1955

UA68/17/2 Scrapbook 1954-1955

Western Players
Western Players
1954 ~ 55
Come with me! Through this collection of pictures, programs, newspaper clippings and what have you, through this memory album of the Western Players' Family. Hope you will enjoy yourself while going through this book of memories.

~ Historian ~
OFFICERS

President
George Reecor

1st Vice President
Mary Ward

2nd Vice President
Cathy Allen

Faculty Sponsor
Miss Justine Lynn

Secretary
Carol Anne Cheal

Treasurer
Wendell Couts

Historian
Pat Van Winkle
Western Players Hold Traditional Open House

The Western Players officially began their activities for the year last night with their traditional open house, which is primarily for the purpose of interesting new students in the club.

Entertainment was provided in the form of a skit, written by Wayne Everly, presenting scenes from plays which the club has produced in the past. The plays represented were "The Heiress," "Taming of the Shrew," and "Lost in the Stars."

The older club members were quite pleased with the turnout of prospective new members, and indications are that the Players will have another successful season during the school year.

Because of the absence of the club's regular faculty sponsor, Russell H. Miller, who is taking a year's leave of absence to do graduate work at Columbia University, there will be some changes from the usual schedule of activities. Instead of having two major productions, plus a musical, during the year, the Players will present four plays, under the direction of some of the more experienced members of the club.

The first of these productions will take place on Oct. 13 and will be produced by Maurice Utley, under the direction of Mary Lynn Phillips. The play selected was Noel Coward's light comedy, "Ways and Means," which promises to be a very entertaining opening for the season. The casting for this play was recently completed.

This year, the club will be under the sponsorship of Miss Justine Lynn of Western's English department. The club officers are as follows: George Reecer, president; Mary Ward, first vice president; Cathy Allen, second vice-president; Carol Cheal, secretary, and Wendell Couts, treasurer.

Besides the four productions, the Players will feature many other activities, such as the annual Homecoming luncheon on Nov. 6; field trips to such places as Nashville, Louisville, or Cincinnati to observe plays presented by other dramatic groups; the Regional High School Drama Festival, for which the Western Players play host to groups from various high schools from this area and aid in the presentation of their one-act plays; and finally, the farewell dinner at the close of the year, for the purpose of honoring departing members of the club.
Players Will Present Comedy Wednesday

The Western Players will present the first of four student directed productions, the light comedy "Ways and Means," Wednesday night, in Van Meter Auditorium. The play, starring Chico Ary and Betty Webb, will be produced by Maurice Uiley and directed by Mary Lynn Phillips.

Noel Coward's comedy in three scenes will feature newcomers Julius Rather, James Owens, Wanda Reynolds, and Shirley Chandler. Carol Cheal, Bill Doyle, and Bob Kellogg fill out the cast.

The dramatic club began their year's activities last week with an open house at the Kentucky building. The primary purpose of the open house was to interest new students in the club, as well as to outline the year's schedule of activities. Refreshments were served, and entertainment was furnished by Jane Skinner, violinist, and by a skit written by Wayne Everly, presenting scenes from plays which the club has produced in the past, such as, "The Heiress," "Taming of the Shrew," and "Lost in the Stars.

This year, the Western Players will be under the sponsorship of Miss Justine Lynn, of the English department, in the absence of their regular sponsor, Russell H. Miller, who is taking a year's leave of absence to do graduate work at Columbia University.

Officers of the organization are George Reecer, president; Mary Ward, first vice-president; Cathy Allen, second vice-president; Carol Cheal, secretary; Wendell Couts, treasurer; and Pat VanWinkle, historian.

Besides four productions under student directorship, the Players will feature other activities, such as the annual Homecoming Luncheon on Nov. 6; field trips to Louisville, Nashville, and Cincinnati to observe plays presented by other dramatic groups; the Regional High School Drama Festival, for which the Western Players will play host to groups from various high schools from this area and will aid in the presentation of their one-act plays; and finally, the Farewell Dinner at the close of the year.
Players' First Play Is
Comedy 'Ways And Means'

The Western Players presented
the first of four student directed
productions, the light comedy
"Ways and Means," recently in
Van Meter Auditorium. The play,
produced by Maurice Utley and
directed by Mary Lynn Phillips,
starred Betty Webb and Chico Ary
as Stella and Toby Cartwright.
Noel Coward's comedy in three
scenes presented the ways and
means used by the wealthy, social
Cartwrights to regain money
they had lost by gambling.
All the action took place in the
bedroom of the Lloyd-Ransomes' house, Villa Zephyre, on the Cote
d'Azur.
The supporting cast included
Carol Ann Cheal as Olive Lloyd-
Ransom, owner of the house; Billy
Doyle as the butler, Murdock; Bob
Kellog as Gaston, the valet; and
newcomers Jim Owens as Lord
Chapworth; Julius Rather as Stevens, the burglar; Shirley Chandler
as the maid, Nanny; and Wanda
Reynolds as the princess, Elena.
Following the production the
group held a business meeting.
Talisman pictures were taken and
plans were made for the annual
Homecoming Luncheon. The lunch-
eon will be held in the cafeteria of
the Student Union building on Nov.
6. This luncheon is not restricted to
the players and former members.
Anyone desiring a reservation may
contact Carol Ann Cheal, Catherine
Allen, or Mary Ward.
Ways and Means

by

Noel Coward

A Comedy in one act

Presented by the Western Player's Playshop

Van Meter Auditorium - Oct. 13, 1954 - 7:30 P.M.

Directed by Miss Lynn Phillips

Produced by Miss Maurice Utley
WAYS AND MEANS

Cast
STELLA CARTWRIGHT---------------------------------Betty Webb
TOM CARTWRIGHT-----------------------------------Jim Ary
OLIVE LLOYD-RANSOME--------------------------Carol Cheal
LORD CHAPWORTH (CHAOS)--------------------------Jim Owens
MARTY------------------------------------------Shirley Chandler
MURDOCK----------------------------------------Bill Doyle
STEVENSON--------------------------------------Julius Rather
PRINCESS ELENA KRASILOFF----------------------------Wanda Reynolds
GASTON-------------------------------------------Bob Kellogg

The action takes place in a bedroom in the
Lloyd-Ransomes' house, Villa Zephyre, on the Cote d'Azur.
The time is the present.

Scene I - 11:30 A.M. on an April morning
Scene II - 1:30 A.M. the following morning
Scene III - Two hours later

DIRECTED by Miss Lynn Phillips
PRODUCED by Miss Maurice Utley

PROPERTIES--Bettye Sims, Peggy Jenkins, Norma Sue
Engle, Janice Crume, Dot Swango, Shirley Martin,
Barbara Eubanks.

COSTUMES--Judy Scholl, Jorene Hudson, Helen Rose.

MAKE-UP--Mildred Royalty, Pauls Vogt, Judy More,
Joyce Howell, Shirley Begeman.

SOUND EFFECTS--Jackie Kirk.

PUBLICITY--Joe Henry, Sue Carter, Pat Ross, Jane
Sowers, Ann Williams, Judy Below, Daisy Wigginton.

CONSTRUCTION--Jim Ary, Ronny Riggs, Ronnie Holtz
necht, Gene Griffin, Dewey Bratcher.

Lighting--Bob Kellogg.

HOUSE COMMITTEE--Madrian Calvert, Doris Reese,
Mary Ward, Matilda Walker.

PROGRAM--Patricia Van Winkle

We wish to thank Hancock's Furniture Store,
who so graciously allowed us to use their furniture
for this play.
Dear Player,

Homecoming at Western is November 6, 1954, and Homecoming for the Western Players will be celebrated with a Luncheon in the Student Union Building at 12 O'clock Noon.

