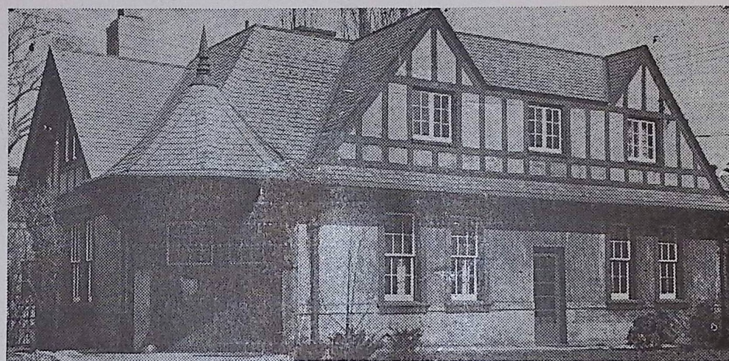


THE PLAYBILL

FOR THE
CHASE THEATRE



Bucknell University Junior College

A Shakespearean Festival

IN REPERTORY

APRIL 28 THRU MAY 17, 1947

THE PLAYBILL

PRODUCTION STAFF

Chief Electrician—Albin Aukerlund

Lighting

Taming of the Shrew William Walp
Macbeth Cathy C. Smith
Twelfth Night William Manbarron
Ross Leonardi

Chief Stage Manager—Cathy C. Smith

Assistant Stage Managers

Macbeth Patrick Perelli
Taming of the Shrew Joe Berger
Twelfth Night Bill Toplis

Bookholders

Taming of the Shrew Elva Fuller
Macbeth Jean Dougherty
Twelfth Night Shirley Owens

Properties

Taming of the Shrew D. Shiner
Macbeth J. Karnofski
Twelfth Night Eleanor Kryger

Costumes

Wardrobe Heads—Bill and Toplis and E. Panalagan

Taming of the Shrew Beverly Broadt, Thespian
Macbeth Evan Sorber
Twelfth Night Bob Brodbeck

Make-Up

Make-Up Directors—H. Davidson and Wm. Toplis

Taming of the Shrew Jane Reese
Macbeth H. Davidson, Thespian
Twelfth Night Ross Leonardi

Construction Crew

Chief Construction Manager—Marvin Walters

P. Perelli J. Berger L. Levy W. Toplis J. Schumacher
D. Williams R. Leonardi H. Havard

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Manager for Playbill Peggy Woolcock, Thespian
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Manager of Credits and Hours Pat Sweeney, Thespian

THE PLAYBILL



Green Room Gossip

The Macbeth cast is convinced that although their play is a tragedy, they had more fun with it than the other two comedy casts had together . . . no one can understand the Doctor's line "Will she go directly to bed?" which follows Lady Macbeth's "to bed, to bed, to bed" . . . everything from photographs of Graham to busts of Shakespeare were suggested as the apparitions; as we go to press, what apparitions you see tonight are still a puzzle to us . . . everyone wanted to be a witch during rehearsals and everyone had a chance to be, because there was at least one witch missing at every rehearsal . . . the ghost of Banquo was much more in evidence than any character who played the part until Jerry Brill arrived with his lunch for the next to the last rehearsal . . . everytime the porter scene came up Graham was out getting food for the cast . . . the director concluded that the cast was doing more eating than acting . . . Sylvia Roth's steady diet of peanuts throughout rehearsals made us all wonder if she had been properly cast as the lean and hungry Lady Macbeth . . . The BTO of the Macbeth cast was finally elected as we go into production and we have unanimously voted Duke Hodgson as our boy Friday . . . and Saturday too . . . Bill Toplis, the pompous steward of "Twelfth Night", had quite a scare about a week before production when told he might have to sacrifice that natural mustache. "After all", says he, "this is getting just the right length for dunking in soup" . . . "Homework" Hertel brought his lessons to the rehearsal each night in order to hold his marks down to straight "A" . . . Nelda Brounstein developed a terrific English accent that had us wondering what would happen if the college put on a Russian play . . . Tovarich! . . . rumor has it that Shirley Salsburg used as much lipstick off the boards as on . . . Hudak says that even though he didn't get Olivia in the play, he gets some compensation along the line . . . anyone in need of a strictly-from-hunger trio for class reunions and weddings, see MacKie, Leonardi, and Perlmut. They'll

