
BYU DEPARTMENT OF THEATRE AND CINEMATIC ARTS
PRESENTS



by Ernest Thompson

Directed by Ivan Crosland

Performances September 23, 24, 25, 28, 29, 30 and October 1, 5, 6, 7,
8, 9 at 8 p.m. in the Pardoe Theatre, HFAC

Matinee Performances October 4 at 4:30 p.m. and October 9 at 1 p.m.

Act 1

Scene 1: The middle of May—early afternoon
Scene 2: The middle of June—mid morning
Scene 3: The middle of July—early evening
Intermission

Act 2

Scene 1: The middle of August—early morning
Scene 2: The middle of September—late morning

CAST

Norman Thayer, Jr. *Charles Walker Whitman*
Ethel Thayer *Pat Horrigan Metten*
Charlie Martin *M. Scott Wilkinson*
Chelsea Thayer Wayne *Robin Siemens*
Billy Ray, Jr. *Michael James Witt*
Bill Ray *John Audet Siemens*

TECHNICAL STAFF

Director *Ivan A. Crosland*
Set Designer *Charles A. Henson*
Lighting Designer *Michael Handley*
Costume Designer *Janet L. Swenson*
Technical Director *O. Lee Walker*
Assistant Director *Marian L. Scadden*
Assistant Technical Director *Russell D. Richins*
Costumer *Sandra Gray*
Resident Stage Manager *Katy Davis*
Productin Stage Manager *Marian L. Scadden*
Lighting Technicians *Julie Blaisdell, Don Wilson*
Scene Shop Foremen *David Beukers, Steve Reiley*
Scene Painter *Chris Harris*
Property Master *Dan Baldwin*
Property Assistants *Susan Nickerson, Sherri Lindsey*
Sound Foreman *Dave Blaisdell*
Sound Technician *Don Rigby*
Ticket Office Manager *Roy Brinkerhoff*
House Managers *John Edwards Lee Burdge*
Publicity Director *Brad Stevenson*
Publicity Photographer *Mark Philbrick*
Makeup *Cindy Garcia*
Light Crew *Kevin Burnett Lisa Park*
Special thanks to the Osmond Teleproduction Center for their assistance in this production.

DIRECTOR'S NOTE

Critics have generally praised *On Golden Pond*. Richard L. Coe, of *The Washington Post*, calls it "a beautiful play, richly comical on the surface, deeply moving below. The sort of play many theatregoers have been missing, its acceptance and affirmation of life not unlike the quality Thornton Wilder poured into *Our Town*." "On Golden Pond makes hearts float and leaves playgoers, in the words of one of Marianne Moore's poems, 'strengthened to live,'" reports T. E. Kalem in *Time*. It certainly is an affirmation of life made rich by the warmth of caring, human relationships.

I have found it especially interesting and thought provoking to examine the

DRAMATURGE'S NOTES

APOLLO's GOLDEN POND

New York's Bryant Theatre opened in 1910, showing films and vaudeville acts. It was renamed the Apollo in 1920, and played many legitimate shows—including Arthur Hopkins' 1921 revival of *Macbeth*, with Lionel Barrymore, and triangular settings by Robert Edmond Jones. After 1933, the Apollo once again became a cinema, and it decayed rapidly in the 1970s. But in 1979 the Apollo reopened its doors after a \$350,000 restoration project, part of a concerted effort at "upgrading the festering Times Square area." The first show to play on the new old stage traveled to Broadway from its Off-Off-Broadway run of September, 1978, where it was part of the new Hudson Guild's season: twenty-nine-year-old Vermont playwright Ernest Thompson's *On Golden Pond*, opening February 28, 1979.

It seems fitting that *On Golden Pond* should play at a theatre named the Apollo, since he was the Greek god associated with—among other things—"the course of the year and the arrangmeent of the seasons," for this play deals primarily with one aging couple's quiet confrontation with "the advancing chill of their last years." The name Apollo also suggests the light of the sun, washing the pond of the play's title with gold, reflecting the priceless calm of a long life together that has been lived with genuine mutual care and affection.

