



# Spotlight on Learning

a PTC Classroom Companion

Pioneer Theatre Company's Student Matinee Program is made possible through the support of Salt Lake County's Zoo, Arts and Parks Program, Salt Lake City Arts Council/Arts Learning Program, The Simmons Family Foundation, The Meldrum Foundation Endowment Fund, The George Q. Morris Foundation, and The R. Harold Burton Foundation.



## Approximate Running Time:

Two hours 45 minutes, which includes one 15-minute intermission.

## Student Talk-Back:

A Q & A session with the actors will directly follow the performance, lasting 20–30 minutes.

# Mary Stuart



By Jean Stock Goldstone & John Reich  
Directed by Shelley Butler

**January 10 – 25, 2020**

*English Queen Elizabeth I struggles with whether to keep her cousin, Mary Queen of Scots, alive or to execute her. Each course holds equal peril. This is a story of human bravery and personal dignity; a conflict between personal and political responsibility; a struggle between womanhood and statesmanship, where Mary triumphs at one and Elizabeth at the other.*

## The True Story of Mary, Queen of Scots and Elizabeth I

By Meilan Solly  
smithsonian.com  
December 7, 2018

Mary, Queen of Scots, towered over her contemporaries in more ways than one. Not only was she a female monarch in an era dominated by men, she was also physically imposing, standing nearly six feet tall.

Her height emphasized Mary's seemingly innate queenship: Enthroned as Scotland's ruler at just six days old, she spent her formative years at the French court, where she was raised alongside future husband Francis II. Wed to the dauphin in April 1558, 16-year-old Mary—already so renowned for her beauty that she was deemed “*la plus parfaite*,” or the most perfect—ascended to the French throne the

following July, officially asserting her influence beyond her home country to the European continent.

As Mary donned dual crowns, the new English queen, her cousin Elizabeth Tudor, consolidated power on the other side of the Channel. Unlike her Scottish counterpart, whose position as the only legitimate child of James V cemented her royal status, Elizabeth followed a protracted path to the throne. Bastardized following the 1536 execution of her mother, Anne Boleyn, she spent her childhood at the mercy of the changing whims of her father, Henry VIII. Upon his death in 1547, she was



Anne Bates (Elizabeth) and Erika LaVonn (Mary) in PTC's production.

# The True Story of Mary, Queen of Scots and Elizabeth I (cont'd)

named third in the line of succession, eligible to rule only in the unlikely event that her siblings, Edward VI and Mary I, died without heirs. Which is precisely what happened.

From the beginning of her reign, Elizabeth was keenly aware of her tenuous hold on the crown. As a Protestant, she faced threats from England's Catholic faction, which favored a rival claim to the throne—that of Mary, the Catholic Queen of Scots—over hers. In the eyes of the Catholic Church, Elizabeth was the illegitimate product of an unlawful marriage, while Mary, the paternal granddaughter of Henry VIII's older sister Margaret, was the rightful English heir.

The denouement of Mary and Elizabeth's decades-long power struggle is easily recalled by even the most casual of observers: On February 8, 1587, the deposed Scottish queen knelt at an execution block, uttered a string of final prayers, and stretched out her arms to assent to the fall of the headsman's axe. Three strikes later, the executioner severed Mary's head from her body, at which point he held up his bloody prize and shouted, "God save the queen." For now, at least, Elizabeth had emerged victorious.

It's unsurprising that the tale of these two queens resonates with audiences some 400 years after the main players lived. As biographer Antonia Fraser explains, Mary's story is one of "murder, sex, pathos,

religion and unsuitable lovers." Add in the Scottish queen's rivalry with Elizabeth, as well as her untimely end, and she transforms into the archetypal tragic heroine.