A LUNCHEON PROGRAM is being planned, and there will be a good time for everyone. Come on "HOME" all you PLAYERS...renew your old friendships and make many new ones. The '54-'55 "Players" will be here to greet you, and we are eagerly looking forward to your presence.

We know you plan to eat with us, so please send us your reservation and check for $1.25 by return mail. You may mail it to Carol Anne Cheal, Secretary, Western Players, 340 East Fifteenth Street, Bowling Green, Kentucky.

Carol Anne Cheal, Secretary
Western Players

WKSC

November 6, 1954
Student Union Building
Welcome

PROGRAM
George Reece, Toastmaster
The President’s Welcome
The Sponsor’s Greeting
Recognition of Officers

A Player Speaks for the Present
Cathy Allen

A Player Speaks for the Future
Shirley Chandler

A Player Speaks For the Past
O.V. Clark

MENU
Roast Turkey—Dressing
Candied Yams—Orange Sauce
Green Peas
Green Sage Plums

Stuffed Celery—Cranberry Sauce
Lemon Ice Box Pie

Hot Rolls
Coffee, Tea, Milk
"AFFAIRS OF STATE"
CENTRE PLAYERS
Nov. 18, 19, 20 8 P.M.
K. C. W. Auditorium

Justine Lynn
Bowling Green, Ky.

Carol Anne Cheal
Bowling Green, Ky.
Four Scenes Are Next Production

"The Critic Remembers," consisting of scenes from Herbert's "The Moon Is Blue," Anderson's "Mary, Queen of Scots," Williams" "Streetcar Named Desire," Fry's "The Lady's Not for Burning" will be the student production of the Western Players to be presented at the group's December meeting in Van Meter Auditorium. Students and faculty are invited to be present.

Directed by Jean Topmiller and produced by Bob Kellogg, the four scenes will have a stylized presentation with special lighting as the outstanding feature.

The scenes are those the critic, Kay Greer, remembers as particularly unforgettable.

In "The Moon Is Blue," Patty will be portrayed by Shirley Chandler; David, by Wendell Counts; Don, by Jim Crowder; and O'Neil, by Norman Lane.

Cathy Allen is the tempestuous Mary in "Mary, Queen of Scots." Blanche is played by Betty Webb and Stella by Debbie Walters in "Streetcar Named Desire."

In "The Lady's Not for Burning," those cast are Dewey Bradley, Thomas; Joyce Cox, Jennet; Grey O'Neill, Humbly; Roy Gardner, Nichola; Randal Nix, Richard; Marilyn Taylor, Allston; George Reece, Tapperoom; Julius Rakher, Skipps.

Next Production Is Wednesday

"The Critic Remembers." Western Players production directed by Jean Topmiller and produced by Bob Kellogg, will be presented in Van Meter Auditorium Dec. 15 at 7:30 p.m. Students and faculty are invited to attend.

Consisting of scenes from four different plays, "The Moon is Blue," "The Lady's Not For Burning," "Mary, Queen of Scots," and "Streetcar Named Desire," the production is given as scenes the critic, Kay Greer, remembers as particularly unforgettable.

Students taking part in the scenes are Shirley Chandler, Wendell Counts, Jim Crowder, and Norman Lane in "The Moon Is Blue."

Cathy Allen plays in "Mary, Queen of Scots," and Betty Webb and Debbie Walters are in "Streetcar Named Desire."

The cast of "The Lady's Not For Burning" includes Dewey Bradley, Joyce Cox, Grey O'Neill, Roy Gardner, Randal Nix, Marilyn Taylor, George Reece, and Julius Rakher.
THE CRITIC REMEMBERS A RESUME OF SCENES

FROM

THE BOY IS BLUE - Herbert
A STREETCAR NAMED DESIRE - Williams
MARY OF SCOTLAND - Anderson
THE LADY'S NOT FOR BURNING - Fry

Van Meter 7:30 P.M.
December 15, 1951
KATHARINE CORNELL
TYRONE POWER

"THE DARK IS LIGHT ENOUGH"
The weather was stormy; the sky heavily clouded; the darkness... profound. 

... It was across this maze of leafage, and in absolute darkness, that the butterflies had to find their way in order to attain the end of their pilgrimage.

Under such conditions the screech-owl would not dare to forsake its olive-tree. The butterfly... goes forward without hesitation,... So well it directs its tortuous flight that, in spite of all the obstacles to be evaded, it arrives in a state of perfect freshness, its great wings intact... The darkness is light enough...

J. H. Fabre
KATHARINE CORNELL (Countess Rosmarin Ostenburg)—Katharine Cornell returns, after starring last season in "The Prescott Proposals," to her status as actress-manager, in joint presentation with Roger L. Stevens of "The Dark Is Light Enough." The current season marks Miss Cornell's twenty-fourth as producer of her own plays since she premiered "The Barretts of Wimpole Street" here in 1931, and the twenty plays she has mounted have all been directed by her husband, Guthrie McClintic. It is a record for longevity and success unequalled in the English-speaking theatre. The Christopher Fry "winter comedy" marks a return, also, for Miss Cornell to a poetic drama, following her great success in "Rome, Juliet" and "Antony and Cleopatra," in a verse play by a contemporary playwright for the first time since Thornton Wilder's adaptation of "The Merchant of Venice." "Antony's Body" engaged him for two seasons, more than 200 performances, including its twelve capacity weeks in New York. He is the third in the line of actors to bear his name, and first in the California Mission Play at the age of seven, in support of his father who starred as Fra Junipero Serra. A native of Cincinnati, he had his training for the theatre from his father and his mother who was in charge of the Schuster-Martin School of Dramatic Arts, of which he is an alumnus. His screen career—his films total 41—began in earnest in "Girls' Dormitory" and "Ladies in Love," and he achieved stardom in "Lloyd's of London." His important films prior to the war include "In Old Chicago," "Marie Antoinette," "Suez," "Jesse James," "The Rains Came," "Nightmare Alley," "The Mark of Zorro," "Blood and Sand," "The Black Swan." In 1942 he enlisted as a private in the U. S. Marine Corps, seeing service in Kwajalein, Salam, Okinawa, and Tokyo. He rose to the rank of Captain which commission he now holds in the Marine Corps Reserve. On his return to civilian life in 1946, he resumed his screen career in "The Razor's Edge," then came "Captain from Castile," "Prince of Foxes," "The Black Rose," "An American Guerrilla in the Philippines," "Mississippi Gambler," "The King of Kings" to his repertoire, and his newest, as yet unreleased, films, "The Long Gray Line" and "Untamed."
ARNOLD MOSS (Colonel Janik)—Stage and concert hall, film and television screens and radio have acquainted a nation-wide public with the versatile talents of Arnold Moss. His recent theatre roles have seen him in Shakespearean garb, as Prospero co-starred with Vera Zorina in “The Tempest,” as Malvolio in “Twelfth Night,” as Gloucester with Louis Calhern in “King Lear,” but in between came his sardonic portrait of Walter Burns, Chicago editor, in a revival of the Hecht-MacArthur “The Front Page.” His film roles include “The Loves of Carmen” and “Salome” with Rita Hayworth, “Viva Zapata!” with Marlon Brando, “Kim,” Bob Hope’s “Casanova’s Big Night,” “Bengal Brigade,” and the unreleased screenplay “Jump Into Hell” in which he portrayed General de Castro in the last stand of Dien-Bien-Phu. A native New Yorker, he initiated his acting career as an apprentice at Eva LeGallienne’s Civic Repertory Theatre. His first major stage role was the ruthless Spanish colonel in Ernest Hemingway’s “The Fifth Column,” then he made an excursion into musical comedy with Al Jolson in “If I Only Had Your Hat.” He was the robber prophet Ishmael in Maxwell Anderson’s “Journey to Jerusalem,” a confused liberal in Elmer Rice’s “Flight to the West,” played a dual role of father and son in “The Land Is Bright.” His important television appearances have been on Studio One, You Are There, Danger, Suspense and Omnibus. He has been commentator for Sunday broadcasts of the New York Philharmonic-Symphony, on three separate occasions, has been narrator-soloist with the Boston Symphony Orchestra, and when other commitments permit for the past two years has been giving a one-man concert of dramatic readings entitled “The Seven Ages of Man.”

