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**Our Service Makes the Difference!**



*Ah! Wilderness / Long Day's Journey into Night*  
by Eugene O'Neill • Directed by Charles L. Metten • Set and Lighting Design by Charles A. Henson and Robert Fagan • Costume Design by Janet L. Swenson

Two major, modern plays, both telling the same story and presenting the same theme—one comic and the other tragic—will be produced in repertory using the same setting and actors. O'Neill's nostalgic comedy will be presented at one performance and his autobiographical tragedy at the next. Together they make a bold theatrical commentary on American home life.



*Ah! Wilderness*

March 10, 12, 16, 19, 23, 25, 29, 31  
April 6, 8, 12, 14 at 8 p.m. in the Nelke  
Experimental Theatre  
Matinee April 4 at 4:30 p.m.

*Long Day's Journey into Night*

March 11, 15, 17, 22, 24, 26, 30  
April 1, 5, 7, 9, 13, 15 at 8 p.m. in the Nelke  
Experimental Theatre  
Matinee April 11 at 4:30 p.m.  
Tickets will go on sale Monday, February  
28, 1983.



by Bernard Pomerance • Directed by Charles W. Whitman • Set and Lighting Design by Eric Fielding • Costume Design by Janet L. Swenson • Technical Director, O. Lee Walker

*The Elephant Man* is based on the life of the horribly deformed John Merrick, who lived in London during the latter part of the 19th century. After being a freak attraction in traveling sideshows, Merrick was abandoned and found helpless. Admitted for observation to a prestigious London hospital, he is educated under the care of a famous young doctor and changes from an object of pity to the urbane and witty favorite of the aristocracy and literati. Merrick's disfigurement is not portrayed realistically.

February 24, 25, 26  
March 1, 2, 3, 4, 5, 8, 9, 10, 11, 12 at 8 p.m.  
in the Pardoe Theatre  
Matinees March 7 at 4:30 p.m. and March  
12 at 1 p.m.  
Tickets will go on sale Monday, February  
14, 1983.

Brigham Young University  
Department of Theatre and Cinematic Arts  
presents Film Series 83

## THE WORLD OF SCIENCE FICTION

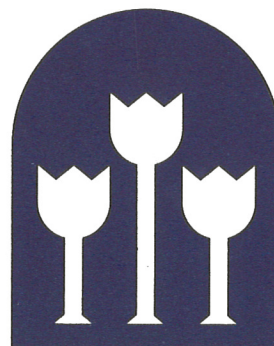
February 9-12, 1983  
BYU Conference Center Auditorium

the Day the Earth Stood Still, Close Encounters of the Third Kind,  
of the Body Snatchers, Fail Safe, Destination Moon, The Invisible  
Man/Things to Come, Silent Running, Planet of the Apes.  
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BRIGHAM YOUNG UNIVERSITY  
DEPARTMENT OF THEATRE AND CINEMATIC ARTS  
PRESENTS



# DEATH TAKES A HOLIDAY

BY ALBERT CASELLA  
DIRECTED BY MAX C. GOLIGHTLY  
ADAPTED BY WALTER FERRIS

JANUARY 20, 21, 22, 25, 26, 27, 28, 29,  
FEBRUARY 1, 2, 3, 4, 5, AT 8 P.M.



## In order of appearance

..... Lisa Meece  
 ..... F. Michael Lewis  
 ..... Loretta Long  
 ..... Nyle B. Smith  
 ..... M. Susan McMurray  
 ..... Duane D. Reneau  
 ..... Patricia Ryan  
 ..... Melanie Douglas  
 ..... Shawn Stuart  
 ..... Casey Scott Drebin  
 ..... Linda Jean Black  
 ..... Mark R. Gollaher  
 ..... J. Omar Hansen

## TECHNICAL STAFF

..... Max Golightly  
 Lighting Designer ..... Karl T. Pope  
 e Designer ..... Mary H. Farahnakianpoor  
 al Director ..... O. Lee Walker  
 ction Supervisor ..... Paul Nibley  
 t Director ..... Catherine Benson  
 t to the Director ..... Bruce Wing/Patty Nash  
 t Technical Director ..... Russell Richins  
 er ..... Sandra Gray  
 t Stage Manager ..... Katherine K. Beukers  
 ion Stage Manager ..... Kevin Burnett  
 g Technician ..... Donald E. Wilson  
 y Master ..... Daniel Baldwin  
 y Assistants ..... Patty Nash,  
    Sandra Valencia, Mark Potter  
 (BYU Sound Services) ..... Don Rigby  
 Effects ..... Karl T. Pope  
 Office Manager ..... Colleen Thatcher  
 Manager ..... Lee Burdge  
 y Director ..... Cecelia Fielding  
 y Photographer ..... Mark Philbrick  
 Relations Director ..... Brad Stevenson  
    by the group "Symmetry"

