

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



H OLES

BY LOUIS SACHAR

DIRECTED BY MEGAN SANBORN JONES

MAY 25-JUNE 11, 2005

PARDOE THEATRE, HARRIS FINE ARTS CENTER

FUENTE OVEJUNA

BY LOPE DE VEGA TRANSLATED BY GWYNNE EDWARDS

SEPTEMBER 21—OCTOBER 8 PARADE THEATRE | 7:30 PM | \$12 (\$3 OFF WITH BYU OR STUDENT ID)
DIRECTED BY NESTOR BRAVO GOLDSMITH SCENIC DESIGN BY ERIC FIELDING COSTUME DESIGN BY JOHN TITENSOR LIGHTING DESIGN BY MICHAEL G. HANDLEY

GETTING MARRIED

BY GEORGE BERNARD SHAW

OCTOBER 26—NOVEMBER 12 MARGETTS THEATRE | 7:30 PM | \$12 (\$3 OFF WITH BYU OR STUDENT ID)
DIRECTED BY BARTA LEE HEINER SCENIC DESIGN BY JENNIFER MORTENSEN
COSTUME DESIGN BY MINA HONG LIGHTING DESIGN BY REBECCA ROBERTS

THE TWO GENTLEMEN OF VERONA

BY WILLIAM SHAKESPEARE

NOVEMBER 9—19, 30—DECEMBER 3 PARADE THEATRE | 7:30 PM | \$12 (\$3 OFF WITH BYU OR STUDENT ID)
DIRECTED BY ALEXANDRA MACKENZIE SCENIC DESIGN BY ERIC FIELDING
COSTUME DESIGN BY PRISCILLA HAO LIGHTING DESIGN BY TROY STREETER

ELTON JOHN AND TIM RICE'S

AIDA

JANUARY 25—FEBRUARY 11 PARADE THEATRE | 7:30 PM | \$14 (\$4 OFF WITH BYU OR STUDENT ID)
MUSIC BY ELTON JOHN LYRICS BY TIM RICE
BOOK BY LINDA WOOLVERTON AND ROBERT FALLS & HENRY HWANG
DIRECTED BY TIM THRELFALL SCENIC DESIGN BY SUSAN JAUSSEI COSTUME DESIGN BY EMILEE McVEY
LIGHTING DESIGN BY JOE FOX

THE BOXCAR CHILDREN

BY GERTRUDE CHANDLER WARNER ADAPTED BY BARBARA FIELD

FEBRUARY 8—FEBRUARY 18 NELKE THEATRE | 7:30 PM | \$9 (\$3 OFF WITH BYU OR STUDENT ID)
DIRECTED BY GEORGE D. NELSON SCENIC DESIGN BY CAMILA NAGATA
COSTUME DESIGN BY ERIKA LANDEEN

ANGELS UNAWARE

A STORY OF JOAN OF ARC
BY MELISSA LEILANI LARSON

MARCH 8—25 MARGETTS THEATRE | 7:30 PM | \$12 (\$3 OFF WITH BYU OR STUDENT ID)
DIRECTED BY DAVID MORGAN SCENIC DESIGN BY WARD WRIGHT
COSTUME DESIGN BY LAUREN MAJAEY LIGHTING DESIGN BY KATIE RENVILLE

ARSENIC AND OLD LACE

BY JOSEPH KESSELRING

MARCH 29—APRIL 15 PARADE THEATRE | 7:30 PM | \$12 (\$3 OFF WITH BYU OR STUDENT ID)
DIRECTED BY LAURIE HARROP-PURSER SCENIC DESIGN BY MELISSA WEBB
COSTUME DESIGN BY WENDY SANDERS LIGHTING DESIGN BY JOSH GUBLER

SARAH, PLAIN AND TALL

BY PATRICIA MacLACHLAN

MAY 31—JUNE 17 PARADE THEATRE | 7:30 PM | \$9 (\$3 OFF WITH BYU OR STUDENT ID)
DIRECTED BY AMY PETERSEN JENSEN SCENIC DESIGN BY JENNIFER MORTENSEN



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or Superwimp?
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HOLES

