

OFFICIAL MARRIAGE CONTRACT

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GETTING MARRIED

BY GEORGE BERNARD SHAW

OCTOBER 26—NOVEMBER 12

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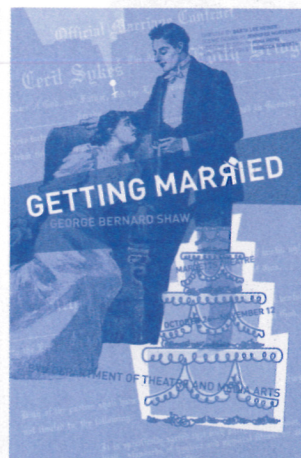
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Getting Married

By George Bernard Shaw

Directed by Barta Lee Heiner

England. In the palace of the bishop of Chelsea, 1908.

Mrs. Alice Bridgenorth	Hollie Bellows
Mr. William Collins	Cade Krueger
General Boxer Bridgenorth ...	Matthew R. Carlin
Lesbia Grantham	Kelly Garrison
Reginald Bridgenorth	Jason Purdie
Leo Bridgenorth	Shelby Pinney
Bishop Alfred Bridgenorth	Forrest Foster
Sinjon Hotchkiss	Cort Kirksey
Cecil Sykes	Graham Ward
Edith Bridgenorth	Katie Pulsipher
Oliver Cromwell Soames	Benjamin Smith
Mrs. Zenobia George	Kristen Sansom
Joseph the Beadle	Ryan Spille



Director's Note

Is That What It's Called . . . Christian Fellowship?

Barta Lee Heiner, Director

I've heard it said that the best marriages consist of two friends that could easily live without each other but choose not to. In other words, two people who each have a sense of self-worth and a reverential admiration for the other choose to form an alliance that is not encumbered by codependency.

Shaw's *Getting Married* explores the relationships between men and women, the necessity for mutual respect in a marriage relationship, and the need for intellectual and social stimulation.

His characters range from those who have, for various reasons, chosen celibacy, to one who has "lived" life to the fullest only to find that the grass was greenest at home. All of this creates an environment that allows us to observe and evaluate our own motives and relationships—perhaps even helping us make better choices in our associations and commitments with one another. 🎩

Production Staff

Director	Barta Lee Heiner
Dramaturg	Jennie Pardoe
Production Stage Manager	Chareen Hardy
Scenic Designer	Jennifer Mortensen
Costume Designer	Mina Hong
Makeup and Hair Designer	Marren Bailey Erb
Lighting Designer	Rebecca Roberts
Sound Designer	Sam Schwendiman
Assistant Scenic Designer	Amanda Beverly
Assistant Costume Designer	Marcie Summers
Assistant Stage Manager	Annette Ririe Turner
Sound Engineer	TMA 360 Students
Makeup and Hair Running Crews	TMA 367 Students
Light Board Operator	TMA 360 Students
Dialect Coach	Stephanie Foster Breinholt

