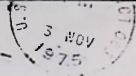


Feder
101 Florence Rd.
Ct 06428
Branford, Ct.



Mr. Alfred Groh
Wilkes College Theater Dept.
Wilkes College
Wilkes-Barre, Penna
18702

Mr. and Mrs. Ronald P. Feder

Fedor
101 Florence Rd.
Oxford, CT.
Nov 3 1975

Mr. Alfred Groh
Wilkes College Theater Dept.
Wilkes College
Wilkes-Barre, Penna
18702

November 1, 1975

Dear Mr. Groh,
Ron and I would like to
thank you for the lovely
addition to our dishes but
especially for sharing
that very special day
with us.

Love,
Pat & Ron

1115 Winterst
1116 poetic
1117 slalinn
{1132
Mr.
Roberts

Mr. and Mrs. Ronald R. Fodor

with us.

Love,
Pat & Ron

from the desk of

Avoid Ordinary: single-dimensional,

^{Stereotype}
(loss of individuality)

AL GROH

ordinary vs

Sign of Amateur: creative.

Impressed with the form, the
facade, the image [Empty, hollow,
vapid.] The game is on the court,
the play on the stage.

Not in the mouth or
newspaper or TV!
AVOID STEREOTYPE.

Emphasis is on
absurdity of
performer rather
than on what it
belongs - the scene
for the audience.

[FORM empty: pix of basketball coach
in home at table signing up HS star]
[FORM empty: pix of man with phallic symbol
channel to leg.]

Greek Theater - 5th C B.C.

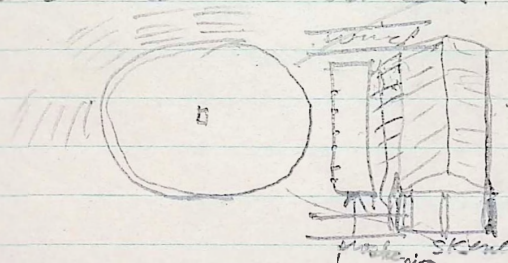
✓ setting of plays: open, desert countryside.

Athens: at foot of bare mountain slope of the Acropolis, a space 70 to 90' in diameter, once a threshing-floor where rites of Dionysus, god of the fields and vineyards, were conducted.

✓ ORKESTRA - circular area, with altar in center.

✓ THEATRON - stone benches for audiences - 80 tiers of seats arranged in concentric circle about the orchestra, accommodated 15 to 20,000.

SKENE - when actors came out of chorus, scene building served as dressing room and for property storage. Later served as facade for temples, palaces, houses. There were 3 entrances.



PROSKENION or LOGEION raised platform before the skene for action of actors.

PARASKENIA - on either side of the proscenion, 2 wings projected, containing doors for side entrances.

Deus ex machina, crane-like device for raising & lowering a god into the scene.
[actor warned man in charge of machinery, "Hail, light of the sun," to begin to haul up rope.]

✓ ECCYCLEMA - portable platform or truck, moved out into audience's view for interior scenes or for exhibiting dead bodies.

Chorus - trained in singing & dancing.

actor - makes 7 speeches.

diama - declamatory, rhetorical. Violence was kept off stage.

Performances - began at dawn.

Parodos and Exodos - dramatic entrances & exits for chorus, elaborate choric odes to link episodes of the play.

✓ Thespis - 1st actor separated from chorus

✓ Aeschylus - added 2nd actor

✓ Sophocles - added 3rd actor.

Six basic principles which have become fundamental in the approach to theatre understanding and criticism.

1. That three questions by Goethe (Johann Wolfgang von Goethe 1739-1832, German playwright, philosopher and critic) furnish a valid premise to any artistic evaluation. "What is the artist trying to do? How well has he done it? Is it worth doing?"
2. That art may be defined as life reflected by or interpreted through a personality.
3. That art consists of three specific elements- substance, form and technique- and that an understanding of each element is necessary for ~~honest~~ honest criticism.
4. That the purpose of art is to give aesthetic pleasure and to clarify life through the communication of the artist's thoughts, ideas, or emotions to his audience.
5. That the theatre is a meeting ground or synthesis of all the arts and as such consists of five areas - play, actors, technicians, director and audience, each of which must be properly evaluated before the whole production has been seen.
6. That the theatre-as an art- has specific obligations to its ~~own~~ audience, and the audience-as part of the total dramatic production- has specific obligations to the theatre.

