1959

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Western Players

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Vacation Artist
**The Western Players**

**Officers 1958-59**

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<td>Jo Ann Hall Kurtz</td>
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<td>Secretary</td>
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<td>Business Manager</td>
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<td>Personnel Manager</td>
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<td>Dennis Preston</td>
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<tr>
<td>Faculty Director</td>
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**Season of '58-'59**

- "Summer and Smoke"  
  October
- "Macbeth"           
  December
- "Carousel"          
  March
- "Madwoman of Chaillot"  
  May
Western Players Host Luncheon At Homecoming

The Western Players entertained with their annual Homecoming Luncheon at the Helm Hotel on noon yesterday. It was the 11th annual reunion in this traditional get-together as a part of the Western Homecoming program.

Western Players' chairman Walter Langsford introduced this year's officers, Barbara Hawkins, Joe Walsh, John Minton, Jo Ann Hall, and Lacey Wallace, and members of the faculty who were present.

These included Dr. and Mrs. C. G. Grise, Dean and Mrs. Charles Keown, Dr. and Mrs. Gordon Wilson, Mr. and Mrs. E. H. Cannon, and Mrs. Elizabeth Waltis, Russell H. Miller, faculty director and sponsor of the Western Players, welcomed the returning alumni Jane Lovell, Pat Hooper, Jim Gabbard, Joan Helsley, Joyce Masley Davidson, O. V. Clark, Shirley Risher Holland, Maurice Utley, Phyllis Blakeman and Cecil Mabe.

A standing vote of thanks was extended the Homecoming committee composed of Barbara Utley, Barbara Hawkins, Brank McKinsey, and Joyce Mount.

Western Players and their guests present for the luncheon included:

Robert Langsford, Barbara Utley, Joe Walsh, Barbara Hawkins, Jim Perrell, Faye Harper, Pat Hooper, Bill Greer, Pat Edwards, Glenn Johnson, Norma Nelson, Mrs. Elizabeth G. Walt, Nancy Lee Baugh, Lacey Wallace, Karen Steinbrener, Lou Rose, John Minton, Millie Watson, Mr. and Mrs. O. C. Water, Anna Jane Eisenstein, Judy Nett, Susan Meece, Kathy Eldos, Claudette Pickrell, Joyce M. Davidson, Jo Ann Hall, O. V. Clark, Jane Lovell, Walter Langsford, James O. Gabbard, Jean Helsley, Phyllis Blakeman, Maurice Utley, Cecil Mabe, Dr. and Mrs. Gordon Wilson, Dr. and Mrs. F. C. Grise, Mr. and Mrs. Charles Keown, Mr. and Mrs. E. H. Cannon, Shirley Risher Holland, and Russell H. Miller.

Players Awards Dinner Will Be Held May 20

Western Players will hold their annual Awards Dinner Wednesday, May 20, on the terrace at Manhattan Towers. Tickets, now being sold, are two dollars a person. This is the last function of Western Players for this year.

Awards will be given at the dinner for outstanding work done in the theatre this year and over a period of years. Keys and pins are given for outstanding work done during the season and for outstanding work done over several years.

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Jo Ann Hall in the newly chosen chairman of the Western Players Board for the remainder of the school year.
The Western Players' fall production... Tennessee Williams' poetic drama

"SUMMER AND SMOKE"
Produced and Directed by Russell H. Miller
with
Mary Ruth Grise, Walter Langsford, Judy Neill, William Forester, Barbara Utley, Glenn L. Johnson, Sandra Dempsey, Joe Walsh, Vivian Booker, Harold White, David Polk, Peggy Lou Grider, William L. Greer III, and Clem Nichols
Settings and Lighting designed by Charles F. Shields, Walter Langsford and John Minton

VAN METER AUDITORIUM
Wednesday and Thursday, October 22 and 23
Curtain time 8:00 P.M.

Our Opener!
Players To Open Fall Season With 'Summer&Smoke'

"Tennessee Williams' "Summer and Smoke" is the selection of the Western Players for their initial production of the 1956 - '59 season. The play is tentatively scheduled for presentation in Van Meter Auditorium on Wednesday and Thursday evenings, October 22 and 23. Written after his highly successful "Streetcar Named Desire," Williams has again produced a poetic study of character relationships of a forlorn young woman's plight. The play is not, however, one dramatized alone. It is crowded with dramatic incident, even including a shooting.

Study of Lonely Girl

The play is a sensitive study of the private life and a young woman living in a small Mississippi town— a young woman named Alma WiMmiller, succumbing helplessly to a bleak fate of living in isolation. "Who, if I were to cry out, would hear me among the angels orders?—that is the invocation to the play which Tennessee Williams quotes from 'The Skillet Poet'

By Pat Siff

It has been generally acknowledged by authorities of the current American theatre that Tennessee Williams can write a better play with his left hand than 90 per cent of all the other plays with which our time can manage with both hands. And this certainly seems true from the reception accorded to his touching drama, "Summer and Smoke," which was presented on October 22 and 23 in Van Meter Auditorium and is to be repeated there tonight, October 24.

This repeat performance is something new, and is being tried in order to give more persons a chance to see the play. "Summer and Smoke" is an overwhelming play that strains with passion and poignancy—an experience that lingers long in the memory of a spectator precisely because it is made up of shadowy moments and subtle re-

"Summer And Smoke" Opens Fall Season

Mary Ruth Grise

Cast Chosen For

Continued From Page 1

disintegration in this ironic chronicle of two lovable people never being ready for each other at the same time.

Cast Chosen

From the auditions held on September 25 and 26, Director Russell E. Miller has chosen for the cast of "Summer and Smoke" a group of players that balances with new faces the core of experienced players in the sustaining roles of the play. Mary Ruth Grise will play Alma Wimmler, the central figure in Williams' tragic story. Walter Langsford plays John Buchanan, Williams' embodiment of dynamite realism projected into the decadent southern locality still living in the false security of Victorian ideas and ideals.

Sandra Dempsey, Barbara Ulrey, Judy Nell, Bill Forester, Harold White, Peggy Grider, David Polk, Clemen Nickels, Vivian Booker, Glen L. Johnson, and William Lucian Greer III were chosen from the auditions for the supporting characters to play the smalltown bankers, gossips, librarians, doctors, etc., that compose the folk of Glorious Hill, Miss. The playwright's departure from the sensationalism of "Streetcar Named Desire" brings to the dramaticity of "Summer and Smoke" an ironic and touching quality for the characters with believability.

Slaged Widely

In the impressionistic techniques employed in the drama, the symbolism shows through the "summer" brightness in Williams' world with all its futile quality and the "smoke" that follows in heavy and persistent. "Summer and Smoke" has had an interesting history as a play. It was first presented by the late MargO Jones in her Dallas Arena Theatre where it was such a tremendous hit that Broadway came calling for it at once. It was then transplanted to New York with Miss Jones directing. Jo Mielzner designing, and Mr. Williams adding encouragement. Tod Andrews and Margaret Philipps headed this cast. After the Broadway run the play was later revived by Joe Quinterle, staged in his fabulous Circular Square, in downtown New York. Here it ran for three seasons with Geraldine Page as its star. Already chosen for the technical staff of "Summer and Smoke" are Charles F. Shields, John Minton, John Hall, Bill Coleman, Hayward Joiner, Sue Motherly, Christine Ryan, Claudette Fickrell, David Arntzara, Shirley Ett, John C. Bailey, Wallace Thomas, Kenneth George, Anna Jane Ellenstein, Sue Graf ton, Susan Moore, Jan Amoss, Barbara Benzett, Nancy Boles, Peggy Joye Turner and Lloyd Willis.

Meeting Held

The first Western Players meeting was held Wednesday, September 24, in the Memorial Room of the Student Center. A center staging demonstration cut from Summer Theatre's 50 production of "The Moon is Blue" was given. The cast consisted of Barbara Burch as Patty O'Neill, O. V. Clark as David Slater, Joe Harris as Donald Grenhal, Lacey Wallace as Michael O'Neill. The executive board for the Player's this year will be Walt Langsford, chairman; Barbara Hawtine, secretary; Lacey Wallace, business manager; Pat Siff, personnel manager; John Minton, stage

Mary Ruth Grise

Walt Langsford

Season Opener

manager; JefSon Hall, program chairman; Joe Walsh, publicity chairman. After the meeting, refreshments were served on the verandah.

Mary Ruth Grise is deeply affectionate as the prim preacher's daughter. Her determination to the complicated role with revealing touches— and the nervous laugh, her affected gentled accent, her constant twirling of a ring on her finger, her imagistic efforts to run literacy get-togethers with other social misfits. Walter Langsford as the profligate doctor's son also gives a memorable performance. Bill Forester and Judy Nell as Alma's father and mother, represent the human orders of the doctor's father. The cast is uniformly excellent, including Barbara O'Leary, Vivian Booker, Harold White, Peggy Lou Grider, Joe W., Joann Dempsey, David Polk, Clemen Nickels, and William L. Greer III.

In charge of the stage crew is John Minton, and the director are Wallace Thomas and Sue Graf ton; scenic artist is Walter Langsford; script assistants are Susan Moses, Sue Graf ton, Barbara K. Bennett, Nancy Boles; light and sound was designed by Charles F. Shields, with the assistance of Cliff Hurst, Harold White, Bill Greer, and Glenn Johnson. In charge of costumes are Helen Sinnett, Vivian Book er, Shirley Ett, and Carolyn Jones; taking care of the properties are JoAn Hall, Wallace Thomas, Vivian Booker, Walt Langsford, John Bailey; assisting with make up are Mrs. Elizabeth Wallis, Joe Ann Hall, Sue Graf ton, Joann Dempsey, Joe Henry, Sally Coker, Ann Amoss; in charge of the promotion are Joe Walsh, Lloyd Willis, and Sue Graf ton.
Western Players Plan October Presentation

By RUSSELL H. MILLER

Following their policy of bringing good theatre to the Bowling Green Community each season, the Western Players embarked upon a new season this week when they put into rehearsal their annual fall production. Tennessee Williams' popular drama, "Summer and Smoke," was the choice for this spot in the season's program in answer to numerous requests for its revival.

