

The TMA logo is a green square with the letters 'TMA' in white, bold, sans-serif font.

TMA

The background of the poster is a composite image. It features a teal-tinted profile of a man and a woman looking towards the right. Behind them is a landscape of snow-capped mountains under a blue sky with some clouds.

7 new plays by BYU students

# MICRO BURST THEATRE FESTIVAL

Franklin S. Harris Fine Arts Center 50th Anniversary Season

**BYU***arts*  
BYUARTS.COM

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

MAR. 5-7, 11-14, 2015 MARGETTS THEATRE

---

## CAST LIST

**EVAN, MR. SAMSON, NEIL,  
FLETCHER**

Clayton Cranford

**JASE, HUNTER, JEFF, GRAHAM**

Cooper Sutton

**JADE, BECKY, MAGGIE, JANE**

Emily Lyons

**MILA, JEANNE, STEPHANIE,  
JOSEPHINE**

Madison Dennis

**JOSHUA**

Andrew Justvig

---

## PRODUCTION STAFF

**DIRECTOR**

George Nelson

**PRODUCTION MANAGER**

Jennifer Reed

**PRODUCTION STAGE MANAGER**

Heather Richardson

**SCENIC DESIGNER**

Logan Hayden

**LIGHTING DESIGNER**

Logan Hayden

**COSTUME DESIGNER**

Sarah Stewart

**MAKEUP AND HAIR DESIGNER**

Marie Parker

**FACULTY DESIGN ADVISOR**

Rory Scanlon

**DRAMATURGS**

Abram Yarbro

Holly Mancuso

**DRAMATURG ADVISOR**

Janine Sobeck

**TECHNICAL DIRECTOR**

Travis Coyne

**PROPERTIES DESIGNER**

Sara Myers

**ASSISTANT TECHNICAL DIRECTOR**

Ward Wright

**MASTER ELECTRICIAN**

Josh Fawcett

**ASSISTANT STAGE MANAGER**

Maggie Woodbury

Rebecca Patton

**MAKEUP AND HAIR SUPERVISOR**

Kirsten Watkins

**SOUND BOARD OPERATOR**

Soren Budge

**LIGHT BOARD OPERATOR**

Moises Lopez

**DECK CREW**

Gabriel Spencer

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

---

## DIRECTOR'S NOTE

Microburst Theatre, Year 2

Thank you for attending the second year of Microburst Theatre. The plays you are about to see are all written by our beginning playwrights. The purpose of this festival is to give young playwrights the opportunity to see and hear actors portray their characters and speak their words as they watch and weight the response of an audience to their play. Your presence here is vitally important to the development of new plays and playwrights.

We learned much in our first, award-winning year that we hope will improve things this time around. Last year we jumped right into the staging of our new pieces and discovered that we wasted a lot of rehearsal time because the plays needed major rewrites before they were ready to be memorized and set for performance. This year we spent the first two weeks of rehearsal doing table reads with the playwrights, actors, and dramaturgs, working through most of the script problems before we got the actors on their feet. This helped the actors get a feel for the characters earlier and made them an essential part of the rewriting process. The insights of the entire production team were invaluable in reducing the developmental time of each new piece. It's been a fun journey to watch how the plays have evolved. Some went through major changes while others benefitted from subtle tweaks and rearrangement.

Our offerings this year examine social constructs, issues, and expectations. They explore relationships, past and present, and the paths individuals take in their search for happiness. Hopefully they pose hard questions and help us laugh and cry our way through the shared trails of our lives. Thanks again for the generous gift of your time. Thank you for supporting new plays.

---

## LIST OF PLAYS (IN ORDER)

*The Piano Room* by Lindsey Housman

*Playing Around* by Sarah Beth Stewart

*Different But Equal* by Andrew Justvig

*A Death in the Family* by Kristen Perkins

*Memory Jar* by Braquel Egginton

*D&D* by Daniel Fifield

*Goodnight, Graham* by Amanda Nelson

---

## MEET THE COMPANY

Andrew Justvig  
**Joshua**

From St. George, UT. Studying theatre arts studies emphasizing in playwriting. Andrew has Cerebral Palsy, yet that doesn't stop him. Andrew was previously in the KACTF nominated, BYU production of *Our Town* where he played Simon Stimpson/Howie Newsome.

