



Tartuffe

By
Jean Baptiste Molière

Directed by
Stephanie Foster Breinholt

Jan. 20– Feb. 6, 2010
Pardoe Theatre
Harris Fine Arts Center

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Tartuffe

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By

Jean Baptiste Molière

Directed by

Stephanie Foster Breinholt

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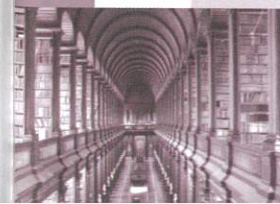
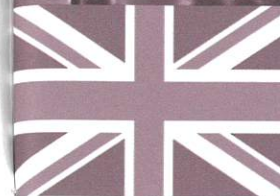
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Cast

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Dorine, a maid	Melanie McKay
Norine, a maid	Aurora Florence
Jambon, a butler	Christian Cragun
Laurent, a manservant	David Jon Banks
Léon, a manservant	Peter Layland
Madame Pernelle	Anne Fleming
Elmire	Alexis Wardle
Cléante	Gary Reimer
Flipote, a maid	Brittany Stahly
Mariane	Christie Clark
Damis	Rafe Gándola
Orgon	Dallin Allred
Valère	Tanner Garrett
Tartuffe	Andrew Veenstra
M. Loyal	Peter Layland
Officer	Christian Cragun



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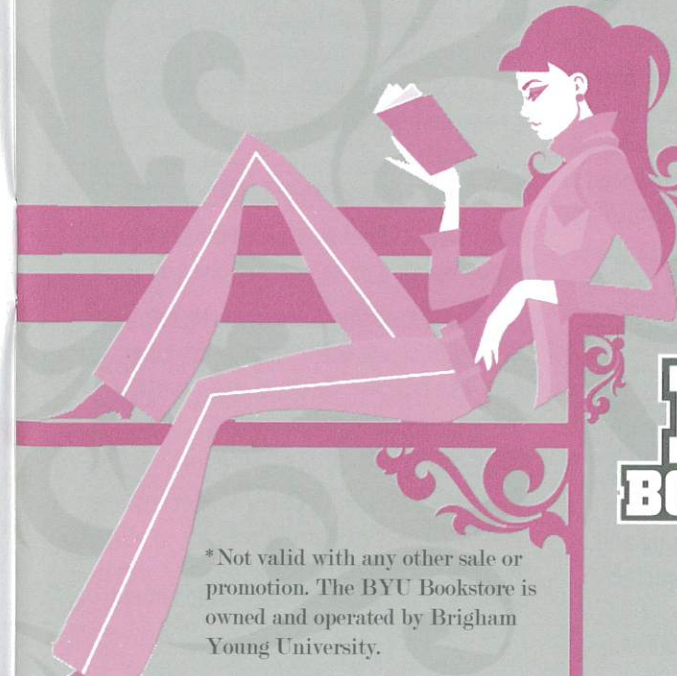
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Production Staff

Director	Stephanie Foster Breinholt
Original Music Composer	David Jon Banks
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Lighting Designer	Amber Coyne
Costume Designer	Haleh Risdana
Sound Designer	KT Harrel
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A conversation with the directors and the playwright

Stephanie Foster Breinholt, *director*
Matthew Greene, *assistant director*
Jean Baptiste Moliere, *playwright**

*Moliere's responses written by Matthew Greene

Why did you choose this concept for the production?

SFB: Simply put, I wanted to create our own world, a world where anything we could think of would be possible. I limited the design and acting styles to a period beginning in the 1600s and ending today. I wanted to ground it in history, because we are products of history.

The play is a farce, but it has dark and lasting implications. I've found similar qualities in the work of Tim Burton. He creates environments that justify themselves and that have an "edge." They are big and bold, often funny and outlandish, but there are darker, deeper implications. *Tartuffe* is a very funny play, but there are strong and urgent consequences resulting from the characters' actions-consequences that sometimes have dire effects. I wanted the audience to feel that edge, not just revel in the humor.

I was also inspired by Cirque du Soleil. I recently saw their production *O* again, and during the production I immediately thought of *Tartuffe* and the line in the script referring to Orgon's household: "It's like a madhouse with the keeper gone." It is like a circus; so much is going on all at once. We made the servants of the house into "Cirque" clowns who see everything and often understand what other characters

don't. I wanted to play with the idea that our actions affect more than ourselves. And there are those around us who can see us for who we really are-the good and the bad in us.

JBM: And it delights me, I must say to you To see my work made now to live anew.

Is this play applicable to modern audiences?

JBM: Of course my work is timeless and profound
And in it wit and eloquence abound
And audiences, I am bound to say,
Have not much changed though years have passed away.
Clearly, the lessons I have deigned to teach
Will be engaging and easy to reach.
There are always rascals in every age
And in this script, written on every page,
Is keen instruction, with no advice concealed,
On how this deception may be revealed.

How did the concept evolve into this production?

MG: It was amazing to see how the show evolved because of the people working on it. The cast was decided upon partly for their diverse musical abilities. Just about everything, from Andrew Veenstra's seductive piano stylings to the original music written by David Jon Banks, developed from what cast members brought to the table (and by table I mean

rehearsal). Even the choice to cast two actors in the part of Dorine (and the consequent discovery of her twin sister Norine) came about because of what Aurora Florence and Melanie McKay showed us in auditions. It's been a very collaborative process, a really fun one because the final production contains pieces of everyone in the company, brought together to form something uniquely ours.