The theatre's five obligations to its audience:

1. The theatre must make its appeal to the audience rather than to the individual.
2. The theatre must move its audience emotionally.
3. The theatre must give its audience more of life than they could live in the same period of time.
4. The theatre must ~~seem~~ real as it creates an illusion of life.
5. Theatrical illusion must be a truthful picture of life and one that the audience must believe-at least while in the theatre.

The audience obligation to the theatre:

1. View each dramatic event with an ample supply of imagination.
2. Recognize his own personal prejudices.
3. Observe and evaluate the work of all the artists of the production.
4. Give each artist the right to express himself as he desires.
5. Ask-always-the three questions posed by Goethe.

Preparation for reading Faustus

The Medieval + Shakespearean Stage

Flexibility in shifting scenes

Astonishing use of props + ~~and~~ sound effects

Preoccupation with idea of Hell -

The ~~double~~ interweaving of double plots

The language - awareness of listeners

The audience - { the people: tough but sensitive
the expansion of an adventurous age
Interest in the news -
Renaissance

Soliloquy + aside

Suspense
Spectacle
Conflict

The Age of Processions, tournaments, Executions

Purpose of historical plays.

The colorful life of Marlowe -

The first Faustus - Edward Alleyn.

Class reading of selected passages of poetry

Also selected passage of Elizabethan fun

Explanation of ~~Protestant~~ Protestant

England's relationship to Pope to
explain the irreverent scene

Reading of said scene -

Final listening to Recording

Discussion of visual aspects of Faustus

The meaning + theme of the play.

To Contrast with Faustus - I read parts of
Venice Preserved
to show artificial plot
sentimental language -
Theatricality -

~~Preparation for Ibsen~~

Discussion of the nature of Comedy + tragedy
High Comedy - intellectual
Slapstick - physical
Humor
Irony
Satire
Wit
Scorn
Farce
Melodrama
Tragedy

Comparison of Romance vs Farce
Elements of realism

Preparation for Ibsen

Realism in Sets - revolt. from Melodramatic
The well-made play.
Ibsen's Life + Career - As a Norwegian
As a poet - Pier Gynt
As a realistic dramatist
A critic of provincial narrowness
A Norwegian in exile

Class performance of Fast scene - Enemy of the People

Comedy of Manners

Importance of Being Earnest

- A. Intricate plot - satire on well-made play
- B. Stylized elegant characters - satire on society
- C. Well made play - suspense sustained
- D. Wit

Acting out of the Tea + muffin scene.

Dictating to record.

Modern Example — You Can't Take it with you

Theatre of the Absurd.

Rhinoceros —

Read opening of Bald Soprano —

Comparison + Discussion of Ibsen's Productions.

Language
Picturization
Type of setting
Theme of play
Light + sound Effects
Rhythm
Climax
Meaning to a modern audience

Realistic Directors

Stanislavsky + his method
Belasco - Master of mechanics.

Realistic Ideas

Appia - interaction of light, movement
Craig
Wagner -

Realistic Actors

David Garrick —
Meininger troupe
Stanislavski - Tyrant director - also
acting based on life experience

Wild Duck

Well-made play but with atmosphere of pure poetry
Intermingling of humor + pathos + tragedy
Symbolic of Norway -

Elements of play production (Carver)

Inanimate

Stage
Lighting
Costumes
Props
Sound Effects
Special Effects

Animate

Composition
Movement
Business
Vocal interpretation
Alarms
Speed
Song-tune
Silence
Strength

Rhythm
Inflection

(Interplay of Characters)

Use of Symbol

Theatre world - not every day life - selected impressions
to give a sharper, clearer impression of life.
Use of light on stage for emphasis + mood.

