

BYU DEPARTMENT OF THEATRE AND MEDIA ARTS

STUCK ON THE EDGE

A NEW PLAY BY ELIZABETH LEAVITT



Dress Rehearsals
March 7-8

Performances
March 9-24

Margetts Theatre,
Harris Fine Arts Center



REPORTING ARTS AND CULTURE

THE DAILY UNIVERSE
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STUCK ON THE EDGE

by Elizabeth Leavitt

Directed by Stephanie
Foster Breinholt

Setting: A city in the western United States.

Act 1 Scene 1: A Restaurant, hardware store,
deserted alley

Act 1 Scene 2: Stu and Ali's house

Act 1 Scene 3: Audrey's house

Act 1 Scene 4: A theatre

Act 1 Scene 5: Another Place

Act 1 Scene 6: Audrey's house

Act 1 Scene 7: Another Place

Act 1 Scene 8: Stu and Ali's house

Act 1 Scene 9: Audrey's house

Act 2 Scene 1: A Restaurant

Act 2 Scene 2: Audrey's house

Act 2 Scene 3: Sam's house

Act 2 Scene 4: Outside Audrey's house

Act 2 Scene 5: Audrey's house

Act 2 Scene 6: Another Place

Act 2 Scene 7: Stu and Ali's house

Act 2 Scene 9: The street between Audrey's
house and Stu and Ali's house

Act 2 Scene 10: Audrey's house

Act 2 Scene 11: The bathroom of Stu and
Ali's house

Act 2 Scene 12: Audrey's house

The Cast

Stu	Moronai Kanekoa
Ali	Katie Rockwood
Sam	Hank Florence
Audrey	Shelby Pinney
Waiter	Patrick W. Kintz

Production Staff

Director	Stephanie Foster Breinholt
Assistant Director	Maelyn Gándola
Production Stage Manager	Janice Jenson
Assistant Stage Manager	Julie Volk
Dramaturgs.	Maelyn Gándola, Kayela Seegmiller
Scenic Designer	Jessika Watson
Costume Designer	Becca Bailey
Hair and Makeup Designer	Carlie Louine Parkinson
Assistant Costume, Hair, and Makeup Designer	Catie Gleason
Makeup and Hair Running Crews	TMA 267 & 367 Students
Lighting Designer	Elizabeth Bunch
Light Board Operator	TMA 360 Student
Sound Designer	Joseph Craven
Sound Engineer	Stuart Maxfield
Assistant Sound Designer	Christina Tibbetts
Technical Crew	TMA 360 Students

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forgotten
charity



If you enjoyed tonight's
music...

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the show!

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<http://www.sonicbids.com/forgottencharity>

Jots and Tittles

by Elizabeth Leavitt, Playwright

I hesitate to write this. I don't want to give anything away. I don't want to put anything in your head before you see the performance. I'd like you just to relax a bit. *Read my note after the play, will you?*

Here are some things that, as the playwright, I can tell you and you might find interesting:

For me, the surprising thing about writing a play was the solo nature of the process. I would just stay up at night typing away—getting



in the brains of four people and just throwing them at one another. It makes you go through something with your characters, and no one's around to see that. I'd bring scenes into Eric Samuelson's class, and the comments I got were helpful, and the response could be really encouraging. But when you're actually writing, it's just you, in a room, with yourself, and the people in your brain—and if something's going to happen then you've got to make it happen. It's

intimidating but ultimately very, very cool.

I didn't make a villain. I like that. I wanted characters to be free of villains yet in a threatening place. I didn't need a villain for things to go wrong in my play. People do a great job of getting in the way of their own happiness.

The play isn't autobiographical, except for the whitening strips. But I didn't call a friend. I just cried myself to sleep and thought about writing a will. Some lines I have said in my life—but none of the situations are taken from it.

