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The Direction of Christ in the Concrete City: A Special Studies Project

Frank T. Roberts

Ouachita Baptist University

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CHRIST
IN THE
CONCRETE CITY

by
P. W. Turner

Directed by
Tom Roberts

Turner's Preface

"This play, within limits imposed by a cast of six, attempts to portray the passion of our Lord Jesus Christ from three points of view.

"Firstly, it is the story of something that happened. I have taken large liberties with the Gospel narrative, finding myself forced to compress violently, and even in some cases to put phrases on lips where they do not belong, in order to get the facts into the play. The actors step into and out of the historical characters. Thus, when the third man represents Pilate, he acts the part as long as the text demands and then forgets about it. There is no necessary continuity played by one actor.

"Secondly, the story of the passion is one of the universal significance, speaking timelessly to all mankind. Here the cast act as a chorus, as a unit with a number of voices rather than as a group of individuals.

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"Secondly, the story of the passion is one of the universal significance, speaking timelessly to all mankind. Here the cast act as a chorus, as a unit with a number of voices rather than as a group of individuals.

"Thirdly, the crucifixion and resurrection are events of personal significance speaking intimately to the individual in the secret places of his own soul, and urging him to action here and now. So in the play there is a third level of action which tries to show the modern equivalent of the events of ideas brought out in the other themes."

--P. W. Turner

* * *

This production is a Special Studies project in partial fulfillment of the requirements of the University's Honors Program.

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ROB

*Heather
Drama
Title*

SPECIAL STUDIES PROJECT

Presented to
Mr. Denis Holt

for
The Honors Program
of
Ouachita Baptist University

D. Holt, Sr.

by
Frank T. Roberts

Fall 1969

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For my special studies project last fall, I directed a religious drama entitled Christ In the Concrete City. It was written by the British playwright, P. W. Turner.

I chose six people, including myself, to be in the cast. We rehearsed approximately two hours a day for five weeks.

The drama was done in strictly a Reader's Theatre Style. We sat on stools reading from scripts. Lighting and music were added to create the intended mood for the literature.

In essence, Christ In the Concrete City attempts to portray, within the limits imposed by a cast of six, the passion of our Lord Jesus Christ from three points of view. Firstly, it is the story of something that happened. Secondly, the story of the passion is rendered as one of universal significance speaking timelessly to all mankind. Thirdly, there is a third level of action which tries to show the modern equivalent of the ideas brought out in the other themes.

Our first presentation of the play was November 20, 1969 in Verser Drama Center. Our second presentation was at the First Baptist Church in Pine Bluff, Arkansas on January 20, 1970.

This special studies project was most beneficial to me from the standpoint of giving me deeper insight into the possibility of the effectiveness of church drama. Furthermore, as a direct result of this project the Religious Drama Guild of Ouachita Baptist University was founded by myself and twelve others. Our constitution was recently approved by the faculty. Thus, we are now representing Ouachita in churches throughout the state as we present church dramas.