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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

5 5 5 S

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 ascendence 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	
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

y y y

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.

5 5 5 Sh

Acknowledgments

Department of Chemistry
(Division of Alchemy)
Brooks - Van Horn Company

5 5 5 S

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PATRON'S CHAIRMAN	Douglas Grove
TICKETS	Douglas Grove, Anne Swoope

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The Production Staff

PRODUCTION MANAGER	Jeff Hickman
PRODUCTION SECRETARY	Ellie Heine
STAGE MANAGER	Sue Dickler
ASSISTANT STAGE MANAGER	R Mark Lipschutz
CONSTRUCTION	Marc Powers, John Tiscornia
	y, Dianne Powers, Jack Blyskal, Eric Jones, Rick Schiller, Greg Prowant, Glen Martin.
LIGHTS	Carol Bethards
McKenna, Bob Drake, Renee Neil Brallier, Dave Miller, Cor	woope, Greg Prowant, Gary Koutnik, Dave DeSalvatore, Chri Francello, Cindy Lude, nnie Newton, Bonnie Spring, Dave Dysert, l, Keith Roberts, Doug Warman.
PAINTING	Val Kiernan
	s, Sally Bare, Teri Lippenberger, Stuart a Massaglia, Liza Edgell, Shelia Fischer,
COSTUMES	Chris Francello
	Robin Weston, Laura Nelke, Barb Moudy, Juanita Brown, Diane Chappell, Debi Cope- isher.
MAKE-UP	Becci Nisley, Nancy Kedersha
Joyce Frederick, Anne Vekiaras	s, Pat Gasser, Terry Ellis, Marianne Long, , Lizu Skory, Denise Lupo, Ruth Ashby,
PROPS	Anne Swoope
Jan Earl, Pat Bensen, Peggy Ma Pospur.	aker, Marcia Taylor, Anne Brown, Madeline
SOUND	Steve Dill
Dave Miller, Rich Koon.	
STAGE CREW	Doug Melrose
adana	e Murphy, Sue Firmstone, Koenraad Van-
tagrent savosat of 105	

PRODUCTION MANAGER TAGE MANAGER Sus Dickles CONSTRUCTION MANAGER SISTARY STACE MANAGER CONSTRUCTION Joseph College Males of the American March Property of Elegent, Arie Joseph Joseph College Males of the American March Property of Elegent, Arie Joseph Light State College Males of the American March Property of Elegent, Arie Joseph Light March Elegent March Marc		****
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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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