

BYU Department of Theatre and Media Arts presents

ILLUSIONARY TALES



Bailete Drive

by Melissa Leilani Larson

Such a Time as This

by James Goldberg

An Adaptation of Edgar Allan Poe's **A Tell-Tale Heart**

by Andrew Justvig



Streaming at BYUArts.com

OCTOBER 29-31



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

BALETE DRIVE

A GHOST STORY

A Short Play By
Melissa Leilani Larson

Scenic Design
Rachel Olson

Lighting Design
Emma Hansen

Costume Design
Dennis Wright

Makeup & Hair Design
Abigail Nielsen

Sound Design
Jacob Pierce

Dramaturgy
Emily C. Trejo

Production Stage Manager
Paul Hintz

Prop Designer
Sarah Anne Childs

Directed By
Tony Gunn

October 29–31, 7:30 pm
Streaming at BYUArts.com

Photography, video and audio recording, and screen recording are forbidden during the performance.

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

SUCH A TIME AS THIS

Written By
James Goldberg

Scenic Design
**Elisabeth
Goulding**

Lighting Design
Emma Hansen

Costume Design
Jenna Monson

Makeup & Hair Design
Jenna Monson

Sound Design
**Gabriella
Warnick**

Dramaturgy
Cameron R. Cox

Production Stage Manager
Katie Arnold

Prop Designer
Sarah Anne Childs

Directed By
Adam Houghton

October 29-31, 7:30 pm
Streaming at BYUArts.com

Photography, video and audio recording, and screen recording are forbidden during the performance.

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

**AN ADAPTATION OF EDGAR ALLAN POE'S
A TELL-TALE HEART**

**Written By
Andrew Justvig**

Scenic Design
Elisabeth
Goulding

Lighting Design
Emma Hansen

Costume Design
Yao Kuang Lee

Makeup & Hair Design
Yao Kuang Lee

Sound Design
Tiffany Parker

Dramaturgy
Makenna
Johnston

Production Stage Manager
Katie Arnold

Prop Designer
Sarah Anne Childs

**Directed By
David Morgan**

October 29-31, 7:30 pm
Streaming at BYUArts.com

Photography, video and audio recording, and screen recording are forbidden during the performance.

PRODUCTION TEAM NOTE

Thank you very much for joining our livestream production of *Illusionary Tales*!

Seven months ago, our campus took precautions to avoid spreading COVID-19 by shifting all our classes online and encouraging students to return to their homes. This action caused many effects—most notable for us, canceling our theatre productions. *Illusionary Tales* is our first production in this unique season of virtual performances. By choosing virtual methods, we gained lower risks of coronavirus infection for actors, creative teams, and audiences. However, we risked losing opportunities for students studying theatrical design and technology. Our production team did not want to sacrifice any chance for design/tech students to learn, even when facing the limitations of the pandemic. Therefore, we asked a major research question: how can we create a fully-designed stage production while maintaining rigorous safety practices in which remote actors appear to share the same space? *Illusionary Tales* is the product of our theatrical research. In order to multiply opportunities in this new creative process, we chose to commission three new plays, each based on legendary stories, and each written to meet the needs of our unique technical requirements. We are honored to present the work of Melissa Leilani Larson, James Goldberg, and Andrew Justvig, three graduates of our program. One of the mandates of university work is the creation and dissemination of new knowledge. Tonight, you are witnessing the expression of our students' research and learning: new plays, new designs, new stage effects, new meaning for our lives.

—*Illusionary Tales* Production Team

CHARACTER & CAST LIST

Balete Drive

CAROLINA

Malin C. Glade

FELIX

Hunter Aro

LA LLORONA

Alyssa Aramaki

Such a Time as This

HADASSAH

Sage Patchin

MORDECAI

Ian Buckley

LEGEND

Nathan Meyers

An Adaptation of Edgar Allan Poe's A Tell-Tale Heart

ELIZA

Ondine Garner

ANNABELLE

Juniper Taylor

HENRY

Daniel Summerstay

STAFF FOR *ILLUSIONARY TALES*

Executive Producer Wade Hollingshaus
Producer Travis Coyne
Associate Producer Michael S. Kraczek
Artistic Director Adam Houghton
Theatre Production Manager Jennifer Reed

Assistant Costume Designer **Megan Smith** (*Balete Drive*)
..... **Ryver Mecham** (*Such a Time as This*)
Assistant Lighting Designer **Celia Linford**
Assistant Sound Designer **Katie Black, Patrick Egbert**
Assistant Makeup & Hair Designer **Ryver Mecham** (*Such a Time as This*)
Assistant Stage Manager **Sariah Roberts**
Assistant Technical Director **Jacob Anderson**
Design Faculty Mentor **Michael S. Kraczek**

Costume and Makeup Operations Manager Jessica Cowden
Wardrobe Supervisor Emily Collett
Costume Faculty Mentor Dennis Wright
Lighting Operations Manager Michael G. Handley
Lighting Crew Coordinator Marianne Ohran
Lighting Faculty Mentor Michael S. Kraczek
Light Board Operator Sarah-Ann Moran, Michael Ballif
Technical Director Travis Coyne
Scene Shop Manager Ward Wright
Scenic Faculty Mentor Rory Scanlon
Deck Crew Veronica Boucher, Alayna Calderwood,
..... Makenna Johnston, Amity Wooten
Prop Shop Manager Jennifer Reed
Prop Master Sarah Anne Childs
Audio Supervisor Troy Streeeter
Lead Audio Engineer Grant Porter
House Audio Engineer Katie Black
Makeup Coordinator Emilie Ronhaar
Makeup Faculty Mentor Jennine Hollingshaus
Makeup Crew Joy Asiado
Dramaturgy Faculty Mentor Shelley Graham
Stage Management Faculty Mentor Jennifer Reed
Marketing Services Manager Hadley Duncan Howard
Creative Services Manager Ty Davis
Program Designer Catharine Jensen
Video Crew Caleb Andres, Aaron Justvig

Video Director Nathan Young
Computer Support Manager Shane Warby
Projections and Visual Effects Manager Mark Ohran

MEET THE CAST

Alyssa Aramaki
La Llorona

From West Linn, Oregon, Aramaki is a senior at BYU studying theatre with a minor in editing. BYU credits include Katy in the musical *Single Wide* and Ana in *Mr. Helmer's Wife*, a modern adaptation of *A Doll's House*. Aramaki appeared in the Nauvoo and British Pageants (Church Music and Cultural Arts) as Mary Ann Pratt, Anna Fordham, and Jane Benbow. Her original play, *London*, was produced as part of BYU's Microburst Theatre Festival.

Hunter Aro
Felix

From Fresno, California, Aro is a sophomore in the acting program. He studied for two years at CSU Fresno before moving to Utah to attend BYU. Recent credits include Fresno State's *A Streetcar Named Desire*.

Ian Buckley
Mordecai

Buckley is a senior in the acting program. They previously starred in *Rosencrantz and Guildenstern Are Dead* as Guildenstern, Agatha Christie's *The Mousetrap* as Christopher Wren, and *Doctor Faustus* as the demon Mephistopheles.

Ondine Garner
Eliza

Garner is an acting major at BYU with previous experience in vocal performance. Her recent productions include *A Christmas Carol* at the Hale Center Theatre Orem and *Chariots of Fire* here at BYU.

Malin C. Glade
Carolina

This is Glade's first semester at BYU. From Laguna Beach, CA, she frequently appeared in LBHS productions including *All Shook Up* (Natalie) and *Romeo and Juliet* (Tybalt), as well as shows at No Square Theatre such as *Heathers* (Republicanette) and *You're a Mean One Courtney Finch* (Courtney). She received multiple MACYS awards for her high school performances, as well as an NYA Best Actress nomination for *All Shook Up*.

Nathan Meyers
Legend

Hailing from Longview, Washington, Meyers is a senior in the acting program with a minor in editing. His most recent credits include Stage Manager (character) in *Pullman Car Hiawatha* and Roderick I in *The Long Christmas Dinner* at BYU.