SFB: My favorite word to describe this show is ridiculous but in a great way. I sometimes can't believe what we've been able to do. I had the attitude, "If you believe in it, it magically happens!" "Magic" in this case has meant we've worked really hard and gradually things have fallen into place. Every person involved in this process has been a magician in that respect. It has been "ridiculous" how exciting the process has been.

Jean Baptiste, how do you feel about this production?

JBM: I feel at once a kind of modest pride To see the Pardoe get Tartuffified.
This audience, like all others, will devour
Each word that they will hear this happy hour.
And if the actors move and talk contrary
To how they did in my day, it is very
Important that we don't forget that art
Must live and breathe or else be torn apart.

Why the pre-show and entr'acte?

SFB: The pre-show and entr'acte reflect back to the historical practice of entr'actes between the acts of a play. There was music, dancing and other amusements. I wanted to give a nod to historical practice while continuing to explore the characters in this play. I also wanted the cast to have

the opportunity to create parts of the show solely through improvisation. This diversion from the main action cleanses the palate, like a good sorbet cleanses the palate in a complex meal.

What do you want audiences to take away from the show?

JBM: There are Tartuffes and Orgons all around,
And perhaps within ourselves they may be found.
It is essential, then, to recognize
Our faults and live a life that's free of lies.

SFB: I want the audience to live in this world with us for a bit. I hope they laugh, I hope they learn from the piece, but ultimately I want the audience to take home whatever they find and think about it. What have I taken from this experience? The only limits on ourselves, our actions, our creativity, are the limits we put upon ourselves through our choices.

MG: It's interesting that we often talk about audience members enjoying themselves and learning important lessons as if the two were somehow incongruous. I hope, however, that we won't have to stop laughing or wipe the smiles off our faces when we begin thinking, that we'll be able to learn important lessons about true piety and what it means to live a Christlike life through Moliere's broad comedy and timeless wit, not in spite of it. I hope that if there's laughter in the audience it will just be the sound of the soul opening up and making place for the message of the play, the influence of the Spirit, or whatever else we choose to welcome in. □

Meet the Company

Dallin Allred

Orgon/ vocals

From Spanish Fork, Utah. Junior in music dance theatre. Most recently seen as Trevor Graydon in *Thoroughly Modern Millie* at SCERA and Ambrose Kemper at HCTWV. Other credits include Radames in *Aida*, Lumiere in *Beauty and the Beast*, Upton in *The Ballad of Cat Ballou* at the historic Jackson Hole Playhouse, and two seasons with Lagoon Entertainment

David Jon Banks

Laurent/ composer/ accordion/
piano/ vocals

From Woodbridge, Virginia. Majoring in media arts studies. This is his first role in a BYU main-stage production.

Christie Clark

Mariane/ vocals

From San Antonio, Texas. A double major in acting and advertising. Recent credits include Angelique in ARTE's *The Imaginary Invalid*, Brennan in Leilani Productions' *Little Happy Secrets*, and Chief Elder/Ensemble in BYU's *The Giver*. She was nominated for the Irene Ryan Scholarship auditions last year for her performance as Marjorie in *Without Fear*.

Christian Cragun

Jambon Flambé/ Officer/
vocals/ guitar/ clarinet

From Rochester, Minnesota. Senior in theatre arts education with a minor in psychology teaching. Recent roles include the Captain in BYU's production of *Macbeth* and Petruchio in *The Taming of the Shrew*. Christian has also worked extensively with Provo's New Play Project.

Anne Fleming

Madame Pernelle/ violin/
vocals/ piano

From Orem, Utah. Teaches British literature and advanced composition at BYU Department of English. Acting credits include Volumnia in *Coriolanus* and Gertrude in *The Sea Horse*.

Aurora Florence

Norine/ piano/ violin/ vocals

From Sacramento, California. Junior in music dance theatre. Credits include Miss Dorothy in *Thoroughly Modern Millie* at BYU, ensemble in *Berlin* at BYU, and Puck in *A Midsummer Night's Dream* at Take Note Troupe. She won first place monologue in the youth competition at the Cedar City Shakespeare Festival in 2006

Tanner Garrett

Valère/ vocals

From Portland, Oregon. Sophomore in music dance theatre. He just returned from a full-time mission to Sacramento.

Rafe Gándola

Damis/ ukulele/ vocals

From San Diego, California. Majoring in American studies. Prior performances include, Snout in *A Midsummer Night's Dream* and Servant in *The Seagull*. Other favorite roles include *Drums in the Night*, New Play Project, *Julius Caesar* at Mira Costa College's Actors Academy, and Pippin (a 2006 Scotland Fringe Festival production). He was awarded the best supporting actor and named a humorous monologue finalist by the California Theatre Education Association.

Gizmo the Dog

Louis

From Orem, Utah. This is his first stage appearance. He thanks the Forsyth family for letting him show off and the entire cast for spoiling him.

Peter Layland

M. Loyal/ Léon/ drums/ vocals

From Pittsburgh, Pennsylvania. Pre-acting major. Past BYU credits include Brandon in *Houseboat Honeymoon*, and Man in *This Is How It Goes*. He has also been seen at the HCTO in *Room Service*, and in other productions of *Urinetown* and *Beauty and the Beast*.