BY LOUIS SACHAR

DIRECTED BY MEGAN SANBORN JONES

Setting

Camp Green Lake, Texas, present day
Latvia/America, about 1875
Town of Green Lake, about 1905

Cast

STANLEY YELNATS IV. Ryan Dahlquist
POLICE OFFICER/ELYA/ATTORNEY GENERAL. Kent Nixon
JUDGE/PAPA MENKE/SHERIFF. Matthew Carlin
STANLEY'S FATHER/STANLEY I. Samuel Mangum
STANLEY'S MOTHER/SARAH MILLER. Kim Hansen
POLICE DRIVER/LUMP/JESSE. Chris Atkin
MR. SIR. Ty Turley
MR. PENDANSKI. Jakob Tice
X-RAY. Arisael Rivera Rios
MAGNET. Jorge Chauca
ARMPIT. James Jones
ZIGZAG. Burns Johansson
SQUID. Joseph Shim
ZERO. Keldon Shepherd
MADAME ZERONI/ZERO'S MOTHER. Wendy Asay
IGOR BARKOV/TROUT WALKER. Dustin Siler
MYRA MENKE/MRS. COLLINGWOOD. Emily Burnworth
WARDEN/LINDA WALKER. Katie Rockwood
KATE BARLOW. Marianne Smith
SAM. Eugene Fulton
MS. MORENGO. Brynn Knibbe

There will be two live gunshots in this production.

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Production Staff

Director Megan Sanborn Jones
Production Stage Manager Ellinor Bergqvist
Dramaturg Elizabeth Moss
Scenic Designer John Titensor
Costume Designer Bethani Jensen
Lighting Designer Monika Meyers
Sound Designer Sam Schwendiman
Make-up and Hair Designer Emily Canady
Composer Elizabeth Funk
Fight Choreographers Jakob Tice, Matthew Carlin
Puppet Master Susan Jaussi
Puppeteers Melanie Boren, Tiffany Conger
Assistant Costume Designer Brittney Pearson
Assistant Stage Manager Linda Reed
Sound Engineer Sam Schwendiman
Technical Crew Lauren Majakey, Melissa Webb
Make-up and Hair Crew Phillip Clayton, Amanda Lol
Light Board Operator Angela Fernandez
Violinist Kendra Lowe

Special Thanks to
Standard Masonry Supply, Provo, Utah
Ashley and Alan Bruggeman for their music library and
to *Alan* for the pig lullaby translation
Steven Dietz for his thoughtful advice
Glen Jones for his constant support

We invite you to join us for some special activities:

Talkback Sessions

Meet the Company: Q & A with members of the cast and crew following each Thursday performance—May 26, June 2, and 9.

University Roundtable: Scholars from a variety of fields critically discuss the production following Saturday matinee—June 4.

Theatre Forum: Theatre faculty and student designers respond to the production—Thursday, June 9, 11:00 a.m., Nelke Theatre.

Family Lunch 'n' Learn

At noon before each matinee, everyone is invited to join the cast and crew of *Holes* and experts from the community for a variety of free hands-on workshops connected to the show. You bring your lunch and we'll provide the learning. June 2, 4, and 9, Noon, north lobby of the Pardoe Theatre

