1966

UA68/17/2 Scrapbook 1965-1966

Western Players

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"An Eventful Year"

1965-1966
Western Players Plan Open House Wednesday

The Western Players, drama club organization of Western State College, will hold an open house in the Paul L. Garrett Student Center Wednesday at 7:00 p.m. for all interested persons, who have been given a special invitation.

The planning committee of Dr. Russell H. Miller, stage production, has organized a four major productions this year with eight monthly experimental theatre programs. Last year's batch of major productions included "Ambiguity," "Six Characters in Search of an Author," "The Letter," and "Bye, Bye, Birdie."

"West Side Story" highlights the opening of the 1961 fall monthly experimental theatre program.

Approximately 200 students and faculty members were invited to the Western Players' program.

Dr. Russell H. Miller announced four major productions for the coming year. They are "West Side Story" (November 10, 11, 12), "A Doctor in Spite of Himself" (February 2, 3, 4) by Molière (January 12, 13, 14), "'The Dead Muse" (March 16, 17, 18) and "Rounding out the season, "Life with Father" by Clarence Day (May 11, 12, 13).

The first social event of the present semester will be the annual "Carnival of Characters," at which all members dress as their favorite character from a book, movie or play.

For the carnival tomorrow night at Western Hills, tickets may be obtained from any member of the executive board.

Regional Drama Meet Scheduled Saturday

The regional drama festival will be held Saturday, in Van Meter Auditorium. Five area high schools will be participating in the festival: Franklin-Simpson High School, LaRue County High School, Russell County High School, Russellville High School, and College High School.

Dr. Russel H. Miller of Western's speech and drama department will be the adjudicator.

Campus To Host Speech Festival

Approximately 200 students from 20 schools will participate in the Kentucky Regional High School Speech Festival on campus Thursday and Friday.

All debate contests will be conducted Thursday, and all other speech events slated Saturday. Both days' events will be held in the student center.

Participants earning at least one "Superior" will qualify for the State Festival in Lexington later this spring.

Players Attend Conference in Carolina

"Nothing could be finer than to be in Carolina. That's the song four Western Players are humming after a junket in Chapel Hill, N. C., for 13 Southeastern Theater Conference meetings.

Sophomores Betty Shey and Leo Burmester, and freshmen Steve Jenkins and Tom Brown made the 500-mile trip to Chapel Hill recently. They auditioned before directors from many outdoor summer dramas.

Hectic Auditions

According to the foursome, auditions were hectic, "but a real challenge to compete with amateur and professional talent from all over the country."

All of the young performers received offers for the summer. Jenkins signed a contract to dance in the drama "Cross and Sword" to be presented in Florida. This will be his second season with the show.

Jobs Offered

Miss Shey, Burmester and Brown were offered acting and production crew positions with the outdoor drama "Unto These Hills" in Cherokee, N. C. The three will sign contracts within the next two weeks if they are accepted.

"Theater Conference was held at the University of North Carolina. March 13. The group was joined by all actors over 18 years of age.

Entertainment, food, and warm hospitality set the mood for Western Players' annual open house last week.

Players Announce Executive Board Members

Western Players have announced replacements for the group executive board on the sem.

The executive board has Leo Burmester as chairman, Roberta Beals, secretary, Bill DeArmond, stage manager; Pat Cheshire, personal manager; Bob Mullins, publicity manager; Mary Lou Samuels, public relations; Betty Shey, historian; Tony Bruno, business manager; Joe Mines, assistant to the business manager; Dana Rea, social chairman, and Dr. Russell Miller as advisor.

The first social event of the present semester will be the annual "Carnival of Characters," at which all members dress as their favorite character from a book, movie or play.

For the carnival tomorrow night at Western Hills, tickets may be obtained from any member of the executive board.
Playbill for the Western Players

1965-1966
RUSSELL H. MILLER, Producing Director

DAVID M. DOLL, Technical Director

MILDRED HOWARD, Director and Coordinator of Experimental Theatre

WESTERN PLAYERS' BOARD OF OFFICERS FOR 1965-'66

Asa D. Raymond, Chairman; Jean Curtis, Secretary-Treasurer; Anthony Bruno, Business Manager; Leo Burmester, Personnel Chairman; Skip Wagoner, Stage Manager; Rodney Madden, Public Relations Representative; Valetta Ewing, Publicity Chairman; Dana Rea, Social Chairman; Bettye Shely, Historian.

THE WESTERN PLAYERS
Western Kentucky State College
Bowling Green, Ky. 42102
Eastern Kentucky State College

Annual Extracurricular Program in Speech and Theatre for the Second Semester

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<td>M.I.A. Artistic Club 1 p.m., Small Hall Auditorium</td>
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<td>26</td>
<td>Western Regional High School Drama Festival, all day, Van Meter Auditorium</td>
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<td>28</td>
<td>Z. I. A. (Men and Women) Kentucky Wesleyan College, Owensboro, Kentucky. (afternoon or evening)</td>
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<td>Opera &quot;The Pied Piper&quot;, 8:30 p.m., Van Meter Auditorium</td>
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<td>Western Regional High School Drama Festival (all day), Student Center</td>
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<td>Alpha Psi Utopa</td>
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<td>Southern Speech Association Convention, Miami, Florida</td>
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<td>26</td>
<td>Kennedy-Zales Lecture Series, 8:00 p.m., Van Meter Auditorium, Arthur M. Schlesinger, Jr. Speaker</td>
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<td>Robinson Oratorical Contest, 8:30 a.m., Small Hall</td>
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<td>Eastern Players Meeting</td>
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Western Players
extends its annual
invitation to their
Homecoming
Luncheon

$1.85 per person
Helm Hotel
October 23, 1965
11:30 A.M.

R.S.V.P. by October 19.
Miss Jean Curtis
Potter Hall
College Heights P.O.
Reading Green, Ky.
Phone 745-4122
MAJOR PRODUCTIONS
West Side Story

NOVEMBER 10, 11, 12, 13, 1965
PRODUCTION STAFF

Russell H. Miller
Virgil Hale
Dr. Jack Bennis
David M. Dell
William C. Weaver
Valerie Moody
Fonzie Childress
Asa D. Raymond
Mrs. David Livingston

Producing Director
Music Director
Musical Preparation
Technical Director
Art Director
Choreographer
Make-up Design
Assistant Director
Rehearsal Accompanist

TECHNICAL STAFF

Stage Manager
Crew Captains
Script Assistants
Set Design
Set Construction
Set Decoration
Lighting
Sound
Properties
Crew
Costumes
Make-up
Publicity
Box Office
House Chairman
Make-up Materials

Asa D. Raymond
Skip Wagoner, Brian Davis
Jackie Morgan, Phyllis Jackson
David M. Dell,
William C. Weaver, English 213 Class, Art 124 Class
Leo Burmeister,
Sheridan Embry, Carolyn Glackin, Bradford Newland, Bill De Armond, Brian Davis
Beverly Gail Barton, Jim Bryant, Carolyn Glackin, Kathy Gridner, Steve Jenkins, John Henry
Terry J. Childress
Horace Kelley, Carmella Granato, Carol Perry, Nelda Barnes, Joe Hinds, John Henry
Sheridan Embry, Bill De Armond
Jim Bryant,
Gail Barton, Bradford Newland, Don Pay
Diane Thompson,
Danny Abner, Pat Cheshire, Dale Evans, Sharon Reneau, Sandy Butler, Carole McFerran, Phil Brown, Mary Bemin, Larry Drummond, Ann Blum, Jenny Whitehead
Susie Fried, Jackie Morgan
Donna Mickey,
Beverly Gail Barton, Leo Burmeister, Susie Fried, Kathy Gridner, Steve Jenkins, Jackie Morgan, Don Pay
Valetta Evang,
Mary Lou Samuels, Red Madden, Joe Hinds, Tom Brown, Bob Mullins, John Richard Thompson, Terry Herzog
Jean Curtis
Dana Rea
by Merle Norman Studios
'West Side Story' Slated As Year's Second Musical

New York's Public High School is the setting for Western's second all-school musical production this year—"West Side Story."]

