

BYU THEATRE AND MEDIA ARTS presents

JULIUS CAESAR

NOVEMBER 12-
DECEMBER 4

MARGETTS
THEATRE

JULIUS CAESAR

written by William Shakespeare
Directed by Linda Hartzell

BYUarts
BYUARTS.COM @byuarts





WILLIAM SHAKESPEARE'S

JULIUS CAESAR

DIRECTED BY LINDA HARTZELL

Adapted by **Shelley Graham and Linda Hartzell**

Scenic Design
Michael Krazeck

Sound Design
Gabriella Warnick

Lighting Design
Emma Hansen

Dramaturgy
Shelley Graham

Costume Design
Dennis Wright

Production Stage Manager
Katie Arnold

Makeup & Hair Design
Marneé Porter

Fight Choreography
Matthew Carlin

Nov. 12–13, Nov. 17–20, Dec. 1–4
Nov. 13, Nov. 20, Dec. 4

7:30 p.m.
2:00 p.m.

**Margetts
Theatre**

Please join us after every Thursday evening performance for a brief post-show discussion in the theatre with the designers, dramaturg, and cast of our production.



Linda Hartzell is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



DIRECTOR'S NOTE

It is a joy and an honor to be working with the talented students and faculty of BYU Theatre Department and to be directing this brilliant, timely play. To quote a line from Cassius, “How many ages hence / Shall this our lofty scene be acted over / In states unborn and accents yet unknown!” We are reminded of how timeless is the message of this incredible work that portrays and investigates honor, ambition, revenge, and misuse of power.

For the first time in the history of the Roman Republic, Caesar broke two laws—by crossing the Rubicon River with his army into official Roman territory, and by establishing himself as dictator in perpetuity with greatly expanded powers, weakening the Senate and effectively ending the Republic.

In the novel *The Leopard*, by renowned 20th-century Italian author Giuseppe Tomasi di Lampedusa, a character states, “If we want everything to stay as it is, everything has to change.” This is the dilemma for the characters of *JULIUS CAESAR*—in order to preserve hallowed traditions, actions must be taken to change threatening circumstances. But how drastically and with what means will those characters choose to act?

In the world of our play, set in 1919 Rome after the end of World War I and at the dawn of ruthless dictatorships in Europe, we see the plot of 44 BC repeat itself.

LINDA HARTZELL

CAST / CHARACTERS

BETHANY TEAMES	Flavius, Metellus, Plebeian, Titinius
EMMA ANDREASEN	Lucius, Artemidorus, Plebeian
JARED KAMAUU	Plebeian, Decius, Cinna the Poet, Strato
LANGI TUIFUA	Murellus, Ligarius, Lepidus, Plebeian, Soldier
FREJA JORGENSEN	Casca, Plebeian, Lucillius
SADIE VEACH	Cassius
HANNAH YOUNG	Calpurnia, Plebeian, Messala
ALISON TAYLOR	Cobbler, Soothsayer, Trebonius, Plebeian, Varrus
SOPHIE LEWIS	Cicero, Popillius, Plebeian, Octavius's servant, Antony's servant, Soldier
MICHAEL BALLIF	Caesar, Cato
JULIA ROWLEY	Portia, Plebeian, Pindarus
SKYLER DENFELD	Brutus
JUNIPER TAYLOR	Antony
ELLIOTT SWEENEY	Carpenter, Cinna, Plebeian, Octavius

PRODUCTION STAFF

Theatre Steering Committee

PRODUCER
ARTISTIC DIRECTOR
DESIGN & TECHNOLOGY AREA HEAD
PRODUCTION MANAGER

MEGAN SANBORN JONES
STEPHANIE BREINHOLT
DENNIS WRIGHT
JENNIFER REED

DIRECTOR
FACULTY DESIGN ADVISOR
TECHNICAL DIRECTOR
SCENE SHOP SUPERVISOR
STAGE OPS TECHNICAL DIRECTOR
PROPERTIES SUPERVISOR
PROPERTIES DESIGNER
LIGHTING SUPERVISOR
MASTER ELECTRICIAN
COSTUME & MAKEUP OPERATIONS MANAGER
COSTUME FACULTY MENTOR
MAKEUP FACULTY MENTORS

