

# Thoroughly Modern Millie

Book by  
**Richard Henry Morris**

Music by  
**Jeanine Tesori**

New Lyrics by  
**Dick Scanlan**

Directed by  
**George D. Nelson**

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## Thoroughly Modern Millie

Production Staff, Cast,  
and Orchestra, 4

Director's Note, 7

Meet the Company  
Bios, 9

Study Guide, 13

Production Staff  
Bios, 23

Producing Staff, 30

Book by  
**Richard Henry Morris**  
**Dick Scanlan**

Music by  
**Jeanine Tesori**

New Lyrics by  
**Dick Scanlan**

Original Story and Screenplay by  
Richard Morris

for the  
Universal Pictures Film

Originally produced for Broadway by  
Micahel Leavitt, Fox Theatricals, Hal Luftig, Stewart F. Lane,  
James L. Nederlander, Independent Presenters Network,  
L. Mages/M. Glick Berinstein/Manocherian/Dramtic Forces  
John York Noble, and Whoopi Goldberg

Produced by BYU Department of Theatre and Media Arts  
in cooperation with the School of Music and  
Department of Dance.

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## Production Staff

|                                      |  |
|--------------------------------------|--|
| <b>Director</b>                      | George D. Nelson   |
| <b>Music Director</b>                | Randy Boothe   |
| <b>Conductor</b>                     | Gayle Lockwood   |
| <b>Choreographer</b>                 | Lisa Stoddard  |
| <b>Dramaturg</b>                     | Melanie Hewitt   |
| <b>Production Stage Manager</b>      | Katie Harrel   |
| <b>Scenic Designer</b>               | Eric Fielding  |
| <b>Lighting Designer</b>             | Elizabeth Bunch  |
| <b>Costume Designer</b>              | Janet L. Swenson   |
| <b>Sound Designer</b>                | Troy Streeter  |
| <b>Properties Designer</b>           | Justine Trotter  |
| <b>Hair and Makeup Designers</b>     | Catherine Gleason Barker,<br>M'Lisa Hansen, Crystal Wiederhold |
| <b>Associate Costume Designers</b>   | Erika Landeen, Allyn Harker,<br>Shelby Luke                    |
| <b>Assistant Music Director</b>      | Matthew Neilson  |
| <b>Assistant Choreographer</b>       | Cathy Black  |
| <b>Assistant Scenic Designer</b>     | Mathew Greene  |
| <b>Assistant Lighting Designer</b>   | Jesse Baldrige   |
| <b>Assistant Sound Designer</b>      | Christina Tibbetts   |
| <b>Assistant Properties Designer</b> | Kate Cannon  |
| <b>Sound Engineer</b>                | Mat Goebel   |
| <b>Assistant Stage Managers</b>      | Amy Record, Kaelie Pellegrini                                  |
| <b>Light Board Operator</b>          | Mark Walker  |

## Cast

|                                  |                    |
|----------------------------------|--------------------|
| <b>Millie Dillmount</b>          | Courtney M. Pew    |
| <b>Jimmy Van Hossmere</b>        | Jeffery Pew        |
| <b>Mrs. Meers</b>                | Carolyn Hartvigsen |
| <b>Miss Dorothy Van Hossmere</b> | Aurora Florence    |
| <b>Trevor Graydon</b>            | Erik Agle          |
| <b>Muzzy Van Hossmere</b>        | Ralynne Riggs      |
| <b>Ching Ho</b>                  | Adam Meyers        |
| <b>Bun Foo</b>                   | Robert Fujiki      |
| <b>Miss Flannery</b>             | Aimee Henderson    |
| <b>Cora/Ensemble</b>             | Danica Donaldson   |
| <b>Rita/Ensemble</b>             | Chanté Sinclair    |
| <b>Ruth/Ensemble</b>             | Bronwyn Tarboton   |
| <b>Alice/Ensemble</b>            | Stacia Hardy       |
| <b>Gloria/Ensemble</b>           | Brittany Worley    |
| <b>Dorothy Parker/Ensemble</b>   | Mallory Cooney     |
| <b>Ethel/Ensemble</b>            | Shawndeem Stahly   |

### Ensemble

Ted Bushman, Mathew Graff,  
Jake Long, Melanie McKay,  
Sarah Benton, Benny Isaacs,  
Andrew Beck, Sean Moore,  
Ethan Jacobsen, Dallin Allred,  
Corey Stephens, Mathew Thatche  
Erika Coleman, Laura Webb,  
Summerisa Bell