Gang Trouble to protect their "turf" lay the ground, work for the tragic love affair between Maria, played by Roberta Webb, and Tony, played by Bill Troyan, Jr.

"West Side Story's" music, written by Leonard Bernstein, is some of the best known show music in the world.

Jerome Robbins first conceived "West Side Story" as a ballet. Later he, Bernstein, Arthur Laurents and Stephen Sondheim turned it into a full-scale Broadway musical.

The show opened for the first time on Broadway Sept. 26, 1957, for a year and a half run. It was later returned to Broadway where it stayed for another three years.

When the movie was released, it soon became one of the top money-makers of all time.

Burmester Plays Riff

The leader of the "Jets," Riff, is played by Leo Burmester. Other members of that gang are Jim Ding MULTAG, Bennie Vick, Steve Jenkins, Bill Knapp, John Henry, Joe Hinds, Randy Barlow, Richard Hume.

Cast Chosen For Western's "West Side Story"

Young emotions explode as two groups battle over a small section of New York's concrete jungle in Western's dramatic musical—"West Side Story."

Directed by Dr. Russell Miller in coordination with musical director, Virgil Hale, and technical director, David M. Doll, the all-school production is scheduled for Nov. 10, 11, and 12 in Van Meter Auditorium.

Modern Romeo Story Set
Drama Leads Interviewed At Rehearsal

By JIM DENTON

Players at Western will soon see Jim Cobb singing with Roberta Webb in New York, and the audience will have the chance to see the two in the production of "West Side Story," slated Nov. 10-12.

Roberta Webb, a junior English and drama arts major from Galatia, Ill., was asked at rehearsal last weekend why she had auditioned for the part of Maria.

She responded quickly, "I love it, and I want the opportunity to interpret it in my own way—not simply to be a carbon copy of someone else."

"I couldn't begin to compare this with any other play, for this one unites some almost unique elements of drama, humor, music and dancing to make a splendid production," she continued.

Modern 'Romeo and Juliet'

At this point, Cobb added, "Yes, the blending of all these elements makes this modern version of 'Romeo and Juliet' appeal to both young and old."

Jim, a political science and history major from Mayfield, tried out for the part of Tony "because I liked the music when I first bought the album."

"Later, I saw the movie four times, read the book twice and saw the play," Jim added. "I'm just a nut on it. I really like it."

But being in a play is not all fun and games. Many hours have been and will be spent in rehearsal before the final curtain is dropped.

"Feelings of Accomplishment"

As Roberta looked at her watch and noted that she had just missed another semester examination, she said, "What makes it all worthwhile is the tremendous feeling of accomplishment and the knowledge that perhaps, through all this, I will give something to the audience."

Jim said all of his efforts would be for the opportunity to play a character such as Tony.

He also observed, "Tony has a number of lines and scenes, along with some tremendous songs."

Before continuing their rehearsal, both agreed that there are three factors which must unite to make a good production: the cast, which "is perfectly type cast," the play itself, which enjoyed a long, successful run in New York, and the audience.

"West Side" Is Modern "Romeo, Juliet"

By JOE HINDS

"West Side Story," a modern musical, is being performed on the campus Nov. 10-12.

The popular musical hit, based on the Shakespearean tragedy "Romeo and Juliet," is coming to Van Meter Auditorium on the Western campus Nov. 10-12.

The story tells the tale of a star-crossed love between an American boy and a Puerto Rican girl, which brings with it all the heartbreak and death that the Montague-Capulet enmity entailed in Shakespeare's tragedy.

In this modern version of the tale, instead of "swearing by the moon," as did Romeo beneath Juliet's balcony, the hero of "West Side Story" sings to his beloved on a tenement fire-escape the song that has become a nation-wide favorite, "Maria."

Some of the other songs from the score done by Leonard Bernstein that capture the mood of "Romeo and Juliet" are the romantic "Something's Coming," the melancholically tuneful "I Feel Pretty," the unforgettable "Tonight" and the romantic "I Have a Love."

Jim Cobb, the shrewdly Roman- co of this saga of the city jungles, and Roberta Webb, the Puerto Rican Juliet, are the leads whose rapturous romance steams up a racial conflict when they fall headlong in love.

"West Side Story" may be obtained through the business office in Van Meter. In advance, general admission tickets are $1.50 reserved seats, $2. Tickets also will be available at the box office in Van Meter each evening of the performances, from 7 until 9:15 p.m., curtain time. At the door, general admission will be $2 reserved seats $2.25.
"In the theatre, there is only the present and some hope of a future. Let us not squander our precious time in reminiscence, let us devote to rather that we can do."

Educational theatre is as disciplined, demanding, and professional as any theatre. It takes more demands since your educational ends must be served as well as the needs of your craft and art.

Kindly note these reminders and rules with respect to rehearsal, performance, and crew so that we may enjoy mutual understanding and respect in the period ahead.

*SIDE STORY* is an enormous undertaking.

Discipline is the indispensable virtue in the theatre.

Kindly demonstrate your self-discipline in observing the following simple procedures until they become habits.

- Keep quiet during rehearsal, performance, rehearsal breaks, intermissions etc. Unless in character on stage, you should not be audible from 3 or more feet away, thus you will not disturb rehearsal or performance nor will you disturb those who are studying.

- No unauthorized personnel are allowed at rehearsal or backstage not even your grandparents.

- Fire laws and no smoking regulations are in effect at all times in Van Meter. Smoking is permitted only in authorized areas away from the stage or Auditorium. Those inclined to disregard these rules may one day well to check the schedule of fines to the fire marshals any visit periodically.

- Keep any area in which you rehearse or perform spotless and if possible leave it better than you find it. Be especially careful with food, drink, and power. Should clean-up crews or designated Resource, I will come by having someone remove all food and drink to the cleaning area.

- Pursue your studies with diligence. You had better arrange to handle studies and the show or you may find yourself out of both next semester. So prepare yourself that interim and bi-term finals the week of Nov. 7 - 13 will not interfere with your performance and vice versa.

**GENERAL COST REGULATIONS**

- Crew members will have restrained and are expected to maintain a 2.5 grade point average. If there is some doubt about your survival need better train and use resources else.

- The necessary records and movement of the crew will be as subdued as similar utterance or movement in the presence of a temple. The vocabularies of crew members will similarly reflect this reverence for their craft and art.
Continued 1 ---

It is not easy to serve on crew. Conduct requires that I make it clear that I am not even remotely interested in making it pleasant. Service on Crew, like completion of Marine boot camp, marks you as a disciplined adult, tested, trained, and technically competent in the phase or phases of theatre involved.

