

LAMP AT MIDNIGHT

BRIGHAM YOUNG UNIVERSITY, PROVO



GALILAEUS GALILAEI PATRICIUS FLOR.
AET. SUAE
ANNUM AGENS QUADRAGESIMUM.

Sancto Tili pinxit

Ex Pinacotheca A. Illiana

*Joseph Catendi sculp.
Raph. Morghen diravit*

THE BRIGHAM YOUNG UNIVERSITY
THEATRE SEASON 1964-65

*Proudly Presents the Opening Play in
the New Drama Theatre of the*

FRANKLIN S. HARRIS FINE ARTS CENTER

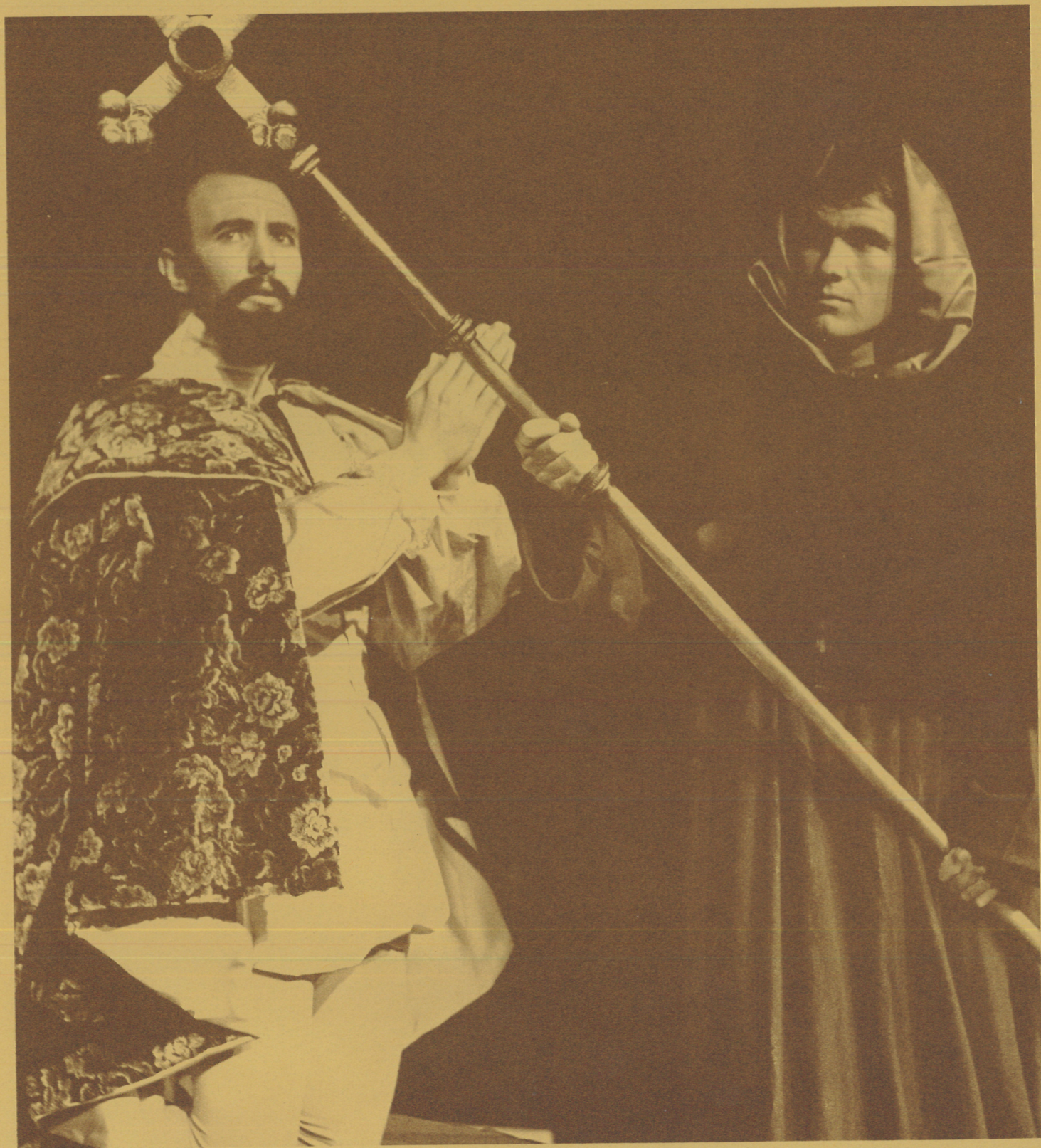
LAMP AT MIDNIGHT

BY BARRIE STAVIS *January 8-16, 1965*

DIRECTED BY HAROLD I. HANSEN

STAGE DESIGNER CHARLES HENSON
COSTUME DESIGNER BEVERLY WARNER
TECHNICAL DIRECTOR ROBERT STRUTHERS

Brigham Young University, Provo, Utah
College of Fine Arts and Communications - Conan E. Mathews, Dean
Department of Dramatic Arts - Harold I. Hansen, Chairman