Emily Lyons  
**Maggie/Becky/Jane/Jade**

From Dallas, TX. Junior in music dance theatre. Recent rolls include Cousin #5 and Alto #2.

Cooper Sutton  
**Graham/Jeff/Hunter/Jase**

From Denver, CO. Sophomore in pre-music. Cooper began tap-dancing at the age of 8, training with the American Tap Dance Foundation in New York City and Chicago. Credits include the ATDF's production of *Tap City* on Broadway, BYU's productions of *White Christmas*, and *Merrily We Roll Along*.

Clayton Cranford  
**Dad/Mr. Samson/  
Fletcher/Evan**

From Worden, MT. Junior in theatre art studies. Recent credits include Glorious General in *The Nightingale* at BYU and an associate director for *Our Town* at BYU.

Madison Dennis  
**Jeanne/Josephine/Mila/  
Stephanie**

From Florissant, MO. Junior in acting. Recent credits include Mrs. Soames in *Our Town* at BYU and Gertrude in *Hamlet* at BYU. She dedicates this performance to her beloved Aunt LeeAnn.

---

## PRODUCTION STAFF

Braquel Egginton  
**Playwright**

From Bountiful, UT. She is a senior in family sciences and has enjoyed writing throughout her life. To further this passion she decided to explore playwriting and found it to be extremely rewarding. This is her first experience in the creation of a play and she's excited to share it with you.

Logan Hayden  
**Lighting Designer/  
Scenic Designer**

From Arbon Valley, Idaho. Graduating super-senior in theatre arts studies-design/directing/theatrical production/Etc. Recent design credits include *See How They Run*-scenic, *Pride and Prejudice*-projection, *Last Train to Nibroc*-scenic, *Galyntine*-draftsman.

Lindsey Houseman  
**Playwright**

From Pinehurst, NC. A Freshman majoring in psychology with a minor in theatre. Recent credits include a Groupie in the BYU Mask Club Dr. Horrible's Sing-A-Long Blog and a Puppeteer in *A Midsummer Night's Dream* for BYU Young Company. This is her first experience as a playwright.





# MICROBURST THEATRE FESTIVAL

## STUDY GUIDE

### DRAMATURG

Holly Mancuso

Abram Yarbro

**6** Dramaturg's Note: The World of New Plays

**7** History of Microburst and What's New at BYU

**8-9** From Thought to Stage: The New Play Process

**10-11** Meet The Playwrights

**12** Write Your Own Play

## DRAMATURGS' NOTE: THE WORLD OF NEW PLAYS

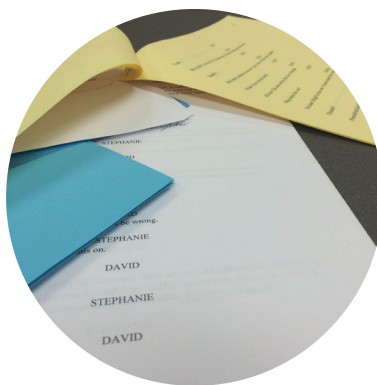
Imagine going to see a play that you're very familiar with. The lines and characters are ingrained in your mind, the story has taken hold of your heart and soul, and the outcome means everything to you. Imagine you wrote that play and were seeing it on opening night.

Can you imagine the fear, the anticipation, the worry, the excitement? What if they don't like it? What if it's not funny? What if it doesn't make sense? The emotional investment playwrights have in their work is hugely personal, and it's a real risk to write something that others will see and experience. However, without the risk, we would never get the amazing and touching plays that impact the world.

