1956

UA68/17/2 Summer Players Scrapbook 1956

Western Players

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Western Players

Summer Theatre

1956
Plays Scheduled at Western

AN EXPERIMENTAL venture into summer theater will be launched this season by Western Kentucky State College, Bowling Green, with a series of presentations jointly produced by the Western Players and the Theater Workshop Class.

Under the direction of Prof. Russell H. Miller, head of speech activities for the college, the program will include three weeks of shows, each beginning on a Wednesday. The program, as now planned, includes:

"Three for Tonight," beginning July 11, "The Silver Cord," beginning July 18, and "Jubilee," July 25, a show mostly of local origin and being produced in celebration of Western's 50th anniversary.

The July 11 and July 18 productions will be staged in arena style in Van Meter Auditorium.

Summer Theatre Series
To Open at Western
Tomorrow Night

"Three for Tonight," the opening production of Western's summer theatre series, will be presented in Van Meter Auditorium on Wednesday and Thursday nights. Tickets for the performances may be secured at the box office at Western or from members of the Western Players.

"Curtain time for both performances is 8 p.m. (CST).

Western Kentucky State College
Summer Theatre Presentations

Week of July 11
"Three For Tonight"
A Dramatic Variety Show presented Arena Style
Week of July 18
"The Silver Cord"
Sidney Howard's Dramatic Smash presented "In-The-Round"
Week of July 25
"Jubilee"
A Dramatic Melange with Music

Produced and Directed by Russell H. Miller
Performances on Wednesday and Thursday Evenings - 8:00 P.M., C.S.T.

VAN METER AUDITORIUM

Western Plans Summer Theater

Summer theater comes to Western for the first time with a series of presentations jointly produced by the Western Players and Summer Theatre Workshop Class.

A group of the officers and members and other members of Western Players met on June 12 and activated the group for the summer season. A production nucleus was provided by the members of the class in English 216, Theatre Workshop. Here the work is done on an activity basis allowing each person to participate in the particular phases of the work that appeal.

Activities include classroom demonstrations in directing, acting, a technical phase of theatre work, field trips for observation, and a series of productions for public presentation beginning July 11.

On Friday, June 15, the group made its first field trip to see the Nashville Circle Theatre's presentation of "The Little Hut." It provides an opportunity for seeing theatre "in the round" which Director Russell H. Miller is using for some of the productions to be given on the summer theatre program in Van Meter Auditorium.

Other field trips on the agenda include "The Wilderness Road" and a selection from the summer series at the Louisville Amphitheatre.

The program as planned to date includes three weeks of shows - July 11 and 12, "Three For Tonight," a dramatic variety show, beginning July 11 and 19, "Bisley Howard's dramatic smash hit, "The Silver Cord" July 18 and 19. The production is in Van Meter Auditorium on Wednesday and Thursday nights.

Productions for the first two weeks have been cast and are in rehearsal. In "The Silver Cord" are Carol Anne Cheal, Jean Tommüller, Ed Hocher, Richard R. Smith, Betty Gayle Jones and Jan Loveless. The casts for "Three For Tonight" include Joyce Ann Mosley, Eldor J. Tischell, Nancy T. Wright, Joan Terry Ray, Ann Claire Sharpe, Western A. Bell, Pat Hooney, Maurice Uley, Kay Anderson, Ronnie Jones Paul Martin, and Paul H. Wilder. Frances Dixon, LaVerne Haywood, Isora Ford, Lucile Hughes and Veronica Slack head the production committees.

Auditions and casting for the production are being held this week. Western students or any member of the community interested in taking part are urged to contact Miller at once.
Western Players Review Past Decade

A decade ago, a new sun started rising at Western. A small group of seventeen dedicated students and a new director combined their talents to create Western Players. The new organization sprang like a phoenix from the ashes of the old organization, the Rehearsal Players, which had been disbanded some time before.

