ON THE VERGE of THE GEOGRAPHY OF YEARNING
By Eric Overmyer

DIRECTOR’S NOTE
In an interview with the Saturday Evening Post, Albert Einstein, who contributed more than his fair share to the collective knowledge of the human race, told his interviewer: “Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.”

As the explorers of On the Verge discover, there is nowhere within or without of the circles of the world that their collective imaginings cannot take them. Armed with their unflagging and unflappable imaginings, Fanny, Mary, and Alexandra find they are not bound by any restraints, physical or chronological.

This show captures what I find to be the essence of theatre—the discovery that a shared game of pretend can not only change the landscape of the world around you, but also the geography of your heart. A sojourner never embarks on a trek expecting to come out the other side unchanged, to have discovered nothing new. She knows that a journey, whether through Terra Incognita, or through a six-week rehearsal process, is necessarily transformative. The stories we live, create, and share are stories that remake us. This is the magic of the imagination, the magic of theatre: a magic that weaves a story which takes us on a journey into a new world, into a new self.

We thank you for coming to join in on our adventure; we hope the show ignites a spark of wanderlust and inspires your imagination; and we pray that all your travels be manioc-free.

-Renée Roden*

DRAMATURG’S NOTE
In the Victorian Era, women did not have the right to vote, sue, or own property. Second to their husbands and chained to the expectation that their emotional fulfillment correlated with domesticity, women shied away from the public sphere. The home was their kingdom where they were queens, cooking, cleaning, baking, decorating, washing within four sturdy walls.

Mary, Alex, and Fanny lift up their long skirts to walk better through the grass, mud, and sand of an uncharted terrain.

-Katherine Dudas*

From the Archives
Notre Dame first produced On the Verge in April 1996 as an advanced directing project of student Ruth Diemer under the supervision of Professor Reg Bain. This is the first production of Overmyer’s play as part of the regular season.

-Mark C. Pikilton

CAST
Fanny: Elizabeth Charles
Alex: Emily Dauer*
Mary: Katie Mullins*
Alphonse/Yeti/Grover/et al.: David Diaz*

There will be one 15-minute intermission.

ARTISTIC STAFF
Director: Renée Roden*
Lighting Designers: Matt Gervais & Patrick Fagan
Set Designer: Samantha Schubert*
Costume Designer: Karen Gilmore
Sound Designer: Chau-Ly Phan
Props: Kathleen Clark
Dramaturg: Katherine Dudas*

PRODUCTION STAFF
Stage Manager: Erin McMannon
Technical Director: C. Kenneth Cole
Costume Shop Manager: Lynn Holbrook
Assistant Stage Manager: Emma Kueters
Light Board Operator: Amanda Bartolini
Wardrobe Run Crew: Maliska Lund & Caitlin Geary
Sound Board Operator: Yomara Acevedo

COSTUME SHOP ASSISTANTS
Alex Ciesla
Regina Gilmour
Elizabeth Konicek
Samantha Schubert*

*Denotes FTT major

We thank you for silencing all electronic devices. Video and/or audio recordings of this performance by any means whatsoever are strictly prohibited.
His 1969 production of *The Bedroom in New Haven* garnered praise from its famous author, Joseph Heller. His former colleagues still regard his 1972 staging of *The House of Blue Leaves* as legendary. But it was March 1988’s *Amends* that sold out all five performances and achieved a rare mark of distinction for campus events — rumors of an activity otherwise known only to football: ticket scalping.

Though he always thought of himself as an actor first, in his 37-year teaching career Frederic Syburg ’62M.A. directed 40 shows at Notre Dame. He oversaw 39 while teaching and one more, Moliere’s *Tartuffe*, that began with lighting and set design for Father Art Harvey’s *Jesus of Nazareth*. “You do theatre, that’s the main thing,” he once told Scholastic magazine.

A native of Milwaukee, where he died February 15 at age 88, Syburg is remembered by his former colleagues for his sobriety and soft-spoken manner — “Sobriety itself” in the words of one appreciative student — and “so well-versed in history and literature that he supported brilliantly every artistic decision he ever made,” Pilkinton wrote.

Siiri Scott, a Saint Mary’s College alumna on the Notre Dame faculty who starred in *The Good Woman of Setzuan*, Syburg’s last pre-retirement play, described his performance as legendary. But it was March 1988’s *The House of Blue Leaves* that sold out all five performances and achieved a rare mark of distinction for campus events — rumors of an activity otherwise known only to football: ticket scalping.

Though he always thought of himself as an actor first, in his 37-year teaching career Frederic Syburg ’62M.A. directed 40 shows at Notre Dame. He oversaw 39 while teaching and one more, Moliere’s *Tartuffe*, that began with lighting and set design for Father Art Harvey’s *Jesus of Nazareth*. “You do theatre, that’s the main thing,” he once told Scholastic magazine.

A native of Milwaukee, where he died February 15 at age 88, Syburg is remembered by his former colleagues for his sobriety and soft-spoken manner — “Sobriety itself” in the words of one appreciative student — and “so well-versed in history and literature that he supported brilliantly every artistic decision he ever made,” Pilkinton wrote.

Siiri Scott, a Saint Mary’s College alumna on the Notre Dame faculty who starred in *The Good Woman of Setzuan*, Syburg’s last pre-retirement play, described his performance as legendary. But it was March 1988’s *The House of Blue Leaves* that sold out all five performances and achieved a rare mark of distinction for campus events — rumors of an activity otherwise known only to football: ticket scalping.

Though he always thought of himself as an actor first, in his 37-year teaching career Frederic Syburg ’62M.A. directed 40 shows at Notre Dame. He oversaw 39 while teaching and one more, Moliere’s *Tartuffe*, that began with lighting and set design for Father Art Harvey’s *Jesus of Nazareth*. “You do theatre, that’s the main thing,” he once told Scholastic magazine.

A native of Milwaukee, where he died February 15 at age 88, Syburg is remembered by his former colleagues for his sobriety and soft-spoken manner — “Sobriety itself” in the words of one appreciative student — and “so well-versed in history and literature that he supported brilliantly every artistic decision he ever made,” Pilkinton wrote.

Siiri Scott, a Saint Mary’s College alumna on the Notre Dame faculty who starred in *The Good Woman of Setzuan*, Syburg’s last pre-retirement play, described his performance as legendary. But it was March 1988’s *The House of Blue Leaves* that sold out all five performances and achieved a rare mark of distinction for campus events — rumors of an activity otherwise known only to football: ticket scalping.

Though he always thought of himself as an actor first, in his 37-year teaching career Frederic Syburg ’62M.A. directed 40 shows at Notre Dame. He oversaw 39 while teaching and one more, Moliere’s *Tartuffe*, that began with lighting and set design for Father Art Harvey’s *Jesus of Nazareth*. “You do theatre, that’s the main thing,” he once told Scholastic magazine.

A native of Milwaukee, where he died February 15 at age 88, Syburg is remembered by his former colleagues for his sobriety and soft-spoken manner — “Sobriety itself” in the words of one appreciative student — and “so well-versed in history and literature that he supported brilliantly every artistic decision he ever made,” Pilkinton wrote.