Program Notes for the
Brigham Young University
Production of
Lamp at Midnight



I have been exploring in a series of plays, the problems of men who have ushered in new and frequently drastic changes in the existing social order—men who are of their time and yet are in advance of their time. And I have been concerned with examining the thrust they exercise on their society, and the counter-thrust society exerts on them.

It is the essence of nature and of man to undergo continual change. New forms evolve from old, mature, and as the inevitable concomitant of their maturation, induce still newer forms which replace them. This is the historical process.

This process of change is gradual; it is not always perceived nor clearly apparent. Yet it is constant and inexorable; and at a given moment when historical conditions are ripe, a catalyst enters and fragments the existing culture, setting into motion a new alignment of forces, a new series of relationships, which gradually become stabilized, codified.

It is this process of change that I endeavor to capture in my plays—the precise moment in history when society, ripe for change, gives birth to the catalyst who sets the dynamics of change into accelerated motion.

In *BANNERS OF STEEL*, I dramatize the story of John Brown's raid on Harper's Ferry, a raid which was the precursor to the Civil War. In *COAT OF MANY COLORS*, I dramatize the story of Joseph in Egypt, the world's first great agronomist and social planner. In *LAMP AT MIDNIGHT*, I dramatize the story of Galileo Galilei, the first human being to turn his new, powerful telescope to the night skies, there to discover the true motion of our solar system, a discovery unleashing a host of scientific and social consequences which heralded the coming Industrial Age.

John Brown, Joseph, Galileo Galilei—these men have certain things in common. They were put on trial for their thoughts and deeds; found guilty and punished; and their very ideas and acts achieved their vindication by later generations. Thus does the heresy of one age become the accepted truth of the next.

I have chosen to write plays about men who have an awareness of social and moral responsibility, plays which have faith in man's capacity to resolve his problems despite the monumental difficulties facing him. Why? Because I believe in ethical commitment; I believe that man is capable of facing the problems of the Nuclear Age.

Today, much theatre writing is obsessed with frustration and defeat; with stories dealing with personality maladjustments and sexual aberration on one hand; and on the other, plays which explore the thesis that the human condition is hopeless because man is utterly dislocated in his society, that rational thought is a snare, that human life is purposeless, that action is without point for it will accomplish no result. There is in such plays no release for the affirmative emotions of an audience. However, I believe, with Chekhov, that "Every playwright is responsible not only for what man is, but for what man can be." With Aristophanes, I seek to banish the "little man and woman affair" from the stage and to replace it with plays which explore ideas with such force and clarity as to raise them to the level of passion. Today especially, it should be the responsibility of the playwright to search out those situations which, by the inherent nature of the material, will capture the emotions and the intellect of an audience and focus it on men fighting creatively for a positive goal.

C, 1965. Barrie Stavis

Cast and Staff of *Lamp at Midnight*

Cast

In order of appearance

Polissena
Sagredo
Gepe
Galileo
Clerk
Professor Magini
Professor Sizzi
Professor Libri
Professor D'Elce
Prince Cesi
Page
Fabricius
Terenzio
Cesare
Morosini
Aldobrandini
Cardinal Del Monte
Cardinal Maffeo Barberini
Later, Pope Urban VIII
Bishop of Viesta
Archbishop of Naples
Viglienna
Cardinal Robert Bellarmin
Father Clavius
Father Lembo
Clerk of the Inquisition
La Zalla
Cesarini
Stelluti
Carlo Barberini
Francesco Barberini
Major Domo
Father Firenzuola
Father Riccardi
Monsignor Ciampoli
Swiss Guard
Swiss Guard
First Dominican
Second Dominican
First Inquisitor
Second Inquisitor
Torturer
Cardinal Borgia
Cardinal De Ascoli
Cardinal Bentivoglio
Cardinal De Cremona
Cardinal Antonio Barberini
Cardinal Zacchia
Cardinal Gessi
Cardinal Verospi
Cardinal Ginetti
Mother Superior

