

PRODUCTION STAFF

Director and Designer..... Mr. James L. DeYoung
Production Stage Manager..... Sherry Godfrey
Assistant to the Director..... Jean Didier
Program Cover..... Holly Sweeney

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 Bied-
enstein

Costume..... Fran Biedenstein, Head
Sue Bahnick, Marioa Parker, Sheila Beardslee

Tickets and Publicity..... Don Schramm, Head
Pam Jamison, Assistant; Anne Nelson, Chuck Donovan,
Melinda Hopkins, Claudia Lawson, Ginger Plunkett, Karen
Rowley



The Monmouth College Speech Department and Crimson Masque

- 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)

Brindsley Miller	Chuck Jackson
Carol Melkett	Pamela Renick
Miss Furnival	Cynthia Lindquist
Colonel Melkett	Roger Yochelson
Harold Gorringer	Lon Helton
Schuppanzigh	Gene O'Connor
Clea	Gini Mammias
Georg Bamberger	Don Schramm

Place: A New York apartment

Time: The Present

There will be one intermission.

Produced by special arrangement with Samuel French, Inc.

Ushers: Friday	Sigma Phi Epsilon
Saturday	Kappa Kappa Gamma and Pi Beta Phi
Sunday	Kappa 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 Bentley, 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 Theatre.

MONMOUTH COLLEGE THEATRE STAFF

Mr. James L. DeYoung.....	Managing Director and Designer
Sherry Godfrey.....	Workshop Director
Don Schramm.....	Business Manager
David Biddle.....	Lighting Director
Fran Biedenstien.....	Costume Mistress