



The Brigham Young University
Department of Theatre and Cinematic Arts
Presents

The Premiere Performances of

PINOCCHIO

—a Christmas Musical
for Everyone Who Believes

Book and Lyrics by Max Golightly

Music by Neil Newell

Musical Arrangements by Karen Null

Based on the original story, *Pinocchio*, by C. Collodi

Directed by Max Golightly, presented in the Pardoe Drama Theatre,
November 16–18, 21–25, 28–30 and December 1, 2, 1978, at 8:00 p.m.

Matinee Performances November 20 and 27 at 4:30 p.m.

CAST

(in order of appearance)

David Belt
David Spencer
Isaac Thomas
Debbi Woods
Richard Hoge
Tracy Merrill
John Clark
Mickey Jones
Rebecca Tate
Richard Hoge
Paul Frogley
Jane Bell Axson
Kris Park
Rosanna Weeks
John Clark
Jim Whittle
Harald Azmann
David Ricks
Wesley Hansen
M'Lisa Bailey
Paul Frogley or
Jane Bell Axson
Mark Bachan
Lori Guiver
Rob West
Lorraine Low
Liza Zenni
Jan Reese
Richard Hoge
Rob West
Tracy Merrill
Mickey Jones
John Clark
Debbi Woods
Paul Frogley
Rebecca Tate
Teresa Richardson
Kris Park
Matt Stevens
Harald Azmann
Matt Stevens
Jane Bell Axson
Paul Frogley
David Ricks
Joseph Nicholes
Margo Jensen
Annette Wright
Margo Jensen
Rosanna Weeks
Joe Nicholes
Matt Stevens
Kris Park
John Clark
Wesley Hansen

Thomasino Tracy Merrill
Ferocious David Ricks
Mrs. Snail Annette Wright
Wagonmaster Rob West
Mrs. Dormouse Jan Reese
Octopus Kris Park
Stable Cleaner Mickey Jones
Farmer John Rob West
Additional roles—townspeople, trees, and water—are played by various members of the company.

MUSICIANS

Piano Karen Null
Clarinet Michael Todd
Accordion Jennifer Hill
Guitar Luke Hauge
Bass Rob Honey
Drums Kit Ashworth

The time is whenever young and old have the courage to believe.

ACT I begins on a village street outside the home of Gepetto's neighbor, Master Cherry.

ACT II finds Pinocchio wandering into the "Busy Bee Village."

ACT III opens at the door of the home of the Azure Fairy.

There will be a five-minute intermission following Acts I and II.

Student tickets subsidized by ASBYU

COMING SOON —

(in the Pardoe Drama Theatre)

Romeo and Juliet

by William Shakespeare

Directed by Charles W. Whitman

January 11-13, 16-20, 23-27, 1979 at 8:00 p.m.

Matinee performance January 22 at 4:30 p.m.

Ticket sales begin Monday, December 4, 1978.

(in the Margetts Arena Theatre)

Conversation Piece

A new play by Clinton F. Larson

With music by Merrill Bradshaw

Directed by Max Golightly

January 25-27, 30, 31, and February 1-3, 6-10 at 8:00 p.m.

Matinee performance February 5 at 4:30 p.m.

Ticket sales begin Monday, January 15, 1979.



O. Lee Walker

Assistant Professor
Theatre and Cinematic Arts
Technical Director, University
Theatre

The faculty and staff of the Theatre and Cinematic Arts Department would like to bring to your attention the work of one of its colleagues, O. Lee Walker. Many of you may have wondered as you have read Bro. Walker's credits on the program, "What does the Technical Director do on a production?" An

over-simplified response to that question would be to "make sure that all of the technical aspects of the production (i.e.: scenery, lighting, scenery shifts, etc.) are provided and function properly. But there is much more skill and craftsmanship brought to a production than the above would imply. One sees this skill in the setting before you for Pinocchio. Note the balcony unit which is unsupported for six feet in one direction and ten feet in the other. Bro. Walker's "know how" in the construction of that unit has made it solid and usable for the actor. Note also the precision of the construction--no gaps--no poorly fitting pieces. As the trees in the forest enter in this production, you will note another facet of his expertise. The trees are made of plastic which were shaped on a vacuform machine designed and constructed by Bro. Walker. He is one of the leading practitioners in the area of vacuformed plastic in theatre. He has been requested to give several seminars in plastics at several conventions.

Bro. Walker is one who professionally makes evident the well known saying, "The difficult we do immediately, the impossible takes a little longer." He is one who has done the impossible so frequently that it has become expected of him.

PRODUCTION STAFF

Director	Max Golightly
Scenic Designer	Charles Henson
Technical Director	O. Lee Walker
Costume Designer	Janet Swenson
Costumer	Janice Lines
Lighting Designer	Robert Fagan
Choreographer	Candy Foley
Musical Direction and Arrangements	Karen Null
Assistants to the Director	Ellen Berrey
	Susan Alexander
	Collette Smith
Assistant to the Technical Director	Richard Foote
Stage Manager	Gary Call
Lighting Technician	Mark Williams
Sound Technicians	BYU Sound Services
Properties	Heather Hickman
	Jo Anna Odom
	Mark Ward
	Teri Straley
Shop Foremen	Chad Miskin
	Brent Lorimer
	George Thrailkill
Scenic Painter	Tom Empey
Ticket Office Manager	Colleen Bird
House Manager	Jeffrey Ihrig
Publicity Photographers	Susan Eiffler
	Philip Shurtleff
Publicity	M. S. Bachan

We wish to thank the management of Classic Roller Skating Rink, in Orem, for providing the roller skates used in this production.

DIRECTORS' NOTE

In 1881, C. Collodi, an Italian writer, introduced *Pinocchio* to the world—an embodiment of Italian boyhood: a dramatic but slapstick tale that immediately charmed and delighted young and old alike. Artists Chiostri, Mazzanti, and finally Mussino took their turns at picturing the famous people in the story; it was the latter interpreter who gave us the final pointed-nosed, indignant, and lovable smart-alecky marionette we all know—one we cannot forget, even with Disney's marvelous adaptation for the screen. In adapting *Pinocchio* for the stage as a musical, we tried to stay strictly within the original Collodi version. Only one character has been added—that of Rosalie, Gepetto's estranged wife, who learns that dreams are necessary, that love and belief are keys that open doors to happiness.

Inside each of us is the child—a little frightened, a bit unsure, wanting very much to find somewhere, someone to love. This is the story of a bond between a lonely woodcarver and a small wooden marionette who wanted so much to be a real boy, but who couldn't stop telling lies or running away from problems. It is a story for everyone—the story of *Pinocchio*.

Max Golightly
Neil Newell