

STAR BRIGHT



*The Cap and Dagger contribution
- - - to the - - -
Bucknell Centennial Celebration*

*Produced by special arrangement with - - -
GEORGE M. EGAN AND EUGENE B. NICOLAIT
Bucknell University, May 10 and 11, 1946*

CAP AND DAGGER

PRESENTS

STAR BRIGHT

Play By - - GEORGE EGAN
Music By - - GENE NICOLAIT
Lyrics By - - GEORGE EGAN
HELEN OAK

Directed By - JEAN LENOX

LONELINESS

Music by Gene Nicolait
Lyrics by Helen Oak & George Egan

☆ ☆ ☆ ☆

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My TOASTS ARE DRUNK TO AN EMPTY CHAIR LONELINESS FAUNTS ME UNTILL I WANT TO CRY.

MOCKS ME WITH SILENCE WHEN I TRY TO REPLY, THERE'S NO USE IN HIDING HE'LL GO ON DERIDING

LONG AS LOVE GIVES ME THE GO-BYE. SOMEDAY MY LOVE IS GONNA COME TO ME I'LL LOOK

ACROSS THE TABLE AND THERE HE'LL IN THE PINCE HE'LL MEANT FOR. I'LL BE LONELINESS THERE ACROSS THE TABLE FAUNTS ME.

CHORUS

LONELINESS SITS ACROSS THE TABLE FROM ME, SOMETIMES I THINK

MY LIFE IS GOING TO BE ENDLESS SEARCHING AFTER LOVE BUT FINDING LAUGHTER OF THE ONE WHO KNOWS I'M LONELY

I LOOK INTO MY GLASS AND WHAT I SEE MY FACE IS STARING BACK SO SADLY AT ME TELLING ME IT MISSES

KNOWING SOMEONE'S KISSES WHAT A LONELY PARTY THIS IS. I SPEND MY NIGHTS SOLITAIRE PLAYING

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ACROSS THE TABLE AND THERE HE'LL IN THE PINCE HE'LL MEANT FOR. I'LL BE LONELINESS THERE ACROSS THE TABLE FAUNTS ME.

[Used by permission]



"On stage everyone." The STAR BRIGHT Cast 1942.

AND SO IT STARTED

by GEORGE EGAN

1942 PRODUCTION

The question, "Why don't we do an original musical?", had been in the Cap and Dagger air for a long time; but, in the spring of 1941, its insistence could no longer be ignored. We had no composer, no book-writer, no elaborate stage, no orchestra, no experience in the technically difficult form. Any clear mind could see the impossibilities. However, it was spring, we had had a successful season, we were feeling our strength, and some one said, "I'll do a book this summer." That statement stood. The speaker of it found himself, a few weeks later, engaged in playing summer stock (the next best way to the madhouse) and, at the same time, writing a musical comedy (the best way).

In September of 1941 Gene Nicolait returned to school with two of the twelve songs required by the book. I returned with a first draft of the book and an acute case of the jitters. When Gene played the songs through once, the jitters gave way to amazed joy; for in those songs we had 'struck it rich'.

As for the book, a stern application of scissors and rewrite pencil made it a playable script. Casting was not difficult, for eight of the twelve principal roles were written for the people who played them, and try-outs revealed plentiful talent for the rest.

Professor Melvin LeMon agreed to score the music, assemble, train, and conduct the orchestra.

