

WILKES COLLEGE THEATER

presents

The Matchmaker

(By special arrangement with Samuel French, Inc.)

by

THORNTON WILDER

directed by

ALFRED S. GROH

Scene Design & Lighting

KLAUS HOLM

November 9-10-11, 1972

CURTAIN 8:00 P.M.

Dorothy Dickson Darte Center for the Performing Arts

Wilkes College

Wilkes-Barre, Pennsylvania 18703

THE CAST

Horace Vandergelder, a merchant of Yonkers, N.Y. John Kyc '75
Cornelius Hackl } Clerks Don Nash '75
Barnaby Tucker } in his Robert Bernhardt '73
Malachi Stack } store Matt Hughes '73
Ambrose Kemper, an artist Travis Adams '75
Joe Scanlon, a barber Dave Schimmel '75
Rudolph } waiters Harry Sweptson '75
August } Jan Schwibner '76
Mrs. Dolly Levi } friends of Judith Sanger '73
Miss Flora Van Huysen } Vandergelder's
late wife Agnes Cummings '74
Mrs. Irene Molloy, milliner Ruthanne Jones '74
Minnie Fay, her assistant Leda Pickett '74
Ermengarde, Vandergelder's niece Kit McCarty '75
Gertrude, Vandergelder's housekeeper Sally Kanner '75
Miss Van Huysen's Cook Margaret Waligorski '73
A Musician Fred Pacolitch '74

SYNOPSIS OF SCENES

TIME: The early 80's.

ACT I

Vandergelder's house in Yonkers, N.Y.

ACT II

Mrs. Molloy's hat store, New York.

ACT III

The Harmonia Gardens Restaurant on the Battery.

ACT IV

Miss Van Huysen's house.

PRODUCTION STAFF

STAGE MANAGER Richard Finkelstein '74
ASSISTANT TO THE DIRECTOR Dorothy Darling
MASTER ELECTRICIAN Tom Alexander '75
SOUND TECHNICIAN Paul Garrity '75
MASTER CARPENTER Ken Stone '74
PROPERTY MASTER Robert Bernhardt '73
WARDROBE MISTRESS Julie Morse '73
MAKE-UP MASTER Harry Sweptson '75
PUBLICITY MASTER Robert Leach '74
HOUSE MANAGER Paul Garrity '75
BOX OFFICE HEAD Sally Kanner '75
HEAD USHER Nancy Schultz '75

PRODUCTION CREWS

BOX OFFICE

Jackie Beccaris '76, Charmaine Broad '76, Karen Capwell '75, Mary Ellen Dwyer '76, Regina Gurick '76, Lois Homza '76, Bob Leach '74, Jerry Morgenstern '74, Leda Pickett '74, Fran Polakowski '76, Darice Sabalesky '76, Nancy Schultz '75, Janice Stashik '76, Becky Goobic '75, Dorothy Reese '75, Karen Freid '74, Matt Hughes '73, Ruthanne Jones '74.

COSTUMES

Phil Boccardi, Jr., Bob Leach '74, Pat Lishnak (Coughlin High School), Marcio Menezes '73, Darice Sabalesky '76, Natalie Spencer '76.

LIGHTING

Dorothy Darling, Ginny Edwards '76, Paul Garrity '75, Drew Landmesser '76, Tom Polifka '75, Dave Schimmel '75, Al Souder '75, Joe Volack '76.

MAKE-UP

Travis Adams '75, Phil Boccardi, Jr. Karen Capwell '75, Mary Ellen Dwyer '76, Joanne Oliver '75, Fran Polakowski '76, Natalie Spencer '75.

SOUND CREW

Al Souder '75, Joe Volack '76.

PROPS

Travis Adams '75, Robert Fabrini, Karen Freid '74, Susan Latz '76, Tom Polifka '75, Dorothy Reese '75.

SET CONSTRUCTION

Travis Adams '75, Al Alson '76, Richard Finkelstein '74, Heidi Holm, Matt Hughes '73, Bob Leach '74, Jerry Morgenstern '74, Tom Polifka '75, Gary Schacter '75, Ken Stone '74, Joe Volack '76.

PUBLICITY

Kathy Fetch '74, Richard Finkelstein '74, Ruthanne Jones '74.

STAGE CREW

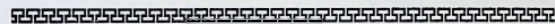
Al Alson '76, Heidi Holm, Sue Latz '76, Dave Lutz '75, Marcio Menezes '73, Jerry Morgenstern '74, Tom Polifka '75, Lou Saras '76.