It's an exciting thing to have new plays out in the world. Through new works, we explore innovative ideas and discuss current events. The topics of conversation and public consciousness of today are drastically different than those of fifty or a hundred years ago. New plays also take into account technological advancements, which opens up worlds of possibilities for setting and action.

Tonight at Microburst Theatre Festival, you are part of history for these seven plays. You are part of the world premiere audience for these shows. You are experiencing the result of the cumulative hours and efforts of actors, playwrights, stage managers, directors, designers, technicians, and collaborators. This gives you the unique opportunity to participate in something completely new, and to be inspired by the works you see. We hope that your creativity as well as your awareness of your own life will be enhanced by this production.

Holly Mancuso, dramaturg  
Abram Yarbrow, dramaturg



### DID YOU KNOW?

You can get involved in the developmental process of new plays and musicals here at BYU. The TMA department frequently holds staged readings and presents workshop versions of new scripts. Subsequent discussions with the audience allow the playwright to gather feedback and improve the new work. Visit [arts.byu.edu](http://arts.byu.edu) or follow BYU Arts on Facebook to stay up to date and see when you can attend these events.

# HISTORY OF MICROBURST THEATRE FESTIVAL

BYU produced the first Microburst Theatre Festival during the 2013/2014 school year. After a successful run on our stage, it performed at the Kennedy Center American College Theatre Festival and won 3 national awards!



**Distinguished  
Ensemble  
Achievement**



**Distinguished  
Achievement in the  
Production of a New Work**



**Distinguished  
Achievement in the  
Direction of New Work**

*"We wanted to do a new play festival at BYU for a long time. As far as I'm concerned, it's what has to happen because these playwrights need to see what happens when actors and directors start to play with their scripts. Microburst is the first foray into an environment where the university, the department, and our patrons trust and support new BYU plays."*

—George Nelson, director and BYU's head of playwriting

## WHAT'S NEW AT BYU

BYU is committed to producing new plays and musicals. Here are some of the most popular productions from recent seasons. Which ones have you seen?

- ☐ *Second Birth* by Ariel Mitchell (winner of the Harold and Mimi Steinberg National Student Playwriting Award)
- ☐ *Single Wide* by George Nelson (selected for the New York Music Theatre Festival)
- ☐ *Paint My Eyes* by Jamie Erikson

Many new works produced at BYU are adaptations of popular and familiar stories. Titles include:

- ☐ *Persuasion* (an original adaptation by Melissa Leilani Larson)
- ☐ *A Wrinkle in Time* (an original adaptation devised by the cast)
- ☐ *Pride and Prejudice* (an original adaptation by Melissa Leilani Larson)
- ☐ *The Selfish Giant* (an original adaptation by Teresa Dayley Love)
- ☐ *The Count of Monte Cristo* by Frank Wildhorn and Jack Murphy (the American premiere of a new musical adaptation)
- ☐ *Princess Academy* (an original adaptation by Lisa Hall Hagen)  
\*Premiere's May 2015



*"I would like BYU to become an international force for new life affirming pieces. A BYU theatre department should be kicking out new works that radiate the truth of the gospel of Jesus Christ."*

—George Nelson

# FROM THOUGHT TO STAGE: THE NEW PLAY PROCESS

The process of development for a new play is long and laborious. Each step can take years and many plays never even make it to production. However, every single revision and workshop is important to the play's growth and maturity. Here's a look at the traditional path for creating a new play.

## 1 THE IDEA

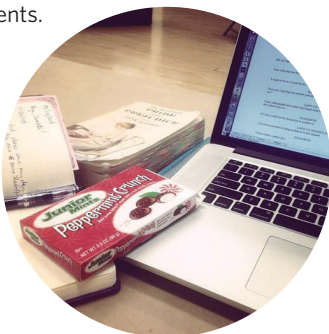
A quote attributed to Mark Twain says to "write what you know". Many writers create stories based off of things they've noticed in the world around them or experiences they've had. For example, Lorraine Hansberry drew inspiration from a racially motivated court case to write *A Raisin in the Sun*.

