

THEATRE AT BUCKNELL

# THEATRE AT BUCKNELL

THE  
UNIVERSITY PLAYERS  
PRESENT

## **kiss me, kate**

Music and Lyrics by Cole Porter

Book by Sam and Bella Spewack

*Directed by* HARVEY M. POWERS

*Designed by* GEORGE L. HERSEY

*Musical Direction by* ROBERT E. BECKMAN

*Choreography by* JOAN MOYER

*Lighting Designed by* MARK B. PETERSON

February 27 and 28

March 6 and 7

BUCKNELL UNIVERSITY THEATRE  
LEWISBURG, PENNSYLVANIA

KISS ME KATE is produced by arrangement with,  
and the music and dialogue material furnished by,  
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## Theatre at Bucknell

by MARGARET ANN HOLLINSHEAD

WHEN CAP AND DAGGER was founded in 1901, it consisted of twelve select men. Not to be out done, the ladies of Bucknell began their own group which was known as Frill and Frown. They too limited their membership to an even dozen. Many humorous complications arose from the division of the two groups. The plays were then given in Bucknell Hall with one set of scenery and one curtain. However, the ladies owned the curtain and the gentlemen owned the scenery; and when the President of Frill and Frown had a quarrel with her boyfriend in Cap and Dagger, she took her curtain; he removed his scenery; and neither group could function. Each group generally repented in time for the next play, and in 1929 Cap and Dagger and Frill and Frown did one of their first joint performances. Together with Penn State and Dickinson they participated in the Pennsylvania Intercollegiate Dramatic Association Tournament at Gettysburg. Their play was *The House With the Twisty Windows*.

In 1931, the ladies of Frill and Frown produced *The Swan*, a play for which the costumes were so expensive that they found themselves greatly in debt. They submitted a petition to Cap and Dagger, offering to join Cap and Dagger if the men would pay their bill. They were willingly rescued, and with the loss of nothing but its name, Frill and Frown joined Cap and Dagger. The total membership was twenty-four, and rigid tryout sessions were held annually. James P. Whyte was their official adviser, and Willard Smith, who had been asked to assist the men's group in 1926, succeeded him in the late 1920's.

Just before the uniting of the two groups, the first play was given in 1930

The Old Barn, THE ROYAL FAMILY, November, 1933



QUEEN'S HUSBAND, June, 1933



BIRD IN HAND, June, 1932

in Lewisburg High School. They began to build their own scenery and the number of plays produced began to increase rapidly. Lighting and costume effects were improved, audiences increased and, as time went on, membership was increased to forty-eight. This first play was *The Trial of Mary Dugan*, or *The State of New York Versus Mary Dugan*, a comedy with mock court petitions used as programs.

Subsidiary groups began to show an interest in acting, and in May, 1931, the Cap and Dagger Little Theatre Group and Sigma Tau Delta, produced *Three Original One-Act Plays* with Willard Smith as General Director, and Trennie Eisley acting as Business Manager. On August 8, 1932, an enthusiastic group of students in English 332 presented a commencement play for the University summer school session. This play was called *Bird in Hand*, which had been produced the preceding year by Cap and Dagger. Again in 1938, a summer session group presented *An Evening at the Theatre*. There were several hit shows during these early years. *Macbeth* drew large audiences in 1935; and *Death Takes a Holiday* was directed by Leonard Dillinger in 1936; and in 1939 George Both directed several plays. A guest artist, Bartlett Robinson, whose career was reviewed in the *New Republic*, played the lead in *As You Like It*.

Cap and Dagger's first musical production was *Star Bright* by George Egan and Eugene Nicolant, of the Class of 1942, produced in 1942, and again in 1946 for the Bucknell Centennial Celebration. It was an original musical written by Bucknell students.

Perhaps this revue brought into being ideas leading to the formulation of University Players. Early in 1948, Harold Cook and Willard Smith stood on the path outside of Roberts Hall and began the plans for an organization called the



DR. C. WILLARD SMITH

HAMLET, February, 1937



VAGABOND KING,  
March, 1950



PIRATES OF PENZANCE,  
March, 1949



STUDENT PRINCE, March, 1952

KNICKERBOCKER HOLIDAY  
March, 1953



OEDIPUS REX, January, 1952



University Players. They chose this name because the group combines various groups of the school: the Art Club, the Bucknell Band, Cap and Dagger, Men's Glee Club, Orchesis, the Symphony Orchestra, Theta Alpha Phi, and the Women's Glee Club. It was decided that anyone in the university wishing to participate should be encouraged to, so that the special talents of each individual could be used. Because complications arose in the spring of 1948, the first musical was produced in Lewisburg High School in the spring of 1949; this was *The Pirates of Penzance*, directed by Theodore Titolo and Richard Shoenfeld, and conducted by Roderick Williams.

University Players differs from Cap and Dagger since it has no meetings or established membership. Participation in its productions is open to anyone at Bucknell, and it is directed by a board consisting of a faculty and a student representative from each participating organization.

The year 1949 was a significant one in other respects. Actors' Lab was started with the presentation of three one-act plays in theatre-in-the-round. This group originally met four hours a week to study dramatic arts through actual practice and individual criticism. This same group began brief plays over WKOK Sunbury, having their own program which was called "This Is Your Cap



MEDEA, June, 1955



PLAYBOY OF THE WESTERN WORLD, January, 1954

and Dagger." Also in 1949, Cap and Dagger became affiliated with the American National Theatre and Academy.

With the production of *The Vagabond King* in March of 1950, Harvey Powers made his debut as director at Bucknell. Since that time he has been an important contributor to all of the plays and musicals produced. Beginning with this production, and continuing throughout the early 1950's, a number of people of considerable talent helped realize the idea of theatre at Bucknell. Both students and interested faculty and patrons worked long, hard hours to produce the plays. It was at this time, too, that both Cap and Dagger and the University Players adopted the policy of committing themselves to the production of plays which were consistently above average. They were ambitious and unusually successful in their attempts.

OTHELLO, May, 1954



SCHOOL FOR SCANDAL, June, 1953



There were many student directors, actors, and producers; some outstanding figures may be mentioned. The then fat Bramley Billip played leading roles in many of these plays, moving on after graduation into the theatrical world. Now appearing as the sergeant in *West Side Story*, he has changed his name to Bill Bramley, being one of the few people who have changed their names because their own were too theatrical.