Sage Patchin
Hadassah

Patchin, from Shelley, Idaho is a junior studying music dance theatre at BYU. Most recent credits are Ensemble in *Little Shop of Horrors*, Annie in *Annie Get Your Gun*, Arista in *The Little Mermaid*, Female Ensemble in *Newsies*, and Trix in *The Drowsy Chaperone*. Patchin has had many performance opportunities including opening at The Grand Ole Opry and singing the national anthem at a Utah Jazz game.

MEET THE CAST

Daniel Summerstay
Henry

Summerstay is a first-year student in the acting pre-major. Like his character, Henry, he is somewhat of an oblivious twit, which may be why his recent roles include the likes of Flute in *A Midsummer Night's Dream* at the Frederick Shakespeare Festival, as well as Trinculo in *The Tempest* and Falstaff (a role he performed to prove that anything is possible) in *Scenes of Love, Death, and Other Inconveniences*, both with the Riotous Youth of Maryland.

Juniper Taylor
Annabelle

Taylor is a junior in the BFA acting program from Lehi, Utah. She has recently performed in roles ranging from Lucifer in *Doctor Faustus* to Ruth in *Suffrage* here at BYU. She has also participated in summer stock at Starlight Mountain Theatre where she performed roles such as Hodel in *Fiddler on the Roof* and Alice in *Seven Brides for Seven Brothers*.

MEET THE PRODUCTION TEAM

Jacob Anderson
**Assistant Technical
Director**

From Eagle Mountain, Utah, Anderson is a fifth-year senior in the theatre arts studies major with a focus in design and technology. He spent the last two years as the master electrician for the Young Ambassadors and has worked backstage at BYU Homecoming Spectacular (spotlight operator), BYU China Spectacular (deckhand), and various concerts and programs also at BYU.

Katie Arnold
**Production Stage
Manager**

Hailing from the land of the sun (Gilbert, Arizona), Arnold is a semi-senior in the theatre arts studies program at BYU, minoring in nonprofit management. She is grateful for opportunities to continue safely working on theatre during the pandemic. Recently, she was able to stage manage a Zoom production of *Romeo and Juliet*. This will be her third mainstage production at BYU.

Kathryn Black
**Assistant Sound
Designer**

From Blanding, Utah, Black is a junior in the theater arts studies program, focusing in design and technology with an emphasis in sound. Recent credits include positions as an audio technician on *Little Shop of Horrors* and *Radium Girls* at BYU, as well as audio engineer on *Die Fledermaus* at BYU.

Sarah Anne Childs
Props Designer

Originally from Nebraska, Childs graduated from BYU-Idaho with a BA in technical theater and design, specializing in prop artistry. She worked for a number of theatres, most notably the Arizona Theatre Company and Baltimore Center Stage before taking on the Prop Master role at BYU. She also served a YPM Mission in Nauvoo, Illinois.

Cameron R. Cox
Dramaturg

From Orem, Utah, Cox is a masters student studying media and performance studies. A graduate of BYU, Cox has a BA in theatre arts studies. BYU credits include stage manager for *The Magic Flute*, assistant director for *Much Ado About Nothing* and dramaturg for *Little Shop of Horrors*. Cox has served as the president of the Student Theatre Association and is now the College of Fine Arts and Communications delegate in the BYU Graduate Student Society.

Patrick Egbert
**Assistant Sound
Designer**

Egbert is a sophomore pursuing a degree in theatre arts studies with an emphasis in sound and lighting design. This is his first opportunity to design at BYU. He has also worked on seven productions as a technician at the Hale Centre Theatre over the last year and a half.

MEET THE PRODUCTION TEAM

James Goldberg
Playwright

Goldberg is a poet, playwright, essayist, novelist, documentary filmmaker, scholar, and translator who specializes in Mormon literature. He has been an Association for Mormon Letters awards finalist in Poetry, Creative Nonfiction, and Criticism, and winner in Drama (2008, *Prodigal Son*) and Novel (2012, *The Five Books of Jesus*), as well as receiving a special award for the 2019 literary performance piece *Thorns & Thistles*. Further information on his writing is available at goldbergish.com.

Elisabeth Goulding
Scenic Designer

From Tumwater, Washington, Goulding is a senior in the theatre arts studies program, focusing on scenic design and costume design. Recent scenic credits include the cancelled *Wendy and Peter Pan* at BYU, and student-directed projects such as *Moulin Rouge*, *The Seagull*, and *Suite Surrender*.

Tony Gunn
Director

Gunn is a visiting assistant professor of theatre studies at BYU, having received his Ph.D. at Florida State University. His research centers on the interaction of performance and public history and the theatre of artist Edward Gorey. He has directed for BYU, UVU, and many grassroots theatre projects.

Emma Hansen
Lighting Designer

From Spanish Fork, Utah, Hansen is a junior studying lighting design with a minor in Japanese. She has worked in various roles on several Mask Club productions here at BYU, as well as doing the lighting design for the advanced acting class's production of *The Curious Incident of the Dog in the Nighttime* in December 2019. She was the assistant lighting designer for *Wendy and Peter Pan* in the spring, and this is her first BYU mainstage design.

Adam Houghton
**Artistic Director
and Director**

Houghton joined the faculty at BYU in 2016 after teaching at the College of Saint Benedict and Saint John's University for 13 years. At BYU, Houghton directed *The World's Strongest Librarian*, adapted by Jeff Gottesfeld and Elizabeth Wong from the book by Josh Hanagarne, and *The Mill on the Floss* by Helen Edmundson, adapted from the novel by George Eliot. Houghton had many life-changing experiences as an undergraduate student at BYU, and he is grateful to be part of those kinds of experiences in the lives of his students.

Makenna Johnston
Dramaturg

From Fredericksburg, Virginia, Johnston is a senior in the theatre arts studies major with an emphasis in dramaturgy. She recently worked as lead dramaturg for the BYU Mask Club productions of *Lord of the Flies* and *Senora Tortuga*. She was an assistant dramaturg for BYU's production of *Wendy and Peter Pan*.

MEET THE PRODUCTION TEAM

Andrew Justvig
Playwright

Justvig, from St. George, Utah, is getting his MFA in creative writing for the performing arts at UC Riverside and did his undergraduate degree in theatre arts studies at Brigham Young University. Justvig has applied his playwriting skills to politics and has interned for campaigns, the Utah Legislature, the Utah Governor's office, and is currently the Assistant to Utah State Rep. Eric Hutchings. Justvig has Cerebral Palsy and was inspired by Disney movies and theme parks to walk at age seven. His passion for Disney led him to be a Creative Collaborator and Researcher for the YouTube channel Provost Park Pass and led the effort in making videos about the accessibility services at the Disney Parks.

Michael S. Kraczek
**Assistant Producer
and Faculty Design
Advisor**

Kraczek is an associate professor at BYU and works professionally as a lighting and scenic designer. Selected designs at BYU include *Rosencrantz and Guildenstern Are Dead* (scenic), the U.S. premieres of *Chariots of Fire* and *The Count of Monte Cristo* (lighting). He also works as lighting designer for Theatre Engine, creating audience interactive productions. Kraczek earned a BA at BYU, and an MFA at the Yale School of Drama. More info at mktheatredesign.com.

**Melissa Leilani
Larson**
Playwright

Larson's BYU work includes *Lady in Waiting*, *The Beggar's Opera*, *Angels Unaware*, *Persuasion*, and *Pride & Prejudice* (commission). She adapted Kelly Barnhill's *The Girl Who Drank the Moon* for UVU. Other plays: *Mountain Law*, *Sweetheart Come*, *Pilot Program*, *Little Happy Secrets*, and *The Post Office*. Film: *Jane & Emma* and *Frëetown*. Honors: IRAM Best New Play, O'Neill semifinalist, Women's Voices Play Festival finalist, 2018 Smith-Pettit Foundation Award for Outstanding Contribution to Mormon Letters. Utah Rep, Dramatists Guild of America.

Celia Linford
**Assistant Lighting
Designer**

From Denver, Colorado, Linford is a senior in theatre arts studies with minors in nonprofit business and psychology. Credits include assistant lighting designer for *The Crucible* and *Into the Woods*, as well as head lighting designer for *Mary Stuart*.