Join Us for Talk-Back Sessions

Meet the Company: Following each Thursday performance, Oct. 27, Nov. 3, 10

University Roundtable: Following Saturday matinee, Nov. 5

Production Forum: Thursday, Nov. 10, 11:00 a.m., Nelke Theatre

A Climate for Change

Jennie Pardoe, Dramaturg

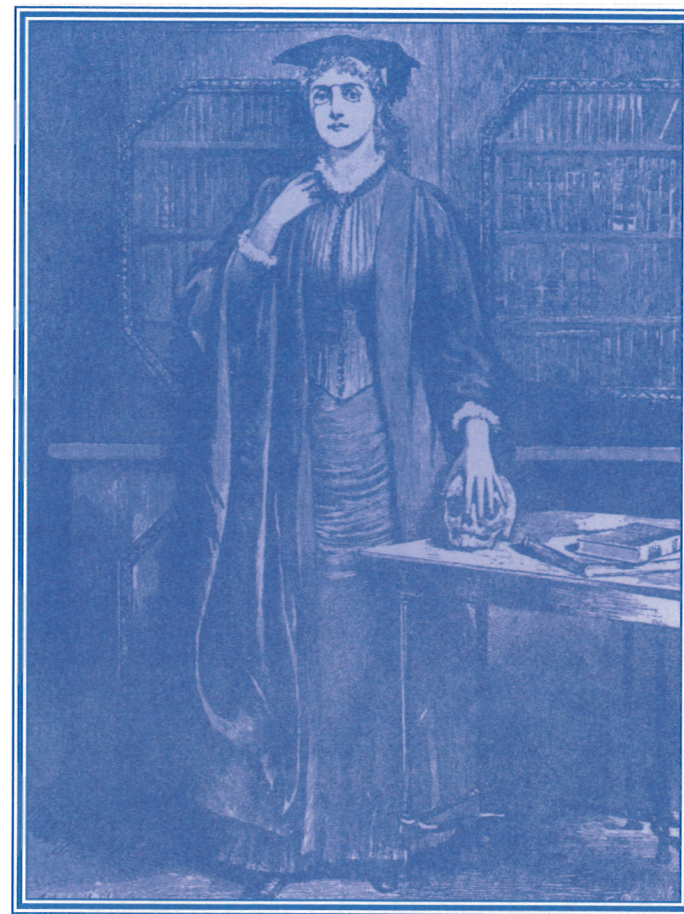
By the time *Getting Married* was written in 1908, people had begun to recognize the political and social changes needed regarding women, especially in the home. We often look at Elizabeth Cady Stanton and Susan B. Anthony as major feminist political leaders; however, the women of America were not alone in the endeavor to make life a little more bearable. English women were beginning to take hold of their own lives and "let some of their duties slip." The need for change also came as women began to educate themselves in matters other than home management.

Though many people argue about what the inciting incident was in the feminist movement, an underlying counterculture calling for a redefinition of feminist roles began to well up in the 1850s and mix with mainstream ideas. This counterculture also called for the end to physical abuse in the home and provisions for women to leave a dangerous marriage. The women in Shaw's plays can find substantial reason in their hesitation to marry in the patterns of abuse and the unavailability of divorce. Physical manifestations of male domination were becoming inescapable for women. There is case after case of women who applied for divorce and were rejected, then sent home with the advice to persevere and endure for the sake of their happiness (see the study guide for specific accounts). Today it is easy to complain about the number of divorces and the ease with which they occur. More liberal divorce laws, however, have protected women from the atrocities that have been rampant throughout history, and women have sought protection and a voice in a variety of ways.

One way in which women had a voice was through spiritual guidance. Though subjection in all physical, emotional, and political manners grew, women were beginning to be seen as spiritual guides in life. While a movement in the mystical was beyond the workings of the times, there was a small group of women who claimed to be clairvoyant. They believed the only way they could be heard was through a "spiritual possession." While most of what women said was regarded as unimportant, these women found that under the "inspiration of heaven" they were able to submit their ideas in an acceptable way to men. (Whether or not Mrs. George is truly a clairvoyant is left for you to decide.)

Another way women found protection was in a "Stockholm marriage." In the play *Lesbia* requests a partnership with Boxer, possibly referring to this kind of union. To avoid many of the legal bindings of an official wedding, many of the lower classes and even some of the middle class entered into these partnerships where the man and woman would cohabitate without being legally recognized as husband and wife. These marriages were considered base; however, many women also considered them ideal. There was a degree of freedom awarded to women when they were not bound by a wedding contract. They were allowed to walk out on their partners if they were being mistreated or they found life unbearable. While this kind of relationship may have solved many of the problems that the characters in *Getting Married* faced, it was socially unacceptable. This kind of "marriage" would lower their social status, and it is most likely on those grounds that an objection is found.

After studying the brutal force with which most men ruled their wives at the turn of the century, it is interesting that George Bernard Shaw never put the stereotypical bat-



A lady BA of London University, 1885

tered wife into his script. After Ibsen's *A Doll's House*, many writers included these tragic women to sell their themes to the audience or readers. Shaw takes a different approach to the issue and writes a comedy on the disagreements that occur in marriages where abuse was not manifest. In a way it is because of this that the play is more accessible to the modern audience.

As many social wrongs have been corrected and many of the things Shaw advocated have been more available socially and politically, the problems of the day have changed. As human beings will never be perfect, the perfect balance may never be reached in the home. Shaw insisted that his work was timeless as people continue to reach toward that delicate balance that brings marriage to an ideal union. Our cultural upbringing has a large effect on the way we value and treat institutions such as marriage. I suggest you consider the viewpoints you encounter in the show today and examine your beliefs and the social practices of marriage that are currently in place. 🍷

The Company

Hollie Beard Bellows (Mrs. Alice Bridgenorth), Cairo, Egypt, is a senior majoring in acting. Recent credits include Ashley Hull in *Family*, Sophie in *Star Spangled Girl*, and Sarah in *Smart Single Guys*.