sing at the drop of a bottle . . . when we first saw Bob Brodbeck as the sea captain, we weren't certain that he was a mainmast for the ship or the tallest captain we'd ever laid eyes on . . . if someone put a feather duster in Lois Mengel's hand on each of those low sweeping bows, we'd never have to clean the stage . . . now that he's "bashed the boards" enough, Bill Perlmut has some slightly used bottles of liniment for sale . . . special rates to GI's . . . Ed Stryjak, Grumio of the "Taming" has built up terrific protective muscles from all of Petruchio's kicking . . . the cast themselves decided they could be excused from gym classes with all the exercises they get during the "Taming" rehearsals . . . all concerned were glad when the Shrew had been tamed . . . if rehearsals had lasted much longer Irene Weinkowski would have been Bucknell's bald-headed lady . . . after Joe Guidatis spent the better part of a rehearsal learning how to bow, the whole cast began to feel like Elizabethan lackeys . . . and it was a good night after Petruchio and Kate had run the gauntlet of emotions and minor wrestling.

—Joseph Hudar.
—Margaret Lawlor.

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Who's Who In

TAMING OF THE SHREW

BEVERLY BROADT (Katharina). Bev, the talented, beautiful "Kate", is Forty Fort's contribution to the Thespians. The Taming is her second Bucknell production following Ramshackle Inn. In high school she starred in Janie, Ever Since Eve, Forest Prince, and Fighting Little. Bev. is an excellent swimmer and you will find her acting analogous. She's a very popular young woman, even though she claims she has hibernated in Forty Fort a full nineteen years.

LEONARD SHETLINE (Petruchio) comes from Edwardsville High, where he was best known for his prowess on the football field. He continued this yen for sports even in the Army Air Corps, where he served for two years. He is majoring in Economics.

WILLIAM BORMAN (Baptista). After graduating from Nanticoke High School '45, Bill was in the navy for two years before coming to BUJC. In high school, he participated in small plays and comedies and in the high school band.

ALBERT G. GROBLEWSKI, III (Lucentio). Al, the "Beard", took special courses at BUJC last semester after having studied at Wyoming Seminary and Lehigh University. He is a member of Alpha Tau Omega Fraternity and sings in St. Stephen's Choir. He says he has had no previous experience in dramatics.

JAMES CATNES (Hortensio). Jim attended Penn State before coming to Bucknell. He's a cheerleader and we're sure he eats his wheaties. Rehearsals are never dull when he and Borman team up together.

JOSEPH BERGER (Gremio). is a G.A.R. graduate, class of '44. He has contributed to scenery construction and is stage manager of our production of the "Taming". He is majoring in economics but has taken play production and plays a dual role well. The Civic Theatre should profit by Joe's apprenticeship with us.

The Casts

EDWARD STRYJAK (Grumio). Tam hails from Nanticoke. He completed his freshman year here at Bucknell J. C. in 1940 after which he enlisted in the Army Air Corps. Upon discharge he spent a year at Oberlin College in Ohio, but returned here in 1946. He has had no previous experience on the boards, but he's willing to go all out for a good production and may before Petruchio finishes punishing him during the fun.

JOE GUDAITIS (Tranio) graduated from G.A.R. High in '43 where he participated in music and dramatic activities. When he entered the Navy he spent most of his time in the Pacific. He is taking a Commerce and Finance course.

JANE REESE (Widow) was born in Forty Fort, but has spent most of her life in Lancaster, Pa. She was active in dramatics while in high school and has appeared in the "Barretts of Wimpole Street" here.

