

**a SCEPTER,
a SWORD,
a SCENTED
ROSE**

PREMIER PERFORMANCE
Written by Thom Duncan

Directed by Max Golightly
March 7-22, 8:00 p.m.

(Matinees Monday at 1:00 p.m.)
An Experimental-Arena

Theatre Production
Harris Fine Arts Center

Brigham Young University

**MORMON FESTIVAL OF ARTS
1972**

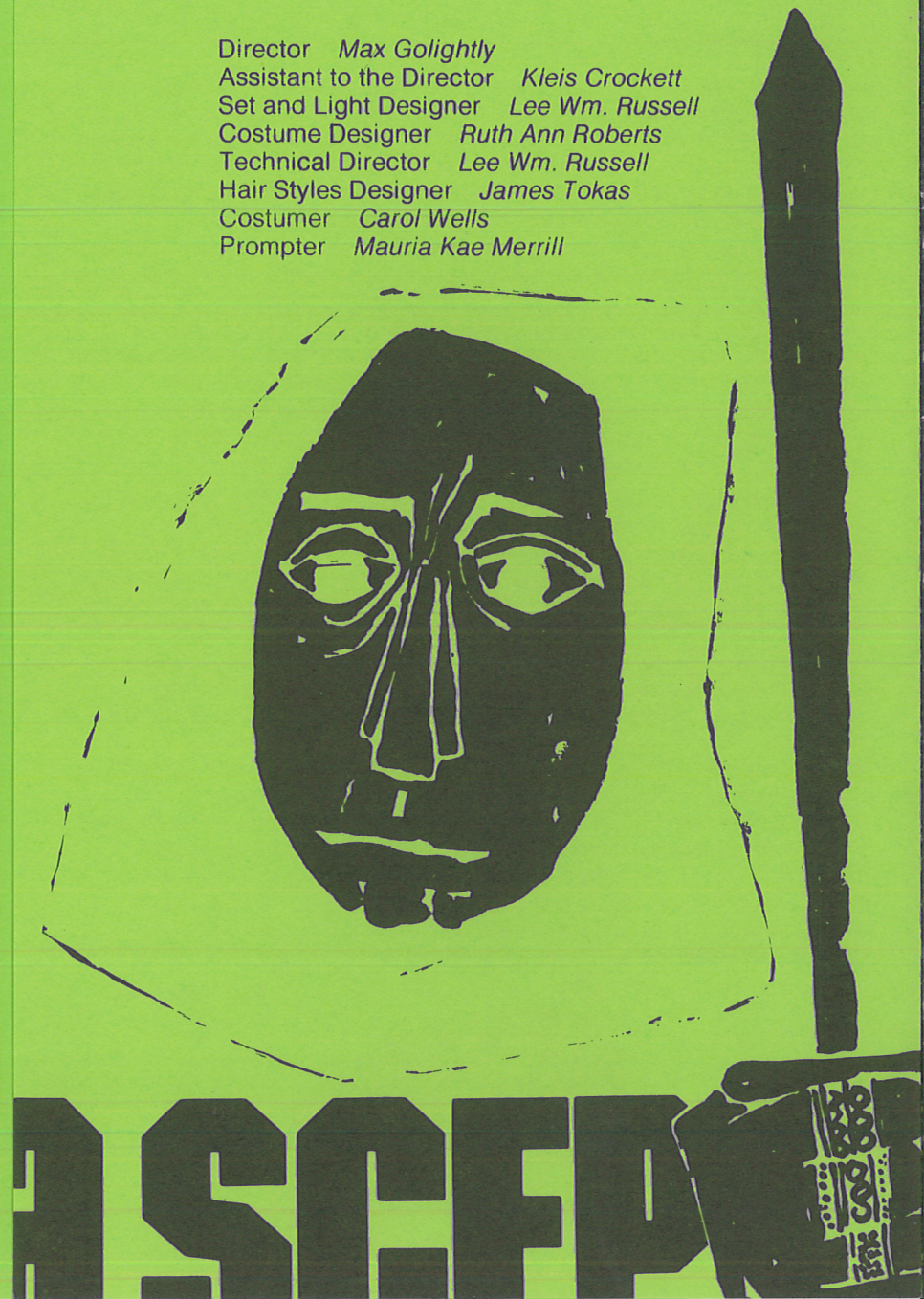
CAST OF CHARACTERS

Omner *Neil Newell*
Himni *Joseph Morrow*
Aaron *Roque Willard*
Ammon *Randy Parker*
Jakor *Eric Fielding*
The Tailor *Derek Spriggs*
Lamoni *Mike Flynn*
Coriomron *Roque Willard*
Sephariah *Iva Lou Redd*
Abish *Marilee Jeppson*
Gimhah *Ken Mallett*
Kanish *Derek Spriggs*
Sephonia *Gale Deiner*
Antihamnah *Barry Carroll*
Moriarni *Neil Newell*
Elam *Lynwood Thompson*
Shepherds *Paul Chamberlain,
Jesse Fry, Ken Mallett*
Guards *Jesse Fry,
Richard Koplin, Lyle Swann*
Subjects *Sylvia Calkins,
Mauria Kae Merrill, Shannon Mills,
Candy Wooley*

CREWS

Sound *Joseph Zezulka*
Properties Manager *Eric Fielding*
Properties Crew *Eve Eastwood,
Christine Hubbard, Ann Marie Ruble*
Construction Crew *Mary Anderson,
Dick Barrett, Judy Bassett,
Cynthia Brown, and cast members*
Painting Crew *Michael Goodman,