It's been great to see my play in rehearsal. There are no words to explain what it is like to see the director and actors working hard for these characters. I held back on writing sometimes—I think acting can get the message across so immediately, and there are times in the play when things just cannot be said. It was great to have a director (Stephanie) who really got that and supported that. It's really great to have a group of people that really work to understand the play's dynamics. There was this one time at a rehearsal when Katie and Moronai started riffing in character—amazing. I loved it. *[Signature]*

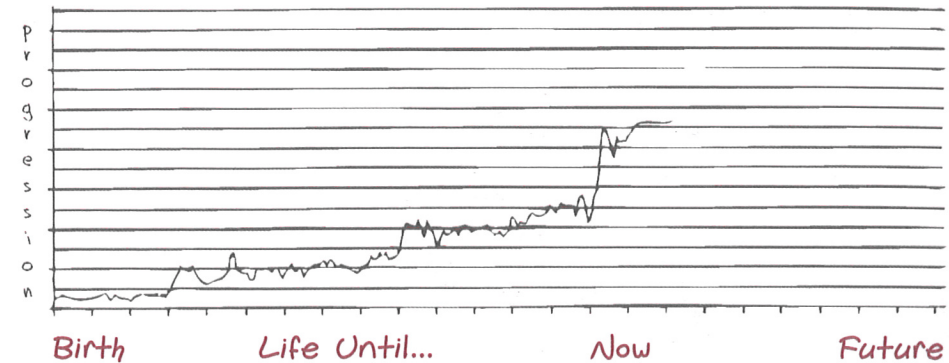
Ridges and Ravines

by Stephanie Foster Breinholt, Director

“It seems to me that people have vast potential. Most people can do extraordinary things if they have the confidence or take the risks. Yet most people don't. They sit in front of the tely and treat life as if it goes on forever.”

- Philip Adams

If I were to diagram life, it might look something like this:



Life is a continual series of high and low points, moving gradually upward, while the highs seem to be getting higher and the lows seem lower than before.

Life is not so much an outcome as it is a process. It is not a continuous climb upward as much as it is a continuous climb. Look at the graph. Notice how the low spots are surrounded by highs. The high spots represent the “positive” in life and the low spots represent the “negative.”

But what if concepts like positive and negative, high and low, good and bad are replaced with words like “stuck” and “moving,” “listening” and “acting,” or “stopping” and “starting.” Now take that thought one step further. Perhaps one cannot happen without the other. Maybe stopping is necessary to starting, maybe acting cannot happen without listening first. Highs cannot be achieved without experiencing lows, lows are not low at all, but just part of the highs. And being stuck is an integral step in moving forward.

At some point in our lives we've found ourselves in situations similar to Sam and Audrey, Stu and Ali. Why do things change? How did we get here? What does the future hold? Why are there so many questions, and not so many answers? And like Sam, Audrey, Stu, and Ali, perhaps we go looking for answers in the past, outside of ourselves, or perhaps we don't go looking and keep status quo. But there comes a time when we reach the edge; it is up to us to take the initial steps that continue the climb. And when we do we may find the answers are already within us, waiting for ourselves to catch up. *[Signature]*

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The Company

THE CAST

Hank Florence (*Sam*), Camarillo, CA, is a junior majoring in theatre arts studies. Credits include Philip in *Handing Down the Names* at BYU, Matt in *The Fantasticks* at Marquie Theatre, The Baker in *Into the Woods* at Moorpark College, and Seymour in *Little Shop of Horrors* at Thousand Oaks Civic Arts Plaza. Hank was a finalist in the Dorothy Chandler Pavilion Spotlight Awards.

Moronai Kanekoa (*Stu*), Kahului, HI, is a senior in the BFA acting program and is also double majoring in exercise science. Recent credits include

Ben Hubbard in *The Little Foxes*, Historian in *Angels Unaware*, and the Duke in *Two Gentlemen of Verona*.

Shelby Pinney (*Audrey*), Granite Bay, CA, is a senior in the BFA acting program. Recent BYU credits include Leo in *Getting Married*, Katie in *Handing Down the Names*, and Jenny in *Smart Single Guys*.