Melanie McKay

Dorine/ piano/ vocals

From Danville, California. Junior in music dance theatre. Recent credits include Kathy Seldon in *Singin' in the Rain* at HCTO, *Zelda* at Pink Garter Theater, Laurie in *Oklahoma!* at Pink Garter Theater, Miss Dorothy in *Thoroughly Modern Millie* at Pleasanton Playhouse, and ensemble in *Little Women* at BYU. She was also a member of the modern dance company, Kinnect at BYU in 2009.

Gary Reimer

Cléante

From London, England. Senior in acting. Previously seen on BYU stages as Father Jack in *Dancing at Lughnasa*, Seyton in *Macbeth*, Thesus in *A Midsummers Night's Dream* and *With Eyes Closed*. Gary can also be seen as Magus in BYU's webseries *Jerzmiah*. A transfer student from UVU where he was recognized in Chris Clark's *The Tempest* as King Alonso and Katie Farmer's *Oh Pioneer!* as Amedee.

Brittany Stahly

Flipote/ vocals/ guitar

From Kansas City, Kansas. Freshman in pre-acting. This is her first mainstage production at BYU. Recent credits include Katherina in *The Taming of the Shrew* and Mickey in *The Odd Couple*.

Andrew Veenstra

Tartuffe/ piano/ vocals

Originally from New York. Senior in the BFA acting program. Recent stage credits include Robert Syverten in *Selfless: A Dance Marathon in Two Acts* at BYU, Philip in *Lion in Winter* at ARTE, Balthazaar/Romeo Montague U/S in *Romeo and Juliet* at Pioneer Theatre Company, Fraser in *Without Fear* at ETC for which he earned an Irene Ryan Nomination, Max Halliday in *Dial "M" For Murder* at BYU, James in *Roofsliding* at BYU, and Medvedenko in *The Seagull* at BYU. Andrew has also had the opportunity to study piano at the Eastman School of Music in New York and has been a featured vocalist with groups ranging from the Rochester Philharmonic Orchestra in New York to BYU's jazz ensemble Synthesis.

Alexis Wardle

Elmire/ vocals

From Mendham, New Jersey. Recently graduated from the BFA acting program. Recent theatre credits include Rose in *Dancing at Lughnasa* at BYU, Beth in *Little Women: The Musical* at HCTO, Susan in *Don't Drink the Water* at HCTO, Grace/Liz in *Dogville* at BYU, Kitty in *Charley's Aunt* at HCTO, Maria in *Twelfth Night* at BYU, Hero in *Much Ado About Nothing* at PTC. Film credits include *Inspector 42* and *Diantha's Crossing*.

TARTUFFE

Study Guide



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Dramaturg's Note

"COURTING CONTROVERSY, 'PLAYING' WITH PROTOCOL, AND THE BAROQUE"

In 1637, one of France's premiere playwrights, Pierre Corneille, produced what is perhaps his finest work, *The Cid*. While the play experienced great success among audiences, The French Academy determined that *The Cid* was in fact a failure, because it did not adhere to the neo-classical ideals for a play. Corneille crafted the play so that the action of the play took place in a single day and in a single location, but the academy said that the action he depicted—a war that, in its original narrative, had lasted eleven years and taken place in many locations—was not probable. This renunciation of Corneille's play has become known as "The Cid Controversy."

Another interpretation of the French Academy's actions suggests that Richelieu and his Academy were less concerned with the neo-classical form of *The Cid* and more concerned with its political content: At a time when Spain was militarily threatening France, Richelieu was likely concerned that a play applauding Spanish chivalry might cause French audiences to sympathize with the Spanish.

Whatever the motivation behind the Academy's decision, it caused Corneille to abandon playwriting for a time. Moreover, it caused great concern among other French playwrights who feared a similar fate. Jean Racine, for example, felt compelled to write a detailed preface for his play *Phèdre* (1677), carefully justifying each of his dramaturgical choices.

Another to write in these volatile political times was Jean-Baptiste Poquelin Molière, whose *Tartuffe* premiered in 1664. While *Tartuffe* does not directly respond to *The Cid* Controversy, its text contains traces of the tensions of those times. In the very first lines of *Tartuffe*, Molière introduces the challenge to authority that was a part of mid-17th-century French bourgeois sensibilities: Characterizing the state of affairs in her son's house, Madame Pernelle, declares, "Everyone speaks his mind, none shows respect. This place is Bedlam; everyone is king here." With this, *Tartuffe* begins in almost opposite fashion to Corneille's *The Cid*, in whose opening scene Chimène exactly questions her lady in waiting, Elvire, about the language Elvire used in presenting Chimène's romantic interests to Chimène's father. Elvire urgently ensures that nothing was said that might be considered improper. In *Tartuffe*, on the other hand, everything is bedlam and everyone, not just the patriarch, is king.

In one sense, Molière's dramaturgy might indicate an obliviousness he has towards protocol of the times, as he allows his characters to challenge the singular point of view of the French patriarch, King Louis XIV. Once the final moments of the play are meted out, however, another sense of Molière begins to emerge, a sense in which Molière reveals that he is keenly aware of the protocols surrounding political control in mid-seventeenth-century France and that he, in particular, knows how to "play" with them—which is clearly evidenced in the deus ex machina that appears in final moments of his play.

