Program for the Stage Production The Visit

Curtain Club

Ursinus College

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SETTING

Time — The present
Place — The little town of Gullen, somewhere in Europe

SYNOPSIS OF SCENES

Act I — Scene 1: Gullen Railroad Station
Scene 2: The Golden Apostle
Scene 3: A Forest
Scene 4: The Golden Apostle

— INTERMISSION —

Act II — Scene 1: Shop of Anton Schill
Scene 2: Balcony of Golden Apostle
Scene 3: Gullen Police Station
Scene 4: Balcony of Golden Apostle
Scene 5: Burgomaster's Office
Scene 6: Balcony of Golden Apostle
Scene 7: Pastor's Office
Scene 8: Balcony of Golden Apostle
Scene 9: Gullen Railroad Station

— INTERMISSION —

Act III — Scene 1: The Great Barn
Scene 2: New Shop of Anton Schill
Scene 3: A Forest
Scene 4: The Golden Apostle
Scene 5: New Gullen Railroad Station

ACKNOWLEDGEMENTS

The Curtain Club of Ursinus College is especially grateful for the interest shown and the service rendered by the following:

PROFESSOR EVERITT BAILEY and the custodial staff of the Thompson-Gay Gymnasium, for their cooperation throughout the rehearsal period attending tonight's production.

MR. MEYERS
DEAN ROTHENBERGER

This play is being produced by special arrangement with Samuel French, Inc.
## CHARACTERS IN THE PLAY

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor/Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Station Master</td>
<td>Dave Gerson</td>
</tr>
<tr>
<td>First Man</td>
<td>Jeff Crandall</td>
</tr>
<tr>
<td>Second Man</td>
<td>Chuck Hopkinson</td>
</tr>
<tr>
<td>First Woman</td>
<td>Sue Flitcraft</td>
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<tr>
<td>Second Woman</td>
<td>LaVerne Wilhelm</td>
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<tr>
<td>Painter</td>
<td>Mason Williams</td>
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<tr>
<td>Burgomaster</td>
<td>Gilbert Page</td>
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<tr>
<td>Teacher</td>
<td>Joe Rodgers</td>
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<tr>
<td>Pastor</td>
<td>Ed Kepner</td>
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<tr>
<td>Anton Schill</td>
<td>Jim Blore</td>
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<tr>
<td>Claire Zachanassian</td>
<td>Chip Lambert</td>
</tr>
<tr>
<td>Bobby</td>
<td>Robert Dalberth</td>
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<tr>
<td>Pedro</td>
<td>Stu Sweet</td>
</tr>
<tr>
<td>Mike</td>
<td>Vince Gravina</td>
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<tr>
<td>Max</td>
<td>Art Severance</td>
</tr>
<tr>
<td>Conductor</td>
<td>Chuck Broadbent</td>
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<tr>
<td>Policeman</td>
<td>Paul Kingsberry</td>
</tr>
<tr>
<td>Frau Burgomaster</td>
<td>Karen Crist</td>
</tr>
<tr>
<td>Grandchildren</td>
<td>Sue Grun, Cynthia Peters</td>
</tr>
<tr>
<td>Frau Schill</td>
<td>Patricia Plakosh</td>
</tr>
<tr>
<td>Son</td>
<td>Ken Distler</td>
</tr>
<tr>
<td>Daughter</td>
<td>Jeanne Eyer</td>
</tr>
<tr>
<td>Doctor</td>
<td>Scott Esslinger</td>
</tr>
<tr>
<td>First Blindman</td>
<td>Thos. Wagner</td>
</tr>
<tr>
<td>Second Blindman</td>
<td>Ed Reeves</td>
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<tr>
<td>Third Woman</td>
<td>Karen Baker</td>
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<tr>
<td>Fourth Woman</td>
<td>Jane Tomlinson</td>
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<tr>
<td>Athlete</td>
<td>Eric Ruoss</td>
</tr>
<tr>
<td>Truck Driver</td>
<td>Ed Reeves</td>
</tr>
<tr>
<td>Reporter</td>
<td>Carolee Tolotti</td>
</tr>
<tr>
<td>Cameraman</td>
<td>Nick Tighe</td>
</tr>
<tr>
<td>Photographer</td>
<td>Thos. Wagner</td>
</tr>
<tr>
<td>Townspeople</td>
<td>Sue Kegerise, Lynn Wollenten, Ed Reeves, Chuck Broadbent, and LaVerne Wilhelm</td>
</tr>
<tr>
<td>Forest</td>
<td>Dave Gerson, Cynthia Peters, Sue Grun, Sue Flitcraft, Chuck Hopkinson, Karen Baker, Sue Kegerise, and Chuck Broadbent</td>
</tr>
</tbody>
</table>
FOOTNOTE TO "THE VISIT"

