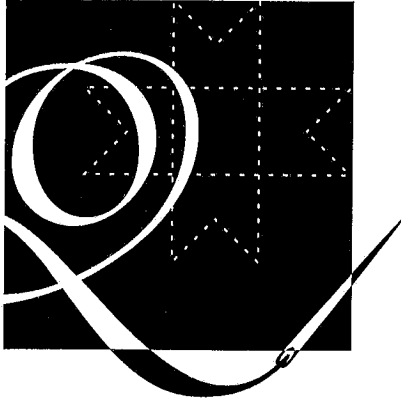


Don't miss these  
upcoming productions!

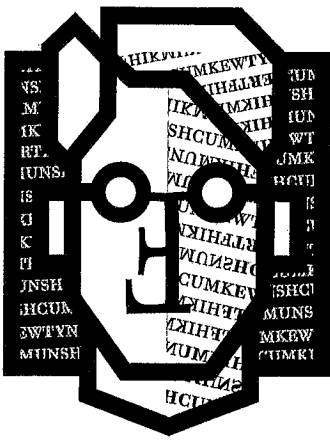


*Quilters*

18 March–4 April

Matinée 28 March 2:00 p.m.

\$10 (\$2 off with BYU or student ID).



**The Foreigner**

27-May–13 June

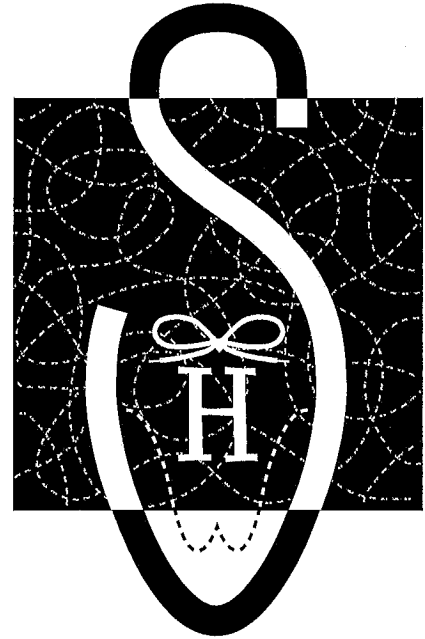
Matinée 6 June 2:00 p.m.

\$9 (\$2 off with BYU or student ID).

**TICKETS ON  
SALE NOW**

**T H E A T R E**

THE BYU DEPARTMENT OF THEATRE AND MEDIA ARTS  
PRESENTS



**The Shoemaker's Holiday**

by

DIRECTOR

Kathy Biesinger

COSTUME DESIGNER

Melissa A'Dreana Parker

SCENIC DESIGNER

Karl Pope

LIGHTING DESIGNER

Karl Pope

PRODUCTION STAGE MANAGER

Ian Hunter

## Setting

The streets of London, set during the reign of Henry V. All other scenes traverse between Simon Eyre's shoemaker's shop and the Lord Mayor's houses, in town and at Old Ford in the country.

### Emergency Exits

Emergency exits are located on either side of the theatre. Please identify the exit closest to your seat.

### Late Patrons

Late patrons will be seated only at the discretion of the house manager.

### Recording Prohibited

The use of film, video, or audio recording equipment in the theatre during a performance is expressly prohibited.

### Electronic Devices

Thank you for turning off pagers, cellular phones, and wristwatch alarms during the performance.

### Restrooms

Restrooms are located on the east side of the first, second, and third floors.