Monks:

Mark Harris
Monroe Tyler
Neil Davis
Brent Pickering
Dick Smith
George Berry
Dennis King
Steve Larkin
Joel L. Justesen

Nuns:

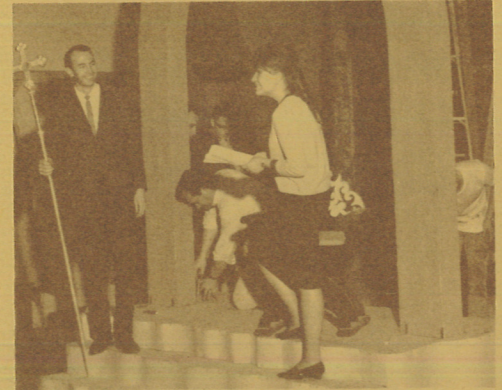
Jane Cobabe
Kathy Sharrod
Susan Jackson
Sylvia Layne

Michele Mitchell
Neal Barth
Gary Glauser
Ivan Crosland
Neil Davis
Duane Griffin
Donald Poole
Richard P. Clement
Robert Larson
Jack Sederholm
Robert James
Stewart Davis
Steve Larkin
Pat Barnes
Mark Harris
Marvin Rust
Cardell Jacobson
Charles Metten

Merrill Horne
Monroe Tyler
Dennis Clark
Dean Davis
Jerry Harris
Mark Harris
Steve Larkin
Neil Davis
Stephen A. Taylor
Dennis King
Dennis Clark
Jed Nolan
Jon Dye
Joel L. Justesen
William Layne
Charles Cherry
George Berry
David Faught
Neil Davis
Pat Barnes
Steve Larkin
Stewart Davis
Dennis King
Marvin Rust
Cardell Jacobson
Duane Griffin
Gary Glauser
Donald Poole
Merrill Horne
Stephen A. Taylor
Robert James
Robert Larson
Karen Seal

Jon Dye
Jack Sederholm
William Layne
Charles Cherry
Dean Davis
Pat Barnes
Jerry Harris
David Faught
Grant Fry

Sherry Wood
Sheri Foster
Kathy Willey



Technical Crew

Assistant to the Director
Joel Justesen
Stage Manager
Gary McIntyre
Sound Supervisor
J. C. Cook
Construction
William Marchant, Supervisor
John Park
Wayne Ayers
Kenneth Shaw
Steven Hicks
Melvin Isaacson
Lloyd Fisher
Ehssalollah Afaghi
Robert Pace
Robert Richardson
Whit Holt
Fred Luiggi
Donald Crockett
Leslie Roberts
Stanley Trent
Charles Carris
Robert Watson
Robert Baird
Galen Hall
Marion Walker

Stage Properties

Clifford Cabanilla
Ron Munford
Annette Maeda

Lighting

John Harker
Joe Nelson
Bruce Holley

Scene Painting

Duane Huff
Frank Hatch

Costumes

Dorothy Behling, Assistant
Arlen Lemke
Sylvia Parrish
Ardell Mauro
Sharon Stahle
Patricia Pierce
Ariel Bybee
Lynda Nelson
Linda Steimle
Leah Borrowman
Linna Crapo
Betty Ann Bingham

Dramatic Arts Department Staff

Ivan Crosland
Georgia Faux
Max Golightly
Preston Gledhill
Harold I. Hansen
Charles Henson
Charles Metten
Albert Mitchell
Grace Nixon Stewart
Robert Struthers
Kathryn Pardoe
Beverly Warner

Some Memorable
Productions of
Lamp at Midnight

Galileo Galilei, a brilliant Italian scientist who was born in 1564 and died in 1642, was the first astronomer to use a telescope. His discoveries—especially that the earth whirled around the sun—brought him into tragic conflict with the Church, which maintained that the earth was the center of the universe.

Because Galileo stubbornly insisted that what his telescope saw was right and that the Church was wrong, the Inquisition—a Church investigating committee—got Galileo to recant, because of fear that he might lose his salvation through violation of Church doctrine. Galileo's life and struggles, about which at least forty books have been written, have obvious implications today.



(1) Firenzuola the Inquisitor (Alan Dobie) produces a forged Holy Office memorandum which "proves" the innocent Galileo guilty of breaking a promise not to teach Copernican doctrine. Galileo is threatened with torture if he continues to protest his innocence.

