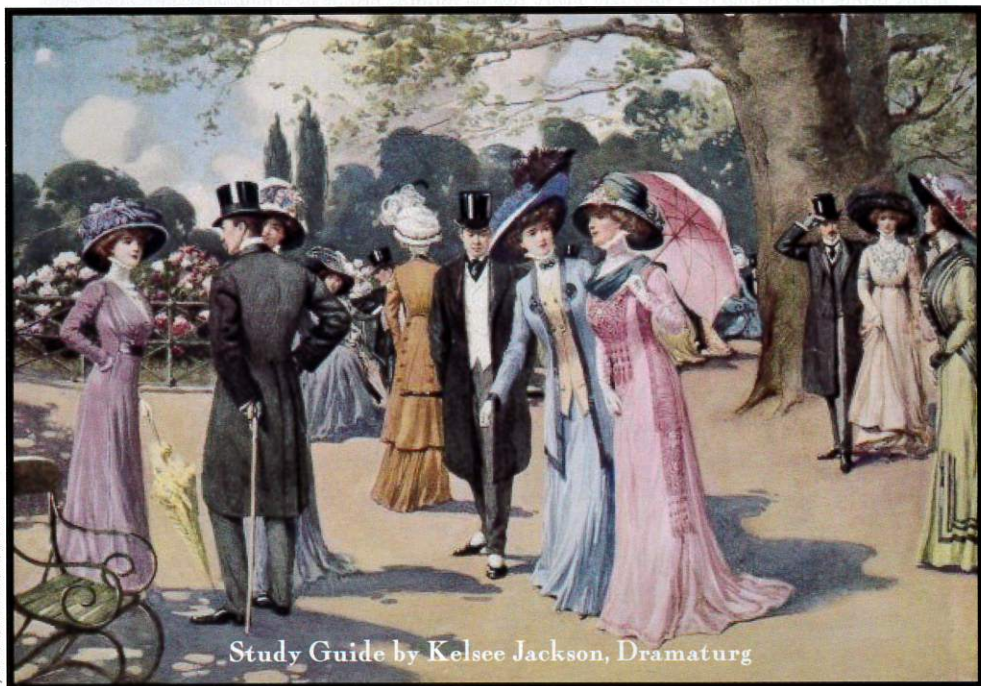


# Misalliance



Study Guide by Kelsee Jackson, Dramaturg

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# LETTER FROM THE EDITOR

A NOTE FROM THE DRAMATURG

*Change is certain.*

From London's varying weather to the development from infant to adulthood, if there is anything that humans can expect, it is change. Change is all around us. Every twenty-four hours brings the change of a new day, every twelve months brings us a new year, and every one hundred years rings in a new century. Humans know change.

Change in circumstances or surroundings can also cause change in thought and action. Think of the women who have fought for the right to vote. Could they fight if their minds hadn't been changed first? Or the Wright brothers, whose series of changing thoughts eventually flew the first aeroplane? Change is uncomfortable. Change is scary. Change is necessary.

While we can try to be modern and current, we can't efficiently incorporate change into our lives without first looking to the past. If we neglect this step, we won't find ourselves changing at all—instead we will fall into the same traps our ancestors worked to escape. This causes history to repeat itself, perhaps at a higher price.

So, friends, I ask you to consider something. This ever-turning world doesn't stop for even the most stubborn of situations. Change is unavoidable, but the change we must study the most is the change that occurs within. What kind of change will you be known for?

—Kelsee Jackson, dramaturg



view near the Devil's Jumps, Hindhead

# THE LATEST ON VOTES FOR WOMEN



Last week the Women's Exhibition, which appeared to be a simple village bazaar for women to sell sweets and embroidery, was used to promote and raise money for the Women's Social and Political Union the, WSPU. The exhibition, which ended on 26 May, raised nearly £5,000 and much publicity for the WSPU cause.

WSPU leader Emmeline Pankhurst noted in the exhibition's brochure, "This Exhibition is intended to help the most wonderful movement the world has ever seen. A movement to set free that half of the human race that has always been in bondage, to give women the power to work out their own salvation – political, social and industrial."

*Tarlton: "I must apologize, madam, for having offered you the civilities appropriate to the opposite sex. And yet, why opposite? We are all human: males and females of the same species."*



The focus of the exhibition was really to bring in both women and men, to show them that they could work together to achieve woman's suffrage. The exhibition had a great turnout, and The WSPU is now accepting new members.