HAROLD LAWRENCE (Biondello). This is Harold's first attempt at acting and we are well-pleased with the result. His activities do not stop with dramatics, but continue with the Choral Club and Pre-Med Club.

WILLIAM WALP (Tailor). Bill is a Hanover High graduate. We all know him as one of Bucknell's cheerleaders, but this is his first crash into dramatics.

ALLEN WILLIAMS (Vincentio). Al, a student at Meyers High School, came to help solve our cast shortage. Although he does not intend to have an acting career, we are sure he will cherish his experiences at Chase Theatre.

(Continued on page 6)

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WHO'S WHO—Continued

MACBETH

ALFRED MARKIM (Macbeth) has most recently been seen by local audiences as David in the Y.M.H.A. production of Claudia and as Norman in Out of the Frying Pan. Scranton theater-goers have also seen Al as Henry in the Scranton Drama Guild's presentation of "Outward Bound" while veterans who served in Germany may have witnessed Al's portrayal of Julian Badman in the Army version of "The Doughgirls". Al has been one of our most faithful actors at rehearsal and we believe his Macbeth to be one of the best interpretations of the role we have ever seen. Known to his friends on the campus as Al Moskowitz, our Macbeth has decided to enter the theater professionally. We believe he has what it takes—do you?

SYLVIA ROTH (Lady Macbeth) has played in the Y.M.H.A. production of "Out of the Frying Pan", was in plays at College Misericordia and participated in dramatics at Swoyerville High School. This talented young miss who is minoring in Dramatics shows much promise as an up and coming versatile actress. Her cooperative spirit and thoughtfulness are to be admired. Approaching the role of Lady Macbeth with humbleness but fervor, she has made the "venom" in the role live.

RALPH F. HODGSON (Macduff) commonly known as "Duke" about the campus ably projects his emotions into the role of the tragic Macduff. A native of Plymouth, "Duke" while in high school had the lead in "Ever Since Eve", participated in the annual minstrels and won second prize in the oratorical contest. Duke is no newcomer to dramatics at Bucknell, having last been seen in "The Father" and we look forward to an excellent performance by him.

REESE PELTON (Duncan). Music is the dominant theme in Reese's life. The Lake Winola, Pa. lad directs the college band and orchestra, and in his spare time arranges for the Bucknellians. Included in Reese's many original works is a musical comedy which is to be produced this summer.

(Continued on page 12)

ABOUT THE PLAYWRIGHT

William Shakespeare was born in 1564 and died in 1616. Within 52 years, this man created plays which today, over 325 years later, still have such dramatic appeal and fundamental truths that they compare favorably with the drawing power of plays with up-to-the-minute themes. Shakespeare's plays are certainly dated as regards language and costumes, but, in the essential matters, in the observation and portrayal of human nature, conduct, and relationships, what Shakespeare wrote is as true today as it was in the times when he wrote it.

This past winter saw the English "Old Vic" touring the United States playing Shakespeare in repertory—and a successful tour it was. Last season, Paul Robeson played a magnificent Iago to enthusiastic audiences. Maurice Evans took Shakespeare to the GI's overseas and made a hit in his performances. A Winter's Tale appeared on Broadway in 1945, and in the same year, Margaret Webster gave a well-received Tempest. These are examples chosen at random, but they illustrate how Shakespeare holds his own in competition with more recent plays. The people who went to see these productions are the same ones who supported Oklahoma, who made State of the Union so crowded it was impossible to get tickets. Shakespeare is alive and being appreciated today.

Our own plays have had interesting histories. Twelfth Night was written about 1600 and had its first production certainly by 1602. It has had different adaptations and has been subject to varying interpretations, even being made into a "pseudo-opera." Some famous stars who have appeared in it are Ellen Terry, Jane Cowl, and Julia Marlowe. Macbeth has been alive to many audiences. The latest production of it was Margaret Webster's in 1942 in which Maurice Evans starred. The theme of Macbeth has recently experienced a new popularity. There is a close relation between it and the psychological mysteries that are drawing such crowds at the movie box-offices. The Taming of the Shrew is classed as one of Shakespeare's earlier, experimental comedies. It has survived various rewritings and sequel-writings by other authors, an operatic presentation in 1828, and an adaptation by Garrick. Today it is popular with British and American audiences in its original, if cut, form. Famous names gleaned from its programs are Walter Hampden, Maurice Evans, Lunt and Fontanne.