Jane Brown and Ed Davis appeared in 1952 with the direction of *Student Prince*, one of the better musicals. Each of them was as good an actor as director, they played leading parts in *Mad Woman of Chaillot* and *School for Scandal*. Jane directed *Oedipus Rex* in January of 1952 for which Elwood Derr wrote original music. In the opinion of many, this was the best play produced at Bucknell in the last ten years. Work was begun early the preceding summer, and it was the only play of this nature which persons came back to see for a second time. Jane has continued her work with the theatre, studying in France on a Fulbright scholarship, and returning to New York where she has worked on TV and searched for last minute news with *Time* editors.

Eddie Davis, too, has gone on to work in New York with Playwrights' Company. His experience here in directing *Knickerbocker Holiday* and *Heartbreak House* led him to become co-author of his own play, *Far Away the Train Birds Cry*. The play is optioned for production on Broadway next season, and its other author is Lionel Kranitz. Lionel, another Bucknellian of the early 1950's, has been called one of the finest actors to appear on our stage. His parts includ-

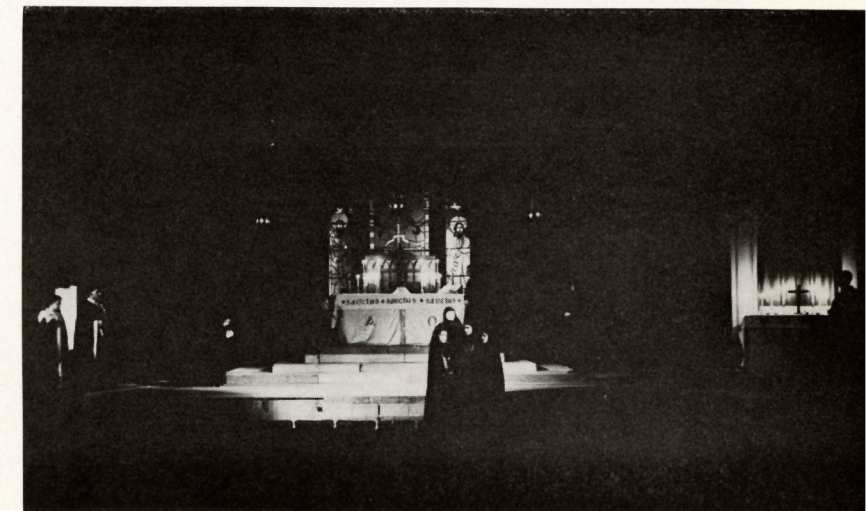


SAINT JOAN, May, 1957



GLASS MENAGERIE, May, 1956

MURDER IN THE CATHEDRAL, October, 1955





THE BIRDS, November, 1957

ed that of Oedipus in *Oedipus Rex*, Othello in *Othello*, and Charles Surface in *School for Scandal*. Now a professional actor, Lionel appears on Broadway and in TV plays. His last letter indicated that he was soon to be killed in a soap opera part on March 15. Other excellent actors of this period included Eve Blum who played in *Medea* and *Playboy of the Western World*; and Fred Casciato who directed *Mad Woman of Chaillot* and played Christy in *Playboy of the Western World*.

This was a time too of enthusiastic and capable backstage managers. Eli Childs and Sallie Angle worked together on sets and in the business end of production. Sallie was the first chairman of the University Theatre Fund, which grew to \$22,000 and has been used for the most part in our present Coleman Theatre. Both Sallie and Web Smith, Willard's son, served as President of Cap and Dagger. Web, like his father, showed great acting potential.

In 1952, the students of Bucknell translated *Leocadia* by Jean Anouilh. The preparation for its production included trans-Atlantic phone calls and visits by M. Anouilh's American agent and a New York producer. Cap and Dagger gave standing room performances of this play for its English premiere. They showed much foresight, for it wasn't until six years later that this same play, under the name of *Time Remembered*, was produced on Broadway with Helen Hayes in the leading role.

Just as names were significant in the early years of the 1950's, many of us remember with pleasure such names as Ron Clemens and Margot Hand in recent years. Margot is currently in the play *Fashion*, an off-Broadway production. And then there are the actor-director combinations of Myrna Hage, Jane Hanle, and Jack Kaufman who did so much for *Murder in the Cathedral*, *Skin of Our Teeth*, *Glass Menagerie*, and other later plays. Len Ahlfeld and Judy Esmay were such an excellent backstage pair at this time that they refused to break up