We settled down to rehearsal, although 'settled down' is too mild a phrase. At that period, life for Cap and Dagger took on the aspects of going over Niagara Falls in a music-box. Although memorable events stand out sharp and clear, their sequence does not; the effect is one of hectic montage:

Nicolait at the keyboard wrestling with the Muse—Egan at rehearsal wrestling with the cast—can we find three more rehearsal halls—LeMon whipping the score and the orchestra into unity—Kimmel whipping the dancers into same—LeMon quarantined, his son having measles—Shirley singing "Loneliness" for the first time, also having measles for the first time—Billie Poling building a steady performance and getting an infected thumb—LeAnne Boyle flashing onto the big scene as Lyza—Dottie Benham's stylish acidity with Bob Scharmann's bewilderment—Bob Kimmel figuring more steps—Billie using the "Dream Waltz" as an encore in her recital—staging the crowd scenes—research on Boogie-Woogie patterns—persuading the town firemen not to hold their annual ball in the Gymnasium while we performed in the Auditorium—Zimmie's costumes looking as wonderful as her sketches for them—Chris O'Malley acting and singing like a member of the Savoyards, maybe wishing he were at the

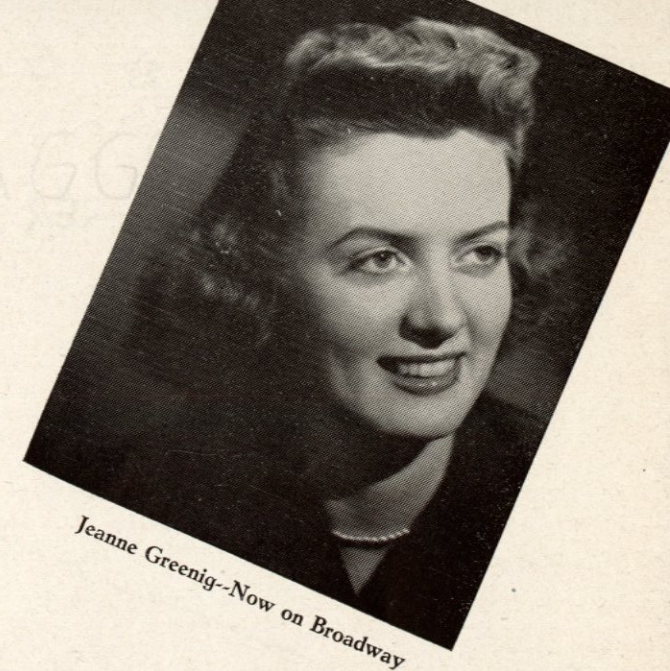
moment—sleep is a habit we can do without, finding otherwise three days later—Helen Oak finishing lyrics—Dottie Benham in her Conga costume—working over four scenes about four hundred times—all this and about ten times more.

Approaching the performance we wondered if all the pieces which we had been rehearsing separately would come together and make a show. It seems that they did. We wondered if the audience would laugh at the right places; they did. We knew they would like the music. Would it, on the whole, be a success? There was warm audience re-action. Two faculty members were seen to jump up and down on the seats of their chairs, whistling the while, at the finale. People were generous in comment. We thought we might not be stretching facts to say it had some success. In view of the fact that you are presumably reading this before, or during, another performance, we all hope that "STAR BRIGHT" will have some success again.



1942 Cast

Ellen Dunlap	-	-	-	Jeanne Greenig
Flo McChesney	-	-	-	Treva Poling
Dean Green	-	-	-	Chris O'Malley
Marika	-	-	-	Shirley Higgins
Larry Rattigan	-	-	-	George Burns
Barney McChesney	-	-	-	George Egan
Maggie Connors	-	-	-	Dorothy Benham
H. D. Dunlap	-	-	-	Robert Lipman
Professor Pettit	-	-	-	Robert Scharmann
Lyza Manning	-	-	-	LeAnne Boyle
Tommy	-	-	-	Robert Kimmel
Mr. Fairfield	-	-	-	Don Hopkins



Jeanne Greenig--Now on Broadway



Words and music by George Egan and Gene Nicolait.



Directors Lennie and Ted think it over.

THE FUN WE'VE HAD

by JEAN LENOX

The Centennial Year—1946! What show should Cap and Dagger produce to celebrate Bucknell's birthday? When Theta Alpha Phi gathered to discuss the question, those who had been on campus four years ago began to revive memories of a musical—memories of George playing Barney and still writing the script, of the Dream Sequence, of "Boogie Woogie Rustle"—memories of STAR BRIGHT. What would better honor Bucknell than an original Cap and Dagger production? The question was brought before the organization—Willard sang "Loneliness"—the question was settled. STAR BRIGHT was the show!