Example:

Lady Macbeth - sleep walking scene
Review of her life
The light stands by her continually... "sleeping & dead are but pictures"
Out, out brief candle
Life's but a walking shadow



822-8181 ▼ 822-8182

The longest and most comprehensive of the English Moralities of the 15th century is The Castle of Perseverance. It contains over 3600 lines and tells the story of man's career from birth to death and final judgement. There are no glittering pageant wagons rolling from street to street and people secure good places on the grassy common. A week ago criers announced throughout the neighborhood that it would be exhibited "on the green in royal array."

Within the green enclosure rises a temporary scaffold stage propped up from the ground with blocks, disclosing a bed beneath it. The chief actor, Genus Humanum, is concealed beneath the bed, waiting his cue. Grouped about the castle, at a respectful distance, are five stationary scaffolds: the respective stages of the World, the Flesh, the Devil, Covetousness, and God.

(Scene of the Green Wicket)

The 3 first personages, the World, the Flesh, and the Devil, appear each on his own platform, with braggart speeches. Then little Genus Humanum, the white baptismal cloth thrown over his baby head, crawls out from under the couch. This unfortunate child, not yet a day old, although a fluent declaimer, is at once assailed by a good angel from the right and a bad angel from the left. Each presses his guardianship upon the bewildered infant, who between them wavers "as wind in water." But the bad angel, offering gold, which tips the scale, quiets all fears for the future by the suggestion:

"With the world thou mayst be bold,
Til thou be sixty winter hold;
Wanne thi nose waxit cold
Thanne mayst thou draw to goode."

The poor baby declared for the bad angel, and the good angel is left wringing his hands and chanting a lament. Genus Humanum, grown to a young man, visits the scaffolds of the World, the Flesh, and the Devil, making such disreputable acquaintances as Pleasure, Folly, Slander, and the Seven Deadly Sins. The good angel is "sobbing sore"

↓ over these wandering courses, when Shrift and Confession revive his courage for a fresh appeal to Genus Humanum, who, now in the fullness of manhood, admits his error, forsakes his sins, and begs for protection from his enemies. He is accordingly housed for safe-keeping in the "Castell of Perseverance,"—

"a precyous place,
Fful of vertu and of grace."

of the World and the Flesh. The Seven Deadly Sins, led by the Devil, storm the castle, the Virtues beating them back with roses, emblems of the Saviour's Passion. This storming scene calls out unbounded enthusiasm from the audience, many of whom have served in the French wars. But wrinkled old Covetousness softly descends from his chilly scaffold in the northeast and, by the promise of a thousand marks, lures Genus Humanum, now an old man, out from his sure fortress. The money, which its new owner is forbidden to give to the poor or to the Church, is hidden in the ground, until Death appears on the scene, when the World claims the treasure for his own. Genus Humanum, terrified and wretched, is smitten down by Death, and his trembling soul mounts the eastern scaffold, God's scaffold, for judgment. The four daughters of God, fair sister-angels, gather about him. Truth, clad in "sad grene," recounts his misdeeds. Justice, robed in burning red, would refuse him salvation.

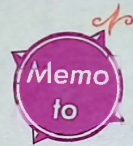
Slander hurries with the news up to the scaffolds of the World and the Flesh. The Seven Deadly Sins, led by the Devil, storm the castle, the Virtues beating them back with roses, emblems of the Saviour's Passion. This storming scene calls out unbounded enthusiasm from the audience, many of whom have served in the French wars. But wrinkled old Covetousness softly descends from his chilly scaffold in the northeast and, by the promise of a thousand marks, lures Genus Humanum, now an old man, out from his sure fortress. The money, which its new owner is forbidden to give to the poor or to the Church, is hidden in the ground, until Death appears on the scene, when the World claims the treasure for his own. Genus Humanum, terrified and wretched, is smitten down by Death, and his trembling soul mounts the eastern scaffold, God's scaffold, for judgment. The four daughters of God, fair sister-angels, gather about him. Truth, clad in "sad grene," recounts his misdeeds. Justice, robed in burning red, would refuse him salvation.

