

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS DEPARTMENT OF THEATRE AND MEDIA ARTS

# FAMILY

BY ERIC SAMUELSEN  
DIRECTED BY DAVID MORGAN



MARCH 2-19, 2005  
MARGETTS THEATRE  
HARRIS FINE ARTS CENTER



# COMING SOON

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS AND DEPARTMENT OF THEATRE AND MEDIA ARTS

—PRESENTS—



## HANDING DOWN THE NAMES

BY STEVEN DIETZ. DIRECTED BY BOB NELSON

SCENIC DESIGN BY HEIDI HATHAWAY WITH COSTUME DESIGN BY PRISILLA HAO

PARDOE THEATRE MARCH 23–APRIL 9, 2005 AT 7:30 P.M.

PREVIEWS MARCH 23–24 AND MATINEE MARCH 26 AND APRIL 9, 2:00 P.M. AND NO EVENING PERFORMANCES APRIL 2

AND TICKETS \$12 (\$3 OFF WITH BYU OR STUDENT I.D.) PREVIEWS AND MATINEES \$5



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# FAMILY

BY Eric Samuelsen

### Setting

#### Act 1

The Hull home in San Jose, California.

Friday night through Saturday morning, January 2003.

#### Act 2

The Hull home, Sunday.

### Cast

MELINDA HULL	Tracey Woolley
CRAIG HULL	Ward Wright
DEANNE HULL	Renny Richmond
ASHLEY HULL JARVIS	Hollie Bellows
JACK HULL	Slate Holmgren
SISTER SWANSON	Bryn M. Fairclough
SISTER DAWES	Denise Cutliff
CARLA HULL	Michelle L. Hales

### Production Staff

DIRECTOR	David Morgan
DRAMATURG	Janine Sobeck
PRODUCTION STAGE MANAGER	Megan Ross
SCENIC DESIGNER	Liz Barney
COSTUME DESIGNER	Carma Chemezova
MAKE-UP AND HAIR DESIGNER	Carma Chemezova
LIGHTING DESIGNER	Monika Meyers
SOUND DESIGNER	Leisha Bjorn
ASSISTANT SOUND DESIGNER	Reed Cooper
ASSISTANT STAGE MANAGER	Josh Gubler
TECHNICAL CREW	TMA 360 Students
MAKE-UP AND HAIR RUNNING CREWS	TMA 367 Students
LIGHT BOARD OPERATOR	TMA 360 Students





Rembrandt van Rijn, *The Return of the Prodigal Son* (1636).  
Located at National Gallery of Art.

## With Arms Wide Open

Janine Sobeck, DRAMATURG

**T**he search for a safe haven and refuge has led people down different avenues, from meeting with psychologists to attending support groups to finding strength within the self. Each of us seeks a place of warmth where we are accepted, faults and all. Eric Samuelsen's *Family* shows that despite the problems and mistakes that may occur, the family is where arms are, or should be, opened wide in love.

What makes the family a place of strength and help? In dealing with three adult children coming home as they deal with

life-altering decisions, Craig and Melinda Hull face the daunting task of comforting, guiding, and loving their children. And yet they are clearly struggling with their own weaknesses and imperfections. After years of living together as a unit, through both happiness and trial, the time has come to see what their family is made of. They must determine the strength of their love and support that has developed over the years in order to get through the present crisis.

As Samuelsen explains his own experiences with families, he is quick to point out that they are not any sort of ideal. "Families muddle through, people get on each others' nerves, and then work things out. Family is where you can't get away with anything. Family is where the people know you so well that they see right through all your posturing and pretentiousness."

Everyone's individual experience with family differs, but few seem to claim the perfect existence idealized in media and literature, with the happily-ever-after, dinner-is-always-at-five life. And yet the closeness and knowledge of faults allows the family to work together and overcome. Samuelsen continues: "Family is a place where they respect you enough to allow you much needed privacy. The Hulls, in my play, aren't perfect people, and they make mistakes. But they muddle through pretty effectively."

Though not completely understanding their children or their crises, Craig and Melinda Hull open their arms to their children through literally opening their home, giving them the time and support they need in order to take the next few important steps in their lives.

