



PIRATES  
OF  
PENZANCE

Music by Arthur Sullivan

Libretto by W. S. Gilbert

Directed by Alejandro Saucedo

Assistant Directed by Jeffrey Schmidt

Music Directed by Vonda K Bowling

**JUNE 13 - JULY 14, 2024**



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*Photo by Jeffrey Schmidt*



# Pirates of Penzance

Music by Arthur Sullivan  
Libretto by W. S. Gilbert

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**Max J Swarner\***  
MABEL  
**Taylor Nash**  
RUTH/ENSEMBLE  
**Sarah Caldwell**  
PIRATE KING/ENSEMBLE  
**Rachel Nicole Poole\***  
SAMUEL/US MAJOR-GENERAL  
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Pianist  
**Jeffrey Bowling**  
UNDERSTUDIES  
**John Broda**  
**Jalyn Roberson**

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**Maddie Collins\***  
PRODUCTION ASSISTANT  
**Kelechi Imoh**  
AUDIO ENGINEER  
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*\*indicates members working under  
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this production*



Photo by Jeffrey Schmidt

## Bios

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**Sir William Schwenck Gilbert, (Words)** is best remembered for his Savoy operas (produced at the Savoy Theatre in London) created in collaboration with Sir Arthur Sullivan. Before he began his association with Sullivan in 1871, Gilbert had made his reputation for himself with his *Bab Ballads* (1869) and several plays. His partnership with Sullivan began with *Thespis; Or, The Gods Grow Old* (1871) and lasted twenty-five years through *The Grand Duke; Or The Statutory Duel* (1896). Their collaboration finally collapsed after a long separation brought on by financial disagreements.

**Sir Arthur Seymour Sullivan (Music)** was the first holder of the Mendelssohn scholarship at the Royal Academy of Music. His principal ambition was to be a serious composer - thus the success of his collaboration with Gilbert did not satisfy him. Despite many serious compositions (the oratorios such as *Kenilworth* and *The Golden Legend*, and the grand opera *Ivanhoe*), only the operettas remain popular, and two of his songs ("Onward Christian Soldiers" and "The Lost Chord") continue to be sung.

**Alejandro Saucedo, he/him (Director)** is a TCU graduate from Haltom City, TX. Directorial credits include *I Love You, You're Perfect, Now Change* (Theatre Too), *Marisol* (Theatre TCU), *Importance of Being Earnest* (Theatre Unlimited), *Play That Goes Wrong* (AD/Stage West and Watertower Theatre), *Heroes of the Fourth Turning* (AD/Second Thought), *Cruel Intentions: The '90s Musical* (AD/Stage West), and *Butterfly's Evil Spell* (AD/T3). Alejandro is also a teaching artist at Stage West and the recipient of the 2023 Bill Garber Young Artist Award from the Live Theatre League of Tarrant County. For future projects and information: [alejandrosaucedo.com](http://alejandrosaucedo.com)

**Vonda K. Bowling, she/her (Music Director)** T3: *Next to Normal, The Music Man, The Manufactured Myth of Eveline Flynn, Assassins, The Drowsy Chaperone, Crazy for You, A Dog's Life, Lost in the Stars, I Love You, You're Perfect, Now Change* (x3), *Blankity-Blank, A Catered Affair*. Theatre Arlington: *Cabaret, Gypsy*.

WaterTower Theatre: *Chaplin, The Bridges of Madison County, The Ballad of Little Jo, One Addison Concert, Ella's Swingin' Christmas*. Uptown Players: *Kinky Boots, Broadway Our Way 2020 & 2023*. Dallas Theater Center: *In The Heights, Public Works Dallas' As You Like It, Public Works Dallas' A Winter's Tale, Hairspray, Hair, Hood: The Robin Hood Musical Adventure, Public Works Dallas' The Tempest, The Christians, Bella: An American Tall Tale, Dreamgirls, A Christmas Carol* (2015-2021), *Moonshine: That Hee Haw Musical, The Rocky Horror Show*. Lyric Stage: *Mamma Mia, Ragtime, A Funny Thing Happened on the Way to the Forum, Cabaret*; Casa Mañana: *Smokey Joe's Cafe, Bonnie & Clyde, Always...Patsy Cline, Grease, The Wizard of Oz, Buddy: The Buddy Holly Story, Tuck Everlasting, Frank - N - Friend, Matilda*. Much love to Jeffrey, Harrison and Mason. For TD.