"Lete hym drynke as he brewyt."

But Peace, garmented all in black, urges that if any sinner be left unreconciled to God, her mourning has no end, and white-vested Mercy pleads the Divine Passion. So, as always in these old Moralities, pity and pardon close the drama. The sin-stained soul is purified and blessed. Genus Humanum, after all his earthly waywardness and weakness, is saved by grace of God.

In a play like this we have no longer the history of the human race, conceived from the Christian point of view, but of the individual soul. To portray the life of man from the cradle to beyond the grave, even to the fixing of his eternal destiny, is no mean endeavour. To depict this human life as the prize for which heavenly spirits wage continual warfare against the lords of hell has in it something of dramatic salt. But the characters are empty masks, and the essential absurdity in a hero who must be represented at the varying stages from boyhood to old age—indeed, to post-mortem spiritual existence—is a difficulty not to be overcome.

The Castell of Perseverance, probably based, more or less directly, upon a French original, is one of the Macro Moralities, a group of three old plays *once in possession of a Mr. Macro.*



Our enemy is not people.
It is ignorance, greed, hate
that take up residence in the
mind of the individual
and control his destiny, make
him inhuman and destroy
his spirit.

If it were people, annihilation
would do the trick rather than
attempts at purification
through religious experience
and education.



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Accountable for:

1. STAGE TERMINOLOGY
2. ASSIGNED CHAPTERS IN TEXT
3. PLAYS READ
4. CLASS DISCUSSIONS

Grades:

1. SHORT, EXPOSITORY [Explanatory] ANSWERS BASED ON ASSIGNED WORK: NOTIFICATION OF DATE FOR QUIZ IS GIVEN IN ADVANCE TO ALLOW FOR PREPARATION, IN-CLASS HOURLY.
2. FINAL EXAM: 2-HOUR DEPARTMENTAL, AT GYM, AFTER CLASSES END.

GRADE:

BASED ON CLASS PARTICIPATION, ASSISTANCE IN THEATER PRODUCTIONS, AND EXAM GRADES.

ASSIGN

Exercise: Hunter & Lion
(SPELLING LESSON)

(Add note on
disguise)

Pilgrims Progress 1670-84
Castle & Perseverance @ 1435
Penguin - @ 1500
With Science @ 1530

In a way the Vice was responsible for the final triumph of the Moralities over the Mysteries. The Devil of the Miracle Play was no theological abstraction, but a dramatic character of originally heroic proportions, Lucifer, the Archangel Fallen. As long as the Devil appeared upon the Morality stage, even though in uncouth and preposterous form, something of this original reality differentiated him sharply from the shadowy throng of allegorical personages. But the Vice, with his incessant badgering, hunted the Devil off the boards where he had ruled for centuries. And the Vice degraded his significance into tomfooleries. The final substitution of the Vice for the Devil robbed the Morality of its one shred of dramatic substance. The Vice, as an abstract figure, is suggestive of Hawthorne's Feathertop: "There it stood, -- poor devil of a contrivance that it was! -- with only the thinnest vesture of human similitude about it, through which was evident the stiff, rickety, incongruous, faded, tattered, good-for-nothing patchwork of its substance, ready to sink in a heap upon the floor, as conscious of its ~~own~~ unworthiness to be erect." In 1910 Percy MacKaye dramatized in his play The Scarecrow, Hawthorne's story of "Feathertop," and described his appearance as "a medieval familiar demon," having the suggestions of a goatish beard, a shrewdly humorous smile, and (when he speaks) the slightest of nasal drawls, remotely simulating a species of Yankee rustic."

The Moral Play became dramatically a thing of naught, tending directly toward didacticism.