## Orchestra

|                            |   |
|----------------------------|---|
| <b>Conductor</b>           | Gayle Lockwood  |
| <b>Assistant Conductor</b> | Matt Nielsen  |
| <b>Violin</b>              | Sini-twlia Sohkanen, Aubrey Smith<br>Kathryn Hawker, Tess Santanetti,<br>Elyse Hudson, Haylie Howard,<br>Madilyn Nelson |
| <b>Viola</b>               | Blake Allen   |
| <b>Cello</b>               | Meaghan Edgerly, Emily Heiss  |
| <b>Harp</b>                | Annie Clark   |
| <b>Horn</b>                | Clarice Harrison  |
| <b>Reeds</b>               | Sky Murray, Ellen Magleby, Chris<br>Wilson, Dave Kjar, Keve Bybee   |
| <b>Trumpet</b>             | Brian Parker, Kyle Merkley,<br>Chelsie Robertson  |
| <b>Trombone</b>            | McKay Heaton  |
| <b>Trombone/Tuba</b>       | Markus Anderson, Tonga Tukumoea'tu  |
| <b>Piano</b>               | Ryan Kelly  |
| <b>Bass</b>                | Darren Cueva, Alex Willey   |
| <b>Drums</b>               | Matt Tippetts, Matt Nielsen   |
| <b>Percussion</b>          | Matt Petterson, Chris Nelson  |
| <b>Guitar/Banjo</b>        | Brady Bills   |

## Director's Note

Why is it so hard for us to learn from history? It seems that many in each new generation are unwilling or unable to accept and learn from those who have gone before. Our play, *Thoroughly Modern Millie*, is nothing more than the retelling of this age-old cycle. On stage we play out the act that goes on in each rising generation as individuals give themselves permission to disregard the morays of the past. By labeling themselves “modern,” they think they will not be held accountable to the teachings of their forefathers. Millie wants to find happiness by pursuing paths that the world of her day describes as “enlightened.”

This pattern was even true in the days of the Savior. The Pharisees he encountered were guilty of attempting to dismiss the responsibilities they had to their parents under the Mosaic Law by invoking what they thought was a clever loophole. By labeling their resources “Corban,” they hoped to avoid the responsibilities owed to aging parents. The Savior taught them the error of their thinking with these words, “Full well ye reject the commandment of God, that ye may keep your *own* tradition. For Moses said, Honour thy father and thy mother; and, Whoso curseth father or mother, let him die the death: But ye say, If a man shall say to his father or mother, It is Corban, that is to say, a gift . . . he shall be free. And ye suffer him no more to do ought for his father or his mother; Making the word of God of none effect through your tradition, which ye have delivered: and many such like things do ye” (Mark 7:9–13, italics added).

How guilty are we of this same practice of “making the word of God of none effect through our traditions?” What labels or words do we invoke to excuse ourselves from that which is our duty? Do we allow ourselves to avoid the weighty matters of our faith by hiding behind statements like, I’m too busy, It’s complicated, That can’t apply to me, or I can’t handle it?

As you follow Millie’s journey through this play you should be able to see how the truth of the importance of fidelity in love and marriage shines through the sophistication of her day. The happiness she and all of us seek is not found in the indulgences of the flesh or in that which is deemed vogue. Rather it resides forever in the simple and sweet truths that have been lived and defended by the faithful in every generation. □



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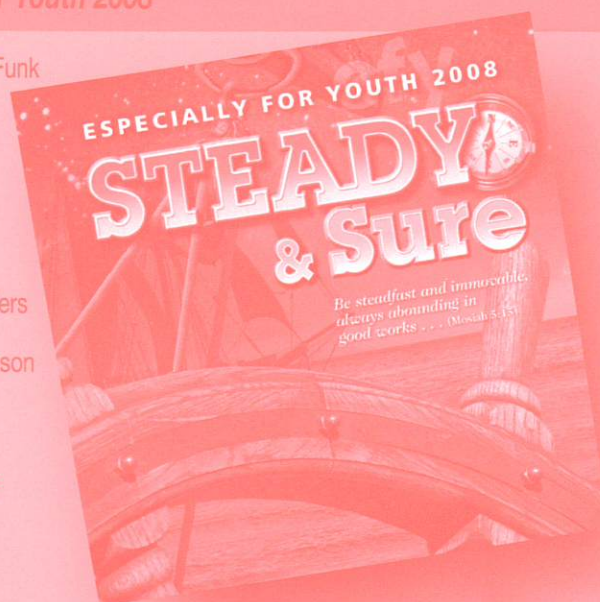
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## Meet the Company

**Erik Agle**

Mr. Trevor Graydon

From Pittsburgh, Pennsylvania. Junior in music dance theatre. BYU credits include Lt. Ian Forrester in *Berlin* and the ensembles of the operas *Abinadi* and *Die Fledermaus*. Other credits include Lt. Cable in *South Pacific*, Chuck Cranston in *Footloose*, and Rusty Charlie in *Guys and Dolls*.

**Aurora Florence**

Miss Dorothy

From Loomis, California. Sophomore in music dance theatre. Recent credits include Puck in *A Midsummer Night's Dream* with Take Note Troupe, *Berlin*, Beatrice in *Much Ado About Nothing*, and Monkey in *Seussical: The Musical*. Aurora won first place with her monologue at the 2006 Utah Shakespearean Festival in the youth competition.

