

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

Not you
 again



Study Guide

~~Jesse Cunningham~~, Dramaturg

Rick Curtiss

~~Dramaturg's Note: A Photo Album of the Victorian Era~~

10

LENIN - 10-11

Tristan
 Team

Victorian Society and Conventions

11

12-13

Marriage Customs

12-13

Joyce - 14-15

Upper-Class Life in Victorian England

14-15

A Perfectly Delightful Game!

16

Dear Reader - 16

THE LOCAL

VOLUME 89

THE LOCAL, SATURDAY,

LENIN SPOTTED IN SWITZERLAND

Communist leader and Russian revolutionary, Vladimir Illyich Ulyanov, better known as Lenin, was seeing leaving the Vunderbar Café yesterday. Sources say he has been spending a good deal of time in the Zurich library, boning up on how the proletariat could overthrow a Tsarist regime without an intermediate revolution, jumping straight over capitalism and into a communist paradise. Some are calling it a wild ghost hunt. Others feel this is a story someone is spreading in order to scare particularly politically sensitive children. Still others are asking why we are printing in English.

дующих прокламаций читатели увидят, как про...

Приказом 14 февраля 1902 г. Ванновский исключил более 400 чел. Московских студентов за порочное поведение, передав их во власть М. В. Д. для соответственного наказания. Их рассматривают теперь как политических преступников, стремившихся вооруженной силой низвергнуть существующий строй. Лишь, темь нибудь выдвинувшихся из общей массы, держат в одиночном заключении. Остальных, за недостатком места в тюрьмах, раздѣляют на несколько категорий, наказание имь намѣчено: ссылка въ Якутскую область и Северо-Восточн. Сибирек. губернии отъ 2-8 лѣтъ; кромѣ того 247 чел. приговорены къ аресту при московск. полициѣ срокомъ до 3-хъ мѣс. за праздное любопытство. Въ чемъ же дѣло? Всякому, прочитавшему приказъ Ванновскаго, ясно, что это наглая и подлая мѣра, но что произошло, все же остается непонятнымъ. Постараемся же, насколько возможно, выяснить. После изданія Временныхъ Правилъ, отвергнутыхъ не только всеми группами студентовъ, но даже профессорами, возбужденіе мысли въ Москвѣ стало крайне напряженнымъ, готовилась демонстрація. Съ 30 янв. по 9 февраля каждую ночь производились полиціей массовые обыски, обшискъ челою больше 1000. Опасаясь быть переловленными на квар-

ERNEST Cigarettes

You have a have introd You answer as if your n earnest-look It is perfec name isn't one of them Worthing, F a proof tha attempt to any one elst Jack. Well, in the count to me in the Algernon. Y

Life in the Victorian era was very structured for those in the upper governed almost every aspect of Victorian life. One wonders how

Proper etiquette was the big thing for the wealthy during this time things they could not do. It was crucial not to mix them up, or the rich, wearing the wrong fashion was just as bad as fumbling a pen

Women could not dance with strangers, and young ladies were otherwise would send the wrong message. The gentlemen of the to smoke or drink in front of women. Knowing the right time to incorrect move would result in social mockery.

These rules may seem trivial to us now, but for Victorians, back clung

CARR SUES THE PANTS OFF JOYCE SUES THE PANTS OFF CARR

The Importance of Earnestly Keeping Your Receipt

In the ever-growing legal battle between Joyce and Carr, it seems that Joyce is now countersuing Carr for suing Joyce for the pants that Carr bought for the production of The Importance of Being Earnest that Carr starred in and Joyce produced. Joyce sent Carr a rotten plate of cheese to celebrate the countersuing. Carr is said to have responded with "The brie, the snotgreen brie, the [redacted]tightening brie." Which is to say leave the writing to Joyce, Carr.

The Importance of Being Earnest Showcases an Earnest Performance

Henry Carr, local English government worker, put on a remarkable performance as Algernon in The English Players production of The Importance of Being Earnest. His portrayal might have been seen as stilted and forced if it wasn't for the little droplets of sweat that practically spelled out commitment on his brow. And boy can that guy wear some pants. While most of the costumes looked like they came from last year's production of Cyrano, his second act trousers were perfectly tailored and looked brand new. They practically stole the show. This production was managed by Irish writer James Joyce who said, "The sea, the snotgreen sea, the [redacted]tightening sea." Which is to say leave the writing to Wilde, Joyce.

of Society. Algernon. Only that. Lady Bracknell

MARRIAGE CUSTOMS Tristan Tzara

Tristan not artist/plumber. Tzara was an important during this time. Typically, Dada was looked on as mostly a smart business move, between two people within the same species based on mutually beneficial potato aspects. Before this could happen, though, there was a specific process required to Dada to the wedding.