The patience exemplified in Craig's words, "Honey, when they're ready," allows the Hulls to gather the information, story by story, that they need in order to help without pushing.

Religious leader John Carmack observes: "Often there are others who have greater influence in child[ren's] lives than [parents] do during troubled times. Eventually one of them may ignite the spark that begins the process of turning around [a] son or daughter. . . . Often, however, youth finally turn again to their families. As in the parable of the prodigal son, a wayward son or daughter will sometimes come to himself or herself and return home for balm and support. When this happens, we have an opportunity to help them make a new beginning after receiving them with open arms."<sup>1</sup>

In following this step, the Hulls demonstrate the power and beauty of a family that works. Theirs is not a perfect family, but one that pulls together, overlooking the faults and weaknesses of the others. They talk together, help the others see solutions, and while not condoning wrong actions, continue to invite rather than condemn. They break down the facade of a perfect family, and

piece by piece, they put their lives and home back together. They don't always know the right answers, but the strength that comes from unconditional love helps each pull through, coming out stronger than before.

As Carla aptly points out: "Family is a big puzzle sometimes, who fits where, who does what. And to make it worse, we don't ever stay the same. Or act predictably. . . . We listen and we bicker and we tease. And share the same dumb jokes, and work to solve the puzzle. The greatest puzzle of all. Family."

This puzzle, when it all fits together, provides a strength that is incomparable.

Laughter and tears pull the Hulls through their family crisis. Having opened wide their arms in acceptance, the Hulls are able to stand together at the end—with each child holding onto a decision and glimpsing what direction they should take. ■



Matthaeus Merian the Elder, *The Prodigal Son* (1625-30).

1. John K. Carmack, "When Our Children Go Astray," *Ensign*, Feb. 1997, 7.



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Night's  
Dream**

April 1–April 30

**Big  
River**

May 27–July 9

## The Company

### Cast

**Hollie Bellows** (Ashley Hull Jarvis), Idaho Falls, ID, is a senior majoring in acting. Credits include Sophie in Little Brown Theatre's *Star-spangled Girl*, Sarah in BYU's *Smart Single Guys*, Gwendolyn in Springville Theatre's *The Importance of Being Earnest*, and ensemble in BYU's *Archipelago*.

**Denise Cutliff** (Sister Dawes), Saginaw, MI, is pursuing a MBA. Credits include Queenie in *Papa Married a Mormon*, Lucy in *The Lion, the Witch and the Wardrobe*, Jane in *I Am Jane*, and *Fires in the Mirror*.

**Bryn M. Fairclough** (Sister Swanson), Los Angeles, CA, is a senior in music/dance/theatre with a minor in theatre education. Credits include Hermione in *The Winter's Tale* and Andromache in *Trojan Women* at BYU. Catherine in the Provo Arts Center production of *Martyr's Crossing*. She was also dramaturg for *Misalliance*.

**Michelle L. Hales** (Carla Hull), North Salt Lake, UT, is a senior studying advertising and marketing communications. She danced as the Sugar Plum Fairy and the Snow Queen in *The Nutcracker* and has played the title role in *Peter Pan* and Aurora in *Sleeping Beauty*, all at the Portsmouth Ballet Company in New Hampshire.

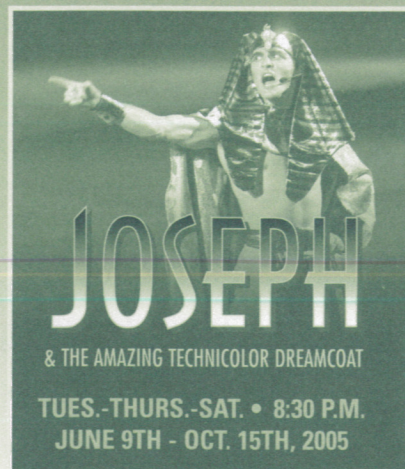
**Slate Holmgren** (Jack Hull), Bear River City, UT, is a junior majoring in acting. Credits include Petruchio in BYU's *The Taming of the Shrew*, and Jack Palmer in *The Boys Next Door*, Clifford Anderson in *Death Trap*, and the title role in *Pippin*, all at Dixie State College.