## 3 REVISING

Playwrights reread and edit their work, usually with the help of professors, friends, dramaturgs, and/or other writers.

## 2 WRITING OF THE SCRIPT

Playwrights usually start with a basic outline of the story. They then develop the script with dialogue and character connections, focusing on the essential elements.







6

## PRODUCTION

In order to get a true feel of a play, it's important to have fully staged productions. Famed playwright Stephen Sondheim explained, "the last collaborator is your audience, and so you've got to wait 'til the last collaborator comes in before you can complete the collaboration. And when the audience comes in, it changes the temperature of what you've written. Things that seem to work well—work in a sense of carry the story forward and be integral to the piece—suddenly become a little less relevant or a little less functional or a little overlong or a little overweight or a little whatever." (Quote courtesy of Academy of Achievement Podcasts)

4

## STAGED READING

A staged reading is when actors read through the script without sets or costumes. This lets a playwright focus on dialogue and other dramatic aspects.

5

## REHEARSING AND WORKSHOPPING

Rehearsals are essential to the development of a script. By seeing actors perform, playwrights and directors are able to get a stronger understanding of what works and flows well. Then they make changes and create new drafts of the play.



## MEET THE PLAYWRIGHTS

The plays in this show were written by seven different BYU playwrights. We asked each of them what they'd like to share with the audience about their work.

### BRAQUEL EGGINTON, *Memory Jar*



Loss is an emotion all of us will inevitably experience in our lives. But, what if we could hold onto something? When I was little my grandma would use mason jars to store all kind of fruits and vegetables. She said she was saving them. Thinking back on those jars I wondered, "What about things you can't see... like memories?"

### DANIEL FIFIELD, *D&D and The Big Date*

This play is about people who can't help but make dumb mistakes sometimes, like all of us. But despite that, they dream, they hope, they have real fears and doubts, and they all have guts. Writing this play was an adventure, fun, engaging and tender. As you watch it, may it be so for you as well.



### LINDSEY HOUSEMAN, *The Piano Room*



I'm a fan of symbolism. The name Mila means "love" which is the basis of her entire character. She loves Evan unconditionally and refuses to give up on him. Evan's name means "God is gracious." He's realized he has made some stupid mistakes but he doesn't know if he'll be able to fix it. Music is what binds them together and ultimately allows them to find strength in each other.

### AMANDA NELSON, *Goodnight Graham*

"There is simply no pill that can replace human connection. There is no pharmacy that can fill the need for compassionate interaction with others. The answer to human suffering is both within us and between us." - Dr. Joanne Cacciatore

The hope for this play is that it illuminates the value of life: measured by the necessity of human compassion, understanding, and connection- both gained and lost.



## ANDREW JUSTVIG, *Different But Equal*



The Civil Rights movement helped bring around rights for groups such as African Americans, Women, and the LGBT community. However, there is a group rarely discussed that had to fight for rights without having a Martin Luther King Jr. figure leading the charge; this group was people with mental and physical disabilities. Up till 1970, there were laws in many states that allowed discrimination of disabled persons to take place. Having Cerebral Palsy, I want to expose this overlooked part of our nation's history. Though I am not trying to be the MLK for the handicapped community, I do want to give a voice to those who cannot use their own.

## KRISTIN PERKINS, *A Death in the Family*

I've been writing since I was little but only began playwriting recently. I've liked playwriting since my focus as a writer has always been on character. Playwriting, as opposed to other writing, is stripped to just the characters and the plot. With *A Death in the Family* it is fulfilling to see the actors embody the characters I wrote, helping to make them real and motivated. Humor is always found in the truth of the characters and the situation.



## SARAH BETH STEWART, *Playing Around*



Jade is a puppet with no way out and her father is the offstage puppeteer. The original impulse for the play was the evil father and Jade's fear of becoming like him. He is a terrible person who has taken everything from her, and the guilt of what he has made her do eats away at her conscience. She is looking for a way out of it and trying to protect those around her

## WRITE YOUR OWN PLAY

When writing a new play, think small. Notice how the plays in Microburst Theatre Festival are only about ten minutes? These plays only need a few pages to deliver fun and thought provoking content.

