

MARAT
S'ADE

CAP AND DAGGER PATRONS 1971 - 1972

Mr. and Mrs. John Anderson	Miss Laurene Lozoski
Mr. and Mrs. Dennis Baumwoll	Mr. James D. Lyon
Mr. and Mrs. William H. Becker	Mr. and Mrs. Dennis Marchand
Mrs. LaVonne P. Braha	Miss Mildred Martin
Mr. and Mrs. Robert J. Brungraber	Miss Sandra R. Martin
Mr. and Mrs. Douglas Candland	Mr. and Mrs. Richard G. McGinnis
Mr. and Mrs. Gerald Cooke	Mr. and Mrs. Cloyd Mumper
Mr. and Mrs. Manuel R. Duque	Mr. and Mrs. Harvey M. Powers
Mr. and Mrs. Joseph Ellis	Mr. Jerome J. Rinkus
Mr. and Mrs. Warren Elze	Mrs. J. A. Rivoire
Dr. Jack Fairweather	Mr. and Mrs. C. Willard Smith
Mr. and Mrs. John E. Gale	Mr. and Mrs. Manning Smith
Mr. Richard K. Greene	Mr. and Mrs. Wendell I. Smith
Mr. and Mrs. William P. Hastings	Mr. and Mrs. Ralph Spielman
Mr. and Mrs. James M. Heath	Mr. and Mrs. Paul L. Strong
Mr. and Mrs. Ward Hooker	Mr. and Mrs. Douglas Sturm
Mr. and Mrs. George Jenks	Mr. and Mrs. Alfred Suhr
Mr. and Mrs. Alan Leshner	Mr. and Mrs. Edward H. Thompson
Lewisburg Summer Theatre	Mr. John Tonzetich
Mr. Mark Lipschutz	Mr. and Mrs. Thomas Warner
Mr. and Mrs. Joseph LoGrippe	Mr. and Mrs. Charles Watts II

Produced by special arrangement with Dramatists Play Service, Inc.

CAP AND DAGGER

presents



Peter Weiss'

THE PERSECUTION AND ASSASSINATION OF JEAN-PAUL MARAT AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SADE

English version by Geoffrey Skelton

Verse adaptation by Adrian Mitchell

Directed by HARVEY M. POWERS

Musical Direction by RUDOLPH PALMER

Set Designed by JAMES D. LYON, JR.

Lighting Designed by ROGER GEER

BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

October 22, 23, 28, 29, 30, 1971

Director's Notes

We began by trying to translate the historical facts into some kind of theatrical reality. The year in Weiss' play is 1808: Marat and most of the other characters bearing names are dead, and the Terror of the Revolution has given way to the complacency of the Empire under Napoleon. In 1808 the Marquis de Sade was indeed an inmate in the Charenton Asylum, and M. Coulmier was indeed permitting him to write and stage "amateur theatricals." As a matter of historical fact, de Sade did *not* write a play about Marat. Immediately after Marat's assassination in 1793, de Sade wrote a highly emotional speech in praise of Marat, but that was a political ploy.

Other bits of history found their way into our production. For example, for the flagellation scene, we looked to the incident in de Sade's life in which a young girl refused to whip him with a cat-o'-nine-tails until she had warmed up, so to speak, with a broom.

This, then, is the immediate theatrical reality which we tried to keep in sight. A certain evening in 1808—de Sade alive and more or less well in Coulmier's prison asylum—the presentation of a play about Marat, Corday, and others, with inmates playing the roles—the play written by de Sade who has also written himself into it. As we worked on the play, however, the edges of our immediate reality began to blur.

This began to happen when our actors playing inmates (who, in turn, are actors playing other roles) asked themselves, "What is it to be mad?" Answer: it is to have our perceptions short-circuited in some way—for example, to see what is not there, or to see what *is* there as something else. And then we said, "How like the process of acting or, for that matter, the experience of watching a play!"

Let's look at it from your point of view. During much of the time you are watching a play you remain conscious of actors pretending to be people who don't really exist. But, if the play is well done, there are moments when this consciousness fades and you are caught up, you identify, you suspend your disbelief, you surrender to another "reality." Call it what you will, your perceptions are short-circuited, at least momentarily. In these moments of pleasant madness your eyes, ears, breathing, and heartbeat are involved with something which your reason could tell you is not "really" there.

