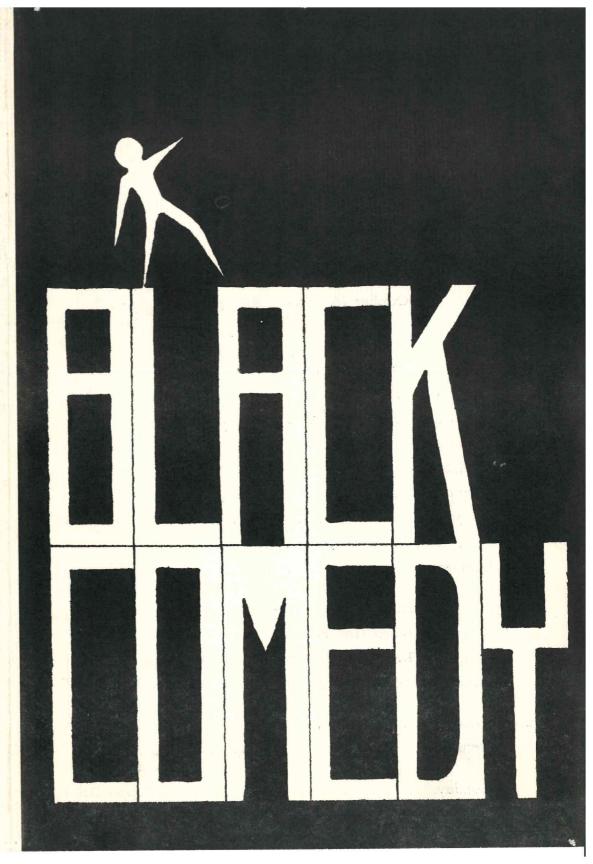
# PRODUCTION STAFF

Director and Designer
Stage Crew Sherry Godfrey, Head Jim Colgan, Roy Bockler, Roger Blachek, Jeffrey Weiss, Kathy Walker, Kathy Wakolbinger, Greg Vlahos, Karen Rowley, Aileen Reney, Susan Mutch, David E. Lee, Craig B. Carpenter, Elaine Callahan, Charles Little, Ellen Graves,  Shelia Beardslee
Properties Kathleen McLaughlin, Head Debbie Killian, Vicki Peel, Gayla Smith, Laura Amundson, Rose Biedenstein, Elaine Callahan  Lights and Sound David Biddle, Head Dave Miller, Jan Avery, Jeff Robinson, Roy Bockler, Rick Johnson, Jeff Weiss, Jean Didier, Chris Heller, Donna Arthur
Make-Up Jean Didier, Head Holly Sweeney, Janet Scheeline, Marcia Pittle, Rose Biedenstein  Costume Fran Biedenstein, Head Sue Bahnick, Marioa Parker, Sheila Beardslee
Tickets and Publicity



- present -

# BLACK COMEDY

by

#### **Peter Shaffer**

October 24, 1969 - 8:00 p.m.
October 25, 1969 - 7:00 p.m. and 9:30 p.m.
October 26, 1969 - 8:00 p.m.

#### CAST OF CHARACTERS

(In order of their appearance)

Place: A New York apartment

Time: The Present

There will be one intermission.

Produced by special arrangement with Samuel French, Inc.

Ushers:	Friday .		10					•		Sign	na Phi	Epsilon
	Saturday	i.				٠	Кар	ра	Ka	ppa	Gamm	a and
											Pi I	Beta Phi
	Sunday				e.			•			Карр	a Delta

### FROM THE CLIPBOARD OF THE DIRECTOR . . . . .

#### In Defense of Farce

Farce is one of the oldest theatrical forms and the audience for it is almost world-wide. But criticism -- and dramatic criticism is no exception -- dearly loves to classify, to assign a rank of descending value; and farce, having once been relegated to the lowest level of the series headed by tragedy, has been continually taken for granted as something which, if not actually beneath criticism, is at least beneath the need for critical discussion.

Yet somehow farce has managed to enjoy great popularity during several long periods of dramatic history. It has occupied the attention of Aristophanes, Shakespeare, Moliere, and Wilde -- to name but four major dramatists. It is easy to say that farce caters to a poor, uneducated, and artistically degenerate public; but the simple facts of universal attendance and enjoyment do not bear this out. Clearly there is something in the nature of farce which defies its dismissal by academically oriented critics.

Eric Bently, the dean of American theatrical scholars, is a man who is as at home on the stage as he is in the study. He believes that farce permits us to look on while our repressed desires are acted out before us. The relation of farce to life is almost equivalent to that of the dream world and the waking world. The improbabilities of plot do not matter for the actions of farce are purely symbolic, an outlet for our repressed desires. Man is not naturally a moral creature and would like to break the structure of his society. In farce this dream of freedom is fulfilled. In farce, as in dreams, one is permitted the outrage but is spared the consequences.

## COMING IN DECEMBER

A Reader's Theatre production of **Summertree**, by Ron Cowan, and directed by Mr. Robert Barton. Open auditions will be held on October 27 and 28, 1969, 7 - 10 p.m., in the Little Treatre.

# MONMOUTH COLLEGE THEATRE STAFF

Mr. James L. DeYoung	Managing	Director	and	Designer
Sherry Godfrey		Work	kshop	Director
Don Schramm		Busin	ness /	Manaaer
David Biddle		Lio	htina	Director
Fran Biedenstein		Cos	tume	Mistress