In "playing" with the monarchy and all it represents, Molière engages in a process that is, I think, best described as "Baroque." When I first had the opportunity to sit with the director of this production of *Tartuffe*, Stephanie Foster Breinholt, and discuss her approach to the play, she mentioned that her thinking was going in the direction of the Baroque. While this is in itself not a surprising decision relative to a seventeenth-century play, what did surprise me was that the "Baroque" styles she and her company were exploring extended into the present day—with particular mention of Tim Burton and his visual and musical style—far beyond the eighteenth century, which is typically identified as the end of the Baroque period. But Breinholt's decision to see the Baroque in our present day, while surprising to me, did not strike me as misguided; rather, it seemed spot on, as it reminded me of the rethinking that a contemporary French philosopher, Gilles Deleuze, gave to the Baroque and his claim that the Baroque is not a period but an approach.

Deleuze's 1988 book *In The Fold: Leibniz and the Baroque* begins with the following:

The Baroque refers not to an essence but rather to an operative function, to a trait. It endlessly produces folds. It does not invent things: there are all kinds of folds coming from the East, Greek, Roman, Romanesque, Gothic, Classical folds. . . . Yet the Baroque trait twists and turns its folds, pushing them to infinity, fold over fold, one upon the other. The Baroque fold unfurls all the way to infinity. (3)

The more I spoke with Breinholt, the more I saw the Baroque at work in this production. As the director, she was not looking for the Baroque but enacting the Baroque as she enfolds within the performance the folds provided to us by Tim Burton, Danny Elfman, and Cirque du Soleil. These are the contemporary folds that are at play in our Baroque *Tartuffe*, but what about *Tartuffe* itself? Isn't it already Baroque? Isn't it already playing with folds? Absolutely. Two such folds are those I attempted to identify above: French neo-classicism and the spirit of revolution. Others have yet to be identified, and in the remaining pages of this study guide, I attempt to unfold some of those—some of the many performance practices that are more or less contemporary with *Tartuffe*, and the likes of which are folded into the text of Molière's play. Perhaps these folds too remain in our production this evening, a production that, with its "fold over fold, one upon the other," would be the enactment of the Baroque, one that, we hope, "unfurls all the way to infinity." □



Performance at the time of Molière

Farceur & Commedia dell'arte

---In France during the first half of the seventeenth century, two forms of farce were popularly followed: the Italian *commedia dell'arte* and the French *farceurs*. *Commedia* is a largely improvisatory form of comic performance that utilized stock

characters and situations. French *farceur* borrowed heavily from Italian *commedia*, including masks and costumes, but focused less on long-form scenarios.

---Italian *commedia* actors were especially well liked in Paris and performed often at Hôtel de Bourgogne and under the palace roof at the Petit-Bourbon. The most popular *commedia* performers at the time of Molière were *Théâtre Italien*. The French *farceurs* played during the first part of the century at Hôtel de Bourgogne.

---Molière was quite familiar with *Théâtre Italien*, but was himself a *farceur*, and performed for five years as such at the Petit-Bourbon for Louis XIV's court. Molière and his company performed on Wednesdays, Thursdays, and Saturdays, when the *Italien* were not playing. On the *farceurs'* nights off, Molière absorbed all he could from the *commedia* troupes and was even at times accused of pilfering ideas from the *Italien* leader, Tiberio Fiorilli.

---Molière did not like to publish the farces he developed; he claimed that certain plays were to be seen and not read.

Educational Training

---In French schools, pupils would memorize their lessons and, one at a time, stand before their teacher and recite them. During these performances, the students would adhere to the restrictions of proper deportment—holding the body in certain appropriate poses. These restrictions followed from the belief that proper moral character results from proper forms of elocution, pronunciation, and memory.

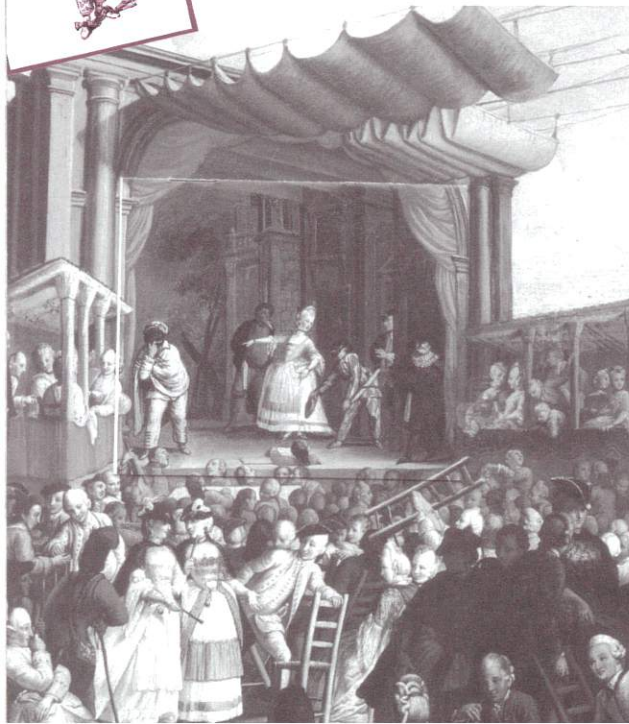
---Molière was educated at a Jesuit school, Collège de Clermont, where they often produced plays in Latin as part of their rhetoric training. These were very popular and well attended.

