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of

WILKES COLLEGE



THE MALE ANIMAL

IREM TEMPLE

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LOOKING AHEAD

Tonight's production of James Thurber's *The Male Animal* marks the beginning of another year of theatre activity at the local college.

Achievement highlights of the Wilkes theatre group throughout the years have been gratifying. Many one-act plays were produced. A "Shakespearean Festival" was presented a few years ago. Hart and Kaufman's delightful comedy *You Can't Take It With You* thrilled audiences in 1947. In the following year the actor-students hit the top with two successes. In the spring the Greek tragedy *Antigone* was presented. This play had been enacted only twice before in the United States. Soon after, Philip Barrie's rollicking *Philadelphia Story* played two nights before packed houses at the Irem Temple.

Cue 'N Curtain is starting 1949 in a fast and furious swirl. The eyebrow-raising laugh-provoker, *The Male Animal*, was put at the top of the list.

Then the theatre members took deep breaths, rolled up their sleeves and said, "Let's do something big!" The answer is the forthcoming College Theatre Conference of Eastern Pennsylvania, to be presented on the campus March 12-13. This will be the first all-college theatre conference ever to be presented in Pennsylvania.

The purpose of the conference is three-fold: (1) to establish a renaissance of interest in the theatre here, and to fulfill the cultural needs of surrounding communities,

(2) to spark experimentation in the theatre whereby new theatrical forms may be explored, and to give seedling playwrights an opportunity to see their work "played," and (3) to promote the exchange of ideas, and help members in every way. This is no easy task, but the students are hopeful and confident.

This conference will be supported by the American National Theatre and Academy, largest organization in America's theatrical world. Speakers at the conference will include two ANTA representatives. They are Rosamond Gilder, former editor of the monthly magazine *Theatre Arts*, and at present secretary of ANTA, and Richard Beckhard, author of *Blueprint For Summer Theatre*.

Aproximately 24 colleges in eastern Pennsylvania will participate in the conference. Little Theatre and Community Theatre groups throughout Wyoming Valley have been invited to sit in as observers.

Three round-table discussions will be presented to explore acting and directing, technical problems, and management problems. In addition, Cue 'N Curtain will present T. S. Eliot's *Murder In The Cathedral* which, incidentally, will also be presented this summer at the Salzburg Festival in Europe.

With this conference, the Wilkes theatre group hopes to bring college theatre to the attention of the community, and to aid in stimulating college theatre activity the nation over.

—TED WOLFE



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ABOUT THE PLAY

★

The Male Animal is a comedy-satire. The play gives the authors, Thurber and Nugent, a chance to poke fun at all of us, the sometimes petty and frightful and silly and wonderful things that all of us naturally say and do. Since the play is a comedy, do not take its people too seriously. If they are bruised, they will recover.

The authors—and surely we—do not demand that you choose or reject their ideas, because they are not offering any, unless the idea that to educate young people for democracy our educational system must be continually re-examined and improved and regarded lovingly. We must think and act courageously, for the Michael Barnes' desperately need us—as much as we depend on them—to keep alive and free intellectual progress that has been an American tradition dating from the time that our first college was chartered.

We are eager to have your help, affection, and criticism so that we can speak to each other in a common language, and work with each other in mutual understanding. For we believe that trust and co-operation comes not from having one's head in the clouds but from putting one's heart in the Valley.

—ALFRED GROH



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COLLEGE THEATRE FACES NEW RESPONSIBILITIES

College Theatre can no longer be regarded today as simply another collegiate extra-curricular activity. With professional theatre in America slowly disintegrating, College Theatre has had new responsibilities thrust upon it.

Its first responsibility is the need to contribute to the cultural development of our country. If America is to maintain the position it has in the world, we must offer the world values other than the material ones for which we are noted. Through the centuries the Theatre has been one of the main sources for the exposition of new ideas and universal values. It is only logical that College Theatre, as part of our educational system, should be the sounding board of those ideas.

Out of the realization of the needs of our society comes College Theatre's second responsibility. Since college drama groups do not have to operate with one eye on box office receipts, they can afford to experiment. College Theatre can afford to give young and unheard American playwrights the opportunity to have their creative works seen. College Theatre can afford to present "good" theatre whether or not is it "good" business.

College Theatre must assume a greater role in our lives. It is up to our civic and educational leaders, and the public in general, to recognize this fact and in recognition of it support the College Theatre program wholeheartedly.

