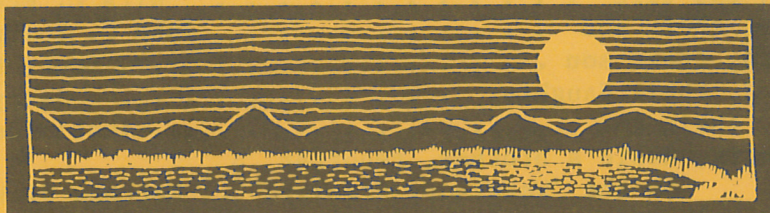


Brigham Young University
Department of Theatre and Cinematic Arts presents

Ah, Wilderness!



LONG DAY'S JOURNEY INTO NIGHT

by Eugene O'Neill
Directed by Charles L. Metten

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.

AH, WILDERNESS! (A Comedy of Recollection)

CAST

Nat Miller, owner of the "Evening Globe" . . .Bruce Newbold
Essie, his wife Nita L. McKenzie
Arthur, their son John C. Zumbrennen
Richard, their son Scott Eckern
Mildred, their daughter Jenny Hale
Tommy, their son Justin Bentley
Sid Davis, Essie's brother, reporter
on the "Waterbury Standard" . Matthew Nickerson
Lily Miller, Nat's sister Ruth Nickerson
David McComber, dry-goods merchant Larry Steele
Muriel McComber, his sister Sona Par Tayan
Wint Selby, a classmate of Arthur's at Yale . R. Alan Knox
Belle Kellie M. Hoover
Nora Luann Martin
Bartender Dan Hatch
Salesman Neil LaBute

Synopsis of Scenes

Act I

Scene I - Sitting-room of the Miller home in a large town in Connecticut. Early morning, July 4, 1906.

Scene II - The same. Evening of the same day.

Intermission

Act II

Scene I - Back room of a bar in a small hotel. 10 O'clock the same night.

Scene II - The Miller sitting-room. A little after 10 O'clock the same night.

Intermission 5 minutes

Act III

Scene I - The Miller sitting-room. About 1 o'clock the following afternoon.

Scene II - A strip of beach on the harbor. About 9 O'clock that night.

Scene III- The Miller sitting-room. About 1 O'clock the same night.

Performance playing time of Ah, Wilderness! is approximately 2 hours 15 minutes.

LONG DAY'S JOURNEY INTO NIGHT

CAST

James Tyrone Bruce Newbold
Mary Cavan Tyrone, his wife Nita L. McKenzie
James Tyrone, Jr., their elder son . . . Matthew Nickerson
Edmund Tyrone, their younger son Scott Eckern
Cathleen, second girl Luann Martin

Scenes

Scene I - Living room of the Tryone's summer home New London, Connecticut 8:30 am of a day in August, 1912.

Scene 2 - The same, around 12:45

Scene 3 - The same, about a half hour later

Intermission

Scene 4 - The same, around 6:30 that evening

Scene 5 - The same, around midnight

Performance playing time of Long Day's Journey Into Night is approximately 2 hours 50 minutes

Production Staff (for both plays)

Director Charles Metten
Set Designer Charles Henson
Light Designer R. Murray Fagan
Costume Desiognr. Janet Swenson
Technical Director O. Lee Walker
Assistants JaNae Gibbs, Dorothy Jenson
Assistant to the Director Joel Russell
Assistant Technical Director Russell Richins
Costumer Sandra Gray
Production Stage Managers JaNae Gibbs, Sara Olds
Lighting Technician Lisa Park
Technical Crew Omar Hansen, Somsak Nonpoe, Teri White
Lori Gray, Alesia Walser
Sound (BYU Sound Services) Dave Jeppson
Ticket Office Manager Colleen Thatcher
House Manager Lee Burdge
Publicity Director Cecelia Fielding
Publicity Photographer Mark Philbrick
Public Relations Director Brad Stevenson

PROGRAM NOTE

The most unfulfilled search in contemporary society is man's need to belong. We seek more than any other condition that state of rest where pretension can be dropped and we can, together with others, be ourselves. Regardless of its manifestations--money, fame, position, power, activity, "love"--the real desire is always the same: a home. Sadly the writer is the loneliest of all heaven's creations. His art demands that he be apart from other men. It bids him to loneliness. Only there can his art exist. Like Mormon he stands "as an idle witness to manifest the things which" he sees and hears. Acceptance of those manifestations as the real thing would cloud his vision and deaden his artistic sense. He must remain alone. Ironically, he strives in the face of all adversity for that home. He is the vanguard of our search. Though few follow, the flame of his desire lights our way.

More than any other writer Eugene O'Neill longed for home. From The Hairy Ape to A Moon for the Misbegotten he sought that sense of belonging. Regrettably the only place he ever found it was in his imagination, which we see in Ah, Wilderness! Among those who have that sense he should be welcome.

The place to which fate assigned him turned out to be a domestic blackhole. His family descended and all that remains is a record of one human soul crying upward. The tragedy is that it had to be that way. Your faith and our hope is that it doesn't have to be that way. In that spirit we present these two plays by America's premier playwright.

Roger Ollerton

DIRECTOR'S NOTE:

In O'Neill, the biography of Eugene O'Neill, by Arthur and Barbara Gelb, one reads: "In the Fall of 1932 Eugene O'Neill wrote his only full-length comedy. He called it Ah, Wilderness!, set it in a large-small town in Connecticut in the summer of 1906, and made its central character, Richard Miller, a boy going on seventeen, just out of high school and ready to enter Yale in the Fall. In the summer of 1906, Eugene, himself, was seventeen, just out of high school, and ready to enter Princeton in the Fall. He spent his vacation in the large-small town of New London.

When Ah, Wilderness! was first produced, there was considerable speculation as to how autobiographical the characters and events of the play were. At the time O'Neill said that the resemblance between Richard Miller's life and his own was trifling. What he really thought of himself and his family did not emerge until Long Day's Journey Into Night, set in the New London of 1912, appeared in print. Ah, Wilderness!, said O'Neill, was a nostalgic dream of what he would have liked his adolescence to have been. "The truth is, I had no youth," he added.

Nevertheless, Ah, Wilderness! and Long Day's Journey Into Night may be regarded, in a sense, as two sides of the same coin--one a benign glimpse of what the O'Neill family, at its best, aspired to be; and the other, a balefully heightened picture of what it was at its worse" ...

Although O'Neill succeeded in drawing two totally desperate families in Ah, Wilderness! and Long Day's Journey into Night, he set them both down in the living room of his own home on Pequiot Avenue, New London, Connecticut. (The Monte Cristo Cottage was a boyhood home of O'Neill and is now a Registered National landmark as a living memorial to the playwright and his works.)

The similarity of the two settings is not readily noticed, for the Pequot Avenue establishment is seen in Ah, Wilderness! through rose-colored glasses, while in Long Day's Journey into Night it is viewed through a glass darkly. Nevertheless, if executed literally for the stage, the two sets could, with the shifting of only a few minor details, substitute for each other.

Charles Metten