LINDA HARTZELL
RORY SCANLON
TRAVIS COYNE
WARD WRIGHT
JARED PATCHING
JENNIFER REED
COOPER TRIBETT
MARIANNE OHRAN
SARAH-ANN MORAN
JESSICA COWDEN
DENNIS WRIGHT
JENNINE HOLLINGSHAUS
MARNEÉ PORTER
SHELLEY GRAHAM
REX KOCHERHANS
MARIA JOSE CAMARGO

DRAMATURG FACULTY MENTOR
MARKETING SERVICES MANAGER
PROGRAM DESIGNER

ASSISTANT DIRECTOR
ASSISTANT STAGE MANAGEMENT
ASSISTANT FIGHT CHOREOGRAPHY
ASSISTANT COSTUME DESIGN
ASSISTANT LIGHTING DESIGN
ASSISTANT SOUND DESIGN
ASSISTANT DRAMATURGY
ASSISTANT TECHNICAL DIRECTION

JENNA ADAMS
MAKAYLA FLINT
MICHAEL BALLIF
RYVER MECHAM
HOLLY SHOWALTER
GARRETT MAST
EMME CORBETT
ANGELA MOSER
BRIAN SAYDYK

DRESSERS

EMILY ADAMS
CONNOR HYDE
MELANIE HANNA
ELYNA MELLEN
KATIE BLACK
ROSE ALLEN
CALEB ANDRUS
ELISABETH GOULDING
RAY NIELSON
STEPHEN SUNDQUIST

SOUND ENGINEER
MAKEUP COORDINATOR
MAKEUP CREW

JACOB PAYNE
EMILIE RONHAAR
MELANIE RICKS
ERIKA SEASTRAND
MORGAN HANNA
ASHLEE WORLEY

LIGHT BOARD OPERATOR
DECK CREW

STUDY GUIDE

A X E Q V I D E M
P R U S I P A T E R
F A M O C V R S I
J U L I U S
C A E S A R
P R E C V R N I U S
S E D P C V R I
P G O R T A Q V

BY EMME CORBETT, ANGELA MOSER,
AND SHELLEY GRAHAM

ROME, 49 BC.....6

WOMEN IN POWER
& POWERFUL
WOMEN.....10

ITALY, 1919.....8

CULTURAL
PERSPECTIVES
ON DEATH.....11

ANCIENT ROME, 49 BC



Power in ancient Rome was held solely by the aristocracy. The patricians, or the aristocrats, made up the Senate, who then elected two consuls to rule the Roman Republic. A sole consul could be elected in times of crisis, resulting in a more decisive leadership. However, having a sole dictator was inherently undemocratic. The fight for power was a constant in the Roman Republic. Rome's power was also dependent on the success and strength of their armies and the ability to protect their conquered regions. In the case of failure in times of war, suicide as a means of avoiding capture or enslavement was seen as virtuous in ancient Rome. (See page 11 for more information.)

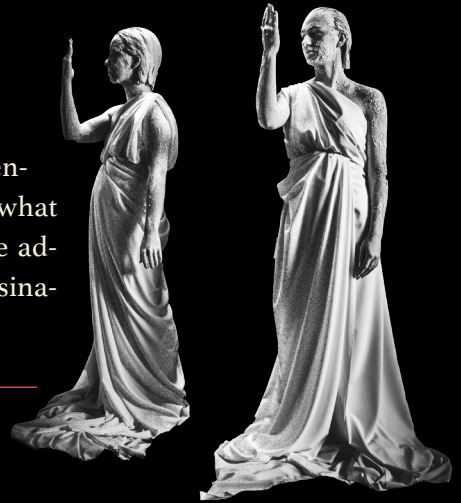
Women in ancient Rome were indeed citizens but were not allowed to vote. The education of women was also limited and included only the basics for most women. This resulted in very few influential women being recorded in Roman history. While aristocratic Roman women held no official political power, they often exerted their power through influential discussion with those who did. We see this type of behavior demonstrated in Shakespeare's *Julius Caesar* with Portia and Calpurnia. Both of these women vocalize their opinions to their husbands, with Calpurnia discouraging Caesar



STUDY GUIDE - 7

from going to the Capitol, and Portia encouraging Brutus to discuss with her what he was planning. In both situations the advice is not heeded, resulting in the assassination of Julius Caesar.

HOW DO WOMEN WIELD POWER IN THIS PLAY?



