

SECOND LABORATORY PRODUCTION

EUGENE IONESCO'S

THE BALD SOPRANO

an anti-play

DIRECTED BY.....Robert Bernhardt'73

DESIGNED BY.....Richard Scott Finkelstein'74 4

ASSISTANT TO THE DESIGNER.....Ruthanne Jones'74

LIGHTING DESIGNED BY.....Joel Fischman'73

SOUND.....Paul Garrity'75

COSTUMES.....Molly Jackiewicz'73

Karen Capwell'75

Nancy Schultz'75

MAKE-UP.....Julie Morse'73

Harry D. Swepston, III'75

STAGE MANAGER.....Thomas Alexander'75

MASTER ELECTRICIAN.....Matt Hughes'73

THURSDAY, FEBRUARY 8, 1973

CURTAIN - 8:00 P.M.

Dorothy Dickson Darte Center for the Performing Arts

Wilkes-Barre, Pennsylvania 18703

CAST (in order of appearance)

MRS. SMITH.....Leda Pickett'74
MR. SMITH.....Harold Lewis'76
MR. MARTIN.....Robert S. Fabbrini'76
MRS. MARTIN.....Molly Jackiewicz'73
MARY, THE MAID.....Shirley Tokach'72
THE FIRE CHIEF.....Michael Gallagher'72

The purpose of the laboratory productions is to offer the participating student opportunities to perform different styles of acting, including high comedy, farce, realistic drama, and theater of the absurd.

The laboratory theater will give interested students an opportunity to modestly design, light, and costume productions, thereby extending the technical side of the theater for exploration.

The ambition is to create in workshop a company of students committed to learn, through working, the dedication and craftsmanship essential to the production of a play. The program is open to all interested students. We request your participation. We invite your interest.

Robert Bernhardt
Vice-President Cue 'N' Curtain

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To paraphrase Shakespeare, "the world is but a stage." The theater of the absurd finds its very roots wallowing in this statement. It celebrates man's ability to communicate as being a lost art by poignantly expressing the hope that a direction can be ascertained only through realizing the discrepancies of human nature. Since it is only God who is perfect (the modern technology of the Bell Telephone System has yet to establish a direct line to Heaven), man must live with his imperfections until such time as they can be corrected by the proper advice. We live with what we are. We live, dear reader, with what you are and we both seem to be quite lost floating about in this universe. We must therefore deal with each other in order to find purpose in living. However, are we plagued with the realization that to live is to exist until death? And when one considers death is one plagued with the idea of not being able to transcend it? If this be the question, we therefore ask what good is communication? Indeed, does man actually have the ability to communicate? Is man worthy of Hope? Do you really care?

The theater of the absurd puts these questions on stage. Man is, at one and the same time, the defendant, the prosecutor and the jury - asked to render his own verdict in a trial which presents a complete disarray of the human condition in an ordered theatrical courtroom. The verdict lies within the effect of the involvement between the audience and the actors and it is particularly the sensibility of this effect which constitutes the absurdity of life and man's worthiness to hope.

Director's Note

ACKNOWLEDGMENTS

Phil Boccardi, Jr.

Heidi Holm

Klaus Holm

COMING THEATER PRODUCTION

THE GOOD WOMAN OF SETZUAN

March 9, 10, 11, 1973

To paraphrase Shakespeare, "the world is but a stage." The theater of the absurd finds its very roots wallowing in this statement. It celebrates man's ability to communicate as being a lost art by poignantly expressing the hope that a direction can be ascertained only through realizing the discrepancies of human nature. Since it is only God who is perfect (the modern technology of the Bell Telephone System has yet to establish a direct line to Heaven), man must live with his imperfections until such time as they can be corrected by the proper advice. We live with what we are. We live, dear reader, with what you are and we both seem to be quite lost floating about in this universe. We must therefore deal with each other in order to find purpose in living. However, are we plagued with the realization that to live is to exist until death? And when one considers death is one plagued with the idea of not being able to transcend it? If this be the question, we therefore ask what good is communication? Indeed, does man actually have the ability to communicate? Is man worthy of Hope? Do you really care?

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