In these four years the obstacles had loomed even larger, but spring now is the same as it was in 1942, so we got one last good night's sleep and plunged in. The orchestrations had been lost, but after furious searching we found Mr. Housel, who also consented to stand behind the baton. Could we get boys for the chorus—the Glee Club was singing the same night? Could we get girls for the dances—May Day was that afternoon? And the cast—we remembered that the parts had been written for special people. Those two weeks are a blur—days of hiding in strategic spots on campus and pouncing out at unsuspecting vets—sopranos, altos, and accents at tryouts—the greeting . . . never "hello" but "are you a tenor?"

Huddles started! The sets progressed with Margie's idea for the Dream Sequence—Willard's for Flo's room, and Bobby tore her hair over the technical problems of the Merry-Go Round Cafe. The dance routines on paper that we later saw on the stage—chorus rehearsals—the kids harmonizing on Autumn and Dot training the soloists during the remaining 24th hour. Meanwhile we were tramping across the stage at Bucknell Hall:

"Make that turn sharper, Lyza—sharp and quick!"

"lower your voice and take your time, Barney—It's your scene"

"Build this now Flo—your mad"

—the cast singing around the piano before rehearsals started—finding out our singing dean could also tap dance—Patty Means mounting the steps to throw out "the" line—Leon's eye-glass and Willie's voice.

Now the curtain is about to rise for the second time on STAR BRIGHT . . . Everything is ready on stage . . . we're waiting for the orchestra to begin the Overture. Thanks, George, for the book—thanks, Nick, for the music. It's really been fun.

[Page Six]



"Take that scene over again. Then you can go, but be here to morrow at seven." Director Lenox gives the word.



Ruth Edwards as "Flo"



"Take it back at the intro—" The Girls and Boys rehearse.



1946 Production

"Now look, maybe if we did it this way . . ."



CAST

(In order of appearance)

Ellen Dunlap	-	-	-	-	-	-	Mary Elizabeth Green
Flo McChesney	-	-	-	-	-	-	Ruth Mary Edwards
Dean Green	-	-	-	-	-	-	James A. Donaldson
Marika	-	-	-	-	-	-	Mary Ann Sherk
Larry Rattigan	-	-	-	-	-	-	Edward J. Dentz
Barney McChesney	-	-	-	-	-	-	Michael Mettler
Maggie Connors	-	-	-	-	-	-	Wilma Stohlberg
H. D. Dunlap	-	-	-	-	-	-	Ralph Speck
Professor Pettit	-	-	-	-	-	-	Leon Gonzalez
Lyza Manning	-	-	-	-	-	-	Patty Means
Tommy	-	-	-	-	-	-	Theodore Titolo
Mr. Fairfield	-	-	-	-	-	-	Eugene Youngken
Gert	-	-	-	-	-	-	Barbara Wilken



PLAY SYNOPSIS

ACT ONE

Scene 1 — Fairfield Quadrangle. An afternoon in September.

Scene 2 — One week later.

Scene 3 — The evening of the same day.



INTERMISSION



ACT TWO

Scene 1 — Fairfield Quadrangle. One week later.

Scene 2 — Flo's sitting room. Later the same evening.

Scene 3 — The Quadrangle. The next morning.

Scene 4 — The library steps. A month later.

Scene 5 — Barney's Dream. Later the same evening.

Scene 6 — Merry-Go Round Cafe. Immediately following Scene 5.