THE BIRDS, November, 1957



THIEVES' CARNIVAL, May, 1958

GUYS AND DOLLS, March, 1958

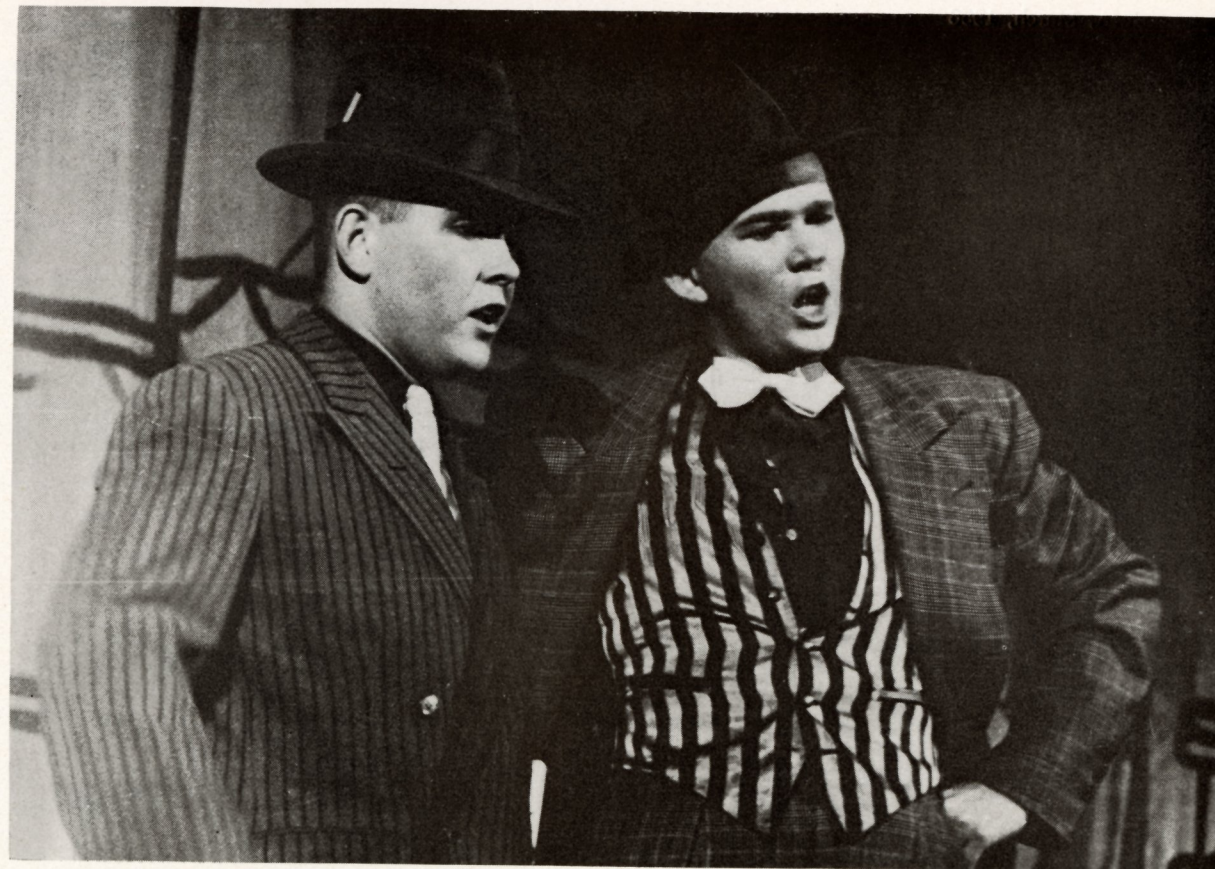


OKLAHOMA, March, 1956





GUYS AND DOLLS, March, 1958



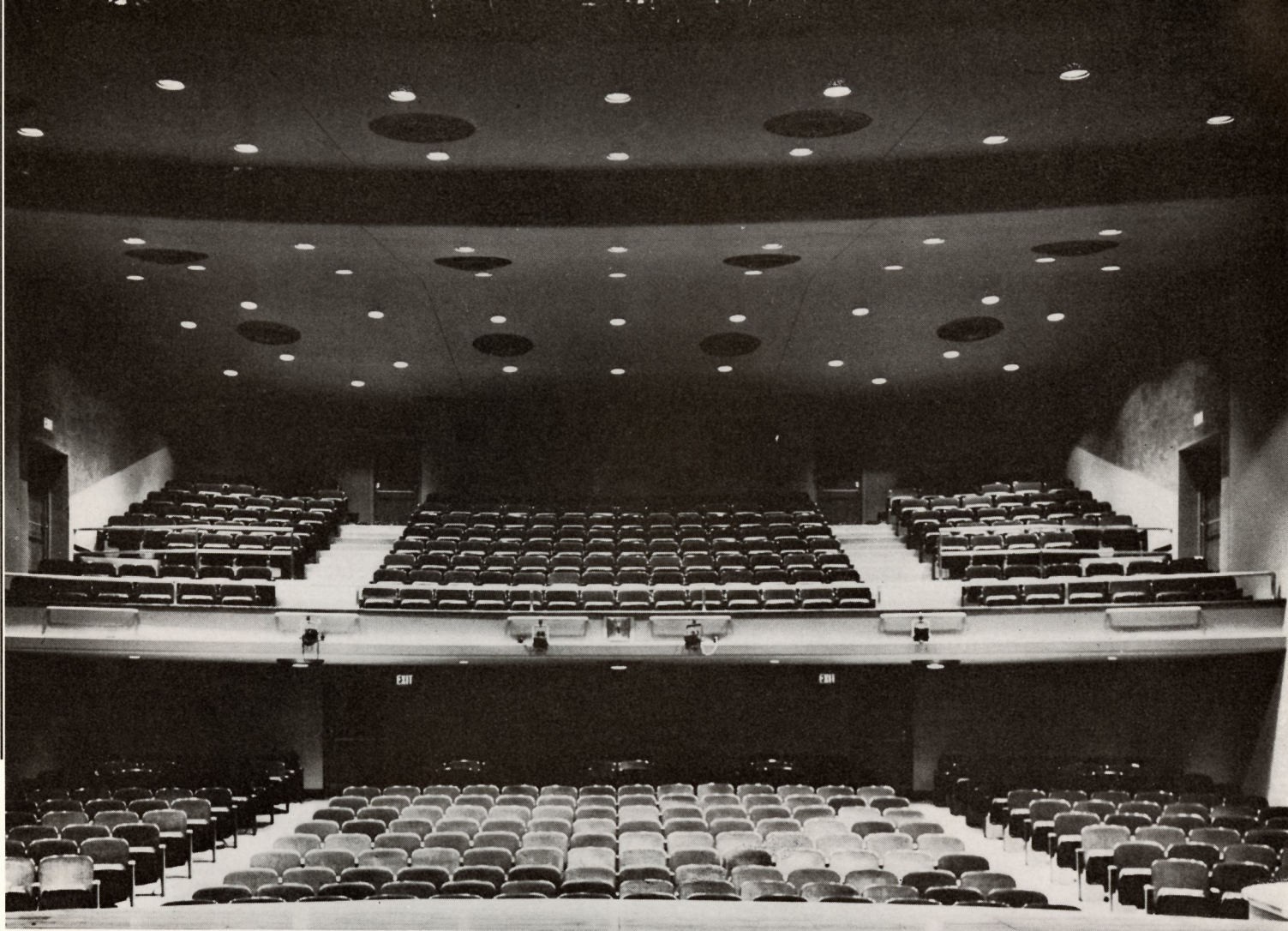
the partnership, being married after graduation. Don Soule, too, is a student to be remembered for his designing and organizational abilities. *Carousel*, *Oklahoma*, and *South Pacific* were the University Players productions of these years, with the *Guys and Dolls* production of 1958 ranking far above the rest as a terrific hit.

George Hersey joined the art department of Bucknell in 1954, and began work immediately in set design. His courses on production and his work with students have been indispensable in these years, and his set design for *Guys and Dolls* was a contributing factor to its success. Howard and Jean Moyer, too began work with University Players. They have done magnificent choreography ever since the production of *Carousel* and we think of them as a part of the Bucknell theatre. Another familiar person is Robert E. Beckman. His musical direction began with *South Pacific*, and he has offered valuable assistance ever since. And, of course, Harvey Powers and Willard Smith have become such an integral part of the Bucknell theatre that it is difficult to imagine a production without them.

The Bucknell theatre has held its goals high. It has done Greek, Shakespearean, foreign, experimental, and musical plays. Though it has accomplished much and its capable participants have been most ambitious, the future promises more success and pleasure to those both on and off-stage.

ANTIGONE, November, 1958





"... future audiences must bear witness."