JOHN WILLIAMS (Belmann)—John Williams won three accolades, from the N. Y. drama critics and the Antoinette Perry and Donaldson awards for his debonair Scotland Yard inspector in “Dial M for Murder,” a role he repeated in the Alfred Hitchcock film version of the thriller. He is on current screens, as Audrey Hepburn’s father in “Sabrina,” as Lutz in “The Student Prince,” and shortly will be seen with Cary Grant and Grace Kelly in a new Hitchcock film, “To Catch a Thief,” made abroad. A distinguished career in the theatre has seen Mr. Williams once before associated with Katharine Cornell in “No Time for Comedy,” under Guthrie McClintic’s direction in the Behrman play, also in “Barchester Towers” with Ina Claire and “The Velvet Glove” with Grace George. He made a personal hit in Christopher Fry’s “Venus Observed” as Redbeck the real estate agent. Born in England, as a thirteen-year-old he made his initial appearance in a London production of ‘Peter Pan.” “The Fake,” by Frederick Lonsdale, was his first New York play, followed by “Journey’s End” on tour. Other Broadway leading roles have included “Petticoat Influence” with Helen Hayes, “Once Is Enough” with Ina Claire, “Claudia” with Dorothy McGuire, and after five years in the Royal Air Force, he followed Raymond Massey in “Pygmalion” opposite Gertrude Lawrence, and was Norfolk, uncle of ill-fated Anne Bolyn in Maxwell Anderson’s “Anne of the Thousand Days” with Rex Harrison. He has toured summer playhouses with Helen Hayes in “Alice Sit-by-the-Fire” and Lillian Gish in “The Marquise.”

MARIAN WINTERS (Gelda)—When Marian Winters played her first major role, the German girl of Jewish blood in John Van Druten’s “I Am a Camera” throughout a season in New York and another on tour, her portrayal won the young actress every honor in sight, the vote of the New York drama critics, as polled by Variety, the Donaldson award in the Billboard poll, the Antoinette Perry award and the Theatre World annual citation to promising newcomers. Theatre-goers earlier this season have seen her in quite a different part, as the wife of a politically suspect liberal in Robert Ardrey’s “Sing Me No Lullaby.” She won a host of friends on tour with Sidney Kingsley’s “Detective Story.” She has acted with Judy Holliday in “Dream Girl” in the New York City Center revival, on the subway circuit with Miriam Hopkins in “The Heiress.” Off-Broadway devotees will remember her in the Equity Library Theatre “King John,” in the Experimental Theatre’s “Hippolytus” and “E Equals MC Squared.” On television she has played leading roles, and done leads in summer stock in Georgia, New Jersey and New Hampshire.
KATHARINE CORNELL

(Countess Rosmarin Ostenburg)

After starring last season for Leland Hayward under Howard Lindsay's direction in "The Prescott Proposals" Katharine Cornell returns to her status as actress-manager in joint presentation with Roger L. Stevens of "The Dark Is Light Enough". The current season marks Miss Cornell's twenty-fourth as producer of her own plays since "The Barretts of Wimpole Street" in 1931, a role she has acted, until 1947, more than 1,000 times, and the twenty plays she has mounted have all been directed by her husband, Guthrie McClintic. It is a record for longevity and success unequalled in the English-speaking theatre. The Christopher Fry "winter comedy" marks a return, also, for Miss Cornell to a poetic drama, following her great success in "Romeo and Juliet" and "Antony and Cleopatra", in a verse play by a contemporary playwright for the first time since Thornton Wilder's adaptation of André Obey's "Lucrece" in 1932 and Maxwell Anderson's "The Wingless Victory" in 1936.

As an actress Miss Cornell has come to the pinnacle in the legitimate theatre, from melodramas like "The Green Hat" and "The Letter" through romantic plays like "The Barretts of Wimpole Street" and "That Lady" to the best of Shakespeare, Shaw and Chekhov, interspersed with such modern roles as "No Time For Comedy", "The Constant Wife" and "The Prescott Proposals". She received her early professional training with the Washington Square Players, came back to her home town of Buffalo to play increasingly important roles with Jessie Bonstelle's stock company there and in Detroit. Her only London engagement was as Jo in "Little Women". She returned to act "Nice People", shortly afterwards gave a performance in "A Bill of Divorcement" that established her as an actress of the first rank. "Candida", three years later, cemented that reputation. In "The Green Hat" she achieved stardom, and it was the first play Mr. McClintic staged for her. A triumphantly ascending career has since embraced "The Letter", "The Age of Innocence", "Dishonored Lady", "The Barretts of Wimpole Street", "Lucrece", "Alien Corn", "Romeo and Juliet", "Flowers of the Forest", "Saint Joan", "The Wingless Victory", "Herod and Marianne", "No Time For Comedy", "The Doctor's Dilemma", "Rose Burke", "The Three Sisters", "Lovers and Friends", "Antigone", "Antony and Cleopatra", "That Lady", "Captain Carvallo", "The Constant Wife" and "The Prescott Proposals".