# ALL THE RAGE

## STYLE GUIDE

*This year's most in-demand styles are the creation of Rebekah Jackson and team. Her styles can be seen on some of Hindhead's most fashionable people.*

Hypatia Tarleton's gown is perfect for the budding suffragette. The lace adds hints of feminism coupled with a design that showcases youth and the rising generation. Half-length sleeves and light fabric allow for a cooler look in the heat of the upcoming summer.



If you are out on business, perhaps Mr. Tarleton's look is for you. While this look may not be "new," it is a more casual style for the business-type. A nice pocket watch adds a touch of professionalism to this otherwise casual look.



Julius Baker, one of the community's most interesting characters, sports a new look that is becoming increasingly popular amongst young men. The light colored jacket with the gray suit bottoms gives a casual feel and handsome look for any young man. And, according to Julius, you can get it for only 42 shillings!



Are you looking for a more mature outfit? Mrs. Tarleton's look is for you! You don't have to be the youngest person in the room to turn heads. With the low waistline and blousy top, this gorgeous pink gown brings a sense of sophistication and grace to any summer party.



Johnny Tarleton shows off one of this summer's most coveted looks. While still looking proper and youthful, Johnny proves that a sportier look is coming to England. The green tie adds a pop of color and cleverness to this fresh outfit. To make the look complete, consider also adding a light suit jacket.



Perhaps you go for a more dapper look, like Bentley Summerhays. Any aspiring scholar is bound to look good in this attire. The vest and colorful tie add a spark of sophistication and class to be noticed anywhere around campus. And don't forget the shiny shoes!

Rebekah Jackson is the costume designer. Rebekah Jackson, 2016, used by permission.

# FROM GROUND TO SKY

Wilbur and Orville Wright, the American brothers who invented the first sustained and controlled aeroplane plane flight, have become increasingly popular in Europe. Wilbur Wright moved to France in 1908 and has also been to Rome, as there has been much interest throughout Europe for his flying machines. They have recently returned to America to promote their aeroplanes.

The Wright brothers succeeded in finding the magic formula for flying on 17 December 1903, when the aircraft they designed flew for 59 seconds at 852 feet. They have since designed other aeroplanes that fly for much longer. They have also added another passenger seat, now being able to carry more than one person in the aircraft.

Word has it that the United States government has found use for the Wright brothers' invention. In September of 1908, Orville Wright showed off his aeroplane and made new flying records at Fort Meyer. However, during one of these flights, Orville was seriously injured when the aeroplane crashed and killed the passenger, Thomas Selfridge. Selfridge is now the first aeroplane fatality.

Despite this tragedy, the Wright brothers have been remarkably lucky. Not only have their inventions taken flight (literally), they have been ever-determined to make the aeroplane even better. Who knows? Thanks to the Wright brothers, perhaps one day aeroplanes will become the preferred method of travel for most long distance destinations!

*"Both optimists and pessimists contribute to the society. The optimist invents the aeroplane, the pessimist, the parachute."  
—George Bernard Shaw*

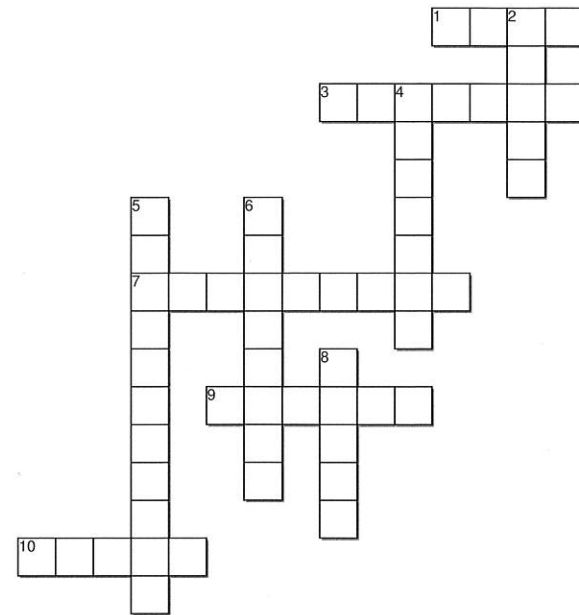


"Wilbur Wright", Photographed Unknown, circa 1895, Public Domain; "Orville Wright", Photographed Unknown, circa 1905, Public Domain; "1903 Wright Flyer", Photographed Unknown, 1903, Public Domain



# MISALLIANCE PUZZLE

Test your *Misalliance* knowledge with some of the play's most colorful lines! Listen closely—all your answers will be found in the dialogue of the show.



