



THE TWO OF THE

OCTOBER 11, 8, 9

* STUDENT DISCOUNT

8:00 P.M.

BUCKNELL UNIVERSITY
THEATRE

TICKETS \$3.50 \$2.50

* SENIOR CITIZENS
* STUDENT NIGHT

FOR RESERVATIONS

CALL 524-5488

TOOTH OF CRIME

by
Sam Shepard

Director: Gary Grant
Scenic & Costume Designer: F. Elaine Williams
Lighting Designer: Stephen Chene

CAST

(in order of appearance)

HOSS.....David Romankow*
BECKY LOU.....Penelope Kokines*
STARMAN.....Nicholas Wodtke
GALACTIC JACK.....Neil Greenspan*
CHEYENNE.....Christopher Armstrong*
DOC.....William C. Nelson*
CROW.....Andrew Garman*
REFEREE.....Audrey Ellen Carmeli

There will be one ten minute intermission

MUSIC

The following songs have been arranged by David Ames and Scott Ferguson and are performed by **The Groove Tools**.

"The Way Things Are"	Hoss
"Cold Killer"	Hoss
"Becky's Song"	Becky
"Crow's Song"	Crow
The "Cheerleader's Routine"	

Created by Diana Rudge

"Slip's Away"	Four Guys
"Slip's Away" arranged by Michael R. Greenspan Choreographed by Danna Frangione	
"Rollin' Down"	Crow

RIP IT UP

"Drum bass the ghost pedal sizzel rice cymbal top hat old dixieland New Orleans way of putting it driving a band of hill billies into rock hard rock soul rhythm and blues a fight between the lead guitar and the piano player for volume the guitar wins natch. . . Rock and Roll made movies theatre books painting and art go out the window none of it stands a chance against The Who The Stones and old Yard-birds Credence Traffic The Velvet Underground Janis and Jimi and on and on the constant frustration of the other artists to keep up to the music of our time"

Sam Shepard
Hawk Moon

Director's Notes

From the beginning of his career, critics have noted that there is nothing quite like a Sam Shepard play. Much of his originality begins with his interest in exploring writing through attitudes derived from other forms such as music, painting, sculpture, and film. When Shepard speaks of his influences, he mentions Jackson Pollack, Little Richard, Sam Peckinpah and Cajun Fiddles. **The Tooth of Crime** reworks aspects of all these sources with its collage of expressionist rock'n roll images, its shootout at High Noon and its ancient voodoo spirit. Like other poets of the post-war generation who have assimilated rock 'n roll rhythms into their psyche, Shepard's playwriting style echoes Allen Ginsberg's description of rock'n roll poetics, "Dylan and Donovan and some fragments of the Rolling Stones because they think not only in words but in music simultaneously, and have out of the necessities of their own space age media and electric machinery tunes, evolved a natural use of personal realistic imaginative rhymed verse."

Shepard began his work as a playwright with an intuitive understanding of what theatre mystic Antonin Artaud envisioned as a theatre of the senses rather than of the mind—a theatre that scorched the soul with its blinding lights, intense noise and primal impulses. In his early work, Shepard often played drums with bands such as The Holy Modal Rounders, The Moray Eels and Lothar and the Hand People that provided the shock wave for apocalyptic-spectacle endings in plays like **Forensic and the Navigators (1967)** and **Operation Sidewinder (1970)** where ear-splitting rock and eye-smarting fog, strobe lights and sirens sent audiences hurrying from the theatre. For Shepard, "Music adds a whole different kind of perspective, it immediately brings the audience to terms with an emotional reality. Because nothing communicates better than music not even the greatest play in the world." Shepard has written jazz plays, plays accompanied by a blue grass band, a Country Western operetta and a piece for solo performer and percussion. In the Artaudian phase of his early career, Shepard wrote about about rock 'n roll.

In Shepard's view at that time, American culture had defined and limited the terms of social performance. Rock offered a countering style of self assertion, self command. The rock performer became an American hero because his/her style could soar, united with the technological media and open the self up to a total expression. This was the possibility of rock music, a Rosseauesque faith in human freedom based on natural instincts rather than social contracts. At the same time,

Shepard's artistic perspective contradicted his seeming blind faith for he did not rule out the destructive possibilities of rock 'n roll. In **Melodrama Play** (1967) he also explored the horrors of corporate rock, the humiliation of forced creativity and coerced role playing. While living in New York's infamous Chelsea Hotel in 1969 with poet/rocker Patti Smith, Shepard collaborated on **Cowboy Mouth** (1971) an autobiographical and claustrophobic play of inflammatory spoken dreams and drugged-out living nightmares. In these plays, he castigates a rock industry that sells but does not heal. In 1971, after a Broadway failure and disagreements with filmmaker Michaelangelo Antonioni over the screenplay for **Zabriskie Point**, (1971) Shepard fled the rarified ozone of Greenwich Village's hip scene and settled in Shepard's Bush, a quiet British hamlet outside of London. Like many expatriots before him, in this foreign setting, Shepard found the form to shape his disillusionment.