—MARVIN WALTER



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— MEAT MARKET —

Cue 'N Curtain

Presents

JAMES THURBER and ELLIOT NUGENT'S

THE MALE ANIMAL

(Released thru Samuel French)

Directed by Alfred Groh

Set Designed by Marvin Walter

★ ★ ★

(Cast in order of appearance)

Cleota Mabel Fay Richards

Ellen Turner Janet Gearhart

Tommy Turner Paul Thomas

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Myrtle Keller Joan Walsh
Nutsy Miller Howard Ennis
Newspaper Reporter William Apfelbaum

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SYNOPSIS OF SCENES

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TIME—The Present.

SCENE—The living room in the house of Professor Thomas
Turner, in a Mid-Western University town.

ACT I.

Late fall. A Friday evening.

ACT II.

Scene 1. The following day, after lunch.
Scene 2. Three hours later.

ACT III.

Two days later. Noon.

★ ★ ★

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WHO'S WHO

**JANET GEARHART
(Ellen Turner)**

This lovely young leading lady is no newcomer to Cue 'N Curtain. Her last appearance was made in Antigone in the role of Ismene. Since then her time was devoted to backstage work in the costume and make-up department. Further stage experiences includes the Little Theatre in which Janet has been an active member for five years. Her most recent roles came in Design For Living, and Ten Nights In A Barroom. In addition to her stage activities, Janet has been heard in local radio dramatics. Majoring in English, Janet would most likely exchange her gerundives for greasepaint without a qualm, finding it more to her liking.

**PAUL THOMAS
(Tommy Turner)**

Paul can best be remembered for his last performance in the role of Mike Connors in The Philadelphia Story. A comparative newcomer to the dramatic group, Paul has soared to the heights in just one year's time. His first endeavor in the field of acting came in Antigone where Paul portrayed the role of a guard. For his nonchalance on stage and enthusiasm, Paul was singled out for the lead in the next production, The Philadelphia Story, and for his brilliant characterization he was presented with the Cue 'N Curtain Oscar of the 1947 and 1948 season.

**MARILYN BROADT
(Patricia Stanley)**

This is not the first time Miss Broadt is addressing the audiences of a Wilkes College production, nor will it be the first time Marilyn will walk off with honors in a major role. First fame for her activities came in the leading role of Tracy Lord in The Philadelphia Story. Playing the ingenue in the Male Animal is as easy for Marilyn as it was playing sophisticated Tracy Lord.

**JACK FEENEY
(Joe Ferguson)**

Jack is no stranger to our leads in this production. He was last seen in The Philadelphia Story marrying Marilyn Broadt for the second time. In The Male Animal he plans to run off with Janet Gear-

WHO'S WHO

hart but is curbed in his excitement by the unexpected turn of events. On stage Jack plays a football hero, and off stage he is seen in the same role.

**BRUCE MACKIE
(Michael Barnes)**

Mr. MacKie was voted by the collegiate critics as the best supporting actor in the 1947 and 1948 season. For his meritorious demonstration and creation of the role of Sandy Lord, Bruce was awarded the Little Oscar. Retreating thru the calendar Bruce was seen in The Twelfth Night in the part of Sir Andrew Agacheek, the rollicking, festive drunkard, and Mr. Nicholls in Nettie, one of the three one act shows presented earlier this year.

**DAVID JONES
(Dean Damon)**

Dave returns to the college stage after a brief interlude, his last production being the one act play Minor Miracle, in which Dave portrayed a frightened, shipwrecked sailor. Prior to this he was seen in You Can't Take It With You in the role of Grandpa, and Octavius in the Barrets of Wimpole Stret.

**MABEL FAY RICHARDS
(Cleota)**

Miss Richards is facing her first Irem Temple audience in The Male Animal. Native of Wilkes-Barre her previous theatrical experience consisted of the Meyers High dramatic group.

**MARTIN BLAKE
(Ed Keller)**

Not seen before by our audiences but frequently heard is Mr. Blake a well known controversy on the Wilkes Campus. Active as an organizer and master of ceremonies for many Wilkes functions, Mr. Blake is readily giving the college quite a name. While in the Army with Special Service Marty toured in Arsenic and Old Lace in the role of Teddy Roosevelt.

**JOAN WALSH
(Myrtle Keller)**

This is Joan's first major production at Wilkes College. Last year Joan was seen in the title role of Muley, a one act presentation. Active in Little Theatre for a number of years both in acting and production she was last seen in Stage Door. Joan is also known locally for her radio work.

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MARYSH MIESZKOWSKI

Marysh can be remembered for her sympathetic treatment of Sue Barton in the excellent production of *Where The Cross Is Made*. Fresh from high school Marysh is making rapid strides in *Cue 'N Curtain*.

NORMAN CROSS (Wally Meyers)

Type casting is of the essence to directors. In this case our director made a wise choice in picking Norm. Quite different is the role of Wally from his first role as a ghost in *Where The Cross Is Made*.

