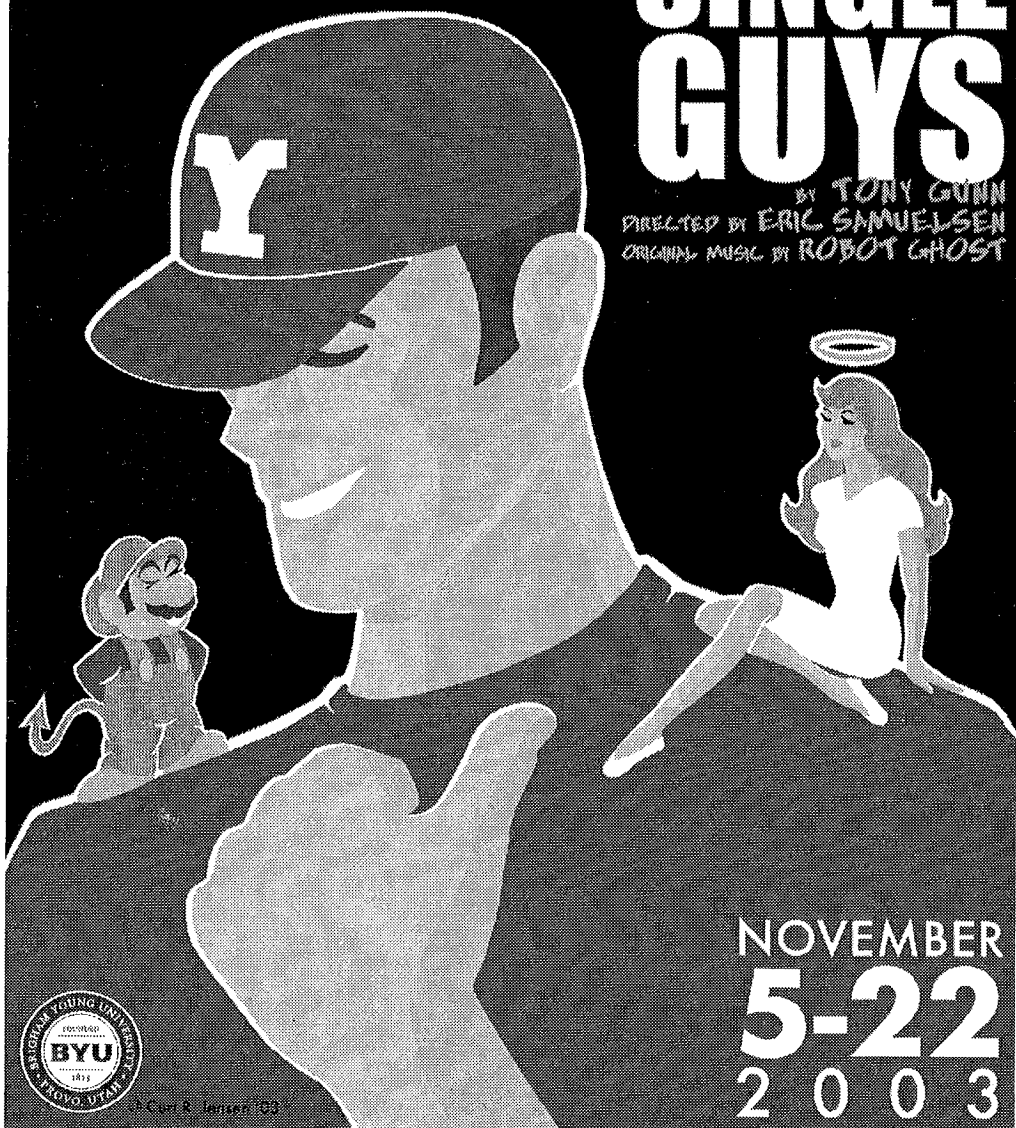


BYU COLLEGE OF FINE ARTS & COMMUNICATIONS | DEPARTMENT OF THEATRE & MEDIA ARTS

MARGETTS THEATRE

SMART SINGLE GUYS

BY TONY GUNN
DIRECTED BY ERIC SAMUELSEN
ORIGINAL MUSIC BY ROBOT GHOST



NOVEMBER
5-22
2003



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WILLIAM SHAKESPEARE'S

THE WINTER'S TALE

DIRECTED BY LAURIE HARROP-PURSER

Pardoe Theatre

NOVEMBER
12-22
DECEMBER
2-6
2003

Leontes refuses to heed the grave warning: "Be certain what you do, sir, lest your 'justice' prove violence," as he viciously accuses his wife Hermione and best friend King Polixenes of adultery. Leontes' actions embroil innocent loved ones and the entire kingdom in a sweeping drama that spans 16 years in a world of spirits and wonder.