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Thespians, Students and the Drama Division of Bucknell University Junior College

UNDER THE DIRECTION OF

BLANDINA A. FOSTER

PRESENT

A Festival of Shakespearean Plays

THE TAMING OF THE SHREW

Lucentio	Albert George Groblewski, III Hebert Levy
Baptista	William Borman
Petrucio	Leonard Shetline
Gremio	Joseph Berger
Hortensio	William Catnes
Tranio	Joseph Gudaitis
Biondello	Harold Lawrence
Grumio	Edward Styryak
Tailor	William Walp
Vencentio	Allen Williams
Kathrina	Beverly Broadt
Bianca	Irene Weinkowski
Widow	Jane Reese

SCENES

Scene I—A Street in Padua.
Scene II—Another Street in Padua.
Scene III—A Room in Baptista's Touse.
Scene IV—A Week Later. Before Baptista's House.
— Intermission —
Scene V—Petrucio's House.
— Intermission —
Scene VI—A Street in Padua.
Scene VII—A Room in Baptista's House.
Scene VIII—A Room in Petruchio's House.
Scene IX—On the Road to Padua.
Scene X—A Street in Padua.
Scene XI—Lucentio's House in Padua.
— Finis —

MACBETH

Macbeth	Alfred Moskowitz
Duncan	Reese Pelton
Malcolm	Herbert Levy
Donaldbain	Reed Lowery
Banquo	Jerry Brill
Macduff	Duke Hodgson
Lennox	Sheldon Freid
Ross	Evan Sorber
Fleance	Ruth Richards
Seyton	John Martin
Doctor	James Proferes
Porter	James Graham
First Murderer	Patrick Perell
Second Murderer	Ross Leonardi
Lady Macbeth	Sylvia Roth
Gentlewoman	Helen Davidson
Witches	Doris Knarr, Jane Karnofsky, Jean Dougherty, Ruth Richards, Dolores Shiner
Messenger	Pete Williams

SCENES

Scene I—In a Forest.
Scene II—Inverness Castle.
Scene III—A Room in the Castle.
Scene IV—Before the Castle.
Scene V—The Lobby of the Castle.
Scene VI—The Court within the Castle.
Scene VII—A Room in the Palace Forres.

— Intermiſſion —

Scene VIII—A Dark Case.
Scene IX—England. Before the King's Palace.
Scene X—Dunsinaine. A Room in the Castle.
Scene XI—A Plain before the Castle.
Scene XII—Dunsinaine Castle.

— Finis —

TWELFTH NIGHT

Maria	Nelda Brounstein
Sir Toby Belch	Ross Leonardi
Sir Andrew Ague-cheek	Bruce MacKie
Duke Orsino	Joe Hudak
Sebastian	Al Stratton
Antonio	Bob Brodbeck
A Sea Captain	Daniel Williams
Valentine	Paul Hertel
Malvolio	William Toplis
Clown	Bill Perlmuth
Olivia	Shirley Salsburg
Viola	Lois Mangel
Priest	Harris Havard
Officer	Russ Jones

SCENES

Scene I—The Shore of Illyria.
Scene II—Duke Orsino's Castle.
Scene III—Before Olivia's House.
Scene IV—In Olivia's House.
Scene V—A Street in Illyria.
Scene VI—In Olivia's House.
Scene VII—Another Street in Illyria.

— Intermission —

Scene VIII—A Room in the Duke's Castle.
Scene IX—Olivia's Garden.
Scene X—Before Olivia's House.