But despite the appearance of calm on the surface, after the glowing sunset comes the night. And Norman Thayer—celebrating his eightieth birthday this summer, the Thayers's forty-eighth at their Maine cabin—tries to conceal his terror of impending death by openly flaunting it. Perhaps Death can be laughed to death. He chooses to mock "all the rituals, the customs, the pleasures that have been practiced each summer," but gently, to be sure. Too gentle to rage against the dying of the light, Norman goes in for a good sassy snarl . . . but his sarcastic bark is a stoic camouflage for his losing bite on life.

Norman's wife, Ethel, who handles him with the ease born of long experience and devotion, with sweetness and humor and an occasional appealing waspishness, is trying to insist that life must be lived as well as possible for as long as it goes on. Norman, having come to the appalling realization that their life won't last much longer, is trying to break through her conscientious buoyancy and call for help. In the course of the play, his call is couched in terms of comic querulousness. Norman has a fine mind. He rages at foolishness, and he is very funny doing it. But a cry is there, and it slips out most movingly when, sent to fetch strawberries, he comes back having forgotten where the path is that he has known for forty-eight years. "I came back to see your pretty face," he tells her, "to know I was safe, that I was still me."

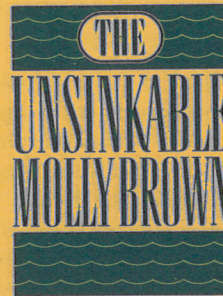
At the May beginning of the play, Ethel counts their blessings, while Norman counts the years. As they face the prospect of an end that surely will come, they recognize their separateness. By the September ending of the play, after his slight heart attack, he has learned to renew his wary hold on life and she, after a most moving scene, has learned to share his vision of death.

New York reviews of the Broadway production were unanimous in their praise of Francis Sternhagen and Tom Aldredge as the Thayers. Reviews were mixed however, regarding the play itself. Complaints focused on sentimentality and on characters who seemed to function simply as comic relief.

But generally the critical response to the play was positive, as the following excerpts suggest: 'a play as unruffled as its title and just as inviting . . . dealing gently,



UPCOMING EVENTS



The Unsinkable Molly Brown

By Richard Morris; Music by Meredith Willson; Directed by Marion J. Bentley; Music Director, Ronald J. Staheli; Choreographer, Craig Call; Set and Lighting Design by Karl Pope; Costume Design by Janet L. Swenson; Technical Director, O. Lee Walker
The irresistible tale of the indomitable Molly Brown—who refuses to be downed by physical combat, loss of fortune, social rejection, or the sinking of the S.S. Titanic—provides the book for one of Broadway's brightest, happiest musicals.

The musical paints a delightful picture of one of the Old West's most colorful characters on her passage from poverty to high society in search of social acceptance.

October 20, 21, 22, 23, 26, 27, 28, 29, 30 at 8 p.m. in the de Jong Concert Hall

Matinees October 25 at 4:30 p.m. and October 30 at 1 p.m.

Tickets will go on sale Monday, October 11, 1982

JOURNEY TO GOLGOTHA

Journey to Golgotha

by Thomas F. Rogers; Directed by Charles L.

This play commemorates all who were ever regimes—not because they opposed the systems themselves, but because they valued freedom as believers, they pledged their loyalty to God, premiere production of a new play by Thomas Rogers, who also wrote the plays *Huebner*, *Reunion*, and *Fire in the Bones*.

October 21, 22, 23, 26, 27, 28, 29, 30

November 2, 3, 4, 5, 6, at 8 p.m. in the Margetts Arena Theatre

Matinee November 1 at 4:30 p.m.

Tickets will go on sale Monday, October 11, 1982



Metten

persecuted by totalitarian under which they found above political expediency, and, not to other men. This is the



A Certain Call

Written and directed by David R. Irwin

Musical arrangements by Barlow D. Bradford

The first part of the musical is based on the journal of Mary Goble Pay and is a moving account of the journey of her family, who sailed from Liverpool in 1856 to join the pioneers on their trek to Salt Lake City. The second part portrays a present-day family who welcome the message essential to the Gospel of Jesus Christ that "No other success can compensate for failure in the home."

October 12-16 in the Pardoe Theatre