The Tooth of Crime (1972) begins with the assumption that rock 'n roll embodies a criminal world with its own violent values; however, when any society denies a continuity of values, whatever they may be, and denies the myth that communicates them, such violence is ultimately self destructive. Thematically, then, this fable for a violent age lives on familiar ground. The unique power of Shepard's text, moreover, lies in its metaphorical language which combines rock, gangland, astrological and many other pop images to take us along on a journey of both personal and collective associations. Moved by the musical rhythms of this language and of the rock'n roll choric odes, we hit the road together with Hoss as he travels through a benumbing nostalgia into a landscape of doubt and the fear of losing a grasp on meaningful past traditions.

Ear Notes

Duane Allman Founded the Allman Brothers Band with his brother Greg in 1968. This band fused blues, R & B, and country styles in a new Southern Rock Sound. Died in a motorcycle accident in Macon, Georgia.

Blind Lemon Jefferson One of the first country bluesmen of the Twenties. A very influential musician, he inspired greats such as T-Bone Walker and B. B. King.

Bridgette Bardot French actress born 28 September, 1934. First marriage was to Roger Vadim. The "sex kitten" in *And God Created Woman*.

The Coasters Formed in 1955 in Los Angeles. Their wisecracking doowop style had a string of hits like *Yackety Yak*, *Charlie Brown* and *Love Potion No. 9*.

William F. Cody "Buffalo Bill" of the Wild West Show. Claimed to be a friend of the American Indian and also claimed to have wiped out the buffalo.

James Dean Moody young American actor. *Rebel Without a Cause* acclaimed him as the image of post war youth in the mid-fifties. Tragic death in car crash.

Bob Dylan American composer and singer, born in Minnesota. Self-taught on harmonica, guitar, and piano. Popularized folk-rock with songs like: *Blowin' in the Wind* and *Mr. Tamborine Man*.

Jimi Hendrix Innovative rock guitarist who pioneered the psychedelic electric guitar sound in *Purple Haze*. He died of an overdose at the height of his success.

Mick Jagger British vocalist, song writer. In 1962, after attending the London School of Economics, he formed the Rolling Stones. Famous for his tongue.

Skip James An influential guitarist, pianist, and delta blues vocalist. Born in 1902 in Mississippi.

King Oliver Born in 1885 in Abbeville, Louisiana. He played cornet in numerous blues and jazz bands in New Orleans during the 20's and 30's.

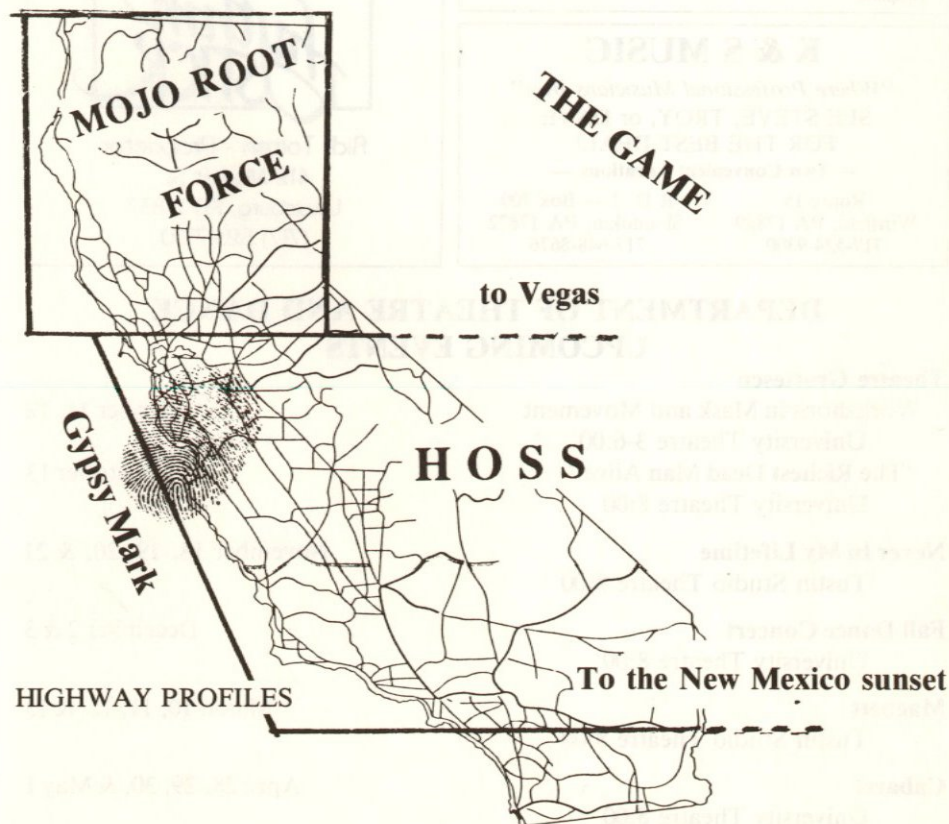
Little Brother Montgomery Blues pianist and vocalist born in Louisiana in 1906. By 1931, he had his own band and was touring throughout the U.S. and Europe.