To be truly dramatic and real and vigorous and capable of stirring the imagination of the audience, a play must be believable, the action and characters must have verisimilitude, it must be within the realm of probability. That is, it must represent an action or an event or a character development that might happen. It doesn't have to be possible, only probable. And the Mystery Plays and Miracle Cycles presented that strong belief. Moral plays found suggestion in the allegorizing tendencies of the times and took form under the influence of the older drama, varied by the impulse toward novelty, and also by the ~~influence~~ impulse toward didactic completeness, but aside from the greatest of Moralities, Everyman, they were pale and tedious. Perhaps that's why they had such a short career and lost their distinctive character in the 16th century, appeared in altered form in didactic interludes, such as The 4 P's, and elements occasionally appeared in Elizabethan chronicle play, comedy, and tragedy. But by the time of Shakespeare, they dropped out of sight.

The 4 P's
156 ff

Chiefly, Stannis
86-27 Lucifer

700 ff
52 ff

Hard 153 ff

Pilate 191

Emperor Tiberius set in
225 238

Chatter & Townly fragments (The Reliquary, etc) give picture of rural life in Northern England, with all its coarseness, its homeliness, and not a little of its roguery and relick.

25

	8	9	10	11	12	1	2	3	4	5	6	Evening
Monday												
Tuesday												
Wednesday												
Thursday												
Friday												
Saturday												
Sunday												

List Class time, Worktime, time of other activities --- Leave BLANK Time you are free

Mania for improving people:

1. By language
 2. manners
 3. dress
 4. reason
 5. virtuous deeds
-

P 98 justification of Fra Timoteo.

P 82 - Callimaco disguised
to 84 as doctor prescribing
magic potion to produce
son for the lawyer.

P 90-92

mother & daughter friar
~~passion~~ Lucas (father/son)

from the desk of

AL GROH

How do ^{these} subjects advance the action

~~A play ^{reflects its times} is sometimes called a document & holds a mirror up to its times.~~
Compare the nature of scientific and religious belief in ~~Maalov's~~ Dr.

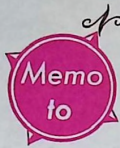
3. Compare attitudes toward education, science, and religious belief ~~as~~ held by Dr. Faustus and Dr. Stockmann.
4. Discuss the use of physical humor in farce. Refer in your answer to specific ^{situations} ~~instances~~ in the plays presented [Guns and Dolls, Lysistrata, Waiting for Godot].

(Quiz)

I. What elements of realism do you find in An Enemy of the People?

II. ~~Explain~~ ^{Explain} briefly;

- a) Who are Billing, Hovstad, Aslaksen?
- b) What is their function in the play?
- c) What is their relationship to the main characters?

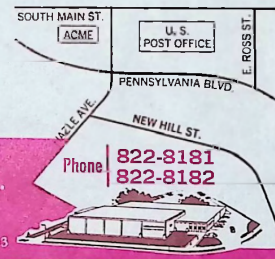


IV.2 Q. 96- 129

Good Angel
Bad Angel
Faustus

~~P 39 II.2 Q. 110-160~~

~~XVII 7 Deadly Sins~~
~~Faustus~~



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PLAY BY OF WESTERN WORLD

Play: To give understanding to our actions.
To throw experience back at us.

(P. 24) ~~and~~
P. 41 Explain Christy's reaction to his father, his
inner nature in torment, and his deep-seated
longing to be recognized as a young man.

(P. 24)
P. 41
↓
Christy: Up to the day I killed my father, there
wasn't a person in Ireland knew the kind I
was... [Point: person ceases to exist with attention
drunk on all his imperfections & weaknesses,
wrests of the field and he lives in the rarified atmosphere
as an integer, a oneness - with the
universal. He transcends ~~not~~ those
qualities of his makeup that make him
less than he is.]

(P. 41)
42 Christy: It's well you know what call I have to be
lonesome... Pagan: It's a story in not understanding."

This is the day, Beloved,
that the heart goes forth,

A man writes a play
and when he walks away
he leaves a character, realized on the
pages.

One acts plays a part
and if he has the art
he leaves the character alive upon the stage.