Ryver Mecham
**Assistant Costume
Designer and
Assistant Makeup
and Hair Designer**

Born and raised in Utah, Mecham is a senior in costume design with a minor in Spanish. She has costume designed or assistant costume designed several Mask Club productions, including *Moulin Rouge*, *Wiley and the Hairy Man*, and *Herman and Rosie*. This is her first mainstage production.

Jenna Monson
**Costume Designer
and Makeup and
Hair Designer**

From Union, Oregon, Monson is a senior emphasizing in costume and makeup design.

MEET THE PRODUCTION TEAM

Abigail Nielsen
Makeup Designer

From Blackfoot, Idaho, Nielsen is a senior in the theatre media arts program with an emphasis in makeup design. Recent credits include Head Makeup Artist/Designer on BYU capstone film *O49*, student intern on BYU-TV's *Studio C*, and Head Makeup Artist on an upcoming *Matt and Savannah* music video. She specializes in special effects and wound makeup.

Rachel Olson
Scenic Designer

Olson is a senior studying media arts with an emphasis in production design. She has worked on a variety of projects, both on-set and backstage, in various artistic positions and has enjoyed them all. Some of her favorite credits include designing for *Escape From Planet Death!* and costumes/creature design for capstone film *The Man in the Tree*. Rachel is also looking forward to a future project experimenting with design in virtual reality.

Tiffany Parker
Sound Designer

Parker, from Mesa, Arizona, is a contemporary voice performance major with a minor in sound design and technology. Recent credits in sound include being the composer, arranger, and music director for BYU's production of Shakespeare's *Much Ado About Nothing*.

Jacob Pierce
Sound Designer

Pierce is a senior in theatre arts studies, emphasizing storytelling and sound design. Prior to his work on the *Illusionary Tales* project, he designed sound for the BYU Young Company's production of *Hamlet*, for which he received a meritorious achievement award from KCACTF.

Grant Porter
Sound Engineer

In his fourth and last year at BYU, Porter will graduate with a BA in theatre arts studies in which he focused his time in sound design and audio technology. Since Porter's freshman year, he has consistently worked and designed on TMA's MainStage series. In 2019, Porter received the Outstanding Sound Design award for his work on *Radium Girls* and received the O. Lee Walker Award for Outstanding Sound Technician in 2020.

Megan Sarah Smith
Assistant Costume Designer

From Lower Lake, California, Smith is a senior in theatre arts studies emphasizing makeup design. Although she is relatively new to design, Smith has participated in several BYU productions, performing in both *Much Ado About Nothing* and *Little Shop of Horrors* from the previous theatre season. This is her first production as an assistant costume designer for *Balete Drive* working alongside lead designer Dennis Wright. She is looking forward to her studies in both costume and makeup design here at BYU and cannot wait to see what the future has in store for her!

Emily C. Trejo
Dramaturg

Trejo is a senior studying theatre education from Las Cruces, New Mexico. She has worked on shows such as *Suffrage*, *Wendy and Peter Pan*, and mask club productions at BYU. She is looking forward to graduating in April and possibly getting a masters after that.

MEET THE PRODUCTION TEAM

Gabrielle Warnick
Sound Designer

Warnick is currently somewhere between a studio art and theatrical sound design student. Her life has always been full of stories and the performing arts and she has enjoyed being a part of it all at BYU; working as an audio engineer with the International Folk Dance Ensemble, The Young Ambassadors, and throughout several other projects in the College of Fine Arts and Communications. Working on *Illusionary Tales* has been a great artistic endeavor and she feels honored to have been a part of it.

Dennis Wright
Costume Designer

A Provo native, Wright is in his fifth year as a professor in the TMA Department. He holds a BS from Brigham Young University in clothing and textiles with a minor in theatre arts. Wright also earned an MFA from Boston University in costume design. Credits include BYU productions of *Chariots of Fire* and *Into the Woods*, Sundance Summer Theatre's productions of *Oklahoma!* and *Mamma Mia!*, as well as Hale Center Theater Orem's recent production of *Little Women*.

Yao Kuang Lee
**Costume Designer
and Makeup and
Hair Designer**

From Kaohsiung, Taiwan, Yao is a senior in theater arts studies, with an emphasis on costume and makeup design. Recent credits include makeup design in local film production *Animus* and costume design in BYU capstone film production *Camp Steiner*. She received a Merit Award and distinguished herself and the College of Fine Arts and Communications by qualifying for the Dean's List of Honor Students in 2019.



Illusionary Tales



A STUDY GUIDE by Emily Trejo, Makenna Johnston, and Cameron Cox, dramaturgs

1

CREATING THEATRE DURING A PANDEMIC

- 16 – Process
- 18 – Playwrights
- 21 – Pepper's Ghost

2

BALETE DRIVE

- 23 – La Llorona Legend
- 24 – The White Lady of Balete Drive
- 25 – La Llorona Song

3

SUCH A TIME AS THIS

- 27 – A Brief Glossary
- 28 – The Golem Story

4

A TELL-TALE HEART

- 30 – Edgar Allan Poe: A Biography
- 31 – Life in 1840s America
- 32 – Ballet in 1840s America

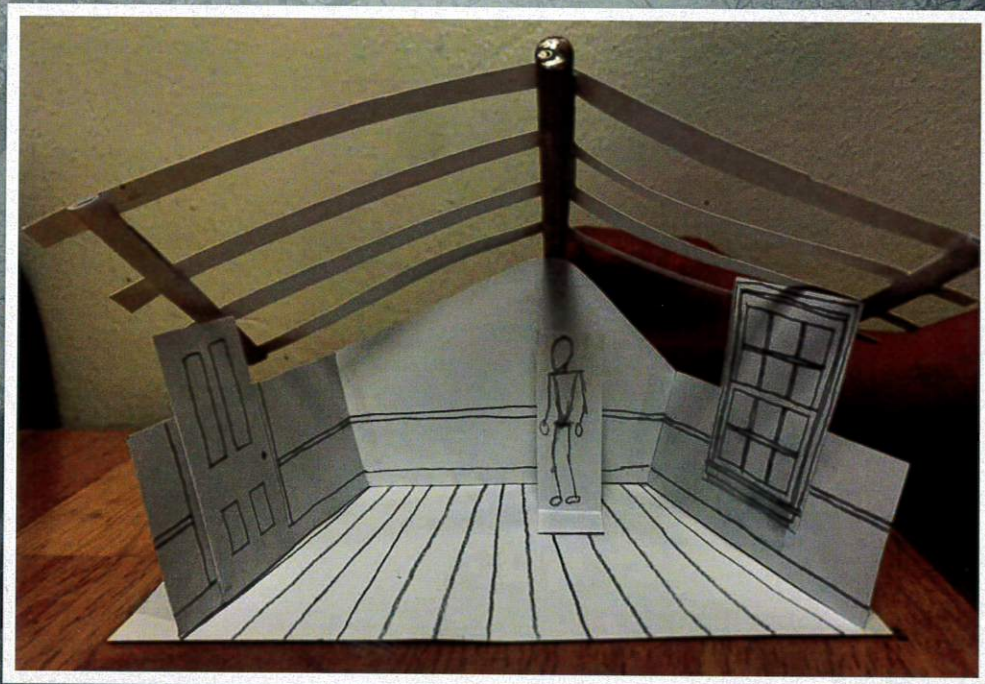
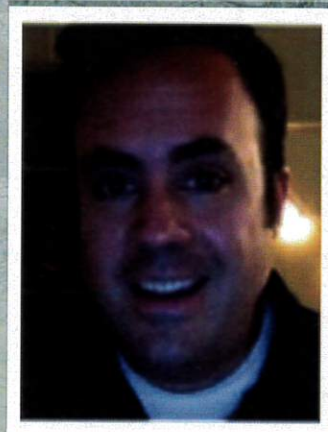
CREATING THEATRE IN A PANDEMIC

1

PROCESS

The BYU Theatre department was placed in an unprecedented situation earlier this year, along with the entire world. How do you responsibly make theatre in a pandemic?