Katie Rockwood (*Ali*), Batesville, IN, is a senior in the BFA Acting Program. Recent credits include Corie Bratter in *Barefoot in the Park* at Provo Theatre Company, Silvia in *Two Gentlemen of Verona*, and the Warden in *Holes*. She has also



The Company

performed lead roles in *Guys and Dolls*, *Annie Get Your Gun*, and *South Pacific*. Katie can also be seen in the *Liken the Scriptures: Esther* video and the feature film, *The Return*, to be released this summer.

PRODUCTION STAFF

Rebecca Bailey (Costume Designer), Ellensburg, WA, is a senior in the theatre studies program with an emphasis in costume and makeup design. Recent credits include makeup co-designer for the BYU's *Oklahoma!* and assistant costume designer for *Arsenic and Old Lace*. She is currently involved as costumer for the BYU Young Ambassadors tour in China this spring.

Stephanie Foster Breinholt (Director), Provo, UT, received her MFA from BYU in 1999. She currently teaches acting and dialects at BYU.

Elizabeth Bunch (Lighting Designer), Dallas, TX, is a junior majoring in theatre arts studies and mathematics education. Recent credits include assistant lighting designer for *The Book of Gold* and master electrician for *Getting*

Married and Family at BYU.

Joseph Craven (Sound Designer), Ardmore, OK, is a junior in the theatre arts studies program with an emphasis in sound design. Recent credits include lighting designer for *Señor Deluso* in the Spring Opera 2006, sound designer for *Angels Unaware*, *Two Gentlemen of Verona*, and *Handing Down the Names*.

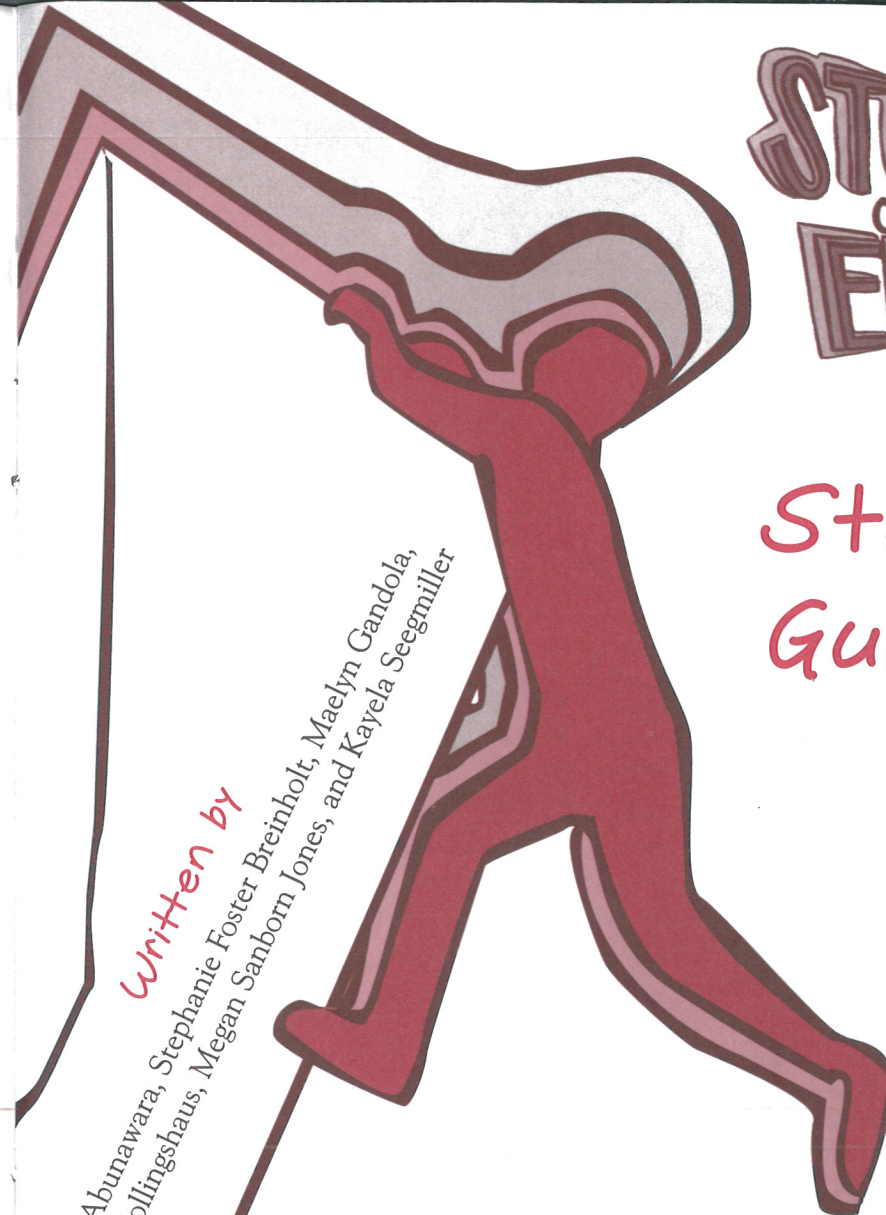
Maelyn Gándola (Assistant Director, Dramaturg), San Diego, CA, is a senior majoring in theatre arts studies with a communications minor. Recent directing and assistant directing credits include *Proof* and *Metamorphoses* at BYU, and *The Tempest* at MiraCosta College. Additional technical theatre credits include *Die Fledermaus* and *Fuente Ovejuna* at BYU, and *Hamlet* with New Village Arts.