HOWARD ENNIS (Nutsy Miller)

A newcomer of *Cue 'N Curtain* and a potential star is Howard. Skinny, as he is known on the campus, was seen earlier this year in *Nettie* a one act play, and will soon be seen in the Little Theatre production, *Joan of Lorraine*.

WILLIAM APFELBAUM

Making his *Cue 'N Curtain* debut, Bill keeps in character as that of the reporter. Bill left the *Beacon* and *Yearbook* long enough to appear in *The Male Animal*.

EDGAR GARTLEY (Chief Electrician)

Responsible for the fine lighting effects is Ed Gartley, chairman of the lighting crew. This committee has gone too long unnoticed for their fine work. Ed was responsible for plotting the effects in the three one acts earlier this year. Last year he worked on *The Philadelphia Story* and prior to that on *Antigone*. His creative work for *The Minor Miracle* and *Where The Cross Is Made* will long be remembered by those who saw these shows.

MARVIN WALTER (Stage Manager)

Marvin has returned to Wilkes College after a year at the New School of Social Research where he majored in dramatics. *Cue 'N Curtain* is benefiting from the technical experience Marvin received at this school. Aside from being stage manager he has designed the sets for the three one acts and *The Male Animal*. Apart from this Marv has new ideas for experimental theatre which will soon be seen by our audiences.

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Bruce MacKie

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★ ★ ★

LIGHTING

Chairman, Edgar Gartley

Assisted by: David Edwards, Alfred Keay, Al Colmer, Jr., Mildred Baker.

STAGING

Chairman, Marvin Walter

Assisted by: Katherine Smith, Seymour Merrin, Nancy Fox, Evan Sorber, Jack Gallagher, Audrey Seamen, Jo Anne Davis.

COSTUME

Chairman, Virginia Bolen

Assisted by: Beverly Van Horn, Pat Boyd, Barbara Close, Joyce Nobel, Terry Turrissini, Audrey Seaman.

MAKE UP

Chairman, Tony Popper

Assisted by: Shirley Salsburg, Arlene Pletcher.

FURNITURE

Chairman, David Jones

Assisted by: Jean Dougherty, Dolores Shiner, Joe Reynolds, Jim Maddy.

HOUSE

Chairman, Charlotte Davis

Ushers: Nancy Yaufman, Nancy Ralston, Tony Menigus, May Way, Frankie Markowitz, Norma Jean Persiani.

PUBLICITY

Chairman, Doris Knarr

Assisted by: Bruce MacKie, Paul Thomas, Jack Feeney, Ann Pavlik, Frank Anderson, William Apfelbaum, Sam Chambliss, Rita Zekas.

FINANCE

Chairman, Joe Gudaitis. Assisted by: Henry Merolli.

PROPS

Chairman, Evan Sorber

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REMINDER

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★ ★ ★

Orchestra under direction of Reese E. Pelton, assisted by Vester V. Vercoe, Jr.

Saxes—Don Follmer, Bill Nelson, Carl Messinger, Paul Shiffer.

Trumpets—Robert Levine, Carl Strye, Bob Williams.

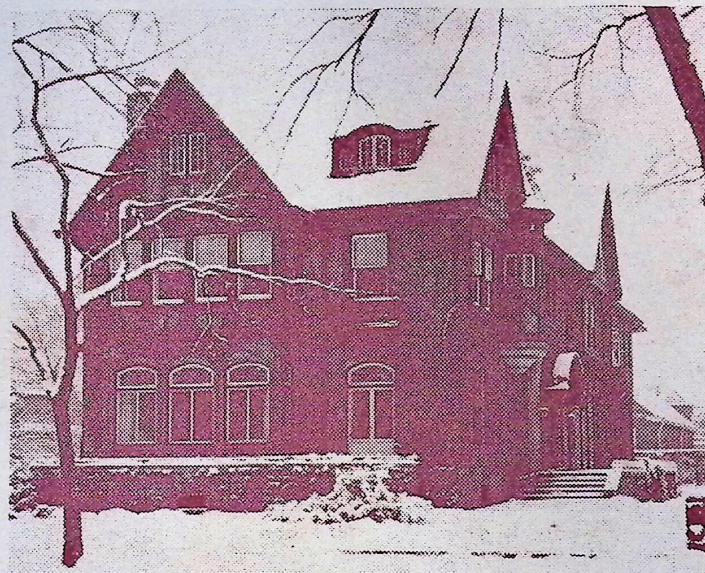
Trombones—Leon Gilbert, Bill Beck.

Bass Horn—Walter Greenawald.

Piano—Don Kemmerrer.

Drums—Doug McNeal.

(Orchestrations by Reese Pelton)



CHASE HALL — WILKES COLLEGE