All too frequently, representations of Mary and Elizabeth reduce the queens to oversimplified stereotypes. As John Guy writes in *Queen of Scots: The True Life of Mary Stuart* (which serves as the source text for Rourke's film), Mary is alternately envisioned as the innocent victim of men's political machinations and a fatally flawed femme fatale who "ruled from the heart and not the head." Kristen Post Walton, a professor at Salisbury University and the author of *Catholic Queen, Protestant Patriarchy: Mary, Queen of Scots, and the Politics of Gender and Religion*, argues that dramatizations of Mary's life tend to downplay her agency and treat her life like a "soap opera." Meanwhile, Elizabeth is often viewed through a romanticized lens that



Mary, Queen of Scots, 1542 – 1587. Artist unknown.

draws on hindsight to discount the displeasure many of her subjects felt toward their queen, particularly during the later stages of her reign. Mary Queen of Scots picks up in 1561 with the eponymous queen's return to her native country.

Widowed following the unexpected death of her first husband, France's Francis II, she left her home of 13 years for the unknown entity of Scotland, which had been plagued by factionalism and religious discontent in her absence. (Francis' younger brother, Charles IX, became king of France at just 10 years old with his mother, Catherine de Medici, acting as regent.)

Mary was a Catholic queen in a largely Protestant state, but she formed compromises that enabled her to maintain authority without infringing on the practice of either religion. As she settled into her new role—although crowned queen of Scotland in infancy, she spent much of her early reign in France, leaving first her mother, Mary of Guise, and then her half-brother James, Earl of Moray, to act as regent on her behalf—she sought to strengthen relations with her southern neighbor, Elizabeth. The Tudor queen pressured Mary to ratify the 1560 Treaty of Edinburgh, which would've prevented her from making any claim to the English throne, but she refused, instead appealing to Elizabeth as queens "in one isle, of one language, the nearest kinswomen that each other had."

Read the remainder of this article at:

<https://www.smithsonianmag.com/history/true-story-mary-queen-scots-and-elizabeth-i-180970960/>

# Glossary of Terms from *Mary Stuart*

Compiled by Dramaturg Alexandra Harbold  
and edited by Matthew Ivan Bennett.

## **Absolution**

The confession and forgiveness of sins (in Catholicism).

## **Aphorism**

A short statement or observation that contains a general truth.

## **Atlas**

In Greek mythology, one of the Titans who holds up the world.

## **Beautitude**

Supreme blessedness or happiness.

## **Between Scylla and Charybdis**

A phrase meaning “to be in a predicament,” in which avoiding one dangers increases the risk of the other. Scylla is a mythological sea-monster. Charybdis is a whirlpool in the Mediterranean Sea.

## **Bill of Attainder**

A legislative act that identifies people for punishment without trial.

## **Cipher (or Cypher)**

A form or system of writing in code, by the substitution of alphabetical characters.

## **Demoiselles**

A young unmarried lady or girl.

## **Diadem**

A crown, worn as a symbol of honor, *esp.* of royal dignity.



*Britannia Between Scylla and Charbydis*  
by James Gillray

## **Fleur de lis**

(“lily flower”) The symbol used in association with the French monarchy.

## **Furbelow**

A showy pleated border on a petticoat or gown.

## **Helen [of Troy]**

The prototype of female beauty. In Greek legend she was the daughter of Zeus.

## **Hoary-headed**

Having white or gray hair.

## **Holy Writ**

Christian sacred writings, *esp.* the Bible.

## **Inquisition**

A court set up by the Roman Catholic Church in the Middle Ages to seek out and punish those who opposed the Church.

## **Juggler**

Slang for one who deceives by trickery.

## **Magna Carta**

The “great charter”; a legal document created in 1215, which gave due process of law to free men.

## **Order of the Garter**

The highest order of knighthood in Britain, with traditionally only 24 full members at any one time.

## **Ordination**

The ceremonial process by which a person is elevated to the clergy.

## **(Papal) Bull**

An official letter from the Pope.

## **Peter’s House**

The Papal throne in Rome.

## **Paragon**

A person of outstanding merit; a person who serves as a model of some quality.

## **Pettifogger**

A lawyer who abuses the law.

## **Pique**

Anger or resentment.

## **Pish**

An expression of contempt, impatience, or disgust.

## **Regicide**

The action of killing a king.

## **See**

The official seat or place of residence of a Catholic bishop.

## **Sweetmeats**

Sweet food, as sugared cakes or pastries.



