

THE PRIVATE EAR

by

Peter Shaffer

Tchaik

Mike Packer

Ted

Pat Quinn

Doreen

Cheryl Van Haelst

Scene: Tchaik's Apartment, London

THE PUBLIC EYE

by

Peter Shaffer

Julian Cristoforou

Joe Scott

Charles Sidley

Ron Herring

Belinda Sidley

Nelle Fastman

**Scene: The outer office of Charles Sidley,
Chartered Accountant, Bloomsbury.**

Director

Denys J. Gary

Technical Director

Maizie Weil

Wardrobe and Make-up

Hazel Ray Ferguson

PRODUCTION AND TECHNICAL CREW

Stage Manager

Jim Jacobs

Lights

**Carol Gudson (head)
Karla Allen
John Roberts**

Sounds

**Kathryn Saupp (head)
Liz Ann Gillam**

Properties

**Rick Lingle (head)
Gretchen Rearick
Inez Metcalf
Judy Bailey**

Shifting

**Charles Winter (head:
Roger Allen
Terrie Bartolomew
Alex Nuzzo
Maura Schuck
Barbara Woods**

Sets designed by

Maura Schuck

Lights designed by

Carol Gudson

Wardrobe Mistress

Sue Moyer

Wardrobe Assistant

Shirley Swope

Make-up

Elizabeth Pettingill, Barbara Sorgen

Business Manager

Sandy Burns

Box Office

Nancy Cline, Ethel Strunk, Connie DeMott

Prompt Book

Faith Dunmore

May 1969

THE COLLEGE PLAYERS

present

Peter Shaffer's

THE PRIVATE EAR
and
THE PUBLIC EYE

PRICE AUDITORIUM

May 7, 8 and 9

8:15 pm

LOCK HAVEN STATE COLLEGE

Lock Haven, Penna.

PROGRAM NOTES

The two plays presented tonight are frequently performed apart from one another, but they really belong on the same play bill. In the first place, the combined titles (*The Private Ear* and *The Public Eye*) have a certain catchy ring. In the second place, the themes of the two plays are complementary. Perhaps it would be more accurate to say that the theme of *The Private Ear* is the converse of the theme of *The Public Eye*. *The Private Ear* states that the finer things in life are not always liberating, while *The Public Eye* asserts that the finer things in life afford the best means for achieving freedom and happiness.

Each play reinforces the meaning of the other. There is clearly a central character in each, the spokesman for playwright Shaffer. Tchaik, *The Private Ear*, has deep feelings which (Ted says) are of no use to him; "they only get in his way." Tchaik's music is the center of his existence--at least it stands for everything at the center. When Tchaik moves out of his milieu he is hopelessly lost. It is only when he is himself--truly himself--that his life has meaning.

Cristoforou is the spokesman (of many words) in *The Public Eye*. But just as other people's presence hinders Tchaik, so their presence evokes the best from Cristoforou. Each attempt to solve a problem: Tchaik his own, Cristoforou, someone else's. One succeeds; the other fails.