From the Past Into the Future

by Megan Sanborn Jones

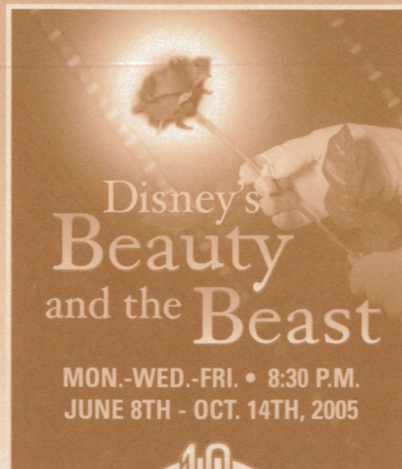
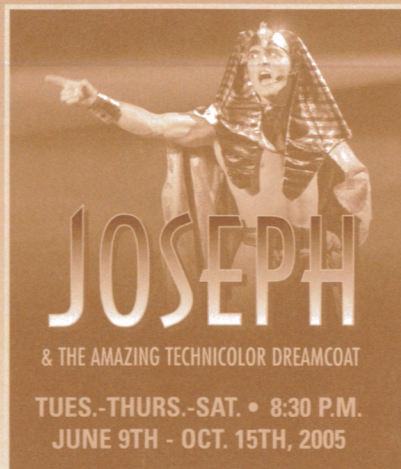
Pulitzer-prize winning playwright Suzan Lori Parks has an early work called *The America Play*. It is about a digger who is searching through the past of American history in order to find his place in it. Each time he digs a hole, he remarks that "he dug the hole, and the whole held him." The first time I read *Holes* by Louis Sachar, I thought that the same statement could apply to Stanley Yelnats. He may be digging literal holes in the dry lake bed of Camp Green Lake, but he is also digging into his past to try and fill the holes in memory, time, and family history. His history ranges from a gypsy curse to a lovely outlaw to stinky feet. It includes three intertwined family lines—Yelnats, Zeroni, and Walker—and travels from Latvia across the United States to Texas. As Stanley digs both real holes and metaphorical holes, eventually all the stories come together into "one last (w)hole."

The notion of Stanley digging into his past has informed the production choices in the play you will see tonight. We have set our story in Texas in 2005. The past never occurs on stage without something from the present there to remind us when we are. The design choices were dictated not by what the past really looked like, but by what a teenage boy from today might think the past looked like. The music is all old but in contemporary versions; nineteenth century folk songs sung by Dolly Parton, Jack White, and Johnny Cash.

In life, as in this play, I believe that we need to know the past because it has made the present and will influence the future. In my own family, I don't have a dirty-rotten pig stealing great-great grandfather whose bad decisions cursed my family. I do have a great-great grandmother Trumbo whose husband left her and their children for the town school-teacher. She made the best of the situation—farming on her own, raising her children alone, and caring for the children of her ex-husband and his new wife.

Eventually she married her ex-husband's brother and together they raised another family. She was so successful a business-woman that when her ten children married, she was able to give them all a significant wedding gift—each boy received a horse and cart, and each girl was given a piano. My great-great grandmother lived more than a hundred and fifty years ago, yet I like to think that I have received from her my strength of will and optimism for life. I recognize that I come from a line of strong women who are a part of me. And who I am today will in large measure impact my future. My only sister is having her first baby next month—a girl. I am already excited to share with her the things I know.

All of our lives are full of holes. Fortunately, most of our holes aren't five feet wide and five feet deep filled with yellow-spotted lizards. But just as Stanley and Zero discover in the end, the past is never far away and it can make for a rich and exciting future. ○



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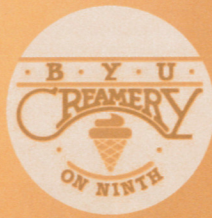
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Robert Henri's painting class, New York, 1912. Henri is seated on the left.
Photograph courtesy of David B. Cressey, Mission Viejo, California.

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Cast & Production Staff



Cast

Wendy Asay (Madame Zeroni/ Zero's Mother), Mapleton, UT, received a BA and MA in dance and also teaches modern dance. Acting credits include Peter Quince in *A Midsummer Night's Dream*, Sarah in *Quilters*, Mrs. Frank in *Diary of Anne Frank*, Sister Robert Ann in *Nunsense*, and Baroness in *The Sound of Music*.

Chris Atkin (Police Driver/ Lump/ Jesse), Orem, UT, is a freshman at Timpanogos High. Acting credits include Jeff Masterson in *Backstage*.

Emily Burnworth (Myra Menke/Mrs. Collingwood), Lock Haven, PA, is a freshman studying acting.

Matthew Carlin (Judge/Papa Menke/ Sheriff), Yerington, NV, is a senior in acting. Acting credits include Hortensio in *The Taming of the Shrew*, Innerdude/Casey in *Smart Single Guys*, Bishop Pierre Cauchon in *Martyr's Crossing*, and Everitt Baker in *Crazy for You*.

Jorge Chauca (Magnet), Lima, Peru, is a freshman studying microbiology.