The auditions and try-outs brought out 50-old ambitious actors and actresses to read for parts in the production. The difficulty in casting was not in finding someone for the role but in choosing from the several possibilities offering their talents. A strong cast group balancing new and experienced players was the result.

Mary Ruth Grise, Western junior from Bowling Green, and Walter Langford, senior from Boston, are playing the leads.

In supporting roles William Forestor, transfer from Indiana University, Judy Neeil, transfer from the dramatics department at Murray and Glenn L. Johnson, returning from Army service, bring new experience to the group.

Sandra Dempsey, Barbara Utley, Vivian Booker, David Polk, Joe Walsh, Glen Nichols, Peggy Lou Grider, Harold White, and William L. Green III complete the group. Susan Moses, Barbara Bennett, Nancy Byrles, and Sue Grafton are working as script assistants.

Reading the production staff

Director Russell H. Miller has experienced technicians in Charles F. Shields, John Minton, Walter Langford, and Lacey Wallace.

"Summer and Smoke" is scheduled for presentation in Van Meter Auditorium on the campus of Western on Oct. 22 and 23. It will be followed through the season by three other major productions, including a musical produced in collaboration with the staff of the music department at Western.

At Bowling Green

OPENING its new season, the Western Players of Western Kentucky State College will present the Tennessee Williams drama, "Summer and Smoke," at 8 p.m. on Wednesday and Thursday in Van Meter Auditorium on the campus in Bowling Green.

Mary Ruth Grise, junior from Bowling Green, will play the heroine who fights to break through the shadow wall that separates her from the man she loves. Walter Langford, senior from Boston, Ky., has the role of the indolent young doctor whose conduct and dissipation distress the minister's daughter who loves him.

Three Louisville also are in the cast: Judy Neeil, sophomore, and William Forestor and Joe Walsh, both seniors.

The play is directed by Russell H. Miller of the college's English department.

WILLIAM FORESTOR

"Summer and Smoke" To Open Fall Season

"Summer and Smoke," the former Broadway hit from the pen of Pulitzer Prize dramatist Tennessee Williams, will open the Western Players' fall season. Hailed as a worthy successor to his "Streetcar Named Desire" and "The Glass Menagerie," the play will be presented in Van Meter Auditorium on Western campus on Wednesday and Thursday evenings, Oct. 22-23.

Williams' most recent dramatic hit was "Cat on a Hot Tin Roof," seen here recently in movie version.

"Summer and Smoke" is about young people—a minister's daughter who has loved from childhood by the son of a doctor next door. Repressed by the manners and provincial life in a small Mississippi town in the early years of this century, and further saddened with a dull father and a mentally retarded mother, the girl, Alma, seems to know only that she must be a lady and have a soul.

John, the boy next door, stands to be a doctor like his father, but he indulges in a natural enough exploration of wine and women. For a time the satisfaction of sensuous appetite is ultimate living in his youthful book.

On almost all points they seem to be in conflict. He tries her for her affections and intellectual dilettantism. She is appalled that such a brilliant intellectual man would waste himself in profligate living. She stresses the spiritual quality of love, while he finds it to spot for the soul on his anatomy chart.

In the Western Players' presentation of "Summer and Smoke," William Forestor will be seen in the role of Alma's severe father, and Judy Neeil as her childish mother, the burden of whose care has contributed to the girl's neurotic condition. Both Forestor and Miss Neeil come to Western from Louisville as transfer students this fall, he from the University of Indiana and she from Murray. Both bring welcomed theatrical experience to the Players.

MARY RUTH GRISE

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"Summer and Smoke" Held Over To Friday

"Summer and Smoke" held its audience in attentive silence in Van Meter Auditorium last evening. Tensely and subtly humor relieved the irony of the generally shocking and often frightening drama. Its author's play and compassion came through clearly as the Western Players added to the reputation with a top-flight performance of this sound and compelling play.

"Summer and Smoke" will be repeated tonight at 8 p.m. and is being held over for showing on Friday evening. Tickets for all the box office in Van Meter Hall from 7 to 9 p.m. each evening. Reservations made in advance may be picked up at the box office. Call VI 4-4339, Extension 4 for reservations.

Not only is Tennessee Williams one of the most successful writers of plays of our time, but he seems also to be one of the most successful pickers of titles for them. The title "Summer and Smoke" in its simplicity and its suggestive well matches the quality of the play itself and reality with the best of Williams, "Cats On A Hot Tin Roof," "The Glass Menagerie," "Streetcar Named Desire," and "The Rose Tattoo.

Mary Ruth Griez, as Allie's stepmother, captures the elusive, flickering, and phosphorescent symbolism of the "summer" brightness in Williams' character and contrasts it with the fugitive quality of "smoke" when it is heavy and persistent.

BARBARA UTELEY

revoked by Mrs. Elizabeth G. Walt assisted by Jo Ann Hall, Naomi Dempsey, Joe Henry, Sally Langford, Sue Grafton, and Anna Jane Ellenstein.

"Summer and Smoke" is about a summer's genie in a young woman dealing an evil to the smoldering fires of love in her heart. There are moments when it is beautiful and alive. The performance was outstanding because of sincere understanding.

Walter Langsford, as John Buchanan, the role created by Tony Andrews in the original, portrayed a dynamic realism into the decadent society of the small southern locality largely untouched by the 20th Century. This story of young people in love is always arresting and often shockingly touching as a study of the cruel justice and the little comforts that are life.

Williams' characters are superbly drawn. Judy Neill as the demimonde mother, Barbara Uteley as the exuberant housekeeper, Sandra Dempsey as the Mexican dancer, William Forrester as the deceitful minister, were imaginative and perceptive in dealing with what lies under the surface of personality.

Glen Johnson, David Pols, Vivian Booker, William Green, Harold White, Joe Walsh, Peggy Lou Grider, and Clem Nichols prodiged the inner feelings of these small-town people to give you the thunder and lightning of clashing human emotions.

"Summer and Smoke" is a completed by the point at which the Western Players' production was left in the hands of a technical staff headed by John Monson and composed of Fred Lacy, Les Shelds, Susan Moses, John C. Baird, Jo Ann Hall, Helen Simmons, Shirley Erz, Carolyn Jones, Pat Caswell, Vivian Booker, Cliff Hurst. Make-up was designed and sap-

SANDRA DEMPSEY

Players To Use New Concept In Scenery

"Summer and Smoke," the play being presented by Western Players at Van Meter Auditorium at 8 p.m. on Wednesday, Thursday, and Friday, is a notable milestone in the history of the American theatre not only because it is one of the major plays of Tennessee Williams, wonder-boy of our present theatre, but also because, when it was first produced in New York, Jo Mielziner introduced a new concept of stage scenery for it, which will be carried out in the local production.

One commentator called this "rubber" scenery because it can be stretched to cover so much. It is really consists of a sort of imaginative compression of the locations of several different scenes into a single, unchanged setting for the whole play.

Reserved seat tickets for Thursday's performance of "Summer and Smoke" are on sale today. Reservations may be made by calling VI 3-4334, extension 25, and picking up the tickets at the box office on Thursday evening, or by calling for them at No. 117 Cherry Hall between the hours of 9 a.m. and 4 p.m. The box office in Van Meter Auditorium will open at 7 p.m. on Thursday.

Prominent in the cast of "Summer and Smoke" is Sandra Dempsey who plays Ross Gonzales, the Mexican miss who brings excitement into our hero's life. She is a Western senior from Bards town, majoring in elementary education.

MARY RUTH GRISE

WALTER LANGSFORD

Set Third Showing Of "Summer And Smoke"

"Summer and Smoke," another beautiful and exciting drama from the pen of Tennessee Williams, was chosen by Western Players as their fall attraction.

It is a three-day, weekend performance, a third presentation of the play on Friday evening of this week has been added to the originally scheduled showings on Wednesday and Thursday evenings. Curtain time for the three performances of Van Meter Auditorium is 8 p.m. a.m.

Though the drama is complete in itself, it forms the third item of a notable trilogy by Tennessee Williams. His Pulitzer Prize-winning "A Streetcar Named Desire," and "The Glass Menagerie" are its other components. Although the heroines of all three plays are different, they are also alike, being in each case a woman aiming to overcome a desperate predicament.

After Whitley of "Summer and Smoke," like Blanche du Bois in "A Streetcar Named Desire," is a very frustrated southern young lady. Alma is also as painfully lonely as the pathetic Laura of "The Glass Menagerie.

His heroines of the more recent "Cats On A Hot Tin Roof" and "The Rose Tattoo" struggle just as desperately.

Williams writes of the south he knows. Descended from pioneer stock, who had been early settlers in Tennessee, he was born Thomas Lanier Williams in Columbus, his father a traveling salesman for a shoe firm which moved him to his home office in St. Louis when the young Williams was 10.

From childhood, Alma has loved the boy named John who lives next door. These roles in the Western Players' production are played by Mary Ruth Griez, Western junior from Bowling Green, and Walter Langsford, senior from Boston. She is the daughter of an Episcopal minister and a half-brewn mother, living in a small Mississippi town.

She has grown up into a painfully self-conscious young woman, an excessively proper, neatly starched, splatter-proof, the play shows how this brooding summer and winter, Alma modifies through awkward coyness and needlessly blushing, seeking to avoid the lonely bleakness that looms before her.

In "Summer and Smoke" Williams' characters are superbly drawn. He is unusually imaginative and perceptive in what lies under the surface of personality. Judy Neill, William Forrester, Sandra Dempsey, Barbara Uteley, Glen Johnson, David Pols, Vivian Booker, Jo Ann Hall, Helen Simmons, Shirley Erz, Carolyn Jones, Pat Caswell, Vivian Booker, Cliff Hurst. Make-up was designed and....
Miss Barbara Hawkins  
Secretary Western Players  
Western Kentucky State College  
Bowling Green, Kentucky  

Dear Barbara:

I wish to thank those responsible for the complimentary ticket for "Summer and Smoke".

