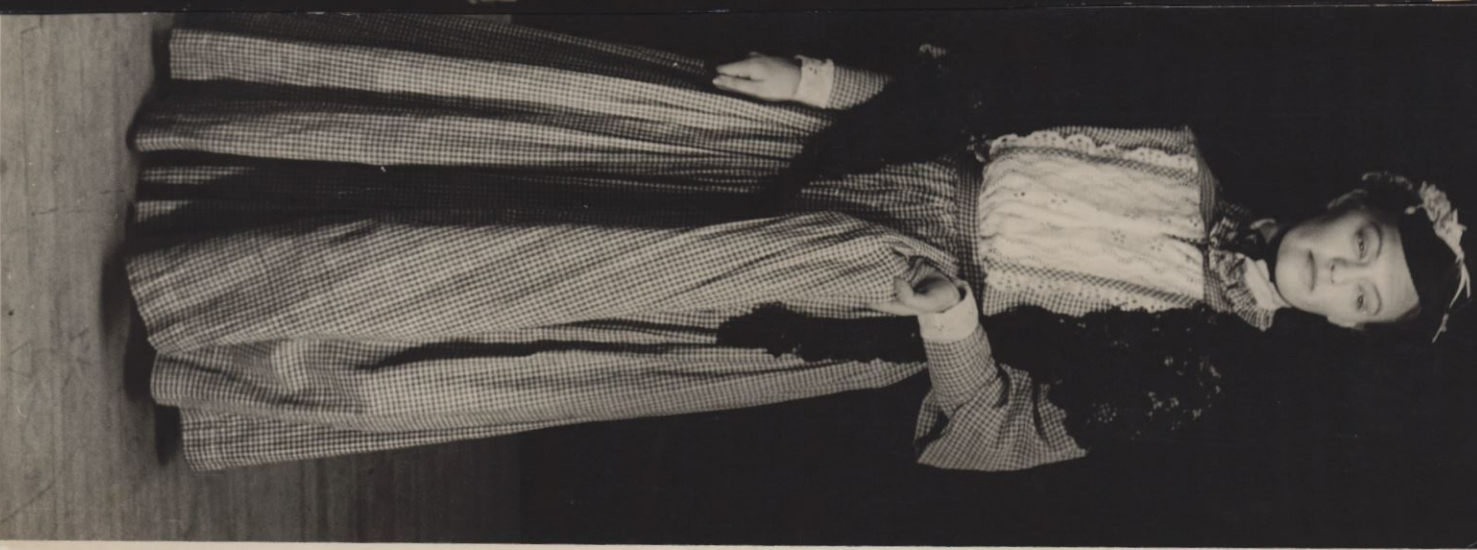


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"Our Town" lines of the Sta purpose of "le thousand years few simple fac in this case, m New England around the tu The play does "plot," only a s events. (Perha movie version the stage play) Thus the t simplicity—a that is typical tion of the ce success of the upon it. Even the funeral sce fantasy in th nothing of th as the tempo, is calm, even, play. Change and the time, the story of y is not a roma bend over back to be natural realism. It is earth play eve Unconvention of an almost b the performan demands the n and its audien an ordinary imagines itself characters thr of a room, or a tree overloc scene. But no Here it observ

Thornton Wilder's prize-winning 1938, is now in its east and thorough College Players' dramatic talent the already co-or- and staging effects sharp point of con- the directorship of e production as a maturation which nsidering the short the Players. kinde of this week details, pace, atmo- nity, "Our Town" ne of the most pol- er presented by a e. Dramatic organ- ly will be presented ic two consecutive y and Friday. De- in the Teachers Col- ; the curtain will promptly. prevalent among the and staff has been from the very start It was necessary t to impress upon t that there was no As a result an in- tum has mounted; certain of his lines; has men, plannel, unctonjng; and all ies are in order. A being reached. een rehearsing ev- as a group. During the mornings and rate sequences of e been thoroughly sound effects and perties are nearly it collection and n a few suggested ure, there will be mood of the play the actors' inter- sir roles; the con- here is bolstered by and by some very



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Our Town Success: Plays Two Nights

The College Players' production "Our Town," was played two nights, once for the college students and nearby high school students, and once for the townspeople. Both nights fairly large audiences saw the show, which is rated both financially and artistically a success.