THE CYCLE OF POWER AND THE HUMAN CONDITION

PROBLEMS WITH SUCCESSION

As Caesar became a consul in 59 BC, advocated for the people, and promoted land distribution, he began to rise in power. This allowed him to undermine the Senate through his support from the people and political parties in the Triumvirate.

SOCIAL UNREST

Rome was already beginning to look like an empire due to the lack of rights of the citizens in the conquered regions from the Punic Wars. Internally, there was also division between the *Populares* (reformers) and *Optimates* (traditionals).

STRONG MILITARY PRESENCE

Julius Caesar was a strong military leader who successfully led numerous conquests. This, and the formation of the First Triumvirate, was the key to his success.

ITALY, 1919



The Rome of Julius Caesar was celebrated and revered in Italy in 1919. The idea of the greatest empire that ruled the world was enticing and addictive. The Rome of Julius Caesar was an ideal to bring back. The years of 1919-1920 are known as Biennio Rosso (two red years), two intense years marked by continuous civil unrest, cultural disruption,

military agitation, and political succession crisis. Such conflict offers the best ground for a power vacuum to form and military force to take control, allowing a dictatorial figure to rise to the top. The “fighting leagues” were formed during those years, also known as Fascists, a truly dangerous private militia that spread terror everywhere, taking freedoms away. The idea to bring back the glorious times of Rome was executed by commencing a substantial archaeological endeavor. Italy’s glorious past was being used as political propaganda. Italy was being governed with authority, despotism, and an insatiable need to control all populations. The Fascist government itself did not last too long, but the consequences of a power vacuum filled by a tyrant lasted for years.

Caesar’s relationship with his family, especially with those he considered his sons (Octavius, Antony, Brutus) is a perfect representation of what ancient Rome defined as Pater Familias. Families were small societies of their own, based on trust and respect. Those types of family relationships have carried on through different time periods and evolved to what today we call “godfatherhood.”

THE CYCLE OF POWER AND THE HUMAN CONDITION

PROBLEMS WITH SUCCESSION

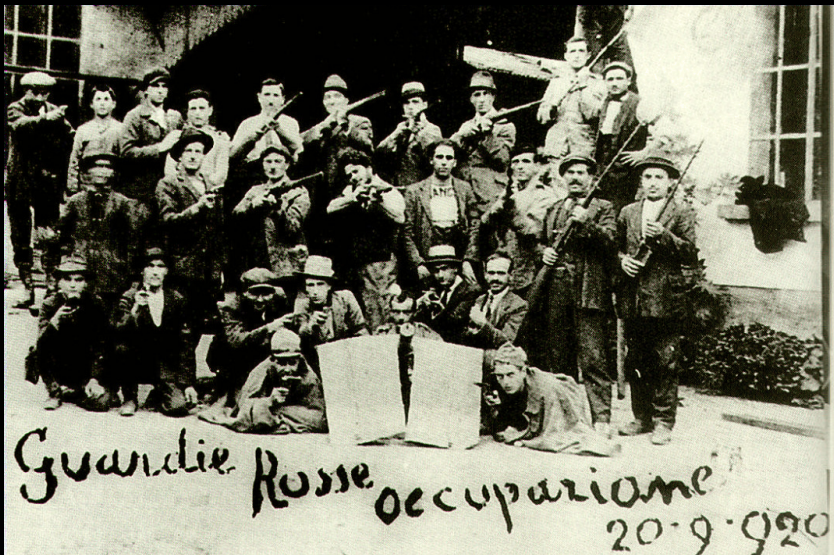
Serious chaos and public discontent following World War I left a power vacuum into which a dictator could easily assume power.

SOCIAL UNREST

Italy was ravaged by social unrest and workers' strikes as real wages fell nearly 35 percent following World War I.

STRONG MILITARY PRESENCE

A paramilitary unit known as the Black Shirts was composed of intellectuals, landowners, and former officers, and this unit terrorized political opponents using violence and intimidation.



JULIUS CAESAR - 10

WOMEN IN POWER AND POWERFUL WOMEN

History has not always paid attention to women. Sometimes we know of women in powerful positions, but we know very little about their lives because it was simply not recorded in the history books. Certainly, women have held and gained power in many instances since the beginning of time, using their strength, intellect, and courage. Throughout history, laws were put in place to limit their ability to have military control and hold political positions in society.