In the years since Dear Ruth made her debut in the fall of 1947, the organization has grown in size and stature. It has produced about forty-five plays in a program of sixteen plays each season. Some forty-four plays have been produced in the past decade.

First Comedy in '49


Big-time musicals came in with Southside U. S. A., presented for the benefit of the Bowling Green Boys Club, when Pearl Rutledge, O. V. Clarke, and Frank Bacon led a talented collection of entertainers. "Southside" to the great delight of all. A second such revue followed the next year wherein to the "Miller magic" was added the music of Otto Matti and David Livingston and choreography of Pearl Rutledge. In between came melodramas in Three Keys—Curse You Jack Dalton, Kind Lady, and The Night of January 16, Goodbye Mr. Fancy, a play with a message, and a merry vaudeville, Two Blind Mice.

The Merchant of Venice with Bill Bivin and Sandy Downing brought Shakespeare first to Western Players audiences in 1952. The same spring a new high in musicals saw Joe Kimbrough singing and dancing his way through the musical comedy of American folklore, Sing Out, Sweet Land, with a great song that sang that history from pilgrim days to the present.

Alice Allen Stars

1953 was made notable by Alice Allen's The Heirress, Kay Mason and Charles Hall in Down in the Valley, and Jean Topmiller, Bill Bivin, and Charles Heod of the stellar cast of Pirandello's Right You Are, If You Think You Are. Students directed studio productions flourished in this season and included the first original plays written and directed by Western Players. Sanford Cox and Wayne C. Everly.

For The Taming of the Shrew, Western Players artists and technicians topped all previous efforts with the re-creation of the Old Globe Theatre on Van Meter stage. A token of outstanding achievement, devotion to the theatre, and loyalty beyond the call of duty, the Western Players' "Key of Honor" represents the highest award in dramatic activities at Western. Presentation is made annually by "the Awards Dinner each May honoring the senior members of the organization. For participation in and dedication to the finest in Western Players' traditions, J. C. Emery, Carol Ann Cheri, and Maurice Utility received the 1956 Keys. They are shown with Russell H. Miller, producing director of Western Players, at the 1956 Awards Dinner.

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Western Kentucky State College
Summer Theatre Workshop
— Presents —

Week of July 11

"THREE FOR TONIGHT"

VAN METER AUDITORIUM

Wednesday and Thursday Evenings
8:00 P. M., C. S. T.

Sidney Howard's Dramatic Smash, "THE SILVER CORD"

Week of July 25

"JUBILEE"

Dramatic Melange with Music
Summer Theatre Season Will Open Tonight

Maurice Ulley

"Three for Tonight," first presentation of Western's summer theatre season, opens tonight in Van Meter Auditorium on Western campus. Curtain time for all performances is 8 p.m. (CST). Tickets may be secured in advance at the box office or at the door tonight after 7 p.m.

"Three For Tonight" selectively combines the talents of three of the world's greatest playwrights: Susan Glaspell, Anton Chekhov, and Noel Coward each contribute an act to the production. The arena staging offers a new experience in theatre for both the audience and the actors. This new spatial design draws the audience into the play and adds a third dimension of movement to the playing.

"Three for Tonight" achieves dramatic variety as it lets its audience look at life from three points of view and in three locales in rural America, on the steppes of Russia and in a new Britain.

Maurice Ulley, Kay Anderson, Paul Martin, Ronnie Jones and Paul Wilder play Susan Glaspell's homely Americans in Act One.

Chekhov's romantic Russians of the Nineteenth Century are portrayed by Anne Claire Sharp, Wesley A. Ball and Pat Hooper. In "The Boor," he captures the spirit and sentimentalities of these volatile personalities.

Noel Coward wrote "Fumed Oak" as a vehicle for Gertrude Lawrence and himself. They played it with great success. He has aptly dubbed it a comedy of unpleasant people. In the Western Players' version of the farce, James B. Jacobs, Joyce Mosley, Nancy T. Wright and Joan Terry Ray make merry as the battling Britons.