Catie Gleason (Assistant Makeup/Costume Designer), Mapleton, UT, is a junior in theatre costume and makeup design. Recent credits include stage manager for *My Man Godfrey*, *The Curious Savage*, and *The Nerd*. She most recently played the Narrator in *Shattered Dreams*.

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STUCK
ON THE
EDGE

Study
Guide



Written by
Kim Abunawara, Stephanie Foster Breinholt, Maelyn Gándola,
Wade Hollingshaus, Megan Sanborn Jones, and Kayela Seegmiller

Brigham Young University
College of Fine Arts and Communication
Department of Theatre and Media Arts
March 7-27, 7:30 p.m.
Margetts Theatre
Harris Fine Arts Theatre

The Company

Rebecca Hendricks (Properties Designer), from Provo, UT, is a junior in the theatre arts studies program emphasizing in scenic design. Recent credits include assistant scenic designer and properties designer for *Taming of the Shrew*.

Janice Lynn Jensen (Stage Manager), from Riverside, CA, is a senior in the theatre arts studies program. Recent credits include assistant stage manager for *The Foreigner*, *The Complete Works of William Shakespeare (Abridged)*, and *The Three Ring Opera*.

Carlie Louine Parkinson (Makeup Designer), from Ogden, UT, is a junior in the theatre arts studies program. Recent credits include Mrs. Moore in *Boxcar Children* and assistant makeup designer for *Angels Unaware*.

Christina Marie Tibbetts (Assistant Sound Designer), Mesa, AZ, is a junior in theatre arts studies with a minor in English and art. Additional technical credits include working with the Miss Arizona pageants and the Phoenix Little Theatre.

Continued from Page 10...

Julie Volk (Assistant Stage Manager), West Chicago, IL, is a senior majoring in theatre arts studies with a minor in music. Recent credits at BYU include dramaturgy for *The Foreigner* and playing Mrs. Squires in *The Music Man*.

Jessika Watson (Set Designer), Denver, CO, graduated with a BFA from BYU's theatre department in December 2006. Recent credits include set design for *The Little Foxes* and set and light design for *The Three Ring Opera*, both for BYU, and production designer for a student short, *Bubbie*. She was also admitted to the American College Theatre Festival.

THE BAND

Devin Abe (Drums, Percussion), is a full time musician with *Forgotten Charity*.

Jared Alex Gagnon-Palick (Lead Vocals, Acoustic Guitar), Milwaukee, WI, is a sophomore in the communications program with an emphasis in public relations and playing and writing music in his band *Forgotten Charity*. He hopes to tour with them this summer.