Please convey my congratulations to the cast, crew and director for a superb performance. The whole evening was entirely enjoyable. I am looking forward to Western Player's next production.

Sincerely yours

E. G. Monroe  
The Art Department
This is a fast message unless its deferred character is indicated by the proper symbol.

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt at point of destination (57).
Wow!
It was
"Great"

The Western Players
of Western Kentucky State College
present as their
Twelfth Annual Classic
William Shakespeare's
Macbeth.
Van Meter Auditorium
Bowling Green, Kentucky
8:00 p.m.
1:00 p.m.
Macbeth Next Offering
Of The Western Players

In its program of educational theatre the Western Players offers as one of its four major productions each year a "classic of the theatre." Once each four years this classic has been chosen from the works of William Shakespeare. All of which brings us to the current choice of MACBETH for the next Western Players presentation, scheduled for Van Meter on December 10 and 11.

Play Is A Tragedy
MACBETH is one of the seven supreme Shakespearean plays. In the order of composition it is either the fourth or the fifth of the seven. No play contains greater poetry. Like most Shakespearean tragedy, MACBETH is the tragedy of a man betrayed by an obsession. MACBETH falls because he interprets with his worldly mind things spiritually suggested to him. God sends on a man "strong delusions, that they shall believe a lie." MACBETH is one such. Many things betray men. One strong means of delusion is the half - true, half - wise, half-spiritual thing, so much harder to kill than the lie direct.

Driven To Murder
Coming weary and excited from battle, on a day so strange that

Charles Shields

Players Will Present Macbeth

Continued From Page 1

it adds to the strangeness of his mood, Macbeth hears the hags hail him with prophecy. The promise rankles in him. The seed scattered in us by the beings outside life comes to good or evil according to the suff in us. Macbeth, looking on the letter of the prophecy, thinks only of the letter of its fulfillment, till it becomes an obsession with him. Partial fulfillment of the prophecy convinces him that all will be fulfilled. The belief that the veil over the future has been lifted for him gives him the recklessness of one bound in the knot of fate. So often, the thoughts that the soul is in a trap, playing out something planned of old, makes men take the frantic way, when the smallest belief in life would lead to peace. This thought passes through his mind. The fear that it is all a contrivance of the devil makes him put it mindfully from his mind till his wife, girling and railling at him with definite aim, while all his powers are in mutiny, drives him to the act of murder. The story of the devil, treachery of the killing of a king, who is also a guest, is so written that we do not feel horror so much as an unbearable pity & Macbeth's mind.

Casting Started
In casting MACBETH, Direc-

Mary Russell H. Miller has dipped into the wealth of new talent in the Players this season and called into action most of the more experienced members. In the seven female roles that Shakespeare has written into MACBETH, Judy Neill, Nancy Boyes, Barbara Utley, Sue H. Rutson, Susa Moser, Lora Ross, and Connie Yenger will be seen.

Presently cast in the long array of men's roles are Charles F. Shields, David Polk, Dennis Preston, William Forrester, William Main, Brian McKinney, Glenn E. Johnson, Clem Nichols, Harold White, Elmer Crabtree, Secretaries versus, Bill Green, Wallace Thomas, John Baird, and Lloyd WillIs. Some of the minor roles have not yet been cast.
Macbeth is Presented By The Players

By Paul Stiff

The special matinee at 1 p.m. this afternoon will provide a final opportunity to see Western Players' current production of William Shakespeare's "Macbeth." Tickets may be secured at the door for this performance. High schools from all over the area have been invited.

The Players' production of the Shakespearean classic is a worthwhile experiment in educational theatre in that it offers chances, rare in this part of the nation, to see classical literature brought to life in the form of legitimate theatre. It would be simple to copy the flashy finish of modern Broadway fare and offer it as drama, but the Players have set for themselves a bigger objective - and a higher goal - that of bringing to the college and this community periodically the masterpieces of dramatic literature and good theatre. Their record in this department has been good - "Joan of Lorraine," "The Merchant of Venice," "Medea," "The Taming of the Shrew," "Lost in the Stars," and many others.

Fine Performance

In the present instance the scope of their achievement is limited only by the physical facilities and lack of experience in some of the production in the group. Director Russell H. Miller's arrangement of the continuity of Shakespeare's script gave a fluid quality to the movement. The telegraphing of the scenes made for a swift build in the dramatic intensity in the melodrama.

Macbeth was a man of admirable character confused and defeated in his misunderstanding of what he was led to believe was his destiny.

Judy Neill as the leader of the band of Weird Sisters brought an effective eerie quality to Shakespeare's witches. The Bard had created his Fates or Furies with the popular concept of witchcraft to create a complex of the lugubrious and the prophetic. Sue Grafton, Connie Yezager, and Susan McNeese were the other members of this motley crew.

Lady Macbeth

Shakespeare's great lady of tragedy, Lady Macbeth, was played effectively by Barbara Usrey. William L. Greer's Banquo, David Polk's Malcolm, Charles Shields' Duncan, Glenn Johnson's Ross, and William Main's Macduff brought the proper Shakespearean presentation. As Macbeth, Bill Main's arrangement of the play made for a swift build in the dramatic intensity in the melodrama.

Challenges

"Macbeth" offers a great challenge to directors, actors, and designers, in may respects the Players' production met that challenge. The unit settings as designed and executed by Walter Langford, William Loy, John Minton, and members of the play production classes and the Players provided an adequate background for playing out the tragedy. At times these achieved a real beauty with the aid of Charles F. Shields' lighting. The costumes provided by Eaves of New York and Helen Simetti locally added greatly to the pageantry that is such a part of every Shakespearean presentation. As wardrobe committee Judy Neill, Brack McKinsey, Doug Hardgrave, and Don Morris did a fine job of dressing the show.

Cost Performers

Dennis Preston, Western transfer from Indiana U., was outstanding in the title role of Macbeth. Appearing with the Players for the first time, he brought to the poetry of the play an understanding and feeling that gave the familiar passages a thrilling quality. His Macbeth was a man of admirable character confused and defeated in his misunderstanding of what he was led to believe was his destiny.

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Officers for the year 1958-59

Chairman of the Board: Walter Langsford
Secretary: Sandra Dempsey
Business Manager: David Polk
Publicity Manager: Joe Walsh
Personnel Manager: Pat Stiff
Stage Manager: John Minton
Program Chairman: JoAnn Hall
Historian: Junior Wortham
Director: Russell H. Miller

The Western Players of Western Kentucky State College present as their Twelfth Annual Classic William Shakespeare's Macbeth

Van Meter Auditorium
Bowling Green, Kentucky
December 10 and 11 evenings 8:00 p.m.
December 12 matinee 1:00 p.m.
Greetings and Welcome to Western!

Western Kentucky State College
presents with pride, another outstanding
dramatic production by the Western College
Players.

We are confident that the presentation of MACBETH, by Director
Russell H. Miller and his Western student cast, will be a superior one.

We are highly pleased to have you present, and we solicit
your continued support of "the drama" on the Hill.

Kelly Thompson
President

The plan worked out several
years ago by Mr. Miller to produce a classic
play at regular intervals and to invite neighboring
high schools to make this play a part of the
English programs for the year has always had
my heartiest approval. This gives Western a chance to widen its
influence in the area and to consolidate the English program in both
high school and college. We welcome all our visitors and trust that
you will return on all similar occasions, to help all of us in our problems
of producing worth-while plays.

Gordon Wilson
Chairman of English Department
A YEAR WITH WESTERN PLAYERS

THE MOUSETRAP

An intriguing "Whodunit" from the pen of Agatha Christie, a master of mystery, is currently popular on London’s "West Side". Pat Stiff and Brad Shaw as the leads, opened the 1958 season.

MY THREE ANGELS

This delightfully wicked farce by Sam and Bella Spewack set in the French penal colony of Guiana made "Angels" of three well-meaning criminals, who led by Joe Walsh, took malicious delight in their angels assignments.

MACBETH

In Shakespeare’s master tragedy of impatient ambition, Dennis Preston brings to life this man of great strength and great weakness. Barbara Utley plays Lady Macbeth, the Bard’s greatest female creation. Charles Shields is Macbeth’s victim, Duncan, King of Scotland. Judy Neill leads the supernatural chorus composed of the Weird Sisters.

SUMMER AND SMOKE

Tennessee Williams’ hauntingly poetic study in frustrated love was given proscenium treatment in a new version with Mary Ruth Grise and Walter Langsford as the author’s young lovers.

HAYFEVER

Summer Theatre, now in its 4th season at Western gave both students and townspeople a chance at the fascinating art of play making with arena staging.

THE MOON IS BLUE

Added to this was a sparkling repertoire of plays from authors Noel Coward, F. Hugh Herbert and Tennessee Williams.

WESTERN SUMMER THEATRE ’58
Synopsis of Scenes

Act One

Scene 1: A desert place
Scene 2: King Duncan's camp near Forres.
Scene 3: A beath on the way to Forres.
Scene 4: Duncan's camp again.
Scene 5: Inverness. Macbeth's castle.
Scene 6: Courtyard of Macbeth's castle.
Scene 7: Later that evening.
Scene 8: Late at night.
Scene 9: After midnight.

Intermission of Ten Minutes

Act Two

Scene 1: Inverness. The courtyard of Macbeth's castle.
Scene 2: The same at daybreak.
Scene 3: The Palace of Forres. A few minutes later.
Scene 4: The Great Hall of the Palace.
Scene 5: The scene place again.
Scene 6: Cavern of the Weird Sisters.
Scene 7: Fif: Macduff's castle.