Dereliction of duty, desertion of your post, drinking during rehearsal or performance on in violation of the prevailing campus rules, smoking in violation of the fire laws and any conduct in clear violation of sound rules of temperance with respect to health, nutrition, temper, etc with result in your being eliminated from any consideration for service on the crew.

I am rarely solemn but generally serious those of you who plan to work on crew will work with me on the above listed terms or not at all.

Pax.

D&D
David H. Doll
Scenes:
Lower 9th, West Side—Turmoil, Tension, Tragic Love

AT THE DANCE, tension becomes more and more heated as the Sharks face the Jets. Rehearsals, as intense as the story itself, are filled with finger-snapping, clapping, convincing shouts, and forceful singing. “West Side Story” centers on the conflict between restless New York teen-agers and socially-nubbed Puerto Rican immigrants.

THEIR “BALCONY SCENE” takes place on a fire escape on New York’s West side. Tony and Maria pledge their love through such songs as “Tonight” and “Someplace.”

“MARIA” pleads Tony, as the gang turns their backs on the young lovers.
Maria Sings
But Sharks
Fight Jets

Every romance must have a few pitfalls, but few lovers have the problems of “West Side Story” Maria and Tony. The Romeo and Juliet story will open on the Van Meter stage Wednesday with performances continuing through Friday night. Curtain time is 8:15. Maria, left, will be played by Roberta Webb. New York gang leaders, above, are Leo Burmester and Tony Bruno.

‘West Side Story’ Opens
Wednesday In Van Meter

Under the direction of Dr. Russell H. Miller, the all-school production retells the saga of Romeo and Juliet in a modern setting. James Cobb as Tony sings to Puerto-Rican beauty Maria (Roberta Webb) not on a romantic balcony but a tenement fire-escape in a Manhattan slum.

Love Complicates

Amid the hatred and venom generated by two races jammed together, Tony and Maria tenderly fall in love, complicating existing racial conflicts.

Switch-blades slash as the Puerto-Rican “Sharks” led by Maria’s brother — Bernardo (Tony Bruno) — clash violently with the American gang “Jets” led by Riff (Leo Burmester), Tony’s best friend. Eileen Jackson will portray the fiery Anita and John Solter the quiet, revengeful Chino. Bill DeArmond will be the “concerned” Doc. The compromising cops — Officers Krupke and Schrank, are played by Brad Newland and Bob Mullen.

The show’s musical numbers, written by Leonard Bernstein and Stephen Sondheim, are under the direction of Virgil Hale. The musical score runs the gamut from soaring lyrical ballads to songs pounding with tension and terror.

Under the direction of Valderio Moody, “cool” young gangsters dance out their frustrations on the hot pavements of New York.

The Jets are Jim Diuguid, Joe Hinds, Bennie Vickous, Steve Jenkins, Randy Barlow, Tom Brown, Doc Ray, Richard Hendley, Bill Knapp, Jim DeLapp and John Henry.

‘Jet’ Girls

Cast as American-gang girls are Donna Mickey, Pam Fiedler, Carol DeArmond, MeMe Boller, Gay Nowlin, Ava Crow, Sally Shown, Carolyn Glakic, Sandy Palfreece, and Diane Littlefield.


Continued on page 12, column 2

James D. Mewhinney, Jim Bryant

Portraying distaff Puerto Ricans are Kathy Grider, Lissette Norman, Sue Fried, Jo Westray, Judy Miller, Sally Melson, Lina Caudill Matheny, Karolyna French, Margaret Underwood, Jimmie Lou Combs and LaDonna Ricketts.

Others Work

Members of the directorial force include David M. Dall, technical director; William C. Weaver, designer; Dr. Jack S. Benik, orchestrator; and Mrs. David Livingston, accompanist.

Tickets for “West Side Story” may be obtained through the business office. Advance general admission tickets are $1.50, reserved seats, $2.00. Tickets will also be available at the box office in Van Meter each evening of the performances, from 7 p.m. until the 8:15 curtain-time.

Ticket Information

For tickets and information, please contact the box office at Van Meter.
Western drama directors, Russell H. Miller and Virgil Hale, selected from the top number in the long series of musicals that has included "Bye Bye, Birdie," "Oklahoma," "Of Thee I Sing," "Dark of the Moon Stars," "Down in the Valley," and many others. This repudiates the sincere, and the The Box-Office located in the lobby, located in the Western business office will be presented in Van Meter Auditorium next Wednesday, Thursday, Friday, and Saturday evenings. "West Side Story" is an entirely new form. There are aris, duets, chorale numbers; there is ballet and jazz, and there is an appealing illo. Fall ing it from the top, Leonard Bernstein is largely responsible for the true importance of the piece, for the music is always a magnificent rhapsody. There are passages worthy of a modern opera, there are a few numbers that do credit to a "pop" musical, and the incidental music is a finely wrought fusion of the various talents involved. Arthur Laurents and Stephen Sondheim have gone along all the way with the moods in his songs. His lyrics are the in- ment of the sincere, and the most hilarious travesty of our times if found in "Gee, Officer Krupke" — a plaint which would settle the problem of juvenile delinquency forever. There has never been a happier integration of a more sensitive blending of story, song, and dance. There have been many moments of the evening that are told in dance. The settings created by William C. Weaver and David M. Doll suggest the bleakness of the disintegrating upper "West Side." The Western Orchestra, directed by Virgil Hale, provides the accompaniment.

The advance scale of prices is: reserved seats, $2; general admission, $1.50. Prices at the box office on the evenings of performance are: reserved seats, $3; general admission, $2. All through the central box office, General admissions are available at the sales desk in Chord Hall lobby, or from any member of the "West Side Story" company.

"West Side Story" is a cooperative project of the Western Players, the Western music department, the art department, and the Western Or- chestra. The choreography for the show is designed by Valerie Moody of the Valerie Moody School of the Dance in Nashville.

Dancers Swing to West Side Beat

THE SCENE IS NEW YORK CITY. West Side. The beat is fast and rhythmic. The characters are Latin and the story is an updated Romeo and Juliet romance. Dancers when "West Side Story" opens at Van Meter Nov. 10 include, from left, Bennie Vickers, Tom Brown, Don Ray, Jim Diugiud, Randy Barlow, Bill Knapp, Richard Hundley, Joe Hinds and Steven Jenkins.

CLUBS, KNIVES, etc.—You name it our gang will take yours right now.
"West Side Story" To Open Tonight At WSC

Kneeling, fingers marred by the gauntlet, and the curtain rises tonight as William Miller's musical adaptation "West Side Story" opens in Van Meter Auditorium. Filled with hate and bigotry, the American gang clash violently with the Puerto Rican "Sharks," in an effort to retain their small section of concrete in a Manhattan swm. Involving a large cast of dancers and singers, "West Side Story" will continue through Saturday night. Curtain-time is 8:15 p.m.

"West Side Story" is Endorsed By Audience

By VALETTA Ewing

From the outset, "West Side Story" stirred up tremendous controversy. It survives because it has heart. It is modern and tuneful. Directors Russell H. Miller and Janiel Hale have captured the drive, the bouncer, the restlessness, and the sweetness that make of "West Side Story" an eye-popping, ear-soothing amalgamation.

This all-college production opened in Van Meter Auditorium last night, will conclude tonight, tomorrow and Saturday as a combined effort of the Western Players, the Western music department and orchestra, and the design classes last Saturday. With some additions to the scenes and some new songs and dances, the performance will be played by Brad Newland and Bob Mullen.