Patrick W. Kintz (Bass Guitar/Waiter) Cornwall, NY, is senior in the theatre arts studies program with an emphasis on graduation. Patrick currently plays bass guitar in *Forgotten Charity* and is pursuing his career in the music industry.

Joseph Woit (Electric Guitar), Milwaukee, WI, is a full time musician and photographer. He is pursuing his career as a musician with *Forgotten Charity*.



The Company



Producing Staff

Artistic Director	Rodger Sorensen
Division of Design and Production Director	Rory Scanlon
Production Manager	Russell D. Richins
Production Coordinator	Tracey Woolley
Production Assistants	Danniey Palliser, Janice Jenson
Technical Director / Properties Advisor	Travis Coyne
Assistant Technical Director	Ward Wright
Expeditor	Mitchell Glass
Draftsman	Joe Olson
Special Projects Coordinator	Frank Weight
Special Projects Assistants	Todd Anderson, Bryan Mason
Resident Stage Manager	Maggie Laurencell
Scenic Studio Crew	Allen Argyle, Matthew Leavitt, Jared Massic, David Miller, Kristen Metzger, Brian Ramos, Michal Trenerowski, Devon Waixler, Matt Walser, Joey Waxter
Scenic Artist	Jennifer Mortensen, Jennifer Lind, Cami Thornock
Properties Designer	Rebecca Hendricks
Properties Assistant	Clarissa Helps
Lighting Advisor	Michael G. Handley
Lighting Assistant	Marianne Ohran
Electrics Crew	Rebecca Roberts, Keith Merrill, Elizabeth Bunch, Brett Condron, Matthew Georgeson, Anna Kron, Josh Roberts, Josh Gubler
Sound Coordinator	Troy Streeter
Sound Crew	Mat Goebel, Stuart Maxfield, Joseph Belliston
Costume Shop Manager	Donnette Perkins
Costume Assistant Manager	Deanne DeWitt
Cutter/Draper	Mary Jane Wadley
Stitcher / Costume Crafts	Hollie Tippetts
Hair and Makeup Supervisor	Shiloh Cheney
Hair and Makeup Assistant	Marnelle Hardy
B-Room Coordinator	Erika Landeen
Hair and Makeup Running Crew	TMA 367 Students
Wardrobe Supervisor	Erin Bjorn
Wardrobe Assistant/Maintenance	Jennifer Tobey
Dressers	TMA 360 Students
Marketing Assistants	Martin Pulido, Bryce Youngquist
Poster Design	Rachel Orgill
Publicity Photographer	Mark Philbrick
Business Manager	Kyle Nielsen
Accountants	Aric Johnstone, Rohit Adhikary Mariah Turner, Danny Dalton
Scheduling Manager/Ticket Office/Front of House Manager	Paul Duerden
Scheduling Coordinator	LynDee Winterton
Scheduling Secretaries	Analise Richards, Ariann Overson
Ticket Officer Systems Administrator	Luke Rebarchik
Ticket Office Accountant	Jennifer Baker

Producing Staff

Ticket Office Shift Supervisors Katherine Cole, Emily Carter, Maren Tucker
 Ticket Office Cashiers Jared Brenner, Julianna Hopkins, Katie King, Jenilyn Reeves,
 Elizabeth Thomas, Byron Kirkland, Jenny Stucki
 House Managers. Cynthia Cluff, Scott Barton, Cy Wood,
 Jacob Long, Ben Sparks
 Ushers Anna Cluff, Stephanie Davis, Melissa Engstrom,
 Amberly Lee, Sara Logan, Sara Scott, Megan Carr,
 Suzanne Smith, Julie Potter, Heather McIlroy
 Jason Pehrson, Dix Densley, Tiffany Bohne



We would like to thank Forgotten Charity for their many hours spent working on this show, their friendship, cool style, and, of course, their rockin' music.

Broadway in the Desert!

Summer Wood as Belle in *Beauty & the Beast*, 2005

Rodgers & Hammerstein's

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of Horrors



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