BRIGHAM YOUNG UNIVERSITY THEATRE

presents

LITTLE FOXES

by
Lillian Hellman

directed by
Professor Max C. Golightly

In The Pardoe Drama Theatre

January 4-16, 1968
nightly at 8:15 p.m.
Tuesday Matinee—3:30 p.m.

College of Fine Arts and Communications
Lorin F. Wheelwright, Dean

Department of Speech and Dramatic Arts
Lael J. Woodbury, Chairman
LITTLE FOXES
by Lillian Hellman

Professor Max C. Golightly*
Dr. Karl T. Pope*
Dr. Karl T. Pope*

THE TECHNICAL STAFF

Director Sydney Samuelson*
Manager Boyd Adams
Stage Hands Il Soo Shin*, Joseph Psuik
Crew William Lewis, James Lyle,
Randy Sorensen, Robert Jackson,
Ramon Chambers, Leland Gamette,
Norman Birdsall*, Thomas Johnson,
Noel Wilkins, Members of the Stage Craft Lab

Supervisor Linda Hansen*
Crew Eloise Johnson, Joyce Christopherson,
Syd Samuelson*

Supervisor Jim Alexander
Crew Karen Coleman, Sylvia Call

Supervisor Lee Fox
Crew Marilyn Jones, Teddy Gibbons
Supervisor Mel Isaacson
Crew Members of the Stage Craft Lab

Crew George Dixon, Keith Gibbons,
Julie Broderick, Paula Ellett,
Becky Gilgen, Carolyn Goetz,
Carol Hauley, Marit Liset,
Cheri Mayers, Marve Mounteer,
Connie Nay, Fran Smeath*,
Suzanne Stillman, Susan Williams
Members of Theta Alpha Phi

CAST

Addie ........................................ Frances Smeath*
Cal .............................................. Bruce Findlay
Oscar Hubbard .............................. Neil Johnson
Birdie Hubbard ............................ Karie Cannon*
Leo Hubbard ................................. Joseph Naylor
Regina Giddens ............................. Brenda Burton
William Marshall ......................... Dustin Carsey
Ben Hubbard .................................. Joseph Psuik, III
Alexandra Giddens ....................... Carol Elinor Babcock*
Horace Giddens ................................ David R. Phillips

Program Notes

The Little Foxes has been referred to by critics as one of the really "well-made plays." It is a play of sordid planning and mean conspiracies. Those who stand outside this vicious scheming are as deeply involved by the comments of the others and by their reactions as the plotters themselves. It is a finely wrought story of social degradation, and moral decay in one of the influential families of a small town in the deep South in 1900. It is a lesson play of the ignorance, hypocrisy, and greed of some of the citizens of the "old South." It's characters talk and move realistically, through a historical period when material fortunes were based on merciless capitalizing on opportunities at hand, regardless of consequences, where "polite" society was torn apart by desire to cling to old beliefs and an inability to recognize inevitable change. Nothing around the characters in their physical or social world compel them to act as they do; as opportunists, without conscience, they make their own decisions, render account to none but themselves. The picture is one of believably real people living ugly lives. The play, though written of the particular period in 1900, substantiates the basic social problem of every community today, for respectable society will always have their Reginas, Oscars, and Bens to fight, and there will always be Horaces and Alexandras to fight against them.