In addition to the gang leaders and lovers, all of whom did convincing and appealing jobs last evening, Eileen Jackson as Anita added high moments to the performance. Steve Jenkins and Linda Caulli Matheny contributed the memorable ballad, "Somewhere." Joe Hinds, Tom Brown, Bill DeArmond, and Roberts Mullins were outstanding in the large and capable cast.

Ava D. Raymond as stage manager, Slim Wagner and Barry Davis headed the efficient technical staff that moved the difficult production through its many sequences. Terry J. Cluder was responsible for the lighting design, and Fonzie Stolman did the makeup design. Certified by experts and endorsed by audiences, like the one last evening in Van Meter, as one of the great musicals of all time, "West Side Story" is a theatre landmark wherever it takes place.
Play Review

‘West Side Story’ Demands Aptly Met By Fine Skill

By FRANCES DIXON

“West Side Story” is an utterly serious musical play that makes heavy demands on its players, its musicians, and its technicians. The various fine skills of the Western Players, the Western Orchestra and music department, and the design classes in the art department and the theatre division have been put to new tests and a new kind of musical has emerged.

“West Side Story” is a bold, foxtail Manhattan opera. The music is superb. The dancing is simply not to be missed. Directors Russell H. Miller and Virgil Hale have captured the drive, the bounce, the restlessness and the sweetness to make of “West Side Story” an eye-popping, ear-soothing, conscience-busting combination.

The orchestra made Leonard Bernstein’s music fascinating, tricky and melodically beguiling. In Miller’s action and in Valerie Moody’s graphic choreography there is fresh excitement. The evening’s sense of soothing pressure is the fundamental visual and dramatic pattern in the settings of David M. Dolf and William Weaver.

Violent Warnings

The curtain opened on the first faint whisper of violence. A snapping rhythm began to tap out a warning of things to come. Arthur Laurendeau has woven that feeling of things gray, mixed-up kids into the fabric of a wonderful story. The Jets, a so-called “American” gang led by Leo Burmester and Jim Diuguid, aren’t going to let a Puerto Rican gang led by Anthony Bruno roam their streets. But then an American boy, James Cobb, falls in love with a Puerto Rican girl, Roberta Webb. The Polish-American Romeo and his Puerto Rican Juliet first meet at a gymnasium dance that is going badly: the Jets and the Sharks are brushing itching shoulders as they wardly share the social floor, waiting for the grating exchange that will give them the right to flare. When the knives come out and the bodies begin to fly through space in the rumble that follows, the visual excitement is breathtaking.

Miss Webb, Cobb Sing

In the singing leads, Roberta Webb and James Cobb sustained their romantic and dramatic moments and won their audience completely.

Leo Burmester, Jim Diuguid, and Anthony Bruno made the gang leaders convincingly virile and violent. Diuguid and Steve Jenkins with the other Jets made a hilarious travesty of “Gee! Officer Krupke.” Lanita Caudill Matheny and Steve Jenkins expertly invented their ballet sequence with the haunting quality it required. Ellen Jackson, Joe Hinds, Tom Brown, Bill DeArmond, Randy Barlow and Sue Pried stood out in a cast that was uniformly excellent and well-chosen.

A tremendous job of backstage coordination was the evident work of Ann D. Raymond and her crew captains, Skip Wagner and Brian Davis.

“West Side Story” provides a memorable theatre experience for audience, its players, and all participants. It will run through Thursday, Friday, and Saturday evenings.

[^1]: note: Because of the necessity of meeting certain publication deadlines, this article is a review of Tuesday night’s dress rehearsal.

[^2]: She is my sister...
CLASS OF SERVICE
This is a fast message unless a deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1965 NOV 9 PM 6 33

CTA51 AB501

A ORA590 NL PD=ORLANDO FLO 9=
WESTERN PLAYERS, CARE DR RUSSELL H MILLER=
WESTERN KENTUCKY STATE COLLEGE BOWLING GREEN KY=

TO CAST AND CREW, BEST WISHES ON YOUR UP AND COMING
PRODUCTION OF WEST SIDE STORY. PACK EM IN. SHOW EM
THAT WESTERN PLAYERS ARE THE BEST THIS SIDE OF BROADWAY=
A J JONES MIAMI FLA.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

1201 (4-00)

CTA93 SSC274

CT LVA232 PD=LOUISVILLE KY 15 1254P EST=
DR RUSSELL MILLER AND CAST WEST SIDE STORY=
VAN METER AUDITORIUM WESTERN KY STATE COLLEGE
BOWLING GREEN KY=

BREAK A LEG JUST LIKE BIRDIE=
SKEET, AND PAM SHIPMAN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.
The Company will appreciate suggestions from its patrons concerning its service.
The Western Players

... Present ...

Molière's

"The Doctor In Spite Of Himself"

David Schramm  Jim Bryant  Marian Clifford
Steve Jenkins  Donald Pay  Judy Miller
Bill De Armund  Bettye Shely  Joe Hinds
Tom Brown  Fred Dyrsen  Donna Mickey
Lisette Norman

Produced and Directed by—RUSSELL H. MILLER
Technical Director—DAVID M. DOLL

VAN METER AUDITORIUM
Wednesday, Thursday, and Friday
JANUARY 12, 13, and 14
8:15 P.M., C.S.T.
General Admission—$1.00
Miss Shely, Shramm Have Roles In Comedy

BY VALEHA EWING

Western Players will present a modern adaptation of Molière's classic comedy, "The Doctor in Spite of Himself." Wednesday, Thursday and Friday at 8:15 in Van Meter Auditorium. This is the annual literary classic offered by the Players as one feature of their varied dramatic program.

Molière was a keen observer, the humorist, the foremost of comic dramatists in 17th Century France. With the gift of rich fun he skillfully depicted the affectsations and extravagances of society in his period.

In "The Doctor in Spite of Himself," Molière satirizes the pompous pretenses of the practitioners of medicine. Sganarelle (David Shramm) is a woodcutter who has had the rudiments of an education. Martine (Bettye Shely) as Sganarelle's wife is constantly reproaching him for his laziness. Her taunts are so acute that he is provoked into giving her a thrashing for which she resolves on vengeance.

The play is sheer slapstick and laughter is spontaneous at the antics of Sganarelle, who becomes the merry "Doctor," and his incredible cure-for-all bottle. Others participating in the buffoonery are: Jim Bryant, Joe Hinds, Donald Pay, Donna Mickey, Lisette Norman, Beverly Gail Barton, Bill DeArmond, Judy Miller, Tom Brown, Fred Dyren and Steve Jenkins.

Directed by Dr. Russell H. Miller with technical director David M. Doll, "The Doctor in Spite of Himself" is educational entertainment for all ages. Tickets for the production may be obtained in advance at the Western Business Office for $1 and $1.25. Tickets will also be available on the evenings of the performance in Van Meter Hall before curtain-time at 8:15. Information concerning special rates for student groups may be obtained by contacting Dr. Russell H. Miller, English Department, Western Kentucky State College.
Western Players
Production Opens
Tomorrow Night

Western Players will present
"The Doctor in Spite of Himself" by Moliere tomorrow through Friday in Van Meter Auditorium.

The Players' second major production of the season is a modern adaptation of a classic Seventeenth Century comedy that will appeal to all ages. Directed by Dr. Russell H. Miller and technical director David Doll, the play promises to make for a delightful evening.

