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The Mark
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One Day at the Brattle Theatre
Harvard Square

The Original

The Blue Angel

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or write to Eliot House Committee,
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(make checks payable to Eliot House Committee)

“Come on baby, let's do the TWIST”

Brattle Theatre
Harvard Square

Night's $2.50

Staged by Paul John Austin.

Performances Friday and Saturday

Cast:

Musician ......... John Keller

The Standoh

Albee's play, The Sandbox, starts a strange fascination upon one's imagination. In the face of the definite conclusion, it moves unanswerably since it is something artistic about it, something wonderfully clear.

The theme in the story is a play of life in all its supposed drama and determined reality, life and death are only seamless rituals. In fact, the young people realize they are already dead though the dying are full of life.

Albee refuses to marry any naive notions of reality. Consequently, following Pirandello's idea of a non-dramatic theatre or a deceptively philosophical theatre of characters, Albee's argument is continually reminding us that they are acting out an illusion. Thus, we can say one way; and another way to the character's play. "Do you play all through this part."

The Sandbox borrows very little from past, which seems more like a dialectical tableau than it does one of corresponding character. And it is the dialectic principle of juxtaposing unlikely objects that seems the basic method of this play, more than more than more than more than more than more than more than the thematic principle.

The Sandbox is a play of ideas, of the intellectual impact than traditional drama, where the attention is more internal than external. Where the play is not unrelated to certain themes coming out of the withering. In the play we find as old woman in a sandbox, a fully dried man and wife seated, another two devils make continual appearances in the sandbox. Their actions are so death and life are only senseless relationships. In fact, the young people realize they are already dead though the dying are full of life.

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