## Across

1. Hypatia: "...I like him to kiss me just as I like a \_\_\_\_\_ to kiss me."
3. Tarleton: "I—er, well, I suppose—er—I suppose there's \_\_\_\_\_ more to be said."
7. Tarleton: "All right, Chickabiddy: it's not bad language: it's only \_\_\_\_\_."
9. Bentley: "...So I came out all \_\_\_\_\_ and no more body than is absolutely necessary."
10. Hypatia: "You may kiss me if you \_\_\_\_\_ me."

## Down

2. Bentley: "And would you mind not calling me \_\_\_\_\_? My name is Bentley Summerhays, which you please."
4. Tarleton: "Who are you; and what devil were you doing in my new \_\_\_\_\_ bath?"
5. Bentley: "And mind you, this is the man who objected to my marrying his daughter on the ground that a marriage between a member of the great and good middle class with one of the vicious and corrupt a \_\_\_\_\_."
6. Hypatia: "If parents would only realize how they bore their \_\_\_\_\_."
8. Lord Summerhays: "Tarleton: I had better tell you that I once asked your daughter to become my \_\_\_\_\_."

ANSWERS: Across: 1. baby 3. nothing 7. socialism 9. children 10. catch Down: 2. Bunny 4. Turkish 5. misalliance 6. children 8. widow



# STAY IN THE LOOP!

## WORDS AND PHRASES YOU SIMPLY MUST KNOW

*Don't be at a loss for words! This page of phrases will make sure you're always in the loop with what's said in Misalliance!*

**CHUCK AWAY:** to abandon

Example: "Look here: chuck away your silly week-end novel, and talk to a chap."

**BLUE-MOULDY:** bored

Example: "...my brain is simply blue-mouldy."

**DODGE:** attempt

Example: "It's only a dodge to start an argument."

**K.C.B.:** Ranking, Knight Commander of the Order of Bath

Example: "...because your father's a K.C.B...."

**TURNSPIT:** term of contempt, in reference to one who would turn the spit over a fire.

Example: "You're nothing but a turnspit."

**HIDING:** a beating

Example: "I'll give you a good hiding as ever—"



"Harold 1888" Art Collection, 1888. Public Domain.

## TO LEARN MORE

Interested in learning more about this production of *Misalliance*? Check out The 4th Wall, BYU's dramaturgy blog:

[4thwalldramaturgy.byu.edu/category/misalliance](http://4thwalldramaturgy.byu.edu/category/misalliance)



## PRODUCTION STAFF BIOS

Ellis Doug  
Scenic Designer

The designs of Mr. Ellis have been used in film, television, theatre, opera, ballet, musicals, concerts, and trade shows for decades. He designed concerts for The Philadelphia Orchestra with Billy Joel and James Taylor and the opening of the Kauffman Center in Kansas City. TV specials have included The Mormon Tabernacle Choir, the 5 Browns, Alex Boyé, and Studio C. He has also been an adjunct professor of set design for the U of U and BYU.

Joshua Fawcett  
Lighting Designer

From Lehi, UT. Senior studying wildlands and wildlife conservation. Recent BYU design credits include scenic design for *The Winter's Tale*, lighting for *The Fisherman and His Wife*, lighting for *Single Wide*, lighting, scenic design and sound for *Microburst Theatre*, and lighting for *The Tempest* at Lehi Alumni Theatre.

Michaela Fordham  
Makeup Designer

From Dallas, TX. Junior in theatre arts with emphasis in makeup design and minor in women's studies. She has previously designed for the Young Company's *Fisherman and His Wife* as well as BYU's *Winter's Tale*. She has done makeup on various film projects both here at BYU and professionally and hopes to continue to design with passion.

Robert Fuller  
Assistant Stage Manager

Junior in theatre arts studies with an emphasis in directing and dramaturgy. His most recent credit was as an ensemble cast member in *Princess Academy* at BYU, as well as multiple roles and a directing credit in high school.