*A fleur de lis.*

# OUR EQUITY CAST & DIRECTOR



Shelley Butler

**SHELLEY BUTLER** (Director) recent productions include the world premieres of Lucas Hnath's *A Doll's House, Part 2* at South Coast Repertory and helming the Japanese premiere of *Beautiful: The Carole King Musical* at the Imperial Theatre in Tokyo.

**ANNE BATES** (Elizabeth of England) Off-Broadway: *Dan Cody's Yacht* (Manhattan Theatre Club), *The Effect* (Barrow Street/National Theatre of London), and founding member of F.A.B.WOMEN theatre group at The Barrow Group Theatre. Juilliard Drama Graduate.



Anne Bates

**COLLEEN BAUM** (Hannah) was last seen in *Ii, Oliver!, Much Ado About Nothing, Our Town, The Heiress, You Can't Take It With You, and Lost in Yonkers*. Salt Lake Acting Company: *Course 86B In The Catalogue, Angels in America, Circle Mirror Transformation, End Days, and Rabbit Hole*.

**ALLEN MC CULLOUGH** (Count L'Aubespine/Sir Andrew Melvil) Pioneer Theatre Company debut. Off-Broadway: *The Underlying Chris, Amy and the Orphans, The Hairy Ape, Men of Tortuga, Ashes to Ashes*, and the national tour of *Twelve Angry Men*.



Colleen Baum

**JOE DE BEVC** (Sir Drue Drury) Resurfaces at PTC after a mind-bending experience in the guise of Murray in *The Odd Couple*. The adventure continues in memory of Tia, the huntress.

**ERIC HOFFMANN** (Sir Amias Paulet) a New York-based actor, director, and teacher; he is thrilled to be making his first appearance at PTC. His recent credits include multiple appearances at Florida Studio Theatre and an amazing three-year run as Officer Krupke in the 50th Anniversary World Tour of *West Side Story*.



Allen McCullough

**BILL KUX** (Shrewsbury) has appeared on Broadway in Gore Vidal's *The Best Man, The Trip to Bountiful*, and *Ain't Broadway Grand*. He toured the country in *Death of a Salesman* with Hal Holbrook. Off-Broadway audiences have seen him in *Incident at Vichy* and *The Philanthropist*.

**ERIKA LA VONN** (Mary of Scotland) Most recently seen as Nya in Penumbra Theatre Company's *Pipeline*, Ms. LaVonn is a 2019 Drammy Award Best Actor recipient for her portrayal of Rose in *Fences* at Portland Playhouse, as well as an LA Times pick for best actor 2019 in *Sheepdog*.



Joe DeBevc

**FENTON LI** (Sir William Davison) is thrilled to debut at PTC with this amazing and generous cast/crew. Credits include Off-Broadway: *Death in Boulder* (La MaMa), *A Dream of Red Pavilions* (Pan Asian Repertory Theatre), *June is the Last Fall* (Yangtze Repertory Theatre).

**ROBERT MAMMANA** (Leicester) Broadway (*Les Misérables*), National Tours (*Show Boat, Les Misérables, The Sound of Music*), Off-Broadway (*The Twentieth-Century Way – Rattlestick & Boston Court*), Regional: Denver Center, Portland Center Stage, South Coast Repertory.



Eric Hoffmann

**JAMEN NANTHAKUMAR** (Mortimer) is happy to return to Pioneer Theatre Company. He was most recently seen at PTC as Arthur DeBourgh in *Miss Bennet: Christmas at Pemberley*. Recent credits: *Diana* (Pre-Broadway World Premiere, La Jolla Playhouse), *Salaam Medina: Tales of a Halfghan* (Playwrights Horizons).

**ROBERT SCOTT SMITH** (Burleigh) received his MFA from the Old Globe Theatre in San Diego and his BFA from the University of Utah. His SLC acting credits include *Two Henrys* (Play-by-Play) and *The Crucible* (PTC); *Saturday's Voyeur, Climbing With Tigers, Rapture Blister Burn*.



Bill Kux



Erika LaVonn



Fenton Li



Robert Mammana



Jamen Nanthakumar



Robert Scott Smith