**Robert Fujiki**

Bun Foo

From Orem, Utah. Sophomore in music dance theatre. Favorite shows include *Once on this Island*, *Seussical: The Musical*, *Bye Bye Birdie*, and *Once upon a Mattress*.

**Carolyn Hartvigsen**

Mrs. Meers

From Layton, Utah. Senior in music dance theatre. BYU credits include Sokolovsky's Aide in *Berlin* and Alma Hix in *The Music Man*. Credits from the 2007 season at Tuacahn are Joy in *Cinderella*, Mrs. Hopkins in *My Fair Lady*, and Ethel in *42nd Street*. Other credits include Dominique du Monaco in *Lucky Stiff* and Miss Tweed in *Something's Afoot*. Carolyn is a member of the Equity Membership Candidate program.

**Aimee Henderson**

Mrs. Flannery

From Raleigh, North Carolina. Freshman in music dance theatre. This is her BYU debut. She has previously performed as Ethel in Broadway Across America's production of *The Music Man*. Favorite rolls include Mother in *Ragtime*, Asaka in *Once on This Island*, Fairy Godmother in *Cinderella*, Queen in *Once upon a Mattress*, and Lilly in *A Man of No Importance*.

**Adam Meyers**

Ching Ho

From Sioux City, Iowa. Sophomore in music dance theatre. Recent credits include ensemble in *Berlin*.

**Courtney M. Pew**

Millie Dillmount

From Provo, Utah. Senior in music dance theatre. Courtney is a former member of the BYU's Young Ambassadors. Recent credits include Meg in *Little Women* and Wendy Jo in *Footloose* at HCTO, and Jesse in *Boxcar Children* and Virginia Skidmore in *Oklahoma!* at BYU.



**Jeffery Pew**  
Jimmy

From San Jose, California. Senior in music dance theatre. Recent credits include: Freddy understudy and cockney quartet in *My Fair Lady* at the Pioneer Theatre Company, Lysander in *A Midsummer Night's Dream* at Sundance, Cockney Quartet and ensemble in *My Fair Lady* and *Cinderella* at Tuacahn Center for the Arts, Mr. Brooke in *Little Women* at HCTO, Laurie in *Little Women*, and Ken in *Smokey Joe's Café* both at BYU.

**Ralynne Riggs**  
Muzzy

From Chandler, Arizona. Graduate in vocal performance. She played the lead role of Susanna in Mozart's, *Le nozze di Figaro*. She toured China with BYU's Young Ambassadors in 2007. Other roles include Carmen Ghia in *The Stoned Guest*, Edith in *The Pirates of Penzance*, Zaneeta in *The Music Man*, Reno Sweeney in *Anything Goes*, Cinderella in *Into the Woods*. Ralynne was a featured performer at Lagoon and spent six weeks in Graz, Austria, last summer studying opera.

Meet the Company following every Thursday performance  
Production Forum on Thursday, January 29, 11 a.m. Nelke Theatre  
University Panel Discussion following Saturday, January 31, matinee