Tickets for the production may be obtained in advance from the Western Business Office. General admission is $1 and reserved tickets are $1.25. Tickets also are on sale in Cherry Hall and on the evenings of the performances in Van Meter Hall before curtain-time at 8:15.

FRED DYRSON
STEVE JENKINS

CAST IN THE ROLES OF the servants in "The Doctor in Spite of Himself" which has its final performance by Western Players at 8:15 p.m. today in Van Meter Auditorium, are Fred Dyrson and Steve Jenkins. David Schramm plays the lead in the Moliere comedy which opened Wednesday for a three night run.

THURSDAY, JANUARY 13, 1966

The Doctor' Continues Tonight

According to a man named Moliere, there lived in 17th century France a very wealthy man, Geronte, and his beautiful daughter Lucinde. Western Players has taken the story for this season's second major production, which opened at 8:15 last night in Van Meter Auditorium.

In the play, Lucinde (played by Judy Miller) loses her handsome lover Leandre (Tom Brown). Since Leandre has little money, Geronte (Bill De-Armond) will not allow Lucinde to marry him. Instead, the old man promises his daughter to a rich noble.

Suddenly and conveniently, Lucinde acquires a strange illness and loses the power of speech. Concerned, Geronte sends for many physicians, but to no avail. Lucinde remains incurable.

Wife-Beating Case

Meanwhile, back at the forest, Sganarelle (David Schramm), the woodcutter, is soundly beating his wife (Betty Shely). Seeking revenge, Sganarelle's wife convinces Geronte's servants — Valere (Steve Jenkins) and Lucas (Fred Dyrson) — that her husband is a miraculous physician whose cures have never failed.

Sganarelle is summoned to Geronte's house. Thus the comedy begins in Moliere's "fantastic" farce, "The Doctor in Spite of Himself."

The play is famous for slapstick, laughter, and the antics of the "Doctor" and his cure-for-all bottle.

ROMANCE IN FRANCE . . . Lucinde (Judy Miller) and Leandre (Tom Brown) are in love, but her father forbids their marriage because Leandre is poor. The situation is a main thread in Moliere's "The Doctor in Spite of Himself," the second major Western Players production of the season. The play opened last night in Van Meter Auditorium.

Cast and Crew

Others in the cast are Jim Bryant, Donald Pay, Joe Hinds, Donna Mickey, Lisette Norman, and Beverly Gall Barton. The crew includes John Henry (captain), Brad Newland, Bryant, Pay, Brown, Betty Sue Newton, and Lisette Norman.

Stage manager is Bill De-Armond. Ana Raymond is in charge of sound, while Pay and Valetta Ewing handle properties. Working lights are Hinds and Miss Ewing; taking care of costumes are Sue Fried and Jackie Morgan.

Make-up artists are Kathy Girder, Steve Jenkins, Miss Barton, Miss Mickey, and Brian Davis. Mrs. Fonzie Childress is make-up designer. David Doll and the English 212 class designed the sets.

Directed by Dr. Russell H. Miller and technical director Doll, "The Doctor in Spite of Himself" will run through Friday night. General admission tickets are $1.25 in advance. Curtain time is 8:15.
Players' Presentation

"Highly Entertaining"

By HORACE KELLY

The atmosphere and spirit of the make-believe world of the Commedia dell'Arte was recaptured last evening's Western Players' presentation in the Meter Auditorium as a welcome departure from the stark realism that dominates most current theatre.

Moliere's favorite farce, "The Doctor in Spite of Himself," projected its audience into a French locale vaguely set in the Sixteenth or Seventeenth Century where the wit and cleverness of his satire was turned full force on the doctors and medical profession of his time. He aroused the animosity of the medical profession through his sharp attacks on quack doctors in 1658, but, his satire is just a pertinent today as it was in Moliere's France.

"The Doctor in Spite of Himself" will be repeated tonight and tomorrow at 8:15. Reservations may be secured by calling the Western Business Office in advance. Advance reservations are $1.25, reservations made at the door on the evening of performance are $1.50.

In his stylized concept of the comedy, Dr. Russell H. Miller evoked highly entertaining performance from a competent cast that is skillfully balanced. The sharp edge of the satire is never dulled in the mixture of broad ("slapstick") comedy and elegantly mounted and handsomely costumed period pageantry. The settings as designed by David M. Doll and his Theatre Design Class provide an appropriate background for the playing. Authentic music enhanced the presentation and helped to create a mood for the audience.

David Schramm, Western sophomore from Louisville,
Playbill for the Western Players

Molière's

"The Doctor In Spite Of Himself"

JANUARY 12, 13, and 14, 1966
WESTERN PLAYERS' BOARD OF OFFICERS

Asa C. Raymond, Chairman; Jean Curtis, Secretary-Treasurer; Anthony Bruno, Business Manager; Mary Lou Samuels, Public Relations Representative; Valetta Ewing, Publicity Chairman; Dana Rea, Social Chairman; Bettye Shely, Historian.

Dr. Russell H. Miller, Faculty Adviser.

"THE DOCTOR IN SPITE OF HIMSELF" —

is produced by special arrangement with Baker's Plays, Boston, Mass.

Moliere, properly named Jean Baptiste Poquelin, was the professional name of France's great comic playwright. He was born in Paris in 1622, the son of a well-to-do upholsterer, who worked for King Louis XIII. As a boy, Jean Baptiste studied humanities at the College de Clermont, a school run by the Jesuits, and was brought up to take over his father's upholstery trade. For a time Moliere served King Louis XIII as a personal valet, but his real interests lay elsewhere.

At the age of 20 he decided to become an actor, and with a group of friends he founded the Illustre Theatre in Paris. Not successful there, the group toured the provinces for several years. During this time Moliere wrote comic sketches for the group and acted in many of them himself.

Moliere and his group returned to Paris in 1658 and produced their plays in a theatre given to them by Louis XIV, the Theatre du Petit-Bourbon. Moliere became a favorite with both the court and the general public. However, he aroused the animosity of the medical profession through several sharp attacks on quack doctors in his "The Doctor in Spite of Himself", and he angered the clergy with his exposure of pious hypocrites in "Tartuffe", which was at first permitted to be shown only in part.

In his greatest comedies Moliere renders life as it is, a mixture of laughable and serious elements. He continued to write and act in plays until death in 1673.

The "Doctor in Spite of Himself", the "Misanthrope", and "Tartuffe" stand as his masterpieces.
Successful Combo To Bring 'Bat's Revenge' To Hill Stage

The directorial combination that brought Western to the musical; in the past two semesters the highly successful "West Side Story" and "Bye Bye Birdie" is at it again.

Dr. Russell H. Miller, Virgil Hale and Valerie Moody are designing the new all-school musical with the working title "The Bat's Revenge." Auditions for singers, soloists, actors, and technicians have been under way for the past week.

Auditions Monday

Auditions for dancers to interpret the ballet and popular variations of the Johann Strauss musical will be in Van Meter Auditorium Monday night at 7:30. Mrs. Moody will start the basic movement rehearsals and select members for the corps de ballet at that time.

Romantic and sophisticated Vienna of the latter half of the nineteenth century is the setting for the musical. The English version of Strauss's "Die Fledermaus" as adapted by Ruth and Thomas Martin is being used by Mr. Hale in his adaptation for the Western production.

The Strauss story has lent itself to many variations. Under its original title, "Die Fledermaus," it has remained popular in the repertory of many continental opera companies. As "The Bat," "The Bat's Revenge" and "Rosalinda" it has been presented with great success. After a recent Broadway run as "Rosalinda," it has been revived off-Broadway and at New York City Center.