\_\_\_\_\_ ,  
(title)

a play by \_\_\_\_\_

Act 1  
Scene 1

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Not sure what to write? Consider these tips from BYU's head of playwriting, George Nelson:

1. Write something that means a lot to you.
2. Write the truth.
3. Boil it down to only the essential elements of that piece.



### BIBLIOGRAPHY

For a full bibliography and resource guide, scan the QR code or visit our website:  
[4thwalldramaturgy.byu.edu/microburst-bibliography](http://4thwalldramaturgy.byu.edu/microburst-bibliography)



---

## PRODUCTION CONTINUED

Amanda Nelson  
**Playwright**

From Provo, UT. BYU graduate (April 2014); BA in theater art studies. In February 2014, "Goodnight, Graham" was performed in Los Angeles for the Kennedy Center American College Theater Festival. It was honored as the winner of the Region Eight 10-minute Play competition. During her last year at BYU, Amanda was also the winner of the Mayhew Creative Writing competition and recipient of the "Outstanding Student Playwright of the Year" award.

George D. Nelson  
**Director**

Professor George D. Nelson is the head of the playwriting program at BYU. Last year's production of *Microburst Theatre* won three national awards from the Kennedy Center American College Theatre Festival. *Single Wide*, a new musical he wrote with BYU student Jordan Kamalu has been accepted for production in 2015 New York Music Festival.

Holly Mancuso  
**Dramaturg**

From Greece, NY. Senior in theatre arts studies with minors in history and management. Recent dramaturgical credits include the US premiere of *The Count of Monte Cristo*, *Love's Labor's Lost*, *The Gondoliers*, and *Women of Lockerbie*, all at BYU.

Zona Marie Parker  
**Hair & Makeup Designer**

From Las Vegas, NV. She is a senior studying hair and makeup design in theatre art studies. Marie recently co-designed the hair and makeup for BYU's *Our Town* last semester. She and her co-designer were nominated for their work, and are attending the Regional KCACTF this February.

Krsitin Perkins  
**Playwright**

Kristin Perkins is a junior majoring in theatre arts studies and minoring in women's studies. She both acts and writes, most recently appearing as Conrad in *Much Ado about Zombies* at the Covey Center and Caroline Bingley in *Pride and Prejudice* at BYU. This is her first produced play.

Heather Richardson  
**Production Stage Manager**

From Plano, TX. Senior majoring in theatre arts studies with an emphasis in stage management. Previous stage manager credits include production stage manager of *Cymbeline* (BYU), assistant stage manager for *The Servant of Two Masters* (BYU), BYU Homecoming Spectacular 2013, and *BYU Christmas Around the World* 2013 and 2014.

Sarah Beth Stewart  
**Playwright/  
Costume Designer**

From Evergreen, Colorado. She is a junior majoring in theater arts with emphases in costume design and makeup design, with a double minor in nutrition and visual arts. Recent credits include assistant costume designer for *Our Town* and *A Man for All Seasons* at BYU.

Abram Yarbro  
**Dramaturg**

Abram Yarbro is a senior majoring in theatre arts studies with an emphasis in dramaturgy and critical studies. He is from Prescott, Arizona and graduated with an associates of arts from Eastern Arizona College before coming to BYU. He dramaturged *See How They Run*.