Our production of *Julius Caesar* is set in 1919 postwar Italy, and we have adapted many of the traditional leading male roles to be female, played by women. While Caesar and Brutus are male, major historical figures like Antony, Cassius, and others are



adapted to be female roles. In these efforts we are exploring the examples of powerful women in **ancient Rome** (when the original story is set), **Elizabethan England** (when the play was written), and **early 20th-century postwar Italy** (the setting for this current production).

In changing the gender of these major roles, we are exploring the ways in which this culture might have been different if women were granted some of the freedoms already enjoyed by men. Cassius, who

STUDY GUIDE - 11



acter who is highly respected and wields power through her position and high esteem.

is played by a woman, speaks openly and directly with Brutus throughout the play with no fear of consequence. Antony is another female character

CULTURAL PERSPECTIVES ON DEATH

In ancient Rome the ending of a life—another's or one's own—had different moral and ethical implications than in contemporary Judeo-Christian society. Strict codes of honor held that suicide was an acceptable option when one's honor had been irrevocably lost or when someone was facing great public shame. Suicide was also used at times as a form of protest against submission to tyranny and dictatorial rule. During this period, it was common for suicide to occur after a defeat in battle to avoid enslavement from the opposing side. Brutus, Cato, and Cassius, for example, killed themselves after the defeat at the Battle of Philippi.

These were some of the circumstances in which suicide was acceptable and even considered an act of virtue, especially among those who followed the philosophy of Stoicism. *Devotio* is the term for rit-



ual suicide where a military commander or great soldier would offer himself to go in the midst of the enemy's army, finding sure death, as a sacrifice to favor the victory of his army. In other instances, where there was no other possibility to

live a dignified life, one might rationally decide to take his life away, usually with a dagger or sword. This was known as *virtus*, and was commonly the case after a political defeat, after losing in battle, or whenever there was a risk to lose freedom. For women, this type of suicide was also acceptable when virtue had been violated against their will.

Honor and respect are very important values in Italian society. Although the perception of suicide has drastically changed with the emergence of Christianity and is no longer an acceptable alternative, the concept of *virtus* is still alive. It is that ideal that includes all the qualities expected in a person: honesty, piety, loyalty, and so on. Those values must be exercised in relation to divinity, family, and community. Those are the values Caesar demonstrated in defending the honor of Pompey after he was betrayed by King Ptolemy, making sure that Pompey's inheritance would be kept for his family, and his name respected.

STUDY GUIDE - 13



JULIUS CAESAR WAS KILLED AT THE THEATRE OF POMPEY, NOT THE SENATE BUILDING.

ONLY FREE MEN COULD WEAR A TOGA, SIGNIFYING THEIR ROMAN CITIZENSHIP.

FUN FACTS ABOUT ANCIENT ROME

ROME WAS THE FIRST CITY IN THE WORLD TO REACH A POPULATION OF ONE MILLION.

WOMEN WORE LONG DRAPED ROBES CALLED STOLAS, AND OFTEN ADORNED THEMSELVES WITH JEWELS SUCH AS EMERALDS, PEARLS, AND OPALS.

ELITE WOMEN WHITENED THEIR FACES, REDDENED THEIR CHEEKS, AND HIGHLIGHTED THEIR EYES.

FUN FACTS ABOUT 1919 ITALY

WHEN POLITICS WAS RESTRICTING FREEDOM, FASHION WAS LIBERATING, ESPECIALLY FOR WOMEN.

BY 1919, THE ITALIAN NATIONAL DEBT WAS SIX TIMES ITS PREWAR LEVEL, AND THE LIRA WAS WORTH ONLY A THIRD OF ITS PREWAR VALUE.



IN 1919, WOODROW WILSON WAS THE FIRST SITTING U.S. PRESIDENT TO TRAVEL TO ITALY.

JULIUS CAESAR - 14

A X E Q V I D E M
P R U S I P A T E R
F A M O C V R S I

TO LEARN MORE ABOUT THE
HISTORY AND CULTURE OF
THIS PRODUCTION, VISIT
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OR SCAN THE QR CODE HERE:

V R N R L
S E D P C I
P G O R O



BIOS

**EMMA
ANDREASEN MOORE**
LUCIUS, ARTEMIDORUS,
PLEBEIAN

A senior in the BFA Acting program, Emma is so grateful to be performing for a live audience tonight! She especially feels grateful to be returning to the Margetts Theatre. Although COVID-19 prevented audiences from seeing it, *Wendy and Peter Pan* (BYU) remains one of the favorite shows Emma has worked on. Favorite credits include *Tarzan*, *Seven Brides for Seven Brothers*, and *Footloose* (Playmill Theatre), and the originated role of Lousia Cody in *The Wild West Spectacular* (Rocky Mountain Dance Theatre). Emma hopes that you will “feel feels and think thoughts” as you watch this important piece. She also hopes her wonderful husband and Mia will forgive her for being absent for the entirety of the semester.