Matthew R. Carlin (General Boxer Bridgenorth), Yerington, NV, is a senior majoring in acting. Recent credits include Hecate/fight choreographer for *Macbeth*, Inner Dude in *Smart Single Guys*, Hortensio in *The Taming of the Shrew*, Everitt Baker in *Crazy for You*, and Colonel Don Juan de Castro in *Rule a Wife and Have a Wife*.

Forrest Foster (Bishop Alfred Bridgenorth), Denton, TX, is a senior majoring in acting. Recent productions include performing with BYU's Young Ambassadors and roles in *The Beggar's Opera*, *Smart Single Guys*, and *Cat Ballou*.

Kelly Garrison (Lesbia Grantham), Duluth, GA, is a senior majoring in acting with a minor in psychology. Recent credits include Ruth in *Handing Down the Names* and Shauna in *Three Mormon Women*.

Cort Kirksey (Sinjon Hotchkiss), Modesto, CA, is a senior majoring in acting with a minor in English. Recent credits include Bentley Summerhays in *Misalliance*, Macduff in *Macbeth*, and Bo in *Bus Stop*.

Cade Krueger (Mr. William Collins), Eagan, MN, is a junior majoring in communications with an emphasis in broadcast journalism. Recent credits include Kent in *King Lear*, Salesman in *The Music Man*, Tevye in *Fiddler on the Roof*, and Orlando in *As You Like It*.

Shelby Pinney (Leo Bridgenorth), Granite Bay, CA, is a senior majoring in acting. Recent credits include Katie Dorn in *Handing Down the Names*, Hermia in *A Midsummer Night's Dream*, and Mother in *Elizabeth Bam*.

Katie Pulsipher (Edith Bridgenorth), Salt Lake City, UT, is a sophomore majoring in English with a minor in theatre. Recent credits include Anna Leonowens in *The King and I*, Flavia/Belinda in *Noises Off*, and Lanice in *The Other Side of Love*.

Jason R. Purdie (Reginald Bridgenorth), Pleasant Grove, UT, is a junior majoring in acting. Recent credits include Ross in *Macbeth*, Gremio in *The Taming of the Shrew*, Truffaldino in *A Servant of Two Masters*, Alaric in *Peg o' My Heart*, and Martin Vanderhoff in *You Can't Take It with You*.

Kristen Sansom (Mrs. Zenobia Alexandrina George), Orem, UT, is a senior majoring in acting. Recent credits include Queen/Fisherman's Wife in *The Toy Princess*, Velveteen in *The Velveteen Rabbit*, ensemble member in *Flight*, Cathleen in *Cathleen Ni Houlihan*, and ensemble member in *The Wind in the Willows*.

Benjamin Scott Smith (Oliver Cromwell Soames), Great Falls, MT, is a junior majoring in acting. Recent credits include *The Cools*, Wiley/Larson in *Weed*, and Bomber in *Picnic*.

Ryan Spille (Joseph the Beadle), New Market, MN, is a freshman majoring in acting. Recent credits include the Beast in *Beauty and the Beast*, Jeff in *Brigadoon*, and John Proctor in *The Crucible*.

Graham Ward (Cecil Sykes), Belmont, MA, is a freshman studying theatre. Recent credits include the title role in *Hamlet* and Bobby in *Crazy for You*.

The Crew

Amanda Beverley (Assistant Stage Manager), Preston, England, is a junior majoring in theatre arts studies.

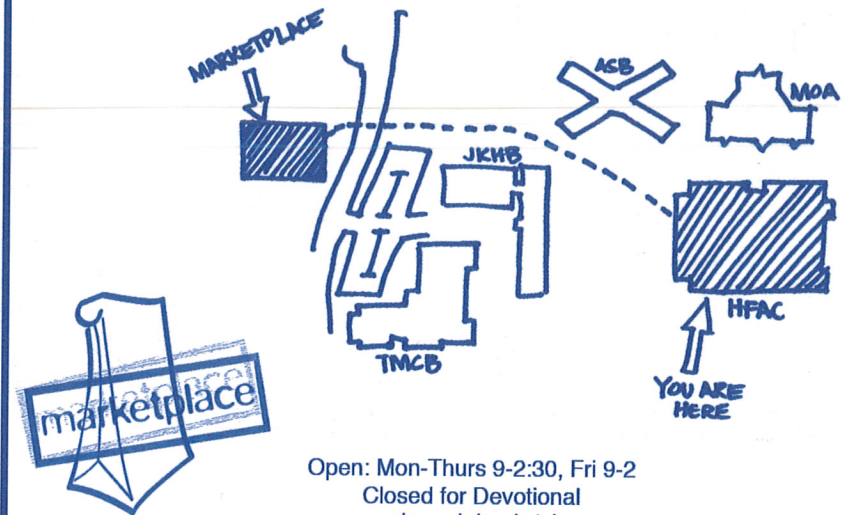
Maren Bailey Erb (Hair and Makeup Designer), Seattle, WA, is a senior majoring in theatre education. She designed hair and makeup for *Lady Windermere's Fan*, and is the current hair and makeup supervisor for the BYU Theatre Department.