# DEPARTMENT OF THEATRE AND MEDIA ARTS

## FULL TIME FACULTY

Amy Petersen Jensen, chair  
Tom Lefler, associate chair  
Julia Ashworth  
Brad Barber  
Stephanie Breinholt  
Dean Duncan  
Mary Farahnakian  
Barta Lee Heiner  
Wade Hollingshaus  
Megan Sanborn Jones  
Michael Kraczek  
Darl Larsen  
Lindsay Livingston  
Kelly Loosli  
David Morgan  
George Nelson  
Jeff Parkin  
Tom Russell  
Rory Scanlon  
Sharon L. Swenson  
Rodger Sorensen  
Benjamin Thevenin  
Tim Threlfall

## ADJUNCT FACULTY & PART TIME FACULTY

Travis Allen  
Dane Allred  
Brandon Arnold  
Lisa Bean  
Matthew R. Carlin  
Carson Center  
Michael Chadbourne  
Scott Church  
Travis Coyne\*  
Deanne DeWitt\*  
Lisa Elzey  
Stephanie Freeman  
Kristin Gerdy  
Matt Goebel  
Michael G. Handley\*  
Katie Hill  
Jennine Hollingshaus  
Ben Hopkin  
Wynn Hougaard  
Ruston Jones  
Teresa Love  
Jeffrey Martin\*

Shirene McKay  
Jaynanne Meads  
Kee Miller  
Mikel Minor  
Kurt Mortensen  
Michael Morris  
Bradley Moss  
Shawnda Moss  
Kyle Nielson\*  
Marianne Ohran\*  
Donnette Perkins\*  
Karen Peterson  
Stephen Purdy  
Reese Purser  
Gayanne Ramsden  
Emily Ray  
Jennifer Reed\*  
Nathaniel Reed  
Lauren Roundy  
Courtney Russell  
Diana Simmons  
Janine Sobeck  
Jerry Stayner  
Bruce Sundstrom  
Anne Sward-Hansen

Ben Unguren  
Teisha Vest  
Mary Jane Wadley\*  
Becky Wallin  
Ron Wilkinson  
Elain Witt  
Mark Woodruff  
Ward Wright\*

## ADMINISTRATIVE STAFF

Elizabeth Funk  
Thaylene Rogers  
Kyle Stapley

\*BYU Arts Production



### College Theater Festival™ 47

part of the Rubenstein Arts Access Program,  
is generously funded by

David and Alice Rubenstein



additional support is provided by

The Honorable Stuart Bernstein and Wilma E. Bernstein

Dr. Gerald and Paula McNichols Foundation

The National Committee for the Performing Arts

The Harold and Mimi Steinberg Charitable Trust

Beatrice and Anthony Welters and the AnBryce Foundation

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants, and awards for actors, directors, dramaturgs, playwrights, designers, stage managers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction, and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, BYU Theatre and Media Arts is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

# BYU ARTS PRODUCTION

## DEAN

Stephen Jones,  
College of Fine Arts  
and Communications

## EXECUTIVE PRODUCER

Randy Boothe

## PRODUCER

Amy Jensen

## ASST. PRODUCERS

Tom Lefler  
Jeffrey Martin

## ARTS PRODUCTION DIRECTOR

Russell Richins

## ASSOC. ARTS PRODUCTION DIRECTOR

Benjamin Sanders

## THEATRE & MEDIA ARTS PRODUCTION MANAGER

Jennifer Reed

## MUSIC PRODUCTION

### MANAGER

## STAGE/HOUSE OPERATIONS MANAGER

Bridget Rosella Benton

## PRODUCTION ASSISTANTS

Brittany Corbett  
Heather Richardson  
Courtney Schmutz

## TECHNICAL DIRECTOR

Travis Coyne

## ASST TECHNICAL DIRECTOR

Ward Wright

## EXPEDITOR

Elijah Hess

## DRAFTSMAN

Elijah Hess

## SCENE SHOP CREW

Kyle Cook  
Kayle Doyle  
Johnathan Kimble  
Nathaniel Maxwell  
Drew Pearson  
Adam Richardson  
Tucker Roberts  
Christian Rudd  
Brett Johnson