**GABRIELLA
WARNICK**
SOUND DESIGNER

Gabriella Warnick is a theatre and visual art student at BYU. Gabriella has had the opportunity to work on many productions through her education. Recently she worked as a sound designer for *Illusionary Tales*, *Everyone*, and *The Vintage Broadcast Podcast*. This summer she also enjoyed working as the audio engineer for Sundance’s production of *Footloose*. *Julius Caesar* has been a thrilling project, and she is grateful to have been a part of such a fantastic team of creators.

ELLIOTT SWEENEY
CARPENTER, CINNA, PLE-
BEIAN, OCTAVIUS

Elliott is a senior in the BFA Acting program. He is excited to perform in his very first Shakespeare play, which is also his first live theatrical performance since the start of the pandemic. Recent performing credits include roles in short films such as *Ten of Swords* (White Wolf Studios) and *Cernunnos* (Warr Brothers Prod.) as well as audiobook, video, video game, and commercial voice-over work. Other credits include Ren in *Footloose* and Ape in *Tarzan* (Playmill Theater), and John Darling in *Wendy and Peter Pan* (BYU). In addition to acting, Elliott enjoys ballroom dance and spending time with his wonderful wife. He plans to move to Los Angeles after graduation to pursue professional acting. Enjoy the show and thank you for supporting live theater!

BETHANY TEAMES
FLAVIUS, METELLUS,
PLEBEIAN, TITINIUS

Bethany is a senior in the BFA Acting program from Atlanta, Georgia. Her previous roles at BYU include Mrs. Marchmont in *An Ideal Husband*, Val Puppet in *happysadness*, and Tanya/Zara in *Microburst*. Other roles include Ruth in *Seven Brides for Seven Brothers* (High Valley Arts), Meg in *Little Women* (MAB Productions), and Mermaid/Alabama Lamb in *Big Fish: The Musical* (Lehi Arts Center). Bethany is so honored to be a part of this production and grateful for the support of her wonderful friends and family—especially her husband, Charles!

HANNAH YOUNG
CALPURNIA, PLEBEIAN,
MESSALA

This is Hannah’s final production at BYU; her previous roles here include Hugh Oatcake in *Much Ado About Nothing*, Maurice in *Lord of the Flies* (Mask Club), and most recently, Cousin/Strength in *Everyone*. Hannah spent this last summer teaching Shakespeare for Young Actors at the Great River Shakespeare Festival and made an appearance as Young Siward in their podcast of *Macbeth*. She is graduating this December from the Theatre Arts Studies program

and plans to audition for Shakespeare festivals upon graduation. Hannah wants to thank her mom and dad for always encouraging her to, in the words of Shakira, "Try everything."

**SKYLER JAISON
DENFELD**

BRUTUS

This is Skyler's eleventh production at BYU; his previous roles include Claudio in *Much Ado About Nothing*, Vladimir in *Waiting for Godot*, Slightly in *Wendy and Peter Pan*, and Robert Chiltern in *An Ideal Husband*. He also appeared as Frank Churchill in *Emma: The Musical* (Hale Center Theater). Skyler is from Battle Ground, Washington. He is a Theatre Education major at BYU and plans to graduate in 2023. He is grateful for God's eternal love and kindness. Skyler has seven younger siblings, whom he adores, and a beautiful fiancée, whom he gets to marry in December.

MICHAEL BALLIF

JULIUS CAESAR, CATO

Michael is a senior in the BFA Acting program graduating this December. Recent BYU credits include Polonius in *Rosencrantz and Guildenstern Are Dead* and various roles in *The Vintage Broadcast Podcast*. Michael and his partner are looking forward to moving to Los Angeles in the spring where he will pursue a professional acting career. In addition to acting, he enjoys being a director, stage combat choreographer, and voice-over artist. When he is not working in the arts, you can catch him in the backyard, where he is an avid hobby gardener.