"... with 113 lighting instruments at his fingertips."



Mounting lights on the tormentor tower

## Coleman Hall Theatre

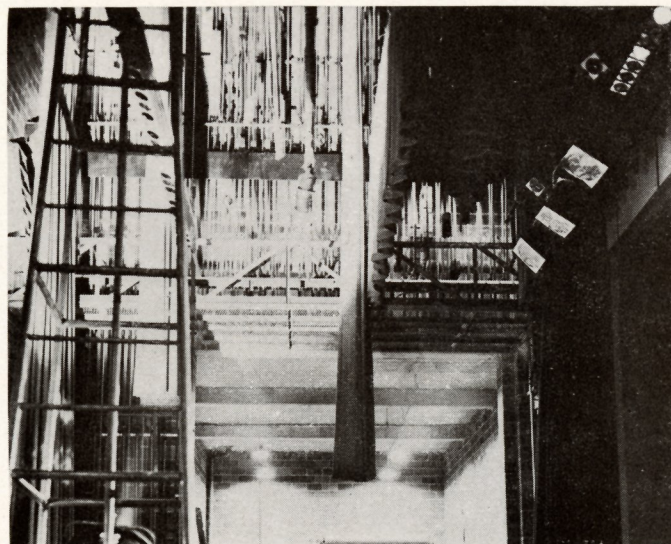
FOR NEARLY SIXTY YEARS, theatre at Bucknell has been an idea in action. Martha Graham, America's great dancer and choreographer, has said that the theatre was first a verb, then a noun—first an action, then a thing. With the dedication of the University Theatre in Coleman Hall, Bucknell has swung full cycle through the evolutionary process. Theatre at Bucknell is no longer simply a verb; now it is also a noun. The countless students and faculty members who have nurtured the idea of a university theatre for so long are deeply indebted to the Olin Foundation whose generous gift of \$1,475,000 to erect the magnificent classroom building in which the theatre is housed, made possible the realization of this idea.

As late as the fall of 1958, we stored part of our scenery in a barn on an alley paralleling Market Street, the rest of it under the stadium; we constructed new scenery in a low-ceilinged room in the basement of Larison Hall; we made and stored costumes in a room on the ground floor of the Music and Art Building; we rehearsed in Bucknell Hall; we conferred in the Vaughan Literature Building. When performance time rolled around, we moved everything off campus to the Lewisburg High School Auditorium. There we presented our plays and musicals, which we had come affectionately to term (because of the dimensions of the proscenium opening) "life viewed through the letter slot."

In January, 1959, we moved all of our equipment and all of our activity into the new theatre in Coleman Hall. Now let us look at it from your point of view.

You are sitting in an auditorium which can accommodate 514 persons—310 in the orchestra and 204 in the balcony. In the booth behind you sits the lighting technician who, by pressing buttons and moving levers on a console, electronically controls the house lighting and stage lighting. On either side of you spotlights are set into vertical niches. Overhead the house lights are recessed into the curvilinear ceiling, and other lighting instruments shine through louvers onto the stage; these are accessible by means of catwalks above the ceiling. The shades of green and the lines of the auditorium carry your eye easily to the proscenium opening, which is 32 feet wide and 18 feet high. Normally there is a deep forestage before the curtain, but tonight most of it has been removed to uncover an orchestra pit which is entered from beneath the stage. Entrances upon the forestage can be made from either side of the auditorium.

Were you to walk up on the stage, you would find that it stretches 25 feet



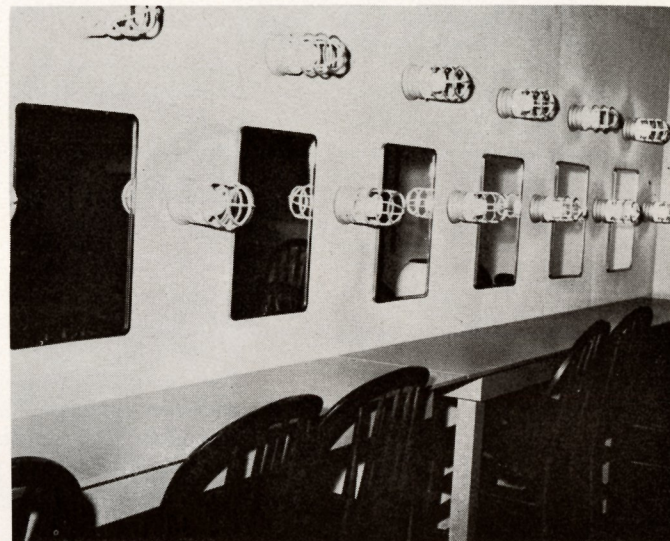
"Overhead the stage house soars . . ."



The electronic slave of our lighting system



The Green Room at a quiet moment



Before the make-up rush

behind the curtain line. Overhead the stage house soars 46 feet above floor level and in this space—most of it out of sight of the audience—are packed an asbestos fire curtain, a number of stage curtains and pieces of scenery, a movie screen, and more lighting instruments. All of these may be raised and lowered by means of 32 counterweighted sets of lines and battens. On either side of the stage house proper is a large room, each of which houses a low, rolling platform on which a full stage setting may be borne onto the acting area. In our production of *Kiss Me Kate*, we use both methods of rapid scene change; the vertical and the horizontal.

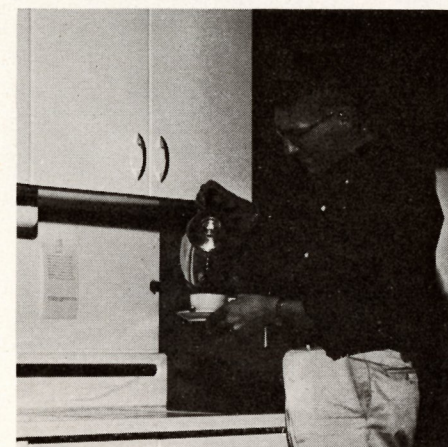
In one corner of the stage house stands the "patch panel." At this station an operator, who is in telephonic communication with the technician at the console in the rear of the auditorium, can plug any one of 113 circuits into any one of 35 dimmers. Beneath the stage at this point, locked away out of reach, is the bank of electronic tubes which perform the actual work of the stage lighting system. Above the patch panel on an overhead gallery reposes a relic of our past—our old resistance dimmer board which is now relegated to auxiliary status.

