THE BRIGHAM YOUNG UNIVERSITY
Department of Theatre and Cinematic Arts
presents

by James M. Barrie

Directed by
Jean R. Jenkins

June 2, 3, 4, 7, 8, 9, 10, 11, 14, 15, 16, 17, 18 at 8:00 p.m.
Matinees June 13 at 4:30 p.m. and June 18 at 1:00 p.m.

In the Pardoe Theatre

CAST

Mr. Crichton	Robert L. Larsen
Hon. Ernest Woolley	David V. Christiansen
Lady Agatha Lasenby	Sharon Attinger
Lady Catherine Lasenby	Rosalind Soulam
Lady Mary Lasenby	Jeannie Musick
Reverend John Treherne	Curt Whittaker
The Earl of Loam	John Edward Clark
Lord Brocklehurst	Paul C. Beer
Tweeny	Tenina Hicks
Countess of Brocklehurst	Catherine Benson
Fisher	Melinda Wood
Tompsett	Leslie Warwood
Naval Officer	R. Kent Sheranian
Mrs. Perkins	Andrea L. Milne
Miss Simmons	Gail Palmer
Mlle. Jeanne	Melinda Cairl
M. Fleury	Richard K. Sheranian
Stable Boy	Lori Gray
Kitchen Wench	Cath Benson

PRODUCTION STAFF

Director	Jean R. Jenkins
Set and Lighting Designer	Donald E. Wilson
Costume Designer	Sandra Gray
Technical Director	O. Lee Walker
Assistant Director	Margaret A. Bodily
Assistant Technical Director	Steven Reilly
Stage Manager	Katherine K. Beukers
Lighting Technicians	Donald E. Wilson and R. Kent Sheranian
Scene Shop Supervisor	Mike Magleby
Scene Painter	Russell Saxton
Assistant Scene Painter	Mark R. Gollaher
Property Masters	R. Kent Sheranian and Donald E. Wilson
Sound Technician	Jim Duke, BYU Instructional Support Services
Ticket Office Manager	Colleen Thatcher
House Manager	Roy Brinkerhoff
Publicity Director	Martin L. Kelly
Publicity Photographer	Mark Philbrick
Technical Crew	Douglas Duncan, Larry Hibbert, Tenina Hicks, Patricia Morris, Sheila Reekie, Joel Russell, Trilby Fox

PROGRAM

ACT I - Conservatory of the Earl of Loam's house at Mayfair

ACT II - The island, two months later

- - Intermission - -

ACT III - Hall of the island home, two years later

ACT IV - Same as Act I

DIRECTOR'S NOTE

James M. Barrie has called ***The Admirable Crichton*** a fantasy in four acts. It is at once a comedy and a tragedy and when it was first performed, in England and in America and even in Paris, it was hailed as one of the most penetrating dramatic social pamphlets of the day. But it needs to be enjoyed as a comedy and not as an attack on the social order.

Perhaps the most intelligent attitude to take toward the plays of Barrie is unconditional surrender. If one unreservedly yields one's mind and heart to their unfolding charm, then one will understand them. Otherwise never.

In ***The Admirable Crichton*** Barrie's wit has a field day with the British caste system. He makes stereotypes of his characters, painting them originally in only one dimension. In doing so, he is able to exaggerate and emphasize certain traits, both personal and social. In this way, he assures us that his characters are typical: Loam is a typical stuffy aristocrat, suffering from various delusions about social equality; Crichton is a typical British butler (who knows his place); Lady Mary is a typical British lady; and Ernest, Loam's nephew, is a typical British rotter.

In using the old device of stranding his characters on a desert island, Barrie can accentuate the follies of their former social habits, and bring out Crichton's elitist theory which says men assume through their inborn abilities that place in the system which nature has suited them for.

Barrie is a great playwright because he understands human nature, knows how to repeat it in conversation and in action, has an enormous sympathy with his characters, and what is equally important, has enormous sympathy with the audience. His plays are full of action, and yet the story of each play can easily be given in a few sentences.

It is doubtful that we shall ever penetrate to the last significance the final essence of ***The Admirable Crichton.*** Its philosophy contains a disturbing challenge to the audience, as every good drama should do. Instead of a manufactured puzzle with a trick solution—a common notion of what plays should be—it leaves the spectator unsatisfied. Instead of merely drawing their attention to the characters in the story, it directs imperiously our attention to the structure of society, to life itself. It may be unreal, it may be fantastical, but its thought is realistic. It is founded on the basic traits in human nature, and on the history of the development of human society. There is a price for everything, and that price must be paid. Remember the stress laid on the word "natural" throughout the play—it is Crichton's touchstone for truth, and the reason why this comedy is a tragedy is not because either Crichton or Lady Mary falters at the essential moment, but because the traditions of life make their mutual happiness impossible.

With the confrontation in the last scene between Crichton and Lady Mary, Barrie brings the play to an end on the verge of a sentimental scene, but his restraint at this point is an impeccable judgment.

Unique among his plays, ***The Admirable Crichton*** endures, relevant and sparkling as the day it was written. It is Barrie's comedic masterpiece.