ALISON TAYLOR

COBBLER, SOOTHSAYER,
TREBONIUS, PLEBEIAN,
VARRUS

Alison is a senior in the BFA Acting program. Previous credits include multiple roles in *A Wilder Night* and Mabel Chiltern in *An Ideal Husband*. She also performed in *A March Tale* at BYU-Hawaii. Alison will be graduating in the spring. She thanks her family and friends for their continued support.

LINDA HARTZELL

DIRECTOR

Linda Hartzell served as artistic director of Seattle Children's Theater from 1984 until her retirement in 2016. She directed 87 plays, 56 of which were world premieres, for SCT. She has directed at Intiman Theatre, Empty Space, the Group Theatre, and a mobile outreach show for Seattle Rep. Linda has directed across the country, and in Barcelona for the Olympic Arts Festival in 1992. Linda is a recipient of the Gregory Falls Sustained Achievement Award given by Theatre Puget Sound, the Seattle Mayor's Arts Award, and the Washington State Governor's Arts Award. She was inducted into the College of Fellows of the American Theatre in 1998. The Children's Theatre Foundation of America presented her with the prestigious Orlin Corey Medallion award in 2013 for contributing to the cultural enrichment of children and youth through artistic work in theatre. In 2015 Linda was given the *Puget Sound Business Journal's* Women of Influence Award. In 2017 she was chosen as Theatre Practitioner of the Year by Theatre Communications Group. Linda currently serves on the Executive and Foundation Boards of the Society of Directors and Choreographers. Special thanks to Mark Perry and Marianne Roberts.

MARNEÉ PORTER

MAKEUP AND HAIR
DESIGNER

Marneé is a professional wig and makeup artisan specializing in theatrical and operatic work. Some of Marneé's previous design work includes *La Tragedie de Carmen* at Utah Opera, *The Secret Garden* at the Cincinnati College-Conservatory of Music (CCM), and *Christmas Carol* at the Hale Center Theatre in Sandy. Marneé completed her MFA in wig making and theatrical makeup design from CCM, and has a BA in Theatre Arts Studies with emphasis in makeup design from BYU.

ANGELA MOSER

ASSISTANT DRAMATURG

Julius Casesar is Angela's third production at BYU. She previously worked as a dramaturg for *Letters from Cuba* and *Manual for a Desperate Crossing*, and *Wendy and Peter Pan*. Angela is a graduate student in media and performance studies and will be graduating in December.

HOLLY SHOWALTER

ASSISTANT LIGHTING
DESIGNER

Julius Casesar is Holly's second production at BYU; her previous role was assistant stage manager on *Everyone*. Holly is a Theatre Arts Studies major with an emphasis in lighting design. She thanks her family for their support and guidance.

EMMA HANSEN

BAYLESS

LIGHTING DESIGNER

Julius Casesar is Emma's second BYU Theatre production design, the first being the fall 2020 production of *Illusionary Tales* (Par-doe Theatre and Margetts Arena Theatre). Other recent design credits include *Bon Appetit* (de Jong Concert Hall) and *DancEn-semble Showcase* (Richards Building Dance Theatre). Emma is a Theatre Arts Studies senior with an emphasis in lighting design, and she is looking forward to pursuing an MFA in lighting design next fall. She would like to thank her family and husband for all their support.

JULIA ROWLEY

PORTIA, PLEBEIAN, PIN-
DARUS

Julia is a senior in the BFA Acting program. She grew up in Provo and now lives with her wonderfully supportive husband and adorable 1-year-old son, William, in Orem. She is thrilled to be returning to the BYU stage for this powerful production! Past BYU credits include Lucia/Beulah/Mrs. Churchill in *A Wilder Night*. Other credits include Martha in *A Christmas Carol* (Hale Center Theater Orem), Juliet in *Romeo and Juliet*, Gertrude McFuzz in *Seussical the Musical*, and Martha in *The Secret Garden* (Liahona Preparatory Academy). After graduation, she hopes to travel with her family, continue performing, and pursue an MFA in acting.