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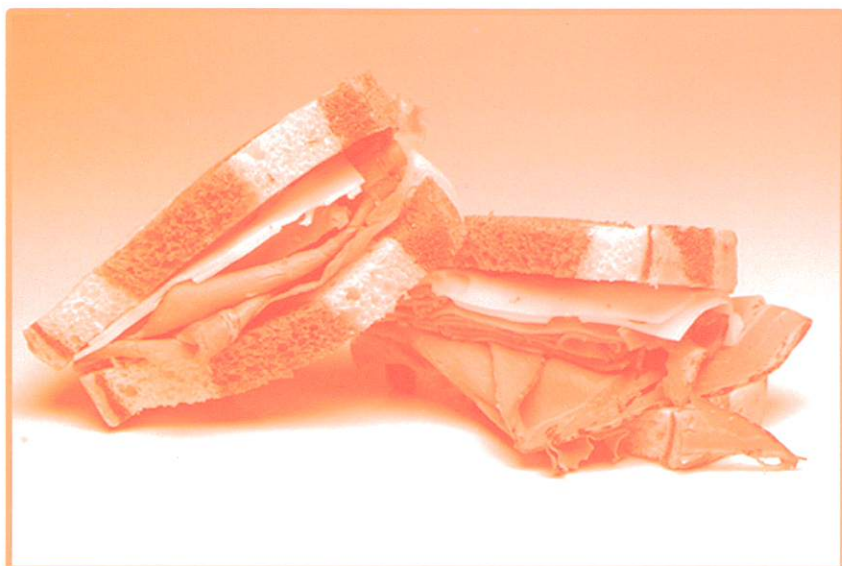
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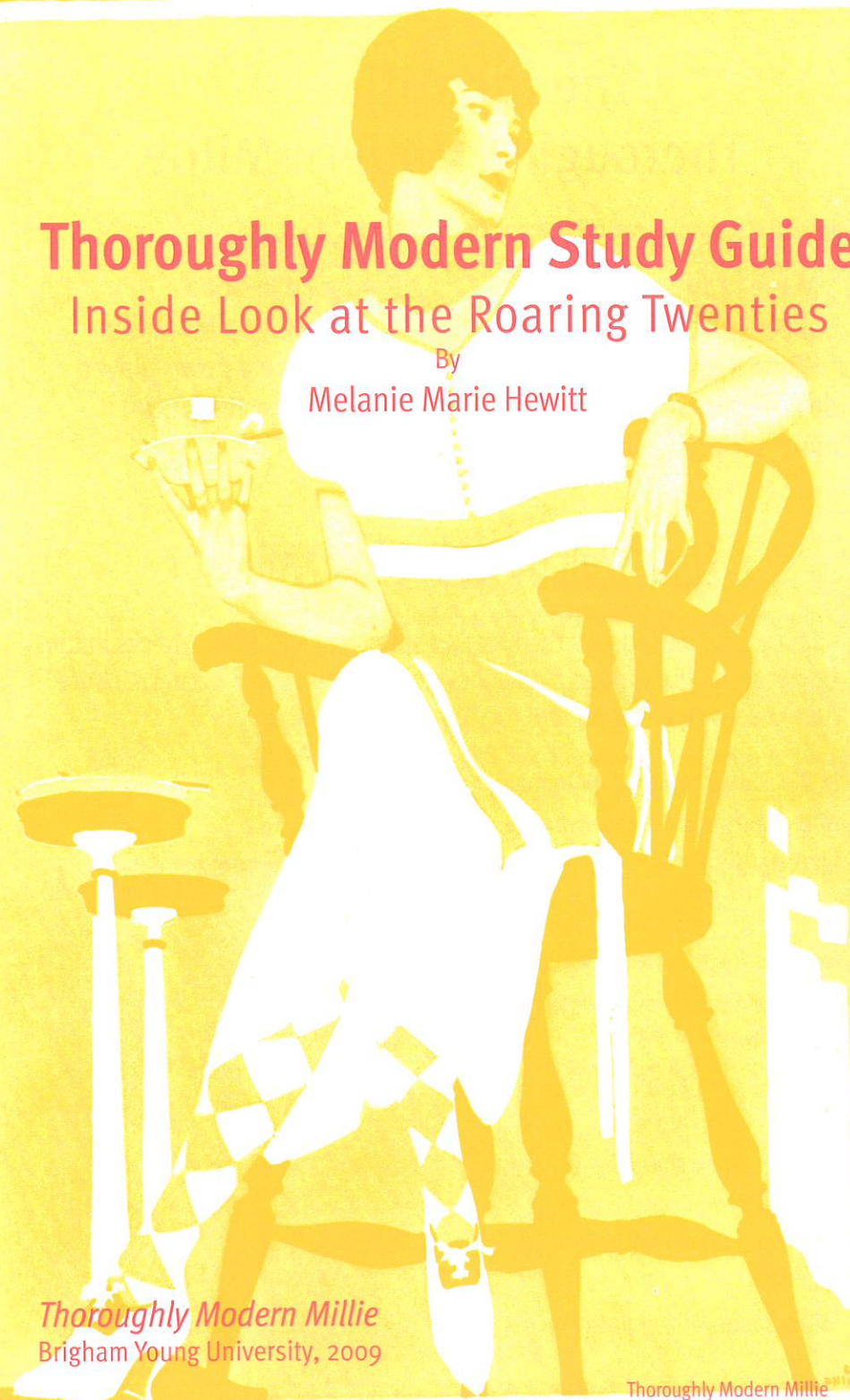
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## Thoroughly Modern Study Guide Inside Look at the Roaring Twenties

By  
Melanie Marie Hewitt



*Thoroughly Modern Millie*  
Brigham Young University, 2009



# The Identities of Thoroughly Modern Millie

## Film Version

- \* Made in 1967
- \* Based on a British musical
- \* White slavery is a major plot device used to give the show a more serious undertone

## Stage Version

- \* Produced in 2002
- \* Based on 1967 MGM film
- \* White slavery down played to make show less racial

## How Well Do You Know "Millie"?

Test your knowledge of the film and stage musical. Place checks in the boxes under the version of the show that the plot event occurs. Unsure? Just keep watching and rent the film!