**Kevin Davis Jr, he/him (Choreographer)** is very excited to be making his T3 debut as a Choreographer this season, his most recent Choreography work include Broadway Dallas HSMTA, Jubilee Theatre *The Bubbly Black Girl Sheds Her Chameleon Skin*, Navarro College, Paul L. Dunbar High School (PK Drill Team), Emmy Nominated TBAAL 39th Annual Black Music And The Civil Rights Movement Concert, Desoto High School and other Music Videos and Live performances. Kevin is grateful and humbled by this opportunity and Prays that you enjoy the show! Kevin knows this is just the beginning and with God All things ARE possible!

**Nicole Iannaccone, she/her (Lighting Designer)** For the last 20 years, I have worked professionally in the entertainment lighting industry. Currently I am a freelance Lighting Designer, Programmer and Electrician. Some recent Lighting Design credits include *The Seagull* and *Deathtrap* with T3, *Yanga* with Cara Mia/ Soul Rep, *Dust Bowl* with Verdigris Ensemble, *Ann-Tig-Uh-Knee* with Second Thought Theater, *Cadillac Crew* with Soul Rep/ Echo Theater, the 30th Anniversary Performance with Allegre Ballet Folklorico and World Classic, *One Year in Egypt, Black Nativity, Sum of Us* and *Fannie: The Music and Life of Fannie Lou Hamer* with Bishop Arts Theater. I spend some of my free time painting and drawing. I have a dog and two cats who are all perfect.

## Bios

**Ryan Matthieu Smith, any (Costume Designer)** is a long time collaborator with T3 and a creator through out DFW! Ryan is a director, designer, producer, choreographer, and performer working in film, theater, drag, and circus. Ryan's first T3 production was the regional premier of *Sideshow the Musical* over 20 years ago directed by Jac Alder and Terry Dobson. Ryan is an artistic associate with Shakespeare Dallas and also serves on the Inclusion, Diversity, Equity, and Access committee. As an Indigenous Two-Spirit, Ryan is very excited to bring his passion home to Texas where he believes visibility and representation are vitally important.

**Claudia Jenkins Martinez, she/her (Sound Designer)** is a Sound Designer based in Dallas Texas. Recent works include: *Native Gardens*, Stage Door Theatre; *Deathtrap*, T3; *A Tell Tale Heart*, Pittsburgh Public Theater; *I Wanna F\*cking Tear You Apart*, Stage West; *Steel Magnolias*, Pittsburgh Public Theater; *Trouble In Mind*, Dallas Theater Center, *Hamlet*, Shakespeare Dallas, *Stede Bonnet: A F\*cking Pirate Musical*, T3. Much love to Austin and Georgia.  
[@claud\\_jenkinsmartinez](#)

**SJ Richman, they/them (Prop Designer)** is a multidimensional artist with specializations in 2D and 3D design. They are a Dallas native, Booker T. Washington High School for the Performing and Visual Arts alum, and graduate of Columbia College Chicago, with a BA in Theatre Design and Technology. SJ worked aboard Virgin Voyage's *Scarlet Lady*, acting as Prop Master in the Red Room Theatre. After traveling by seas, SJ then took to the skies for Feld Entertainment's North American Tour of *Disney On Ice: Find Your Hero*. Find more of their professional and personal work at [SJRichman.com](#)

**David Saldivar, he/him (Fight Choreographer)** is a certified Advanced Actor Combatant with the Society of American Fight Directors and an Associate Member of Stage Directors and Choreographers Society. He continues to work with local theaters & high schools. His most recent work includes *King Lear* and *Hamlet* at Shakespeare Dallas, *World Series* at Bishop Arts Theatre, *God of Carnage*, *Deathtrap*, and *Misery* at T3, and he is also the current Fight Director for Scarborough Renaissance Festival. For additional information you may reach him at [d.saldivar@theatricalsyndicate.com](mailto:d.saldivar@theatricalsyndicate.com)



Photo by Jeffrey Schmidt



## Bios

**Jessica D. Turner, she/her (Dialect Coach)** is a professional actor and dialect/speech coach based out of Dallas. Jessica has coached a number of theater, TV and film productions and actors in DFW and surrounding areas. For T3, she has coached *Deathtrap* and *The Seagull*. Jessica is also a Dialect Reduction Coach as well as a Performance Coach for Jenni Steck Voice and Speech Services based in Dallas ([www.jennisteck.com](http://www.jennisteck.com)). She has been a member of Actor's Equity Association for over 20 years.