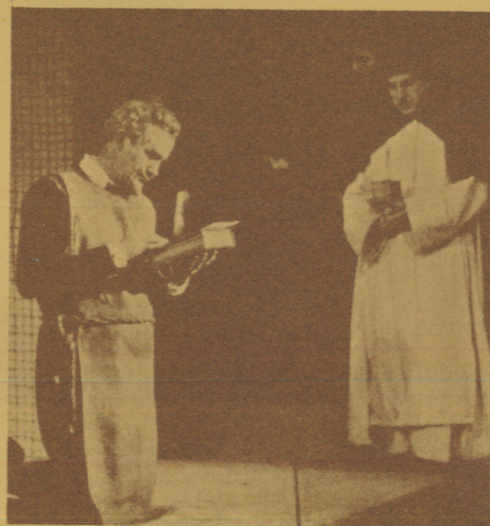
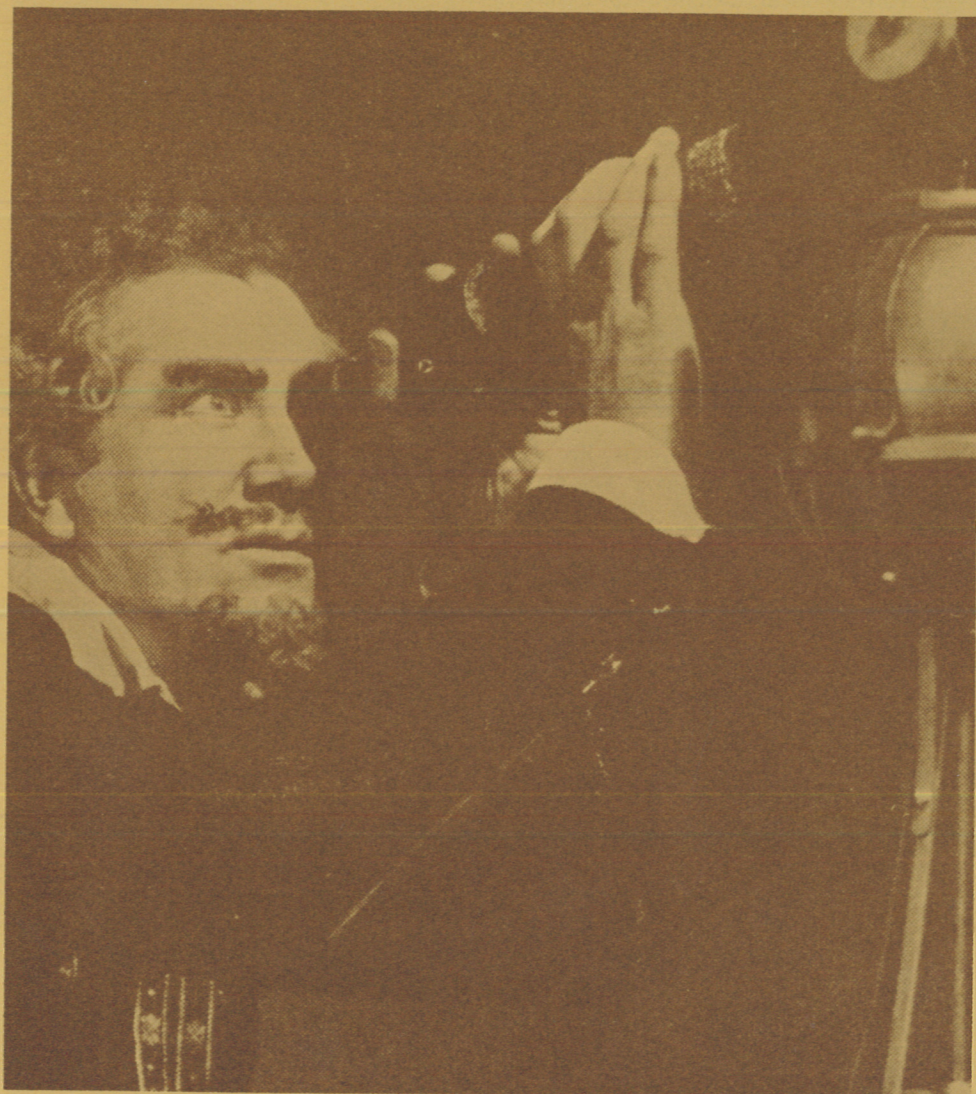
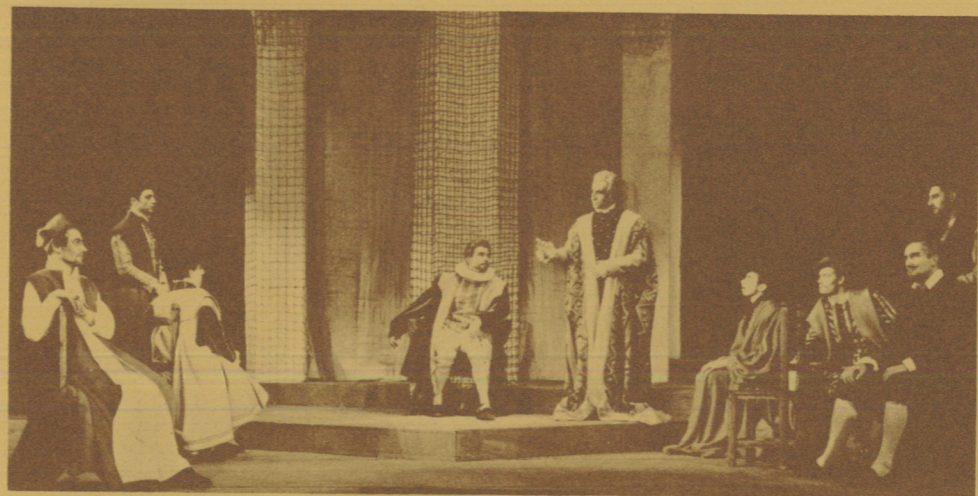
(2) *LAMP AT MIDNIGHT*, as presented by the Bristol Old Vic, in England, with PETER O'TOOLE.