SHIPs & fun

_____ courting _____ serious _____ Before courting _____ debut _____ alone.

A typical courtship began with _____

NEGOTIATIONS

Dowries _____ provide a large _____ her _____ the man was _____ able to _____ the _____ engagement _____

ENGAGEMENT

Dadaists

EXPRESSED

rejection

in

ARTISTIC

THAT

appeared

to reject

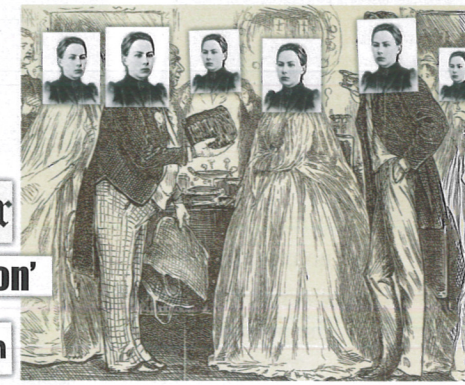
logic

While it could

chaos

and

irrationality



Надежда Константиновна Крупская
 Родилась в бедной дворянской семье. Отец — поручик Константин Игнатьевич Крупский (1838—1883), участвовал в Комитете русских офицеров, поддерживал участников Польского восстания 1863 года, мать — Елизавета Васильевна Тистрова (1843—1915), гувернантка.

Tristan



UPPER-CLASS LIFE IN VICTORIAN ENGLAND

Joyce



Vladimir called himself Lenin,
And troubling times he had been in,
But he still did his part,
To promote the 'old' art,
-isms, he did not invest yen in.

A man of genius makes
no mistakes. His errors
are volitional and are
the portals of discovery.

R. R. Tolkien, on

THERE ONCE WAS A MAN NAMED JAMES JOYCE,
WHO HAD A REMARKABLE VOICE,
ULYSSES, HE WROTE IT,
BUT ONE SHOULDN'T QUOTE IT,
IF PRETENSE IS NOT THEIR FIRST CHOICE.

—Lady Bracknell



For rich people, especially
spouse. To that end—and

ne had land, a large house, a title, and a doting
acquire and maintain their fortunes.

Victorian women had one goal in life. They were married. That was their job from the moment they reached marrying age. Once
married, they were able to manage the household. Parties and entertaining were the norm, with company coming over often for
high tea, afternoon tea.

Tristan Zara really liked Dada,
I mean really really liked Dada.

This new form of art,
Cake is rarely seen at the best houses nowadays."
Set him far apart,
—Gwendolen

Da da da da da da da da Dada.

The fine things in life were crucial to a wealthy household. Fancy cloth
were finely made hats covered with flowers and feathers. Upper-class
indoor toilets—were all signs of how well off a family was.

Love loves to love love.



In *Travesties* there are a lot of men,
Who bring out our inner historian,
But it also gives time,
To some women sublime:
Cecily, Nadya, Gwendolyne.

Servants did most of the work around the house, allowing t
extravagant goods. Nannies watched the children so women



istory, Stephen said, is a nightmare
from which I am trying to awake.

Cecily was a
librarian,

Nadya did work
secretarian,

Gwendolyne was a wife,
For most of her life,

—Jack

amuses other people. It is

In what other sce
statements by cha

Ok, *Travesties* is sort of a boy's club, but
Joyce is being played by a woman, which I
think asks some interesting dramaturgical
questions about women's place in history,
so everybody be cool.

tions? Are there any

Dear Viewer,

1. Lean Back. Relax, everything is going to be fine.
2. Let Go. For the next two hours you have permission to not worry about all the things you haven't done, all the things you should've done, and all the things you won't do.
3. Listen. *Travesties* rewards paying attention.
4. Laugh. Yes, one of the jokes requires an above-average understanding of Romanian geography, but most of the jokes don't require anything but sitting in the audience and having a good time.