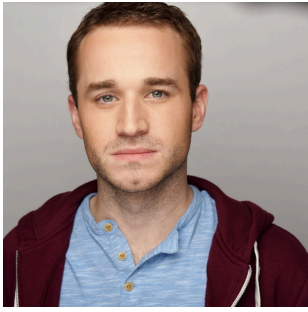
**Noelle Smith, she/her (Stage Manager)** originally comes to us from a great little city about two hours east, Tyler, TX. She received her MA in Theatre from Louisiana Tech University and has stage managed in theatres across the US in Connecticut, Pennsylvania, Ohio, Missouri, right here in the great state of Texas, and more. She has stage managed abroad for an international magic tour as well as on cruise ships. She is thrilled to share her talents for another wonderful show here at T3.

**Maddie Collins, she/her (Assistant Stage Manager)** is excited to be working on her first T3 production! She has worked around DFW at Dallas Children's Theater, Dallas Theater Center, as well as many others. Most recently as Stage Manager on Dallas Children's Theater's *Elephant & Piggie's: We're In A Play!* Maddie would like to thank her friends and family for all of their love and support. A special thank you to Ashley.



## Bios Continued

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**Max J. Swarner, he/him (Frederic)** is thrilled to return to T3 with this production and to revisit this wonderful role - a role he last portrayed at the Sharon Playhouse in CT. Past T3 appearances include: *PIPPIN* (title role), *ILYYPNC* (2013-2016), *DAYLIGHT*, *BLOODY BLOODY ANDREW JACKSON*, *THE ROADS TO HOME*, and *TALES FROM MT. OLYMPUS*. Selected NYC/CT: *PHANTOM* (title role), *JOSEPH...DREAMCOAT* (title role). DFW: over 25+ years of work on area stages, including: *CHAPLIN - THE MUSICAL* (title role), *KINKY BOOTS* (Charlie Price). He has performed alongside many stage/screen legends, including Chita Rivera, and recently sang for EGOT-winning orchestrator Jonathan Tunick and the legendary Stephen Sondheim, 6 weeks before his passing. Proud AEA member. For Kim, my family, and for Bruce. [www.maxjswarner.com](http://www.maxjswarner.com)



**Taylor Nash, she/her (Mabel)** is out of her mind excited to be back on stage with Theatre Three! She is beaming with pride to be surrounded by such a talented cast and crew. Some of her favorite credits include: *Into The Woods* (Dallas Theatre Center); *Hairspray* (Dallas Theatre Center); *Hair* (Dallas Theatre Center); *Music Man* (T3); *The Manufactured Myth of Eveline Flynn* (T3). She couldn't go on without thanking Sam, Mom, Dad, Chase, The Swensons, The Bowlings, and The Roses. Enjoy the show!



**Sarah Comley Caldwell, she/her (Ruth and others)** is thrilled to make her T3 debut with *Pirates!* Most recent DFW credits include *A Christmas Carol* (Female Swing: Mrs. Fezziwig & Mrs. Dilber perf.) and *Into the Woods* (Female Swing: Jack's Mother and Stepmother perf.) at Dallas Theatre Center; *Spring Awakening* (Adult Woman) at The Watering Hole Collective, and *A Gentleman's Guide to Love and Murder* (Miss Shingle) at Watertower Theatre. National and International tours include *Titanic* (Alice Beane) and *The Sound of Music*. Thanks to Joel Ferrell, Vonda, Alejandro, the entire creative team and crew, and Judy B. Unending love to Frank. Instagram: @inspiredsarahc



**RACHEL NICOLE POOLE, she/her (Pirate King)** is excited to return to T3 for another pirate adventure! She was last seen on the T3 stage as Elsie in *Stede Bonnet: A F\*cking Pirate Musical*. Her other recent credits include *The Rocky Horror Show* at Dallas Theater Center (Magenta), *Aida* (title role) with Lyric Stage Dallas, and *Into The Woods* with DTC (Florinda). As a Teaching Artist, Rachel has worked with students at several theatres in Dallas/FW, including Casa Mañana, DTC, and Broadway Dallas. Rachel is grateful to her family & friends for their love and support! Go Frogs & Enjoy the Show! [www.rachelnicolepoole.com](http://www.rachelnicolepoole.com) IG: @poolerthanyou

## Bios Continued

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**Andrew Nicolas, he/him (Samuel/U.S Major-General)** is beyond grateful to be making his T3 debut, and to be doing it with this special piece and with these special people. Andrew is a proud graduate of TCU (Go Frogs)! He has performed on stages across the metroplex such as Casa Mañana, Theatre Three, WaterTower Theatre, Circle Theatre, Theatre Arlington, Amphibian Stage and Lyric Stage. He would like to thank his family, especially his mother who is his rock. He would like to dedicate his performance to his dad.