More than any of our theatre's stars Miss Cornell has been consistently faithful to her enormous public "on the road". She has made seven tours across America, starting with the famous 18,000-mile tour of 77 cities with "The Barretts of Wimpole Street", "Candida" and "Romeo and Juliet" in 1933-34, and most recently with "The Constant Wife" which spent the 1952-53 season in travel. In addition she took "The Barretts" to Europe during World War II and presented it for the troops during 143 performances in Italy, France and Holland. No actress since Julia Marlowe has acted Juliet oftener than Miss Cornell with 253 performances over a period of three seasons. Her Cleopatra with 251 performances is the longest run on record, and "The Three Sisters" with 290 showings established a record for Chekhov on the English-speaking stage. The five occasions on which she acted in "Candida" mark a record for an actress in the Shaw play and her 254 performances of "The Doctor's Dilemma" are unequalled. Miss Cornell has received honorary degrees from Wisconsin, Cornell, Pennsylvania and Clark Universities, from Smith and Hobart Colleges, and the Chancellor's Medal of the University of Buffalo. She is the author of "I Wanted to be an Actress", the subject of "Curtain Going Up", and her voice is heard in "Unconquered", the recent film tribute to her long-time friend Helen Keller.
FOR Tyrone Power, whom Katharine Cornell gave his start in the theatre as understudy to Burgess Meredith, Hugh Williams and John Emery in John Van Druten's "Flowers of the Forest", his role of the recalcitrant revolutionary is a return to Cornell-McClintic auspices for the first time since 1936, when he was Bertrand de Poulengy in "Saint Joan". The season before he had acted Benvolio on Broadway and then toured in "Romeo and Juliet". Although since departing for Hollywood after the Shaw play he achieved his reputation on the screen, Mr. Power is by no means a stranger to the stage. In 1950 he spent the season on the London stage in the title role of "Mister Roberts", and his co-starring role with Judith Anderson and Raymond Massey in Charles Laughton's adaptation of Stephen Vincent Benét's "John Brown's Body" engaged him for two seasons, more than 200 performances, including its twelve capacity weeks in New York. Mr. Power is the third in the line of actors to bear his name, and first acted in the California Mission Play at the age of seven, in support of his father who starred as Fra Junipero Serra. A native of Cincinnati, he had his training for the theatre from his father and his mother, who was in charge of the Schuster Martin School of Dramatic Arts, of which he is an alumnus. He made his New York bow in a repertory production of "The Merchant of Venice" as an elderly friend of the Doge of Venice, played by his father, understudied the role of Lorenzo, and held down minor assignments in "Julius Caesar" and "Hamlet". He came to Hollywood first in 1932 for "Tom Brown of Culver", and had sundry stage employment in Hollywood and Santa Barbara. He acted with Eugenie Leontovitch in a Chicago production of "Romance", worked on Chicago radio, and served as a guide at the Century of Progress Exposition before his association with Miss Cornell. His screen career—his films total 41—began in earnest in "Girls' Dormitory" and "Ladies in Love", and he achieved stardom in "Lloyd's of London". His important films prior to the war include "In Old Chicago", "Marie Antoinette", "Alexander's Ragtime Band", "Suez", "Jesse James", "Rose of Washington Square", "The Rains Came", "Johnny Apollo", "Nightmare Alley", "The Mark of Zorro", "Blood and Sand", "A Yank in the R.A.F.", "This Above All", "The Black Swan" and "Crash Dive". In 1942 he enlisted as a private in the U.S. Marine Corps, seeing service in Kwajalein, Saipan, Okinawa and Kyushu. He rose to the rank of Captain, which commission he now holds in the Marine Corps Reserve. On his return to civilian life in 1946, he resumed his screen career in "The Razor's Edge", then came "Captain From Castile", "The Luck of the Irish", "Prince of Foxes", "The Black Rose", "Rawhide", "An American Guerrilla in the Philippines", "I'll Never Forget You", "Diplomatic Courier", "Pony Soldier", "Mississippi Gambler", "The King of the Khyber Rifles", and his newest, as yet unreleased, films, "The Long Gray Line" and "Untamed". His next film ventures will be for his own Copa Productions, "Lorenzo the Magnificent", about the mediaeval Medici's, to be filmed in Florence and Rome, and "The Stalk", a modern suspense story with a Rio de Janeiro background.
A master of words has entered the theatre; a juggler who plays with jewelled phrases, a jester whose bells jingle out saucy, captivating tunes that set the heart dancing." The English critic quoted was one of many to ring the praises of an extraordinary talent, nurtured in obscurity for many years, suddenly when its owner was 42 to burst on London with the verse play, "The Lady's Not For Burning". Christopher Fry's fame and prestige really began with John Gielgud's production of this restful spring story of mediaeval England, which Gielgud and Pamela Brown brought to New York for a season's run in 1950 following 300 performances in London.

"The Dark Is Light Enough", a current hit at the Aldwych Theatre in London with Edith Evans starred, is the eighth of Fry's plays to be performed in the United States. First came "A Phoenix Too Frequent" (1946), for a brief New York run in April, 1950, followed that November by "The Lady's Not For Burning". Just a few months previously its author had three plays staged in London in the space of a single week. They were "Venus Observed", an autumnal play commissioned by Laurence Olivier, which Rex Harrison and Lilli Palmer were to do in New York a season later; "Ring Round the Moon", which Fry adapted from "L'Invitation au Château" by Jean Anouilh, and which Gilbert Miller brought soon afterwards to New York; and "The Boy With A Cart", a pageant about St. Cuthman of Sussex, which John Gielgud staged, and which a group of professional players did in Sunday chapel performances last season in New York.

"Thor, With Angels", first performed in Canterbury Cathedral in 1948, was produced by Catholic University, Washington, in December, 1950. His most recent work, in serious vein, was "A Sleep of Prisoners", which had a New York engagement and subsequent tour in 1952, performed as was intended in churches.

His other plays include "The Tower", a pageant written for the Tewkesbury Festival in 1939; "Thursday's Child", another pageant of that year, performed at London's Albert Hall; and "The Firstborn", a tragedy of Moses and Pharaoh, done by the B.B.C. in 1947.

Mr. Fry's newest projects are two adaptations from the French, both due for production in London early in 1955: "The Lark", Jean Anouilh's play about Joan of Arc, and "No War In Troy" by Jean Giraudoux.

With these plays, most of them published by Oxford University Press, Christopher Fry has won a unique place in the contemporary theatre and in dramatic literature. Along with T. S. Eliot in his country and Maxwell Anderson in ours, he is one of the few modern poets who have been successful in the theatre. His writing has not only wit, but sheer rollicking, exuberant fun. Heard in the theatre or read in the study his plays, inevitably compared to those of Shaw and Ben Jonson, have a surging eloquence and richness of imagery wedded to serious metaphysical content, and his later works show an increasing awareness of dramatic unity.

A short, unobtrusive dark man with a high forehead, a finely chiselled nose, a darting smile and sparkling eyes which give him the look of an irreverent priest, the poet-playwright, now 47, was born in Bristol. His father was

Photo Karsh, Ottawa

CHRISTOPHER FRY
and
"THE DARK IS LIGHT ENOUGH"

Pamela Brown, Richard Burton, John Gielgud in "The Lady's Not for Burning" (1950)
a poor architect who spent his later years as an Anglican lay-preacher in the slums, never finding happiness, dying when Christopher was a small child. His mother, a member of a celebrated Quaker family, managed to give her son a good education, and the family survived "on faith mostly".

Very early Fry displayed a hankering for the theatre. A local paper gave him his first notice: "a lively and comely lad of tender years performed a hornpipe in the civic pageant". At his kindergarten he played the part of King Alfred in a costume play. At eleven he had written a farce, the next year a poem, at fourteen a verse-drama. At seventeen he wrote "Youth and the Peregrines", a "fantastic triviality" which was to be his first produced play (1934). He tried his hand at teaching and tutoring for a year, but threw up this job to join a repertory company, only to return to teaching for another two years. When he had saved ten pounds he became a kind of theatrical jack-of-all-trades, in turn secretary to a novelist then to a popular song-writer, magazine editor, writer of children's radio plays, cabaret entertainer. For a while he was actor and director with the Tunbridge Wells Repertory Company. A composer as well as a writer, Fry wrote "Pharaoh's March" when he was five, later composed music and lyrics for "Charlot's Revue", "She Shall Have Music" and "How Do, Princess?"

ALTHOUGH Christopher Fry now owns a town house facing London's Regent's Park Canal where Browning and Ruskin lived, he and his wife Phyllis Hart, a former journalist whom he married in 1936, and Tam, their son, still live in an old farm cottage in Shipton-under-Wychwood, a village near Oxford in the Cotswolds where the monastic poet William Langland of "Piers Plowman" fame was born circa 1380. Until recently the cottage, at the end of a rough, unsurfaced road where garden and meadow meet, had neither plumbing nor electricity and the rent was only six shillings a week. There Fry writes by lamplight, generally between ten at night and four in the morning, or else will climb for inspiration to the flat circle top of an old Roman mound nearby.

"A Sleep of Prisoners" revealed Fry as a pacificist. In that play he showed that in a kingdom of peace man can find escape from his will to self-destruction. As a Quaker he refused to bear arms during World War II: he was assigned to a Pioneer Corps outfit and gave his war effort to cleaning up rubble all over England, taking mud to barges and working in limestone quarries.