Just to bring in day to life,
Enter in the sun,

Comic vents - Restoration playwrights
hit upon the happy device
of having their characters completely
formed - romantic playwrights
concerned with developing a character's
sensibility - hoping their feelings
by tempering their emotions; substituting
feelings where they were incompletely
formed; realistic playwrights came
with deepening psychological awareness
& insight;

Cutting from OEDIPUS REX

(Enter the blinded Oedipus)

CHORUS:

This is a terrible sight for men to see!
I never found a worse!
Poor wretch, what madness came upon you!
What evil spirit leaped upon your life
to your ill-luck--a leap beyond man's strength!
Indeed I pity you, but I cannot
look at you, thought there's much I want to ask
and much to learn and much to see.
I shudder at the sight of you.

OEDIPUS:

O, O,
where am I going? Where is my voice
borne on the wind to and fro?
Spirit, how far have you sprung?

CHORUS:

To a terrible place whereof men's ears
may not hear, nor their eyes behold it.

OEDIPUS:

Darkness!
Horror of darkness enfolding, restless, unspeakable vis-
itant sped by an ill wind in haste!
madness and stabbing pain and memory
of evil deeds I have done!

CHORUS:

In such misfortunes it's no wonder
if double weighs the burden of your grief.

OEDIPUS:

My friend,
you are the only one steadfast, the only one that attends
on me;
you still stay nursing the blind man.
Your care is not unnoticed. I can know
your voice, although this darkness is my world.

CHORUS:

Deer of dreadful deeds, how did you dare
so far to do despite to your own eyes?
what spirit urged you to it?

OEDIPUS:

It was Apollo, friends, Apollo,
that brought this bitter bitterness, my sorrows to com-
pletion.
But the hand that struck me

was none but my own.
Why should I see
whose vision showed me nothing sweet to see?

CHORUS:

These things are as you say.

OEDIPUS:

What can I see to love?
What greeting can touch my ears with joy?
Take me away, and haste--to a place out of the way!
Take me away, my friends, the greatly miserable,
the most accursed, whom God too hates
above all men on earth!

CHORUS:

Unhappy in your mind and your misfortune,
would I had never known you!

OEDIPUS:

Curse on the man who took
the cruel bonds from off my legs, as I lay in the field.
He stole me from death and saved me,
no kindly service.
Had I died then
I would not be so burdensome to friends.

CHORUS:

I, too, could have wished it had been so.

OEDIPUS:

Then I would not have come
to kill my father and marry my mother incestuously.
Now I am godless and child of impurity,
begotten in the same seed that created my wretched self.
If there is any ill worse than ill,
that is the lot of Oedipus.

* * *

CHORUS:

You that live in my ancestral Thebes, behold this
Oedipus,--
him who knew the famous riddles and was a man most
masterful;
not a citizen who did not look with envy on his lot--
see him now and see the breakers of misfortune swallow
him!
Look upon that last day always. Count no mortal happy
till
he has passed the final limit of his life secure from pain.

Mr. Shubert plays

TA 101

Who's a Friend & Who's a Wolf

The Boss

Mr. Roberts

Joneses one-acts

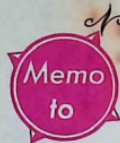
^{Purpose}
What do you recognize as
Art Is...

In Theater
In Music
In Life
In Sculpture

^{Purpose}
Entertainment
Education
Elevate the spirit

ments provided for the principal characters, we come upon some names among the *dramatis personæ* that the gospel reader would hardly expect, such as Pilate's Son, Herod's Son, Bishops, Beadle, Mother of Death, and Worms of Conscience. Records like the following, too, though penned in all devout simplicity, fall strangely on the modern ear.

✓ Paid for a pair of gloves for God	2d.
✓ Paid for four pair of angels' wings	2s. 8d.
Paid for nine and a half yards of buckram for the souls' coats	7s.
✓ Paid for ale when the players dress them	4d.
✓ Paid for painting and making new hell head	12d.
✓ Paid for mending of hell head	6d.
✓ Paid for keeping hell head	8d.
Paid for a pair of new hose and mending of the old for the white souls	18d.
✓ Paid for mending the garment of Jesus, and the cross painting	1s. 3d.
Paid for a pound of hemp to mend the angels' heads	4d.
Paid for linen cloth for the angels' heads and Jesus' hose, making in all	9d.
Paid for washing the lawn bands for the Saints in the church	2d.
To Fawston for hanging Judas	4d.
• To Fawston for cockcrowing	10d.
Item: Painting of the world.	
Item: Link for setting the world on fire.	
Item: Girdle for God.	
Item: For mending the demon's head.	