|  | Movie                    | Stage                    |
|--|--------------------------|--------------------------|
| Millie comes to New York to marry her rich boss.                 | <input type="checkbox"/> | <input type="checkbox"/> |
| Mrs. Meers is a Chinese woman.                                   | <input type="checkbox"/> | <input type="checkbox"/> |
| Miss Dorothy ends up with Mr. Graydon.                           | <input type="checkbox"/> | <input type="checkbox"/> |
| Millie meets Jimmy on the streets of New York.                   | <input type="checkbox"/> | <input type="checkbox"/> |
| Millie and Jimmy spend a night in jail.                          | <input type="checkbox"/> | <input type="checkbox"/> |
| Millie and Jimmy must wash dishes to pay for a dinner date.      | <input type="checkbox"/> | <input type="checkbox"/> |
| Muzzy decoys as an orphaned young lady in order to save Dorothy. | <input type="checkbox"/> | <input type="checkbox"/> |
| Millie is afraid that Miss Dorothy and Jimmy like each other.    | <input type="checkbox"/> | <input type="checkbox"/> |
| Millie and Jimmy fall in love, and in the end stay together.     | <input type="checkbox"/> | <input type="checkbox"/> |
| Millie saves Miss Dorothy on her own.                            | <input type="checkbox"/> | <input type="checkbox"/> |

# Life

Actual Practices and Beliefs for Love, Marriage and Life

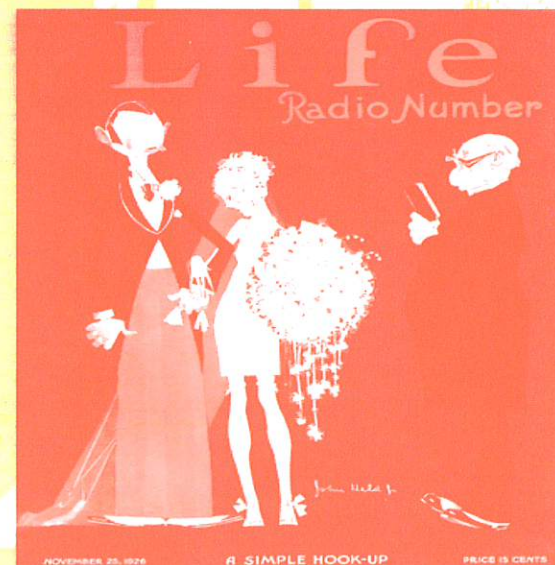
In her desire to be the Modern Woman, Millie moves to New York to find Mr. Right - that is, mister with the right bank account. She comes seeking work that will place her within a finger-tip's length of an eligible rich bachelor boss whom she can sway into falling for her. As practices of love and marriage go, for the 1920s, marrying for money was not "new" at all. In fact this practice of marrying for security was the method of the generation before.

## HOW THINGS REALLY WERE:

Young adults and teenagers begin to go out on dates, thanks to the affordability of the automobile, and interact one on one. After dating for a period of time, sometimes months, sometimes many years, couples would eventually marry out of love.

Many decided not to marry at all, either because they just did not find one worthy of their hand, or because of professional endeavors. During the '20s many women would come together as singles and live together and discuss politics, art, literature and all other topics taboo and prevalent to the time.

While many in the '20s chose to adapt to emerging "modern" lifestyles relative to love and marriage, many more chose to continue with or return to traditional practices.



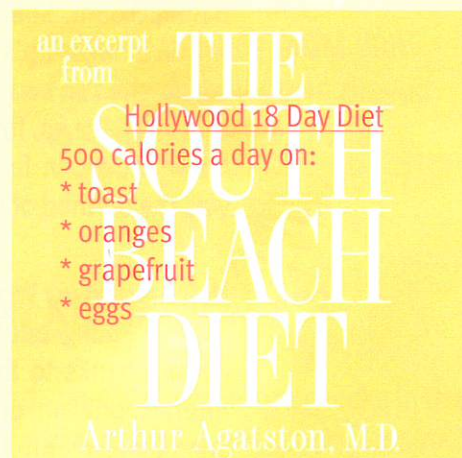


# THE ROARING TWENTIES

## Then

### DIETS

In the 1920s the big thing was one word - skinny. While eating habits changed for the better across the nation, women and young girls found it necessary to go the extra mile to be as skinny as possible. Magazine ads and movie starlets depicted the fashionable flapper as skinny as a rail. Naturally in an era where you weren't someone unless you could keep up with the trends, women would starve themselves or follow the Hollywood 18 Day Diet needlessly and often dangerously.



### ADVERTISEMENTS



A 1927 ad for S.O.S. scouring pads.

The Twenties were the beginning of many things that would later shape America; advertising was one of them - it was starting to take a new direction. Rather than sell items to consumers based on information of the product, they started to use psychology in order to manipulate buyers, making them think that they needed to buy a certain product in order to feel happy. The iconic flapper was used more often than not to instill the desire for modernity and individuality. We can still see these tactics being used today, as bigger is better and more is more, just as it was then.

# THE ROARING 2000S

## Now

### FADS

| Then                      | Now                                |
|---------------------------|------------------------------------|
| * mah-jongg               | * Yu-Gi-Oh                         |
| * pole-sitting            | * David Blaine stunts              |
| * crossword puzzles       | * Sudoku                           |
| * wearing pajamas all day | * wearing exercise outfits all day |
| * dare-devilling          | * skateboarding                    |

What fads from the 1920s can you pick out in the show?

