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CHRISTOPHER FRY'S
A PHOENIX TOO FREQUENT

DIRECTED BY LINDA ENSMINGER

SETTING BY LINDA ENSMINGER

COSTUMES DESIGNED BY KATHI BARRY

LAURENCE OSGOOD'S
THE ROOK

DIRECTED BY PAUL RHETTS

SETTING BY PAUL RHETTS

LIGHTING BY CAROL WINTER

BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

MAY 4, 5, & 6, 1967

A PHOENIX TOO FREQUENT

Scene ----- A tomb

THE CAST

Doto ----- Kathi Barry

Dynamene ----- Judi Manion

Tegeus ----- John Kasten

Ten minute intermission

THE ROOK

Scene ----- Washington Square

THE CAST

Alf ----- Chris Gallup

Edna ----- JoAnn Rhodes

Rico ----- David Sundheimer

Adele ----- Aili Neimi

Spring is here and with summer on its way, it's time to stop mourning the past and step into the bright, bright world of color and swing. Warm colors to go with the sun in stripes on tents, the fun dresses, mini-shifts, mini-tents . . . mini-everything right down to the bikini with a matching cover-up. Color and swing found in culotte suits, and those never-to-be-forgotten favorites: bermudas, A-line skirts, and pants suits.

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DIRECTORS' NOTES

The action of *A Phoenix Too Frequent*, Christopher Fry's lightest comedy, takes place in a tomb, and death is a goal for each character at least once in the course of the play. The play, however, is not chiefly about death, or even about death's pretentiousness in our lives. Rather, in the three mysteries of man's existence—death, life, and love—there is for Fry a proper balance which man must seek. In the course of living his life, man touches upon each mystery and is touched by it in return, but he should not strive to examine more of the mystery than fate offers him. Instead, he must learn to accept (as Fry's characters do by the end of the play) the place of life for the living and death for the dead, and to recognize love to be the catalyst which enables the phoenix-like soul to be reborn from its ashes—from the idling corruption represented in the play by Virilius' coffin, the tomb, and the two "mourning" women. While Tegeus' entrance into the tomb indicates the birth of love, he too must confront the possibility of death in order to bring the dance-like action, which here envelopes the three mysteries, into harmony. The phoenix-cycle is "too frequent" only in terms of the needless distress through which the characters put themselves, for without it there could be no revelation of mystery, no achievement of harmony in existence, and, certainly, no play.

—L. R. E.

Laurence Osgood's *The Rook* is Theatre of Absurd, following the tradition of Samuel Beckett and beginning a new line of drama in America. This play relies heavily on verbal actions, much like *Waiting for Godot* and *Endgame*. The playwright has taken common, everyday actions, expanded them beyond believable proportions, and transplanted them into unusual and at times absurd circumstances. Many husbands are preoccupied with hobbies, but not to the extent that the hobby becomes a way of life. Many wives are inconvenienced by their husbands' hobbies, but not to the extent that they eat dinner alone every night in a room full of fourteen correspondence matches. Such expansions of reality are the making of absurdity. All this happens in this play, a story of frustration and boredom, told in dialogue rather than in violent physical action.

—P. F. R.

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