Intermission of Ten Minutes

Act Three

Scene 1: The open country near Dunsinane.
Scene 2: The same.
Scene 3: Dunsinane. Macbeth's castle.
Scene 4: Dunsinane. A room in the castle.
Scene 5: The same.
Scene 6: Dunsinane. Within the castle.
Scene 7: The same.
Scene 8: The same.

Scene. -- Scotland; England.

(The action of the play transpires between 1040 and 1057 A. D.)

***************

The Western Players wish to express their appreciation to:

Park City Daily News,
The College Heights Herald,
WL8j and WKCT, for cooperation in publicity.

Through the years, the Western Players has been that lodestone that attracted and united those students at Western whose interest in drama, entertainment, and the theatre has provided them a medium for creative expression.

Through its sessions and activities have passed hundreds who have found the fun they sought at whatever depth they dared and among these the dedicated few who found a means of satisfying a keener aesthetic appreciation because they possessed the precious spark of human creativity.

Each is welcome -- each has his place -- for it is the purpose of theatre to hold the mirror up to life to show us what we are and what we might be.

Russell H. Miller
Director
Don't miss "Macbeth"
"CAROUSEL"

Mullins Carousel

5¢
Music Dept. And Players Will Present Carousel

Plans were initiated last spring for the production of a musical at Western and are now nearing completion. Much of the musical will be presented as a joint project of the Western Opera Division and the Western Drama Department. Russell H. Miller and Mr. Claude Rose were selected as co-directors to work on production plans for the series to begin in the spring semester of 1968.

Carousel:Composer

Carousel, the Rodgers and Hammerstein musical, is a favorite this spring. The musical was adapted from Ferenc Molnar's play Liliom. Its stories have written into the score some of their most popular songs, with moments like "You'll Never Walk Alone," "What's the Use of Wond'ring?" "Follow Your Own Heart," "June is Bustin' Out All Over,"

Directing has begun at the beginning of the second semester. The announcement and ad will bring for parts will be auditions for parts. The production schedule for the first week of February, Mr. Miller and Rose are interested in recruiting actors, actresses, dancers and producers with the Carousel cast as possible. They have an interest in all who are interested in working with the production in any capacity with the presentation.

Bowling Green Play

THE MUSICAL play, "Carousel," by Rodgers and Hammerstein, will be the all-college production at Western Kentucky College in Bowling Green, March 13 and 14. 

This will be a three-year collaboration of the drama, music and art departments with Russell H. Miller as producing director and Claude E. Rose as director of music and orchestra and William Loy as scenic artist in charge of all sets. Prominent in the "Carousel" cast are these students from Large:

Walter: Charles Zinner; Millie: Paul C. Watson and Judy Nelles. Also in the cast is Dennis Preston, a student from New Albany.
"Carousel" Presentation
Scheduled March 19-20

"Carousel," generally regarded as one of the greatest musical plays of American theatrical history, is to be the next attraction of the season at Western.

Scheduled for Thursday and Friday, March 19 and 20, in Van Meter Auditorium, "Carousel" is an all-school project of the Western Players, the Music Department, and the Art Department, directed by Russell H. Miller, Claude E. Rose, and William L. Loy.

Written by Richard Rodgers and Oscar Hammerstein II, the famous team who have also given theatre-goers "South Pacific," "The King and I," and other notable hits, "Carousel" tells the touching story of a ne'er-do-well's marriage with a gentle factory girl whom he falls in love with at first sight but later marries off to another. "South Pacific" and "The King and I" are the play's of American theatre directed by Russell H. Miller, and are table readings for students.

In addition to Flower and Miss Grise, the cast of characters includes Sandra Dempsey, Glenn L. Johnson, Kenneth H. George, Alice Chambley, Susan L. M. F. Fielder, Bill Strengbergen, David P. B. L. and Evelyn C. C. F. performer, as well as the singing and dancing of the Western Players. The English department, the Music department, the Art department, the Administrative staff, and many others. Without any of these essential parts of the necessary personnel would have been missing.

Such a fine display of teamwork and cooperation on the part of various groups and departments on the Hill certainly deserves to be praised. We wish to express our congratulations and approval for a job well performed. We are certainly impressed by such a great display of what can result from teamwork and cooperation.
Warm Welcome Is Given
Musical Play 'Carousel'

By HOWARD CARPENTER

Two capacity audiences gave a warm welcome to the Rodgers and Hammerstein musical play "Carousel" which was produced Thursday and Friday at Van Meter Auditorium.

A ringing carnival scene replays with juggler, clown, ballerine and bathing beauties start this show off at a brisk pace which never faltered through comedy, love-songs, a clambake, crime, and a balcony side-trip to the "mother-of-pearl" gates of heaven.

Comedy was most ably served by Enoch and Carrie Snow in the persons of Everett Ruby and Nellie Watson. They projected the roles of the two bawdy, native, country lovers with a lively gusto to the obvious enjoyment of the audience.

Pathos received its due in the pathetically enclosed form of Julie Jordan, played by Mary Ruth Grise who gave the show some of its most touching moments. Her bereavement over Billy's death and the ensuing "You'll Never Walk Alone" left few dry eyes in the house. Admire restraint and emotionally characterized her interpretation of a difficult role.

An especial Kudos should go to Brenda Wallace in her role of Nettie. Miss Wallace can sing and is a real trooper. Sandra Dempsey was effective as Mrs. Mullin, the "common" woman.

Charles Fleener, fresh from a bout with the flu as were many others of the cast, played the romantic lead. As the assertive, handsome Billie Bigelow, he alternated successfully between brusque truculence and tender passion for Julie.

Hovering menacingly over the pair of lovers, Dennis Preston gave the evil Jigger Crailan convincing reality with his brusqueness and byzantian humor.

Rounding out the cast of principal was Judy Neill in the role of the daughter of the Bigelows. Miss Neill displayed an especially fine gift for portraying the inconsistencies of adolescence through her use of bodily motion.

A play with music is the favorite form of theater for a good many people. The added dimensions of music and dancing help underline and delineate the emotional undertones of the story. When they are added to a story like Molnar's "L'Heure Bleue" (which is the basis of "Carousel") by men like Rodgers and Hammerstein, sure-fire box-office is the result. Let us hope the success of Western's performance of "Carousel" can be duplicated in each succeeding year.

Collaborating in the production were: Russell Miller, producing director; Miss Maureen Tierney of Nashville, choreographer; Claude Rose, orchestra and musical director, and William Loy, art director and scenic design.

Members of the orchestra were drawn from the Western Music department with the addition of Gene Lawton, oboeist from Franklin.

Well-loved and popular tunes, dancing, a tender love story, some laughter, a few tears—this is good entertainment.
“WESTERN”

Presents

Richard Rodgers and Oscar Hammerstein II’s

CAROUSEL

VANMETER AUDITORIUM
Thursday and Friday Evenings, March 19th and 20th
8:00 P.M.
"MADWOMAN
of
CHAILLOT"

Jo Ann Hall Kurtz

"the Maddest of 'em All!"
Players End Season With
‘Madwoman of Chaillot’

John Mason Brown wrote of The Madwoman of Chaillot, "Do not be misled by the simplicity of Giraudoux's basic story into thinking that The Madwoman of Chaillot must be a simple little allegory. Its real action lies in its surprising and inaccurate play of the mind. It is centered in the delectable and infernally tasteful in which it makes sense by standing sense on its head, and achieves slyly by toy ing deliciously with madness."

Final For Season

The Madwoman of Chaillot is the final production of the Western Players for the current season. It is being presented in Van Meter Auditorium this evening at 8:00. General admission and reserved seat tickets are available at the box-office in Van Meter Hall from 7 p.m. until curtain time.

Maurice Valency, Columbia professor and successful adapter of many plays for Broadway, has endowed his translation with complete fantasy which has sense and purpose as well as wit. Giraudoux, its author, made The Madwoman a quite fascinating mixture of flaneur, another commentator on human foibles, and Carroll, the man who thought up Wonderland for Alice. His play looks cynically and humorously upon the many faddings people have acquired, and it has some wonderfully witty scenes.

Cast

The leading figure is the Countess, played by Annie Shaver, Jim Dalrey, Bill Shreiner, Marla Brandon, Bill Warren, Jim Flood, Harold White, Ted Urban, Ronnie Brown, Harold Grace, Warren Reseler, Carole Fry, Socrates Varna, and Carolyn Easterly.

Western Players Close Season

Continued From Page 1

As Aurelia, who lives physically in a Paris cellar, and mentally in the graciousness of the past, the whole play has a wondrously innocent expectation that you accept it. The Countess's strength lies in her ability to find beauty wherever she looks. The Countess is portrayed by Jim Ann Kartes, Western senior from Louisville, and Detroit Michigan. As the bohemian eccentric, The Madwoman cannot bear to see the world made unhappy by men of ill will.

Typical of her raffish friends is the Bagpiper, a philosophic vagabond scraping his livelihood out of the ashtrays and garbage cans. Dennis Preston makes of this swagman an eloquent, riled, ironic attacker upon the profiteers.

As the Countess's "real" friends, Sharon Wallart, Jody Neil, and Harold Miller, have found in it a sort of impish salute to the pure in heart.

Romance

The romantic interest is sustained by Judi Neill as Frona, the tender-hearted waitress, who will never say "I love you" until she meets the right man. In the Chez Francis she has learned to hate menness and adore kindness. The young man in a jam who tries to commit suicide is played by David Polk. He is revealed to the Countess as she convinces him that "to be alive is to be fortunate."

The materialists, the chisellers, the swindlers, who represent the encroachment on our world of profit-seekers and speculators are played by Douglas Hardgrave, Bill Forester, Ed Hocher, Glen Johnson, Harold Grace, Fred Booth, John Minson, and Harold White.