Lee Wm. Russell, and cast members*
Lighting Crew *Marlene Bair,
Kathy Bascom, Judy Bassett,
Susan Dove, Ann Kelly,
Wendy Woolsey, and cast members*

Director *Max Golightly*
Assistant to the Director *Kleis Crockett*
Set and Light Designer *Lee Wm. Russell*
Costume Designer *Ruth Ann Roberts*
Technical Director *Lee Wm. Russell*
Hair Styles Designer *James Tokas*
Costumer *Carol Wells*
Prompter *Mauria Kae Merrill*



SCENES

ACT I

- Scene 1: A hill, overlooking Ishmael
- Scene 2: A week later, Ishmael. King Lamoni's Throne Room
- Scene 3: Queen Sephariah's Private Chamber
- Scene 4: Three days later. Servants Quarters
- Scene 5: A few days later. Palace Dining Hall
- Scene 6: Later, the same day. Abish's Rooms in the Palace
- Scene 7: Following morning. Queen's Bed Chamber

ACT II

- Scene 1: Next day. Lamoni's Throne Room
- Scene 2: Next afternoon. A Clearing near the Palace
- Scene 3: That evening. Lamoni's Bed Chamber
- Scene 4: An Antichamber
- Scene 5: A week later. Abish's Rooms
- Scene 6: Next day. Lamoni's Throne Room
- Scene 7: Next evening. Lamoni's Fields
- Scene 8: Same evening. Lamoni's Throne Room