Settings with all the ornate grace of old Vienna are being designed by David M. Doll and William C. Weaver and their classes in scenic design.

Set For March

"The Bat's Revenge" will offer contrast and variety to the stark realism and brooding tragedy of "West Side Story." Production dates are March 17 and 18, in Van Meter Auditorium. Curtain time for all performances is 8:15 p.m.

All persons interested in working with the production in any capacity are urged to get in touch with Mr. Hale or Dr. Miller at once as rehearsals begin this week.

Musical Cast Selected For 'The Bat's Revenge'

By TOM BROWN

Casting has been completed for the next all-school musical production, "The Bat's Revenge," slated for March 17 and 18 on the Hill.

Singers, actors and dancers were selected by Russell H. Miller, head of the drama department and Virgil Hale of the music department, to portray the characters in Johann Strauss' musical comedy.

The actors to be featured in Western's next musical are Ralph Wheeler, Jo Westray, Nancy Hill, Eddie Key, Martin Miller, Bill Napp, Sue Fried, Leo Burmester and Larry G. Wade.

"The Bat's Revenge," by Dr. Falke (Miller) goes to great pains to repave banker von Eisenstein (Wheel er) for a practical joke.

During his hilarious escapades to get his revenge, he involves Eisenstein's wife (Miss Westray), a prison warden (Napp), a chambermaid (Miss Hill) and a very rich prince (Burmester) who is bored with life.

Strauss' "The Bat's Revenge" will be presented on the Van Meter stage March 17 and 18 at 8:15 p.m. The production is under the direction of Miller and Hale and is being choreographed by Mrs. Valerie Moody.

In Van Meter Auditorium

'Bat's Revenge' Opens Next Wednesday

By BOB MULLINS

Jo Westray (Rosalinda) and Ralph Wheeler (von Eisenstein) will be singing some of the world's most lyrical songs at Van Meter Auditorium March 17, 18 and 19 when "The Bat's Revenge" is presented through the combined efforts of the music department and Western Players.

With lilting tunes by the "Waltz King," Johann Strauss, "The Bat's Revenge" is an adaptation of the original Viennese operetta known as "Die Fledermaus," that achieved a 12-months' success in New York.

Nearly 70 years after Strauss wrote his catchy music for "The Bat's Revenge," New York critics declared that his "gay, lilting measures are as fresh, strong and beautifully abandoned as ever."

The repeated success of the musical is stage and in two films indicates that the charm of the old French farce has undergone numerous changes through the years, but it remains basically the same.

The plot of this musical lark, with its social satire, is still told in old French style, has undergone numerous changes through the years, but it remains basically the same.

The music will be sung in English. Some of the intoxicating songs that have made everyone whistle, hum and tap feet at one time or another are the "Watch Duet," "Granny's Song" ("Chacon a Son Gout"); Adele's "Laughing Song" and the "Great Waltz" from the second act's masked ball.

In addition to Miss Westray and Wheeler, the large cast will include Ken Van Gilder, Nancy Hill, Bill Napp, Larry Wade, Judy Miller, Leo Burmester, Ed Key, Martin Miller and Tom Brown.

The musical is being directed by Virgil Hale and Russell Miller, and the dances are being choreographed by Val Moody.

The entire Strauss home, the elegant Gröfisky ballroom and the Vienna jail are being designed by David M. Doll.

"BAT" MEN, "BAT" WOMEN... From left to right: Ken Van Gilder, Ralph Wheeler, Jo Westray and Ken Van Gilder. The play opens Wednesday at 8:15 p.m., in Van Meter Auditorium.
**BATS REVENGE**

POSTPONED A WEEK

Valuable rehearsal time lost due to the NCAA games has caused the postponement of "The Bat's Revenge" for one week.

Many members of the orchestra traveled to Iowa City to cheer on the Hilltoppers with the music of the Big Red band, missing rehearsals for the next all-school production.

Wanting to present the best show possible, the music department and the Western Players decided to set back the presentation dates. Strauss' "The Bat's Revenge" (Die Fledermaus) will appear on the Van Meter stage March 23, 24, 25 at 8:15 p.m.

Tickets for the musical comedy may be obtained from members of the cast or at the door.

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8:15 Curtain

'Revenge' Continues Tonight, Tomorrow

Performances of "The Bat's Revenge," which opened last night, will be presented tonight and tomorrow night at 8:15 in Van Meter Auditorium.

The production is an adaptation of Johann Strauss' Viennese operetta "Die Fledermaus." It stars Jo Westray as Rosalinda and Ralon Wheeler as Von Eisenstein. Both are senior music majors.

Second Musical

"The Bat's Revenge" is one of two annual musicals presented jointly by the music department and the Western Players. They presented "West Side Story" last fall. The art department is also helping in the production of "The Bat's Revenge."

The musical show is directed by Dr. Russell Miller of the English department, and Virgil Hale, of the music department.

Casting

Others in the cast include Ken Van Gill, Nancy Hill, Bob Mullins, Larry Wade, Judy Miller, Leo Burmester, Ed Key, Martin Miller and Tom Brown.

The story concerns a well-to-do banker and wife, a revengeful doctor, an enticing chamber-maid, a concealed copy, a mad Russian prince, the city jailer and the cream of Viennese society.
The Western Music Department
and
Western Players

The Bat's Revenge

By Johann Strauss

Van Meter Auditorium - 8:15

March 23, 24, 25
PRODUCTION STAFF

Russell H. Miller .................................................. Producing Director
Virgil Hale ............................................................. Music Director
Dr. Jack Benis ........................................................ Technical Director
David M. Doll ........................................................ Art Director
William C. Weaver .................................................. Art Director
Valerie Moody .......................................................... Choreographer
Fonzole Children ...................................................... Make-up Design
Mrs. David Livingston .............................................. Stage Manager

TECHNICAL STAFF

Stage Manager ........................................................ Bill DeArmond
Crew Captain .......................................................... Brad Newland
Script Assistant ...................................................... Bettye Shely
Set Design ............................................................. William C. Weaver, Art 124 Class
Set Construction ..................................................... Jerry Coughnan,
Bill DeArmond, Jerry Hensley, Carol Core, Barbara Watson, Eca Pay, Jim Bryant, Linda Sparkick,
Tony Bruno.
Set Decoration ....................................................... Sharon Greene.
Lighting ................................................................. Terry Childress,
Barbara Baas, Mimi Wessel, Skip Wagoner, Pat Sims, Leo Burmeister, Bettye Shely, Jerry Breeze,
John Henry.
Sound ................................................................. Reg Underwood
Properties .............................................................. Mimi Wessel,
Barbara Baas, Bill DeArmond.
Costumes .............................................................. Judy Miller, Mimi Wessel, Lonnie Jackson.
Crew ..................................................................... Jerry Coughnan,
Linda Sparkick, Barbara Baas, Bill DeArmond.

ABOUT THE PLAY:

It all started when Henri Meilhac and Ludovic Halevy, the pre-eminent farce-writers of France of the 19th century, wrote a non-musical farce called “The Midnight Lover” in 1872. After its wild success in Paris and other European capitals, a pair of Viennese writers named Eflinger and Richard Genuss converted the farce into a libretto of an opera for which they had the good fortune to have a musical score written by the great “Waltz King,” Johann Strauss, Jr. This was called “Die Fledermaus,” (literally, The Flittering, or Flying Mouse, the German word for what is called in English a bat.)