Chareen Hardy (Production Stage Manager), Santa Clara, CA, did her undergraduate work in stage management and is now studying theatre for young audiences. She was the production stage manager for *Lilly's Purple Plastic Purse*, designed hair and makeup for *Bus Stop* and *Misalliance*, and was the assistant stage manager for *The Lion, the Witch and the Wardrobe*.

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Production Staff

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Barta Lee Heiner (Director), Provo, UT, is an associate professor in the theatre department at BYU. She received her bachelor's degree from BYU and her MFA from American Conservatory Theatre, where she was the head of the acting program. She is now the head of the acting program at BYU. She recently directed *Macbeth* and *Major Barbara*. Acting credits include Lettice in *Lettice and Lovage*, the title role in *King Lear*, and Clara in the film *Brigham City*.

Mina Hong (Costume Designer), South Korea, is a senior studying costume design. She recently designed costumes for *Handing Down the Names* and *Camelot*.

Jennifer Mortensen (Scenic Designer), Astoria, OR, is a junior studying scenic design. She is the head scenic artist for BYU as well as the Provo Theatre Company and was recently the scenic artist for *The Taming of the Shrew*, *Big River*, and *La Bohème*. She is currently working as the scenic designer for *Sarah, Plain and Tall*.

Jennie Pardoe (Dramaturg), Southlake, TX, is a junior majoring in acting. Recent credits include Smeraldina in *The Green Bird*, Clance in *Good Impressions*, and Ma Ginger in *Dogville*.

Rebecca Roberts (Lighting Designer), St. George, UT, is a junior majoring in theatre studies with an emphasis in lighting design. She was the master electrician for *Living Legends* and *Fuente Ovejuna*, and the assistant lighting designer for *Nathan the Wise*. She currently works on the lighting crew for BYU's Division of Arts Production.

Samuel W. Schwendiman (Sound Designer), Rochester, NY, is a senior studying sound recording technology. He was the sound designer for *The Pirates of Penzance*, *Holes*, *Bus Stop*, and *Lilly's Purple Plastic Purse*.

Marcie Summers (Assistant Costume Designer), Fruit Heights, UT, is a graduate student in costume design. She designed costumes for *The Nauvoo Pageant* and *A Kind of Alaska*. Acting credits include Polly in *Crazy for You* and Alice in *The Secret Garden*, and she directed *Wiley and the Hairy Man*.

Annette Ririe Turner (Assistant Stage Manager), San Bernardino, CA, is a senior majoring in theatre arts studies. She was the stage manager for *Fiddler on the Roof* and worked on the opening and closing ceremonies at the 2002 Winter Olympics in Salt Lake City. She received a BYU music scholarship/merit award.

Melissa Webb (Properties Designer), Santa Barbara, CA, is a senior majoring in theatre and media arts with an emphasis in design and technology. Recent credits include Kitty in *Taking Steps*, Meg in *Crimes of the Heart*, and Marney in *Up, Down, Strange, Charmed, and Confused*.

