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WKU Western Players

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The Western Music Department
and
Western Players

The Bat's Revenge

By Johann Strauss

Van Meter Auditorium - 8:15

March 23, 24, 25
"THE BAT'S REVENGE"

Adapted from: DIE FLEDERMAUS, Operetta in three acts

Music by: JOHANN STRAUSS

English adaptation by: RUTH and THOMAS MARTIN

CAST OF CHARACTERS

ALFREDO ALLEVANTO .................................................. Kenneth Van Gilder
ADELE, chambermaid to the Eisensteins .................................. Nancy Hill
ROSALINDA VON EISENSTEIN ...................................... Jo Westray
GABRIEL VON EISENSTEIN, a banker ................................... Ralon Wheeler
BLIND, a lawyer ............................................................... Eddie Key
DR. FALKE, friend of Eisenstein ............................................... Martin Miller
FRANK, prison warden ........................................................ Bob Mullins
SALLY, Adele's sister ......................................................... Judy Miller
PRINCE ORLOFSKY, young, rich Russian ................................ Leo Burmester
IVAN, major-dromo of Orlofsky ........................................... Larry G. Wade
FROSCH, jailer .................................................................. Tom Brown
WAITERS at Orlofsky's party ...................................................... Jim Denton


SOPRANO
Mary Jo Holt
Kathy Ayers
Wilma Everly
Becky Hughes
Sharon Greene

TENOR
Larnelle Harris
Gary Martin
Russel Meadows

SOFFRANT
Susan Chaffin
Diana Gibbs
Carla Bratcher
Peggy Downing
Diane Lossaso
Vicki Curd

BASS
Stephen Willard
Allan Harvey
Richard Hundley
Bob Mullins

TIME: About 1880

PLACE: Vienna

SYNOPSIS OF SCENES

ACT I—Upstairs living room of Von Eisenstein's summer villa

—Intermission of ten minutes—

ACT II—Ballroom of Prince Orlofsky's Palace

—Intermission of ten minutes—

ACT III—The warden's office at the local jail
ORCHESTRA
Virgil Hale, Conductor

VIOLIN: Mrs. Pease, Sharon Blair, Nancy Virus, Harriet Harned, Thelma Kunz, Sally Melton, Karen Dunn, Henry Hampton, Henry Cox, Pamela Buchanan.

VIOLA: Howard Carpenter.
CELLO: Joan Hixson, Lee Glore.
BASS: Maria McChesney, Ben Harris.
FLUTE: Cheryl Kerr, Suzanne Gilliland.
OBOE: Jack Bemis, Lynn Auermann.
CLARINET: Toyo Brown, Brenda Warren.
HORN: Norman King, Rosemary Elzen, Mary Palkowski, David Martin.
TRUMPET: Larry Brooks.
PERCUSSION: Rosemary Geohagan, Edwin Nickol.

MUSICAL NUMBERS

ACT I

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Overture  2

1. Introduction—Alfred and Adele ........................................ 12
   Turtle-dove who flew aloft

1a. Duet—Rosalinda and Adele ........................................... 16
   Ah, my lady says

2. Trio—Rosalinda, Eisenstein, and Blind ................................ 17
   When the lawyers don't deliver

3. Duet—Falke and Eisenstein ........................................... 28
   Come along to the ball

4. Trio—Rosalinda, Adele, and Eisenstein ................................ 35
   To part is such sweet sorrow

5. Finale of Act I—Rosalinda, Alfred, and Frank ....................... 42
   a. Drinking Song: Drink, my darling
   b. Couplets: Good sir, are you accusing me
      Trio: No, no, you set my doubts at rest .................................. 52

ACT II

6. Entr'acte and Chorus—Chorus .......................................... 60
   What a joy to be here

7. Couplets—Prince Orlofsky ............................................ 65
   From time to time I entertain

8. Ensemble and Couplets—Adele, Orlofsky, Eisenstein, Falke, and Chorus 67
   My friends, your kind attention!

9. Duet—Rosalinda and Eisenstein ....................................... 74
   How engaging, how capricious

10. Csardas—Rosalinda ................................................... 85
    Voice of my homeland

11. Finale of Act II—Principals and Chorus .................................. 91
    Champagne's delicious bubbles

ACT III

12. Entr'acte ............................................................. 130

13. Melodrama—Frank .................................................... 132

14. Couplets—Adele, Sally, and Frank ..................................... 136
    Ever since I was a baby

15. Trio—Rosalinda, Alfred, and Eisenstein ................................ 143
    To judge his expressin

16. Finale of Act III—Full Company ......................................... 162
    Oh, Eisenstein, you master-mind
PRODUCTION STAFF

Russell H. Miller ........................................ Producing Director
Virgil Hale .................................................. Music Director
Dr. Jack Bemis ............................................... Musical Preparation
David M. Doll ............................................... Technical Director
William C. Weaver ......................................... Art Director
Vallerie Moody .............................................. Choreographer
Fonzole Childress .......................................... Make-up Design
Mrs. David Livingston ............................. Rehearsal Accompanist

TECHNICAL STAFF

Stage Manager ............................................. Bill DeArmond
Crew Captain ............................................... Brad Newland
Script Assistant ........................................... Bettye Shely
Set Design .................................................. David M. Doll, William C. Weaver, Art 124 Class
Set Construction ........................................... Jerry Coughlan, Bill DeArmond, Jerry Hensley, Carol Cure, Barbara Watson, Don Pay, Jim Bryant, Linda Spurlock, Tony Bruno,
Set Decoration .............................................. Sharon Greene, Barbara Baus, Mimi Wessel, Skip Wagoner, Pat Sims, Leo Burmester, Bettye Shely, Jerry Breeze, John Henry.
Lighting ....................................................... Terry Childers, Skip Wagoner, Bob Mullins, Russ Sinks.
Sound .......................................................... Meg Underwood
Properties ....................................................... Mimi Wessel, Barbara Baus, Bill DeArmond.
Costumes ...................................................... Judy Miller, Mimi Wessel, Lonnie Jackson.
Crew ............................................................ Jerry Coughlan, Jerry Hensley, Don Pay, Jim Bryant, Ed Huston, Jeff Murphy.
Make-up ....................................................... Larry Wade, Chairman, John Henry, Leo Burmester, Linda Spurlock, Donna Mickey, Mimi Wessel, Barbara Baus, Sharon Greene, Pat Cheshire, Bob Mullins, Comer Dacres, Mary Jo Holt.

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 Revel” in 1872. After its wild success in Paris and other European capitals, a pair of Viennese writers named Haffner and Richard Genee converted the farce into a libretto of an operetta 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 lilting 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 1908, 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 Sec.” Some other titles under which the same glorious operetta have been presented have been “The Masked Ball,” and “Fly By Night.” The notable theatre-craftsman, 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.