MATTHEW R. CARLIN

FIGHT CHOREOGRAPHER

Matthew started teaching the stage combat classes at Brigham Young University in 2012 and has been performing, teaching, and choreographing stage combat for about 20 years. He currently performs as one of the Masters of Dueling (look them up on Facebook!) and has received training from the Society of American Fight Directors and Dueling Arts International. Past BYU choreography credits include *Hamlet*, *Houseboat Honeymoon*, and

The Lion, the Witch, and the Wardrobe. Other credits include *The Scarlet Pimpernel*, *Singin' in the Rain* (both at HCTO), and *Macbeth* (Creekside Theatre Fest). As always, he is grateful for the support of his favorite person in the world (his wife) and hopes that you all enjoy the show.

LANGI TUIFUA

MURELLUS, LIGARIUS,
LEPIDUS, PLEBEIAN,
SOLDIER

This is Langi's theatrical debut at BYU. Previous roles include Brendon in *Huff* and Teddy in the Lifetime movie *The Christmas Edition*. He will be seen in the upcoming Utah film *Campfire Tales*. Langi played on BYU's football team for his first two years at BYU, until he suffered a neck injury, which forced him to retire from the sport. Langi is a senior in the BFA Acting program.

SOPHIE LEWIS

CICERO, POPILLIUS,
PLEBEIAN, OCTAVIUS'S SER-
VANT, ANTONY'S SERVANT,
SOLDIER

Julius Caesar is Sophie's third production at BYU and her main stage debut. She was seen as Lady Markby in last year's BYU Theatre production of *An Ideal Husband*. She is in her fifth and final year of college in the BFA Acting program. Sophie is still contemplating her life after graduation but has loved her time on campus. She would like to thank her friends and family for their love and support.

JUNIPER TAYLOR

ANTONY

Juniper is a senior in the BFA Acting program and is happy to finally be performing in person again. Juniper has been seen in other BYU productions as Mrs. Gross (*Turn of the Screw*), Annabelle (*Illusionary Tales: Tell-Tale Heart*), and Ruth (*Suffrage*). Other favorite roles have been Lucifer in *Doctor Faustus* (Nelke Theatre), Hodel in *Fiddler on the Roof* (Starlight Mountain Theatre), and Morticia Addams (Draper Historic Theatre). After graduating in April, Juniper plans to move east to pursue an MFA in Acting. She would like to thank you all for supporting theatre as we continue to return to normal.

JARED KAMAUU

PLEBEIAN, DECIUS, CINNA
THE POET, STRATO

This is Jared's second main stage production at BYU. Most recently Jared performed as the puppeteer for Audrey 2 in BYU Theatre's production of *Little Shop of Horrors*. Jared is a junior in the BFA Acting program. He is very excited to be a part of this production and to be working with so many wonderful people. Jared's future plans include exploring different aspects of media and pursuing acting on stage, screen, and voice-over.

RYVER MECHAM

ASSISTANT COSTUME
DESIGN

This is Ryver's third BYU Theatre production collaboration. They assistant designed *Illusionary Tales: For Such a Time as This* and lead designed *Turn of the Screw*, both of which were invaluable learning opportunities for them. Ryver is a senior in the Theatre Arts Studies program studying costume design, and is looking forward to the rest of their education at BYU.

FREJA JORGENSEN

CASCA, PLEBEIAN,
LUCILLIUS

Freja is a senior in the BFA Acting program, raised in Snohomish, Washington. This will be her sixth production at BYU; previously she has appeared in *Rosencrantz and Guildenstern Are Dead* as a player, the Sexton in *Much Ado About Nothing*, Nina in the staged

reading of *Vanya and Sonia and Masha and Spike*, and Celia in *Blue Stockings*. She was also a part of BYU's *Vintage Broadcast Podcast*. Other past roles include Cinderella in *Into the Woods* (Edmonds Driftwood Players) as well as Mae Tuck in *Tuck Everlasting* (Ludus Performing Arts). In the limited time she has free, Freja likes to bake bread and collect snail shells.

MAKAYLA FLINT

ASSISTANT STAGE MANAGER

A sophomore majoring in Theatre Arts Studies, Makayla is thrilled to have the opportunity to be participating in her first production at BYU. In addition to working on theatrical productions, she also enjoys working as a light board operator and electrician for BYU Broadcasting on shows such as *Studio C*, *Come Follow Up*, and *Grace Notes*. In her free time Makayla also loves to read, bake with her family, and geek out about all things Disney with her mother. She would like to thank her parents and brother for their continued support of her theatrical journey.