“Die Fledermaus” was first presented in Vienna in 1874. It became the greatest smash hit of its time. Soon its triumph in Vienna was followed by similar popularity in every European city. From that time onward, the lifting Strauss score has accompanied a number of different versions of the old farcical libretto.

The first variation was the “Merry Countess” in 1912, to match the title of “The Merry Widow,” the great hit of 1894 starring the Dolly Sisters.

In 1933 still another version, with a libretto by Lawrence Langner, guiding light of the N. Y. Theatre Guild, was produced under the title of “Champagne See.” Some other titles under which the same glorious operetta have been presented have been “The Masked Ball,” and “Fly By Night.” The notable theatre-craftsmen, Max Reinhardt, undertook a major revision in Berlin in 1929, and it was more than a usually notable success. It was this version that Reinhardt’s son, who had fled from Hitlerism to New York, adapted into English under the title of “Rosalinda.” This scored the longest continuous run of any version of this favorite operetta. It ran for 15 months on Broadway, from its opening on October 28, 1942 for a total of 521 performances.
A popular comedy, "Life With Father," will be the final major production by Western Players this spring.

The Players have decided to revive "Father," one of the best-liked shows ever to be presented at Western.

It is the longest-running non-musical production in the history of Boulevard.

Dr. Russell H. Miller, the show's director, completed casting Tuesday night. According to Miller, all of the parts require a fair degree of cunning, which has even the show's stage manager, the "all-American" comedy.

Auditions for the roles of Father and Mother have been signed to David M. Schramm, Western sophomore from Louisville, and Donna Mickey, freshman from Lexington.

"Life With Father," the all-American comedy of family life designed by Howard Lindsay and Russel Crouse from Clarence Day's essays and stories "My Life With Father," is the selection of the Western Players for their fourth and final production of the current season.

Scheduled for May 11, 12 and 13, the presentation will be a revival for the Players of one of their most outstanding, best-remembered and best-loved presentations.

Original Cast

In the season of 1949, Robert E. Spiller of Broomall, Pa., Martha Crady of Louisville, Thomas W. White of Vine Grove, and George Ann Love of Bowling Green made local dramatic history in the four principal roles.

"Life With Father" has the timeless quality of good literature that makes its humor and drama just as hilarious and pertinent today as it was when Clarence Day penned it in 1900. It also makes the point that theatrical effectiveness does not necessarily depend upon crudity, violence and obscenity, as many writers today seem to feel.

Director Russell H. Miller, who also designed the earlier Western version of "Life With Father," will direct the current production.

Schramm To Be Dad

The demanding roles of Father and Mother have been assigned to David M. Schramm, Western sophomore from Louisville, and Donna Mickey, freshman from Lexington.

Clarence Day Jr., will be played by James Denton, Louisville freshman; Lisette Norman, sophomore transfer from the University of Louisville, will play Mary Skinner.

Also in the cast are Don Pay and Linda Spurlock of Louisville; Edgar Russell, Pleasantville, N.J.; Sidney Mingus, Henderson, Lionel R. Jackson, Detroit, Mich.; Gail Barton, Falls of Rough; Tim Richards, Pensacola, Fla.; and Comer Davies and Mark Funk, Bowling Green.

Several parts are not yet assigned.
‘Life With Father’ Heads Entertainment Offerings

By ROD MADDEN

“Life With Father,” a Broadway record-breaker, is receiving the Western Players touch. This comedy classic, which ran on the Great White Way for almost eight years, plays tonight and tomorrow night in Van Meter Auditorium. Curtain time is 8:15 p.m.

Donna Mickey, a Lexington freshman, and David Schramm, a Louisville sophomore, play the lead roles as mother and father.

Howard Lindsey and Russell Crouse wrote the story of Father and Mother Day and their red-haired sons. Director for the production is Dr. Russell H. Miller. Technical director is David M. Doll.

Country Cousin

Cousin Cora (Linda Spurlock) leaves the farm to visit her relatives, including John (Don Pay), in the season’s final Western Players’ production, “Life With Father.” The comedy opened on the Van Meter stage last night and will continue with performances tonight and tomorrow night. Curtain time is 8:15. Tickets are still available.

Western Players Picks Comedy For Finale

By BOB MULLINS

The final Western Players production of the current season will be the ever popular comedy hit, “Life With Father.”

The comedy classic, which set a world’s record when it ran continuously for almost eight years on Broadway with 3,213 performances in New York alone, will feature Louisville sophomore David Schramm in the role of Clarence Day, the father, and Lexington freshman Donna Mickey as Vinnie, the mother.

Dr. Miller To Direct

The story of Father and Mother Day and their red-haired sons was written by Howard Lindsey and Russell Crouse. At Western it is being directed by Dr. Russell H. Miller with technical director David M. Doll.

Recalling a leisurely pattern of family life of a past generation, the great appeal of “Life With Father” is much more than a simply nostalgic one. Playgoers tend to identify Father with their own family heads and in Vinnie see the qualities of their mothers.

Playgoers’ memories are stirred as they watch “Life With Father” and recall incidents in their own families’ lives similar to the visit of Cousin Cora, who makes a profession out of descending on her relatives, households.

Begins May 11

The playing dates at Western are May 11, 12, 13 in Van Meter Auditorium, and tickets may be purchased from any Western player or at the Business office starting Monday.

Others in the cast are Jim Denton, Lisette Norman, Don Pays, Linda Spurlock, Tim Richards, Sidney Minges, Mark Funk, Lonnie Jackson, Comer DaCres Jr., Gail Barton, Mimi Weisen, Judy Miller, Edgar Houston and Barb Baus.
CLARENCE DAY'S

"Life With Father"

Made into a play by

HOWARD LINDSEY
and
RUSSELL CROUSE

May 11, 12, and 13, 1966
JOIN —
WESTERN SUMMER THEATRE
'66

Now planning its twelfth annual season —
to include
Courses in Stagecraft, Rehearsal and Performance,
Drama Workshop, Play Directing, and Theatre Production Seminar
with
The opportunity to participate in
Two major productions,
Children’s theatre project,
Regional drama, “Shakertown Revisited” (Now in its fifth season)

Open to —

Summer school students or any member of the Bowling Green community
may participate for college credit or simply for the experience. If you
want to be “where the action is,” join the Western Summer Theatre ’66.
First call is scheduled for Monday evening, June 13, Snell Hall Auditorium
at 7 p.m., C.S.T.

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EXPERIMENTAL THEATER
MODERN DUO:

ESTRANGEMENT
Players Slate Drama Duo Next Week

Western Players will present "Modern Duo: Estrangement" at the Bowling Green Alley Playhouse Oct. 7, 8 and 9. The evening will consist of Tennessee Williams' "This Property Is Condemned" and Murray Schisgal's "Typists."

"This Property Is Condemned" takes place near a railroad track in the 1930's and is poetic and symbolic in nature. The "Typists" is set in an office. Essentially, the play pokes fun at today's Theatre of the Absurd.

The plays offer an interesting contrast to each other in that they have basically the same theme, but the authors have approached it from different directions.

Dr. Mildred Howard, Co-ordinator of the Experimental Theatre program, is the director. Western art department members Bill Weaver and Michael Jung are designing and building the sets. Horace Kelly, drama coach at College High, is the stage manager.