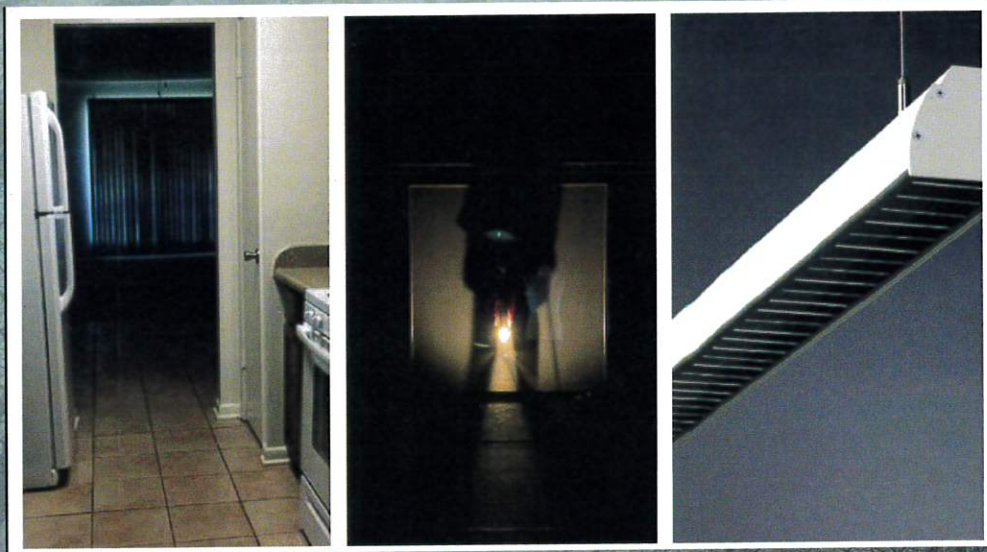
Once the concept of *Illusionary Tales* was introduced as a means of getting the actors onstage, the socially distanced production meetings and rehearsals began. Using Zoom and other platforms our three directors were able to meet with their production teams from the comfort and safety of their own homes where concepts could be introduced and their execution could be carried out in the much-emptier Harris Fine Arts Center.



1

Strong visual aids became critical in understanding how the shows would look once onstage, but our designers were more than up to the task. Take a look at the model (pictured on the previous page) designer Elizabeth Goulding made for *A Tell-Tale Heart*.

The way the design process works is predicated on designers bringing reference photos and ideas to the production team of how they want the show to look and receiving feedback from everyone. Check out Lighting Designer Emma Hansen's concept ideas for *Such a Time As This*. See if you can spot any of these influences once you see the show on stage.



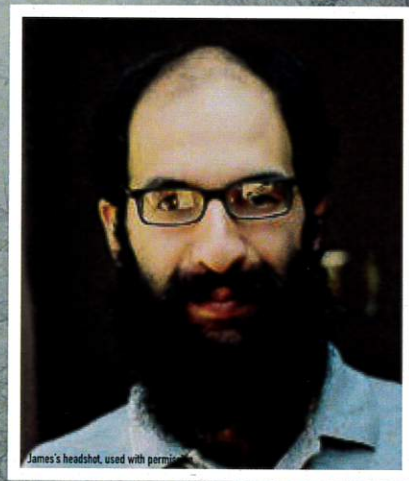
PLAYWRIGHTS

1

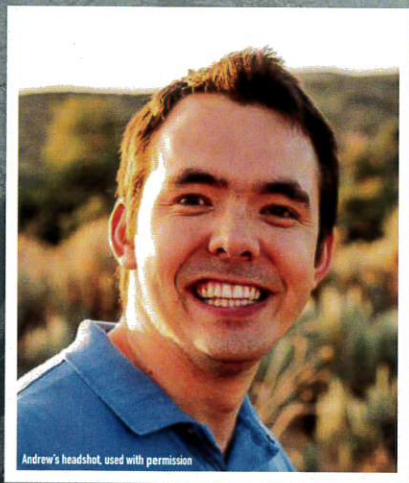
Each of these stories has been adapted from folktales from around the world. Because BYU Theatre wanted to use the unique constraints of the pandemic to play with the Pepper's Ghost technique (see page 21), we commissioned scripts from alumni writers. To give us more insight on how these shows came to be, the playwrights answered some of our burning questions. You can read highlights of their interview below, or read the complete interview on BYU's [dramaturgy website](#).



Melissa Leilani Larson:
Balete Drive



James Goldberg:
Such a Time as This



Andrew Justvig:
A Tell-Tale Heart

What got you interested in working on these projects?

1

M.L.L. — La Llorona is heartbreaking and terrifying; it's also very particular to Mexican culture. I wanted to be faithful to the story and not appropriate it, so I decided to explore it through a multicultural lens and apply my own culture to the play. Growing up, my mom heard stories about Balete Drive—a real place, a haunted place in the Philippines. I thought it would be really interesting to look at the similarities and differences of these two stories and combine them to make something that was both new and yet the same.

J.G. — As a Mormon with strong Sikh and Jewish family roots, I feel strongly about the ways the stories we choose to cherish shape our world. I'm particularly aware of the power of religious storytelling. They're fueled movements for a better world. As I thought about the continuing threat of racist violence in this country during my lifetime, and the conversations people are currently trying to have about race, I recognized resonances with stories about the golem of Prague.

A.J. — The one thing that excited me about joining this unique project is the use of Pepper's Ghost. I was also surprised when I was told the source material was from Edger Allan Poe because my strength is comedy and I had never attempted any horror. In fact, I hate horror, it scares the Dr. Pepper out of me.

1

What are some challenges that you have had to overcome while writing a 10-minute play adaptation?

M.L.L. — I'd actually worked out a complicated story in my head when I started writing—and almost immediately ran out of time. I had to think about what I wanted the audience to know and expect and feel, and then focus the play in that direction.

J.G. — The biggest challenge is not in any given writing project. The biggest challenge for a multicultural writer is sticking around over years, developing craft, when nobody is quite sure what to do with you and some people are actively hostile.

A.J. — A week before the script was due, I learned that only one actor could be on stage, and my first draft had two. It was a stressful week of trying to rewrite the story, but then it was suggested I just inverse the characters who were live actors to projections and visa versa. It was a very collaborative effort.

PEPPER'S GHOST

1

Illusionary Tales was created to fill the need to include design students and staff in the creation of theatre during a pandemic. The restrictions on the number of people who can be together on stage gave us the opportunity to play with a design technique called Pepper's Ghost. It is a projection technology that allows actors to appear on the stage as ghostly holograms. This effect has been a staple of theaters and haunted houses since John Henry Pepper popularized it in the 1800s. Disney's Haunted Mansion attraction is currently the world's largest implementation of Pepper's Ghost.

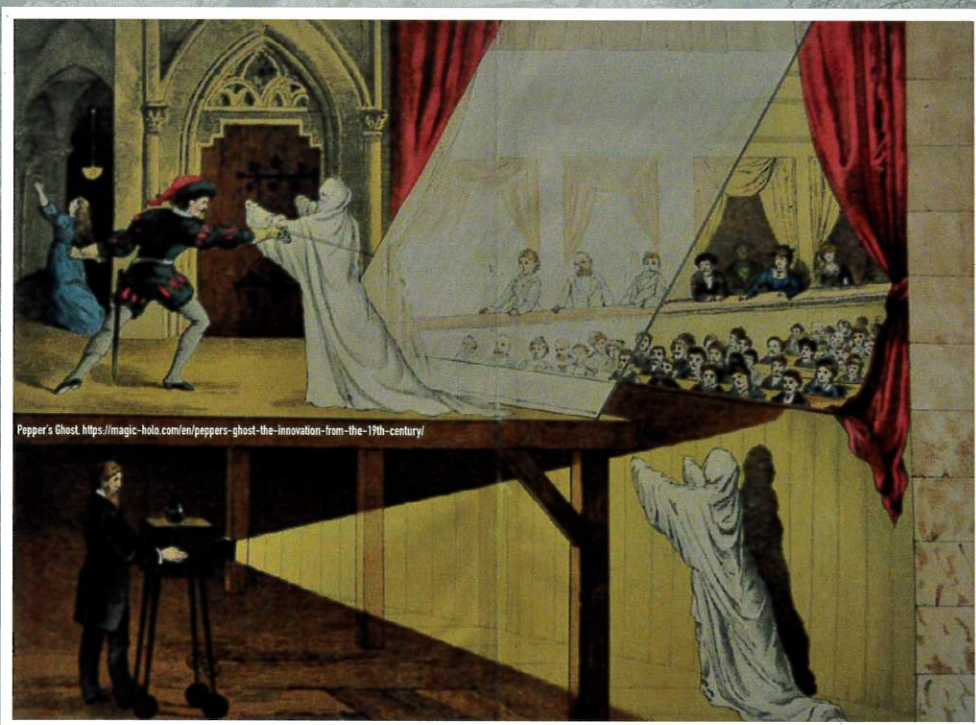


Haunted Mansion, <https://www.oregister.com/2015/10/12/some-cool-behind-the-scenes-secrets-of-disneylands-haunted-mansion/>

1

History of the Pepper's Ghost Effect — Unlike previous special effects used to create early **phantasmagoria**, the Pepper's Ghost effect owed its invention to mechanical engineering. Its staging required major modifications to the theaters in which it was shown.