If you now follow the route the actors take when they leave the stage, you will find yourself in our beautifully appointed Green Room. This serves as the actor's lounge during performance and at other times as a meeting place and seminar room for theatre courses. At one side in a curtained alcove is an already

overworked kitchen unit. In a bookcase recessed into another wall are the first several volumes of a collection in memory of Allan Halline, a former professor of American drama. This collection has been made possible by one of many class gifts to the University Theatre Fund.

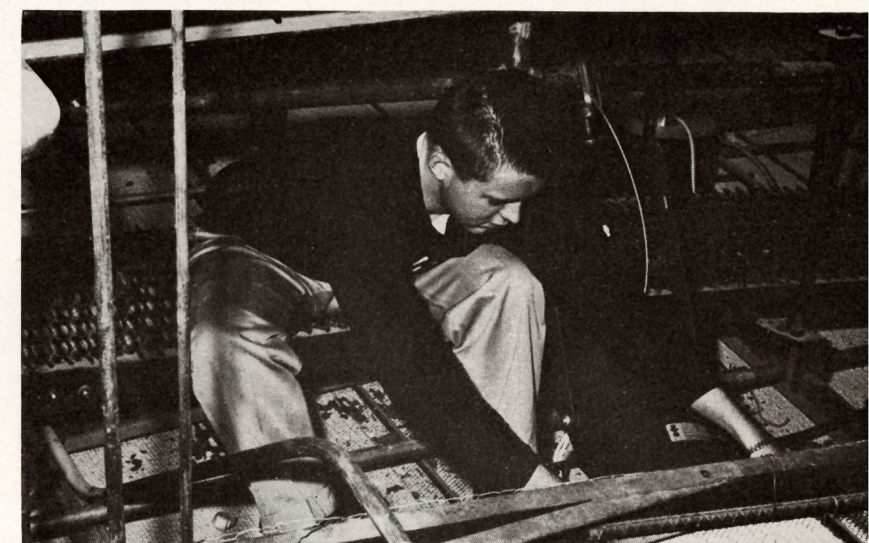
Going out of the Green Room, you would pass along a corridor running behind the stage house. Off this corridor are the star's dressing room, the office of the director of the theatre, and the design and drafting room. Downstairs are the men's and women's dressing rooms, each complete in every respect right down to a shower bath. On the ground floor of the stage house, directly under the stage, is a workshop which by comparison with our former quarters is enormous. In part of the shop are costume and scenery storage areas, and at one end is a large rolling door through which trucks coming down the outside ramp to make deliveries may pass. The scenery for *Kiss Me Kate* was constructed in the shop and then passed out of this door and in a similar one overhead into one of the wagon houses where it was then painted.

Needless to say, we are elated about our new theatre—so elated, in fact, that it is difficult to find words to express our gratitude, not only to the Olin Foundation, but also to all of you who over the years have contributed in so many ways to the idea of theatre at Bucknell. We must try, then, to express our gratitude in our most appropriate fashion—in our use of the University Theatre. To the depth of our gratitude, future audiences must bear witness.



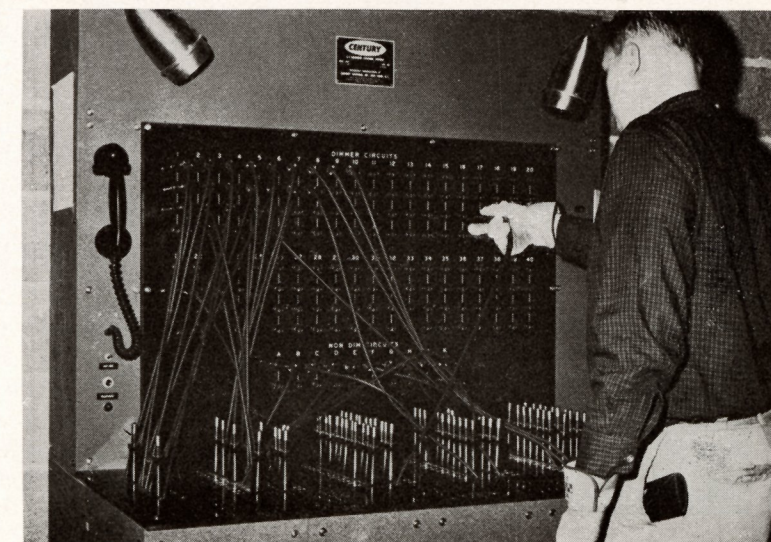
Rehearsal break

3000 watts follow the star



Adjusting lights on a catwalk overhead

The designer changes his mind at the patch panel



## Directors

### HARVEY M. POWERS

*Director of the University Theatre*

*Kiss Me Kate* marks the seventh musical directed for University Players by Harvey Powers, an assistant professor of English and Drama. Mr. Powers came to Bucknell in 1949 having earned his A.B. in Drama at Tufts and his M.A. in Writing, Speech and Drama at Johns Hopkins University. While in college, he directed for both amateur and professional groups in the Boston and Baltimore areas as well as acted in a number of college and community productions. On leave of absence at Cornell two years ago, he completed his course work toward a Ph.D. in Theatre Aesthetics and appeared on the Cornell stage in the male lead in Bertold Brecht's *Good Woman of Setzuan* and in *Favor Island*.

At Bucknell, Mr. Powers has initiated a major in drama which offers a range of courses in acting, directing, phonetics, and history of the theatre. As general consultant for Cap and Dagger, he works closely with student directors and actors and advises the casting and play selecting committees. In addition to supervising the musical presented each March, Mr. Powers is always available and willing to give expert assistance and thoughtful criticism to the three student-directed shows given each year. Mr. Powers has directed several shows himself—among them *Playboy of the Western World* and, more recently, a modern adaptation of Aristophanes' *The Birds*. In addition to his work with University



Players, and Cap and Dagger, he directs Actors' Lab, a group which puts on one act children's shows each year to provide valuable experience for young actors and directors.

### GEORGE L. HERSEY

*Technical Director and Designer*

Mr. Hersey came to Bucknell in 1954 after completing his undergraduate work at Harvard and receiving his MFA in Scene and Costume Design from Yale. Since that time "George" has advised the student scene, lighting, and costume designers for all Bucknell productions. He has done much of the 'Dirty Work' and several of the designs himself. In addition to tonight's sets, he has designed the scenery for *Guys and Dolls*, and *Skin of Our Teeth*, and the costumes for *Medea*. With Mr. Powers and Dr. Smith, he has enthusiastically planned for the new University Theatre. He was also responsible for the loan of set designs by Robert Edmond Jones which were exhibited at the opening of Coleman Hall. "George's" enthusiasm is evident in his classes in theatre design and art history. He speaks of the latter from first hand observation and knowledge gained when he and several other Bucknell professors led a Study Abroad Tour to Europe in the summer of 1957. Many of Mr. Hersey's students have gone on to professional work in the theatre—a not-so-silent testimonial to his enthusiastic help and guidance.



