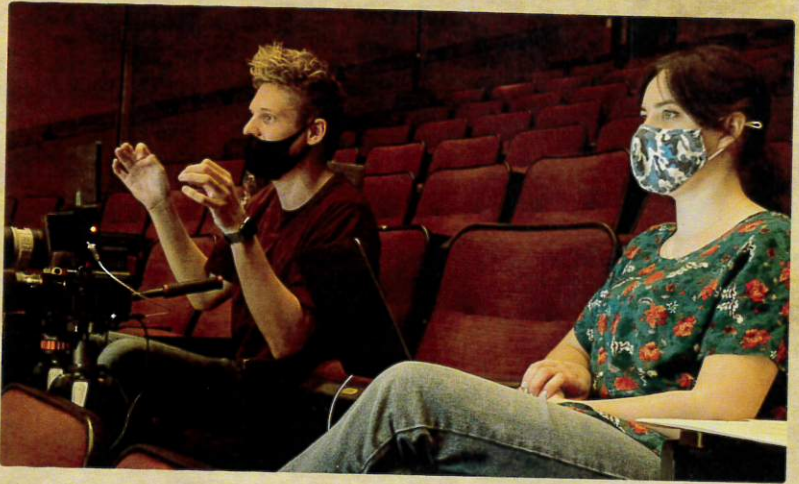


There were always two cameras filming, one to take the wide shot of the entire stage and one for Sales to capture closeups on action, choreography, and solos.



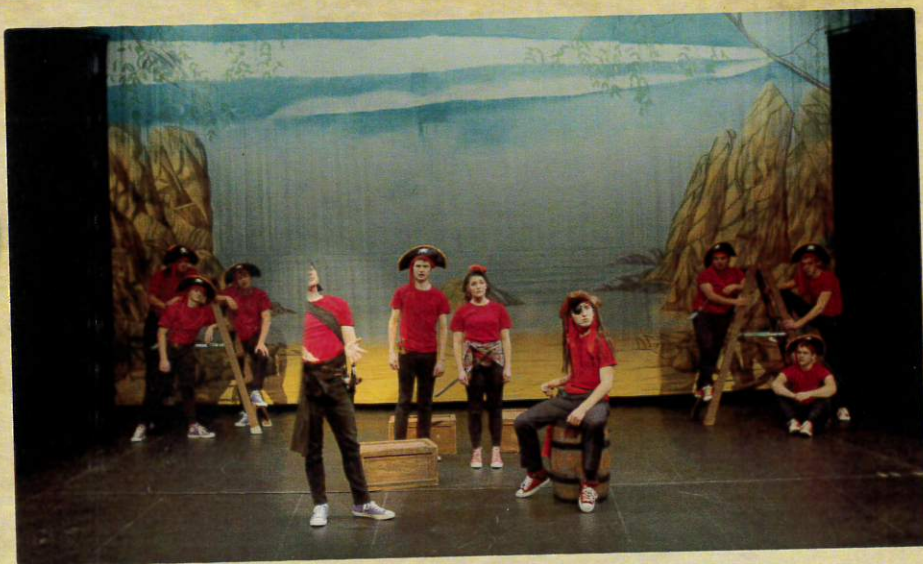
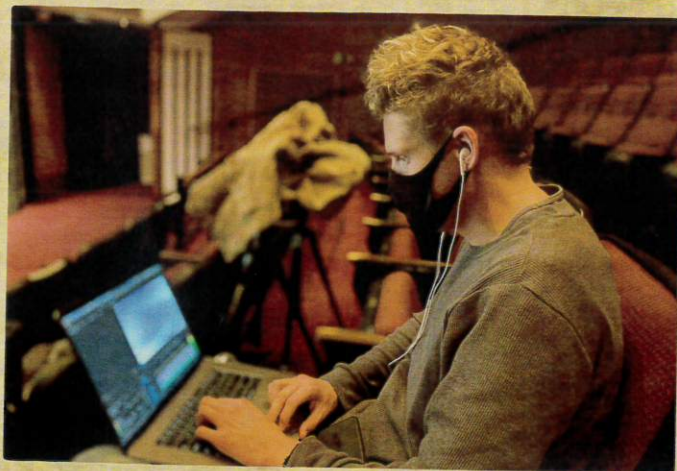
Close-up shots were integral to being able to tell the story visually.





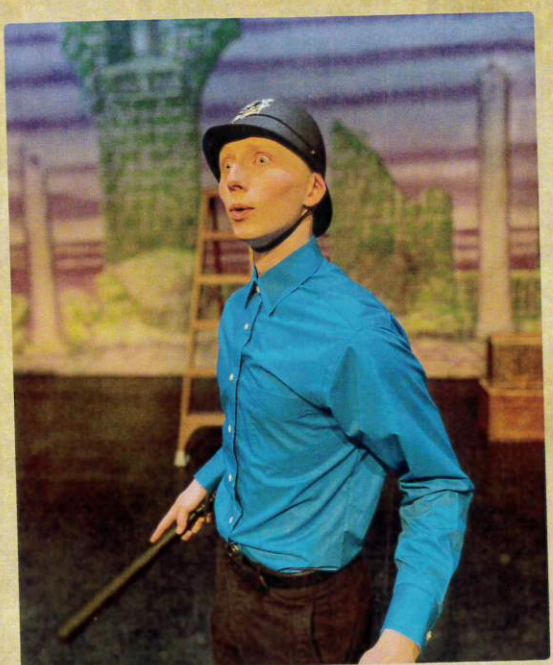
Stage manager Katie Arnold ran the pre-recorded vocal tracks during filming and let Sales know when important moments were coming up to catch on a close-up.





Look closely to see what happens when the actors can't quite stay inside their designated "pie wedge"!





Actors worked hard to bring characters to life, even when they were “responding” to someone who wasn’t actually with them on stage.