ACT III

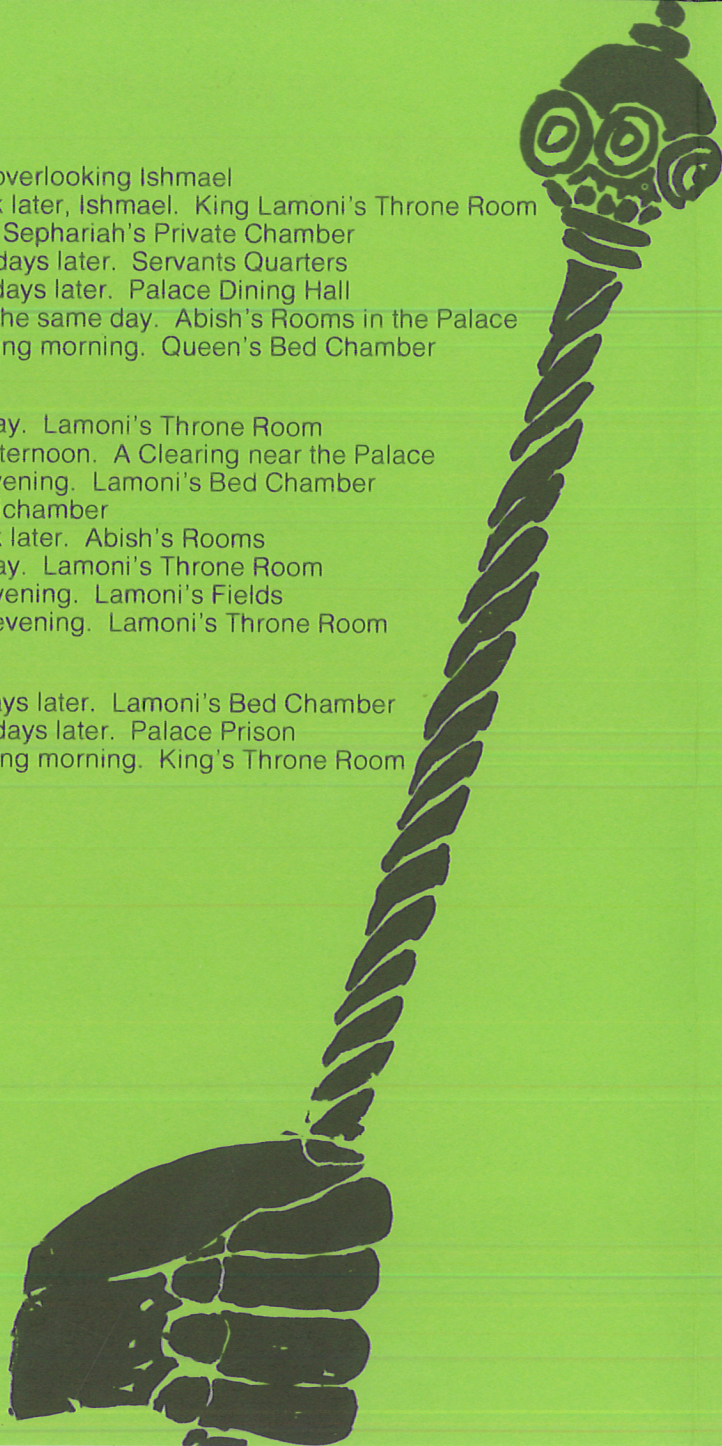
- Scene 1: Two days later. Lamoni's Bed Chamber
- Scene 2: Three days later. Palace Prison
- Scene 3: Following morning. King's Throne Room

THE EXPERIMENT . . .

We are familiar with productions in proscenium theatre in which the audience sits out front, and arena theatre with the audience surrounding the players. Our question here was, How would it seem to have the audience on two sides, back and front — the audience in one theatre designed for proscenium production looking through the set at another audience seated in another theatre designed for theatre-in-the-round? The experimental theatre was designed for experiments in theatre, for opening up the back wall and extending into the arena area for depth and for achieving new effects through set placement, sound, lighting, space. While both theatres have been used separately in experimental forms, this is the first time both have been used for audience. We are not certain what the full possibilities are nor how successful theatre can be under such experimentation when old traditions are broken for the sake of finding new ways for expression in this medium.

A special set had to be designed; it had to have a multipurpose theme because of the different levels from which it would be seen by the audience. Those sitting in the arena theatre should be able to have uninterrupted sight lines across its span, and it must be as artistically workable from one side as the other. Lee Russell, a graduate student from Torrance, California, designed such a set in abstract form taken from the main overtones of the play. Its levels afford acting space adequate for dramatic interpretation and for supportive lighting designed to accentuate symbolic elements inherent in the dialogue of the play. The actors, usually obliged to block for audience on one side or on three or four sides, now must block for audience on two sides, a kind of half-arena style. Perhaps in the full view, an experiment of this kind is valuable only in that it gives us a heightened and deeper understanding of the limitations we often place upon ourselves if we do not reach for a newer, better way to create art. Maybe it substantiates the old ways of doing things. It has been enjoyable and exciting, and we will not know for certain until after the last performance what the total effect has been upon our learning.

Max Golightly



OTHER PRODUCTIONS

Play the Drum So It Is Heard Again

by Charles W. Whitman

Directed by: Ivan A. Crosland

Performances: March 16-31, 8:00 p.m.

Matinees Monday and Tuesday, 1:30 p.m.

PARDOE THEATRE

You're a Good Man, Charlie Brown

Directed by: Preston R. Gledhill

Performances: April 27 - May 13

PARDOE THEATRE