Perhaps this explains the "butterfly" of "The Dark Is Light Enough", the seeming fragile Countess who lets no obstacle, danger nor weather bar her from her determined course, to prove, as Saturday Review critic Henry Hewes wrote of this extraordinarily wise and compassionate woman, "that the good in the worst of us is as valuable as the good in the best of us". Says Christopher Fry:

"There is an angle of experience where the dark is distilled into light: either here or hereafter, in or out of time: where our tragic fate finds itself with perfect pitch, and goes straight to the key which creation was composed in. And comedy serves and reaches out to this experience. It says, in effect, that, grieving as we may be, we move in the figure of a dance, and, so moving, we trace the outline of the mystery."
"THE DARK IS LIGHT ENOUGH"

In Rehearsal

PERSONNAGES OF THE PLAY

JAKOB, a member of the Countess' salon
BELMANN, an older member of the salon
KASSEL, a doctor
STEFAN, son of the Countess
BELLA, a housekeeper
WILLI, a houseboy
GELDA, daughter of the Countess
RICHARD GETTNER, an Austrian in the Hungarian rebel army
COUNTESS ROSMARIN OSTENBURG
COLONEL JANIK, a Hungarian rebel officer
COUNT PETER ZICZY, a Hungarian in the Austrian government
BEPPY, a Hungarian corporal
RUSTI, a Hungarian corporal
THIRD SOLDIER
FOURTH SOLDIER
KATHARINE
in
Period Plays

with Burgess Meredith in "Candida" by Bernard Shaw (1942)

"That Lady" by Kate O'Brien (1949)

"Antigone" by Jean Anouilh (1946)

with Judith Anderson and Gertrude Musgrove in "The Three Sisters" by Anton Chekhov (1942)

"The Barretts of Wimpole Street" by Rudolf Besier (1931)

"The Doctor's Dilemma" by Bernard Shaw (1941)
CORNELL IN Contemporary Roles

with Laurence Olivier in "No Time For Comedy" by S. N. Behrman (1939)

"Flowers of the Forest" by John Van Druten (1935)

with Brian Aherne and Grace George in "The Constant Wife" by Somerset Maugham (1951)

"The Prescott Proposals" by Howard Lindsay and Russel Crouse (1953)

"Alien Corn" by Sidney Howard (1933)

with Raymond Massey in "Lovers and Friends" by Dodie Smith (1943)
with Joseph Holland (center) and Katharine Cornell in "Saint Joan" (1936)

with Judith Anderson in "John Brown's Body" (1932)

TYRONE POWER
On Stage and Screen

with Maureen O'Hara in "The Long Gray Line" (1955)

in "Mississippi Gambler" (1953)

with Susan Hayward in "Untamed" (1955)
GUTHRIE McCLINTIC

With "The Dark Is Light Enough" Guthrie McClinton has directed 92 productions, a record with no peer in the modern American theatre. Twenty-eight of these have been productions starring Miss Cornell, thirty-three have been plays under his own management, the remaining thirty-one have been plays he has staged for other producers. Besides the Cornell presentations, the McClinton hallmark has been on such memorable productions as John Gielgud's "Hamlet", "Yellow Jack", "Saturday's Children", "The Shanghai Gesture", "Mamba's Daughters", the Pulitzer Prize "The Old Maid", and two winners of citations by the N. Y. Drama Critics' Circle, "Winterset" and "High Tor". Recently he sponsored a season-long tour, including a flight to Berlin, of Judith Anderson in "Medea"; staged Mary Chase's comedy about adolescents, "Bernardine"; brought to Broadway the National Theatre of Greece with Katina Paxinou and Alexis Minotis in "Electra" and "Oedipus Tyrannus"; revived "Come of Age" for Miss Anderson; wrote a volume of theatrical reminiscences shortly to be published; and staged for Leonard Sillman the Charles Sebree-Greer Johnson play "Mrs. Patterson" in which Eartha Kitt is starring. Born in Seattle, Guthrie McClinton ran away with a "rep" company at the age of sixteen, then was sent by his parents to dramatic school in New York. As a very young man he joined the staff of Winthrop Ames, and while acquiring experience as a director one summer with the stock company of Jessie Bonstelle in Detroit met the young actress he was to marry two years later. Six weeks afterwards she was to score her first Broadway triumph in "A Bill of Divorcement", eight weeks later he was to make his debut as a producer with "The Dover Road". Beginning with "The Green Hat" her husband has directed Miss Cornell in every play in which she has appeared, with the sole exception of last season's "The Prescott Proposals". The McClinton-directed Cornell performances have included "The Letter", "The Age of Innocence", "The Barretts of Wimpole Street", "Lucrece", "Romeo and Juliet", "The Wingless Victory", "No Time For Comedy", "The Doctor's Dilemma", "The Three Sisters", "Antigone", "Antony and Cleopatra", "That Lady" and "The Constant Wife".

Miss Cornell at "Chip Chop"  
photo Vineyard Gazette, Martha's Vineyard

The "B.O.W.S." in Italy (1944)  
photo U.S. Army Air Force
OLIVER MESSEL

LONDON-BORN designer and painter Oliver Messel, a grandson of Punch artist Linley Sambourne, was introduced to the American theatre with his décor for Ruth Gordon's "A Country Wife" in 1936, and the New York theatre since has been richer for the opulence and invention of his settings for Christopher Fry's "The Lady's Not For Burning" with John Gielgud, the Sadler's Wells ballet "The Sleeping Beauty", Olivia de Havilland's "Romeo and Juliet", last year's "The Little Hut", and the Truman Capote-Harold Arlen musical "House of Flowers" starring Pearl Bailey. Mr. Messel first attracted attention by designing masks, then turned to designing costumes and décor for a number of C. B. Cochran revues in London, Noel Coward's "This Year of Grace", the Offenbach operetta "Helen", the Reinhardt spectacle "The Miracle". For the Old Vic he did "A Midsummer Night's Dream" in 1958 and "The Tempest" in 1940, for Sadler's Wells the ballets "Comus" and "Homage to the Queen". In Hollywood he designed the Norma Shearer "Romeo and Juliet"; in England the Vivien Leigh-Claude Rains film "Caesar and Cleopatra" and the Edith Evans film "Queen of Spades". Another Christopher Fry association was his décor for "Ring Round the Moon" for London. For the Glyndebourne Opera Company he has designed Rossini's "Comte Ory", "Ariadne", "Idomeneo", "The Barber of Seville" and "La Cenerentola", and for Covent Garden, "Queen of Spades" and "The Magic Flute".

ROGER L. STEVENS

"That Dark Is Light Enough" marks the first association with Katharine Cornell of Roger L. Stevens, theatre executive and producer, whose affection and flair for the theatre was first demonstrated with the Detroit Drama Group, then with the Ann Arbor, Mich. Festival, whose production of "Twelfth Night", in which Arnold Moss was starred, Mr. Stevens brought to Broadway in 1949. Shortly afterwards Mr. Stevens co-produced the successful revival of "Peter Pan" starring Jean Arthur and Boris Karloff, and in 1951 he was invited to join The Playwrights' Company. To that dramatists' organization he has brought the successful "The Fourposter", influenced productions of "Mr. Pickwick", "The Emperor's Clothes", "In The Summer House", "Sabrina Fair", "Ondine", "Tea and Sympathy", "All Summer Long" , "The Traveling Lady" and "The Bad Seed". Last year, with Robert Whitehead and Robert W. Dowling he formed The Producers' Theatre, and produced T. S. Eliot's "The Confidential Clerk" and "The Remarkable Mr. Pennypacker"; this season the firm is represented by "Saint Joan" which Jean Arthur toured, and "The Flowering Peach". Last season, too, with Alfred de Liagre, Jr., he produced "Climax" and prolonged the run of the prize-winning musical, "The Golden Apple". A native of Detroit, Mr. Stevens was educated at Choate School and the University of Michigan. He is an active realtor, and is a member of the Board of Governors of The American National Theatre and Academy.
STAGE and concert hall, film and television screens and radio have acquainted a nation-wide public with the versatile talents of Arnold Moss. His recent theatre roles have seen him in Shakespearean garb, as Prospero in "The Tempest", as Malvolio in "Twelfth Night", as Gloucester in "King Lear", but in between came his sardonic portrait of Walter Burns in a revival of "The Front Page". Mr. Moss's film roles include "The Loves of Carmen", "Salome", "Viva Zapata", "Kim", "Casanova's Big Night", and the unreleased screenplay, "Jump Into Hell" in which he portrays General de Castries in the last stand of Dien-Bien-Phu. A native New Yorker, he initiated his acting career as an apprentice at Eva LeGallienne's Civic Repertory Theatre. His first major stage role was in Ernest Hemingway's "The Fifth Column", then he made an excursion into musical comedy with Al Jolson in "Hold On To Your Hats". Mr. Moss was Ishmael in Maxwell Anderson's "Journey to Jerusalem", a confused liberal in Elmer Rice's "Flight to the West", played both father and son in "The Land Is Bright". He has been commentator for Sunday Broadcasts of the New York Philharmonic Symphony, on three separate occasions has been narrator-soloist with the Boston Symphony Orchestra, and for the past two years has been giving a one-man program on the concert stage, entitled "The Seven Ages of Man".