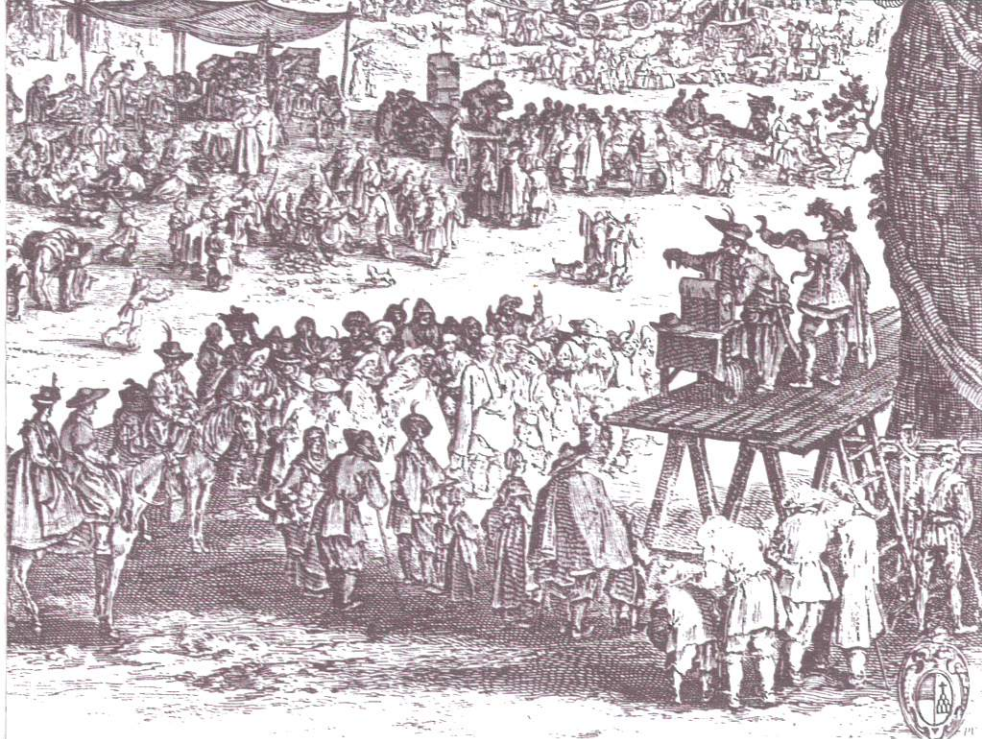
--- Because the Jesuits believed that dance helps to condition the body and organize forms of thought, their education also emphasized ballet training.

---Compare the following:

Jesuit educator Père Richeome: "It is humanely divine and divinely human to know how worthily to manage a topic with wit and tongue, to conceive it in the mind with fair and judicious thoughts, to arrange one's thoughts in wise order, to clothe them in rich terms and to bring them to the listener's ear with a sound memory, a lively ringing voice, sweetly penetrating; and with a like address in the whole body, to make oneself heard to good effect; to plant new opinions and new desires in men's hearts and to uproot the old to sway and bend stiff walls, to brace up and stiffen the twisted and the weak; and victoriously to persuade and dissuade at one's will." (qtd. in McCarthy 21)

The School for Wives, a 1662 play by Molière; "Arnolphe: Agnès, to hear me, set aside there hour handwork. / Raise your head a trifle, and turn your face: / Here, look at me here during our conversation, / And make sure you mark every last word." (qtd. in McCarthy 20)





Opérateurs

---During the time of Molière, activity on the city streets was quite unregulated. Vendors would often employ theatricality in order to sell their wares. Among the most infamous were the medicine charlatans (*opérateurs*) who would stage exciting performances in order to convince audiences of the validity of their cure-alls, which were rarely more than nostrums (quack remedies). McCarthy writes, "Acting here was a trigger for the mind. The salesman does not wish any reference back to the awkward detail of everyday living, but proposes to share a fantasy of life in which the desires of the customer may for a fleeting moment be satisfied" (210).

---In the 1620s, Guillot-Gorju had been a medicine charlatan before being recruited to the *comédiens du roi* at the Hôtel de Bourgogne.

--- Molière included moments of *opérateurism* in his plays. In *Love is the Doctor*, he mentions one of the most well known nostrums, *l'Orvietan*, which was so popular that it eventually gave its name to its *opérateur*.

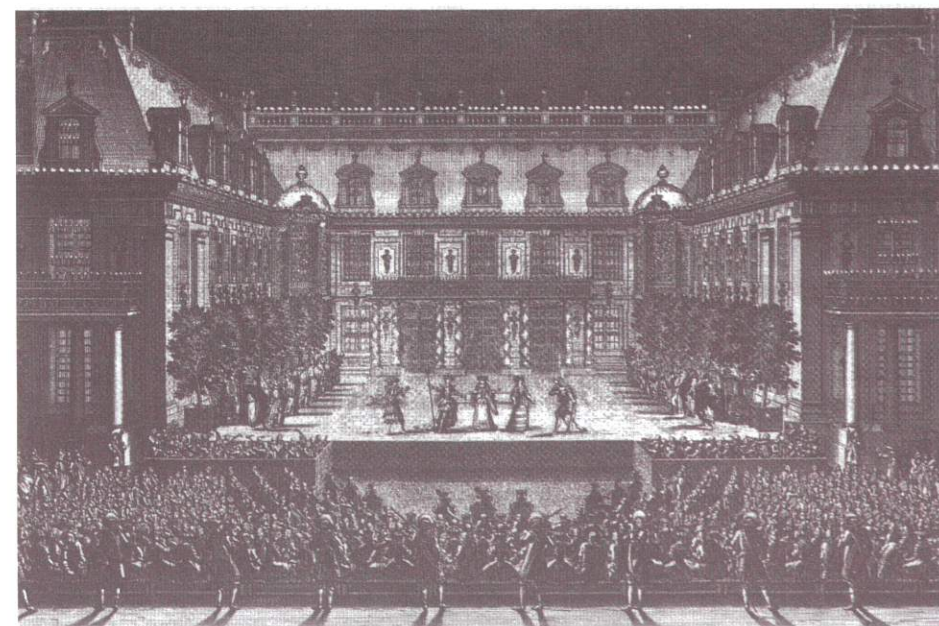
Performance at the time of Molière

Fêtes & Ballet de cour

---In 1664, King Louis XIV requested that the first of a number of enormous, multi-day, multi-media performances, called *fêtes*, be presented as a symbol of his power. This *fête*, called "The Pleasures of the Enchanted Island," comprised six-days' worth of performance events, including parades, competitions, light and firework displays, an opera, a play, banquets, and balls.