The picturesque cavalcade of the Countess's vagabond friends includes an assortment of outcasts, street vendors, Cafe employees, flower girl, street-singer, peddlers, all typical of the Parisian sidewalk cafe. These denizens of "Chez Francis" are Anne Shaver, Jim Dalrey, Bill Shreiner, Marla Brandon, Bill Warren, Jim Flood, Harold White, Ted Urban, Ronnie Brown, Harold Grace, Warren Reseler, Carole Fry, Socrates Varna, and Carolyn Easterly.

Production Crew

The action of "The Madwoman of Chaillot" moves from a colorful cafe in the shadow of the Arc de Triomphe to the bizarre cellar apartment of the crazy-like fox-countess. It tells an alternately comic and touching story of a busy afternoon spent by her in ridding the world of its parasitical and greedy people. Credit for the set design goes to Sharon Wallart for her first Western Players' setting. John L. Minson again is responsible for the coordination of set design efforts in his job of Stage Manager.

Director Russell H. Miller has made a sincere effort to capture the delicate quality of the play as it shuttles from the philosophic to the fantastic to the comic commentary and back. "The Madwoman of Chaillot," called "Bip- yo" is a challenging experience in theatre - either for the actor or the audience. The Western Players have found in it a sort of impish salute to the pure in heart.
### CAST OF CHARACTERS

<table>
<thead>
<tr>
<th>Character</th>
<th>Actors</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Waiter</td>
<td>Jim Dabney</td>
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<tr>
<td>Mimi</td>
<td>Carol Arthur</td>
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<tr>
<td>The Little Man</td>
<td>Bill Shere</td>
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<tr>
<td>The Prospector</td>
<td>Douglas Hartman</td>
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<tr>
<td>The President</td>
<td>Maria Brandeau</td>
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<tr>
<td>The Baron</td>
<td>Bill Forester</td>
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<tr>
<td>The Street Singer</td>
<td>Bill Braifer</td>
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<tr>
<td>The Flower Girl</td>
<td>Anne Shaver</td>
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<tr>
<td>The Beggar</td>
<td>Carol Frey</td>
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<tr>
<td>The Pigeon</td>
<td>Jim Fink</td>
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<tr>
<td>The Maid</td>
<td>Judy Nall</td>
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<tr>
<td>The Mute</td>
<td>Ed Fear</td>
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<tr>
<td>The Street Pedlar</td>
<td>Ted White</td>
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<tr>
<td>The Broker</td>
<td>Jo Ann Kirk</td>
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<tr>
<td>Dr. Jadis</td>
<td>Harold Grace</td>
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<tr>
<td>Countess Aurelia</td>
<td>Warren Keeler</td>
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<tr>
<td>The Mound</td>
<td>David Park</td>
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<tr>
<td>The Doorman</td>
<td>Ted Urban</td>
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<tr>
<td>The Policeman</td>
<td>Sharon Wofford</td>
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<tr>
<td>The Sergeant</td>
<td>Alice Wofford</td>
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<tr>
<td>The Sweeper</td>
<td>Douglas Humphrey</td>
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<tr>
<td>Mme. Constance</td>
<td>Bill Forester</td>
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<tr>
<td>Mme. Gabrielle</td>
<td>Harold Grace</td>
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<tr>
<td>The Maid of St. Sulpice</td>
<td>Warren Keeler</td>
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<tr>
<td>The Maid of La Concorde</td>
<td>Jo Ann Kirk</td>
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<td>The President</td>
<td>Harold Grace</td>
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<td>The Prospects</td>
<td>Ted Urban</td>
</tr>
<tr>
<td>The Ladies</td>
<td>Caroline Elster</td>
</tr>
</tbody>
</table>

### SCENES

**ACT I**
- **Time:** It is a little before noon on the Café terrace at CHEZ FRANCIS, on the Place de l'Alma in Paris.
- **Time:** Afternoon of the same day.

**ACT II**
- **Time:** The Spring of next year.
- **Time:** The Countess' Collyer—11 Rue de Chaillot.
Program Notes
(Mental occupation for pre-curtain drag.)

Jim Dabney: Who doesn’t have their favorite waiter? Here at the Chez, Jim is ours. Waiting isn’t really his game however; Jim is head crew-man. A position which entitles him to break his back every night with no thanks whatever. He plans to eventually turn in his tray and apron for a teacher’s certificate.

Bill Steenbergen: If you are a Steenbergen, Bill says that, undoubtedly, you are his cousin. Bill is one of the more dedicated Western Players. Actually, he is 6'3", but by bending his legs back and walking on his knees, he becomes the right height for the role. You can imagine the discomfort his dedication causes him.

Glenn Johnson: Glenn isn’t actually a full-fledged prospector anymore. He gave up prospecting at the age of 15, when he decided that prospecting wasn’t a stable career. He is now planning a career in acting. Glenn resides at the Ola Indian convalescent home.

Doug Hardgrave: Doug isn’t at all, the hard-shelled capitalist that he plays in Madwoman. He has played a valuable part in our set construction projects. Doug taught dancing for Arthur Murray for some time and appeared in Carousel as a carnival dancer. We just may lose him to the Air Force. He must be under some sort of illusion that the Air Force won’t be as much hard work as Western Players.

Bill Forestor: Bill just can’t get away from the clergy and gentry. His roles this year have consisted entirely of Clergymen of the Anglican Church and titled noblemen. Bill is going to enter medical school next year. That ought to bring him down a notch or two.

Marla Brandon: Marla has helped keep things running smoothly for both the Western Players and the Bowling Green Community Players. She is usually serving in several capacities backstage as well as handling a role. Marla is a freshman and we hope to have her around for the next three years.

Bill Warren: Bill, a product of the New North, makes an admirable street singer. He has had two years experience with the Salvation Army and several summer stock seasons. Bill was to sing and play for us between acts, but the Union interfered.
Ann Shaver
Ann used to go to Kentucky Weslyan. We are exceedingly
glad that she left there because she is a definite asset to
Western Players. Ann shows a remarkable talent for keep-
ing up her grades while participating actively in the group.
She is the first member of her family to take up street
vending.

Dennis Preston
Mr. Preston has been with us for two semesters now. His
talents are varied. He is an excellent pianist and philoso-
pher as well as an accomplished actor. He has been sought
for several Steinbeck productions but his modesty keeps
him an amatuer. His versatility as an actor is obvious
from his roles this year. They have ranged from King to
Ragpicker.

Carol Frey
Carol sits back there at the table with Marla in the first
act and is one of the "powerful pressure group" in the
second act. She was in the cast of Carousel and is an art
major.

Jim Flood
Jim is a firm believer in the method of acting which calls
for living the part. He has not spoken since the play went
into rehearsal. Needless to say, this has had some effect
on his scholastic record here on the hill. Most people will
enjoy his not-too-wordy portrayal of the deaf mute.

Judy Neill
Judy is another of these aspiring young actresses. She plans
to enter a drama school in the fall. She began the Western
Players season as a senile old woman, and is winding it up
as a 20 year old whom the script describes as having the
face and figure of an angel. Judy recommends that you sit
as far back as possible. Distance is conducive to illusion.

Socrates Vernus
Soc was at B. U. during the first semester and is now en-
rolled on the hill. He gained fame from his role in Macbeth,
as attendant to the King. He intends to go into business
but definitely not as a shoelace peddler.

Ed Hocker
Ed is a citizen of Bowling Green and a freshman at Western.
Since rehearsing Madwoman, he has become the Wall Street
authority of Western Players. Our stock has soared since
he took over. Unfortunately, we aren't selling at present,
but if you would like to sign the waiting list, please see
Mr. Hocker.

Harold White
We are proud to have Harold with us. He is a former mem-
er of the Maskrafters of Georgetown College and appeared
for 12 weeks in one of their productions in New Mexico. He
spends between 20 and 30 hours a day on his juggling, which,
no doubt antagonizes his fiancee.
Ted Urban

Ted was a dancer in Carousel. Now he is posing as a foot doctor. I just wonder if Mr. Miller was looking ahead when he first cast Ted. You will also recognize Ted as being the Sewer Man. He was not allowed any field training in preparation for his second characterization.

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Ronnie, a first aid major, is well suited to the role of the policeman. He was somewhat worried that the audience would notice that he isn't flat-footed, but we assured him that you wouldn't notice. Please don't.

David Polk

Young David, our romantic lead, swoons the audience with romantic passion as he gallops through the role of lover, Pierre. Not being a true Frenchman, David has spent considerable time in the field, gathering information for this role. David has many assets apart from his pleasing personality. He is a gentleman and a scholar.

Warren Kessler

Warren is a former U. of K. student. Many of you will remember him from his role of Star Keeper in Carousel. Warren has come down to earth now, and is doing quite well. He does find us earthlings a bit confusing, though. Warren also serves as an assistant to the Director. He has lost two inches of leg length since the play went into rehearsal. Our sympathy and understanding, Warren.

Sharon Waflart

Sharon wasn't quite mad enough for the part of Constance, so Mr. Miller assigned her to set design and construction. Now Sharon is quite mad enough. Sharon was responsible for the Carousel program as she is for this one. In my humble opinion, Sharon is a danged good artist.

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Everyone realizes that Alice is a very attractive girl. You will now have a chance to learn that she is also a very good actress. Her air of madness is pure acting. She wasn't a bit crazy when she was cast and still isn't.
Anna Rose Whitman  
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Carolyn Eatherly  
Carolyn is another of the "powerful, powerful group" and also one of the vagabonds. She learned to speak French fluently, only to learn that the play was to be done in English. The ups and downs of show biz.

John Minton  
John, after serving as stage manager for two years, is making his stage debut. John is one of the Public Relations Counselors.

Russell H. Miller  
Ladies and gentlemen, Our Director! Reigning power and supreme potentate of Western Players, a man capable of expressing many emotions and tops in the field of directing. Creator of many fears and many tears, but by golly, he gets the job done. Our thanks Mr. Miller. We may not be Broadway, but you've made us know that it is all worthwhile.
Program Notes
(Mental occupation for pre-curtain drag.)