MUSIC SYNOPSIS

OVERTURE

ACT ONE

SCENE ONE

- | | | | | | | | |
|---------------------------|---|---|---|---|---|---|--------------------|
| 1. Autumn | - | - | - | - | - | - | The Girls and Boys |
| 2. There's Life in Me Yet | - | - | - | - | - | - | Flo |

SCENE TWO

- | | | | | | | | |
|---------------------------|---|---|---|---|---|---|-------|
| 3. So Long Love | - | - | - | - | - | - | Larry |
| 4. So Long Love (Reprise) | - | - | - | - | - | - | Larry |

SCENE THREE

- | | | | | | | | |
|-----------------------------------|---|---|---|---|---|---|------------------------------|
| 5. The Workings of a Woman's Mind | - | - | - | - | - | - | The Dean |
| 6. Boogie Woogie Rustle | - | - | - | - | - | - | Gert and the Girls |
| 7. You Compose My Music | - | - | - | - | - | - | The Boys |
| 8. Loneliness | - | - | - | - | - | - | Marika |
| 9. All Dressed Up — Marika | - | - | - | - | - | - | Entire Company |
| 10. Pay the Piper (Finale) | - | - | - | - | - | - | Entire Company |
| Ballroom Specialty | - | - | - | - | - | - | Connie Harris
Woody Bates |

ACT TWO

SCENE ONE

- | | | | | | | | |
|-------------------|---|---|---|---|---|---|-----------------|
| 11. Star Spangled | - | - | - | - | - | - | Larry and Ellen |
|-------------------|---|---|---|---|---|---|-----------------|

SCENE TWO

- | | | | | | | | |
|--------------------------|---|---|---|---|---|---|--------|
| 12. Loneliness (Reprise) | - | - | - | - | - | - | Marika |
|--------------------------|---|---|---|---|---|---|--------|

SCENE THREE — THE DREAM

- | | | | | | | | |
|----------------------------|---|---|---|---|---|---|-------------------------------|
| 13. School Room | - | - | - | - | - | - | Professor and Chorus |
| 14. Round and Round | - | - | - | - | - | - | Larry, Ellen and Chorus |
| 15. Conga Will Kill Me Yet | - | - | - | - | - | - | Professor, Maggie, and Chorus |
| 16. Dream Waltz | - | - | - | - | - | - | Flo and Chorus |

SCENE FOUR

- | | | | | | | | |
|-----------------------------|---|---|---|---|---|---|-----------------|
| 17. Star Spangled (Reprise) | - | - | - | - | - | - | Entire Company |
| 18. Dream Waltz (Reprise) | - | - | - | - | - | - | Flo and Company |

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Above all else for the good religious precepts we know, we owe a duty to mankind, to be charitable to all regardless of human worth or merit. For the same sun rises on the evil and on the good, the same rain blesses the just and the unjust. None of us, except the self appraised are so good that we can look with disdain on fellow human beings.

Then shall the King say to them that meet his approval. Come and inherit the Kingdom prepared for you from the foundation of the world. For I was an hungered and you gave me meat, I was thirsty and you gave me drink. I was a war orphan and you took me in, naked and you clothed me. Then shall the

righteous answer saying, when did we see you hungry and feed you, or thirsty and gave you drink, when did we see you without a place to lay your head and took you into our own home, when were you naked and we clothed you. And the King shall say to them, in as much as you have done it unto the least of these, my brethren, you have done it unto me.

We are aware of the abuses that follow the American charities, of food that is waylaid by the Russian armies, of the freely given food sold at exorbitant prices by various governments, of the religious and political racketeers, who exploit America as a sucker nation, yes, all of this and more. And yet for the sakes of the war's innocent, for the sake of the ten righteous persons in the modern Sodom and Gomorrah, and because of the higher Christian ideals, we will cooperate in our government's program for the World's distressed. We also respectfully request that our customers do not waste food. We are only responsible for our own actions and not for the world parasites, profiteers of human suffering.

Then shall He answer the selfish, the small change philanthropist and the self righteous. In as much as you did it not to the least of these my brethren ye did it not to me, and they shall go away into everlasting punishment, but the righteous into life eternal.

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From

Keeler's - - of Course