---On day two of this first *fête*, Molière and his often collaborator, Jean-Baptiste de Lully, presented their *ballet de cour*, *The Princess of Elid*, and on the final day of the *fête*, 12 May 1664, Molière presented his new play, *Tartuffe*.

---*Ballet de cours* were opulent court theatrical events that brought together plot, music, and dance. They began in the 16th century primarily as an experimental theatrical form. They experienced a revival in the 1610s during the reign of Louis XIII and continued well into the reign of Louis XIV. *Ballet de cour* was the precursor to French opera.

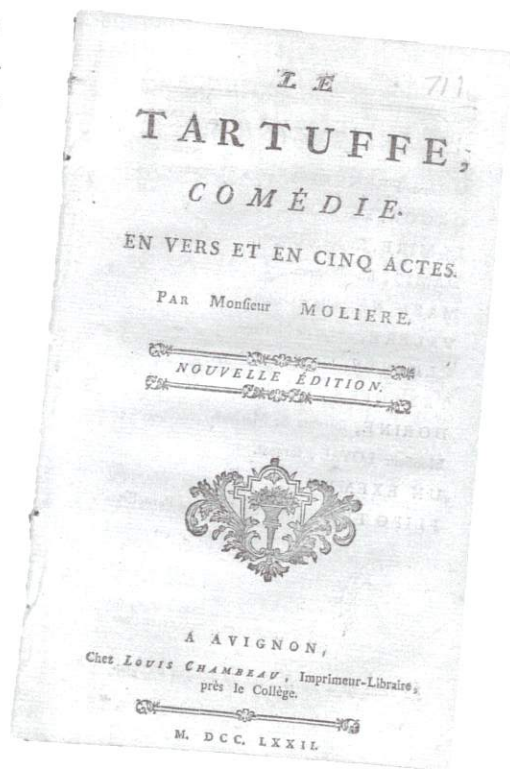


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- This study guide is greatly indebted to McCarthy's excellent discussion of the numerous performance practices existing in France during and around the time of Molière.*

IMAGES

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Jan. 28–29, de Jong Concert Hall
The Dancers' Company, Pat Debenham, *artistic director*

International Folk Dance Ensemble

Feb. 5–6, Covey Center for the Arts
Ed Austin, *artistic director*

MDT Showcase

Feb. 26–27, Madsen Recital Hall

As You Like It

Mar. 17–Apr. 2, Pardoe Theatre
By William Shakespeare, directed by Kymberly Mellen

Blood Wedding

Mar. 3–20, Margetts Theatre
By Federico Garcia Lorca, directed by Rodger D. Sorensen

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Production Staff

Stephanie Foster Breinholt
Director

From Provo, Utah. She teaches acting and dialects at BYU and has directed *Dancing at Lughnasa* and *Stuck on the Edge*. She is a professional actress, designer, and dialect coach.

Kate Cannon
Props Designer

From Wichita, Kansas. Senior in industrial design. Recent credits include prop design for *Houseboat Honeymoon*, *Baptism of Fire*, *Go, Dog, Go!* and *Absent Friends*.

Briana Chipman
Assistant Stage Manager

From Burlington, Wisconsin. Senior in theatre arts education. Recent on stage credits include the Sour Kangaroo in *Seussical*; *The Musical* for the Sandy Arts Guild. She is currently directing her senior project of *The Last 5 Years*.

Christopher Davis
Assistant Properties Designer

From Pepperell, Massachusetts. Senior in BFA acting program. Recent credits as the principle props designer include *Les contes d'Hoffmann* and *Macbeth*, both at BYU.

Camee Faulk
Production Stage Manager

From Novi, Michigan. Senior in theatre education. Stage managing credits include assistant stage manager on BYU's *The Taffetas*. Acting credits include Toinette in *The Imaginary Invalid* (ARTE), Audrey II in *The Little Shop of Horrors* (BYU Mask Club), and Megan in the *New York Times* reviewed web series *The Book of Jeremiah* (jer3miah.com).

Eric Fielding
Scenic Designer

From Orem, Utah. Eric is a resident set designer for BYU Theatre and heads the scenic design curriculum. His work was seen in the recent BYU productions of *Macbeth*, *Thoroughly Modern Millie*, *A Midsummer Night's Dream*, *Little Women*, and *Hamlet*.

Matthew Greene
Assistant Director

From Sacramento, California. Senior in directing and playwriting. His plays have been produced in Provo and Salt Lake City and include last year's *Bérénice* and *Man to Man*. He was a national finalist in the American College Theater Festival ten-minute play competition in 2008.