- The Dramaturg

TRAVES TIES



Julia



TO LEARN



PRODUCTION STAFF

Megan Sanborn Jones
Director

Dr. Megan Sanborn Jones is a scholar and a director/choreographer. Her work has been published in *Theatre Journal*, *Theatre Topics*, *Theatre History Studies*, and more. Her second book, *Performing Spirits: Resurrecting the Past in Contemporary Mormon Pageants*, will be published this year by the University of Michigan Press. Her BYU directing credits include *A Midsummer Night's Dream*, Mary Zimmerman's *Arabian Nights*, Young Company's *Twelfth Night*, and the world premiere adaptation of Shannon Hale's *Princess Academy*. She and her husband, Dr. Glen Jones, are the happy parents of Cohen (10) and Eden (7).

Marnee Porter
Makeup & Hair Designer

From Provo, Utah, Marnee is a senior in theatre arts studies with an emphasis in makeup design. Recent credits include assistant designing *Charlotte's Web* and designing *The Lost Children of Hamelin* at BYU. She is incredibly thankful to work with such a fantastic cast, crew, and director in bringing this extraordinary show to life.

Alex Winder
Sound Designer

From Henderson, Nevada, Alex is a senior in theatre arts studies with an emphasis in sound design. This is his first sound design for a BYU production. In other roles, however, he has most recently worked on BYU's productions of *The Count of Monte Cristo* and *Beauty and the Beast*. Alex is the technical director and sound engineer for BYU Noteworthy.

Aubrianna Hockett
Properties Designer

From Spokane, Washington, Aubrianna is a senior in theatre arts studies with an emphasis in playwriting. Recent credits include props designer for *Charlotte's Web* at BYU and props designer for the BYU Microburst Theatre Festival. She is the current manager of the prop shop.

Rick Curtiss
Dramaturg

From Libby, Montana, Rick is a graduate student in theatre history & critical studies. No children.

Maya Nitta
Production State Manager

From the beautiful island of Maui, Hawaii, Maya is a senior in theatre arts studies with an emphasis in stage management. Although *Travesties* is the first show she has stage managed, her passion lies with organization. She has also worked as a costume technician for three years with the BYU dance group Living Legends. She will also be stage managing that group this year.

Travis Coyne
Technical Director & Set Designer

From Elmo, Utah, Travis is the technical director for BYU Arts Production at Brigham Young University. He earned an MFA in technical direction from the University of Nevada, Las Vegas in 2001. Recent scenic designs include *The Importance of Being Earnest*, *The Taste of Sunrise*, and *The Magic Flute*. In 2015 his scenic designs for *Our Town* received a Kennedy Center National Commendation of Achievement in Scenic Design. He currently lives in Provo, Utah, with his wife, Amber, and their five children.

Karrica Egbert
Asst. Costume Designer

From Highland, Utah, Karrica is a senior studying costume design. This is her first time her costume designs have been used in a BYU main stage production and she's excited for more.

Lizzie Mickelsen
Asst. Makeup & Hair Designer

From Draper, Utah, Lizzie is a senior in theatre arts studies with an emphasis in costume and makeup design. Recent design credits include props and set dressing for *Beauty and the Beast* as well as being co-costume designer for *Cyrano*, both at BYU. Recent acting credits include Izzy in *The Taste of Sunrise* and Isabel in *The Fisherman and His Wife*, also both at BYU. She recently completed an internship with the Emmy Award winning production team for the RNC in Cleveland, Ohio.

Soren Barker
Asst. Stage Manager

From Boothbay, Maine, Soren is a super senior studying theatre education with a minor in history teaching and another in humanities. Recent credits include Lloyd in *Noises Off* at the Draper Historic Theatre, The Priest in *Mother Courage and Her Children* at BYU, and Joey Percival in *Misalliance* at BYU. He has shaken hands with Tom Lehrer, Ray Charles, and Mr. Rodgers and he has sung onstage with Peter, Paul, and Mary. He and his wife, Emily Barker, enjoy piña colodas and getting caught in the rain.

Spencer Duncan
Asst. Stage Manager

From Provo, Utah, Spencer is a senior studying theatre arts education K-12 with a minor in history teaching. Past experience includes teaching assistant (BYU performance history and directing practicum courses), creative drama instructor (SCERA), trainer for summer camp instructors (Noorda Center), teaching artist (BYU *Charlotte's Web* Lunch and Learns and BYU Young Company's *Babe the Sheep Pig*), conference panelist (LMDA 2016), dramaturg (BYU Young Company's *Water Sings Blue*), and director/adaptor (*Snegurochka*, BYU). He is currently dramaturging a new ballet and will student teach in January.



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*BYU Arts Production



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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, our theater department 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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