Jim Dabney

Who doesn't have their favorite waiter? Here at the Chez, Jim is ours. Waiting isn't really his game however; Jim is head crew-man. A position which entitles him to break his back every night with no thanks whatever. He plans to eventually turn in his tray and apron for a teacher's certificate.

Bill Steenbergen

If you are a Steenbergen, Bill says that, undoubtedly, you are his cousin. Bill is one of the more dedicated Western Players. Actually, he is 6'3", but by bending his legs back and walking on his knees, he becomes the right height for the role. You can imagine the discomfort his dedication causes him.

Glenn Johnson

Glenn isn't actually a full-fledged prospector anymore. He gave up prospecting at the age of 15, when he decided that prospecting wasn't a stable career. He is now planning a career in acting. Glenn resides at the Ola Indian convalescent home.

Doug Hardgraves

Doug isn't at all, the hard-shelled capitalist that he plays in Madwoman. He has played a valuable part in our set construction projects. Doug taught dancing for Arthur Murray for some time and appeared in Carousel as a carnival dancer. We just may lose him to the Air Force. He must be under some sort of illusion that the Air Force won't be as much hard work as Western Players.

Bill Forester

Bill just can't get away from the clergy and gentry. His roles this year have consisted entirely of Clergymen of the Anglican Church and titled noblemen. Bill is going to enter medical school next year. That ought to bring him down a notch or two.

Marla Brandon

Marla has helped keep things running smoothly for both the Western Players and the Bowling Green Community Players. She is usually serving in several capacities backstage as well as handling a role. Marla is a freshman and we hope to have her around for the next three years.

Bill Warren

Bill, a product of the New North, makes an admirable street singer. He has had two years experience with the Salvation Army and several summer stock seasons. Bill was to sing and play for us between acts, but the Union interfered.
Ann Shaver

Ann used to go to Kentucky Weslyan. We are exceedingly glad that she left there because she is a definite asset to Western Players. Ann shows a remarkable talent for keeping up her grades while participating actively in the group. She is the first member of her family to take up street vending.

Dennis Preston

Mr. Preston has been with us for two semesters now. His talents are varied. He is an excellent pianist and philosopher as well as an accomplished actor. He has been sought for several Steinbeck productions but his modesty keeps him an amateur. His versatility as an actor is obvious from his roles this year. They have ranged from King to Ragpicker.

Carol Frey

Carol sits back there at the table with Marla in the first act and is one of the "powerful pressure group" in the second act. She was in the cast of Carousel and is an art major.

Jim Flood

Jim is a firm believer in the method of acting which calls for living the part. He has not spoken since the play went into rehearsal. Needless to say, this has had some effect on his scholastic record here on the hill. Most people will enjoy his not-too-wordy portrayal of the deaf mute.

Judy Neill

Judy is another of these aspiring young actresses. She plans to enter a drama school in the fall. She began the Western Players season as a senile old woman, and is winding it up as a 20 year old whom the script describes as having the face and figure of an angel. Judy recommends that you sit as far back as possible. Distance is conducive to illusion.

Socrates Vernus

Soc was at B. U. during the first semester and is now enrolled on the hill. He gained fame from his role in Macbeth as attendant to the King. He intends to go into business but definitely not as a shoelace peddler.

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Package

Show

"Heap big success!"
VARIETY SHOW — The Western Players package group performed here Wednesday, January 7th in the chapel for the student body. The group has been making appearances throughout the area — they have won favorable reviews. Mrs. Bowling Brown, who is known as the group's sponsor, is left to right: Patsy Van Meter, Marilyn Jones, Group’s sponsor, Mrs. Bowling Brown, and Vivian Lomax, Millie Watson, and Janie Walsh. The group consists of Ken Decker, Mike Freeman, Billie Brown, Sezra Williams, and Jane Anderson.

Player’s Package Group Performs in Chapel Jan. 7

The recently organized Western Players Package Show performed in Chapel Wednesday, January 7th. Mr. Walsh acted as the master of ceremonies. Susan Lomax from College Hill did a Charleston and; a sophisticated tap. Charlie Flower, a show business veteran, sang "I Don't Want To Miss The Boat." Over 100 people attended the show. Victory was delayed. Kenneth Jacobs, Prudence Watters, and Janie Walsh sang "Birth of the Blues," "Here's The Whole World," and "The Word Is In His Hands.

Three other vocalists who appeared were Toby Van Meter, Mary Ann, and Jack Decker. Toby Van Meter's "I'm Shipping Out," was a hit. Olivia Watters, "I Can't Stand Losing You", and "If Love Hurts," were done in an rhythmic style. These performances were done in an rhythmic style. The Technical Department, Mr. William Lewis, Mr. and Mr. Larry Lomax were in charge of the technical aspects.

Players To Present "Fumed Oak" Tonight

The Western Players will present their musical program tonight on the Van Meter stage beginning at 7 p.m. Joyce Davidson, Joe Harris, Sandra Dorgan and Susan Lomax are in the cast of the one act comedy, "Fumed Oak." The production is part of the Western Players package show which has given several performances for local groups. The Players have performed successfully in recent months and are currently working on the forthcoming production of Macbeth for Dec. 10 and 11. Plans for this particular play will be discussed at tonight's meeting.

On Friday evening of this week, members will travel to Nashville to see the Broadway version of Tennessee Williams' "Cat On a Hot Tin Roof."
Drama is a vital part of the communities surrounding Western!
"Sabrina Fair," the first major production of the Bowling Green Community Players, is scheduled for presentation on Monday and Tuesday evenings, January 19-20, in Van Meter Auditorium.

First Production of Group
In the Community Players' version of Sabrina, Joan Terry Ray, Western freshman from Bowling Green, plays Sabrina Fairchild, the role created by Margaret Sullvan and Audrey Hepburn in the Broadway original and the movie.
Sabrina Fair

Samuel Taylor

BOWLING GREEN COMMUNITY THEATRE

January 21st and 22nd, 1959
Bowling Green Community Players

Presents

BENEFIT PERFORMANCE FOR "TEENVILLE"

Samuel Taylor's

SABRINA FAIR

Produced and Directed by Russell H. Miller

VAN METER AUDITORIUM

January 21st and 22nd, 1959

The scene is a walled garden of the Larrabee's country house on the North Shore of Long Island, about an hour from New York City.

The time is the present.

ACT I
A Saturday Afternoon in September.

ACT II
Friday Evening, Two Weeks Later.

ACT III
The Following Morning.

The curtain will be closed during Act Three to indicate the passing of a few minutes.

There will be an intermission of ten minutes between Acts.

CURTAIN TIME — 8:00 P. M.

CAST OF CHARACTERS

Maude Larrabee ........................................ Betty Rose Milliken
Julia McKinlock ........................................... Mildred Hoffman
Linus Larrabee, Jr. ...................................... Walt Langsford
Linus Larrabee, Sr. ...................................... Paul J. Clark
Margaret ..................................................... Frances Anderson
David Larrabee ........................................... Dr. E. G. Monroe
Gretchen ..................................................... P. A. Lenk
Sabrina Fairchild ....................................... Joan Terry Ray
Fairchild .................................................... Russell H. Miller
A Young Woman ............................................ Judy Neill
A Young Man ............................................... Jim Mallon
A Young Woman .......................................... Sue Grafton
A Young Man ............................................... Jim Flood
Paul d'Argenson .......................................... Gene Kelly

PRODUCTION STAFF

Scene Design ............................................... William F. Loy
Script Assistant ......................................... Mary Ferguson
Crew and Construction ................................... Walt Langsford
Judy Neill, Mort Lenk, Jim Flood, Sue Grafton, Paul Clark, John Minton, John Baird, Jo Ann Hall, Bill Forester, Shirley Holland
Lighting and Sound ....................................... Jack Chadwick
Properties ................................................... Vivian Booker
Margaret Clark, O. V. Clark
Make-Up .................................................... Mrs. Elizabeth Walz
Judy Neill, Mary Ferguson
Publicity ..................................................... Clyde Mankin
Mary Vass Daughtry, Jean Jeansen, Margaret Clark, Shirley Holland, Dorothy Corlette, Frances Anderson
Thursday, January 29, Saturday, January 31

the Elizabeth Town Little Theatre presents

Goodbye My Fancy
THE CAST
(In Order Of Appearance)

Ginny Merrill
Jo
Clarissee
Mary Nell
Miss Shackleford
Maintenance man
Susan
Grace Woods
Agatha Reed
Ellen Griswold
Prof. Birdshaw
Carol
Dr. Pitt
James Merrill
Prof. Wingley
Matt Cole
Claude Griswold

Carole Mabe
Sissy Vertrees
Susan Alvey
Martha Winfrey
Burnette Dennison
Harold Osborne
Ann Hadden
Maurice Utley
Phyllis Blakeman
Ann Rita Allen
Lucille Bond
Susan Perry
Cecil Mabe
Ray Bishop
Bill Earle
Bob Flowers
Bill Tabb

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Harold Osborne
Ann Hadden
Maurice Utley
Phyllis Blakeman

SCENE

The entire action of the play takes place over Commence- ment weekend in early June, 1968, in a dormitory of Good Hope College for women in Good Hope, Massachusetts.

ACT I

Friday morning

ACT II

Scene 1: Saturday afternoon
Scene 2: Saturday evening

ACT III

Sunday afternoon

Director
Script asst.
Producer
Asst. Producer
Set
Properties
Lights
Sound

BOAD OF DIRECTORS

Emmy Huddleston
C.W. Dixon
S.I. Holmes
Cecil Mabe
Maurice Utley

Clyde Crittenden
Hildred Lord
Jane Lowell
Phyllis Blakeman

The Elizabethtown Little Theatre is a non-profit organization composed of local citizens who are interested in dramatics.

Few of its members have had dramatic training of any kind; however, by assuming responsibilities, each one becomes familiar with most of the phases of producing a play; and he works to present a finished production that you will enjoy.