Richard Hartzell, playing the part of the "Stage Manager," acted as an interpreter to the audience, his effective understanding being the theme in interpretation of the drama. Most of the philosophy of the play was delivered by the short chats that Mr. Hartzell held with the audience.

One of the great characteristics of "Our Town" is that the play is done with a minimum of scenery, letting most of the burden of illusion-making fall on the shoulders of the actors, the lighting, costuming and property departments, and the sound effects technician. These people shared the burden most effectively, and not for one moment did we lose the effect.

The "love interest," Charles Norlund as "George," and Lois Reeder as "Emily," was certainly developed well; the reticence of act one, the bashfulness of act two, and the mature parting of act three being realisms pure and simple. Especially effective was the last act for these two characters. George's sorrow was done to perfection in his wordless scene, and Emily's farewell was the most outstanding part of the show.

As the parents, Joel Freedman and Emily Elliot as "Dr. and Mrs. Gibbs" and Dale Olmstead and Phyllis Wolfe as "Mr. and Mrs. Webb" behaved most parentally. Miss Wolfe showed excellently the New England gruff exterior, and Mr. Olmstead as the father-in-law on the wedding day gave the "advice to be taken the opposite of" a gesticulating humor. Possibly an even better scene of Mr. Olmstead's was the one in which he told the "political and social" side of Grover's Corners. His pantomime of eating an apple in the old peel-and-slice manner was so real that we thought he really did have one, except for the fact that we couldn't see it.

The town gossip, town drunk, town constable, and college professor, played by Ethel Batley, Joe Danis, Henry Ryan, and Fred Jamison, respectively, all were real people, and all did their jobs to make the entire production well worthy of the professional stage.

Ray Rathmell, as the milkman, "Howie Newsome," carried his pantomime to perfection, with his imaginary milk bottles, and an imaginary milk wagon. Although not no-

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With straightforward simplicity and a great deal of perception, Wilder takes you into a little New Hampshire village called Grover's Corners. There he introduces you to the town characters, to the substantial and respectable citizens, and to their children. He shows the comfortable homeliness of the New England family life as the characters move through their day. As the children grow up, a wedding scene climaxes a happy love affair between a son and daughter of the little community. The most effect of the story lies in the last act, set in a cemetery, when the author blends a fantasy with reality, giving the entire play a strange, unworldly significance.

The College Players production of "Our Town" is directed by Miss Brong, assisted by student director, J. Russel Gabel. Rehearsals and production activities are already under way.

The cast will appear as follows: Stage Manager, Richard Hartzell; "Dr. Gibbs," Joel Freedman; "Joe Crowell," "Si Crowell" and "Sam Craig," Jack Probst; "Howie Newsome," and "Simon Stimson," Raymond Rathmell; "Mrs. Gibbs," Emily Elliot; "Mrs. Webb," Phyllis Wolf; "George Gibbs," Charles Norlund; "Rebecca Gibbs," June Cochran; "Wally Webb," Dan Stanley; "Emily Webb," Lois Reeder; "Professor Willard," Fred Jamison; "Mr. Webb," Dale Olmstead; "Mrs. Soames," Ethel Bantley; "Constable Warren," Henry Ryan; Joe Stoddard, Richard Hartzell.





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The College Players
of
LOCK HAVEN STATE TEACHERS COLLEGE
Assisted by
The Music Department
Present

OUR TOWN

A Play By
THORNTON WILDER

Directed by Miss C. Cordelia Brong
Music Under Direction of Miss Grace Ullemeyer



TEACHERS COLLEGE AUDITORIUM

December 4 and 5, 1941

8:15 P. M.

First Night Audience Likes 'Our Town' At TC

Second Showing Of
Wilder Drama At
College Tonight;
Miss Brong Directs

The Teachers College Players presented Thornton Wilder's drama, "Our Town," to an audience of college and high school students last night. The drama will be repeated tonight at 8:15 o'clock for townspeople.

The play, which shows life in Grover's Corner, N. H., a typical small town, lost some of the effectiveness of its metropolitan production as was to be expected when Main St. instead of being a symbol, is an actuality to the audience. This fact, however, in no way detracts from the credit due the cast, or to Miss C. Cordelia Brong, the director, whose painstaking efforts were clearly shown by the smoothness of the performance and the excellence of details.

Especially interesting was the fact that, although a minimum of scenery was called for in the play, the illusions were never lost, and there was a realistic quality throughout. Even when an imaginary horse was led on the stage the situation was not absurd, but real. The lighting, done by Roger Fernau, John Akeley, William Dahlin, James Akeley and Rose Minnie Probst, aided considerably here, as did the costuming, which was done by a large committee with Jane Bittner as chairman.