At BYU, with one actor on stage and two additional virtual actors projected from different locations, we have created these stories as a design experiment and an exciting way to perform theatre safely in a pandemic.



- For more real-world examples of the effect visit: **Modern Day Pepper's Ghost Effects**, and **Examples of Pepper's Ghost Techniques**

LA LLORONA LEGEND

La Llorona is a common name heard throughout Mexico and many other Latin American countries. Just hearing her name, which means "the wailing woman", is enough to strike fear into the hearts of children and adults alike. Though the origins of this tale are unclear, her story is continuously used to help prevent bad behavior from disobedient children by threatening kidnapping and death to any child who does not obey. Where this appears to be a silly story used by adults, the tale has become real to many with memories of the dark nights where they were first told about her, and for some, the memories of terrifying encounters with La Llorona.

There are many variations of this story, but they all have the same conclusion. Out of spite, jealousy, and fear La Llorona drowned her children in the river. After she realized what she had done she was horrified and wailed in mourning of them. She now roams the waters in search of her lost children and if any children come near her, she will drown them just like she did her own children many years ago.



La Llorona. <https://www.deviantart.com/jawingrubblican/art/La-Llorona-692373101>

- What stories were you told when you were younger that still affect you today?
- To hear a real life encounter with La Llorona, head to this [link](#)!

THE WHITE LADY OF BALETE DRIVE

2

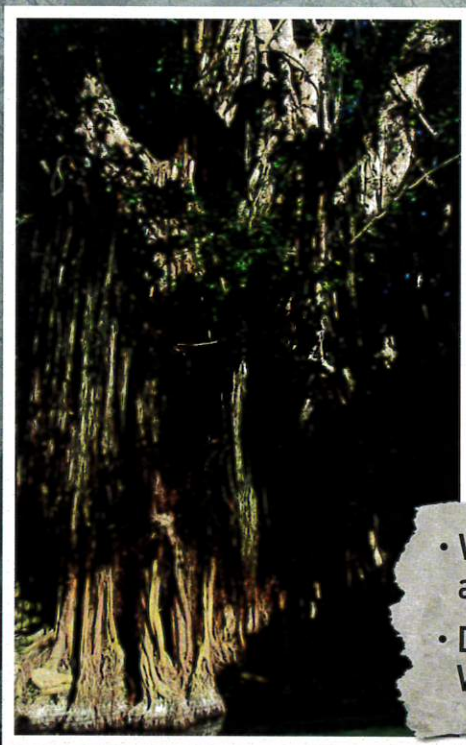
In Filipino culture there is a similar story called "The White Lady". As an ode to the playwright's heritage and the changes made to folklore as time passes she has infused some of this tale with that of La Llorona.

In the Philippines there is a long stretch of road called Balete Drive. This road is lined with balete trees, or strangler figs as they are also called. These trees are known to be the home of spirits, becoming the doorway to the other world. Damaging, insulting, or simply being near these trees for too long could leave one susceptible to the supernatural world.



Balete Drive Sign - <https://www.flickr.com/photos/dp/144937264/>

Many do not want to drive down this road at night or they are sure to be paid a visit by "The White Lady". It is said that she was killed by a taxi driver on that same road. When he hit her, her body landed by the balete



Balete Trees - <https://www.flickr.com/photos/dp/1384481477/>

trees and soon her spirit became infused with the balete tree spirits. She now haunts other cars looking for her revenge.

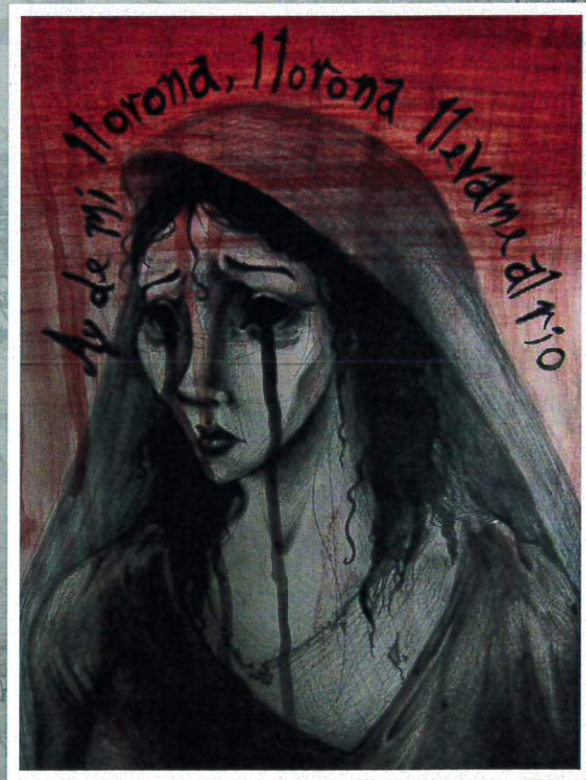
You never want to be on Balete Drive alone at night—who knows what you will encounter?

- What stories have you heard that are similar to these two myths?
- Do you believe in ghosts? Why or why not?

LA LLORONA SONG

2

Through the popularization of Disney Pixar's *Coco*, the song "La Llorona" has found its way back into the hearts of audiences. La Llorona is a traditional Mexican song, whose origins aren't quite clear. Similar to the myth itself, this song dates far back into Mexican history and continues to be performed by many. Where the melodic elements remind audiences of the eerie ghost story it is, the lyrics bring an unexpected level of love toward our antagonist. As you listen, it is clear that the singer still harbors a love for La Llorona. Though one might expect this to be the voice of the father of her children, the song is traditionally sung by a woman. Which brings up the question, perhaps the voice is of her own mother? Or even the voice of her daughter, whom she drowned? On the next page are some lyrics that are common to most adaptations (and a translation). Who do you think is singing about La Llorona?



La Llorona. <https://www.deviantart.com/mistress-draws/La-Llorona-10163564>

2

La Llorona

*No sé qué tienen las flores,
Llorona,
Las flores del camposanto,
Que cuando las mueve el
viento, Llorona,
Parece que están llorando.*

I don't know what's in the
flowers, Llorona,
The flowers from the cemetery,
When they are moved by the
wind, Llorona,
They seem to be crying.

*Dicen que no tengo duelo,
Llorona,
Porque no me ven llorar.
Hay muertos que no hacen
ruido, Llorona,
¡Y es más grande su penar!*

They say that I don't mourn,
Llorona
Because they don't see me cry.
There are dead that do not
make noise, Llorona,
And their pain is much greater!

*Ay de mí, Llorona, Llorona
Llorona de azul celeste
No dejaré de quererte,
Llorona
Y, aunque la vida me
cueste.*

Alas, Llorona, Llorona,
Llorona of sky-blue
Although it costs me my life,
Llorona
I will not stop loving you.

Listen to variations of the song!