## THE KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL XXX

Presented and Produced by the John F. Kennedy Center for the Performing Arts  
Supported in Part by The Kennedy Center Corporate Fund  
The U.S. Department of Education  
The National Committee for the Performing Arts

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). 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 KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC, in the spring of 1998.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

## Cast

*in order of appearance*

King Henry V  
David P. Knight

Roland Lacy  
Christian Bell

Lincoln  
Brad Montgomery

Lord Mayor Oatley  
Steve Watts

Rose  
Susan Kimberly Davis

Simon Eyre  
Richard J. Clifford

Margery Eyre  
Loraine Edwards

Firk  
Benji Smith

Hodge  
Chris Bentley

Ralph  
Michael Cox

Jane  
Allison Michelle Thomas

Warner and Askew  
Gavin McCaleb

Dodger  
Lance G. Powell

Hammon  
Joel R. Wallin

Sybil  
Joni Harston

Skipper and Master Scott  
Daniel Hill

Serving Man  
Courtney P. Knight

# Thomas Dekker, Citizen Playwright

by Nola Smith

- 1572 Thomas Dekker is born in a bustling London of over 100,000 souls. The recent influx of political and war refugees from Europe has crammed the slums, and poverty, crime, vice, and plague stalk the streets.
- 1576 Just outside London, the Theatre is built, perhaps the first permanent English stage house since Roman times. The venture is so successful that soon other theatres sprout up to feed the growing populace's appetite for lively entertainment.
- Dekker grows into a thoughtful young man, deeply sympathetic to the struggles of his friends and neighbors. Though not university-trained, he learns enough Latin to be called a gentleman. He lives for a time as an ordinary soldier/sailor conscript. He tries his hand at pamphleteering on such issues as the causes of plague.
- 1598 Theatre owner and manager Philip Henslowe records his payment to a new young playwright, one Thomas Dekker. Dekker has sold plays before, but now his name begins to appear with astonishing frequency in Henslowe's books—including one notation of Henslowe bailing Dekker out of debt. The playwright struggles to support his three little children; in Elizabethan days most playwrights receive little respect and even less pay (Henslowe seems to have paid Dekker only six pounds for *The Shoemaker's Holiday*). Dekker survives by turning out play after play, either alone or in collaboration—a staggering 44 plays between 1598 and 1602. He sells tragedies, comedies, and court masques to Henslowe's company, the Lord Admiral's Men, or to children's companies. He even sells some to the Lord Chamberlain's Men, a company owned in part by one William Shakespeare.
- 1599 Dekker writes his most famous work, *The Shoemaker's Holiday*, a "citizens' comedy," basing it in part on *The Gentle Craft* (1597), a collection of stories celebrating shoemakers. He also bases it on London itself—its locations, idioms, and idiosyncrasies. In this play Dekker chooses to present the pleasantness of everyday life, rather than to focus on its omnipresent grimmer aspects. Instead of writing about the aristocracy, he celebrates the nobility of spirit in common persons, plain merchants and artisans and wives. With pluck and courage and bawdy good humor, his characters manage to better themselves and attain their fondest dreams.
- 1600 Dekker's play helps create a new vogue for works dealing with the loves and fortunes, the foibles and follies of the rising mercantile classes. Unfortunately, for all his popularity, Dekker finds life precarious.
- 1632 Despite his best efforts, having spent years in and out of debtor's prison, Dekker dies leaving his family no estate.

# Who's Who

in the cast and crew

**Christian Bell** (Roland Lacy), from Grand Prairie, TX, is a theatre major. Past credits include *She Stoops to Conquer*, *Peter Pan*, and *The Arkansas Bear*.

**Chris Bentley** (Hodge), from Provo, is an acting student. His credits include *The Matchmaker*, *Henry V*, *Picasso at the Lapin Agile*, *The House of Yes* and *The Dairy* and technical work in *The Christmas Box*.

**Kathy Biesinger** (Director) brings to her "guest" directing at BYU many professional and educational credits. She has directed over 40 productions, including 17 Shakespeare plays, and has an established reputation in contemporary styles. She is currently an assistant professor at Ball State University in Indiana. She teaches auditions, advanced acting courses, voice for the actor, movement, dialects and stage combat. She is currently producing/directing a film documentary on the American Shakespeare Festivals. She is a founding member and director of the Santa Barbara Shakespeare Festival and a founding member and former artistic director of the Actor's Repertory Theatre Ensemble.

**Richard J. Clifford** (Simon Eyre), from Shoshone, IN, has a BA in theatre from BYU. He has been a director for two seasons at the Playmill Dinner Theatre in Mack's Inn, ID. He had recent BYU roles in *Hay Fever* and *Henry V* and he has also been a scenic artist at BYU. He gives his thanks to Antonia and Ian for their time and sacrifice.