France Dixon, La Verne Harmond and Lucille Hughes head the production committees. The technical staff includes Carol Anne Cheal, B. Biohler, John Earl Schneider, Paul Martin, Iona Ford, Hilda Arnold, Anne Sherwood, Jane Lovell, Pat Hooper, Martha Garnett, Nancy T. Wright and Joyce Mosley. Lobby display is by Hal Geimer; the intermission music by Sue Arnold.

Miss Mosley, Jones Cast In "Three For Tonight"

Joyce Ann Mosley

"Three for Tonight" will open on Van Meter stage on Wednesday and Thursday. This dramatic variety show presented in arena style is the first in a series of three productions by Western's Summer Theatre Workshop.

Tickets may be secured from all members of the workshop or at the box office in Van Meter Hall on the nights of the performance. There are no reserved seats and only one hundred persons can be seated for the arena playing.

Joyce Ann Mosley and James B. Jones are prominent in the cast of "Three for Tonight." Their marital mix-ups provide much of the comedy in the Noel Coward item that climaxes the show.

In Tocheff's romantic comedy of the feisty and volatile Russians of the nineteenth century, Wesley A. Ball and Anne Claire Sharp are seen as the spirited pair who enliven "The Boor." Pat Hooper contributes to the excitement as the shrewd but excitable confidante.

Of sadder stuff is the Susan Glaspell section of the program. Here the arena theatre gives a new and lifelike three-dimensional visualization of human beings in action. The reality develops as the audience succeeds in identifying itself with the lives and deeds of the play. The very human and sincere people involved are portrayed by Ronnie Jones, Paul Wilder, Paul Martin, Maurice Ulley and Kay Anderson. Working together they stand divided in their concern, some for law and duty, others outraged at the invasion of individual privacy.

Production groups for "Three for Tonight" are headed by Frances Dixon, Laverne Harmed and Lucille Hughes, with Anne Sherwood, Hilda Arnold, Pat Hooper, Jane Lovell, Nancy Wright, Joyce Ann Mosley, Ed Biohler and John Earl Schneider as assistance.
"TRIFLES"

with
PAUL MARTIN
RAY JONES
RAY ANDERSON
MAURICE UTLEY
PAUL MILDEN
Capacity Crowd Greets Summer-Theatre Opening

Richard R. Smith

"Three for Tonight" was greeted by a capacity crowd for the opening of Western's summer-theatre workshop at Van Meter Hall last night. The production will be repeated tonight with curtain time 8 p.m. (CST). Tickets will be available at the box office at Van Meter Hall or may be secured in advance from the bursar's office or members of the Western Players.

Audience reaction mounted through the succession of scenes in the program and as they became acquainted with the new spatial technique of production. In the blank scene of the empty country home wherein Susan Glaspell sets her "Trifles" the players rebuilt the scene of the crime committed there. Ronnie Jones, Paul H. Wilder, Paul Martin, Maurice Utley and Ray Anderson portrayed the conflicting points of view as guilt and innocence involved.

Wesley A. Ball and Anne Claire Sharp played the spirited Russians of Tchekoff's "The Zoo" in the second sequence. Pat Hooper added homespun commentary and comic touch as the saucy servant who could see through her mistress' mourning.

"In Pumed Oak." Noel Coward's hilarious farce about unpleasant people, who married each other, every line, James H. Jones, Joyce Ann Monley, Nancy T. Wright and John Terry May re-created the comic strip characters with which Coward had clothed his farce. The set design enabled by relying on audience imagination in the more intimate relationship. Here the plot becomes real to the degree that the audience succeeds in identifying itself with the lives and deeds portrayed by the players.

