

CUE AND CURTAIN

presents

COMEDY IN ONE - ACTS

I SPY

by John Mortimer

and

CECILE,
or
THE SCHOOL FOR FATHERS

by Jean Anouilh

(Performance rights secured through Samuel French)

October 12th, 13th, 1963 - Curtain at 8:15 p.m.

CHASE THEATER, WILKES COLLEGE
WILKES-BARRE, PENNSYLVANIA

CAST OF CHARACTERS

I SPY

Mr. Frute	John Jarecki
Mrs. Morgan	Beverly Hanko
Captain Morgan	Al Airola
Lawyer	Joseph Muccino
Gladys	Anita Minelli

The action of the play passes on the promenade and in the serving and dining rooms of the "Stag at Bay," in the seaside town of Cold Sands, Norfolk, and in a lawyer's office in London.

TIME: the present

CECILE, OR THE SCHOOL FOR FATHERS

Monsieur Orlas	Marc Hirschman
Cecile, his daughter	Ruth Friedlander
Araminthe, governess of Cecile	Joan Pitney
Monsieur Damiens, father of Araminthe	Harris Tobias
The Chevalier	Edward Lipinski
Bodyguards	Russ Ward and David Kirkpatrick

SCENE: the garden of Monsieur Orlas

TIME: the reign of Louis XV or perhaps Louis XVI

DIRECTED BY: Alfred S. Groh

SETTINGS BY: William Pucilowski

COMMITTEE CHAIRMEN

Staging	Ed Lipinski
Lighting & Sound	John Kirick
Make-up	Blanche Rubin
House & Program	Richard French
Publicity	Sumner Hayward

CREW ASSISTANTS

John Jarecki, Co-Chairman

Dianne Ceccoli	Barbara Lewis
Iris Collins	Anne Niehoff
Janice Collins	Joan Palencar
Roslyn Butwick	Elaine Smith
Sylvia Carstensen	Millie Ellis
Sylvia Dutcher	Michaeline Wysocki
Sumner Hayward	Norman Stronjy
Anne Hubbard	Lorna Tarnoff

Marguerite Yevitz

NOTE: On Thursday, October 17 at 7:30 p. m. in Chase Theater, Dr. Jaroslav Moravec and Mr. Joseph Kanner will conduct a discussion on the two one-act plays presented this evening. Everyone is invited.

BACKSTAGE NOTE:

To watch a character develop from the first flashes of contact in the actor's mind to the final moment when the character steps on the stage in full possession of the actor, whose personal self looks on from somewhere in the background, is to be present at a great mystery. No wonder the ancient dramas were initiation-ceremonies; all acting is an initiation, if one can see it so, an initiation into what Emerson calls "the empire of the real." To spend a lifetime in practicing and perfecting this art of speaking with tongues other than one's own is to live as greatly as one can live.

Robert Edmond Jones

The Dramatic Imagination