## SCENIC ARTISTS

Deniz Smuut  
Haylie Shaw

## PROPERTIES DESIGNER AND SET DRESSER

Sara Myers

## PROP SHOP CREW

Sara Myers  
Scott Jackson  
Abigail Nichols

## RESIDENT LIGHTING DESIGNER

Michael G. Handley

## ASST. LIGHTING DESIGNER

Marianne Ohran

## MASTER ELECTRICIAN

Josh Fawcett

## ELECTRICS CREW

Nathan Barton  
Caitlin Beer  
Kalea Burke  
Michael Comp  
Aleks Christensen  
Tammi Froggett  
Josh Fawcett  
Logan Hayden  
Juliette Lewis  
Beth Lowe  
McKenzie Ottley  
Mark Peterson  
Scott Savage  
Matthew Wyman

## STAGE & FRONT OF HOUSE OPERATIONS

Abraham Allred  
Luke Campbell  
Jessica Chen  
Nichole Clarke  
Krista Collins  
Brittany Corbett  
Mitchell Cross  
Chuck Dearden  
Anita English  
Jake Fullmer  
Cali Holcombe  
Elijah Hess  
Joe Huston  
Christina Iverson  
Kent Lloyd  
Maranda Miller  
Rebecca Perkins

Britney Miles

Julianne Francisco

## STAGE & FRONT OF HOUSE OPERATIONS (CONT.)

Jason Redding  
Hannah Richardson  
Savannah Shelly  
Andrew Smith  
David Smith  
Jennie Winston

## COSTUME SHOP MANAGER

Donnette Perkins

## ASST. COSTUME SHOP MANAGER

Deanne DeWitt

## HAIR & MAKEUP MANAGERS

Valeri Day

## CUTTER/DRAPER

Deanne E. DeWitt  
Gloria Pendlebury  
Mary Jane Wadley

## TAILOR

Gloria Pendlebury

## FIRST HAND

Diane Ogden

## COSTUME CRAFTS

Sarah Stewart  
Shannon McCurdy

## WARDROBE SUPERVISOR

Sarah Stewart

## STITCHERS

Sinead Anderson  
Hannah Bentti  
Katie Christensen  
Juliette Lewis  
Carol Porter  
Sara Quakenbush  
Amy Veronin

## ASSISTANT TO COSTUME SHOP MANAGER

Susanna Smith

## AUDIO ENGINEERING MANAGER

Troy Streeter

## AUDIO ENGINEERS

Ammon Eddy  
Kristy Hunter  
Scott Monson

## HOUSE AUDIO

Christopher Bowles

Kristy Hunter

## FINE ARTS TICKET OFFICE SUPERVISOR

Anna Benally

## BUSINESS MANAGER

Kyle Nielsen

## ASST. BUSINESS MANAGER

Kelly Bready

## ACCOUNTANTS

Ashley Rebilas  
Matt Kirkpatrick

## CREATIVE SERVICES MANAGER

Nick Mendoza

## PHOTOGRAPHY

Chelsea Bauer

## COVER/POSTER DESIGN

Nicolina Brown

## BYU ARTS CREATIVE

Nicolina Brown  
Brian Collier  
Andrew Galloway  
Ashley Holmes  
Stephanie Ottehenning  
Sam Reed  
Jeffrey Whitaker

## PRODUCTION COORDINATOR

Crysta Powell

## PRODUCTION SECRETARIES

Amy Castro  
Alexis Iverson  
Cali Holcombe  
Alexa Yerkes

## DONORS

Mary Lou Fulton Chair Endowment  
Ira A. and Mary Lou Fulton

Dr. Marcus & Loren Bach Endowment  
J. Lavar & Helen Bateman Endowment  
Verda Mae Fuller Christensen Endowment  
Marie Clegg Jones Speech Endowment  
Cherril B. Liptak Endowment  
O. Lee Walker Endowment

R. Don & Shirley Oscarson Endowment  
Ruth Smith Silver Endowment  
Donald C. Sloan Endowment  
Divine Comedy Endowment  
H. Roland Tiejen Endowment  
Frank Whiting Endowment