Lee Marvin Ruthless-looking actor who played a thug for many years. Made a comeback as an unsympathetic hero in *Cat Ballou* in 1965.

Pachooko Cross Iron cross used in Haitian voodoo.

Jackson Pollack American Abstract Expressionist and Action Painter in the 1950's. Died in a car crash.

Pete Townshend Primary songwriter for The Who. In the late 60's, had a flamboyant stage presence, frequently smashing guitars during concerts.



BAND:

THE GROOVE TOOLS

Electric Guitar/Keyboards
Bass
Drums/Percussion

Scott Ferguson
David Ames
Steve Hackenburg

for booking information call

717-524-9300

717-648-8676

THANKS:

David Armstrong, Dr. J. Lawrence Ginsburg, the Department of Security and Safety, Dr. Martin, Mrs. Sandy Sojka, Tom Mattern, Jason Aten, George Poter, Nancy Grant, the Bloomsburg Theatre Ensemble, James Martin Salon, Theatre Grottesco

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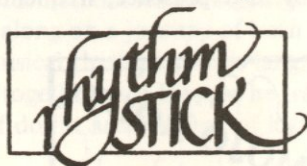
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DEPARTMENT OF THEATRE AND DANCE UPCOMING EVENTS

Theatre Grottesco

Workshops in Mask and Movement

October 11, 12

University Theatre 3-6:00

"The Richest Dead Man Alive"

October 13

University Theatre 8:00

Never In My Lifetime

November 18, 19, 20, & 21

Tustin Studio Theatre 8:00

Fall Dance Concert

December 2 & 3

University Theatre 8:00

Macbett

March 10, 11, 12, & 13

Tustin Studio Theatre 8:00

Cabaret

April 28, 29, 30, & May 1

University Theatre 8:00

PRODUCTION STAFF

Technical Director..... Stephen Chene
Stage Manager..... Mary K. Cullison*
Assistant Stage Manager..... Kristen Feeney
Dramaturg..... Shelley Simonds*
Music Consultant..... Tony DeRitis
Set Construction..... Dawn Albert*, Chris Armstrong*, John Bellace*,
Rob Edwards*, Mike Hamlin, Tad Kloplic*, Bill Nelson*,
Michael Patterson, David Romankow, MaryBeth Sodini*
Master Electrician..... Kevin Gawenus*
Sound..... Jason Aten*
Properties..... Kathleen Bailer
Tad Kloplic*
Costume Head..... Mary Kate Behlke*
Costumes: Kristin Hellstedt, Mary Cullison*,
Stephanie Belke, Frances McCarthy
Makeup Head..... Mary Ann Sigler*
Makeup: Christine Kelley* & Christine Jerome*
Publicity & Box Office..... Karen McCann* & Michael Boatwright*
Debbie Bloodgood & Dick Wiedenheft
* member of Cap & Dagger

DEPARTMENT OF THEATRE AND DANCE

Co-chair, Acting and Directing..... Robert Gainer
Co-chair, Design..... F. Elaine Williams
Director of Dance, Technique & Theory..... Danna Frangione
Technical Director..... Stephen P. Chene
Theatre History, Theory, Directing..... Gary Grant
Dance Instruction..... Adylia Roman
Secretary..... Chris Fry

TECHNICAL ASSISTANTS

Dawn Albert	Karen McCann
Chris Armstrong	Bill Nelson
Kathleen Bailer	Michael Patterson
Mary Kate Behlke	David Romankow
Michael Boatwright	Todd Rosenlieb
Mary Cullison	Dianna Rudge
Kristen Hellstedt	MaryBeth Sodini

DANA INTERNS



Debbie Bloodgood Tad Kloplic Dick Wiedenheft

CAP & DAGGER OFFICERS

President..... Dawn Albert
Vice President..... Mary Ann Sigler
Secretary..... Dabney Giles
Treasurer..... Chris Ludmer
Activities..... Alison Abels
Play Selection..... Bill Nelson

AMERICAN COLLEGE THEATER FESTIVAL



AMERICAN COLLEGE THEATER FESTIVAL XXI

PRESENTED AND PRODUCED BY THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

SPONSORED BY THE NATIONAL BROADCASTING COMPANY

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The Kennedy Center Corporate Fund
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This production is a Participating entry in the American College Theater Festival (ACTF). The aims of this national educational theater program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional American College Theater Festival representative. The production is also eligible for inclusion at the ACTF regional festival. Twelve ACTF regional festivals are produced nationwide each year, and from these festivals up to seven productions are selected to be part of the noncompetitive ACTF national festival at the John F. Kennedy Center for the Performing Arts each spring. ACTF also sponsors regional and national level awards, scholarships, and special grants to actors, playwrights, designers, and critics.

Last year more than 700 productions and 16,000 students participated in the American College Theater Festival nationwide. By entering this production in ACTF, our department is endorsing the ACTF goals to help college theater grow and to focus attention on the exemplary work produced in university and college theaters across the nation.