## kiss me, kate

"Ja! Madame, you are ravishing to-night. You have made me the happiest of men."

### SYNOPSIS OF SCENES

#### ACT I

- Scene 1: Stage of Ford Theatre, Baltimore.
- Scene 2: The Corridor Backstage.
- Scene 3: Dressing Rooms, Fred Graham and Lilli Vanessi.
- Scene 4: Before the Curtain.
- Scene 5: Street Scene, Padua.
- Scene 6: Backstage.
- Scene 7: Fred and Lilli's Dressing Rooms.
- Scene 8: Before the Curtain.
- Scene 9: Exterior of Church.

#### INTERMISSION

#### ACT II

- Scene 1: Theatre Alley.
- Scene 2: Before the Curtain.
- Scene 3: Petruchio's House.
- Scene 4: The Corridor Backstage.
- Scene 5: Fred and Lilli's Dressing Rooms.
- Scene 6: The Corridor Backstage.
- Scene 7: Before the Curtain.
- Scene 8: Baptista's Garden.

Cast

In Order of Appearance

FRED GRAHAM .....	John LeRoy
HARRY TREVOR .....	Bruce Irvine
LOIS LANE .....	Janet Grimley
RALPH (Stagemanager) .....	Lester Greenberg
LILLI VANESSI .....	Margaret Beckman
HATTIE .....	Martha Laning
PAUL .....	Howard Moyer
BILL CALHOUN .....	Michael Gavin
FIRST GUNMAN .....	Charles Negron
SECOND GUNMAN .....	Thomas Goldman
STAGE DOORMAN .....	Raymond Taylor
HARRISON HOWELL .....	Gerald Wilson
SPECIALTY DANCER .....	JoAnn Zechman

TAMING OF THE SHREW PLAYERS

BIANCA (Lois Lane) .....	Janet Grimley
BAPTISTA (Harry Trevor) .....	Bruce Irvine
GREMIO (1st Suitor) .....	Harold Kelshaw
HORTENSIO (2nd Suitor) .....	Patrick Lanigan
LUCENTIO (Bill Calhoun) .....	Michael Gavin
KATHERINE (Lilli Vanessi) .....	Margaret Beckman
PETRUCHIO (Fred Graham) .....	John LeRoy
HABERDASHER .....	Robert Halleran

“But if for love unending thou are pining Marry me, marry me, marry me.”



Music

MALE CHORUS

DAVID BAIRD  
CHARLES BEARES  
FREDERICK BIOREN  
ALLAN FROMM  
ROBERT HALLERAN  
MARVIN KAHAN  
HAROLD KELSHAW  
PATRICK LANIGAN  
ROBERT MATALUCCI  
HOWARD MOYER  
STUART PRICE  
JOHN TRAINER

FEMALE CHORUS

SARA ARCHIBALD  
LINDA AVITABILE  
SUSAN BRAUN  
NANCY DIAMOND  
NANCY DWYER  
MARILYN GELLER  
LYNN HODGES  
BARBARA IRLAND  
JOYCE KRAEKEL  
JUDITH LEVY  
JANET MACNAIR  
CAROL PATTERSON  
JOANNA PURNELL  
JUDITH SCHOENBAUM  
NANCY WEHLE



Orchestra

VIOLINS

RUTH WARREN  
LUCILLE HAIGH

CELLOS

MEREDITH CONGER  
CYNTHIA BLUNT

BASS

DONALD SHIELDS

REEDS

VINCENT RUSSO  
LEE CHEGWIDDEN  
GEORGE COHEN  
JAMES GODSHALL

FLUTE

EDITH CAMERON

TRUMPETS

PETER BOOR  
GARY LANGFORD  
WILLIAM FLETMEYER

FRENCH HORN

WINTHROP ARMOUR

TROMBONE

ROBERT HARDER

PERCUSSION

HAYES THOMPSON

PIANIST

ANNE RUTLEDGE

Production Staff

Stage Manager - - - - LYNDA WEAVER		Sound Effects—GORDON JOHNSON	
Production Manager - - - - SONIA ANNE SUSSKIND		Construction—ELIZABETH LANDIS, <i>Chairman</i>	
Assistant Production Manager - - - CAROLYN J. WOOD		Carol Brown George Hersey	
Production Secretary - - - FRANCES MILLER		Bruce Carruthers	
Costumes—SHERRY RHONE, <i>Chairman</i>		Scenery Painting—	
Alice Coan Katherine Metz		ELISABETH ZEARFOSS, <i>Chairman</i>	
May Hart Cook Sally Ortner		DORIS VOGELER, <i>Assistant Chairman</i>	
Elizabeth Daffron Patricia Stewart		George Hersey Irene Wisner	
Karen Gordon Carol Ann Thorn		Nancy Smith	
Barbara Irland Virginia Watkins		Lights—	
Properties—		MARK PETERSON, <i>Chairman</i>	
JUDITH RICHARDS, <i>Chairman</i>		GORDON JOHNSON, <i>Assistant Chairman</i>	
SUSAN KILGORE, <i>Assistant Chairman</i>		Walter Frohboese Thomas Talley	
Janet Beitman Joyce Gilmour		Elizabeth Landis Carole Vogeler	
Lynn Brinsfield Bonnie Goodwill		Alan Steiss	
Susan Browne Gail Hoffmann		Stage Crew—	
Doris Bryson Judy Montgomery		DOUGLAS FIERO, <i>Co-Chairman</i>	
Elizabeth Bunnell Merle Movsesian		ABRAHAM MORELLI, <i>Co-Chairman</i>	
Carolyn Capell Virginia Reed		Beverly Anderson Bruce Millon	
Elaine Chazen Maren Schlaikjer		Pearl Balla Suzanne Poetter	
Lynne Coffin Judy Shade		Penelope Bishop Nina Schneider	
Barbara Copeman Elizabeth Warren		William Brelsford Judith Smith	
Janet Corwin Judith Webber		Bruce Carruthers Julia Stoughton	
Diana Deichmann		Albert Graetz Jean Thomas	
Make-Up—ELAINE JOHNSTON, <i>Chairman</i>		Nancy Hierwarter Janet Thompson	
Ann Bardsley Linda Owen		Ann Luitwieler Doris Vogeler	
Joanne Birtley Camilla Schwieger		Linda McDowell Janet Wells	
Christine Cole Norma Sheehan		Marjorie McLean Francette Wheatcroft	
Bonnie Darby Suzanne Struble			
Ruth-Eleanor Dobson Elaine Stehnick			
Mary Frantz Suzanne VanPelt			
Elizabeth Gustafson Carol Jean Walter			
Sarah Hock Nancy Wehle			
Carolyn Kany Nancy White			
Florence Oetjen Deborah Woolston			