### THE "IT" FACTOR

In order to be a Flapper you had to have IT: that undefinable attribute where someone can look at you and they inherently know that you have it, where somehow inexplicably there is this part of your personality where people flock to you and aspire to be like you. You had IT. Those who had IT were mostly the young movie starlets who personified the Flapper without any real effort. The Roaring Twenties coined the notion of having the IT factor, but it is an idealization that is just as prevalent today as it was then. Many audition for shows such as American Idol or America's Next Top Model in the hopes that they've got IT - and those who succeed somehow do. In our day we still have this overwhelming desire and urge to become like those movie stars and lucky average Joes, because just like with Millie, only the rich, famous and modern are happy and have all the fun - or so we think.

Who do you think has the IT factor in *Thoroughly Modern Millie*? What makes them have IT?

### CONSUMER CREDIT - DE JA VU

Buying large and expensive merchandise on credit - the notion of "enjoy now, pay later" - took major roots during the Twenties. Many consumers were now able to enjoy the luxuries of life such as automobiles, refrigerators, and other appliances that they could not otherwise afford. As the economy started to slow and eventually crash on Black Tuesday, many lost their possessions that were bought on credit.





# MILLIE'S MODERN LOOK

## OUR INSPIRATION FOR THE SHOW

### ART DECO - THE MODERN ART FORM



The Art Deco style came about much in the same way the Roaring Twenties did themselves. It was a style marked as moving away from the old Art Nouveau and towards something better and more modern. Art Deco was mostly seen in decorations, such as stained glass and wrought iron fixtures, or architecture, like the impressive Chrysler Building. Art deco is characterized by geometric shapes in angular and symmetrical patterns. It is said that much of the inspiration for this art movement came from industrialism and streamline technology. Thus the reason that most Art Deco pieces are made from materials such as glass and steel. Art Deco was a staple for its time but lost its modernity after about two decades when many began to feel that its elegance was really fake and its opulence gaudy.

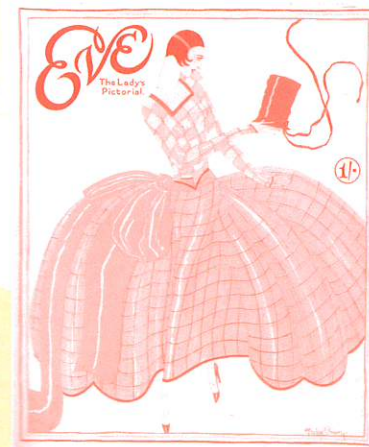
Where in the show are these inspirations most prevalent?

### JOHN HELD, JR. - SOCIAL CARTOONIST

Held's art work became widely acclaimed and exhibited in *The New Yorker* and *Life*. His covers and cartoons commented on and made fun of the lifestyles of the modern flapper and notorious sheik (the male version of the flapper). The colors Held used were bold, bright, and saturated, echoing the vigorous Progressive Era. His Flappers were drawn with generic faces with beady eyes, knobby knees and arms, and always caught in some embarrassing situation. They were generally young - almost childish - while his depictions of the sheiks were older oblivious men. John Held was mostly concerned with depicting the freedom and frivolity of the time. His cartoons and cover art work were still never-the-less very influential of the personal view of the 1920s.

### GORDON CONWAY - THE REGAL FLAPPER

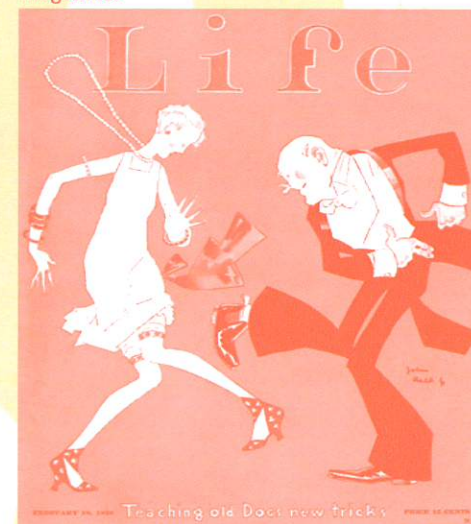
Though the name may not suggest it, Gordon Conway was a female designer of clothing and costume. Her renderings and work were featured in magazines, stage plays and movie films. Conway's flappers were exotic and elegant with long slender figures. Because she was more involved with the clothing and styles of the time, Conway took more time in the details of the outfits her flappers were wearing than their facial expressions. Still the grace and regality that her flappers exuded influenced women of the time greatly to carry themselves the way Gordon Conway envisioned them.



Design for a stage production by Conway.



Two of Held's more famous renderings for *Life* magazine.