**Michael Cox** (Ralph), from Cedar City, UT, is a student of theatre arts. His credits include *Love's Labor's Lost* and *The Importance of Being Earnest* at the Castle Theatre and *Wait Until Dark* at the Springville Playhouse. He is also a Murrumred Playhouse staff member (<http://murrumred.cs1.com>) and enjoys photography.

**Susan Kimberly Davis** (Rose) from Wadesboro, NC, is a theatre arts student and member of The Garrens Comedy Troupe. She would like to thank her wonderfully southern family for their constant love and support.

**Loraine Edwards** (Margery Eyre), from London, England, is working with the Division of Arts Production supervising the stage management program. This past summer she was the production stage manager of the Sesquicentennial Spectacular at Cougar Stadium. Stage roles include Lady Macduff and one of the Witches in ARTE's *Macbeth*, and Voice in *Prodigals*.

**Joni Harston** (Sybil), from Fort Lewis, WA, is studying theatre with an acting emphasis. Her credits include *The Merry Widow*, *Godspell*, *Brigadoon*, *The Arkansas Bear* and *The Music Man*. She gives her thanks to her mother, Cassie Harston, whose support means everything to her!

**Daniel Hill** (Skipper and Master Scott), from Port Orchard, WA, is a freshman in theatre education. His past credits include *Love Letters*, *Insert Title Here*, and *Tell Me That You Love Me*, *Junie Moon*. He was also a member of the 1996-97 South Kitsap Acting Ensemble.

**Ian Hunter** (Production Stage Manager), from Cedar City, UT, works primarily with audio in the theatre. His recent credits include *The Christmas Box*, *Arms and the Man*, *The Sesquicentennial Spectacular*, *Les Misérables in Concert*, *Brigadoon*, and the BYU Entrance series. He is new to stage management and has enjoyed working with Kathy and the rest of the cast and crew.

# Who's Who

continued. . .

**Courtney P. Knight** (Serving Man), from Salem, OR, has a BA from BYU in theatre education. She has acted in *Into the Woods*, *Chicago*, and *Rumors* and she was assistant stage manager for *Separate Tables*. She is excited to be acting for the first time in the same production with her husband and hopes to teach next year.

**David P. Knight** (King Henry V) from Boise, ID, graduated in 1993 with a BA in film. His credits include *Star Spangled Girl*, *Together Again for the First Time*, *Cybits*, *A Tale of Two Cities*, *Prisoner*, *Wakefield Passion Play*, *The Mediator* for the Church, and an episode of *Promised Land* on CBS. He'd like to thank God for his talents, BYU for helping him develop and share them, and his wife, Courtney, for encouraging them and understanding him.

**Gavin McCaleb** (Warner and Askeby), from Boise, ID, is a psychology major with a theatre studies minor. Past roles include Jacques in *As You Like It*, which he also directed, Johnny in *The Outsiders*, and Tony Brockhurst in *The Boyfriend*. He won first place at the Idaho State Drama Competition for an ensemble pantomime in 1991. He also plays guitar for the local band Sweet Bums.

**Brad Montgomery** (Lincoln), from Boise, ID, is a music dance theatre student. His credits include *Joseph and the Amazing Technicolor Dreamcoat*, and *Papa Married a Mormon*. He was also in the Ricks College Showtime Company May 1997 tour of Scotland, England and Wales. He has a new CD contract with Highland Records and Soundsmith, Inc.

**Melissa ADreana Parker** (Costume Designer), from Vancouver, WA, has a BA in costume design. She has designed hair, makeup, and costumes for many shows, including *The Importance of Being Earnest* and *Love's Labor's Lost* at the Castle Theatre Festival and *The House of Bernaida Alba*.

**Lance G. Powell** (Dodger), from Dallas, TX, is a broadcast production student. Past roles include Alden Barrett in *A Place in the Sun* and Man 1 in *A Bench at the Edge* at BYU, as well as plays and musicals at Dixie College. He is an aspiring screenwriter.