Business Staff

Business Manager - - - SONIA ANNE SUSSKIND		Tickets—DIANA DEICHMANN, <i>Chairman</i>	
Assistant Business Manager - - - WAYNE BLAIR		Diane Budde Penelope Kafchinski	
House Manager - - - INGRID BERGER		Johanna Davico Priscilla Teleky	
Program—JOYCE GILMOUR, <i>Chairman</i>		Carol Johnston Carol Wallace	
Nancy Baker Nancy Owen		Ushers—	
Carol Bischof Carolyn Schaaf		Nancy Anderson Linda Pullen	
Margaret Hollinshead Joan Surprenant		Betty Burrows Virginia Ransom	
Susan Leavitt Roella Tinsley		Diane Collins Patricia Ruehl	
Barnard Taylor, <i>Art Adviser</i>		Sarah Eisley Linda Seasholtz	
Advertising—RICHARD FROST, <i>Chairman</i>		Claudia Godlewski Linda Stevenson	
Alan Coen Barry Podber		Debra Haines Gail Vanderbeek	
Jean Ferris Stephen Smith		Norma Harris Linda Watt	
Mary Frantz Suzanne Struble		Nancy Hockenbury Barbara Widder	
William Johnston		Joan Lucas Mary Jane Williams	
Publicity—CONSTANCE MEADOWS, <i>Chairman</i>		Cynthia Lyons	
Helen Beisel Virginia Reed		Photographers—	
Patricia George Deanna Rosen		Robert Block George Hersey	
Jane Gronemeyer Mary Russell		James Cunningham Bruce Taylor	
Ann Harms Judy Sharff			
Dorothy Hoffmann Jane Stiles			
Edith Lord			

Program Cover from a set design by GEORGE L. HERSEY

ARROW SHIRTS

INTERWOVEN SOX



MacGREGOR SPORTSWEAR

PIONEER BELTS

Musical Synopsis

ACT I	
OVERTURE	Orchestra
Scene 1	
"ANOTHER O'PNIN', ANOTHER SHOW"	Hattie and Ensemble
Scene 2	
"WHY CAN'T YOU BEHAVE"	Lois Lane
Scene 3	
"WUNDERBAR"	Lilli and Fred
"SO IN LOVE"	Lilli
Scene 4	
"WE OPEN IN VENICE"	Ensemble
Scene 5	
"TOM, DICK, OR HARRY"	Bianca, Lucentio, Hortensio, and Gremio
ROSE DANCE	Lucentio and Nickie
"I'VE COME TO WIVE IT WEALTHILY IN PADUA"	Petruchio and the Boys
"I HATE MEN"	Katharine
"WERE THINE THAT SPECIAL FACE"	Petruchio
Scene 8	
"I SING OF LOVE"	Bianca, Lucentio, and Singing Ensemble
Scene 9	
TARANTELLA	Dancing Ensemble
FINALE—"KISS ME KATE"	Katharine, Petruchio, and Ensemble
ACT II	
Scene 1	
ENTR'ACTE	Orchestra
Scene 3	
"TOO DARN HOT"	Paul, Fred, Dave, and Dancers
Scene 4	
"WHERE IS THE LIFE THAT LATE I LED?"	Petruchio
Scene 6	
"ALWAYS TRUE TO YOU (IN MY FASHION)"	Lois
Scene 7	
"BIANCA"	Bill Calhoun and the Girls
REPRISE—"SO IN LOVE"	Fred
Scene 8	
"BRUSH UP YOUR SHAKESPEARE"	The First and Second Gunmen
Scene 8	
PAVANNE	Dancing Ensemble
"WOMEN ARE SO SIMPLE"	Katharine
GRAND FINALE	Petruchio, Katharine and Company

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ANOTHER OPENIN', ANOTHER SHOW is in Drury Lane, London's Broadway. Your best bet—a black, backless sheath, trimmed with a bright cum-berbund of flowered paisley, which terminates in a billowing cascade in back.

You can BRUSH UP YOUR SHAKESPEARE in Stratford-on-Avon while wearing a dacron and cotton man-tailored suit, either in slate grey or olive drab. This outfit, perfect for all day wear, can be accompanied by a pale yellow blouse, pin-striped to match the suit color.

WHERE IS THE LIFE THAT I LED in mountainous Switzerland, wearing the casual bermudas that match the olive or grey suit. These shorts can be worn with the jacket on cooler days, or for an ensemble, complete with an alpine chapeau.

If it's TOO DARN HOT, the foam-crested Riviera is the place for cool comfort and the fashion-crested Rose Marie Reed swim suit. To match the turquoise waters is a one-strapped form-fitting suit that is a swirl of sea-colored stripes, in acetate woven with lastex.

WE OPEN IN VENICE in a dacron shirtwaist in well-creamed coffee, embellished with embroidery of chocolate flowers traced down the back and sleeves. Low-heeled beige pumps and a beige cloche finish the ensemble and make it acceptable for everyday occasions as well as gondala gliding.

You'll be SO IN LOVE with your always ready-to-wear filmy dance dress in—you guessed it—dacron, too. Choose a strapless gown with a tight-fitting waist and bell skirt ending at cocktail length. With matching strap shoes, this outfit is perfect for an enchanting evening in Vienna.

Cool, casual, and crease-resistant, you'll be fashion conscious and comfortable while travelling the Continent.

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THE MUSICAL DIRECTOR

ROBERT E. BECKMAN

Mr. Robert E. Beckman began his long affiliation with Bucknell musical productions with *Starbright* in 1942. Known throughout the Lewisburg area for his close association with instrumental music, Mr. Beckman presently presides as supervising principal of the Lewisburg Area schools and as woodwinds instructor in Bucknell's music department. Having received his B.A. from Penn State and his master's degree at Bucknell, he has directed the Sunbury High School Band, the Lewisburg High School Band, and the Bucknell Band. Last spring Mr. Beckman ably directed the orchestration for the University Players' successful production of *Guys and Dolls*. This musical welcomes him back in the anticipation that his efforts will assure *Kiss Me Kate* of equal success.