— Finis —

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Campus Drama

We of Bucknell University Junior College, perched on the brink of expansion, and eager to bring bigger and better drama to Wyoming Valley, feel that this is an opportune moment to look at the dramatic activities and organizations of other colleges in order to evaluate objectives and purposes with which to develop our theater. Realizing that ours is a small institution in comparison to the universities which have developed their theaters to such a degree that we still feel that we have long strides to take with which to catch up.

Let us take a brief look at what other campus have done in dramatic fields. One of the trends is toward the small intimate theatre playing longer runs. At the University of Seattle in Washington, they now have three small theaters, the largest seating no more than 220 spectators. The first is called the **Try-out Theater** and is used for try-outs of new plays written by new play-wrights, several of which have been given subsequent Broadway recognition. The second is called the **Penthouse Theater**, and is luxuriant with overstuffed armchairs, and an arena-type stage. This house is used exclusively for modern comedy, Noel Coward's **Hay Fever** being a typical presentation. The third theater is called **Show-Boat**, and here are presented general dramas as classics, comedy, old and new plays. The major participants in all productions are drama students majoring in theater but try-outs are open to all of the student body, faculty and alumni. It is significant to note here, that the extra work involved in dramatic activity has not in any way effected scholastic ability since the fifteen years that this plan has been in effect has been sufficient time to disprove the criticism of constant dramatic production endeavors in colleges.

Conspicuously fine work is being done at Carnegie Institute of Technology Theater School and at Georgetown University, Washington, D. C. Georgetown University, too, has a small house, and the usual production runs from two to six weeks. Tickets for Georgetown plays are at a high premium and it is not an unusual event when drama-lovers of the District of Columbia are unable to purchase seats weeks before an opening.

Broadway Shows

COMING UP: May a traditionally slow period along Footlight Row, perks up this year with several openings scheduled . . . there's "Portrait in Black" for the fourteenth, "Up in Central Park" slated for a City Center bid on the nineteenth, and the much talked about "Love for Love" on the twenty-sixth . . . A new one on the stem is George Abbott's musical "Barefoot Boy with Cheek", about campus politics at the University of Minnesota . . . best feature of this is Ellen Hanley ("Best Foot Forward") as the campus communist who manages, during the course of the show, to get in a few man-sized digs at Manhattan's friends of the Kremlin . . . it's worth seeing as a comedy, but the music is uninspiring.

STILL GOING STRONG DEPT: Heading this list is the venerable "Life With Father", now in its eighth year and good enough for many more . . . looks like a May first closing for Maxwell Anderson's "Joan of Lorraine" . . . without the Great Bergman, that show would slip to the ho-hum class . . . Lindsay and Crouse are still keeping their political satire, "The State of The Union" fresh as your evening paper with the aid of actors Ralph Bellamy and Myron McCormick . . . Not to be missed is Ethel Merman in Irving Berlin's wonderful noisical "Annie Get Your Gun" . . . Eclipsing all these in hoopla and terrific entertainment is a show by a couple of guys named Ringling . . . it's taken over the Garden and the peanuts, elephants and sawdust still are magnificent props.

We feel that Wyoming Valley with its 500,000 inhabitants definitely calls for a widening of cultural horizons, and the creation of living theater for people who believe in the beauty that breathes from knowledge.

Some of us working from Chase Theater at present believe that we have an ideal medium in this tiny house where expression can so easily be read, and where accoustics are no problem, to give this kind of theater to the student and the public, whose only contact with drama has been with the motion picture. Our undertaking will only be as good as its poorest actor or most forgetful, irresponsible stage-hand. But theater demands and creates its own "esprit-de-corps" and if enough of us want a vibrant, contributive theater as an important step toward a progressive, cultured community, it can be attained.

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THE PLAYBILL

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It is with a flutter of pride and some mis-giving that we offer this playbill to you as a pioneer experiment in the annals of journalism at BUJC. We have felt that through a publication such as this we can give to our audience a greater understanding of what goes into the making of a dramatic production, and the trivial but heartwarming incidents that make the theater to us such an overwhelming joy.