The theatrical experience for the actor is similar to yours; indeed his moments are often responsible for your moments. During these moments, he begins to lose sight of the reality of "putting on a play" and *his* perceptions are short-circuited in some way. He begins to see, hear, and feel what is there as "really something else."

It is this experience which Weiss has built into the substance of his play. M. Coulmier's patients, already disoriented (by "normal" standards), are the ideal actors to re-live the Terror of 1793. The inmates playing Marat and Corday, already experiencing a "reality" that is not ours, are readier to put aside the fact that they are *not* Marat and Corday. Put it another way: Weiss makes it necessary for the actor who plays the inmate who has been chosen to play

Marat to go repeatedly beyond the inmate-actor and seek a closer identification with the character of Marat himself. You, then, experience a slippery set of "realities"—a sliding back and forth between actors playing parts, inmates as actors, and specific identities. The latter (Marat, Corday, etc.) are dislocated by the situation in which they find themselves.

There are of course many ways to approach this remarkable play. Here we are merely suggesting that the play forces us to move from one level of theatrical reality to another, and that the nature of this movement is central to the experience of theatrical performance. In *MARAT/SADE*, Weiss carries this movement through unexpected cycles.

H. M. P.

CAST

<i>Sade</i>	Jim McShane
<i>Coulmier</i>	Doug Melrose
<i>Marat</i>	Bob Colgan
<i>Simonne</i>	Terry Ellis
<i>Corday</i>	Nancy Cooper
<i>Duperret</i>	George Hatoza
<i>Roux</i>	Marc Powers
<i>Herald</i>	Richard Humphrey
<i>Cucurucu</i>	Stan Page
<i>Polpoch</i>	Gary Koutnik
<i>Kokol</i>	Ed Denny
<i>Rossignol</i>	Nancy Donahay
<i>Coulmier's Wife</i>	Wendy Wenk
<i>Coulmier's Daughter</i>	Nancy Keating
<i>Male Patients</i>	Tom Anderson, John Hertzler, Matt Kuehn, Dave Murphy, Marc Posner, Jeff Reed, John Sprout, Howard Walsh
<i>Female Patients:</i>	Sue Dickler, Sally Gudbrandsen, Anne Rogers, Hely Schwalm, Anne Smith
<i>Male Nurses</i>	Guy Biechele, Chris Dorman, Mike Kalanty, Bill Whitney
<i>Sisters</i>	Randi Collins, Linda Gravell, Mary Marshall, Ellen McVeigh

ORCHESTRA

CONDUCTOR ----- Rudolph Palmer
 FLUTE ----- Polly Hatfield
 GUITAR ----- Harold Black
 TRUMPET ----- Jack Hoadley
 TUBA ----- Frank Griffith
 ORGAN ----- Jeff Rubenstein
 PERCUSSION ----- Fred Strauss

Setting: The Asylum of Charenton

Time: July 13, 1808

There will be one brief intermission.

The Wind in the Willows

A children's play, *The Wind in the Willows*, by Kenneth Grahame, will be presented Saturday, November 6, at 2:00 p.m. and 8:30 p.m. in Coleman Theatre. Admission is one dollar; children 12 and under will be admitted without charge. Performances will also be held on November 4 and 5 for the elementary children of the Lewisburg Area Schools. We wish to acknowledge the support and cooperation of the Lewisburg PTA in this project.