FLIGHT

Nelke Theatre

by Oscar Saul and Lewis Lantz
Directed by Amy Jensen
and Dean Duncan

A soaring adventure through time as the stories of Daedalus and Icarus, Leonardo da Vinci, the Wright brothers, Charles Lindbergh, and others unfold in a multimedia "living newspaper." Produced in the centennial year of the first flight at Kitty Hawk, these vignettes of technological advancement will be a fascinating experience for children and adults alike.

FEBRUARY
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Clarifications
and Stupid Tidbits
Playwright's Note

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Oh Phat Brother:
Where Art Thou?
Director's Note

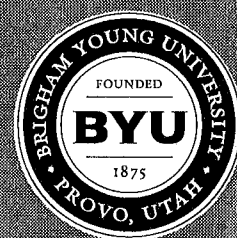
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SMART SINGLE GUYS

Setting

Brigham Young University, 2003

Cast

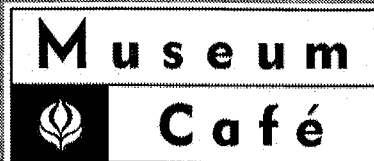
Emily/Lily	HILLARY AKIN
Sarah/Girl/Emily 2	HOLLIE BEARD
Casey/Inner Dude	MATTHEW R. CARLIN
Kelly	FORREST FOSTER
Cameron	TOM HIATT
Chris	BRYSON E. HILTON
Raymond	TIM LEWIS
Drew	MICHAEL PADEKIN
Jenny	SHELBY PINNEY
Lindsay	RENNY RICHMOND
Tad	AARON WATTS
Dude	STEVE WATTS
Beck	JED HIRSCHER WELLS

Production Staff

Playwright	TONY GUNN
Director	ERIC SAMUELSEN
Production Stage Manager	EMILY PROVANCE
Scenic Designer	HEIDI HATHAWAY
Costume Designer	RACHEL MARGETTS
Make-up & Hair Designer	LOIS KAE BECK
Lighting Designer	ERIN A. DINNELL
Sound Designer	LORALEIGH ANN BOWYER
Media Technical Director	TYLER WESSON
Animator	DAVID ALLER
Assistant Stage Managers	BRYN CHANDLER
	EMILY COMBE
Assistant Make-up & Hair Designer	REBECCA BAILEY
Sound Engineer	SEUL-KI MIN

Band, Robot Ghost

Bass	ERIK LARSON
Guitar	JOSH MCCAFFERTY
Drums	TIMM TIPPETTS



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Brigham Young University Museum of Art 

INSIGHTS & CLARIFICATIONS

AND STUPID TIDBITS

This play is not autobiographical . . . sort of.

Let me start again. In 1995 Rob Holmes, Jed Wells (yes, the guy playing Beck), and I started a comedy troupe. By 1996 we had added Mat Duerden, Kirk Chambers, and Mikey Padeken (yes, the guy playing Drew), and by 1997 we were the absolute hit of Provo High School. It was probably the highlight of our lives.

After we returned from our LDS missions, we decided to try our hand at comedy shows again. But we wanted them to be more than just skits. We wanted to have films and songs and a live band and mix all them together into one show. A show that would present a hybrid solution to all your entertainment needs.

We commissioned ourselves the Provost Humor Company, or PHC for short, and we started doing shows on a yearly basis.

This play is based, in part, on the skits and characters that we came up with in the last three years. Most specifically, when we were all single and just a little confused and frustrated with the whole dating thing.

I did have a friend who went pretty exclusively on blind dates, and I have dated a vegetarian, and married another one of them, and I think we've all had roommates like Kelly. But the scenes you see in this play have been tweaked and exaggerated for comic purposes. None of the things you'll see tonight represent actual events; at least not in my life or any of my friends' lives.

To clarify authorship, the first beat poem you'll hear was written solely by Andy Ollerton, the king of science poetry. Mikey, Andy, Rob, and I penned the rap that starts the second act. The scene between Beck and Lily came mainly from the mind of Jed.

Also, to give credit where it's due, none of this play could have been possible without the PHC (Jed, Mikey, Mat, Rob, all of the Chamber Boys, DH, Naoto, Andy, Benson, Brandy, Guido, and all of the other guys), my parents (who have bankrolled all of the PHC shows), and my wonderfully supportive wife Leslie. This play is dedicated to all of them.

