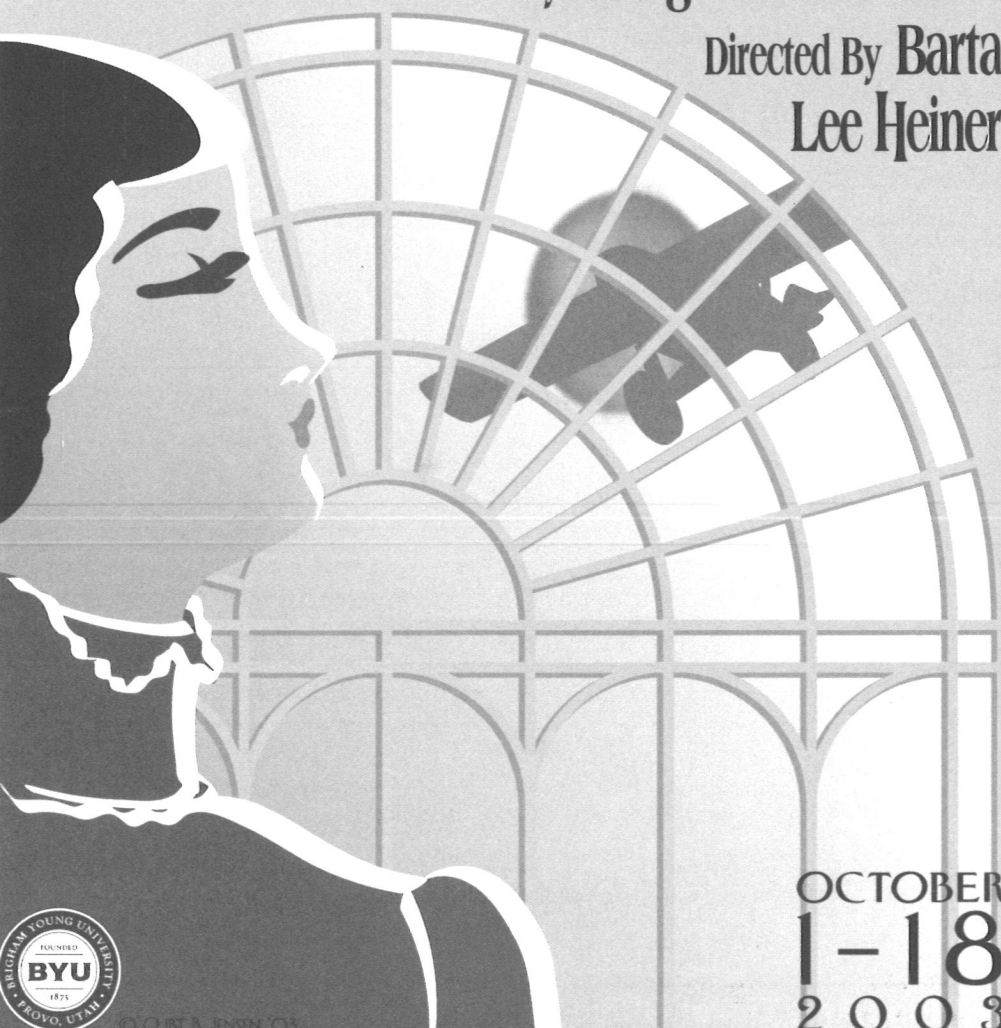


PARDOE THEATRE

Misalliance

By George Bernard Shaw

Directed By Barta
Lee Heiner

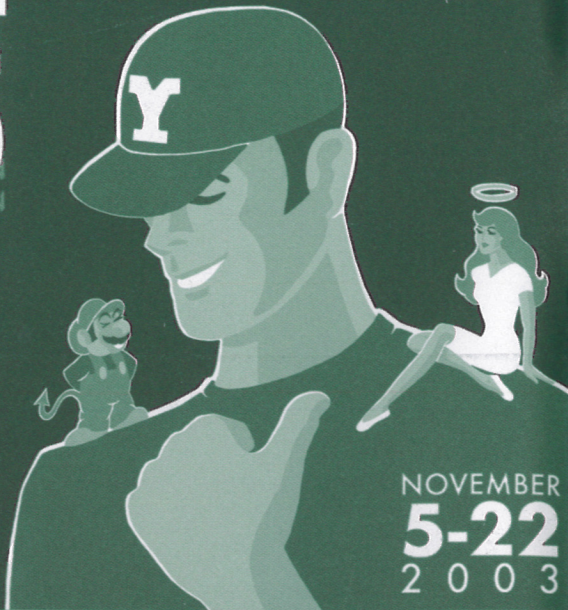


OCTOBER
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Margetts Theatre

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BY TONY GUNN
DIRECTED BY ERIC SAMUELSEN



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Pardoe Theatre

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DIRECTED BY LAURIE HARROP-PURSER

Leontes refuses to heed the grave warning: "Be certain what you do, sir, lest your 'justice' prove violence," as he viciously accuses his wife Hermione and best friend King Polixenes of adultery. Leontes' actions embroil innocent loved ones and the entire kingdom in a sweeping drama that spans 16 years in a world of spirits and wonder.

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Misalliances

A note from the Dramaturg

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The Company

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Misalliance

by George Bernard Shaw

Setting

The house of John Tarleton, of Hindshead, Surrey