THE CHOREOGRAPHERS

JOAN AND HOWARD MOYER

Mr. and Mrs. Moyer have contributed generously of their time and capabilities in planning the choreography for *Kiss Me Kate*, as well as for the last four University Players' musicals—*Guys and Dolls*, *South Pacific*, *Oklahoma*, and *Carousel*. Mr. Moyer has appeared in each of these four performances and dances the part of Paul in the present show. Joan and Howard are both members of the National Academy of Ballet. In addition, they have done choreography for television and for the "Stars of Tomorrow" review at the Steel Pier in Atlantic City in 1953. Both have studied under Paul Petrott in California and have performed with the Anna Chriss Modern Dance Group at the Robin Hood Dell in Philadelphia. Mr. and Mrs. Moyer run dancing schools in Lewisburg and in Sunbury.

LIGHT DESIGNER

MARK B. PETERSON

A psychology major and junior counselor in Swartz Hall, Mark Peterson hails from Newton Center, Massachusetts. Mark has been consistently active in the theatre, beginning with production work in high school and continuing at Bucknell as secretary of Cap and Dagger and Vice President of Theta Alpha Phi, the dramatics honorary. Mark was the Technical Director of *Thieves' Carnival*, and has designed the lighting for *Guys and Dolls*, *South Pacific*, *The Birds*, *Antigone*, *Kiss Me Kate*, and also for the Dedication Show in Coleman Hall. When Mark is not busy experimenting with the theatre's new lighting system, he may be found baking Boston Bean suppers in the Green Room kitchen or relaxing at the Lambda Chi Alpha house.

MARGARET BECKMAN

LILLI VANESE AND KATE

Peggy, a Junior this year, is a candidate for the degree of Bachelor of Arts in Music. She is a resident of Lewisburg and is active in the Baptist Church Choir. Her dramatic experience has included the leading role in her Senior Class Play in High School and the University Player's production of *Guys and Dolls* last year.

JOHN LE ROY

FRED GRAHAM AND PETRUCHIO

John, a native of Harrisburg, Pennsylvania, is a newcomer to the Bucknell stage in the dual lead of Fred and Petruchio. After prep school, he attended Bucknell for one year and then joined the Navy for four years, spending twenty-five months in Japan. After discharge from the Navy in June of 1956, John returned to Bucknell and is now a senior English major. After graduate school John hopes for a teaching and writing career. *Kiss Me Kate* is John's first dramatic effort except for a few walk-on parts in Harrisburg Summer Stock in 1950. For many weeks John has been growing a beard in anticipation of two big events, *Kiss Me Kate* and the Lambda Chi Alpha Centennial.

JANET GRIMLEY

LOIS LANE AND BIANCA

Janet Grimley, a sophomore from Ridgewood, New Jersey is another newcomer to the stage at Bucknell. This is not her first experience on the stage, though, for in high school she was a member of the chorus for a Gilbert and Sullivan operetta. A political science major, she hopes to go into foreign service after graduation. Janet is a member of Chapel Choir and also of Phi Mu sorority.

MICHAEL GAVIN

BILL CALHOUN AND LUCENTIO

Mike Gavin, a sophomore from Pottstown, Pennsylvania, is one of our most enthusiastic actors, having appeared in every show since coming to Bucknell. He has been seen in *The Birds*, *Angel Street*, *Guys and Dolls*, *Thieves Carnival*, *Antigone*, and in the opening performance given at the dedication of Coleman Hall. A psychology major, Mike hopes to go into public relations or personnel work. Any time left over is dedicated to his fraternity, Sigma Chi, and to his hobbies of golf and piano.

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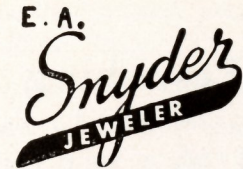
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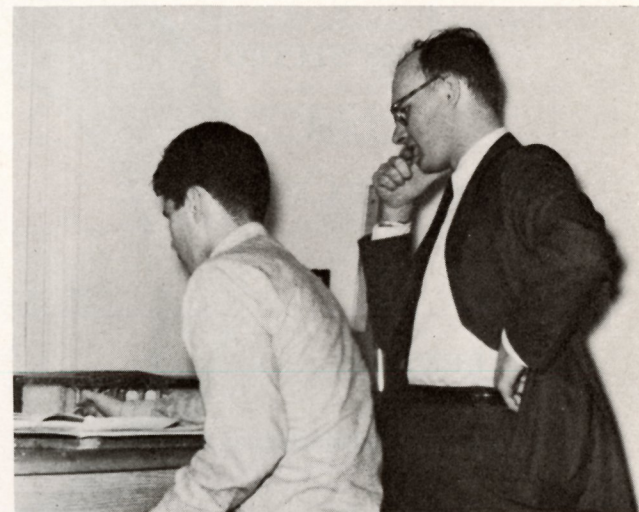
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Four weeks you rehearse and rehearse,  
 Three weeks and it couldn't be worse,  
 One week, will it ever be right?  
     Then out of the hat and it's  
     That first big night.  
 The overture is about to start,  
 You cross your fingers  
     And hold your heart,  
 It's curtain time and away  
     We go.  
 The Bucknell Theatre is a certainty  
     Now,  
 With all praise and honor  
 To Dr. Coleman and the Olin Estate,  
     Wow.

Yes, indeed, Bucknell is now blessed with a very adequate Theatre, ideally located on Bucknell's new quadrangle, air conditioned and finely furnished for the spectators and many modern conveniences for a good stage production. We have seen many Bucknell plays so entertaining and successful in every way, even with all the inconveniences of an off campus stage, that from this time on, we will expect nothing short of perfection in our new play house.

We especially compliment all our stage actors in romantic scenes, where the spontaneity of our college age lovers is superior to the oft married old actors, whose romantic acting fits in perfectly with their second childhood.

Shakespeare and Cole Porter were not exactly college roommates, but together they have produced a show with-in a show, one of the best and funniest musical comedies of all time.

This modern *Taming of the Shrew* will give many husbands some gentle suggestions how to handle proud and haughty and overbearing wives, but he will be wise if he doesn't take them too literally, they could backfire. The non-resistant atmosphere of the Club is always a better City of Refuge from the carping captious, caricature, he married for better and more often worse, that spouse dominated by a dowry.

So congratulations all lovers of a good college play, et tu, Messrs. Smith and Powers, the persistent and mental Bull Whips of our good acting. May the Cap and Dagger and the University Players continue to entertain us with their fine acting in the long future ahead.

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