Lydia *Thatcher takes on a social dimension*
 (drugs - admit impurities into system) at the end,

When the spirit is cleansed, all the coarseness and impurities are removed -

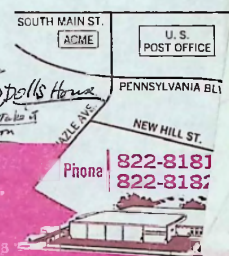
Contemp man alienated from society (fragmented life) - children men integrated

the sound is cleaner and lyrical not forced

the movement is free and smooth, not distorted

Melodrama - exaggeration
 Realism - impact

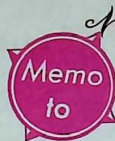
Technique
 psychological - *Shaw: Master Builder*
 Thematic - attack on pretensions
 defense of values - *Tiger at Gate* *Rolls Home*
 Practical social criticism - *You Can Take It With You*



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Marlowe 1564-1593

Dr Faustus - 1592 or 1593

controversy over meaning 1. agnostic protest against limitations imposed by Christianity upon the aspirations of the human spirit

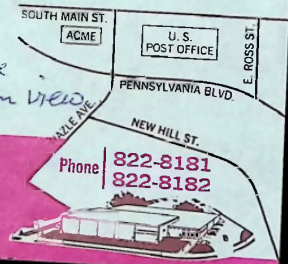
or

2. pious moral exposition of the human potential for damnation in conventional Christian terms

or

3. a play, whose moral ambiguity defies meaning.

Marlowe's play reinforces the Christian view not the pagan view.



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TH. ARTS 101

DIRECTIONS: DEFINE AND EXPLAIN BRIEFLY THE FUNCTION AND IMPORTANCE
OF THE FOLLOWING.

1. QUEM QUAERITIS

Term. Williams - "Something
unspeakable"

2. ORKESTRA

Irwin Shaw
Walking Wounded

3. DIONYSUS

smouldering, festering

4. SKENE

Man in a Divided Sea
Father Thomas Weston

5. DEUS EX MACHINA

Lack of belief

6. THESPIA

But Lancaster - ansit.

7. AESCHYLUS

8. SOPHOCLES

9. TROPE

10. CRAFT GUILDS

11. ANTIPHONAL RESPONSE

Spring 1976 - February/June

T.A. 101 B - Theater Approach

Alfred S. Groh

✓Bachstein, Carol
✓Beccaris, Jacquie
✓Briner, Karen G.
✓Burke, Joseph F.
~~Fichtner, Pat~~
✓Finkelstein, Jay
✓Gallagher, Edward
Galli, Donna M.
✓Gillespie, Michael
✓Goss, Linda S.
Jolley, David A.
✓Kinney, Karen L.
Rosenberg, Kirsh
✓Kopec, Ann Marie
✓Kraus, Gregory E.
Pestnikas, Shei/2
Rado, Mark A.
✓Rogers, Darcy W.
✓Smith, Harriet A.
✓Wall, Anne L.
✓Walsh, Robyn C.
✓Wolfe, Douglas R.
✓Yohn, Karen
Zoppo, Barry A.

✓Evans, Gene
✓Domanski, Theresa
✓Booth, Tom

✓O'Neill, Jim
Wink, Priscilla

Sept

M 21

m 28

W 3

w 28

F 5

F 24

m 8

m 27

W 10

w 29

F 12

F 31

m 15

m 31

W 17

Nov w 5

F 19 ... alice May

F 17

m 22

m 10

W 24

w 13

F 26 GK

F 14

m 29 Hood cleaning
Reckless driving - 6/10/70

m 17

W 301 transmission

w 19

Oct

F 3

F 21

m 6

m 24

W 8

w 26

F 10

F 28

m 13

m 25

W 15

w 23

F 17

Dec F 5