31 May 1909

Cast

Johnny Tarleton CLAY BUNKER
Bentley Summerhays CORT KIRKSEY
Hypatia Tarleton SUSANNA WINTERS FLORENCE
Mrs. Tarleton JONI CLAUSEN
Mr. Tarleton BENJAMIN N. HESS
Lord Summerhays LUKE DRAKE
Joseph Percival MATTHEW FLYNN BELLOWS
Lina Szczepanowska DIANE RANE
Gunner PAUL WALSTAD

Production Staff

Director BARTA LEE HEINER
Scenic Designer ERIC FIELDING
Costume Designer SARAH LOCK
Co-Make-up & Hair Designer KATIE HOWARTH
Co-Make-up & Hair Designer SARAH LOCK
Lighting Designer TROY STREETER
Sound Designer LEISHA FASTABEND
Fight Choreographer WARD WRIGHT
Production Stage Manager MELISSA LEILANI LARSON
Dramaturg BRYN FAIRCLOUGH
Dialect Coach SHELLEY T. GRAHAM
Assistant Scenic Designer ADAM BAILLIO
Assistant Costume Designer PRISCILLA HAO
Assistant Make-up & Hair Designer CHAREEN HARDY
Assistant Stage Manager KATIE RENVILLE
Sound Engineer LEISHA FASTABEND





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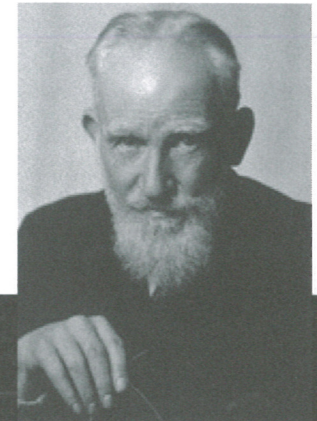
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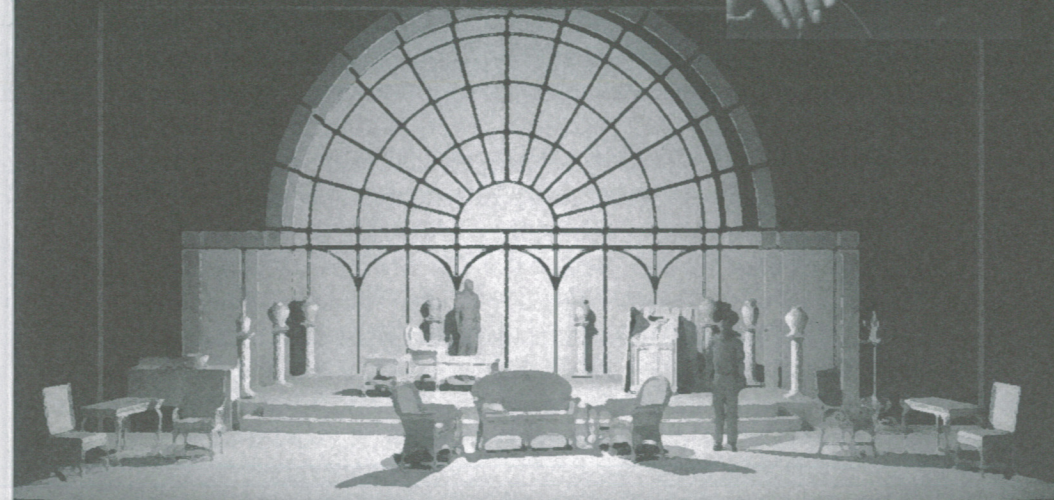
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www.byu.edu/dining/moacafe