## Thoroughly Modern Bibliography

(A listing of sources consulted for text and images)

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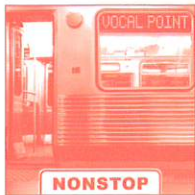
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Kendall Wilcox  
Ron Wilkinson  
Elain Witt  
Mark Woodruff  
Ward Wright\*

### Administrative Staff

Elizabeth Funk  
Annalisa Corell  
Margaret Kosorok

\* Member of the Division of  
Design and Production

## Production Staff

**Jesse Baldridge**  
Assistant Lighting Designer

**Catherine Gleason  
Barker**  
Makeup Designer

**Cathy Black**  
Assistant Choreographer

**Elizabeth Bunch**  
Lighting Designer

**Randy Boothe**  
Music Director

From Murray, Utah. Senior in theatre studies with an emphasis in lighting design and ballroom dance minor. Jesse has performed with the BYU Folkdancers' back-up team and one semester with one of the beginning ballroom teams. He's been in 26 productions in the cast, but now he turns his attention to production design. This is his first assistant designing position at BYU.

From Mapleton, Utah. Senior in theatre costume and makeup design. Recent design work includes *Dial "M" for Murder*, *Prometheus Unbound*, *Berlin*, *Le nozze di Figaro*, *The Wrestling Match*, and *Stuck on The Edge*. Catherine plans to teach drama at charter schools.

Currently a professor in the Department of Dance specializing in modern dance composition, dance history, and music dance theatre history. Since her hire in 1972, her special love for and expertise in tap dance has led to a host of opportunities to choreograph for BYU's Young Ambassadors, Homecoming Spectaculars, main-stage musicals, and local community theatre productions. Although self-proclaimed as retired from the MDT choreographic scene since 1997, when she learned that BYU would be presenting *Thoroughly Modern Millie* this season, Cathy could not resist being involved just one more time. She literally dusted off her tap shoes and has had a blast.

From Garland, Texas. Senior in mathematics education and theatre studies. She currently works with the Division of Design and Production as an electrician and with Living Legends as a master electrician. She was the lighting designer for *Stuck on the Edge*.

Associate professor of music and chair of the music dance theatre faculty steering committee. Randy has served as artistic director for the Young Ambassadors since 1978. In addition to numerous main stage musicals at BYU, Randy has music directed at Jackson Hole Playhouse, Walt Disney Productions, Promised Valley Playhouse, and directed Light of the World during the 2002 Winter Olympic Games and Faith in Every Footstep, the sesquicentennial spectacular in Cougar Stadium featuring a cast of thousands.



**Kate Cannon**

Assistant Properties Designer

**Eric Fielding**

Scenic Designer

**Matthew Greene**

Assistant Scenic Designer

**Allyn Harker**

Assistant Costume Designer

**Katie Harrel**

Stage Manager

**Melanie Hewitt**

Dramaturg

**Shelby Luke**

Assistant Costume Designer

**George D. Nelson**

Director

From Wichita, Kansas. Junior in industrial design. Recent credits include properties design for *Houseboat Honeymoon* and set dressing for *Don Giovanni*.

From Orem, Utah. Resident set designer for BYU Theatre and heads the scenic design curriculum. His work was seen in the recent BYU productions of *A Midsummer Night's Dream*; *Little Women*; *You're a Good Man, Charlie Brown*; and *Hamlet*.

From Sacramento, California. Junior in theatre arts studies with an emphasis in playwriting. His plays have been produced at BYU with the Experimental Theatre Company, New Play Project, Theatre Arts Conservatory, and Plan B Theatre Company in Salt Lake City. Last year his play *Job Well Done* was a national semifinalist in the American College Theatre Festival. This is his first experience working as a designer.

From Beaverton, Oregon. Transfer student from BYU-Idaho. Senior in theatre and media arts emphasizing in costume design. Recently she has assisted with costume design on *Esperanza Rising* and worked in other elements of production for *Berlin, H. M. S. Pinafore*, and *Don Giovanni*.

From Concord California. Senior in commercial recreation. Recent credits include assistant stage manager for *Berlin*, and sound designer for *Esperanza Rising* and *Dial "M" for Murder*.

From Colorado Springs, Colorado. Graduate in theatre arts studies emphasis in dramaturgy. She dramaturged BYU's production of *Hamlet* in 2007. Melanie currently works full time and fosters her creative side in photography, playwriting, and painting in her spare time.

From Lincoln, Nebraska. Sophomore in theatre arts studies emphasis in costume design. Previous work includes costume designer for BYU's Experimental Theatre Company's fall 2007 production of *Woyzeck*.

George D. Nelson is an associate professor in the Department of Theatre and Media Arts. He has taught and directed at BYU since 1990. His most recent BYU productions of *The White Star*; *You're a Good Man, Charlie Brown*; *Box Car Children*; *The Music Man*; and *Tartuffe*.

**Kaelie Pellegrini**

Assistant Stage Manager

**Amy Record**

Assistant Stage Manager

**Lisa Stoddard**

Choreographer

**Janet L. Swenson**

Costume Designer

**Christina Tibbetts**

Assistant Sound Designer

**Justine Trotter**

Properties Designer

From American Fork, Utah. Majoring in theatre education with a music minor. This is Kaelie's first BYU production. Recent credits include, Alice/Nora in the touring production of *Saturday's Warrior/The White Star* with Omega Productions, and title role in *Thoroughly Modern Millie*.