Laurie and Bruce Bayne  
Phil and Gloria Bowman  
Clayton and Christine Christensen  
Castle Foundation  
DAB Stewardship Trust  
Burt Dalton  
Genesis Health System  
Joshua and Jenna Gubler  
Michael and Virginia Handley

G. Kevin Jones  
Megan Sandborn and Glen Jones  
David and Bianca Lisonbee  
George and Leslie Nelson  
Kyle H. Nielsen  
Ben and Dana Nye  
Richard and Nadene Oliver  
Nat and Jennifer M. Reed  
Michael and Becky Roundy

Ryan D. Roundy  
Scott and Liesl Shurtliff  
Rodger and Claudia Sorensen  
Sam and Diane Stewart Family  
Foundation  
Alan and Cheri Stock  
Janet L. Swensen  
K. Perry Woolsey

Deanne and Paul DeWitt  
Eric and Cecelia Fielding  
Samuel and Barbara Fletcher  
Barta L. Heiner  
Minerva Herrera  
Benjamin and Melanie Hess

Jeffery and Aylsia Howe  
Amy and McKay Jensen  
Thomas and Laura Leffer  
Eric and Anjanette Martinis  
Minerva H. Munoz  
Jeffery and Jana Parkin

Rory and Deanna Scanlon  
Arlene and Kevin Sollis  
Sharon E. Swenson  
Diane and Kenneth Wallace  
Gregory and Laurie Weisler

Juila D. Ashworth  
William and Betty Bilson  
Kelly and Brian Bready  
Stephanie and Stephan Breinholt  
Gary and Joan Browning  
William and Tribly Cope  
Patrick and Kathleen Debenham  
Timothy and Dana Edvalson  
Mary and Hooshang Farahnakian

Elizabeth C. Funk  
Kelly G. Goodman  
Barta L. Heiner  
Eric and Elaine Huntsman  
Mike and Marianne Kraczek  
Emily and Hugh Pangorn  
Patrick and Diane Power  
Nat and Jennifer M. Reed  
Danna and Gregory Robinson

JoAnn and James Rogers  
Thomas B. and Courtney Russell  
Eric and Annette Samuels  
David M. Snow  
Timothy and Linda Threlfall  
Mary Jane and Sterling Wadley  
Ralph and Cornelia Wilson  
Ward and Mary Wright

Alesia and James Bischoff  
Clifford and Stania Brennan  
Sarah K. Butler  
Klair N. Bybee  
Richard and Antonia Clifford  
Craig and Gail Clyde  
William and Tribly Cope  
Laura and Stephan Curry  
Lorna H. Daniels

Allan N. Davis  
Rebekka Fogle  
Annemarie and Jared Garrett  
Sheril and Ann Hill  
Linea and Rafael Hoyos  
Chaliese and Clinton Jones  
Keith E. Kopp  
Melanie L. Lamb-Lee  
Kristine and Kelly Long

Hondo B. Louis  
Nadine L. Lugo  
Marcus and Donna Mahan  
Kenneth and Judith Mallett  
Mary and Michael McGrew  
Paul E. McGrew  
Ben A. Myers  
Douglas Olsen  
Shannon and David Perez

Patrick and Diane Power  
Sandra S. Stanger  
Beth S. Sprague  
Matthew J. Taylor  
Russell T. Warne  
Shelly E. Warnick  
Kay and Brian Vigue

Andrew Foree  
Deen Ferrell

Kevin and Shelly Flint  
Terry and Laura Holt

Kyle Lindsay  
Eric C. Player

Gayanne Ramsden  
Adam T. White



The Department of Theatre and Media Arts expresses deep appreciation to our generous patrons. For information about giving to Theatre and Media Arts, visit [cfac.byu.edu](http://cfac.byu.edu) and click on the link "Giving to the College."

For information on how you can play a greater role in Theatre and Media Arts at BYU, contact Amy Petersen Jensen, department chair, at (801) 422-8132 or [amy\\_p\\_jensen@byu.edu](mailto:amy_p_jensen@byu.edu).