And finally, while I'm giving out props, I need to thank Eric, Emily, and the cast and crew for all their hard work at putting this crazy, coo-coo show together.

—Tony Gunn

OH PHAT BROTHER WHERE ART THOU?

For some reason, people outside Mormon culture don't seem to have quite caught on to the fact that we're pretty funny. When BYU is declared by a national publication America's number one "stone cold sober" campus, we wear the badge proudly, because we know they're talking about alcohol consumption. But "sober" may also have another connotation, which we are less likely to embrace: a kind of stuffy humorlessness. But from James Arrington's beloved Farley family to the internet site *The Sugarbeet* (of which I am a proud staff member—see www.thesugarbeet.com for details), from the various writings of Sam Taylor to Orson Scott Card's *Saintspeak*, some of our best and brightest have found plenty to make fun of in Mormon culture.

Add to the lexicon of Mormon humorists the name Tony Gunn. When I first got to know Tony, he was himself a Smart Single Guy, and a lot of what you'll see tonight comes from his work with a comedy troupe he founded. Satire works when it's true—we laugh because we recognize ourselves. And Tony's specific observation about his own subculture, BYU guys, is that they don't have a clue about women. They may be RMs and "A" students, sure. But when it comes right down to it, they really would rather play video games than date. Unlike most comedies, our play does not begin with a chance encounter and end in a marriage (or even an engagement). All that happens is that one guy successfully arranges and survives one date. For these guys, that's a lot.

But we hope, as you watch this play, that you recognize something in yourself, either as you are or were, or as the guys you've dated are or were. One thing Tony and I share is a love for that greatest of sitcoms, *Seinfeld*, a show famous for being about "nothing." This play could be similarly described. But in between Inner Dude's stream-of-semi-consciousness monologues, Beck's extended telemarketing dream sequences, and Drew's Super Mario Brothers rap, a deliriously skewed vision of BYU culture emerges. We're hip, yo, we're fly, we're *phat*. Yes, we do indeed rap. About Nintendo?

—Eric Samuelsen

WHAT'RE YOU LAUGHING AT?

When Tony Gunn lampoons obsessive home teachers, disastrous dates, and generally clueless singles, he is drawing on the influence of such esteemed writers as Aristophanes, Chaucer, Erasmus, Sir Thomas More, Cervantes, Jonson, Dryden, Fielding, Pope, and Voltaire—not to mention such contemporary comedic satirists as cartoonist Walt Kelly, filmmaker Frank Tashlin, *MAD Magazine* (published by William Gaines), online satiric magazine *The Onion*, and cartoons *The Simpsons* and *South Park*.

In other words, people have been making scathing fun of others' follies (and their own) since written history began. In satire, nothing is exempt—especially politicians and other popular figures. In order for this biting comedy to work, however, audiences have to get the gag. In other words, they have to share in a culturally coded set of expectations from which the writer can draw. This play's "Mormon" jokes would be much less successful at, say, UCLA, while the jokes about mooching room-mates would undoubtedly still ring true.

Despite all the fun, however, one must ask, sooner or later, What's the point? Why make fun of anything at all? Is satiric comedy just a nasty, cynical pastime for mean-spirited people, or is there reason for the mischief? In his preface to *Tartuffe*, Molière's exploration of gullibility and religious hypocrisy, he explains his craft this way:

If the function of comedy is to correct men's vices, I do not see why any should be exempt . . . and we have seen that the theater is admirably suited to provide correction. The most forceful lines of a most serious moral statement are usually less powerful than those of satire . . . Criticism is taken lightly, but men will not tolerate satire. They are quite willing to be mean, but they never like to be ridiculed.

From this, we know that Molière understood rightly that comedy is a powerful tool, especially in the theatre; the exaggerated enactment of our ridiculousness foregrounds it in a way that is at once uncomfortable and unavoidable.

Jonathan Swift, one of the West's best-known satirists, took a slightly different view of this idea. "Satire," he wrote, "is a sort of glass wherein beholders do generally discover everybody's face but their own, which is the chief reason for that kind of reception it meets in the world, and that so very few are offended with it." Swift, it is clear, recognizes the power Molière described, but is less willing to conclude that the intended targets always see, and are thoughtful about, their faults.

This leads us to the trick of all this poison-tipped power: are the parodied vices and evils recognized and dismantled, or are they missed or even reinforced? Do we examine ourselves closely when faced with the exaggerated grotesque of our culture, or do we automatically shun any responsibility? When injustices are ignored or, worse yet, excused or praised, then corruption and imbalances of power inevitably continue.