The Production Staff

STAGE MANAGER ----- Janet Cunningham ✓
 PRODUCTION MANAGER ----- Jack Blyskal ✓
 PRODUCTION SECRETARY ----- Kris McGeoy
 CONSTRUCTION ----- Jim Reed ✓
 Barb Lombardo, Nancy Kedersha, Ronald Hubbard, Marc Powers, Dave Thompson, Charles Manfred, Donna Wiley, Aldo Pitt, Richard Ehlers, Geoff Blood, Victor Brok, Eileen Angle, Sue Firmstone, Greg Prowant, Marc Ferguson, Mike Kalanty, Jim Berrie, Jack Hoadley, Janet Yeisley, Jack Gottschalk, Carol Bethards, Jeff Hickman.
 PAINTING ----- Martha Weitzel, Bruce McGlaulin
 Cheryl Cizewski, Mickey Lupichuck, Beverly Clark, Eileen Angle, Bill McGowan, Heather Entrekin, Denise Tomlinson, Linda Chirico, Debby Wilkinson, Joyce McGuigan, Anne Hungerford, Andrea Tilbian, Jane Harris.
 LIGHTS ----- Bob Drake ✓
 Pam Martindell, Sue Sprinkle, Tom Frielle, Marc Ferguson, Karen Eble, Roger Geer, Mickey Lupichuck.
 PROPERTIES ----- Marcia Taylor ✓
 Jackie Morris, Joanne Martin, Denise Tomlinson, David Mowery.
 MAKE-UP ----- Marianne Long ✓
 Nancy Kedersha, Sue Sprinkle, Nanci Jones, Kathy Marinari, Anne Hungerford, Mary Sanborn, Wendy Saville, Holly Fitzwater.
 COSTUMES ----- Pat Jerman, Sheila Fisher ✓
 Debbie Ahlstedt, Barbara Lombardo, Susan Duvall, Debbie Georg, Eileen Angle, Jeanne Mallis, Diane Snupik, Joyce McGuigan, Sue Pickles, Libby Haak, Alice McKittrick, Mary Raso.
 PUBLICITY ----- Gina Smith ✓
 Roger Geer, Ron Hornbeck, Barbara Lewis, Sue Light, Millard Nachtwey, Janet Yeisley.
 POSTERS ----- Millard Nachtwey ✓
 Carol Bethards, Nancy Kedersha, Janet Yeisley, Doug Grove, Chris Francello, Rudy Palmer.

Acknowledgements

Brooks-Van Horn Costume Co.

Compliments
of
ROGERS

THE WARDROBE

Louise and Esther Neff
234 Market St. Lewisburg

FOR THAT SOMEONE SPECIAL
OR THAT SPECIAL OCCASION STOP AT

FOSS JEWELERS

—Located at—
429 MARKET STREET PHONE 524-9886
Just Below The Campus Theatre

**TROUTMAN'S
PHARMACY**

D. A. Troutman, Reg. Ph.
202 Market Street
Phone 524-0684

La Casa De Pizza
(The House of Pizza)

DELICIOUS PIZZAS
—Hot Oven Grinders—
216 Market Street
Phone 523-9333

**BRUNO'S
HOUSE OF FASHION**

431 Market Street
Lewisburg, Pa.
Phone 524-0790

HELEN G. LYONS

GIFT SHOP
335 Market St. Lewisburg, Pa.

Rea & Derick

LEWISBURG, PENNA.

FINEST TOILETRIES AND DRUG SUPPLIES

COMPLIMENTS
OF

**Lewisburg
Builders Supply
Company**

N. 5th St.

Lewisburg

COMPLIMENTS

OF

**Fisher's
Meat Market
and
Locker Plant**

DUTCH PANTRY

FAMILY RESTAURANTS

"Wonderful Good Food"

Hummels Wharf

On Routes

11 and 15

Sunbury

910 N. Fourth St.

(Liquor Available)

Open 7:00 a.m. until 11:00 p. m.

BANQUET FACILITIES AND GIFT SHOP

OUR 1971 - 1972 SEASON

OCTOBER 22, 23, 28, 29, 30, at 8:30

MARAT/SADE

directed by Harvey M. Powers

DECEMBER 3, 4, 9, 10, at 8:30 and DECEMBER 4, at 2:00

A FLEA IN HER EAR

directed by Ronald Hornbeck

MARCH 2, 3, 4, 9, 11, at 8:30 and MARCH 4, at 2:00

JOE EGG

directed by Edward Denny

APRIL 27, 28, 29, at 8:30; MAY 5, 6, at 8:00 and APRIL 29, at 2:00

MAN OF LA MANCHA

directed by Harvey M. Powers

—Watch for Listings of Cocktail Theatre Productions—

**The
Union National Bank**

—OF—

LEWISBURG

Lewisburg, Pennsylvania

1865—1971

Heimbach Lumber

Headquarters for

Lumber & Building

Supplies

528 St. Louis Street

FOCHT PRINTING COMPANY

231 MARKET STREET, LEWISBURG

COMPLETE LETTERPRESS AND OFFSET PRINTING

BULL RUN INN

6TH AND MARKET STREETS

A Good Place To Meet

Friends After The Play

CITIZENS'

Electric

serving the wonderful
Lewisburg-Buffalo Valley Area
since 1911

Dial 524-2231 • Lewisburg

BROADT'S

FURNITURE

Lewisburg, Pennsylvania

COMPLIMENTS

OF

THE

Lewisburg Shoppe

LEWISBURG INN

101 MARKET ST.

LEWISBURG, PA.