Sidney Howard's trenchant drama, "The Silver Cord." is to be the presentation for the second week of the summer-theatre workshop. It opens next Wednesday in Van Meter Auditorium, where it will also be given center stage treatment. It is a splendidly tart, tremendously stirring play about self-centered motherhood. Howard goes at this theme passionately and develops it after the stimulating manner of Shaw. He is writing of a mother's fierce determination to hold her two sons against the world.

Richard R. Smith plays younger son, Robert. Betty Gayle Jones plays his fiancée, Hester, who is visiting her future mother-in-law. Here she encounters the jealousy of the "professional mother" who will allow no other woman to come between her and her boys. These two sons in the coils of their mother's demanding devotion prove Sidney Howard's point that the most strangled knot on a human being's happiness can be "The Silver Cord."

"The Silver Cord" is rich in acting parts. Others in the cast are Carol Anne Cheal, as the possessive mother; Joan Topmiller, as the daughter-in-law with a thoroughly partial education in biology; Ed Boeker, as the elder son who married abroad, and Jane Lovell, as Della, the only person in the group untied in the desperate personal strife.

Misses Cheal, Topmiller Have Parts In Production

Carol Anne Cheal

Sidney Howard's "The Silver Cord," will be the second production of Western's summer theatre workshop. It will be presented on the arena stage in Van Meter Auditorium on Wednesday and Thursday nights. Taking its life from a line in the Book of Ecclesiastes concerning the looting of the silver cord this binds the soul to the body, in which "the silver cord is generally taken to refer to death, Sidney Howard takes it to mean a mother's apon string that binds the child to the parent. It is the thread of affection with which an over-doing mother, sedulously old-fashioned, seeks to grasp her two sons to her with hoops of steel, excluding them from the rest of the world, especially other womanhood, and segregating them in an artificial little paradise while her mother-love moulds guard at the gates with ferocious tenderness.

Carol Anne Cheal, Western alumna from Leitchfield, plays this fiercely possessive but outwardly sweet ogre. This mother upon whom Howard centers his attention and trouble in "The Silver Cord" is the kind that lives here and there in the lamentable fact. She is unscrupulous in what she mistakes for devotion. The bitter fruits of her meadness are visited upon the two sons whom she would prevent even from growing up, and upon the two girls who have managed, despite a marriage in Europe, a scientific education and a practical point of view, her homecoming with her husband becomes a desperate conflict with her jealous mother. The playwright, in depicting the new wife, has thoughtfully made her a feminine biologist with insight, in order that she might grasp this slightly pathological condition.

Ed Boeker, graduate student at Western from Albany, Ky., plays the elder of the two sons in the coils of their mother's demanding devotion. He finds the most strangled knot on human happiness can be "The Silver Cord" when he is faced with the fact that his mother considers her daughter-in-law a rival for her son's affection.

Others in the cast include Hunsell H. Miller, who has assembled for the Western production are Richard R. Smith, Betty Gayle Jones and Jane Lovell.

Tickets may be secured in advance at the bursar's office at Western or from Western Players, or at the door on Wednesday or Thursday night. Curtain time for both performances is 8 p.m. (CST).
Summer Theatre Workshop
— Presents —
Week of July 18

"THE SILVER CORD"

VAN METER AUDITORIUM
Wednesday and Thursday Evenings
8:00 P. M., C. S. T.

Summer-Thratre Offers
Arena Style Staging

CAROL ANN CHEAL

Jean Tonnillier

third dimension of movement, and
perhaps a fourth dimension of the
human heart.

The third selection was happily
Noel Coward's "Jubilee", "Fumed
Oak," Coward has aptly called it
an unpleasant comedy but under-
neath all the fireworks he holds to a
valid philosophy of decency and
fairness in living. James B. Jones
and Joyce Ann Mosley headed the
cast as the embittered and embat-
ed husband and wife. Nancy T.
Wright, as the mother-in-law, and
Joyce Terry Ray, as the snuffling
daughter, added greatly to the bi-
arity of this comedy of the prov-
vincial "worm that turned." Here
the new spatial design in theatre
sets the audience believe it is hor-
voring unseen at the side of events
which are taking place in another
world.