Miss Reeder Outstanding

Lois Reeder and Charles Norlund were appealing as the boy and girl around whose growing up, falling in love, and getting married the story centers. Miss Reeder was particularly outstanding in the last act, a scene in a cemetery on a windy hill. To reveal what she is doing there might spoil the enjoyment of tonight's audience, but in the role that brought Martha Scott fame and took her to Hollywood, Miss Reeder gave a well sustained and moving performance.

Miss Emily Elliott was excellent as Mrs. Gibbs. Both she and Miss Phyllis Wolfe as Mrs. Webb gave truth to the action by their realistic pantomime. The fathers, Joel

Freedman and Dale Olmstead, suffered from the common ailment of young men trying to look old. Their stooping and shaking was not enough to overcome their obvious age but they managed to give the proper paternal illusion by their acting ability.

The real burden of the evening was carried by Richard Hartzell, as the commentator who introduces Our Town and interpolates explanatory notes throughout the three acts. Mr. Hartzell had the easy conversational manner suited to this role, but his makeup was under-done for the dim lighting which prevailed most of the time.

Grows to Climax

The action of the play itself grew to a stirring climax in the third act after a slow start. Perhaps this is as it should be, the best at the last, but a good beginning is important, too, and the whole play would profit by having the waking up of the town in the first act a real awakening not a sleepy stupor with everyone sleepwalking. The second act was lengthened by too much music as a prelude to the wedding ceremony. A mechanical thing, the fact that Emily and George must change costumes and get to the back of the auditorium from one scene to the next, may have made the somewhat dragging three musical selections necessary, but this was the only blemish on a well-done piece of artistry and we hope that it will be given less time in this evening's performance.

The chairmanship of the various committees was as follows: Student director, J. Russell Gabel; prompter, Mary Anne Mauk; costumes, Jane Bittner; lighting, Roger Fernau; make-up, Helen Burgess; sounds, which were another definite illusion-maker along with lighting and costuming, Henry Ryan, properties, Janice Stratton; business, Lewis Rathgeber; advertising, Josephine Gauntt; head usher, Lucy Read.

'Our Town' Is Anyone's Town

Moving Drama
To Be Given At T. C.
Thursday And Friday

"Our Town," well known play by Thornton Wilder will be presented by the College Players of the Teachers College this Thursday and Friday evenings. The drama presents the story of anyone's town and the scene is laid in Grover's Corners, N. H.

The play, with one of the largest casts ever seen in a play on the Teachers College stage, represents the life of people in the American small town. Set in the earlier part of this century, and covering the greater parts of the people's lives, it falls into three natural divisions, which are the three acts: childhood and youth, love and marriage, and death.

The two main families are those of the local doctor and the publisher of the local newspaper. Everything in the drama is explained by the stage manager who holds conversations with the audience, telling about Grover's Corners and even calls in other people, a professor from the university, the newspaper editor, and a few others, to further explain the town and its people.

The young hero and heroine of the play discover their mutual attractions, eventually marry and Emily dies. There is a sharp realism combined with the fantasy of the play which makes it deeply moving.

Leading roles of the "Stagemanager," "George," the young hero, and "Emily," the heroine, are taken by Richard F. Hartzell, Jr., Charles A. Norlund and Miss Lois Reeder, respectively.

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Bittner, Olmstead Have Leading Parts In 'Watch On Rhine'

William R. Bittner and Dale Olmstead, both of Lock Haven winners during the past year national literary awards, will appear as antagonists in "Watch on the Rhine," the famous anti-Nazi play to be presented by the College Players on Thursday and Friday, Nov. 19 and 20 at the Teachers College.

Mr. Bittner, national poetry prize winner, editor of the College Times, and talented actor, will be seen as "Count de Broncovis," a pro-Nazi National in this timely play by Lillian Hellman. "Kurt Mueller," an anti-Nazi agent, the victim of Broncovis' blackmail, will be played by Mr. Olmstead, short story winner, who is also the Players' president and a member of the national dramatic honorary fraternity, Alpha Psi Omega.

The antagonistic play of these two men, culminating in actual physical combat, plus their mastery of accent, are expected to be features of the college production which is being given under the direction of Miss C. Cordelia Brong.