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Kt Harrel
Sound Designer

From Concord, California. Senior in recreation management with a minor in business. Sound design credits at BYU include *Esperanza Rising*, *Dial "M" for Murder*, for which she earned Honorable Mention at ACTF, and *Les contes d'Hoffmann*. Kt also worked as the production stage manager for *Thoroughly Modern Millie* at BYU. This spring Kt will tour England and Scotland with the BYU Ballroom Dance Team as audio engineer.

Anna Hawkins
Assistant Costume Designer/
Jewelry Designer

From Reno, Nevada. Senior in theatre arts studies with an emphasis in costume design. She has been assistant costume designer on *Hamlet* and *Little Women*, and costume designer on *H. M. S. Pinafore* and *Macbeth*, at BYU.

Jaynanne Meads
Makeup Designer

From Provo, Utah. MFA costume design major. Recent credits at BYU include costume design for *Children of Eden* and *Dancing at Lughnasa*. She assists Dr. Mary Farahnakian in the BYU Historical Clothing Collection and is involved with millinery and costume for the local reenactment community.

Megan Dance Powell
Assistant Stage Manager

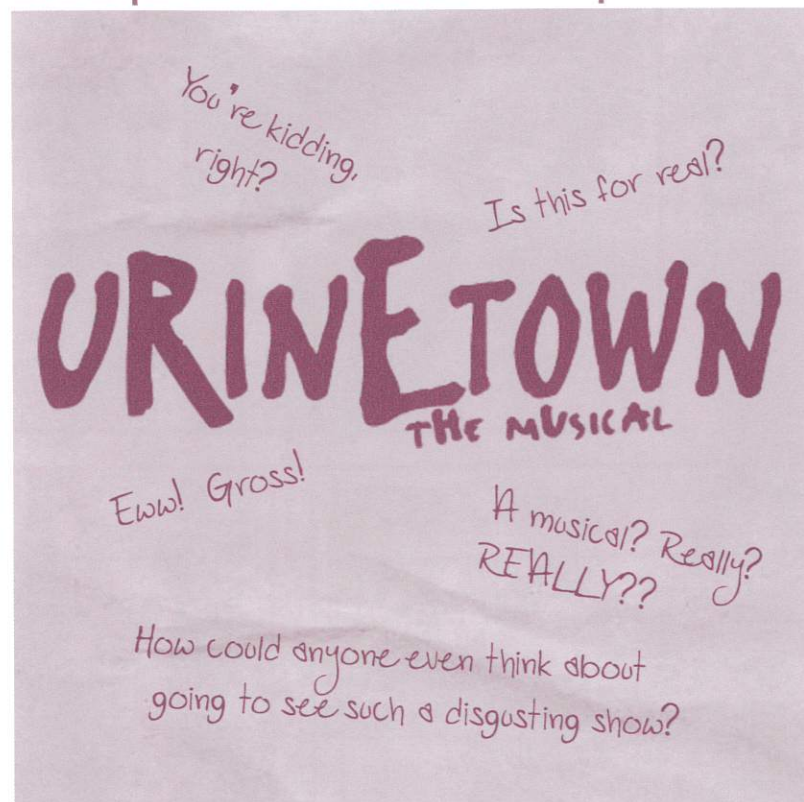
From Fall City, Washington. Senior in theatre education. Recent credits include Catherine in *Pippin*, Baker's Wife in *Into the Woods*. Other favorites include, *Meet Me in St. Louis*, *Wizard of Oz* and *West Side Story*. She has recently choreographed Maple Mountain High School's production of *Guys and Dolls*.

Haleh Risdana
Costume Designer

From Laguna Beach, California. MFA student in costume design. Received BA in fine arts from California State University-Long beach. Completed special FX program from The Makeup Designory. Credits for film and TV include, *Panacea*, *Writer's Block*, *Bravo*; for Theatre: *Pageant of the Masters*, *OC Performing Arts*, *Civic Light Opera*.