Little Theatre is a young organization with many improvements and changes to be made, but we hope that gradually, it will take its respective place among the other civic organizations in E-Town.
at the Community Playhouse

THE MATCHMAKER

October 9-18, 1958
THEATRE NASHVILLE

AT THE CIRCLE THEATRE

NOVEMBER 5-13, 1958

A HOT CAT ON THE TIN ROOF
THEATRE NASHVILLE at the Circle
CHILDREN OF DARKNESS
JANUARY 13-24, 1959
**About “Children of Darkness”**
(or The Jailer’s Wench)

By GENE FEIST

“Children of Darkness” takes place during the age of enlightenment and the age of terror: the beginning of the Eighteenth Century. It takes place in a debtor’s prison at Newgate and is the story of a group of vicious lives and the greed that destroys the characters in the play. Only the nightmare drawings of Hogarth have captured this dissolute and licentious society.

For part of his play, Mr. Mayer has leaned on history in the truly grim creation of Jonathan Wild. The action of the play covers the twenty-four hours prior to the hanging of the great highwayman. Wild, who was a good deal more formidable, if less romantic, than a highwayman, was really the coldhearted head of a great London gang of thugs and thieves.

Mr. Mayer has invented other equally inhuman and interesting characters. There is Mr. Snap, Under-Sheriff of London and Middlesex, in whose apartments the prisoners are lodged. Mr. Snap is brisk, jaunty, and genteely fiendish. There is the highborn prisoner, Lord Wainwright; the mad young poet, Cartwright; and LaRuse, the nobleman with a shady past and a cloudy future. Amid this gallery of fantastic criminals, we discover the cruel and yet artless Laetitia.

And the setting? We have gone to Hogarth and the history books and designed our set and props to match the authentic pieces of the period. Costumes come from the recent New York production of the play, and such things as snuff boxes and fans are actual museum pieces from private collections. Everything has been done to create the smoky atmosphere of Eighteenth-Century London and the grim confusion of prison life.

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THEATRE NASHVILLE

Presents

"CHILDREN OF DARKNESS"

by

EDWIN JUSTUS MAYER

Production Directed and Designed by

GENE FEIST

Produced by

DICK WOODS

NASHVILLE BALLET SOCIETY

Les Ballets Intimes
Dance Crafters
Ballet Associates
Mrs. Herbert Slack
Business Manager
CY 2-1269
Albertine Maxwell
Director
CY 8-3008

ALBERTINE SCHOOL OF THE DANCE

Ballet
Spanish & Hindu
CY 8-3008
3325 West End Avenue
CAST
(in order of appearance)

MR. SNAP .................................................. Sam Tarpley
FIRST BAILIFF ............................................ Morrie Soreano
MR. CARTWRIGHT .......................... Charles Hal Johnson
MR. FIERCE .................................................. Fred Fine
JONATHAN WILD ...................................... R. E. Grills
COUNT LA RUSE ........................................ George Schutt
LAETTIA .................................................. Katha Feist
LORD WAINWRIGHT .......................... Dick Pemberton
SECOND BAILIFF .......................................... R. D. Herbert, III

Coke brings you back refreshed

Enjoy a Coke in the Lobby

BOTTLED UNDER AUTHORITY OF THE COCA-COLA COMPANY BY
COCA-COLA BOTTLING WORKS
NASHVILLE, TENNESSEE

SYNOPSIS OF SCENES

TIME: 1725, Late Spring.


The entire action of the play takes place within 24 hours.

ACT I – Late Morning
ACT II – That Night
ACT III – The Next Morning

There will be a five minute intermission between acts.

CREDITS

Charles Elder Books & Antiques, Raymond Beauty Supply, Harold L. Shyer, Strobel's
PRODUCTION STAFF

Stage Manager ........................................ BOB WIENER
House Manager ........................................ MORRIE SOREANO
Ushers and Prop Crew ................................. JOANNE COLYAR,
                              SUE KALBFLEISCH
Set Execution ........................................ TONY STREET,
                              DICK WOODS
Costumes ................................................ DIXIE WEHRHEIM
Lighting Design ........................................ BILL GEHRES
Program ................................................ MARTHA EATHERLY,
                              MARY AYLCE CARLSON,
                              ED FERGUSON
Box Office ............................................. FRIEDA BAUER

WHO'S WHO IN THE CAST

KATHE FEIST (Laetitia), who is a native of New York City, was formerly
associated with the Stella Adler Theatre Studio as both student and teacher.
She made her Nashville debut as Mrs. Molloy in "The Matchmaker," and was
property crew chairman for "Cat on a Hot Tin Roof" and "Separate Tables.
Kathe, whose hobby is cooking, teaches acting at the local YWCA.

FRED FINE (Mr. Fierce), an optometrist by day, is a graduate of City College
of New York and the University of Miami, Florida. Fred's first Nashville stage
appearance was in last season's "Beggar on Horseback," and he was seen this
year in "The Matchmaker."

R. E. GRILLS, JR. (Jonathan Wild), a general insurance and real estate agent,
made his Nashville stage debut as Reverend Tooker in "Cat on a Hot Tin
Roof." A native of Nashville, he has lived in West Palm Beach, San Antonio,
and Galveston. His hobbies are flying and hypnosis.

R. D. HERBERT, III (Second Bailiff), a native of Nashville, is making his first
stage appearance. He is a graduate of M.I.T. and is engaged in the construction
business here. He is interested in writing and has produced poetry, short stories,
and novels as a hobby.

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FIT-FOR-A-KING COFFEE
Every bean is roasted perfectly to give you the
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experienced. Ground for your coffee maker.
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H. G. HILL STORES
WHO’S WHO IN THE CAST (Cont’d)

CHARLES HAL JOHNSON (Mr. Cartwright) has appeared this year in “Separate Tables” at the Community Playhouse. Charles attended Vanderbilt University where he did publicity work for the Vanderbilt Theatre. He now works for the advertising department of the Banner-Tennessean and listens to jazz recordings as his hobby.

DICK PEMBERTON (Lord Wainwright), a native of Russellville, Arkansas, is a commercial artist and resides in Gallatin. He attended Arkansas Tech where he appeared in “East Lynn” and “Medea.” Dick, a former radio disk jockey, lists his hobbies as painting and playing tennis.

GEORGE SCHUTT (Count La-Rose) is well known for his work in Nashville theatre. He received an acting award for his lead in “The Hasty Heart” at the Circle Theatre. A versatile designer, George has also received Oscars for his sets for “Annie Get Your Gun” and “Beggar on Horseback.” His last stage appearance was as Feste in “Twelfth Night.”

MORRIÉ SOREANO (First Bailiff), a native of Seattle, Washington, is employed as a tool engineer at Avco.

ABOUT THE DIRECTOR

During the summer, Gene Feist promotes, publicizes, and manages a summer stock theatre. Here’s the story of how the 2400 seats are filled for each of eight weeks.

First, a pre-season promotion campaign is begun months in advance. A telephone crew of volunteers calls each name on the theatre’s mailing list and takes

(Continued on Page 12.)
About the Director (cont’d)

orders for season subscriptions. Pre-season news stories and photographs are sent to 85 newspapers and weeklies. Radio and television stations within 100 miles are alerted. Posters are placed in hotels, inns, and civic centers, such as hospitals and banks. Newsletters are sent and follow up interviews are started with more than 150 clubs and organizations soliciting theatre parties.

This pre-season work develops into a pattern of activity for weekly follow ups. Each week the 85 newspapers on the list receive promotion material. Interviews for actors and staff are arranged for radio and television stations. Opening night theatre parties receive special mention in society columns and become fashionable.

He does all this in addition to his duties involving productions, finances, payrolls, budgets, commissary accounts, billing, the paying of bills, supervising the box-office staff, handling tickets, daily box-office accounting, royalties for plays, and children’s theatre programs.

Slowly but surely, the campaign to acquaint the public with the activities of the theatre fills the 2400 seats that mean the difference between the season’s success or failure. Careful budgeting and astute selection of plays result in a theatrically profitable and exciting summer stock season.
YOU'LL BE DELIGHTED WITH
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FINER FOODS SINCE 1900

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The Director and Producer wish to express their grateful appreciation for the assistance and co-operation of Mr. John A. Street of the Claude P. Street Piano Company.

DIRECTORS NOTES - - -
THE NEXT PLAY at the Playhouse
"THE CRUCIBLE"
What the New York critics said:
"A drama of emotional power and impact," Watts, New York Post
"A play of granite and fire that towers and flames over the rest of the season's new plays," Schaeffer, Brooklyn Eagle

"The Crucible," set in the Salem of 1692, brings powerfully to life the problem of guilt by association in this instance, according to the accusers, association with the Devil.
Based on the actual witch trials that became hysterical epidemics in Salem at that time, the drama revolves around Elizabeth Proctor and her husband, John, who, rather than support the vicious lies of exhibitionistic girls and thus save their own necks, stood fast with the truth that sent John Proctor to the gallows. Here, from the first improvised fabrications of the adolescents, through the increasing violence of their accusations, to the climactic scene of the trial itself and its grim aftermath, is drama that brings the audience to the edge of its seats, to the edge of terror, and to great theatre.
Actual documentation was used in writing this play, documentation that recalls another witch trial, the trial of Saint Joan.
The Puritans of Salem sent formerly respected members of the community to the gallows solely on the testimony and statements of neighbors bent on avenging alleged slights.
Throughout the history of our civilization, slander, suggestion, and unsupported evidence have been used to destroy individuals who believed themselves secure in their individual rights. It has happened before—it can happen again.

THEATRE NASHVILLE
Calendar For the Coming Season

Playhouse February 13-21
"THE CRUCIBLE" by Arthur Miller
Terrifying play of a town aroused by malicious accusations of witchcraft. A theatrical experience not to be missed.

Circle March 17-28
"A CLEANING IN THE WOODS" by Arthur Laurents
The life of a mind in search of itself, "the selves" we are, "the selves" we think we are.