Ryan Dahlquist (Stanley Yelnats IV), Blue Springs, MO, is a sophomore in microbiology.

Eugene Fulton (Sam), Baltimore, MD, is a junior in economics with a minor in philosophy. Acting credits include Sam in *Voices from Black Canyon*, Petrucchio in *The Taming of the Shrew*, Mercutio in *Romeo and*

Juliet, and Ensemble in *Mixed Nutz*, an improv troupe.

Kim Hansen (Stanley's Mother/ Sarah), American Fork, UT, is a senior in theatre education with a minor in Spanish education. Acting credits include roles in *Flight*, *A Christmas Carol*, and *Cheaper by the Dozen*.

Burns Newby Johansson (Zigzag), Beverly Hills, MI, is a freshman at Provo High School where he is active in the ROTC.

James Jones (Armpit), Clarks Summit, PA, is a sophomore studying psychology and music.

Brynne Knibbe (Ms. Morengo), New Fairfield, CT, is a sophomore studying communications with an emphasis in public relations. Acting credits include Lily in *The Secret Garden* and Gertie in *Oklahoma!*.

Sam Mangum (Stanley's Father/ Stanley Yelnats I), Norwell, MA, is a sophomore studying elementary education.

Kent Nixon (Police Officer/Elya/ Attorney General), Northboro, MA, is a junior in Spanish with a minor in business. Acting credits include Ensemble in *Oliver* at the Hale Center Theatre.

Anisael Rivera Rios (X-Ray), Bronx, NY, is a junior studying theatre. Acting credits include Mr. Silnger in

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Lilly's Purple Plastic Purse, Egeus in *A Midsummer Night's Dream*, and various roles in *Bang, Bang, You're Dead*.

Katie Rockwood (Warden/Linda Walker), Batesville, IN, is a junior studying acting. Acting credits include Jackie Triplethree in *Comic Potential*, Nora Helmer in *A Doll's House*, Annie Oakley in *Annie Get Your Gun*, Adelaide in *Guys and Dolls*, Wendy in *Peter Pan*, and Emily Webb in *Our Town*.

Keldon Shepherd (Zero), Lehi, UT, is a freshman at Lehi Jr. High School. Acting credits include Mr. Beaver in *The Lion, the Witch and the Wardrobe* and Charlie in *The Best Christmas Pageant Ever*.

Joseph Shim (Squid), West Chester, OH, is a sophomore studying electrical engineering. Acting credits include Diesel in *West Side Story* and Protean in *A Funny Thing Happened on the Way to the Forum*. He student directed and acted in *Under Pressure*.

Dustin Jay Siler (Igor Barkov/Trout Walker), Farmington, UT, is a senior in theatre studies. Acting credits include Cliff in *Cabaret*, Tiger Brown in *Three Penny Opera*, and Benvolio in *Romeo and Juliet*.

Marianne Smith (Kate Barlow), Ontario, Canada, is a senior in theatre studies with a minor in French. Acting credits include Carolyn in *People Become Real* and Female in *Adaptation*. She was the dramaturg for *The Beggar's Opera*.

Jakob Lau Smith Tice (Mr. Pendanski/Fight Choreographer), Middleton, DE, is a senior in theatre studies. Fight choreography credits include *The Pirates of Penzance* and *The Wind in the Willows*. Acting credits include Sergeant of Police in *The Pirates of Penzance*, Bill Early in *No, No, Nanette*.

Ty Turley (Mr. Sir), Mesa, AZ, is a senior studying economics and Russian, with a minor in art. Acting credits include

Lockit in *The Beggar's Opera* and Orgon in *Tartuffe*.

Production Crew

Ellinor Bengqvist (Production Stage Manager), Stockholm, Sweden, is a senior in music composition and theatre studies. She wrote, directed, and composed music for *The Exchange* and assistant stage managed *La Bohème*.

Emily Canady (Make-up Designer/Assistant Costume Designer), Houston, TX, is a senior in theatre studies. She assisted in make-up design for *The Mikado*, and she assisted in costume design for *Archipelago*.