Misalliances

A conversation between actor and audience



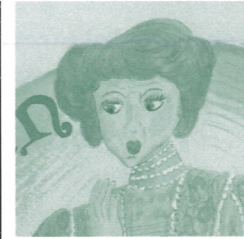
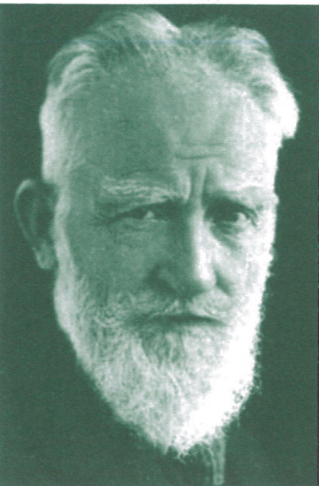
BY BRYN FAIRCLOUGH



SCENIC RENDERINGS BY ERIC FIELDING
 COSTUME RENDERINGS BY SARAH LOCK

When George Bernard Shaw wrote *Misalliance* in 1909, the world was reeling with advancements in technology, rumors of war, social decay, and political mischief. Neil Munro, a recent director of *Misalliance* in Minneapolis, said of the play, “The farce will resonate, even in this new century. I want . . . to recapture that electricity that passed from stage to audience. I want to give it immediacy because it is not a historical footnote” (*Star Tribune* Jan. 16, 2000).

Shaw called *Misalliance* “A debate in one sitting.” And yet Shaw hasn’t set out to revolutionize the world with characters who wrestle with all of society’s ills. He has created characters who are human and all too familiar. The reason *Misalliance* is no mere “historical footnote” is its relevance for the modern family, which faces the same threats to its unity. Shaw said, “Perhaps the greatest



Behind the scenes, with the author and designers. From left: George Bernard Shaw, Hypatia, Lord Summerhays, Mr. Tarleton, Scenic Rendering, Mrs. Summerhays, and Lina.

social service that can be rendered by anybody to this country and to mankind is to bring up a family.” And yet in *Misalliance*, aptly named, he explores the sometimes mismatched relationships within families with timely commentary.

A newspaper critic for the *Chicago Sun Times* wrote that “Shaw is in his inimitable matchmaking mode—not only displaying a talent for uniting ideal couples, but for demonstrating why alternative pairings would be disastrous. And he’s got it all down to a science” (May 3, 2002). To justify her own “misalliance” with the exasperatingly infantile Bentley, Hypatia observes that “The one man you should never marry was the man you were in love with, because it would make a slave of you.” But the underwear tycoon’s daughter and her fiancé, Bentley, are not the only ones who are incompatible when the play begins. Misalignment is also true of relationships between fathers and mothers, sons and daughters, and husbands and wives.

Shaw saw poor communication as the usual trouble within families. He commented on the subject in correspondence with a young lady from whom he drew much inspiration while writing of the Tarleton troubles in *Misalliance*. His advice to this young woman on the subject of communication between fathers and daughters was that “It is neither his fault nor yours; and it is just as easy to make a comedy of it as a tragedy.” In *Misalliance*, the lack of communication is viewed through humor and optimism. However, the underlying sadness of a wounded parent-child relationship mixed with far-fetched humor still remains a device of Shaw’s throughout the play. Percival says to Mr. Tarleton, “You don’t inspire me with much veneration. Apparently you do not inspire Patsy with veneration.”