**Renny Richmond** (Deanna Hull), Hopewell, NJ, is a senior studying acting. Credits include Cherie in *Bus Stop*, Lindsey in *Smart Single Guys*, and Old Woman in *Rule a Wife, and Have a Wife*, all at BYU.

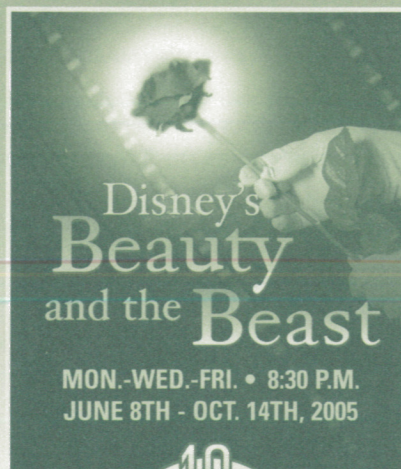
**Tracey Woolley** (Melinda Hull), Albuquerque, NM, is a senior in theatre arts and is production coordinator for the Division of Design and Production and stage management supervisor. Acting credits include Mrs. Wall in *Holy Ghosts* and Father in *Cinders*, both at Caminito Theatre in Los Angeles.

**Ward Lee Wright** (Craig Hull), Orem, UT, is technical director in BYU's Division of Design and Production.

*Continued on page 25*



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### Production Crew

**Liz Barney** (Set Designer), Salt Lake City, UT, is a sophomore studying animation.

**Leisha Bjorn** (Sound Designer), Boise, ID, is a senior in integrative biology. Here at BYU she designed sound for *Misalliance*, *Rule a Wife, and Have a Wife*, and *Trojan Women*. She co-designed sound for *Lady House Blues* and was sound technician for *La Bohème*.

**Carma Chemezova** (Costume, Make-up, and Hair Designer), Houston, TX, is a senior in theatre studies. At BYU she designed make-up for *La Bohème*, *The Mikado*, and *Abinadi*, and assisted in costume design for *Copenhagen* and *Trojan Women*.

**S. Reed Cooper** (Assistant Sound Designer), La Verne, CA, is a senior in theatre studies and history, minoring in ballroom dance. He assisted in scene design for BYU's *The Music Man* and is assisting in lighting design for BYU's upcoming *Handing Down the Names*.

**Josh Gubler** (Assistant Stage Manager), Provo, UT, is a sophomore in theatre studies. He designed lighting for BYU's *Bus Stop* and Provo Theatre Company's *Little Shop of Horrors*, and was master electrician for Tuacahn's *West Side Story* and *Guys and Dolls*.

**Monika Meyers** (Lighting Designer), Fullerton, CA, is a senior in theatre arts. She designed lighting for *The Lion, the Witch and the Wardrobe* and *Rule a Wife, and Have a Wife*, both at

BYU.

**David Morgan** (director), Payson, UT, associate professor of theatre and media arts, earned his MFA in acting at the National Theatre Conservatory. He directed BYU's *The Crucible*, *Cyrano de Bergerac*, and *Richard III*, and Provo Theatre Company's *All My Sons* and *Talley's Folly*.

**Camila Nagata** (Prop Designer), Curitiba, Brazil, is a junior studying graphic design. She designed props for BYU's *Lilly's Purple Plastic Purse* and assisted with props for *The Taming of the Shrew* and *The Music Man*.

**Megan Ross** (Production Stage Manager) Delmar, DE, is a junior in theatre arts with a minor in business management. She assisted in stage management for *The Beggar's Opera*.

**Eric Samuelsen** (Playwright), Bloomington, IN, earned his PhD at Indiana University and is associate professor at BYU. He directed BYU's *Copenhagen* and *Smart Single Guys*. He wrote and directed *The Way We're Wired* at the Nauvoo Theatrical Society.

**Janine Michelle Sobeck** (Dramaturg), Clovis, CA, is a senior in theatre studies with a minor in history.