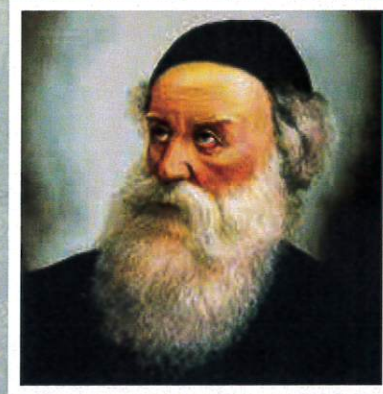
- From Disney's *Coco*
- From the melody played on a toy piano
- From Chavela Vargas, a Costa Rica-born Mexican singer

SUCH A TIME AS THIS

3

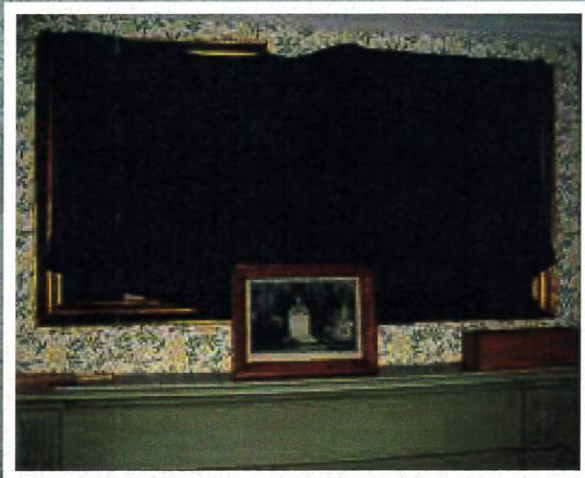
BEHIND THE STORY

Rabbi Israel ben Eliezer was a Jewish mystic and healer from Poland, who is regarded as the founder of Hasidic Judaism. "Besht" is the acronym for Baal Shem Tov, which means "Master of the Good Name" or "one with a good reputation."



Rabbi Ben Eliezer, <http://www.grantmagazine.com/author/ben-eliezer/>

Shiva. Shiva is the week-long mourning period in Judaism for first-degree relatives. At the funeral, mourners wear an outer garment that is torn before the procession in a ritual known as keriah. Typically, the week begins immediately after the deceased has been buried. At this time, individuals are instructed to focus on grief and mourning rather than themselves.



Shiva mirrors, <https://hucanonline.com/the-practice-of-covering-mirrors-during-shiva/>

In order to prevent selfish thoughts, all mirrors are covered within the homes of mourners. Luxuries such as certain types of clothing and personal grooming are also forfeited during this time.

Hassidic Judaism has a rich culture spanning thousands of years of tradition. Click [here](#) to learn more and discover some similarities with The Church of Jesus Christ of Latter-day Saints.

THE GOLEM STORY

3

In Jewish folklore, a golem is an animated anthropomorphic being that is created entirely from inanimate matter. The most famous golem narrative involves Judah Loew ben Bezalel, the late 16th century rabbi of Prague, also known as the Maharal, who reportedly created a golem out of clay from the banks of the Moldau or Vltava River and brought it to life to defend the Prague ghetto from anti-Semitic attacks. It was believed that golems could be activated by an ecstatic experience induced by the ritualistic use of various letters of the Hebrew Alphabet forming a "shem" (any one of the names of God), wherein the shem was written on a piece of paper and inserted in the mouth or in the forehead of the golem. The golem was said to be capable of making himself invisible and summoning spirits from the dead. Rabbi Loew deactivated the golem on Friday evenings by removing



Golem on bridge. <http://www.krasbahams.com/2019/04/the-legend-of-the-golem/>

the shem before the Sabbath (Saturday) began, so as to let it rest on Sabbath. One Friday evening Rabbi Loew forgot to

remove the shem, and feared that the golem would desecrate the Sabbath. A different story tells of a golem that fell in love and, when rejected, became the violent monster seen in most accounts. Some versions have the golem eventually going on a murderous rampage.

3

The rabbi then managed to pull the shem from his mouth and immobilize him in front of the synagogue, whereupon the golem fell in pieces. The golem's body was stored in the attic genizah of the Old New Synagogue, where it would be restored to life again if needed. According to legend, the body of Rabbi Loew's golem still lies in the synagogue's attic. When the attic was renovated in 1883, no evidence of the golem was found. Some versions of the tale state that it was stolen from the genizah and entombed in a graveyard in Prague's Žižkov district, where the Žižkov Television Tower now stands. A recent legend tells of a Nazi agent ascending to the synagogue attic during World War II and trying to stab the golem, but he died instead.



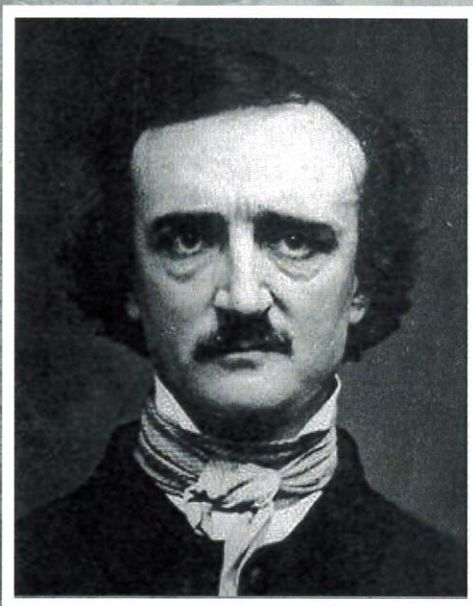
Golem with rabbi. <http://www.berdospa.com/2013/11/06/golem-of-prague.html>

A TELL-TALE HEART

4

EDGAR ALLAN POE: AN INTRODUCTION

Who was Edgar Allan Poe? Though we may recognize him as the subject of biographies, films, and countless middle-school English projects, he retains his identity as one of literature's most mysterious authors. Understanding Poe's life can help us better understand his literary work. For a brief Poe biography visit the [*Illusionary Tales* page](#) on BYU's dramaturgy website!



Edgar Allan Poe, <https://www.infobionica.com/biography/Edgar-Allan-Poe>

For a more detailed account of Edgar Allan Poe's life visit: [The Poe Museum](#) and check out a [Timeline of Poe's Life Events and Writings](#).

To learn more about Poe's writing from some of BYU's own Poe scholars, consider reading one of the books listed below:

- [Edgar A. Poe: Mournful and Never-Ending Remembrance](#) by Kenneth Silverman
- [The Cambridge Introduction to Edgar Allan Poe](#) by Benjamin F. Fisher
- [Edgar Allan Poe: A Critical Biography](#) by Arthur Hobson Quinn
- [Strange Nation: Literary Nationalism and Cultural Conflict in the Age of Poe](#) by J. Gerald Kennedy

LIFE IN 1840s AMERICA

Poe's life spanned the first half of the 19th century, in what is often referred to as the **Jacksonian Era**. This era (1824-1840) was categorized by tensions between the North and the South that would culminate in the Civil War. Violent mobs and racial hostility were commonplace.

American Romanticism, a major historical revival style, was explored during the Jacksonian Era. Over time, Romanticism morphed into the bold **High Victorian Gothic** styles. This Gothic revival was dramatic, natural, a visual evocation of the brooding melancholy and mystery of the remote middle ages. The literature written at the time reflected this gothic revival. For more in-depth information visit: **An Intro to American Gothic Fiction**.



When writing short stories like **The Tell-Tale Heart**, Edgar Allan Poe took inspiration from his surroundings. He used murder stories found in the newspapers to detail his violent works with ominous metaphors and graphic imagery. His stories explored the psychological origins of violence and madness. His work depicts the American impulse at the time towards violence, as during this time the United States government was taking lands from Native Americans and enacting unspeakable cruelties on enslaved individuals.

BALLET IN THE 1840s

4

In BYU's adaptation of *The Tell-Tale Heart*, ballet plays an important role in the story.