JOHN WILLIAMS (Belman)

JOHN WILLIAMS won three accolades, the vote of the New York drama critics and the Antoinette Perry and Donalson awards for his debonair Scotland Yard inspector in "Dial M For Murder", a role he repeated in the Alfred Hitchcock version of the thriller. He is on current screens as Audrey Hepburn's father in "Sabrina", shortly will be seen in a new Hitchcock film, "To Catch a Thief". A distinguished career in the theatre has seen Mr. Williams once before associated with Katharine Cornell, in "No Time For Comedy", thrice directed by Guthrie McClintic, in the S.N. Behrman comedy, in "Barchester Towers" with Ina Claire and in "The Velvet Glove" with Grace George. One of his favorite roles was Reedeck in Christopher Fry's "Venus Observed". A thorough Londoner, as a thirteen-year-old he made his initial appearance in "Peter Pan". Frederick Lonsdale's "The Fake" introduced him to American playgoers. Other leading Broadway roles have included "Ten Minute A RBI", "Petticoat Influence" with Helen Hayes, "Once Is Enough" with Ina Claire, "Claudia" with Dorothy McGuire, and after five years in the Royal Air Force, he followed Raymond Massey in "Pymalun" opposite Gertrude Lawrence and was Norfolk in "Anne of the Thousand Days". He has toured summer playhouses with Helen Hayes in "Alice Sit-by-the-Fire" and Lillian Gish in "The Marquise".

MARIAN WINTERS (Gelda)

WHEN Marian Winters played her first major role, the German girl of Jewish blood in John Van Druten's "I Am A Camera" throughout a season in New York and another on tour, her portrayal won the young New York actress every honor in sight, the vote of New York's drama critics, as polled by Variety, the Donaldson Award in the Billboard poll, the Antoinette Perry Memorial Award of The American Theatre Wing, and the Theatre World annual citation to promising newcomers. Playgoers earlier this season have seen her in a quite different part, as the wife of a politically suspect liberal in Robert Ardrey's "Sing Me No Lullaby". Miss Winters won a host of friends on tour as the shoplifter in Sidney Kingsley's "Detective Story", and garnered also a citation from a Chicago newspaper. She has acted with Judy Holliday in "Dream Girl" in the New York City Center revival, on the subway circuit with Miriam Hopkins in "The Heiress". Her beginnings in the theatre were eleven years ago when Sara Allgood, of Dublin's Abbey Players, gave her encouragement. Off-Broadway devotees will remember her in the Equity Library "King John", in theExperimental Theatre's "Hippolytus" and "E Equals MC Squared". She has also done leads in summer stock at Sea Island, Ga., Wildwood, N. J., and Windham, N. H. and acted major television roles.
EVA CONDON
(Bella)

MISS CONDON has been part of the theatre since her debut in “Smith” with John Drew in 1912. She had been in three Pulitzer Prize plays, Owen Davis’ “Icebound”, O’Neill’s “Strange Interlude”, and did the Josephine Hull role for a year in the Chicago company of Kaufman and Hart’s “You Can’t Take It With You”, “The Closing Door”, “Higher and Higher”, “Small Miracle”, “The Joyous Season”, “The Late Christopher Bean”, “The Guardsman”, “Gods of the Lightning”, “The Thirteenth Chair” have been among her Broadway plays, “Kiss of Death” and “Walk East on Beacon” among her films. She has been active in radio for fifteen years and on such leading television programs as Philco, Studio One, Chevrolet, Colgate.

WILLIAM PODMORE
(Kassel)

WILLIAM PODMORE was the delightfully improbable King Hercules in last season’s “Ondine” with Audrey Hepburn, and added to the hilarity of the courtroom scene as the Justice in “Mr. Pickwick” the year before. Since coming from his native England he can point to some 300 roles, among them Lou with William Gillette in “Dear Brutus” and many comic parts in the Robert B. Mantell repertory. His native Manchester marked his debut, as Sir Peter in “The School For Scandal”, then followed Galsworthy’s “Strife”. Other favorite roles have been with Katharine Cornell in “The Age of Innocence” and with Jane Cowl in “Easy Virtue”. In radio he has been in “The Sheriff” for five years, in television he has acted Scruton and appeared for Kraft and Robert Montgomery Presents.

CHRISTOPHER PLUMMER
(Count Peter Zichy)

OURS with Katharine Cornell in “The Constant Wife” and Edward Everett Horton in “Nina” introduced Toronto-born, Montreal-reared Christopher Plummer to American audiences. On Broadway he acted last season with Eva LeGallienne in “The Starcross Story” and earlier this year was Manchester, the Dublin dude in “Home Is The Hero”. On television he has had leading roles for Studio One, Suspense, Broadway TV Theatre, The Web. The young actor joined a repertory theatre in Ottawa, and remained with it for four years. He has acted in Canadian productions of “Cymbeline” and Christopher Fry’s “The Lady’s Not For Burning”, and been active on radio in both English and French versions of classic and modern plays.

DONALD HARRON
(Jakob)

FIVE years in Canadian repertory prefaced Donald Harron’s leading roles for the past two summers with Alec Guinness and James Mason in the Stratford, Ont. Shakespearean Festival. His New York debut was in Christopher Fry’s “A Sleep of Prisoners”, and he was the crippled Willie O’Reilly earlier this season in “Home Is The Hero”. In London he has acted “A Streetcar Named Desire” with Vivien Leigh, “The Seventh Veil” with Ann Todd, and in “Poor Judas”. Born in Toronto, he had five years’ experience on Canadian radio and while in London did a number of B. B. C. programs, wrote scripts for Gracie Fields, acted in the film “Breaking Through the Sound Barrier”. He is a regular on television.