Which brings us to tonight's production. Consider, as you watch, the implications that all this comedy holds for our cultural constructions. How does this play question our shared ideas of gender, of religious duty, or of social practice? In other words, what lies behind our laughter?

—Megan Pugmire

SMART SINGLE GUYS THE COMPANY

CAST

EMILY / LILY

Hillary Akin, Yakima, WA, is a senior majoring in theatre education and minoring in history. Recent credits include Ado Annie in *Oklahoma* at the Playmill Theatre in West Yellowstone, MT, Sydney in *The Pirates of Penzance* at the Hale Center Theater Orem, and Robyn in *Godspell* at the Warehouse Theatre in Yakima, WA.

SARAH

Hollie Beard, Idaho Falls, ID, is a junior in the BFA acting program. Recent credits include Gwendolyn in the *Importance of Being Earnest* at the Springville Playhouse, ensemble in *Archipelago* at BYU, and Mrs. Peters in a BYU Mask Club production of *Trifles*.

CASEY / INNER DUDE

Matthew R. Carlin, Yerington, NV, is a junior in the BFA acting program. Recent BYU credits include Everett Baker in *Crazy for You* and Colonel Don Juan de Castro in *Rule a Wife and Have a Wife*.

KELLY

Forrest Foster, Denton, TX, is a senior in the BFA acting program. Recent credits include the BYU Spanish Golden Age Theatre production of *Don Gil de las Calzas Verdes* as as Quintana, Thomas Putnam in *The Crucible* at BYU, and Joseph in *Joseph and the Amazing Technicolor Dreamcoat* at the Villa Theatre in Springville, UT.

CAMERON

Tom Hiatt, Provo, UT, is a junior majoring in visual art with a minor in media arts. Cameron is a two-year member of ComedySportz and has performed stand-up at Johnny B's Comedy Club, Starry Night, and Hollywood Juice Café. His sculpture and animation work was featured this past summer in the art show, "In Search of Home," in Auckland, New Zealand.

CHRIS


Bryson E. Hilton, Redmond, WA, is a sophomore focusing on a pre-music/dance/theatre major. Recent credits include court jester in *Cinderella: A Musical* and Harry A. Kagon in *Up the Down Staircase*.

RAYMOND

Tim Lewis, Rockville, MD, is a senior in the music/dance/theatre program with a minor in business management. Recent credits include *Here's Love* at Provo Theatre Company, 2002–03 BYU Young Ambassadors, 2001–02 BYU Dancers' Company, and an entertainer on Spirit Cruises in Washington, D.C. Tim currently teaches jazz dance at BYU.

DREW

Michael Padekin, Provo, UT, is majoring in elementary education. Recent credits include *Brigadoon* and *Great Expectations*.



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JENNY / EMILY 2

Shelby Pinney, Granite Bay, CA, is a junior in the BFA acting program. Recent BYU credits include Victoria in *Rule a Wife and Have a Wife* and Cylvia in *Get Thee a Wife*. At the 2002-03 TMA department awards, Shelby, along with the cast of *Grimm Tales*, was awarded Best Ensemble in Character Roles.

LINDSAY

Renny Richmond, Provo, UT, is a senior in the BFA acting program. Recent credits include Clara/Old Woman in *Rule a Wife and Have a Wife* at BYU and Sybil in *Little Shop of Witches* with the Hunt Mystery and Co.

TAD

Aaron Watts, Buena Park, CA, is a sophomore majoring in civil engineering with a minor in math. Recent credits include producing/directing/editing a student-film music video, *Cool Pool Party*, to be submitted to Final Cut: 2004, and writer/director of *Embrace*, submitted to Jonathan's Film College, NY. Aaron has also been an extra in numerous films including *Apollo 13* and *Casper*.

DUDE

Steve Watts, Orem, UT, is a senior majoring in English. Recent credits include the Stranger in *Passing of the Third Floor Back* at the Little Brown Theatre in Springville, UT, and Milton the Monkey in the BYU Mask Club production of *Words, Words, Words*.

BECK

Jed Hirschel Wells, Provo, UT, is a senior studying photography. Recent credits include Roote in the BYU Mask Club production of *The Hot House* and Jake in the student film *High Noon-Thirty*.