Mr. Tarleton, though at times absurd, was described by Shaw in 1919 as “A serious parental study.” Tarleton himself speaks of the parent-child misalliance: “You can’t get over the fearful shyness of it . . . I tell you there’s a wall ten-feet-

thick and ten-miles-high between parent and child.” The idea of misalliances is further developed by the more natural bond between Bentley and Mr. Tarleton, and Johnny and Lord Summerhays, as opposed to their natural fathers. The parent-child “wall” is most obvious in scenes involving Hypatia and her father.

There is also a good deal of silent commentary on the power of example. Though the father-daughter relationship is a strained one, Hypatia is constantly following in her father’s footsteps. Author of *Shaw’s Daughters*, J. Ellen Gainor, quoted Gladys Crane: “It is clear . . . where Hypatia developed her desire for amorous adventures. She has taken secret delight in her father’s *amours* and has longed to imitate him, much to his embarrassment” (1991). Mr. Tarleton tells Lord Summerhays that he has allowed Hypatia to go wherever and do whatever she pleases, and then adds, “I think my idea of bringing up a young girl has been rather a success.”


Despite this lenient attitude, much of the contention in the play springs from behavior seen by the older generation as inappropriate for both Hypatia and Johnny. Hypatia tells Lord Summerhays, her future father in law, “That it never stops: talk, talk, talk. That’s my life. All the day I listen to mamma talking; at dinner I listen to papa talking; and when papa stops for a breath I listen to Johnny talking.” Talking does not necessarily mean communication. Hypatia continues: “If parents would only realize how they bore their children! Three or four times in the last half hour I’ve been on the point of screaming.”

A recent critic of a production of *Misalliance* agreed with Hypatia: “As in all of Shaw, everybody talks too much—to the point where you fully expect them to begin singing ‘Show Me,’ that song from another Shaw inspired work. Yet the rippling laughs and moments of recognition arrive with such speed and consistency, and with such a winking mischievousness and knowingness that you

will happily gorge on the verbal excess. Shaw makes you realize that most other playwrights offer little more than a starvation diet of both ideas and language” (*Chicago Sun Times* May 3, 2002).

A recent director of *Misalliance* remarked, “It is a play about words and language that is being staged at a time when society is trained on listening less for ideas than an Oprah style cathartic moment. I love [Shaw’s] spiraling language and intellectual tap dancing. Shaw continues to ask those unanswerable questions, like, ‘is language a muscle or a part of the soul?’” (*Star Tribune* Jan. 16, 2000).

Shaw’s romantic and familial misalliances serve as humorous but reflective touch points for today’s audiences. Society, its expectations, its morals, and its tastes have changed, but have the misalliances within our families? Munro’s comment earlier about electricity passing from actor to audience stems from the play’s being “A debate in one sitting.” In the debate on stage, Hypatia gets the last word when her father says, “Well I suppose—er—I suppose there’s nothing more to be said.” To which she fervently replies, “Thank goodness.” But even though there is plenty of discussion on stage, the real conversation is between actor and audience. **M**



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Misalliance

The Company

CAST

Johnny

Clay Bunker, Stillwater, OK, is a junior studying acting. His recent BYU credits include *The Duke of Albany* in *King Lear* and various roles in *Archipelago* and *Ladyhouse Blues*.

Bentley

Cort Kirksey, Modesto, CA, is a senior in the BFA acting program. He recently appeared in various roles in the BYU productions of *Archipelago* and *King Lear*, and as Willard in *The Crucible*.

Hypatia

Susanna Winters Florence, Houston, TX, is a senior in the BFA acting program. Recent credits include Cassandra in *The Trojan Women* and Mary Warren in *The Crucible* at BYU, and in *Peculiarities* at the Villa Playhouse.