The actors in the productions are Linda Allen and Tony Bruno. Linda is a drama major; Tony will be remembered, for his role as Albert in last year's "Bye Bye Birdie."

"Modern Duo," composed of dramatic items by Tennessee Williams and Murray Schisgal, under the direction of Dr. Mildred Howard of Western's theatre division, will be presented on Friday evening as a special program of the Kentucky Speech Educators Convention and will be repeated on Saturday evening as a-bonus for patrons who have already renewed their memberships for the 1965-66 season.

The Friday performance is especially for the Kentucky Speech Association which will meet at Western State College over the weekend. The performance Saturday is a birthday bonus in observance of the first anniversary of Alley Playhouse. It will be the first production of the season.

The plays are Tennessee Williams' "This Property Is Condemned," and "The Typists" by Murray Schisgal.

"The two plays are very different in style and yet both reflect the idea of alienation or estrangement in the modern world," said Dr. Mildred Howard who is directing. The characters in both plays are portrayed by Linda Allen and Tony Bruno.

Sets have been designed by Michael Jung and Bill Weaver. Horace Kelley is stage manager and Mrs. Frances Dunn is in charge of costumes.

The Williams play is a study of two children who meet briefly as they walk along the railroad tracks. "The Typists" pokes fun at the theatre of the absurd which it copies.

It covers 15 years in the life of two people who work in the same office.

Single admission to the performance Saturday is $1.50. Curtain time is 8:30 p.m.

Dr. Howard is especially pleased with the productions because they are being given by people who have little or no experience. "I think the dramatic students will benefit."
TONY P LAYS A YOUNG BOY who meets Linda on the railroad tracks.

LINDA ALLEN ages 35 years in "The Typist."

SHE AND TONY BRUNO portray office co-workers in one of a dozen of Western Players-Alley Playhouse productions.

TONY PLAYS A YOUNG BOY who meets Linda on the railroad tracks.

IN TENNESSEE WILLIAMS' "This Property Is Condemned," Linda is an alienated child.
Play Review

Actors Seem Embarrassed In Opener

EDITOR'S NOTE: This review was written for the Herald by William H. Keon of the English department.

A certain embarrassment pervaded both Linda Allen and Tony Bruno in Tennessee Williams' "This Property is Condemned," the first of two one-acters that opened the Western theatrical season last week.

Miss Allen seemed to understand and sympathize with the character of Willie, a displaced person who spends most of her waking hours walking a railroad track. She played the role with verve that was sometimes piqued by a bit of overemoting.

Bruno, although an ineffectual character, seemed unaware of the theatrical event surrounding him and played the part as a fraternity boy who had lost his pin.

Imaginative Set

The basic tenderness that Williams explores in all of his plays came through and was buffeted by the imaginative set by Michael Jung and William Weaver.

But the age of the play could not remain in the background as some effectiveness was quickly lost on an audience that counts not railroads and their men and Greta Garbo in the language of common experience.

"The Typists," Murray Schisgal's protest against the modern dilemma of the improbability of fruition in a sterile age, came off extremely well with both the actors and the audience.

Changing completely from her first role of a sensitive young girl, Miss Allen commanded the stage from her entrance as a brazen, semi-efficient product of the machine age, complete with hat, lunch and empty-feeling soul.

Tony Bruno, as her male counterpart, was better than in the first role, but still seemed to be a voice breaking inside a voice broken inside a voice.

The gruelingarga of the pair came to be a good deal of humor and pathos, although the aging was not approved in the first part of the play.

Professionally Done

"The Typists" is an excellent play, and it received what amounted to a professional presentation.

Both the cast and the production staff coldly performed the cliches of situation and dialogue that Schisgal uses to produce a vivid indictment of a coldly realistic world killing off all imagination and romantic idealism.

The play was constantly alive, left stamped with the long and generous ovation they received.
Spanish Play To Be Presented At Western
Three episodes of Alejandro Casena's famous "La Dama Da Alba" will be presented in the Snell Hall auditorium tomorrow at 7:30 p.m.
"La Dama De Alba" (The Lady of the Dawn), the third annual Spanish play, is a cooperative project of Western's Spanish Department and the Experimental Theater of the Western Players. No admission will be charged.
The protagonist, Death, is interpreted by Mary Elizabeth Griffin, Miss Griffin, the daughter of Mr. and Mrs. Hubert P. Griffin, has studied two summers in Spain at the University of Madrid. The supporting cast will be composed of members of the advanced conversation class of Mrs. H. J. H. e y, Spanish professor and director of the play.
English narrations and "fade-ins" in translation will enable everyone to follow the plot.

Western German Club To Present One-Act Play
The German Club of Western, foreign language department, in cooperation with the Western Players, will present in German a one-act comedy entitled "Die Kleine Verwandte", or the "The Poor Relatives" at 7:30 Wednesday, March 9, in Snell Hall auditorium.

German Club To Present Play
The German club will present in cooperation with the Western Players, a one-act German play, "Dickleinen, Verwandten" (The Poor Relatives) Wednesday at 7:30 p.m. in Snell Hall. Assisting the club in producing the play will be members of Western Players and their advisor, Dr. Russell Miller.

John Brown's Body
Stephen Vincent Benet's "John Brown's Body" was presented on the stage in Snell Hall last night by Western Players.
The show was the semester's second student-directed presentation. Jerry Hensley took the reins of command for the show.
Emphasis was placed more on the presentation of characters through voice.
The faculty advisor for the experimental theater production was Bob Wurster of the English department.
Red peppers are used as a seasoning agent in pizza, lasagna and tamales. Also, red peppers are used to season variety shows, especially if the peppers are George and Lilly Pepper, famous vaudeville dancers.

"Red Peppers" Noel Coward's comedy, was presented last night in Snell Hall Auditorium by Western Players Experimental Theatre.

George and Lilly Pepper were played by Steve Jenkins and Sue Fried.

The play told a story of vaudeville on its way out and how two old troupers solved their personal problems.

Others in the cast were Bob Mullins, Tom Brown, Pat Che- shire and Bettye Shely.

Leo Burmester, star of "Bye Bye Birdie" and "West Side Story," was student director for the show. Bill DeArmond was stage manager and Mrs. David Doll, technical coordinator.

Mrs. David Livingston of Western's music department supplied the piano accompaniment. Others on the technical staff were Jerry Coughlan, Carol Kure, Russ Sinks and Jerry Hensley.

Dr. Mildred Howard, of the English department, is program coordinator for the experimen- tal theatre.
THE WESTERN PLAYERS
.... PRESENT ....
Clarence Day's

"LIFE WITH FATHER"

"THE ALL-AMERICAN COMEDY"

Produced and Directed By
RUSSELL H. MILLER

Technical Director
David M. Doll

DAVID SCHRAMM
LISETTE NORMAN
TIM RICHARDS
LONNIE R. JACKSON
MIMI WESSEL

DONNA MICKEY
DON PAY
SIDNEY MINGES
COMER DACRES, JR.
BARBARA BAUS
JUDY MILLER

JIM DENTON
LINDA SPURLOCK
MARK FUNK
GAIL BARTON
EDGAR HUSTON

VAN METER AUDITORIUM
MAY 11, 12, 13 - - - 8:15 P. M.

GENERAL ADMISSION—$1.00
RESERVED SEATS—$1.25

Advance Sale of Reserved Seats at Western Business Office May 9-13