Playhouse April 17-25
"THE BOYFRIEND" by Sandy Wilson
A musical comedy, of what made the "Roaring Twenties" roar!

Circle May 19-30
"SIX CHARACTERS IN SEARCH OF AN AUTHOR" by Luigi Pirandello
Fascinating theatre ranging from farce, to high comedy, to near tragedy.

CIRCLE productions: 4102 Hillsboro Road, Nashville, ALpine 6-6855
PLAYHOUSE productions: 2102 Belcourt Avenue, Nashville, Broadway 7-5381
Curtain: 8:30 P.M.
"Separate Tables" has all the elements of a thriller as it explores the mysteries of human personality. The strange people who inhabit this play have an "ordinary" facade that is both misleading and deceptive. Despite their conventional mannerisms and behaviour, each has a secret which isolates him, not so much from the other inhabitants of the hotel, but from life in the world outside.

To make the play believable, we have taken pains to build a solid and realistic set. A great deal of attention has been given to such details as wood mouldings, gas fireplace logs, dining room light fixtures that work, and an actual commissary offstage for the food that is served. At this point we might even go so far as to agree with Jean Paul Satre's theory that "Hell" is not only ourselves, but reality which we distort and make hellish. The reality of the setting reflects a grim atmosphere that is the hell in which the characters are confined.

As this Theatre Nashville season progresses, the director recognizes more and more that it is through a group of actors and technicians working together toward a common goal that the theatre will flourish. The characters of "Separate Tables" have not learned to live together. They have not learned, through good sense and necessity, that working together brings success to all the group, rather than to any one individual.

We believe in an ideal which we have named Theatre Nashville. Our aim is to make this ideal into a reality and a model for theatre and communal effort. We of Theatre Nashville hope that, through our group effort, you will enjoy this evening of drama, theatricality, and exciting stagecraft.

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THEATRE NASHVILLE

Presents

"SEPARATE TABLES"

by

TERENCE RATTIGAN

Directed by

GENE FEIST

Set Designed by

ROBERT C. BARNES

Produced by

WALTER BAUER AND JUANITA LONGMIRE

NASHVILLE BALLET SOCIETY

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Dance Crafters
Ballet Associates
Mrs. Herbert Slack
Business Manager
CY 2-1250
Albertine Maxwell
Director
CY 8-3958

Ballet
Spanish & Hindu
CY 8-3008
3325 West End Avenue

ALBERTINE SCHOOL OF THE DANCE
CAST
(in order of appearance)

LADY MATHESON .................................................. Martha Eatherly
MRS. RAILTON-BELL ............................................ Margaret Henderson
MISS MEACHAM .................................................. Ethel Garfinkle
DOREEN ............................................................ Joan Palmer
MR. FOWLER ....................................................... John Henderson
ANN SHANKLAND ............................................... Madalane Buford
SYBIL RAILTON-BELL ........................................ Ruthmary Cobb
MISS COOPER ..................................................... Jim Kent
JOHN MALCOLM .................................................. John Henderson
MAJOR POLLOCK ................................................ Charles Hal Johnson
CHARLES STRATTON ........................................... Sue Kalbfleisch

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SYNOPSIS OF SCENES
Time: The present
Place: The action of the play takes place at the Beauregard Private Hotel, Bournemouth, England

ACT ONE
Scene I: Dinner time
Scene II: After dinner
Scene III: The following morning
Intermission: five minutes

ACT TWO
Scene I: Eighteen months later. After tea
Scene II: Dinner time

CREDITS

SURGICAL AND STYLE GARMENTS
JUANITA GIBSON● BETTYE HORTON● INEZ GREER
PRODUCTION STAFF

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Stage Manager</td>
<td>GENE COVINGTON</td>
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<tr>
<td>Technical Director</td>
<td>GEORGE SCHUTT</td>
</tr>
<tr>
<td>Lighting Design</td>
<td>BILL GEHRES</td>
</tr>
<tr>
<td>Light Crew</td>
<td>DAVID SANDERS</td>
</tr>
<tr>
<td>Property Crew Chief</td>
<td>KATHY SNYDER</td>
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<tr>
<td>Property Crew</td>
<td>JUDY BOONE, DENNIE GILLESPIE, JOANNE COLYER</td>
</tr>
<tr>
<td>Wardrobe Mistress</td>
<td>DONNA FAYE SANDERS</td>
</tr>
<tr>
<td>Hair Styling</td>
<td>WALTER BAUER, DAVID EATHERLY</td>
</tr>
<tr>
<td>Production Crew</td>
<td>DIXIE WEHRHEIM, BILL CONTE, DEE WEBB, JUNE PETERS, BILL COLSHER</td>
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<tr>
<td>Publicity</td>
<td>LOIS STEDMAN</td>
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<tr>
<td>Program</td>
<td>MARTHA EATHERLY, MARY ALICE CARLSON, ED FERGUSON</td>
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<tr>
<td>Advertising</td>
<td>MRS. MAXEY JARMAN, NOAH LIFF, BOB COWAN, BILL BAIRD, MRS. JOHN McCALL, MRS. JOE CLINARD, BEN RONKIN</td>
</tr>
<tr>
<td>House Managers and Personnel</td>
<td>IDA SMOTHERS, WALTER BAUER</td>
</tr>
<tr>
<td>Box Office</td>
<td>FRIEDA BAUER, MYRTLE JONES, BONNIE COWAN, HELEN CLARK, BESS D. COHEN</td>
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</tbody>
</table>

MADALANE BUFORD (Ann Shankland and Sybil Rain-ton-Bell) brings to her double role in this production the vibrant personality and professional finesse that have made her previous appearances on the Nashville stage memorable. Madalane, a member of Theatre Nashville's Board of Directors, has also contributed her talents as director and producer to many notable productions.

RUTHMARY COBB (Miss Cooper) was understudy for Mae in Theatre Nashville's recent successful production of "Cat on a Hot Tin Roof." Ruthmary was seen last year in "See How They Run" at Community Playhouse and "The Chalk Garden" and "Janus" at the Circle Theatre. She is also a member of Theatre Nashville's Board of Directors.

MARTHA EATHERLY (Lady Matheson) is playing her first speaking role on a Nashville stage, although she has provided piano accompaniment for a number of Playhouse productions. Martha is a member of Theatre Nashville's Board of Directors, a faithful member of our makeup-crew and a super-salesman of program advertising.

ETHEL GARFINKLE (Miss Meachum) is a former member of Circle's Board of Directors. Ethel won an "Oscar" for best supporting actress at Circle in "Constant Wife" and appeared last year in "Janus" and "The Chalk Garden." This is her first appearance at the Playhouse.
WHO'S WHO IN THE CAST (Cont'd)

JOHN H. HENDERSON (Mr. Fowler) has appeared in several productions on both Nashville stages. A native of Franklin, John is a lawyer and former judge. He has two children, a son and daughter, who are now in college.

MARGARET HENDERSON (Mrs. Railton-Bell) is a veteran of both Playhouse and Circle productions, having been seen recently in "Giacinda Smile" and "Witness for the Prosecution." Margaret, a native of Glasgow, Scotland, now resides in Franklin, Tennessee, where she teaches English in the Junior High School. She is the wife of John Henderson, who plays Mr. Fowler in tonight's production.

CHARLES HAL JOHNSON (Charles Stratton) is making his first appearance on the Nashville stage although he has done publicity work for the Vanderbilt University Theatre. Charles works for the advertising department of the Banner-Tennessean and listens to jazz recordings as his hobby.

SUE KALBFLEISCH (Jean Tanner) is another newcomer to the Nashville stage. Sue attended Lindenwood College, St. Charles, Missouri, and is now employed at the Broadway National Bank. Her rather unusual hobby is playing the bongo drums.

JIM KENT (John Malcolm and Major Pollock) announces for WMAK radio and is chief instructor in announcing and production at Mid-South Electronics Institute. Recently, he has appeared in the Circle productions of "Janus" and "Venus Observed" and the Playhouse productions of "See How They Run" and "Autumn Garden."

JOAN PALMER (Doreen) is studying ballet and plans to study dramatics in New York. She has appeared at Circle in "Night of the Full Moon" and "The Chalk Garden" and at the Playhouse in "Inherit the Wind." Joan is a graduate of Cathedral High School.

Our special thanks to Castner-Knott and The Gold Circle for their advice in costuming this production.
ABOUT THE DIRECTOR

An interesting note concerning Theatre Nashville's director, Gene Feist, is that, in addition to directing and working in promotion and theatre management for the past ten years, Mr. Feist is the author of a number of plays.

His plays have been produced by university, community and off-Broadway theaters, and on television. His most recent play, "Relative Strangers," is currently being considered for Broadway production. The play, an adaptation of "L'Archipel Lenoir" by Armand Salacrou, is a daffy satire on French family life. Mr. Salacrou has stated that this is the first satisfactory adaptation of his work into English.

ABOUT THE DESIGNER

Robert C. Barnes, a graduate of the drama departments of Carnegie Tech and Yale University, is currently employed in New York City as an industrial designer. He has designed for summer stock and off-Broadway productions. His most successful venture to date (in collaboration with Mr. Feist) has been the designing of the Renata theatre, described by drama critics as the most comfortable and attractive off-Broadway theatre in New York City.
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GENERAL INFORMATION
The organization of the Alpha Psi Omega Dramatic Fraternity is the result of the great interest taken in the educational theatre by universities and colleges during the past twenty-five years. The high quality of work resulting from the little theatre and dramatic workshop idea, early made obvious the need for a national organization to help furnish incentives for participation, and to provide information and intercollegiate contacts. To provide these services, Alpha Psi Omega was founded in 1925 as a national honorary dramatic fraternity to recognize and reward all phases of student participation in college play production, and at the time of this printing (1950), is the largest national college organization in any departmental field with 270 college chapters. Membership in the society totals 17,000 members.
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