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CAP AND DAGGER



presents

The Alchemist

by

BEN JONSON

Directed by

DENNIS BAUMWOLL

Production Designed by

JAMES D. LYON, JR.

BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

OCTOBER 16, 17, 22, 23, and 24

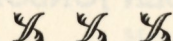
1970

The Argument

T he sickness* hot, a master quit, for fear,
H is house in town, and left one servant there,
E ase him corrupted, and gave means to know

A Cheater and his punk, who now brought low,
L eaving their narrow practice, were become
C oz'ners at large; and only wanting some
H ouse to set up, with him they here contract,
E ach for a share, and all begin to act.
M uch company they draw, and much abuse,
I n casting figures, telling fortunes, news,
S elling of flies, flat bawdry, with the stone;
T ill it, and they, and all in fume are gone.

*the plague



Director's Notes

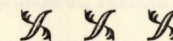
Essentially a satire, *The Alchemist* achieves its comic effects by stripping pretensions and exposing hypocrisies. A trio of swindlers sets up an elaborate operation in which they gull their victims through a variety of frauds, chief among them - the promise of turning all metals to gold through alchemy. By playing brilliantly upon the greed and lust of those they entice, they bring them to believe in the most outrageous schemes for obtaining riches. After introducing their victims one by one, they then begin to play them off against each other, revealing new lusts and more profound gullibility at every turn. Not only are the con men intent upon fleecing the innocents, but they are engaged in a devious game among themselves in which each attempts to gain ascendance over the other and protect himself from the treachery of his accomplices.

We are presented with a world in which everyone is either a fool or a rogue. Moral norms exist only by negative implication in this world as avarice drives out all other motives. Just as the alchemist promises to reduce matter to its essentials, Ben Jonson has reduced his characters to their beset motives. As the action unfolds, we are amused by and feel superior to the grasping fools on stage, but for most of us there is likely to be an unsettling feeling that we are seeing something of ourselves.

D. B.

CAST

SUBTLE ----- Charles Pollock
FACE ----- Stuart White
DOL COMMON ----- Sandra Martin
DAPPER ----- Edward Denny
ABEL DRUGGER ----- Kenneth Miller
SIR EPICURE MAMMON ----- Anthony Gosse
PERTINAX SURLY ----- Ronald Hornbeck
TRIBULATION WHOLESOME ----- Rudolph Palmer
ANANIAS ----- Robert Colgan
KASTRIL ----- James McShane
DAME PLIANT ----- Margaret Jones
LOVEWIT ----- Trevor F. Lewis, II
NEIGHBORS, OFFICERS, PARSON ----- Nancy Donahay
John Sprout
Millard Nachtwey
Matthew Kuehn
Leonard Kanterman
Marc Powers



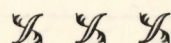
Scene: Lovewit's house in the Blackfriars district of London.
Autum, 1610.

There will be two ten-minute intermissions during the play.

What you see before you tonight is the final realization of long hours spent by many Bucknell students. Cap and Dagger, the university's theatrical producing organization, must of necessity recruit many non-theatre majors to work in the various capacities available. Most of these people are never seen but remain behind the scenes building and painting the set, running lights, sewing costumes, and performing numerous other tasks.

These students participate in these activities not only due to their interest in the theatre and the arts, but also because of the satisfaction to be gained working closely with others to achieve a finished product — the staged production. Opportunities for this exist also in the children's shows, the Cocktail Theatre one-acts, as well as the four annual major productions.

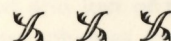
To these people — the unsung "tech crews" — and their dedication which made this production possible, the cast expresses its gratitude. We hope that the show will justify their efforts and that you will enjoy it.



Acknowledgments

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(Division of Alchemy)

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PAINTING ----- Val Kiernan
Mary Marshall, Keith Roberts, Sally Bare, Teri Lippenberger, Stuart White, Nancy Kedersha, Maria Massaglia, Liza Edgell, Shelia Fischer, Gayle Kelley.
COSTUMES ----- Chris Francello
Lizu Skory, Andie Van Horn, Robin Weston, Laura Nelke, Barb Moudy, Beth McKinley, Wendy Wenk, Juanita Brown, Diane Chappell, Debi Cope-land, Marianne Long, Shelia Fisher.
MAKE-UP ----- Becci Nisley, Nancy Kedersha
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PROPS ----- Anne Swoope
Jan Earl, Pat Bensen, Peggy Maker, Marcia Taylor, Anne Brown, Madeline Pospur.
SOUND ----- Steve Dill
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Cocktail Theatre

Set up as the result of the Directors' Workshop and Acting Class Projects, Cocktail Theatre has become an integral part of theatre at Bucknell. Cocktail Theatre (named because of the hour of performance) presents ten to twelve one-act experimental plays from the classical to the avant-garde, utilizing a variety of presentational styles such as arena and thrust staging. Produced with the assistance of Cap and Dagger, of designers from the lighting class, and the technical assistants, Cocktail Theatre provides the potential director and virtually anyone else who wishes to produce a play with the opportunity.

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