PRODUCTION STAFF

PLAYWRIGHT

Tony Gunn, Provo, UT, is a senior majoring in theatre arts with an emphasis in directing. Recent credits include producing director/co-founder of the Provost Humor Company, artistic director for the Provo Fringe Theatre Project, director of the BYU Mask Club production of *The Hot House*, and the director and writer for BYU's sitcom *So Much in Love*. In 2003 Tony was awarded first place in the Vera Hinckley Mayhew Playwriting Contest for *Smart Single Guys*. He was runner-up for the outstanding theatre and media arts student in 2003 and received the outstanding student director award at BYU in 2002.

DIRECTOR

Eric Samuelsen, Bloomington, IN, is an associate professor of theatre and media arts. Recent credits include directing *Rule a Wife and Have a Wife* at BYU, writing and directing *The Way We're Wired* at the Nauvoo Theatrical Society, and playwright of *Peculiarities* performed at the Villa Theatre.

PRODUCTION STAGE MANAGER

Emily Provance, Houston, TX, is a senior in theatre arts studies with a minor in business management. Recent stage management credits include *Archipelago* and *The School for Wives* at BYU, and *The Passing of the Third Floor Back* at the Little Brown Theatre in Springville, UT.

SCENIC DESIGNER

Heidi Hathaway, Greenville, NC, is a senior majoring in theatre arts studies with an emphasis in scenic design. Recent BYU credits include the scenic design for the spring opera, *Abinadi* and Helen in *The Trojan Women*. Heidi was also art director for *The Hometeachers* and the production designer on the BYU student film, *Coney Island*.

COSTUME DESIGNER

Rachel Margetts, Farmington, UT, is a senior majoring in theatre arts studies with an emphasis in design and a minor in business management. Recent credits include assistant wardrobe manager and head dresser for *The King and I* and *The Wizard of OZ* at Tuachan, wardrobe manager for the BYU Young Ambassadors production of *Broadway Rhythm*, and the assistant costume designer for *The Crucible* at BYU.

MAKE-UP & HAIR DESIGNER

Lois Kae Beck, South Haven, MI, is a senior majoring in theatre arts studies with an emphasis in design. Recent credits include make-up designer for the BYU student film *The Accordion Player*, which was seen at Final Cut: 2003.

LIGHTING DESIGNER

Erin A. Dinnell, St. Ignatius, MT, is a senior majoring in theatre arts studies with an emphasis in lighting design. Erin is currently the master electrician touring with the BYU Living Legends. She was also the master electrician for *Abinadi* at BYU and the lighting designer on several productions at the University of Utah.

SOUND DESIGNER

Loraleigh Ann Bowyer, Calgary, Alberta, Canada, is a senior majoring in anthropology with a minor in psychology. Recent BYU credits include stage manager for World of Dance, lighting director for the Ballroom Dance Company, and sound technician for *She Loves Me*. Loraleigh was also the sound designer for the BYU productions of *Soft Shoe*, *Hancock County*, and *Burdens of Earth*.

MEDIA TECHNICAL DIRECTOR

Tyler Weston, Logan, UT, is a senior majoring in media arts studies. Recent BYU credits include media technical director for *Archipelago*, associate producer for the TV production of *Hancock County*, and technical director for the BYU sitcom, *So Much in Love*.

ASSISTANT STAGE MANAGER

Bryn Chandler, Peoria, IL, is a senior in the BFA acting program. Recent BYU credits include *Archipelago* and *Waiting for Godot*. Bryn was featured in Ampersand Films production of *Handcart* as Sister Ashton.

ASSISTANT STAGE MANAGER

Emily Combe, Temple City, CA, is a junior studying theatre education. Recent BYU Mask Club credits include directing *You're a Good Man Charlie Brown* and sound designer for *Trifles*.

ASSISTANT MAKE-UP & HAIR DESIGNER

Rebecca Bailey, Kirksville, MO, is a junior majoring in theatre arts studies with an emphasis in costume and make-up design. Recent credits include *Paint Your Wagon*, *The Scarlet Pimpernel*, and *Seven Brides for Seven Brothers*.

BAND, Robot Ghost

BASS

Erik Larson, Minneapolis, MN, is a junior majoring in Spanish translation with a minor in business management. Erik played in the band London's Uncle.

GUITAR

Josh McCafferty, Salt Lake City, UT, has played lead guitar in the bands Acres of Mass, The Invisible Quartet, and Taxi Squad.

DRUMS

Timm Tippetts, Salt Lake City, UT, is a senior at UVSC majoring in aviation science. He played drums for the bands Acres of Mass and The Invisible Quartet.

Robot Ghost is available to play for parties and receptions. For additional information, contact Timm at (801) 808-4183.