Production Groups
Production groups for "Three
For Tonight" were headed by Fran-
cis Dixon, Lavonne Harner, and
Lottie Hughes, with Hilda Arnold,
June Sherwood, Pat Hooper, Jane
Lovell, Nancy Wright, Paul Martin,
Joyce Ann Mosley, Ed Hooper,
John Earl Schneider, assisting. Lo-
bood display was designed and ex-
cuted by Hal Comer.

"Jubilee", the production planned
for this week, July 25, will be a dra-
matic musical with music and
lyrics by Vincent Bene's "The Devil
and Daniel Webster" will be used;
and "the" dramatic material of its
origin in a program which runs from
"Jubilee" to a "Jive-time Publico.

Wesley A. Ball, and Pat Hooper achieved an imme-
date and honestly necessary for the
illusion "in the round." These play-
ers brought the spirited and vola-
tile Nineteenth Century Russians
to life. Arena staging here high-
lights the ideas and makes direct
emotional appeal as the playing
seems to burst the old picture
frame concept and flows into a
"Jubilee" Is Production For Workshop's 3rd Week

James B. Jones

"Jubilee," a dramatic melange with music in the American folk tradition, is the presentation for the third week of Western's summer theatre workshop.

"Jubilee" is an original production arranged and directed by Russell H. Miller utilizing all the members of the summer workshop group. Dr. Howard Carpenter of Western's music department is directing the music for the show.

Jean Topriller designed the stage and choreography and Sue Evelyn Arnold accompanies. Just as in other productions of the summer group, "Jubilee" will be presented in the arena style of slinging. It is the first time a musical has been offered in this form here.

In its roundup of American music, "Jubilee" turns first to the westward movement for "The Year of Jubilee." This rousing song, growing out of the twilight years of slavery survived the war years to be sung by the jubilant pioneers as they headed west across the prairies seeking a new life in escape from the ravages of the War Between the States.

A stylized version of Stephen Vincent Benet's "The Devil and Daniel Webster" with the addition of songs and dances comprises the next portion of the show. This popular dramatization of Benet's down East story of the farmer who sold his soul to the devil has been translated into the form of an opera by Douglas Moore. The version used by the Western Play- ers retains the dramatic form with occasional use of folk songs from Moore's opera. The New Hampshire farmer, Jabez Stone, and his wife, Mary, are played by Paul Martin and Jane Lovell. The devil and Daniel Webster of the title are played by Macon Ray and Wesley A. Ball.

The dramatic sequence in part two is called "Concert at Three Forks." It focuses on the famed Bell's Tavern at Three Forks on the Old Louisville and Nashville turnpikes of the ante-bellum south. Today, Three Forks is Park City, Ky., on the Louisville and Nashville Railroad. Opposite the station may still be seen the remains of an unfinished rebuilding of Bell's Tavern that had flourished in the middle of the Nineteenth Century. "Concert at Three Forks" is set in April, 1850, and related to Jenny Lind's trip through Kentucky at that time. Her impromptu concert here is the story of the play.

The cast includes James B. Jones, Joe Harris, Jane Lovell, Joan Terry Ray, Macon Ray, Paul Wilder, Paul Martin, Lucille Scott.

Macon Ray

"The Silver Cord," second production of the Western summer theatre workshop was greeted by a capacity audience last night.

In the arena presentation in Van Meter Auditorium the play gained novelty of presentation, extreme intimacy between the audience and actor, and extreme realism of action. The climax of this comparatively recent style of acting is a new and lifelike reality between the audience and actor, and extreme realism of action. The climax of this comparatively recent style of acting is demonstrated in the performance.

"The Silver Cord" will be presented again tonight in Van Meter stage at 8 p.m.