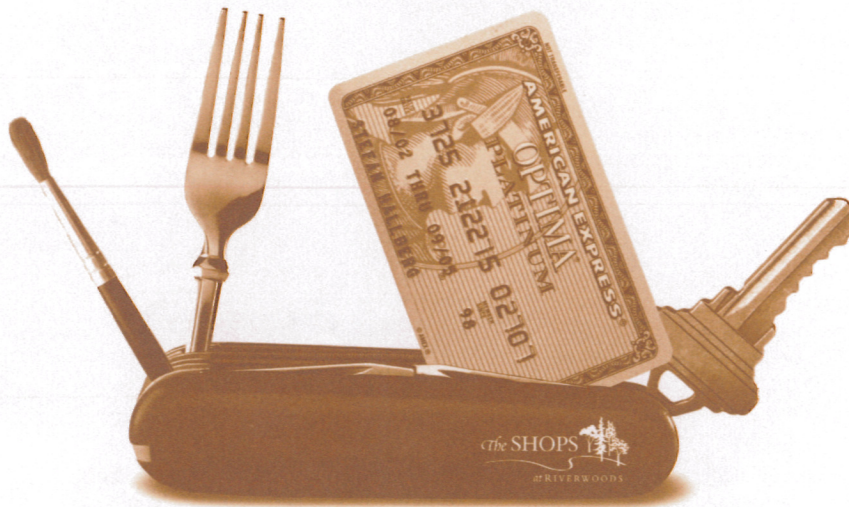
Elizabeth Funk (Composer), is the TMA department administrative assistant. Other compositions include the music for *Stranger for Christmas*, with book and lyrics by Carol Lynn Pearson. She recently performed in *Discoveries*, a celebration of Mormon women poets, available now on DVD.

Susan Jaussi (Puppet Designer), Provo, UT, is a senior in theatre studies. She designed the sets for *Lilly's Purple Plastic Purse* and *Three Mormon Women*, and she assisted in set design for *Nathan the Wise*. She designed props for *Handing Down the Names* and *Bus Stop*.

Bethani B. Jensen (Costume Designer), Aberdeen, WA, is a senior in landscape horticulture and works in the BYU costume studio. She assisted in costume design for *Flight*, *A Winter's Tale*, *Soft Shoe*, and *Guys and Dolls*. She designed costumes for *The Exchange*.

Megan Sanborn Jones (Director), teaches theatre critical studies at BYU. Previous BYU directing/choreography credits include *Grimm Tales*, *Crazy for You*, and *The Beggar's Opera*. Next year, she will be the dramaturg for *Aida*.

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Monika Meyers (Lighting Designer), Fullerton, CA, is a senior in theatre arts studies. She designed lighting for *Family*, *The Lion*, *the Witch and the Wardrobe*, and *Rule a Wife, and Have a Wife*.

Elizabeth Moss (Dramaturg), Winnemucca, NV, is a graduate student in theatre for young audiences. She was a dramaturg for *Smokey Joe's Cafe*.

Camila Nagata (Prop Designer), Curitiba, Brazil, is a junior studying art. She designed props for *Lilly's Purple Plastic Purse* and *Family*, and assisted in prop design for *The Taming of the Shrew*.

Brittney Pearson (Assistant Costume Designer), Orem, UT, is a senior in theatre studies. She designed costumes for *Three Mormon Women*, assisted in make-up design for *The Music Man* and *Bus Stop*, and supervised make-up for *Misalliance*.

Linda Reed (Assistant Stage Manager), Denver, CO, is a sophomore in theatre arts with a minor in geology. She was sound technician for *The Music Man* and set dresser for *La Bohème*. She also co-designed set for *Fiddler on the Roof* and designed lights for *I Never Saw Another Butterfly*.

Samuel W. Schwendiman (Sound Designer), Rochester, NY, is a junior in sound recording technology. He designed sound for *Bus Stop*, *Lilly's Purple Plastic Purse*, *The Taming of the Shrew*, *Nathan the Wise*, and *Handing Down the Names*.

John R. Titensor (Scenic Designer), is pursuing an MFA in production design. He designed costumes for *La Bohème* and directed *This Is Jesus* and *A New Testament for Christ*.

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