Mrs. Tarleton

Joni Clausen, Phoenix, AZ, is a senior in the BFA acting program. Her recent credits include an appearance in Best Boy Productions’ film *Pride and Prejudice*, Nadia in *Archipelago*, and Haley in *Buried Child*.

Mr. Tarleton

Benjamin N. Hess, Orlando, FL, is a senior in theatre arts studies with a minor in English. Recent credits include Badger in *The Wind in the Willows* at BYU, Claudio and Pompey in *Measure for Measure* at ARTE, and Robert Preston in *The Clearing* at BYU. Ben stage-managed BYU Young Company’s *Grimm Tales*, and will stage-manage the upcoming productions of *Sweeney Todd* for ARTE, and *The Beggar’s Opera* for BYU.

Lord Summerhays

Luke Drake, Highlands Ranch, CO, earned a BA in English from BYU and in 2004 will begin graduate work in finance. His BYU acting credits include Mike Connor in *The Philadelphia Story* and Sy in *Sy’s Girl*.

Percival

Matthew Flynn Bellows, South Jordan, UT, is a freshman focusing on a pre-acting major. His recent credits include roles in *Rule a Wife and Have a Wife* at BYU, the student film *Enduring Darkness*, and the Bingham High School production of *Crazy for You*.

Lina

Diane Rane, Encinitas, CA, is a senior double-majoring in acting and psychology. She was recently seen as Nina in *Archipelago* at BYU.

Gunner

Paul Walstad, Jr., Provo, UT, will graduate this April with a BA in theatre studies and an emphasis in directing. Favorite roles include Paul Bratter in *Barefoot in the Park* at Little London Dinner Theatre, Andy Rally in *I Hate Hamlet* at Provo Theatre Company, and Mozart in *Amadeus* at UVSC. Last summer he directed *Promised Land* at SCERA and was on the crew for *Light of the World* during the 2002 Winter Olympics.

PRODUCTION STAFF

Director

Barta Lee Heiner, Ogden, UT, received her BA from BYU, and an MFA from the American Theatre Conservatory. She currently supervises BYU's acting program. Her recent BYU directing credits include *The Trojan Women*, *The Three Sisters*, *Philadelphia Story*, and *An Ideal Husband*. She appeared in the title role of BYU's production of *King Lear*.

Scenic Designer

Eric Fielding, Orem, UT, is resident set designer for BYU theatre and is head of the scenic design curriculum for the BYU Department of Theatre and Media Arts. His work was

recently seen in *The Wind and the Willows*, *The Crucible*, and *Soft Shoe*.

**Costume Designer
Make-up & Hair Co-designer**

Sarah Lock, Bristol, UK, is pursuing an MFA in production design, with an emphasis in costume design. She recently designed costumes for BYU's production of *Archipelago* and was the assistant costume designer for *King Lear*.

Make-up & Hair Co-designer

Katie Howarth, Sandy, UT, earned a BA in Near Eastern studies with a minor in Classical Civilizations. Recent BYU credits include wig construction for the opera *Abinadi* and facial hair pieces for *Rule a Wife and Have a Wife*. She also was on the make-up running crews for *Richard III*, *My Fair Lady*, and *The Crucible*.

Sound Designer

Leisha Fastabend, Boise, ID, is a senior majoring in zoology. Recent sound design credits at BYU include *Rule a Wife and Have a Wife*, *The Trojan Women*, and *Ladyhouse Blues*.

Production Stage Manager

Melissa Leilani Larson, Provo, UT, is an MA candidate in dramatic theory and criticism. She has stage managed *Crazy for You*, *Cyrano*, and *The Clearing* for BYU, *Great Expectations* for ARTE, and *Romeo and Juliet* for the Utah Regional Ballet. She was the assistant director of *The Crucible* and *Great Expectations* at BYU. Her play

Lady in Waiting has been produced at BYU, BYU-H, and CSU-LA.

Dramaturg

Bryn Fairclough, Los Angeles, CA, is a senior in music/dance/theatre. She was recently seen as Andromache in *The Trojan Women* at BYU.