Author Sidney Howard says a healthy lot of things about mothers and says in "The Silver Cord" and our world will be a bit wiser for their being uttered. Writing of sculpkeenness has gone into the play. It is a dramatic experience for the mature, for the unafraid; and to them it guarantees an experience of exciting truths and rare dramatic instinct. It can claim the honors of Sidney Howard's best work. He deserves the Pulitzer Prize for it more than he did for his "They Knew What They Wanted."

"The Silver Cord" contains a series of rich acting roles. Carol Anne Cheal plays the possessive mother, universally sweet but seeking by every sly device to play on her son's sympathies and to strangle their natural impulses to fall in love with women of their own generation. Howard conducts his argument clearly but delicately through the character of the young daughter-in-law portrayed by Jean Topriller. The conflict between the two makes an absorbing experience in theatre.

Ed Boober and Richard R. Smith play the boys in this enthralling study of two sons caught in the coils of an Oedipus complex. Betty Gayle Jones is the girl visiting her future mother-in-law whose almost tragic story provides a climax for the play. Jane Lovell completes the cast.

Third production of the workshop group is scheduled for next week. It will be a dramatic melange with music called "Jubilee." Macon Ray, remembered from performance in Western Play-ers "The Merchant of Venice," "Sing Out, Swee' Land," and other Players productions, will be seen again in leading roles.

Frances Dixon, Bonnie Jones, Lucille Hughes, Ed Reeder, Wesley A. Ball, LaVerne Harned, Mary Ruth Grieve, Howard Carpenter and Kay Anderson.

Dr. Don K. Wilkes of Western English faculty then presents a sequence that turns to folk music of local origin and in a popular vein. Dr. Wilkes' doctoral study was in the area of ballads and folk music and he is recognized nationally as an authority in his field. His portion of the program represents a transition from the historically set folk songs toward the present day.

Also in the "Jubilee" cast are Larry Brent, Nancy T. Wright, Veronika Slech, Pail Hooper, Jack Sagabriel, Hilda Arnold, Martha Garrett, Betty Gayle Jones and Joyce Ann Molesky.

A closing musical sequence attempts to capture the jubilant spirit of folk music in various trends as we know it today. This is the 1860 spirit of "Jubilee."
Theatre Group Attends Party

Following the final performance of "Jubilee" on Friday evening, members of the Western Summer Theatre group celebrated the close of their first season with a cast party at the Boots and Saddle Club. "Jubilee" climaxed the activities of the Workshop as a production in which all members were given a chance to appear in public performance.

Western Players and their guests who attended the cast party included Lacy Brent, Martha Garnett, Paul Martin, Patsy Hooper, Wesley A. Bell, Shirley Chandler, Maurice Viley, Joan Terry Ray, Kay Anderson, Veronica Slack, Jane Lovell, John Earl Schneider, Ed Bower, Sara Stearns, Carol Anne Cheal, Laverne Harrell, Joan Ford, Ed Randel, Joyce Ann Mosley, Mildred Royalty, Julius Ruther, Nilda Amold, Joyce Mount, Mattie Sudelarth, Joe Lippo, Patsy Stockett, Lyle McAfee, Macdon Ray, Betty Gayle Jones, Anna Claire Sharp, Richard B. Smith, Tommy Nall, Jack Shoemel, Ronnie Jones, Joe Harris, Paul Wilder, Mr. and Mrs. James E. Jones, and Russell H. Miller.

Interlude Of Folk Songs Is Included In 'Jubilee'

Joe Ferguson

"Jubilee," the final production of the Western Summer Theatre Workshop, will be presented in the Strand on Van Meter stage tonight and tomorrow. "Jubilee" is a dramatic montage of music in the American tradition. Curtain time for the production is 8 p.m. (CST).

Joe Ferguson of the Western Summer Theatre Workshop, has sung in Western Players' productions of "Down in the Valley" and "Lost in the Stars." In "Jubilee" he offers in concert style two numbers representing a contemporary trend in American music.