USHERS

Jackie Beccaris '76, Karen Capwell '75, Debbie Fialko '72, Becky Goobic '75, Regina Gurick '76, Lois Homza '76, Maureen Kortbawi '75, Jim Pearlberg '75, Dorothy Reese '75, Polly Seleski '75, Bob Schimmel '75, Janice Stashik '76.

Acknowledgments

Atty. and Mrs. Edward Darling
Eaves Costume Co., N.Y.
Ronald Edwards
Larry Edwards
Larry Fabian
Lane's
The Ox-Bow
Gene Santarelli



Next Production Wilkes College Theater

THE LITTLE FOXES

by Lillian Hellman, December 7, 8, 9, 1972, 8:00 P.M.

the theater/morgan

'Lion In Winter' Is Really Professional

By ROY E. MORGAN

Let the record indicate that "The Lion in Winter," the current production of the Wilkes College Theater under the direction of Prof. Alfred S. Groh, is one of the most professional that the organization has ever mounted.

Both Debbie Dunleavy, a Wilkes-Barre senior, and James Ferrario, also a senior but from Scranton, give impressive and skillful performances in the leading roles of Eleanor of Aquitaine, the king's wife, and King Henry II of England.

James Goldman's pseudo-historical drama that ran on Broadway during the Spring of 1966 opened Thursday night at the Center for the Performing Arts. Additional performances are scheduled for tonight and tomorrow night with an 8:30 curtain both nights.

The basic set designed by Klaus Holm of the College faculty is certainly one of the most magnificent and utilitarian seen in quite some time. It is the Great Hall of the King's castle at Chinon, France, and into it designer Holm has neatly set the five other scenes in which the action takes place.

Bruce Yurko, a junior music major, has also composed and taped some original incidental music using an ensemble of faculty and students. There is a royal quality about the semi-baroque score that he has provided.

Looking For Successor

"The Lion in Winter" concerns Henry II of England, who having turned 50, is casting about for a successor from among his three dubious sons. There is an outright struggle between the King, who favors his youngest son John, and Eleanor, who prefers Richard, the eldest, eventually to become the Lion-hearted.

It is 1183 and the family has gathered for a Christmas reunion at Henry's castle in France, since he is king of more French territory than British. With him are his estranged wife whom he has temporarily released from Salisbury Tower where she has been a prisoner for the past ten years; the 23-lighted Freud.

year-old French princess, Alais, whom he has taken as his mistress; his three sons, Richard, Geoffrey, and John; and Philip, the young King of France.

All of them, except possibly Alais, are plotters; not at all averse to scheming against each other for land, marriage, or power. The principal one, though, is Henry himself who wants territory from his wife to give to the son of his choice and freedom from her to marry his innamorata. Basically, it comes down to a battle of the wills between the King and Eleanor in which their love-and-hate relationship is over-powering.

In the end all three sons are shown up for what they are, and there is question about whether any one of them should be successor. This, incidentally, was before the law of primogeniture, which automatically passed the crown on down to the eldest of the off-spring.

Leads Are Excellent

Miss Dunleavy handled the role of the intriguing, rather enigmatic Eleanor with finesse and a bitchy charm. Seldom did she fail to project the nuances of a line or a situation, and she carried the practically virtuoso plotting scene in the second act with extreme skill and subtlety.

As King Henry II, Ferrario was pompous and bombastic, yet solid and substantial. He recognizes himself as "the master of bastards," but is torn with rage at the thought that his wife, Eleanor, might conceivably have had a liaison with his father.

Valeria Balester, a sophomore from Kingston, was quietly understanding and appealing as the King's mistress, Alais. Of the three sons, Michael Gallagher, a Wilkes-Barre senior, was most impressive as Geoffrey, the shifty middle son, who seemed more desirous of being the power behind the throne than occupying it.

Freshman Patrick Wilson was the sniveling younger son, John, whose royal pretensions outshone both his abilities and demeanor; Richard was played with something of a stolidness by Freshman John Kyc of New Jersey. William Berger, a junior from Kingston, rounded out the cast as King Philip, a role in the cast as King Philip, a role that at times he tended to underplay slightly.

They're an interesting group of personalities, and the intimate relations of homosexuality and adult relations would have de-



Roy E. Morgan