**David Coffee, he/him (Major-General Stanley)** In a career that spans 56 years, David has performed in all areas of performance (save Grand Opera and the Circus). He has been welcomed by audiences from Portland, Oregon to Portsmouth, New Hampshire. Highlights include: earning multiple degrees from TCU as well as being named a University Fellow at SUNY-Binghamton, receiving commendations from both the Senate and House of Representatives of Massachusetts for his long-time portrayal of Scrooge at the North Shore Music Theatre (this year marks 30 seasons!) and recipient of the Elston Brooks Lifetime Achievement Award given by the Live Theatre League of Tarrant County). [www.DavidCoffee.org](http://www.DavidCoffee.org)



**Esteban Vilchez, he/him (Sergeant and others)** is joining T3 for his first production. Notable roles include Young Scrooge in *A Christmas Carol* (Dallas Theatre Center), Landscaper in *Native Gardens* (Dallas Theatre Center), Seymour in *Little Shop of Horrors* (Lyric Stage), and Tarzan in *Tarzan* (Lyric Stage). Esteban thanks T3 and the production team for this incredible opportunity. He is grateful to his father who is the backbone to his performance and who taught him and pushed him to learn everything he knows, his wife who is his biggest cheerleader and support system, and God for everything under the sun.



**Kimberly Turner, she/her (Edith, and others)**, is blessed to be back at T3! She was last seen here as Nina in *The Seagull*. Kimberly is entering her third year at the University of Texas at Arlington pursuing her BFA in Acting. Recent credits include *Cabaret* at Theatre Arlington, *The Visit* at Amphibian Stage, and *Almost Maine* at Onstage in Bedford. She recently contributed to *Devourer*, a short horror film written and directed by Isaiah Navarro. Kimberly is so exhilarated to take sail with an amazing ensemble. She is blessed for her family, friends, mentors, and T3 family's support to create captivating art. [www.thekimberlyt.com](http://www.thekimberlyt.com)

## Bios Continued

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**Kylie Stewart, she/her (Kate, and others)** is over the moon to be making her Theatre Three debut! She has most recently been seen in *Chaplin* at WaterTower (Oona), *The Other Josh Cohen* at Circle Theatre (Swing), *Ragtime* (Evelyn Nesbit) at Lyric Stage, and *Titanic* (Kate Murphy), *Disaster* (Ensemble), *Head Over Heels* (Philoclea), and *Broadway Our Way* at Uptown Players. Kylie holds a BFA in Theatre from TCU - Go Frogs! She would like to shout out her husband, Kevin, whose unwavering support makes it all possible.



**Jeffrey Bowling, he/him (Pianist)** is in his 29th year of teaching and in his 8th year at Wylie High School. He holds a Bachelor of Music in Piano Performance and a Bachelor of Music from Shorter University as well as a Masters Degree in Chorale and Orchestral Conducting from Louisiana State University. Jeffrey has also been a choir director at Naaman Forest High School, North Mesquite High School, and John Horn High School. He has worked with The Texas Boys Choir as the director of the Dallas Repertory Chorus as well as an accompanist. He also enjoys serving as an accompanist as well as music directing. Some of his favorites include: *Les Mis*, *West Side Story*, *Hairspray*, *Shrek*, and *Addams Family*. Jeffrey lives in Rowlett with his wife Vonda K, and his two boys Harrison and Mason.



**John Broda, he/him (Understudy)** is so excited to be back at T3 to be a part of this rollicking production of *The Pirates of Penzance*! John is currently pursuing his MFA in Acting at SMU: Meadows School of the Arts. His favorite credits include: Steven Kodaly in *She Loves Me*, Judas in *Godspell*; Benedick in *Much Ado About Nothing*, Curly in *Oklahoma!*, and Orlando in *As You Like It*. My deepest love and gratitude to God, my family, friends, professors, and every mentor I have had along the way.



**Jalyn Roberson, she/her (Understudy)** is excited to be doing her first show with T3. She has previously been seen in UT Arlington's productions of *Bright Star* and *Sweeney Todd*. She is pursuing a BFA in Musical Theatre and is a rising senior. She would like to thank God, her friends, and family, her peers and the faculty from UTA, Kim and Kelechi for taking turns on taking her to and from rehearsals, and the rest of the amazing cast and crew of *Pirates* for supporting her throughout the process of her first professional show!