Final Performance Of "Jubilee" Tonight

"Jubilee," final production of the Western summer theatre workshop, will be repeated tonight by popular demand.

This presentation, largely of local origin, has played to standing-room-only audiences for each performance. Tickets for this final performance may be secured at the door tonight or from members of the Western Players. Curtain time is 8 p.m. (CST).

In five steps, including music and dramatic interludes, "Jubilee" lends an ear to and takes a quick look at the evolution of the American folk tradition from "The Year of Jubilee" in 1850 to Western's "Year of Jubilee," 1955.

American music through the last hundred years are Lacy Brent with a sampling of Rogers and Hammerstein. Mary Ruth Grise with Gershwin's "Summertime," Joe Harris with "Basin Street Blues," Jamie Sanders' "Rock Around the Clock," and Sue Leachman's "Juke Box Special."

"Jubilee" is built with folk and local drama. The montage with music is accomplished by including some of the high points in the evolution of traditional American music and the representation of some popular trends toward the modern.

Tickets for the performances may be secured in advance at the box office or at the door on either evening.
"The Devil and Daniel Webster"
Western Kentucky State College
Summer Theatre Workshop
— Presents —
Week of July 25

“Jubilee”

VAN METER AUDITORIUM
Wednesday and Thursday Evenings
8:00 P. M., C. S. T.
AMPHITHEATRE

One Touch of Venus

Louisville July 30-August 5, 1956
18th Season

Western Group
Final Field Trip

Members of Western’s first Summer Theatre Workshop, under direction of Russell H. Miller, chose for their final field trip for the summer of 1956, Kurt Weill’s musical, “One Touch of Venus.” The group left by chartered bus at 2:30 this afternoon for the production being offered in Louisville’s Iroquois Amphitheatre this evening.

Among those making the trip were Carol Anne Cheal, Jane Lovell, Pat Hooper, Maurice Dickey, Frances E. Dixon, Kay Anderson, Lawinda Dixon, Mattie Sudartha, Mary Way Drew, Mildred Hoffman and Russell H. Miller.
Western Players Enjoy Field Trip

On Saturday, July 14, the Western Summer Theatre Workshop under the direction of Russell H. Miller sponsored a field trip to Berea, Kentucky, to see Paul Green's symphonic drama "Wilderness Road" being presented there. Thirty-six members and guests left Cherry Hall by chartered bus at noon for the expedition. The group arrived in Berea in time to visit the college campus and have dinner at Boone Tavern before the play. After the performance, Mr. Miller and his party were invited backstage to observe structure and design of settings by T. E. Kronk, general manager of the production.

Western Players and guests making the trip included Carol Anne Chess, Betty Gayle Jones, Pat Hooper, Paul L. Martin, Jane Lovell, Veronica Black, Juliette Smith, Ruby Gunn, Joyce Ann Mosley, Ray Anderson, Lucille Scott, Lurene Harned, Jean Beid-Smith, Shirley Ritter, Lucy Brent, Mrs. Tom Ford, Paul Wilder, Hilda Arnold, Clyde Ries, Jean Toppan, Don Bell, Charlene Turner, Jim Athalson, Lloyd Claycomb, Ruby Craf, Aurayge Carnal, Macon Ray, Anne Sherwood, Mrs. N. W. Sherwood, Mildred Hoffman, Mrs. and Mrs. James Henry Holland, Mr. and Mrs. James B. Jones, Mrs. Mary Way Drew, and Miller.
The Little Hut

by

ANDRE ROUSSIN

English Adaptation By
NANCY MITFORD

Directed by
HOWARD PELHAM

June 6-16, 1956

55th Production
WESTERN KENTUCKY STATE COLLEGE
Summer Theatre Presentations
Week of July 11
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A Dramatic Variety Show
presented Arena Style
Week of July 18
“THE SILVER CORD”
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