Scenic Design Assistant

Adam Baillio, San Antonio, TX, is a senior theatre and media arts student. His recent credits include production design on BYU's first sitcom, *So Much in Love*, stage manager for BYU's modern dance production, *Imaginaire 2003*, and production designer on numerous student films.

Costume Design Assistant

Priscilla Hao, Phoenix, AZ, is pursuing an MFA in costume design. She was recently an assistant costume designer for *Annie Get Your Gun* at the Jackson Hole Playhouse, and a member of the design team for the *Light of the World* for the 2002 Winter Olympics.

Assistant Stage Manager

Katie Renville, Gilroy, CA, is a junior in theatre studies with an emphasis in directing and a minor in anthropology. She recently accompanied the BYU Young Company's *Grimm Tales* and appeared in the Mask Club *Woyzeck*. She will stage manage *Papa Married a Mormon* at BYU next spring.

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education 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 KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C., in the spring of 2004.

Last year, more than 1,000 theater productions and 19,000 students participated in KC/ACTF nationwide. By entering into this production, our department is sharing the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

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Department Chair

Tom Lefler
Associate Chair

Rodger Sorensen
Associate Chair

April Chabries

Dean Duncan

Mary Farahnakian

Stan Ferguson

Eric Fielding

Larrie Gale

Laurie Harrop-Purser

Barta Heiner

Amy Petersen Jensen

Megan Sanborn Jones

Darl Larsen

Kelly Loosli

David Morgan

George Nelson

Tom Russell

Eric Samuelsen

Rory Scanlon*

Janet Swenson

Sharon Swenson

Tim Threlfall

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Megan Ann Rassmussen

Heidi Reed

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Jill Robinson

Ron Simpson

Anne Sward-Hansen

David Tinney

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Carl Volden

Brian Wilcox

Ron Wilkinson

Diona Wilson

Elain Witt

Mark Woodruff

Tracey Woolley*

Ward Wright*

Becky Wright Phillips

Jason Yancey

* Member of the College
Division of Design and
Production

Misalliance

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PRODUCING STAFF

Producing Staff

Artistic Director	Bob Nelson
Division of Design and Production Director	Rory Scanlon
Production Manager	Russell D. Richins
Resident Stage Manager	Anna Paget
Costume Shop Manager	Deanne DeWitt
Costume Assistant Manager	Tara DeGrey
Cutter/Draper	Tara DeGrey
First Hand	Morelia Diaz, Priscilla Hao
Stitchers	Emily Fickenwirth, Bethani Jensen, Rachel Margetts
Costume Crafts	Jennifer Jenkins
Hair and Make-up Supervisor	Sarah Lock
B-room Coordinator	John Titensor
Hair and Make-up Running Crew	TMA 367 Students
Wardrobe Crew Trainer	Candida Nichols
Dressers	Alisa Lybbert, Jakob Tice
Wardrobe Maintenance	Hollie Tippetts
Technical Director	Doug Ellis
Associate Technical Director	Ward Wright
Expeditor	Craig Smith
Draftsman	Jeremy Amar
Master Carpenter	Ward Wright
Special Projects Coordinator	Frank Weight
Special Projects Assistant	Brian Andersen
Scenic Studio Crew	Zach Hassell, St. John Holloway, Matt Lewis, Marc Macialek, Rebeccah Roberts, Craig Smith, Keith Smith, Drew Soderborg, Gentry Thompson
Scenic Artists	Nicole Divle, Heidi Hicken
Properties Advisor	Doug Ellis
Properties Manager	Susan Jaussi
Prop Assistant	Rebecca Hendricks
Set Dresser	Diane Rane
Props Specialty Carpenter	Jason Yancey
Lighting Advisor	Michael G. Handley
Master Electrician	Frank Fults
Electric Crew	Jenna Davis, Erin Dinnell, Jason Fults, Josh Goobler, Monika Gray, Patrick Kents, J. Brent Prichett, Heidi Schiers, Christina Smith, Jakob Tice, Nathan Twyman
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