(3) FRIENDSHIP BETRAYED: Galileo is received by the Pope (Peter O'Toole), who was his friend before his election as head of the Church. But now the wily Urban VIII is planning to prevent Galileo from publishing his findings because they will discredit the fallacies upheld by the Church.

(4) THE WORLD REVEALED: GALILEO (Joseph O'Connor) looks through the telescope he has made to bring him closer to the truth about the universe. He does not realize that the world, far from being grateful to him for his discovery, will persecute him cruelly for it.

(5) VICTIM OF TYRANNY: Galileo reads his recantation in the Church of St. Minerva. Seventy years old, and almost blind, he has been "brain washed" by the Inquisition and his spirit broken.

(6) PETER CAPELL, as Galileo, in *LAMP AT MIDNIGHT*, explains recently-invented telescope to group of skeptical and hostile professors.



Biographical Notes on
Barrie Stavis,
Author of *Lamp at Midnight*

Barrie Stavis grew up in the Depression Era. After completing his elementary and secondary education, he went to work in a textile house during the day and attended Columbia University at night, studying theatre and playwriting.

He wrote his first full-length play at the age of 19, but was not truly proud of any of his work until he completed *THE SUN AND I*, a play about Joseph who was sold into Egypt.

In his younger days he preferred the naturalist approach—a box set, or a four-wall room, where the fourth wall is removed, permitting the audience to “peek in and see what transpires to those ‘real’ people on the stage.” It was only after he matured that he became concerned with the driving force of the characters involved, expressing a clash of IDEAS.

The two books which he credits with the most influence in his life and writing are the Bible and the works of William Shakespeare.

After *THE SUN AND I* was accepted by the public and produced in many parts of the country, he traveled to Europe as a foreign correspondent, assigned to Rome, Florence, Milan and Venice where he did on-the-spot research for his next play, *LAMP AT MIDNIGHT*, about Galileo. Having already written a detailed outline for this work before going to Europe, he had put it aside, waiting for the opportunity to complete the real research, which he did while a foreign correspondent. With the aid of a fellowship, awarded upon his return to America, he worked on and completed *LAMP AT MIDNIGHT* after three years of concentrated effort, and prior to his call into the Armed Services.

During his military service he wrote fourteen training manuals, over 100 brochures, booklets, and training directives, and participated in two motion pictures. After his discharge he became a free-lance writer for *THE SATURDAY EVENING POST*, *LIFE*, *COLLIERS*, *LADIES HOME JOURNAL*, and *THIS WEEK*.

Mr. Stavis completed *BANNERS OF STEEL*, the story of John Brown, in 1963, after five years of intensive research and writing.

LAMP AT MIDNIGHT in 1947, was responsible in part for the revival of Off-Broadway theatre which had gone into a slump because of shoddily produced plays. The play has been produced many times, including an interesting production at the Bristol Old Vic, with a fine cast headed by Peter O'Toole.

LAMP AT MIDNIGHT has also been selected as one of the offerings of the Hallmark Theatre this coming year, in a ninety-minute television version of the play.