We would like to express our heartfelt thanks to the merchants of Wyoming Valley through whose generosity this publication has been made possible, and ask you of the audience to consider the enterprises here advertised as possible recipients of your own gratitude to a progressive, united community.

ACKNOWLEDGEMENTS

Mr. Lawrence Russo—for assistance in set painting.

Miss Mary Jean McCarthy—for interviews on her "Wishing Well" show.

Mr. Peter Margie—for effects in "Macbeth".

Mr. Jervis and Staff—for assistance beyond the call of duty.

Professors Gies and Henderson—for musical advice.

and numerous other friends for assistance after presstime.

—THE DIRECTOR.

WHO'S WHO—Continued

JOHN MARTIN (Seyton). Johnny's previous experience has been in the music field and began while overseas with the Army. He was heard in Red Cross shows in Ireland, England and Germany. Johnny is now a featured vocalist with the college orchestra and is at present collaborating with Reese Pelton on a musical comedy.

REED L. LOWERY (Donalbain) played minor roles in several plays while attending North Bay Collegiate Institute at North Bay, Ontario, Canada. Reed is an English major with hopes of someday becoming a newspaper reporter.

HELEN DAVIDSON (Gentlewoman)—known as "Davy" to her campus acquaintances, began her work in Bucknell theatrics in 1944 when she appeared in "Brief Music". After several years of study at the University of Michigan, where she was a member of the Thespians, Helen is back on our campus to complete preparations for a career in social work.

EVAN SORBER (Ross) first appeared on the Bucknell stage as Elizabeth Barrett's brother Septimus in the recent production of the "Barretts of Wimpole Street".

HERB LEVY (Malcolm). This is Herb's first play at Bucknell but recently the Kingston lad was seen in the Y.M.H.A. Drama Guild's presentation of "Guest in the House".

JAMES O. GRAHAM (Porter). After learning the 1054 methods of stage falls (and ruining four floors in Chase Theater) James has at last acquired the actions (not habits) of a man who has imbibed in too many spiked cokes. Fortunately, his equal longitude and latitude of body allow him to rock gently to the floor, thereby preserving the cement foundations beneath the stage. James, however, is sincerely working hard to present an accurate portrayal of the drunken porter.

WHO'S WHO—Continued

SHELDON FRIED (Lennox) has recently been seen in "Laura" and "Out of the Frying Pan" at the Y.M.H.A. He is taking one course at BUJC at present because he cannot, because of over-enrollment, be admitted this summer. The course is Play Production and indicates his professional aspirations.

DORIS A. KNARR (1st Witch) is a Kingston lass who played in *It Happened Next Tuesday*, *Why the Chimes Rang*, and *The First Dress Suit*. All were produced at Wyoming Seminary.

JANE KARNOFSKY (2nd Witch) comes by her dramatic aspirations honestly. Her brother Jimmy Karen recently finished making a documentary film and a cousin, Morris Karnofsky, is well known on Broadway and in Hollywood. His most recent role was that of George Gershwin's father in the film story of the famous composer's life.

JEAN DAUGHERTY (3rd Witch) is an active young lady behind the scenes and doubles as "Bookholder" for the *Macbeth* cast. Jean had had a considerable amount of singing experience and participated in several voice recitals while a member of the Waves in Washington, D. C. Jean's cousin, Pete Williams will be seen in the role of the messenger. Pete is a Meyer's High School lad.

PATRICK ANTHONY PIERELLE (Murderer) heretofore has never experienced the homicidal urge. When interviewed for this column however, he showed definite signs of a growing urge to kill when he spoke these words—"I appeared in no plays, and had never intended to be in one, but due to circumstances beyond my control, was drafted for the cast of 'Macbeth'." And spoken with such overt and covert action too.

JERRY BRILL (Banquo) ex-Coughlin

—Harold Freas.