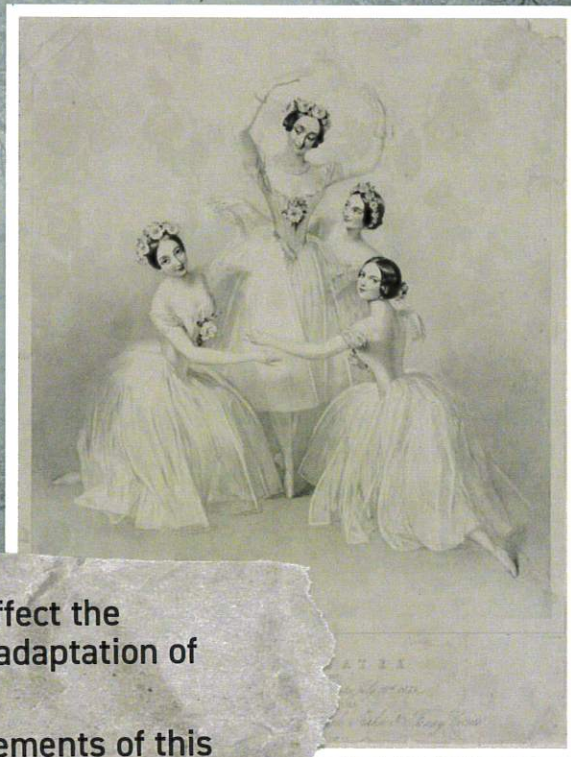


Ballet 1840s - <https://california.ballet.com/2018/04/ballet-in-the-romantic-era/>

Ballet was introduced to America in the mid-19th century. Because of the political and social turmoil in the States, ballet became an escape for citizens of the middle and upper classes. It filled the need for fantasy and the growing fascination of the people with legends, old literature, and fairy tales.

Early classical ballets such as *Giselle* and *La Sylphide* were created during the Romantic movement and were concerned with the supernatural world of spirits and magic and often showed women as passive and fragile.

During this time, pointe work became the normal dance style for ballerinas. For more information visit: [The Evolution of Romantic Ballet](#) and [Ballet in the Romantic Period](#).



1840s Ballet - https://en.wikipedia.org/wiki/Romantic_Ballet

- How does jealousy affect the characters in BYU's adaptation of *The Tell-Tale Heart*?
- How do the dance elements of this adaptation heighten the sense of guilt?

MUSIC CREDITS

“Mimkomcha” performed by Yamma Ensemble, composed by Rabbi Shlomo Carlebach. Used by permission.

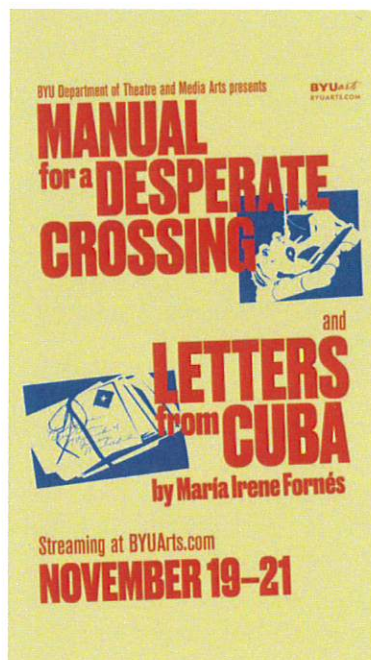
“Descent into Darkness” by Erik Margolin, © 2011 Rickair Productions. Licensed under CC-BY.

<https://www.youtube.com/watch?v=1cqwj8GrHc0&feature=youtu.be>

“Silent Shadows” by Peder B. Helland, licensed from <https://soothingrelaxation.com>

“That Other Girl” Written by Joel Dieleman, Reynard Bargmann, and Sevdah Alizadeh (“Sevdaliza”). Performed by Sevdaliza. Used by Permission.

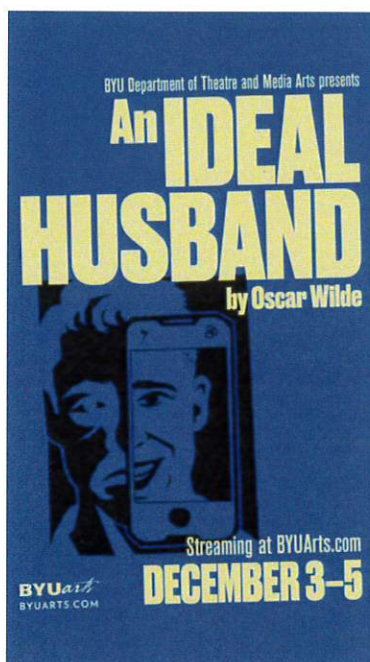
COMING SOON



MANUAL FOR A DESPERATE CROSSING and LETTERS FROM CUBA

November 19-21, 7:30 PM
Streaming at BYUArts.com

Manual for a Desperate Crossing was created from numerous interviews with survivors who fled Cuba on homemade rafts. Based on personal letters between playwright Fornés and her brother, *Letters from Cuba* fluidly moves in time, place, and spirit, linking protagonist Fran and her relatives in Cuba. These two one-acts will be performed together each evening.



AN IDEAL HUSBAND

December 3-5, 7:30 PM
Streaming at BYUArts.com

A classic Oscar Wilde comedy of class, honor, blackmail, and political corruption. This play from 1893 is made timely as it discusses and parodies marriage and masculinity.

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Dean
Ed Adams

Associate Dean
Amy Petersen Jensen

Associate Dean
Jeremy Grimshaw

Associate Dean
Rory Scanlon

Assistant Dean
Bridget Rosella Benton

Assistant Dean
Melinda Semadeni

Assistant Dean
Thaylene Rogers

DEPARTMENT OF THEATRE AND MEDIA ARTS

Faculty

Wade Hollingshaus,
chair
Brad Barber,
assoc. chair
Adam Houghton,
assoc. chair
Julia Ashworth
Stephanie Breinholt
Scott Christopherson
Dean Duncan
Tony Gunn
Megan Sanborn Jones
Darl Larsen
Amy Petersen Jensen
Kimball Jensen
Michael S. Kraczek
Kelly Loosli
David Morgan
George Nelson
Jeff Parkin
Kris Peterson
Tom Russell
Rory Scanlon
Benjamin Thevenin
Tim Threlfall
Dennis Wright

Adjunct Faculty

Haley Anderson
Brandon Arnold
Kenny Baldwin
Lisa Bean
Randy Boothe
Samuel Bostwick
Todd Bowen
Jennie Brown
Sarah Bult
Matthew R. Carlin
Michael Chadbourne
Caitlin Cotten
Jessica Cowden
Bryan Densley
Lisa Elzey
Bryson Frehner
Shelley Graham
Morgan Gunter
Marianne Hales Harding
Katie Bogner Hill
Jennine Hollingshaus
Wynn Hougaard
Katie Jarvis
Heather Jones
Aaron Kopp

Adjunct Faculty Cont.

Teresa Dayley Love
Kee Miller
Mikel Minor
Michelle Ohumukini
Ben Phelan
Stephen Purdy
Reese Purser
Nathan Reed
Jennifer Reed
Lauren Roundy
Courtney Russell
Matt Siemers
Alex Simmons
Rodger Sorensen
Jerry Stayner
Jake Suazo
Bruce Sundstrom
Anne Sward-Hansen
Jonathan Ventura
Rebeca Wallin
Kimberly Wright

Administrative Staff

Elizabeth Funk
Grant Gomm
Kyle Stapley



The Kennedy Center

The Kennedy Center American College Theater Festival™ 49

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; the Blanche and Irving Laurie Foundation; the Dr. Gerald and Paula McNichols Foundation; The Harold and Mimi Steinberg Charitable Trust; Hilton Worldwide; and Beatrice and Anthony Welters and the AnBryce Foundation.