**Benji Smith** (Firk), from Clearwater, FL, is a theatre major whose credits include Herald in *Henry IV*, First Twin in *Peter Pan*, Ellard Sims in *The Foreigner*, and Simon Bliss in *Hay Fever*. He also enjoys painting.

**Allison Michelle Thomas** (Jane), from Springfield, OR, is a theatre and media arts major with an English minor. Her credits include *The Matchmaker*, *The Nightmare before Christmas*, *A High and Glorious Place*, *Touched By an Angel*, and *Guys and Dolls*. Her career goals are to be an actress in television and film, so please feel free to contribute to her starving artist fund!

**Joel R. Wallin** (Hammon), from Bakersfield, CA, is studying theatre arts. Previous credits include *Henry IV*, *Henry V*, and *The Seating of Senator Smoot*. He is also a long-time performer and improv trainer of The Garrens Comedy Troupe. This is his third play with a "Henry."

**Steve Watts** (Lord Mayor Oatley), from Orem, is pretending to be a theatre studies major. His credits include *Crazy For You*, *The Pirates of Penzance*, and *The Diary of Anne Frank*. Between his arrests for parking tickets and jaywalking, Steve still manages to go to school, work, and even sleep—if he has nothing else to do.

# Dekker's Gentle Comedy

by Kathy Biesinger

In *The Shoemaker's Holiday*, Thomas Dekker interweaves rich themes about the individual nature of lasting love with a poignantly humorous satire on the folly of social prejudice. Through plot and subplot, Dekker underscores the importance of individual choice in the affairs of love as we see the lovers defy class distinctions. The shifting nature of the middle classes, represented in the dizzyingly rapid rise of Simon and Margery Eyre, is a threat to the stability of the rich and royal. Dekker characterizes this socially volatile world in the opposition the lovers face.

Also significant is Dekker's setting of the play in the reign of King Henry V, who moved freely among the classes as a youth, attaching himself, much to the "royal" chagrin of his father, to the company of commoners and even those outside the law. Henry's notoriously mischievous yet open nature actually led him to a deeper understanding and grasp of humanity regardless of class. Translated into Dekker's world, Henry's reputed social "blindness" sets us up to trust his judgment in the end. Dekker likewise validates the playful good humor of the shoemaker's class, who, heedless of the pride inherent in social climbing, arises as the champion of loyalty and better judgment.

Thomas Dekker was a contemporary and theatrical rival of William Shakespeare. The play was published in 1599, and the shared period style will be readily apparent. Merritt Lawless, currently of Indiana University, compares Dekker's *The Shoemaker's Holiday* to Shakespeare's *Romeo and Juliet*. Lawless states, "Even in the first scene of Dekker's play we are reminded of *Romeo and Juliet*, and before long the parallels are unmistakable. . . . Dekker alters the nature of the love the young lovers (though not so young as in *Romeo and Juliet*) feel for each other. In the process of toning down the loves, and of spreading the passion out among several couples, Dekker seems to indicate that the kind of love existing between Lacy and Rose, when properly understood—and supported by the King—leads not only to their own happy marriage but also to peace between their two families and classes." There are distinctive character parallels between the stories in the parental opposition and social prejudice. There are even repetitions of terms and phrases. In *The Shoemaker's Holiday*, Dekker offers a comedic answer to Shakespeare's impassioned dilemma via the wit and wisdom of the "gentle" class.

Following are some period references that may bear clarification:

1. *The gentle craft*: the shoemaker's craft, called gentle because it was considered a finer line of work than many other middle-class stations.

2. *St. Hugh's bones*: a nickname for the shoemaker's tools, because Sir Hugh became a shoemaker for the love of Winifred, and both were martyred. When he was buried, it was said that they made shoemaker's tools of his bones.

3) *Pancakes*: the shoemaker's traditional favorite meal. Their camaraderie and their loyalty to their guild are suggested in their holiday feast.

See Merritt E. Lawless, introduction, *The Shoemaker's Holiday*, by Thomas Dekker (New York: Barron, 1970), p. xiii.