Barta Lee Heiner  
Director

This is Barta Lee Heiner's final year at BYU. She originally acted professionally with Denver Center Theatre and taught acting and was a director for the National Theatre Conservatory. In 1988, she returned to BYU to create the BFA acting program. She has performed in numerous theatrical and film productions: *Lettice and Lovage*, *Souvenir*, *Diantha's Crossing*, *The Cokeville Miracle* and *Once I Was a Beehive*. Recent directing credits include *Pride and Prejudice* and *See How They Run* for BYU and *Mary, Mary* for Provo's Covey Center for the Arts.

Cali Holcombe  
Production Stage Manager

Junior in theatre, arts, studies with an emphasis on stage managing. Past work includes Production Stage Manager for *Ordinary Days* at Utah Repertory Theatre, Assistant Stage Manager for *Mary Poppins* at the SCERA, and Production Stage Manager for *The Fisherman and His Wife* at BYU. Cali is excited to work on BYU Theatre Ballet's company's upcoming production of *Alice in Wonderland* this coming January.

Kelsee Jackson  
Dramaturg

From Cedar City, UT. Senior in family history with a minor in theatre arts studies. This is her first time working on a BYU production and her first go as a dramaturg. Working on this show is combining her love for history with her love for theatre and has been such an exciting adventure!



## PRODUCTION STAFF BIOS

Rebekah Jackson  
Costume Designer

From Mapleton, UT. Senior in theatre art studies with an emphasis in costume design. Rebekah has recently worked on BYU shows *Pride and Prejudice*, *The Winter's Tale*, and is currently the assistant makeup designer for *Mother Courage*. She recently received an award for presenting at the Costume Society of America regional symposium, and is designing a fashion collection for the 2016 Utah Fashion Week.

Juliette Lewis-Mergist  
Assistant Costume Designer

From Mesa, AZ. Junior in the theatre arts program, pursuing an emphasis in costume and makeup design. Recent design credits include makeup design for *Mary Poppins*, *Joseph and the Amazing Technicolor Dream Coat*, and *Crazy for You* at the SCERA Theatre. She has also worked on several BYU and indie films as a makeup artist. She is excited to be designing for several upcoming shows this season.

Jackson Scott  
Props Designer

Scott studies marketing at BYU. Before transferring to BYU, he studied dual drama/English and education degrees at Queen's University, Ontario, Canada. At BYU, he has designed the props for *The Marriage of Figaro*, *Our Town*, *The Winter's Tale*, *Princess Academy*, *Hansel and Gretel*, *Water Sings Blue*, and many others. He is a member of the Back-up Folk Dance team and tries his hand at other forms of performance when opportunities permit.

Kirsten Watkins  
Assistant Makeup Designer

From Lehi, UT. Senior in theatre arts studies with an emphasis in costume and makeup design and a minor in English. Her recent credits include co-costume and makeup designer for *Alice in Wonderland*, and assistant costume designer for *Beauty and the Beast* and *The Count of Monte Cristo*.

BYU DEPARTMENT OF THEATRE AND MEDIA ARTS  
AND INTERDISCIPLINARY MUSIC DANCE THEATRE PROGRAM

DISNEY'S

## BEAUTY AND THE BEAST

MUSIC BY Alan Menken  
CHOREOGRAPHED BY Becky Phillips  
LYRICS BY Howard Ashman and Tim Rice  
MUSICAL DIRECTED BY Mark Johnson  
BOOK BY Linda Woolverton  
DIRECTED BY George Nelson  
ORIGINALLY PRODUCED BY Disney Theatrical Productions  
ORIGINALLY DIRECTED BY Robert Jess Roth



Nov. 19–21, 27–28, Dec. 1–5, 8–10  
7:30 pm

Pardoe Theatre  
HFAC

Nov. 21, 28, Dec. 5  
2:00 pm

Post-Performance Discussions  
Dec. 3, 10  
ASL Interpreted Performance  
Dec. 3

BYUarts 801-422-2981 byuarts.com

Disney's *Beauty and the Beast* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI, 421 West 54th Street, New York, NY 10019. Phone: 212-641-6044 Fax: 212-295-4034 MTIShow.com



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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, BYU Theatre and Media Arts is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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For information on how you can play a greater role in Theatre and Media Arts at BYU, contact Amy Petersen Jensen, department chair, at (801) 422-8132 or [amy\\_p\\_jensen@byu.edu](mailto:amy_p_jensen@byu.edu).