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# PIRATES OF PENZANCE

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It was December 1st, 1879. The crowd at New York's Fifth Avenue Theatre was roaring; they had just seen a production of the operetta, *H.M.S. Pinafore*. The gas lamps were now on, the theater was hot, and one of the authors, the librettist William S. Gilbert, stepped forward on stage. The cheers surged, and then fell as Gilbert, like a conductor, threw his hand up and issued a speech. He thanked the crowd, on behalf of himself and his writing partner, the composer Arthur Sullivan; Gilbert expressed their gratitude as "two hard-working Englishmen." An unaware observer might have thought this was the *Pinafore's* maiden voyage - not so. "Concerning the piece," Gilbert said, "you are quite aware that it is not new, and that it has been presented in your metropolis more than once."

Even though *Pinafore* had premiered in London, unauthorized productions of it had sprung up all over the United States: copyright law was still in an early form, without protections for works completed outside of the US. And while Gilbert and Sullivan's own production of *Pinafore* was successful, the damage had already been done. Their best hope was their next operetta, to debut in New York City just a few weeks later, titled *The Pirates of Penzance; or, The Slave of Duty*.

*Pirates* concerns Frederic, a young man of twenty one(ish) who has just completed his indentured servitude to a merry band of pirates, led by the Pirate King. Now that Frederic is a man, he wishes to leave the life of piracy, and to fulfill the duties of polite, Victorian society. But through chance encounters, reversals of fortune, and dramatic reveals, Frederic learns that it is not so easy to leave behind one's duty.

The production was an enormous commercial and critical success, raking in thousands of dollars and winning glowing reviews. But the duo's scheme - to exercise greater control over the US copyright by premiering the show in New York themselves, before anyone else had a chance - didn't work: as with the *Pinafore*, *Pirates* was subject to a host of unauthorized productions.

How could Gilbert and Sullivan have been so vulnerable to, well, piracy? It could have been something in the air. The adventure story was a popular genre throughout the nineteenth century, with swashbuckling tales and pirates being a common theme; there was a boatload of money to be made from any halfway decent story about life at sea. But why steal from Gilbert and Sullivan?





Perhaps it was their signature, and more than halfway-decent, narrative voice. The conductor Henry Wood wrote that the duo were “two masters who are playing a concerto,” and whose pieces were “the work not of a musician and his librettist nor of a poet and one who sets his words to music, but of two geniuses.” Indeed, few were those who could write lyrics as witty or biting as William Schwenck Gilbert, or compose music as swooning and virtuosic as Arthur Sullivan. If one wanted an operetta with absurd situations, plus trenchant observations about class society in England, all set to gorgeous music, Gilbert and Sullivan were simply the best show in town.

With time, the creative partnership came to a halt - not because of piracy, but internal conflict. Either partner was loath to be overlooked in favor of the other; Sullivan in particular felt that his compositions were being eclipsed by Gilbert’s libretti. These competing visions, over whether to compose grand opera or to write operetta, stoked personal and professional tension; the tension boiled over following an argument over who - either the duo or their producer, Richard D’Oyly Carte - should bear the costs of refurbishing the West End theatre where the duo worked.

Still, the legacy of those two “hard-working Englishmen” has endured: in 1981, a century after its debut, *The Pirates of Penzance* was revived at the Delacorte Theatre, produced by Joseph Papp, directed by Wilford Leach, and starring Kevin Kline, Linda Ronstadt, and Rex Smith. This production went on to the Uris and Minskoff Theatres, and garnered three Tony Awards, including Best Revival.

That production was even adapted for the screen in 1983. At one point in the film, the Pirate King, played by Kline, approaches Major General Stanley, after the latter has just introduced himself in song as “the very model of a modern major general”. The Pirate King asks “can you do it one more time? And can you do it *really fast*?” The Major General obliges, and everyone watches in delight as Stanley, played by George Rose, speeds through the final verses of the “Major General’s Song.”

This moment is not in Gilbert’s libretto. It plays, of course, on the “patter song,” a style in which a singer runs quickly through alliterative lines of text. But it also plays on the reputation this specific, polysyllabic patter song had developed, discernible in the countless performances, references, and parodies which had proliferated over the years (and would continue to do so).

But this moment between the Pirate King and the Major General also speaks to the impact of the duo more broadly. What remains of Gilbert and Sullivan, after so many years, is not any of the ticket sales they made from any opening night, but the new theatrical language they crafted together: a form which presents its cast with something fresh and daring to perform - and audiences something exhilarating to see and hear!

-Dante Flores, Dramaturg