From Jacksonville, Alabama. Sophomore in theatre arts studies. This is Amy's first BYU production. Recent credits include Viola in *Twelfth Night*, Puck in *A Midsummer Night's Dream*, and stage manager in Thorton Wilder's *Our Town*. Amy also worked as a director for several short plays in her hometown.

Lisa Stoddard is the coordinator for the jazz dance program and serves on the music dance theatre steering committee. She holds a MA in choreography from BYU and a BA in performance from UNLV. Her training has continued post-school with Andy Blankenbuehler, Mia Michaels, and A. C. Lisa is a teacher's teacher who has taught master classes nationally in all styles of jazz dance. Her award-winning choreography and style is what she is known for. While at BYU she has choreographed *Crazy for you*, *Smokey Joe's Café*, *The Music Man*, and *Oklahoma!*

Associate chair of TMA and chair of design and technology. In the 34 years she has taught at BYU, Janet has designed more than 200 productions. A recipient of the Karl G. Maeser Creativity Award, she also spent 15 years as resident costume and makeup designer at Robert Redford's Sundance Theatre and has designed for the Utah Shakespearean Festival the past 16 seasons. Other design work includes Disney Cable Channel, Skylight Opera Theatre in Milwaukee, and PCPA in California.

From Mesa, Arizona. Senior in theatre arts studies. Recent credits include assistant sound designer for *Stuck on the Edge*, sound designer for *The Seagull*, sound designer for *Roofsliding*, and sound designer for *Houseboat Honeymoon*.

From Las Vegas, Nevada. Junior in theatre arts education. This is Justine's second properties design at BYU. She recently designed the properties for *Dancing at Lughnasa* and also assisted with the set dressing for *Dial "M" for Murder*.





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For information on how you can play a greater role in Theatre and Media Arts at BYU contact Rodger D. Sorensen, department chair, at (801) 422-8132 or [rodger\\_sorensen@byu.edu](mailto:rodger_sorensen@byu.edu)



# Producing Staff

## Producers

Rodger Sorensen  
Janet L. Swenson

## Division of Design & Production Director

Rory Scanlon

## Production Manager

Russell D. Richins

## Stage Events Coordinator

Jennifer Reed

## Production Assistants

Chelsea Cordell

David Mortensen

## Technical Director

Travis Coyne

## Expeditor

Chris Witham

## Draftsman

Matt Walser

## Asst. Technical Director

Ward Wright

## Special Projects Coordinator

Frank Weight

## Special Projects Asst.

Todd Anderson

## Scenic Studio Crew

Jared Massic

Preston Mathews

Michael Qualls

M. Murphy Smith

Heather Starr

Matt Walser

Evan Bishop

Adrienne Eror

Hannah White

## Scenic Artists

Matt Bennett

Rachel Ogilvie

Chelsea Osborn

Anne Shakespeare

## Properties Advisor

Travis Coyne

## Properties Designer

Justine Trotter

## Prop Shop Crew

Rebecca Pendleton

Justine Trotter

Christopher Davis

## Set Dresser

Andrew Veenstra

## Tech Crew

TMA 260 & 360 students

## Lighting Advisor

Michael G. Handley

## Asst. Lighting Advisor

Marianne Ohran

## Master Electrician

Mark Walker

## Electrics Crew

Jesse Baldridge

Nichole Clement

Marti Hansen

Anna Kron

Bryan Perry

Jim Puida

Graham Whipple

## Costume Shop Manager

Donnette Perkins

## Asst. Costume

Shop Manager

Deanne DeWitt

## Cutter/Draper

Deanne DeWitt

Gloria Pendlebury

Mary Jane Wadley

## First Hand

Adeline Pichot

## Stitchers

Cindy Albertson

Landon Gates

Rachel Haab

Sara Hardman

Allyn Harker

Melanie Kowallis

Emily Jacobson

Erika Landeen

Shelby Luke

Sharah Meservy

Diane Ogden

Martha Ostergar

Aleatha Shannon

## Costume Crafts

Aleatha Shannon

## Hair & Makeup

### Supervisors

Haleh Risdana

Erika Landeen

## Hair & Makeup Asst.

Erika Landeen

## Hair/Makeup Crew

TMA 367 students

## Wardrobe Supervisors

Landon Gates

Shelby Luke

## Dressers

TMA 360 students

## House Audio Engineer

Troy Streeter

## Audio Crew

Mat Goebel

KT Harrel

Jake Peery

Christina Tibbetts

Sarah Nasson

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Bethany Talley

Olivia Serafin

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Katie Martin

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Ben Roeling

Kelsey Snow

Lindsey Sommercorn

Megan Straw

Suzanne Tanner

Bronwyn Tarboton

Matt Thatcher

Chelsea Utley

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## Asst. Business Manager

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