WHO'S WHO—Continued

TWELFTH NIGHT

LOIS MANGEL (Viola) makes her first appearance on the stage in this production. She graduated in '46 from Meyer's High and she is now majoring in English, preparing for magazine work.

BILL TOPLIS (Malvolio) hails from Philadelphia, where he graduated from Germantown Academy in '42. A V-12 student at the Lewisburg campus during the war, Bill has appeared on the boards in the musical *Gloria* and *The Whole Town's Talking*. He is taking a B.S. in Biology so that he may some day instruct.

SHIRLEY SALSBURG (Olivia) is a graduate of Coughlin, class of '46. She's an active member of the local Little Theater Group, but this is her first appearance as an actress. She is taking a Liberal Arts course with the intention of landing a husband, we suppose.

ROSS LEONARDI (Sir Toby Belch) graduated from Pittston High in '42, where he was awarded highest dramatic honors. He has appeared as actor and director in several high school productions, but his most recent endeavors were in our production of *The Barretts of Wimpole Street*. He is studying for a B.A. in journalism.

JOE HUDAK (Duke Orsino) was born in Philadelphia, but has been schooled locally, having graduated from Kingston High in '44. He entered the Navy and was part of the staff at the Bikini Atom Bomb Test. Joe is taking Commerce and Finance with the hope of entering his father's business.

(Continued on page 14)

THE PLAYBILL

WHO'S WHO—Continued

NELDA BROUNSTEIN (Maria) hails from Endicott, New York, where she graduated from Union-Endicott in '45. Her dramatic ability was recognized in high school where she was part of all the plays and skits. She is working for an B.A. in Sociology and Psychology with plans to do industrial personnel work.

DANIEL WILLIAMS (Sea Captain) graduated in '42 from Meyer's. He graduated from BUJC before entering the Navy and transferred to the Lewisburg campus upon discharge, to get his diploma. He is now taking post-graduate work here in education.

BOB BRODBECK (Antonio) has a diploma from Hughestown High, class of '42, where he assisted in many dramatic presentations. While in the Army, he was part of an anti-aircraft unit in Europe. He is now studying Commerce and Finance.

BRUCE MACKIE (Sir Andrew Ague-Cheek) graduated from White Plains, (N. Y.) High, in '43. He has appeared in several pageants and other dramatic presentations. While in the Army Air Corps, he served in the Pacific. He is taking Commerce and Finance with plans to enter welfare and counseling work.

PAUL HERTEL (Valentine) comes to us from Rutledge, Pa. He attended Fishburne Military Academy in Waynesboro, Va. He is taking a Commerce and Finance course.

BILL PERLMUTH (the clown, Feste) will tell you at any pause for breath that he played "Cyrano" in the Forest Hills High School production "Cyrano de Bergerac." He is taking a Political Science course as a

WHO'S WHO—Continued

pre-legal student. His clown is, as his Cyrano, we feel sure, the most unique performance ever given.

AL STRATTON (the male, twin, Eebastian) is a product of Edwardsville High, class of '44. He has appeared here before, having acted in a Greek Festival before entering the Navy. He is aiming for a B.A. in Psychology.

Compliments

of

A

Friend

Continuous QUALITY

SINCE 1857



LISTEN TO . . . "SONGS OF GOOD CHEER"

MON., WED., FRI	TUES., THURS., SAT.	MON., WED., SAT.
7:45 p.m. WBRE	6:15 p.m. WGBI	7:45 p.m. WAZL
Wilkes-Barre	Scranton	Hazleton

From The Director

From vasty 'heaven' o'er vaster than thy Thameside Globe
Look not down askance, dear showman William
If thou would deign to send a glance at all our way.
Here, without trappings we but seek
To share our love of thy great art with others.
And if we saw the air o'er much
Or mouth our lines or generally desport ourselves
As the strangers to the boards most of us are, Forgive!