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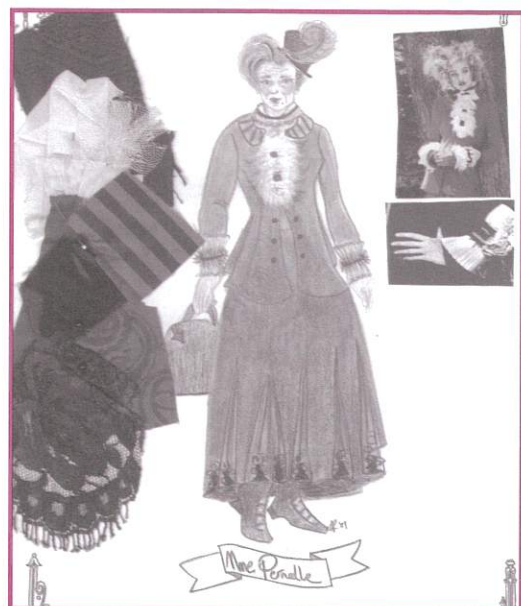
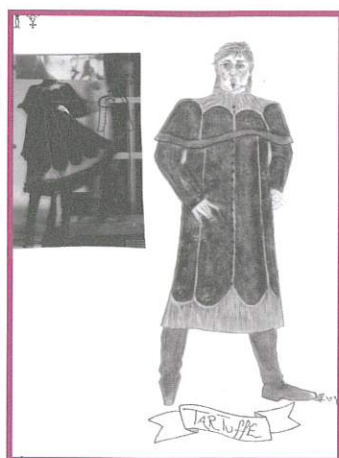
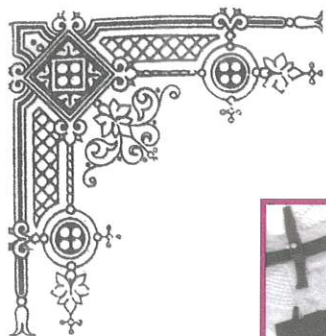
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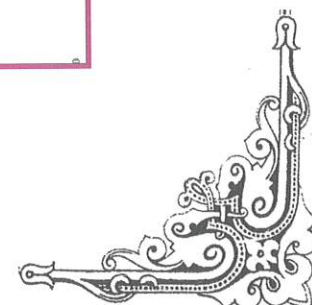
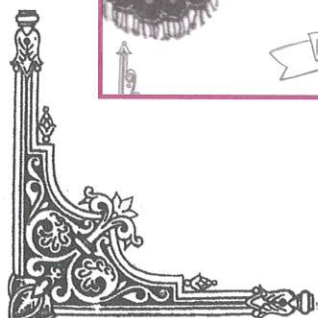
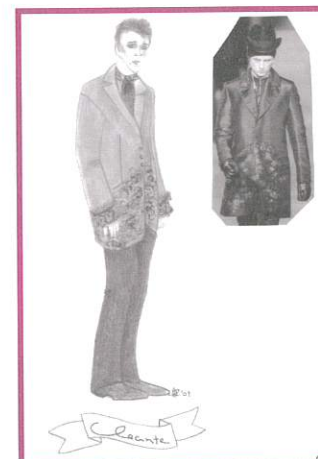
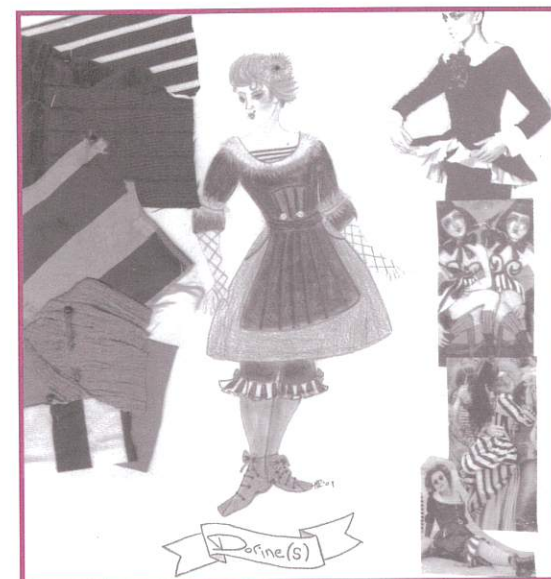
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Haleh Risdana,
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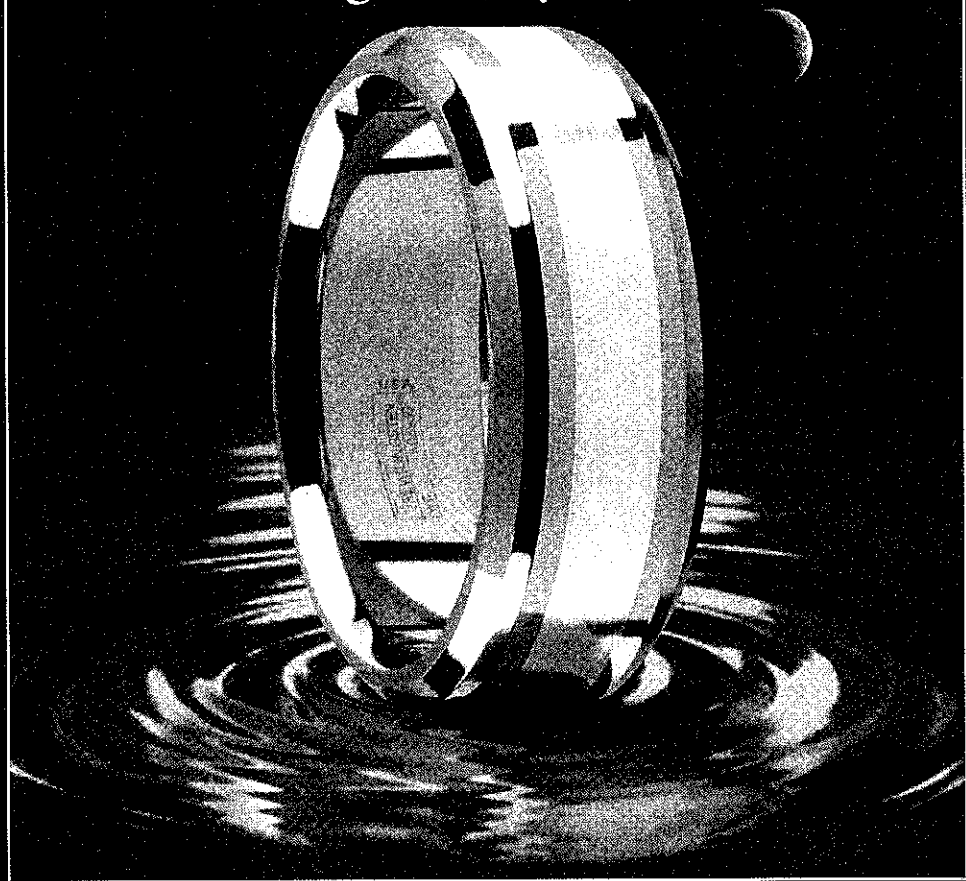


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