Bleak, bitter, blisteringly macabre, Friedrich Duerrenmatt's vision of the human condition—especially as limned in his three major plays, The Visit, The Physicists, and The Deadly Game—is all of these. In delineating the shallow hypocrisy and the crass materialism of contemporary existence, he spares no one—neither teacher nor doctor, neither priest nor politician. In a postscript to The Visit, Duerrenmatt states that his intention is to describe "People, not marionettes, an action, not an allegory." The people in his mythic Gullen actually contrive the death of one of their townsmen in order to elevate themselves from economic depression. Are we expected to draw similarities between ourselves and the townspeople of Gullen?

As Americans, we almost necessarily believe that the money-making motive upon which this nation was founded and made strong is secondary to the higher values which motivate our lives today—values such as freedom, racial equality, fair business practice, and, of course, respect for human life. Such isolated cases as the recent murder of a young girl in New York, witnessed by thirty-five people who took no action to aid the victim, are, after all, the exception rather than the rule.

One of the points illuminated by the townspeople of Gullen is that we choose not to recognize the forces that really motivate our actions. Duerrenmatt has specified that the Gulleners are decent, respectable people "like the rest of us" and that they "must not be portrayed as wicked." They are totally blind to the inexorable hold which the desire for security—and the fear of insecurity—have upon their lives. Consequently, they pass from highminded horror at Claire Zachanassian's monstrous proposal of personal vengeance guised as a community welfare act to complete acceptance of it—without ever noticing the transition, without ever being troubled by the horrendous contradiction which their acceptance implies or the intrinsic savagery which it reveals. With devastating irony, the playwright constructs a dramatic ritual in which the human sacrifice fattens the body of the community while damning its soul.

Only the Teacher, the prototype of the important liberal conscience, is aware of what is happening in his village. His speech at the acceptance ceremony (Act III, Scene 4) is a paragon of intellectual chicanery: the total betrayal of integrity masquerading as integrity itself. The Teacher is able to see, in himself and in others, not only the tendency but, as he says, the need to destroy ("I've known it all along . . . The need is too strong, the temptation too great."). It is the Teacher, however, who, in the end, allows the townspeople to rationalize the temptation as a thirst for justice, thus ensuring the town's damnation.

—M.H.E.
COMMITTEE CHAIRMEN

Director - - - - - - - - - - - Don Green
Co-Producers - - - - Scott Esslinger and Jane Tomlinson
Faculty Advisor - - - - - - - M. H. Ehrlich

* * * * * * * * * *

Costumes --------- Betty Louv
Lighting - - - - Ken Shaefer
Make-up - - - - - Joan Slifer
Program - - - - - - Carolee Tolotti
Promptresses - - - Elly Francis and Donna Rosenberg
Publicity - - - - Susan Royack
Refreshments - - - - Jane Kohls
Sound - - - - - - Ken Marshall
Stage Manager - - - - Mary Kaye Meyers
Assistant Stage Manager - - - - Bob Dalberth
Tickets - - - - - - Diann Leiby
Ushering - - - - - - Alpha Phi Omega

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Mr. and Mrs. Gary Waldo
Dr. and Mrs. Calvin D. Yost, Jr.
Alpha Psi Omega

ALPHA PSI OMEGA

The Delta Tau Cast of Alpha Psi Omega, the national dramatic fraternity, wishes to extend congratulations to its new pledges: Sandra Rothrock and Karen Baker.
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Bachman Funeral Home, Doylestown, Pennsylvania, for the coffin

The Ushers: Pam Green, Sue Mntz, Susan Royack, Nancy Shump, Sue Robinson

Sue Kegarise for her musical arrangement

Additional Sponsor: Dr. R.S. Howard

Character changes:

Station master: George Kaylor
Camera man: Max Ted Holmgren

Thanks also to:

Darell Engle and Rich Sands
-Sound

Jane Kuchar and Frances Tyler
-Lighting

Congratulations to new Alpha Psi Omega Pledges Karen Baker and Sandy Rothrock
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'67 - '68