PAUL ROEBLING
(Stefan)

YOUNG Mr. Roebling won his present role in competition with literally hundreds of juvenile actors, after only one Broadway appearance, a season ago in “A Girl Can Tell”, one “off-Broadway” part, with Vicki Cummings in “The Homeward Look”. A native of Philadelphia, he acted first with the Princeton Players, came to New York to study with Stella Adler. He has had five summers of stock at Spring Lake, N. J., and his television appearances have been on the Armstrong Circle Theatre, Mama and Kraft programs.
WESTERN PLAYERS

present

(i.e., the first William H. Gass, a play)

by Chauncey D. Reed

Rossum's Universal Robots

First set courtesy of Herman Lowe and Co.
Cast

Harry Damin, General Manager of Rossum's Universal Robots-----------------Greg O'Neil
Sulla, A Robotessa-------------------Hilda Arnold
Marius, a Robot---------------------Jim Crowder
Helena Glory------------------------Betty Webb
Dr. Gall, Head of the Physiological and Experimental Department of R.U.R.--------Gene Griffin
Mr. Tabry, Engineer General, Technical Controller of R.U.R.------------------Joe Walsh
Dr. Hallemier, head of the Institute for Psychological Training of Robots-----------Randall Mix
Mr. Alquist, Architect head of the Works Dept. of R.U.R.----------------Norman Lane
Consul Busman, General Manager of R.U.R.--------------------------------Bob Kellogg
Nano--------------------------------Carol Cheal
Radius, a Robot------------------James Yates
Helena, A Robotessa---------------Carol Snyder
Primus, a Robot----------------Ronalnd Higgs
First Robot-------------------Ron Markwell
Second Robot-----------------Ron Markwell

Synopsis of Scenes
Act I
Scene 1 - Business Office of R.U.R.
Scene 2 - Ten years later, Business Office
Epilogue - One year later, Laboratory

Production Staff

Director---------------------------------George Recear
Producer----------------------------------Billy Doyle
Staging and Lighting-------------------Bob Kellogg
Set Construction----------------------Gene Griffin
Costumes-------------------------------- Ann Williams,
                                      Judy Below, Daisy Wigginton.
Advertising-----------------------------Mary Ward
Make-up-------------------------------- Mary Lynn Phillips,
                                      Maurice Utley, Carol Cheal
Properties-----------------------------Peggy Jenkins,
                                      and Pat Van Winkle.
Players Present
Third Production

By William Thomas

On a Wednesday evening recently while the play of the year was opening in New York City, the Western Players were ringing up the curtain on a production of their own.

While Catherine Cornell and Tyrone Power were showing theatre goes on Broadway that the "Dark is Light Enough," George Reece, Greg O'Neil, Betty Webb and a host of others were showing a Western audience how the light could go out in a dark robot world.

This was the R. U. R., a part of the player's contribution to International Theater Month which is sponsored annually by UNESCO.

Another contribution was the Regional Drama Festival held recently which was sponsored by the Players in cooperation with College High.

Schools participating in the festival were College High, Daviess County High, Owensboro Senior High and Henderson County High schools.

Players Will Present 'R. U. R.'

George Reece

Karel Capek's "R. U. R.," the next Western Players student production, will be presented Wednesday, February 23, in Van Meter Auditorium, at 7:30 p.m. at the regular club meeting. Students and faculty are invited.

"R. U. R.," which stands for Rossum's Universal Robots, is an imaginative view of the mechanized future.

The play is under the direction of George Reece and will be produced by Bill Doyle. Bob Kellogg is in charge of staging and lighting.

Included in the cast are Betty Webb, Carol Snyder, Elida Arnold, Carol Cheal, Jim Crowder, Greg O'Neil, Gene Griffin, Joe Walsh, James Yates, Randall Nix, Ron and Don Marshall, Norman Lane, and Bob Kellogg.
WESTERN PLAYERS CONTRIBUTION TO INTERNATIONAL THEATER MONTH

Recently, on a certain Wednesday evening, while the play of the year—which Western Players chartered a bus to see in its Louisville premier—was opening in New York City, the Players were ringing up the curtain on a production of their own.

While Katherine Cornell and Tyrone Power were showing theater goers on Broadway that "The Dark Is Light Enough," George Reecer, Greg O'Neil, Betty Webb, and a host of others were showing a Western audience how the light could go out in a dark robot world.

Their medium was "R.U.R.," the Czechoslovakian playwright, Karel Capek's prediction of what could happen to an over-mechanized civilization. The production was one of three contributions being made by Western Players to International Theater Month, which is sponsored by UNESCO.

Another contribution was the Regional Drama Festival held recently in Van Meter Auditorium and conducted under the co-operative efforts of the Players and College High. Schools participating in this festival, through the invitation of Dr. C.H. Jaggers and Mrs. Frances Dixon and with the assistance of officers and members of Western Players, were College High, Daviess County High, Owensboro Senior High, and Henderson County High.

The third and final event scheduled as a part of the UNESCO observation of International Theater Month will be a theater party for Players members. The movie version of Clifford Odets' "Country Girl" is the choice for this closing event.
WESTERN PLAYERS
-- Theatre Party --

"COUNTRY GIRL"
-- STATE THEATRE --

Monday night - April 11
(specific time to be announced later)

This is it! All members please try to attend!;

Gathering + refreshments at Dixie Cafe after movie
Players Will Give 'Twelve Pound Look'

On April 21 the Western Players will present "The Twelve Pound Look" by J. M. Barrie at their regular monthly meeting in Van Meter. This is the last of the student productions to be directed and produced by the Players this year under the sponsorship of Justine Lynn in the absence of Russell H. Miller.

This brief one-act play is Barrie at his best. The character portrayals of Sir Harry Sims played by newcomer, Jay Embry and veteran Jean Topmiller as the self-sufficient Kate show the masterful artistry of Barrie. The supporting roles of Lady Sims and Thames are played by Mary Lynn Phillips and Randy Nix.

The play will be directed by Cathy Allen and produced by Carol Chial. Mrs. Allen is a senior English major of four years experience in Western Players and is from Princeton. Miss Chial has had two years experience with the Players and has been elected next year's president. She is from Leitchfield.

Last Production Given Wednesday

"The Twelve Pound Look" a one-act play by J. M. Barrie was presented Wednesday in Van Meter Auditorium by the Western Players.

This was the last of the student productions to be presented by Western Players this year under the sponsorship of Justine Lynn of the English department.

The character portrayals of the leading characters done by Jay Embry and Jean Topmiller show the masterful artistry of Barrie and the hard work and great effort put into the play by the Players.
A WESTERN PLAYERS STUDENT PRODUCTION

Wednesday April 27, 1955
Van Meter Auditorium 8:00 P.M.
An Orchid for Shirley

Shirley Ann Chandler, freshman at Western, will have a wonderful opportunity in the world of the theater when she plays the part of Gertie Cummins in the production of “Oklahoma,” to be given June 23-26 at the Festival Music Theater in Fort Wayne, Ind. It came about this way . . . the Festival Music Theater sent a form letter to the dramatic department of Western, asking them to tack it on the bulletin board . . . the letter read, “WANTED—for summer music theater, singers (who can also act), musicians, (trained amateurs), dancers (with ballet training, etc). A limited number of openings available in above categories. No tuition to pay. Successful applicants pay own expenses but receive liberal education under fine instructors.” . . . there was more, about the instructors and about the auditions . . . Shirley wrote Louis J. Culp, general manager of the Festival Theater, and on April 9 went to Fort Wayne for her audition . . . last week she received a letter from Mr. Culp in which he told her that Douglas Conway, the producer-director, would like for her to do the role of Gertie Cummins in “Oklahoma,” which will be produced June 23-26 . . . also that John Neff, the choreographer and dance director, would welcome having her in all his classes and that he will use her as a dancer in other productions . . . the second paragraph of the letter read, “Mr. Conway was much impressed with your fine reading of the Gertie role, which indicated a natural aptitude for the stage. He has asked that I tell you how much he is looking forward to having you in the company this season.” . . . Shirley will leave for Fort Wayne the minute school is out because rehearsals on “Oklahoma” begin June 1 and she’ll be a little late getting there . . . other productions to be given by the theater this summer are “Bitter Sweet,” “Girl Crazy” and “Pinian’s Rainbow” . . . Shirley’s local theater appearances have been in the Western Players’ “Ways and Means” and “The Moon is Blue,” and also in “Swingtime” . . . she’s the daughter of Mr. and Mrs. C. L. Chandler, Scottsville, Ill. 3 . . . some of those days you may see the name “Shirley Chandler” in lights on a theater marque . . .
Western Players Win Awards

Recipients of Western Players awards were announced yesterday by George Reece, president of the group.