SADIE VEACH

CASSIUS

Sadie Veach is a senior in the BFA Acting program. Recent BYU Theatre credits include Lucia/Caroline/Doctor in *A Wilder Night*, Ralph in *Lord of the Flies*, Kathy in *Company* (BYU), *In the Dark* (Nora, Experimental), and *Newsies* (Dance Corps, SCERA Outdoor Theatre). Sadie can also be seen as Whitney in the feature film *Lucy and Whitney*, as well as on BYU's *Vintage Broadcast Podcast*. In the spring Sadie will be moving to New York City to pursue her dreams in the professional theatre. This performance is for the women of the past whose stories have yet to be told. They lift me up and I shout on their behalf.

GARRETT MAST

ASSISTANT SOUND
DESIGNER

This is Garrett's first BYU Theatre main stage production. They previously worked as a sound designer for a Mask Club production of *A Number*. Garrett is a Theatre Arts Studies major and plans to continue studying sound design. They would like to thank Brella for being a great designer to assist and Mr. Pruett for introducing them to theatre.

JENNA ADAMS

ASSISTANT DIRECTOR

A senior majoring in Theatre Arts Studies, Jenna is elated to assistant direct her second production for BYU's theatre department. Jenna has directed and produced BYU's *Vintage Broadcast*, *Uncommon Women and Others*, and BYU Radio's *The Apple Seed*. Jenna also enjoys writing comedy, and her drama, *Stranded*, was recently produced on the BYU stage. She also works as a professional actress and loves performing on the stage and screen. After graduating from BYU, Jenna hopes to combine her love for theatre and community development by pursuing a master's degree in applied theatre in the UK.

DENNIS WRIGHT

COSTUME DESIGNER

Faculty member Dennis Wright teaches courses in costume design, costume crafts, and rendering. He currently serves as the head of the design & technical theatre area. Dennis received his undergraduate training in clothing & textiles and theatre at BYU before earning a master's degree in costume design from Boston

University. At BYU Dennis has designed *Chariots of Fire*, *Into the Woods*, and *Little Shop of Horrors* as well as *China Spectacular*. He regularly contributes his talents to BYU's elite performing groups: Young Ambassadors and International Folk Dance Ensemble. Dennis has also designed *Little Women*, *Emma*, and is currently working on *Over the River and Through the Woods* for Hale Center Theater Orem.

EMME CORBETT
ASSISTANT DRAMATURG

This is Emme's first production working as a dramaturg. She enjoys history, writing, researching, singing, and theatre. Emme hopes to combine her love of history and theatre through her continued study of dramaturgy after graduation.

MICHAEL S. KRACZEK
SCENIC DESIGNER

Michael S. Kraczek is the associate department chair for theatre in the Theatre and Media Arts Department at BYU, and works professionally as a scenic and lighting designer. Selected designs at BYU include *Rosencrantz and Guildenstern Are Dead* (scenic), The U.S. premieres of *Chariots of Fire*, and *The Count of Monte Cristo* (lighting). He also works as lighting designer for Theatre Engine, a company of artists who create audience-interactive productions. Michael holds a BA in Theatre Education from BYU, and an MFA in Design and Technology from the Yale School of Drama. Additional info can be found at mktheatre redesign.com.

KATIE ARNOLD
STAGE MANAGER

Katie is a senior in the Theatre Arts Studies program. *Julius Caesar*, her sixth production with the university, is the dream-come-true capstone project for a Shakespeare nerd like her. She has also been able to work professionally this last year on *The Marriage of Figaro* for UVAA, the *Nutcracker* and *Snow White* for UMB, and on *1820: The Musical*. Outside of stage management, Katie loves *Just Dance*, devouring a new book, and avoiding doing the dishes. Her love and gratitude go to all the family and friends who supported her through her time here at BYU.

BYU THEATRE AND MEDIA ARTS presents

FIDDLER ON THE ROOF

**JANUARY
20-29**



**DE JONG
CONCERT
HALL**

**FIDDLER ON
THE ROOF**
Directed by
David Morgan

Book by JOSEPH STEIN | Music by JERRY ROCK | Lyrics by SHELDON HARNICK
Original New York Stage Production Directed
and Choreographed by JEROME ROBBINS

Produced on the New York Stage by Harold Prince

Based on Sholem Aleichem's stories, by special permission of World Net

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