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

## Travesties

Written By  
Tom Stoppard

	Producer Wade Hollingshaus	Artistic Director Megan Sanborn Jones	
Technical Director & Set Designer Travis Coyne	Lighting Designer Joshua Fawcett	Costume Designer Juliette Mergist	Makeup & Hair Designer Marnee Porter
Sound Designer Alex Winder	Properties Designer Aubrianna Hockett	Dramaturg Rick Curtiss	Production Stage Manager Maya Nitta
Production Manager Jennifer Reed	Design and Technology Area Head Michael Kraczek	Senior Arts Producer Jeff Martin	Dramaturg Supervisor Janine Sobeck Knighton
Asst. Costume Designer Karrica Egbert	Asst. Makeup & Hair Designer Lizzie Mickelsen	Asst. Stage Managers Spencer Duncan Soren Barker	

Directed By  
Megan Sanborn Jones

November 11-12, 16-19, 29-30, December 1-3, 7:30 p.m.

November 12, 19, 2:00 p.m.

Margetts Theatre

"Travesties" is presented by special arrangement with SAMUEL FRENCH, INC.  
"The Stripper" written by David Rose © 1961 David Rose Publishing Co. (ASCAP)

Please silence all mobile phones and electronic devices. Photography, video and/or  
audio recording, and texting are forbidden during the performance.



## AN INTERVIEW WITH THE DIRECTOR

One day Rodger Sorensen (director of *The Importance of Being Earnest*) and I were talking about our respective productions and especially about the relationship between the two scripts. As a result of that conversation we decided to invite our dramaturgs to interview us and use the resulting transcript as material for our program notes. Below is the note for *Travesties*. Please take the opportunity to see *The Importance of Being Earnest* (28 October-12 November, 2016 in the Pardoe Theatre) and compare not only the two program notes, but more importantly the productions themselves.

—Megan Sanborn Jones, director of *Travesties*



**JC** is Jessa Cunningham, dramaturg for *The Importance of Being Earnest*

**RDS** is Rodger Sorensen, director of *The Importance of Being Earnest*

**RC** is Rick Curtiss, dramaturg for *Travesties*

**MSJ** is Megan Sanborn Jones, director of *Travesties*

**RC:** What was the seed of this idea, this *Travesties/Earnest* experience?

**RDS:** Megan planted the seed a decade ago, and she's been cultivating it ever since.

**MSJ:** Really it's tied up to curriculum. I've used *Travesties* in a lot of different classes over the years because I can't think of a better play that teaches the time period 1875-1915: it deals with Dada, Lenin, James Joyce, Ulysses, World War I, and then it also has not just the historical moments in that time period but it also reveals issues of culture, gender, power, and politics. And it's a delight. But for me, it's hard to access if you don't know *Earnest*. So, it always made sense to me that you should do the two together.

**RDS:** And the opportunity of doing that finally came up this year. Megan was able to get the rights to do them both. Her dream came true.

**JC:** How do the two pieces connect and intertwine with each other?

**MSJ:** The thing that I love is... so what is the subtitle for *Earnest*?

**RDS:** A trivial comedy for serious people.

**MSJ:** I would say that *Travesties* is a serious comedy for trivial people. Meaning that it's almost completely flipped. *Travesties* is pretty serious, because what it's talking about is art, revolution, and responsibility of the people to change the world for the better. So it's a pretty serious comedy but it's done in such a trivial manner. It's done through singing vaudeville songs; it's done with entire scenes that are all in limericks. It's trivial, but it's about serious things.

**JC:** So what difficulties did you two face while you were trying to tie these show together?

**RDS:** It's mostly been the questions of where will they tie together and what connections can we make.

**MSJ:** One of the things is just the practical points. I mean, it's been wonderful. We share a set designer who has done a masterful job of mirroring the sets. And, if you're looking for it, almost like little easter eggs, the audience will be able to say, "oh, that prop or that song is in *Earnest* and in *Travesties*." It's just constant communication, which you have to do not just within your own team but across two production teams.

**RC:** Any final thoughts?

**RDS:** Yes, if you liked *Earnest* then go see *Travesties*.

**MSJ:** And if you liked *Travesties*, I hope you see *Earnest*.

## A NOTE FROM THE PLAYWRIGHT

This play is under the erratic control of Old Carr's memory, which is not notably reliable, and also of his various prejudices and delusions. The result is that the story occasionally jumps the rails and has to be restarted at the point where it goes wild, which is usually in Zurich in 1917.