Somehow in thee we feel a kinder critic . . .
For while thou mayest condemn the faults
We know are ours in acting's art,
Thou also can but know that we have learned
To love thee much and recognize thy immortality far more,
What e'er the finished product may be like,
Than those who only know thee by the book.
For we have learned of thee in body, mind and voice.

Into ourselves, out of ourselves we've taken thy rich lines
And here tonight we've tried, at least within our scope,
To give the best performance that we could.
If aught has pleased we humbly grateful are;
And if some heart in pit or gallery here
Has quickened at the sight of thee alive again,
Our purpose we have served.

Obediently Yours,



JAMES A. McKANE, T-A SQUARE PRINTING COMPANY

Thespians, Students and the Drama Division of Bucknell University Junior College

UNDER THE DIRECTION OF
BLANDINA A. FOSTER

PRESENT

A Festival of Shakespearean Plays

THE TAMING OF THE SHREW

Lucentio Albert George Groblewski, III
Duncan Hebert Levy
Baptista William Borman
Petrucio Leonard Shetline
Gremio Joseph Berger
Hortensio William Catnes
Tranio Joseph Gudaitis
Biondello Harold Lawfence
Grumio Edward Styrjak
Tailor William Walp
Vencentio Allen Williams
Kathrina Beverly Broadt
Bianca Irene Weinkowski
Widow Jane Reese

SCENES

Scene I—A Street in Padua.
Scene II—Another Street in Padua.
Scene III—A Room in Baptista's Touse.
Scene IV—A Week Later. Before Baptista's House.
— Intermission —
Scene V—Petrucio's House.
— Intermission —
Scene VI—A Street in Padua.
Scene VII—A Room in Baptista's House.
Scene VIII—A Room in Petrucio's House.
Scene IX—On the Road to Padua.
Scene X—A Street in Padua.
Scene XI—Lucentio's House in Padua.
— Finis —

MACBETH

Macbeth Alfred Moskowitz
Duncan Reese Pelton
Malcolm Herbert Levy
Donaldbain Reed Lowery
Banquo Jerry Brill
Macduff Duke Hodgson
Lennox Sheldon Freid
Ross Evan Sorber
Fleance Ruth Richards
Seyton John Martin
Doctor James Proferes
Porter James Graham
First Murderer Patrick Perelli
Second Murderer Ross Leonardi
Lady Macbeth Sylvia Roth
Gentlewoman Helen Davidson
Witches Doris Knarr, Jane Karnofsky,
Jean Dougherty, Ruth Richards, Dolores Shiner
Messenger Pete Williams

SCENES

Scene I—In a Forest.
Scene II—Inverness Castle.
Scene III—A Room in the Castle.
Scene IV—Before the Castle.
Scene V—The Lobby of the Castle.
Scene VI—The Court within the Castle.
Scene VII—A Room in the Palace Forres.
— Intermission —
Scene VIII—A Dark Case.
Scene IX—England. Before the King's Palace.
Scene X—Dunsinaine. A Room in the Castle.
Scene XI—A Plain before the Castle.
Scene XII—Dunsinaine Castle.
— Finis —

TWELFTH NIGHT

Maria Nelda Brounstein
Sir Toby Belch Ross Leonardi
Sir Andrew Ague-cheek Bruce MacKie
Duke Orsino Joe Hudak
Sebastian Al Stratton
Antonio Bob Brodbeck
A Sea Captain Daniel Williams
Valentine Paul Hertel
Malvolio William Toplis
Clown Bill Perlmuth
Olivia Shirley Salsburg
Viola Lois Mangel
Priest Harris Havard
Officer Russ Jones

SCENES

Scene I—The Shore of Illyria.
Scene II—Duke Orsino's Castle.
Scene III—Before Olivia's House.
Scene IV—In Olivia's House.
Scene V—A Street in Illyria.
Scene VI—In Olivia's House.
Scene VII—Another Street in Illyria.
— Intermission —
Scene VIII—A Room in the Duke's Castle.
Scene IX—Olivia's Garden.
Scene X—Before Olivia's House.
— Finis —