Education and related artistic programs are made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

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, our theater department 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

BYU Arts Production

Russell Richins, Director
Benjamin Sanders, Assoc. Director

Production Managers

Benjamin Sanders,
Dance & Tours
Jennifer Reed,
Theatre & Media Arts
Troy Streeter, School of Music
Jared Patching, BRAVO! Series

Business Office

Brian Olson, Manager
Kathy Heckel, Asst. Mgr.
Sean Wilson, Accountant

Scheduling Operations

Russell Richins, Manager
Naomi Escobedo, Supervisor

Dance & Tour Operations

Benjamin Sanders, Manager
Crysta Powell, Prod. Stage Mgr.
Olivia Jefferies,
Production Assistant
Drew Dahlberg, Digital Media
Amber Dahlberg, Digital Media
Ashley Johnson, Digital Media

Properties Operations

Jennifer Reed, Manager
Sarah Anne Childs,
Props Master
Caleb Brown, Props Artisan
Jennifer Hunt, Props Artisan
Alison Rino, Props Artisan
Christina Hernandez,
Production Assistant

Technical Operations

Travis Coyne,
Manager/Technical Dir. (TD)
Mark Ohran, TD/Tour Operations
John Ward Shurtleff,
TD/Tour Operations
Jared Patching,

TD/Stage Operations

Ward Wright, Asst. TD/
Scene Shop Supervisor
Elisabeth Goulding,
Draftsman/Expeditor
Paul Hintz, Carpenter/Welder
Desiree King, Head Painter
Carly Matheson, Painter
Danali Linton, Carpenter/Painter
Denyce Hawk, Carpenter/Painter
Makenna Johnston,
Carpenter/Painter
Mary Michal Carrigan,
Carpenter/Painter
Jacob Gudmundsen, Carpenter
Campbell Hofstetter, Carpenter
Brian Sydick, Carpenter
Emma Witham, Carpenter
Addison Sharp, Carpenter
Gavin Garry, Carpenter
Alex Swindler, Carpenter
Mandarin Wilcox,
Student Volunteer

Lighting Operations

Michael G. Handley, Manager/
Resident Lighting Designer
Marianne Ohran,
Asst. Lighting Designer
Mckenzie Ottley,
Master Electrician
Jacob Anderson, Crew
Michael Ballif, Crew
Daniel Barton, Crew
Caleb Christensen, Crew
Alexandra Cuthbert, Crew
Emma Hansen, Crew
Tayla Ingles, Crew
Melissa Longhurst, Crew
Sarah-Ann Moran, Crew
Esther Pielstick, Crew
Christina Porter, Crew
Grant Porter, Crew
Stephen Warren, Crew
Dylan Wright, Crew

Stage & Front of House Operations

Jared Patching, Manager
Sandra Geirisch, Venue Manager
Joe Varela, Venue Manager
Emily Benett, Prod. Asst.
Mishelle Kehoe, Prod Asst
Katie Johnson, Office Manager
Amanda Morris, Crew
Sadie Villagomez, Crew
Glenn Stapley, Crew
Jason Murdoch, Crew
Jessica Streibel, Crew
Kaylee Kress, Crew
Kirsten Busse, Crew
Gabriella Soto Crew
Marcus Weatherred, Crew
Grace McKay, Crew
Dakota Clement, Crew
Lindsey Leetham, Crew
Statler Smith, Crew
Melissa Larsen, Crew
Amelia Cook, Crew
Courtney Cook, Crew
Hayden Hall, Crew
Freja Jorgensen, Crew
Skyler Thompson, Crew
Henry Young, Crew
Moriah Longhurst, Crew
Jenifer Saldana, Crew
Spencer Poggemann, Crew
Savanna Jarvis, Crew
Camden Wawro, Crew
Joey Wright, Crew
Allie Taylor, Crew
Jason Powell, Crew
Tennie Davis, Crew

Costume Operations

Jessica Cowden, Manager
Deanne E. DeWitt,
Asst. Mgr./Cutter/Draper
Rebekah Silver Jackson,
Cutter/Draper
MaryLynn Schaeffer,
Young Ambassador Costumer
Moya Nitta,
Living Legends Costumer
Hannah Liberatore,
Wardrobe Supervisor
Zoe Trepanier,
Wardrobe Supervisor
Jayna Fry, B-Room Coordinator
Ren Cottam, Stitcher
Colleen Ackerman,
Hair/Makeup Supervisor
Paige Francis,
Hair/Makeup Supervisor

Audio/Visual Operations

Troy Streeter, Manager
Jeff Carter, Recording Manager
Matthew Kupferer,
A/V Supervisor
Holly Schellenberg,
A/V Assistant
Katie Black, A/V Technician
Rachel Carr, A/V Technician
Zach Griffin, A/V Technician
Tiffany Parker, A/V Technician
Grant Porter, A/V Technician
Talmage Sanders,
A/V Technician
Holly Schellenberg,
A/V Technician
Zach Valentine, A/V Technician
Gabriella Warnick,
A/V Technician

EXTERNAL RELATIONS, MARKETING/CREATIVE SERVICES & BYU ARTS

CFAC External Relations

Melinda Semadeni,
Assistant Dean
Alex Graves, PR Coordinator
Carley Porter, PR Coordinator
Kessa Merrill, PR Coordinator
Chris Hayes, Senior Writer
Emily Anderson, Writer
Noelle Lambert, Writer

Izzy Vaclaw,
Social Media Specialist
Joy Asiada,
Social Media Specialist
Brittany Neal, Photographer
Zoey Zaharis, Designer
Adriana Cottle, Web Developer
Tammy Farnsworth,
Web Developer
Tran Diep, Web Developer

Marketing/Creative Services

Hadley Duncan Howard,
Marketing Services Mgr.
Ty Davis,
Creative Services Mgr.
Catharine Jensen,
Program Designer
Desiree de Assis,
Social Media Specialist

BYU Arts

Bridget Rosella Benton,
Assistant Dean
Jack Dearden, Arts Assistant

Fine Arts Box Office

JoNell Stoddard, Mgr.
Kylie Patterson, Supervisor

DONORS

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

The Academy of Motion Picture Arts
and Sciences Endowment
Dr. Marcus and Lorena Bach
Endowment
Bruce and Laurie Bayne Endowment
Herman W.F. Kagel, Carroll F. Blessing
and Helene K. Blessing Endowment

Verda Mae Fuller Christensen
Endowment
Divine Comedy Endowment
R. Whitney Jr. and Gayle B. Groo
Endowment
Cherrill B. Liptak Theatre Endowment
Karena Beth Mittleman Endowment

The Righteous Entertainment
Endowed Fund
Merlin W. and Edna W. Sant
Endowment
Ruth Smith Silver Endowment
Theatre Gift - Whiting/Oaks

Sharon Swenson Women and Film Fund

O. Lee Walker Technical Theatre Fund

Russell and Kristina Wilkins

Toni Pardoe Ellsworth
Hooshang and Mary Faranakian
Michael & Beth Fetterman
McKay & Amy Jensen

Minerva Munoz
George & Leslie Nelson
Jay S. Reynolds
Matthew Ricks

Rory & Deanna Scanlon
Kevin & Michelle Sutterfield
Dr. Philip Washburn

Andre & Ellen Abamonte
Zachary & Kristen Archuleta
Richard & Antonia Clifford
Pheroze & Deenez Coachbuilder
Timothy & Dang Edvalson
David & Deirdre Forbes

Joseph & Joyce Goodsell
Peng & Priscilla Hao
Barta Heiner
Garold & Donna Holladay
Gary & Karla Huntsman
Glen & Megan Sanborn Jones

Bryan & Tandi Lefler
Monika Meyers
Jeffrey & Jana Parkin
Nat & Jennifer Reed
Thomas & Courtney Russell
Timothy & Linda Threlfall

Julia Ashworth
Cortnie Beatty
TJ & Debra Bliss
Stephen & Stephanie Breinholt
Robert & Carson Center
William & Trilby Cope

Paul & Deanne DeWitt
Dean & Sharon Duncan
Andrew Foree
Elizabeth Funk
Jacob Gowans
Michael & Virginia Handley

Eric & Elaine Huntsman
Stanley & Eileen Kraczek
Russell Lowder
David & Traci Neilsen
Chantelle Squires

David & Janice Allred
Soren & Emily Barker
Briana Clarke
Valeri Day
Alexandria England
Kerry & Susan Johanson

Andrew & Whitney Joy
Kurt & Orlean Koehle
Jordan Long
Kenneth & Judith Mallett
Vernon & Linda Moulton
Aaron Perez

Scott Porter
Ruth Rigby
Benjamin & Kristen Sansom
James & Joan Weston
Ward & Mary Wright



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 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 Wade Hollingshaus, department chair, at 801-422-7768 or wadeh@byu.edu.