—Tom Stoppard, *Travesties*

## CHARACTER LIST (in order of appearance)

### Tristan Tzara

Chris Rollins

### Lenin

Chris Hults

### James Joyce

Sierra Docken

### Gwendolyn

Katie Jarvis

### Cecily

Mariah Bowles

### Nadya

Chelsea Mortensen

### Henry Carr

Peter Lambert

### Bennett

Andrew Smith

## SPECIAL THANKS

Thanks to Rory Scanlon for his expertise with the construction and execution of our magic tricks.

## MEET THE CAST

Mariah Bowles

### Cecily

From St. George, Utah, Mariah is a senior studying acting. Recent credits include Jackie in *Hayfever* at BYU, Vera/Martha in *Dogville* at BYU, Katrina Van Tassel in *The Legend of Sleepy Hollow* at the Covey Center for the Arts, Vera in *And Then There Were None* at the Echo Theater, and Storyteller in *The Fisherman and His Wife* at BYU. Mariah would like to thank her wonderful family for all their support. And remember, sssssh!

Sierra Docken

### James Joyce

From Puyallup, Washington, Sierra is a senior majoring in theatre arts, studying acting. Recent credits include various characters in the BYU Microburst Theatre Festival, Teen Girl in the BYU Young Company's *Water Sings Blue*, Cobweb in *A Midsummer Night's Dream* with Renaissance Now Theatre and Film, and a zombie in *Much Ado about Zombies* at the Covey Center. As Sierra's significant other said, "Who doesn't have a thing for an Irish man?"

Chris Hults

### Lenin

Chris is a graduate student in BYU's theatre history & critical studies program, and he also holds degrees in theatre, English (Penn State University), and philosophy (Sonoma State University). Chris is an educator, a director, and a member of the Stage Directors & Choreographers Society. Other than husband and father, Chris's favorite roles include Malvolio in *Twelfth Night*, Touchstone in *As You Like It*, and C. S. Lewis in *Freud's Last Session*.

Katie Jarvis

### Gwendolyn

From Grants Pass, Oregon, aka the-best-place-in-the-world, Katie is a master's student in the theatre history & critical studies program, specializing in ecocriticism and the performativity of gardens. Recent credits include Nell Hicks in *The Taste of Sunrise*, Julianne in *Women of Faith* at BYU, and Oldest Child in *Katie & Her Seven Brothers*. She enjoys acting because it is an exercise in empathy and increases her sensitivity to her relationships and surroundings. Katie also writes eco-theatrical plays, and LOVES slam poetry.



## MEET THE CAST CON'T.

Peter Lambert  
Henry Carr

From Draper, Utah, Peter is a junior in the music dance theatre program. His recent credits include ensemble in *Beauty and the Beast* at BYU, Tommy Djilas in *The Music Man* at Sundance, and ensemble in *Fiddler on the Roof* and *Joseph and the Amazing Technicolor Dreamcoat* at UFOMT, Logan. He received the award for Best Actor at the 2012 Utah High School Musical Theatre Awards and participated in the Jimmy Award competition in New York City.

Chelsea Mortensen  
Nadya

From Mesa, Arizona, Chelsea is a senior in theatre arts studies. Recent roles include the Sheep in *Charlotte's Web*, Clara in *Hayfever*, Demeter in *Persephone*, and Ann Putnam in *The Crucible*.

Chris Rollins  
Tristan Tzara

Raised in Raleigh, North Carolina, Chris is a sophomore at BYU who has always had a strong interest in theater. Favorite roles include Elder Kestler in *Saturday's Warrior* at the Scera and Nick Piazza in the *Fame Jr. Choreography* DVD for iTheatrics in NYC. Chris was twice awarded All Star performer at the Junior Theater Festival in Atlanta, Georgia, and spent the summer assistant directing a pilot production of *Mary Poppins Jr.* for Disney Theatricals.

Andrew Smith  
Bennett

From Wasilla, Alaska, Andrew is a transfer student from the University of Alaska studying theatre arts education with a minor in English teaching. Recent credits include Sebastian in *Twelfth Night* at BYU, a cast member in the 2016 Microburst Theatre Festival at BYU, himself in *The Complete Works of William Shakespeare (Abridged)*, and Mr. Bingley in *Pride and Prejudice*, both at the Alaska Fine Arts Academy.

# ~~Disney Presents~~ THE IMPORTANCE OF BEING EARNEST Travesties



Study Guide

~~Jesse Cunningham, Dramaturg~~  
Rick Curtiss

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