The awards were made at a dinner of the organization at the Boots and Saddle Club.

The 1954-1955 officers recognized were: Reece, president; Mary Ward, first vice president; Catherine Hopper Allen, second vice president; Carol Anne Cheal, secretary; Wendell Couts, treasurer; Pat Van Winkle, historian. Officers for next year also were recognized: Carol Anne Cheal, president; Mary Ward, first vice president; Maurice Ulley, second vice president; Ann Williams, secretary; and Wayne Everly, treasurer.

Gene Griffin and Bill Doyle received Player Key Awards for their work in club productions. The Fisher Cup Awards, instituted by Shirley Fisher Holland, a former Player, and perpetuated by Catherine Hopper Allen, a senior Player, went this year to Mary Lynn Phillips, Maurice Ulley and Gene Bevley.

Dr. Gordon Wilson, head of Western's English department, made the presentation of the 1954-55 Outstanding Players Awards to Pat Van Winkle, Catherine Hopper Allen, Mary Lynn Phillips and Jean Topmiller, who were presented by Miss Justine Lynn, acting faculty sponsor.

Entertainment was provided by Betty Webb, singer, and Shirley Chandler, dancer, both Players.

Among those attending the dinner were: Dr. and Mrs. Gordon Wilson, Mr. and Mrs. E. H. Canvon, Mr. and Mrs. Robert Cochrane; Mrs. Frances Dixon, Miss Justine Lynn; Miss Mildred Hoffman, Mrs. Rachel Loudenmill, Mrs. Ruth Murray, O. V. Clark Jr., Thomas White; George Beasley, Mary Ward, Catherine Hopper Allen, Carol Anne Cheal, Wendell Couts, Pat Van Winkle, Dennis Ayer, Dennis Storeck, Maurice Ulley, Ann Williams, Chris Sharp, Wayne Everly; Betty Webb, Shirley Chandler, Wayne Moore, Bill Doyle, Mary Lyon Phillips, Bobby Cox, Jean Topmiller, Harry Spiles, Gene Beasley, Mrs. Beasley; Dewey Bratcher, Lucy Brown, Joyce Wood, Cordelia King, Pat Hedding, Gene Griffin, Bertrice B. Brown, Jeanne Carroll, Peggy Jefferies, Richard Wise, Pats Elsey, Kenneth Thomas, Mildred Poulay, Doris Russell, Bill Barnes, Tillie McKinley, Nat Hill, Don Yates, Ronald Rigg, William Thomas and Mrs. Thomas.
Players Present Year's Awards

The Annual Awards Dinner of the Western Players was held Wednesday night at the Boots and Saddle.

The dinner, held for recognizing and honoring graduating players and other club members who have distinguished themselves by their contributions to the club through the year, was the last meeting of the year for the club.

The 1954-55 officers recognized were George Reecer, president; Mary Ward, first vice-president; Catherine Allen, second vice-president; Carol Ann Cheal, secretary; Wendel Counts, treasurer; and Pat Van Winkle, historian.

The recently elected officers for next year were also recognized: Carol Cheal, president; Mary Ward, first vice-president; Maurice Utley, second vice-president; Ann Williams, secretary; and Wayne Everly, treasurer.

Gene Griffin and Billy Doyle received Player Key Awards for their outstanding work in club productions. The Risher Cup Awards, instituted by Shirley Risher Holland, a former Western Player, and perpetuated by Cathy Allen, a senior player, went this year to Mary Lynn Phillips, Maurice Utley, and Gene Bewley.

Dr. Gordon Wilson, head of the English department, made the presentation of the outstanding Player awards to Pat Van Winkle, Catherine Allen, Mary Lynn Phillips, and Jean Topmiller. There followed the recognition of the graduating Players: Pat Van Winkle, Jean Topmiller, Mary Lynn Phillips, Catherine Allen, Bill Doyle, and Gene Bewley, each of whom responded with a brief valedictory.

Entertainment for the evening was provided by Betty Webb, who sang selections from "Lost in the Stars," in which she appeared with Western Players; and by Shirley Chandler, who danced two numbers from "Oklahoma," in which she will appear at Ft. Wayne, Ind., this summer.

Members, alumni members, and members of Western's administration and faculty attended the dinner.
My dear Carol -

Thanks for your letter of May 6. The special delivery routed me out of bed this morning - it was past time.

Of all your plans for the Western Players' banquet, I approve highly. My only regret is that it could not have been postponed two weeks that I might be present in person rather than just in spirit. I am sure that the occasion will be fittingly appropriate for the tradition that it continues. I take great pride and satisfaction in your success because I have always believed that for worthwhile, really lasting achievement we must try to build something bigger than ourself. Your ability to carry on in my absence has not only justified my belief in you but has also developed a competence and inspired a confidence in you as individuals and a group. I call our business educational theater because I believe that education should work like that and theater is one of the best places I know to get the kind of experiences that teach people to work with and for each other.

I appreciate your loyalty this year. I am sure that you appreciate its rewarding. Know that I have missed all of you and working with you a great deal - there has not been time to put that into words before. I regret that so many fine people that we have learned to love and appreciate will not be back next year. That means a superior job of recruitment must be done to replace them. This thing that we work with will outlive you and me - someone in a weak moment said, "The show must go on." Because they are the kind of people they are, theater lovers all took him seriously.

That's why next year we must move on, taking the people, the plays, the personalities, the parts, the paint, the powder - put all of these things together with the magic that gives meaning to the moments that make up your memories of Western Players' productions.

Always -

[Signature]
Dear Miss Lynn -

It is hard for me to realize that a whole year has elapsed since that day last May when you said you would — sit in for me as sponsor for the Western Players for the then-coming season of 1954-'55. I realized the size of the job I was asking you to do but am not sure that you did at that time. I am sure that you do now and I wish that I knew some way to say "Thanks" commensurate with the job that you have done.

Some of my appreciation will have to be measured in terms of the passing on to you the sincere gratitude of the members of the Players, the faculty, and the staff at Western of your fine cooperation in going the extra mile that a spirited organization like Western Players might carry on, also some has been measured, I am sure, in the opportunity that this experience has provided for you to work with the sincere group of officers and friendly personnel that comprises Western Players and makes it an organization challenging and inspiring to leadership. In the rest, I hope that I may have the chance to do as much for you professionally at some time.

You surely have known that in each of the projects undertaken my very best wishes were working on the side of successful accomplishment. I take no credit for the fine achievements of this season except for my sincere belief in the fine group of people with whom I had worked in Western Players and my keen desire that they might be given a chance to show what they could do on their initiative and with your guidance.

Thanks for everything — and know that at our table, in our hearts, and on our scroll of honored members your name is marked with a silver star — and wherever Western Players may gather you're always welcome.

Sincerely,

Russell H. Miller
To The Western Players

My dear Friends,

The lovely pastel flowers as beautifully arranged charmed me. Your gracious kindness pleased me and has helped me keep courage. Ever and forever I shall cherish your thoughtfulness.

May I congratulate you, also, for your successful and satisfying work for this year. You and Miss Lynn deserve all the bouquets, fragrant with praise and appreciation.

Thanks for Everything

Sincerely, 
Mrs. Moore
Russell H. Miller, on leave of absence from Western's English department, is shown doing research in the Kentucky library on his doctoral project, "Giants Lie Sleeping," an original regional drama of Bowling Green and the Mammoth Cave area. His primary source of materials is folklore, history, and ballads of this area found in the Kentucky library. Mr. Miller's project in creative writing is being sponsored by the speech and educational theater department of Teachers College, Columbia University.