GIFTS THAT WILL
LAST A LIFETIME
from

The Art Pod

411 MARKET ST. LEWISBURG
Original Oil Paintings
Pottery - Sculptured Pieces
Jewelry - Ceramics
Leather Crafts

COMPLIMENTS OF

LEWISBURG

NATIONAL

BANK

STAFF FOR THE UNIVERSITY THEATRE

Director ----- Harvey M. Powers
Designer and Technical Director ----- James D. Lyon, Jr.
Technical Assistants ----- Mike Wise
Costumes ----- Chris Francello
Lighting ----- Roger Geer
Construction ----- Jeff Hickman
Business ----- Douglas Grove
General ----- Susan Suhr, Millard Nachtwey

Compliments of



STEIN'S FLOWER SHOP

Gary's Farm House RESTAURANT

523-9251

323 Market Street

Open Fri. & Sat. until 2 a.m.

THE

LEWISBURGER

Hotel—Motel

Made Famous by its
Delicious Food

B. O. Daubert, Inc.

Plumbing, Heating
and
Air Conditioning Services

LEWISBURG

Cole's Hardware

523-1284

HARDWARE & PAINT
BUILDING & ELECTRICAL
SUPPLIES

230 MARKET STREET
LEWISBURG, PENNSYLVANIA

THE PIZZA HUTCH

PIZZAS and HOAGIES
of every kind

— Campus Delivery —

Open until midnight weekdays
Open until 1:30 a.m. Fri. & Sat.

**ROSS STUDIO
AND CAMERA STORE**

Cameras — Films
Film Processing

425 Market Street
Lewisburg, Pennsylvania

WICKES

LUMBER COMPANY

South Side of U.S. Route 11,
4 Miles West of Danville
Phone (717) 275-4170

REISH BROTHERS, INC.

SALES



SERVICE

434 MARKET STREET
LEWISBURG
PHONE: 523-5283

The Business Staff

POSTER AND PROGRAM DESIGN ----- Millard Nachtwey
PROGRAMS ----- Margaret Jones
PUBLICITY ----- Gina Smith
HOUSE MANAGER ----- Chris Francello
TICKETS AND PATRONS ----- Greg Prowant

PLEASE PATRONIZE OUR ADVERTISERS!

LAWSON'S

SHOES

Campus Footwear
for
Dress or Class

COMPLIMENTS

OF

**THE
BISON**

THE BLUE HOUSE

Antiques

28 North Second Street
Lewisburg, Pa.

**LEWISBURG TRUST
AND SAFE DEPOSIT CO.**

"The Modern Doorway To
Complete Banking Service"

Third & Market Streets
Lewisburg, Pa.

MEMBER F. D. I. C.

Sew what's new

with fabric from

Bendts

319 Market St. Lewisburg

There's a Modern Miss sitting in the
theatre
waiting as we all are for Marat and
de Sade to appear

Her maxi is smart, shoes chic, and
you'll note

the bold print scarf loosely tied
about her throat

Her date agrees so it's not pre-
sumptuous in us

to say that she looks phenomenally
fantabulous

Fortunately for those of you who wish
to dress

with individually yet similar success
this Modern Miss shops nearby

in a store with a selection to catch

every eye

The name of the store is

The Lyon's Shop

where each member of this audience

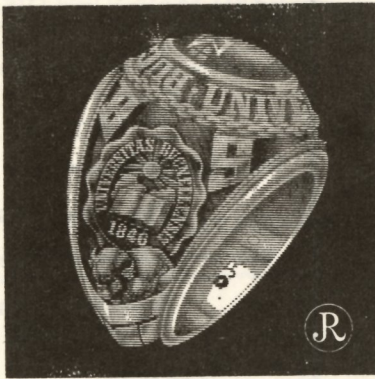
is invited to stop

The Lyons Shop

Market Street Lewisburg



Don't Get Caught Barehanded!!!



*Slip into a
subtle symbol of
scholastic status*

Created by John Roberts
NOW AVAILABLE AT

Bucknell U. Bookstore