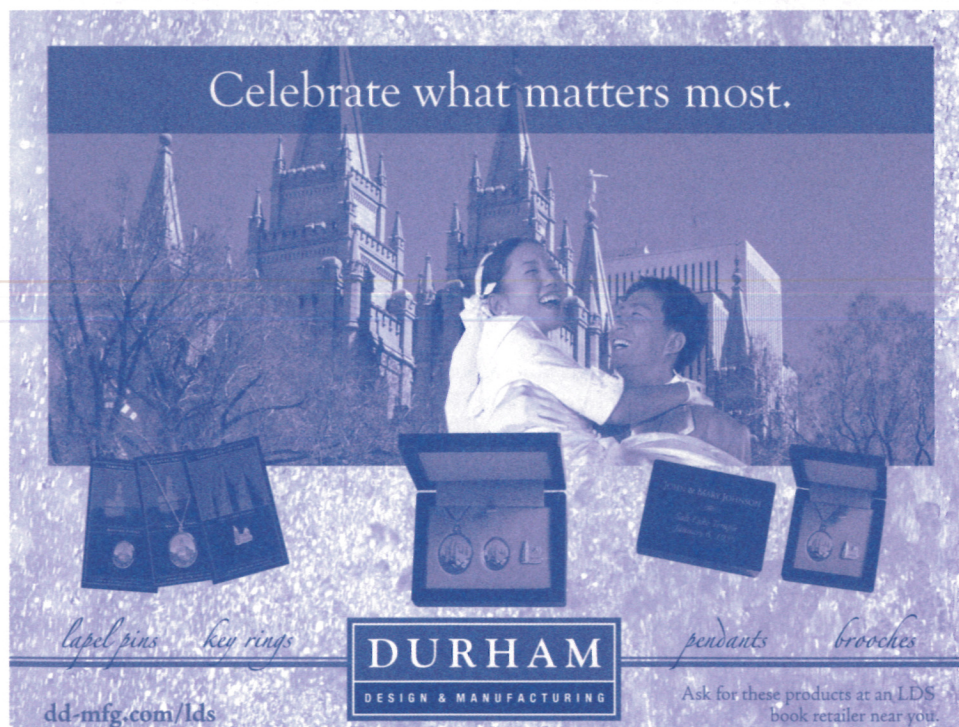


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Division of Design and Production Director	Rory Scanlon
Production Manager	Russell D. Richins
Production Coordinator	Tracey Woolley
Resident Stage Manager	Jenni McCall
Costume Shop Manager	Donnette Perkins
Costume Assistant Manager	Deanne DeWitt
Cutter/Draper	Mary Jane Wadley
First Hand	Bethani Jensen
Stitchers	Genet Orme, Erin Bjorn
Costume Crafts	John R. Titensor
Hair and Makeup Supervisor	Marren Bailey Erb
B-room Coordinator	Erin Bjorn
Hair and Makeup Running Crew	TMA 367 Students
Wardrobe Supervisor	Shiloh Cheney
Dressers	TMA 360 Students
Wardrobe Maintenance	Alyssa Sherman
Technical Directors	Ward Wright, Susan Jaussi
Expeditor	Craig Smith
Master Carpenter	Ward Wright
Special Projects Coordinator	Frank Weight
Special Projects Assistants	Todd Anderson, Michael Trenerowski
Scenic Studio Crew	Marc Macialek, Matthew Leavitt, Kylan Lundeen, Kristen Metzger, Jordan Wilson, Joey Waxter, TMA 260 Students
Scenic Artist	Jennifer Mortensen
Properties Advisor	Doug Ellis
Properties Designer	Melissa Webb
Prop Assistant	Camilla Nagata
Set Dresser	Susan Jaussi
Prop Specialty Carpenter	Jordan Wilson
Lighting Advisor	Michael G. Handley
Master Electrician	Elizabeth Bunch
Electrics Crew	Heidi Shiers, Josh Gubler, Tyler Weight, Becky Roberts, Keith Merrill, Jason Fults, Matthew Georgeson, Krista Judson
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Poster Design	Cameron King
Business Manager	Kyle Nielsen
Accountants	Karen Campbell, Josh Cowdin, Melissa Maughan, Jon Osmond
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Sound Crew	Wynn Burton, Sam Schwendiman, Nathan Webster

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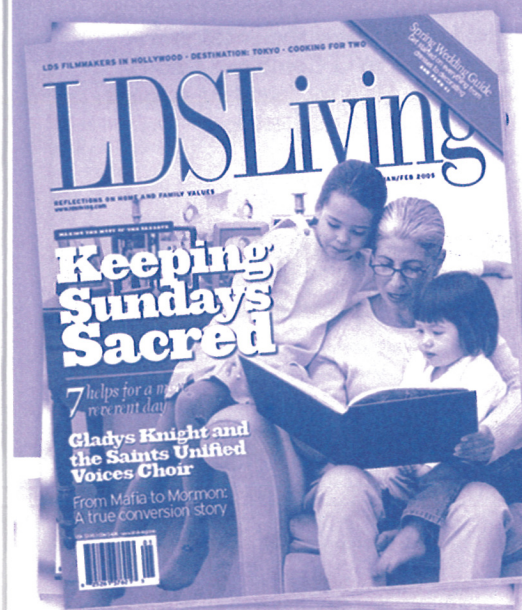
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