NE ..... The Villa Joi De Vnre

## MINUTE INTERMISSION

WO ..... Three Days Later

HREE

## EDITED BY ROBERT NELSON

in *Vacanza*

*Death Takes a Holiday* opened December 26, 1929, at the El Barrymore Theatre in New York and was a hit of the season, playing 180 performances. The play, authored by John Galsworthy, first appeared as an Italian comedy titled *La Vacanza*. It was translated by Mme. Berta Cutti of the Italian Authors and submitted first to John Barrymore to Norman Bel Geddes, and finally to Lee Shubert who bought it and sent it on to Walter Ferris to adapt.

*Death Takes a Holiday*, one of the romantic and poetic plays popular during that era, portrays Death as a curious being in his own dominion, fascinated by the tenacity with which human beings cling to life—with their zealous and inquisitive quest for love and happiness. Predictably, when he masquerades as a human being, he discovers that life's pleasures are difficult to resist; that love happens, often magically, to those who suspect that there are sacrifices to be made in spite of preconceptions about how love should come. And with whom Death spends his three days as Prince of the Vitalba Alexandri is the story of the play.

It is not a modern, sophisticated play but is imaginative. It will suggest parallels with your philosophy of life and death. Perhaps you, like the people in the play, will find your view of death to be too harsh—too restrictive.

Even though our American production is not the rollicking comedy that the play was in its original Italian version, we hope you will find humor here. Our anticipation is that you will enjoy this holiday with Death.

—The Director

## On Melodrama

"There is a basic plot form—the conflict of villains and heroes, of what we nowadays laughingly call good guys and bad guys. Yet such a pattern of action should not be dismissed as the especial property of the simple-minded. . . . In this structure, man is pitted against some force outside of himself—a compact enemy, a hostile group, a social pressure, a natural event, an accident, or a coincidence. This is one of the persistent fundamental structures of literature, whether it appear in a silly or meretricious form in a cinema or television thriller or be elaborated with dignity and power in *The Trojan Women* or *Romeo and Juliet*. It draws upon permanent human attitudes, some perilous and some preserving. . . .

"In the structure of melodrama . . . man is essentially 'whole'; this key word implies neither greatness nor moral perfection, but rather an absence of the kind of inner conflict that is so significant that it *must* claim our first attention. He is not troubled by motives that would distract him from the conflict outside himself. He may . . . be humanly incomplete; but his incompleteness is not the issue. . . . Wholeness . . . is a technical structure of character and personality, . . . it is morally neutral; in goodness or badness, strength or weakness, the protagonist is in the main free from divergent impulses.

"When we speak of the structure of a form we refer not only to its system of characterization and arrangements of characters but to its dynamics, or, in other terms, the structure of its action. . . . [Melodrama is organized] on some variation of the villain-hero conflict. . . . The identifying mark of the melodramatic structure is not the particular outcome of the plot, but the conception of character and the alignment of forces. This identity we can always find beneath a considerable diversity of arrangements of action.

"Finally, the melodramatic organization of experience has a psychological structure. . . . In most general terms, what it affords is the pleasure of experiencing wholeness. . . . If there is danger he [the hero] is courageous; he is not distracted by fear, expediency, or the profit motive. Or he can be serene in adversity, unhampered by self-seeking, by impatience with the frailties of others, or by doubt about ends. . . . One is untroubled by psychic or physical fumbling, by indecisiveness, by weak muscles or strong counterimperatives. One is under the pleasant yoke of what I will call a monopathy: that single strong feeling that excludes all others and thus renders one whole. It may be a monopathy of hope or, for that matter, a monopathy of hopelessness; a monopathy of contempt for the petty, discontent with destiny, indignation at evil doing, or castigation of the guilt of others. . . .

"The issue here is not the reordering of the self, but the reordering of one's relations with others, with the world of people or things; not the knowledge of self, but the maintenance of self, in its assumption of wholeness, until conflicts are won or lost. There is a continuous spectrum of possibilities from the popular play in which the hostile force is always beatable to the drama of disaster in which the hostile force is unbeatable; at one extreme we view man in his strength, at the other, in his weakness. In structure of feeling the form is monopathic."

—From Robert Bechtold Heilman,

"Tragedy and Melodrama"