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### Directions

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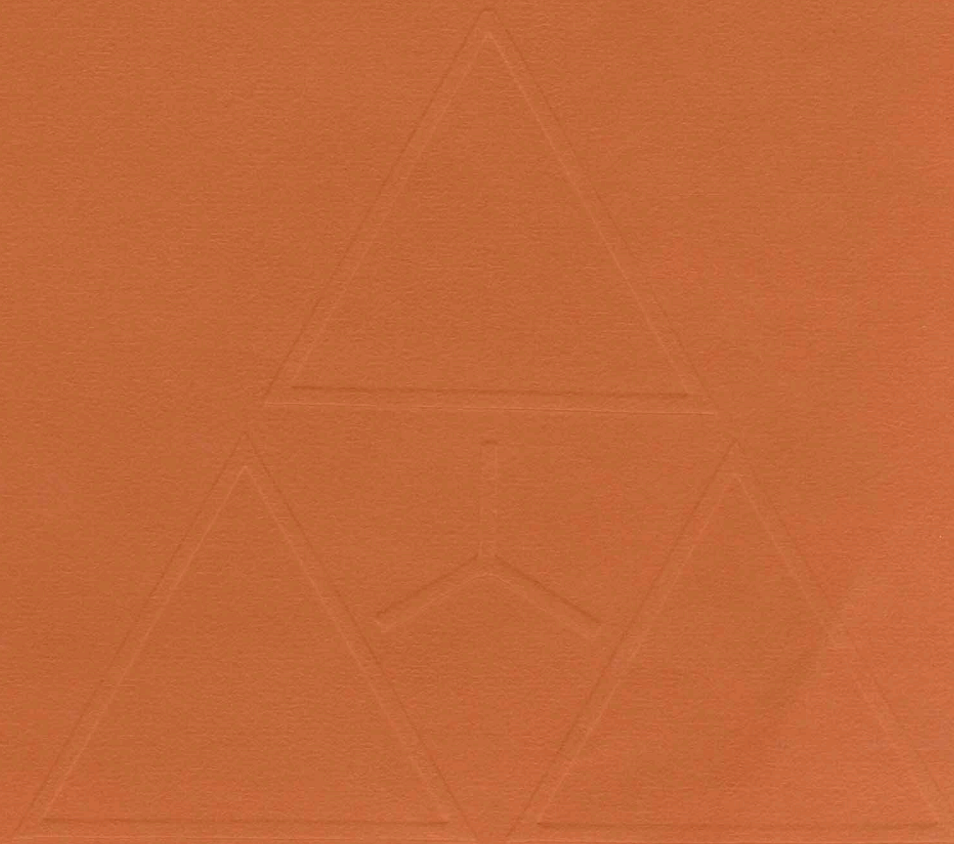
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[code 17, 19, 20, 1973]



# DIRECTIONS: THEATRE '74





# KANSAS STATE COLLEGE OF PITTSBURG

School of Arts and Sciences  
Department of Speech and Theatre

Dr. Harold Loy, *Chairman*



Why educational theatre? —In a period of re-evaluation and change in our thinking about educational values and practices, this question is often heard and merits our attention. H.B. Menagh suggests a very pointed answer to this question. "Theatre is a creative art, a respectable academic discipline, and an institution. . . . Because the arts help us to understand people, to discover truths about ourselves and to gain an insight into life, it is important that we develop the ability to understand and appreciate them. . . . The ability to understand and appreciate the arts is an uniquely human ability and it is in this area that man truly rises above the animal and makes his mark on civilization."

In a college or university it is especially important that these cultural values perform their unique functions in a liberal education. Theatre moves beyond the everyday assignment, the routine lesson plan, the outside reading, the necessary notes. When a play succeeds, a piece of literature moves into the student's life.

The success of such an educational theatre program should be judged by the measure and value of its contributions to the intellectual and emotional life of students participating as evidenced by increased maturity, judgment, poise, understanding, independence and leadership. No other activity affords exposure to as many varieties of skills—from the interpretation of literature to the manipulation of a screwdriver—skills, that are usable today as well as tomorrow.

As the theatre is dependent on its students so is it dependent upon the community which it serves. As it affords value to the student so does it afford value to the entire audience to better understand his fellow man—the most pressing need of the day. No man can experience theatre without increasing his potential as a human being.

To realize the fullest values, the educational theatre program is dependent for its success on the support of the college and community. We appreciate your support which is evidenced by attendance at this play.

## Why DIRECTIONS '74?

Just as "the whole is equal to the sum of its parts", so is the whole of educational theatre. Just as our faces are individually unique in color, shape and proportion, so is the changing face of theatre. These facial characteristics we will term DIRECTIONS. Our season has been selected to represent three of the multitude of possible directions—musical theatre, improvisational theatre, and straight drama.





## CAROUSEL

About the show . . . the time is around 1910 in a New England fishing village. Billy Bigelow, barker for a carousel is attracted to and marries Julie Jordon, a quiet girl who works at the local mill. The tuneful musical follows the fortunes and misfortunes of Billy as he moves out of his Coney Island world and into other facets of society. Fishermen, sailors, townspeople all come together at the "Clambake" revealing Billy's inability to fit in. In an abortive robbery attempt Billy dies rather than face his failure to provide for his wife and child. But the "Starkeeper" allows Billy to return to earth briefly to visit his daughter in one last effort to "do something good" for those he loves.

## THE SERPENT

" . . . The plays which tell us everything do not always mean the most. When theatre is illuminating, it creates its own irresistible logic and necessity, a process which beckons the viewer and performer back to a new beginning, a questioning of communal myths, a confrontation with morality." " . . . *The Serpent* washes over the viewer, not with the realistic, everyday medieval rendering of Adam and Eve, but in more stylized, abstract, and elusive patterns, suiting our time, when the realities of a teeming Hell seem farther away . . . *The Serpent* aspires to the most holy (and fundamental) theatrical impulse—to return the actors and the audience to an intuition of the primordial state and a fuller comprehension of the immediate moment, retracing (to understand) the myths which shape Western consciousness . . . "

(John Lahr, *Up Against the Fourth Wall*)

" . . . I would state that the premise of the piece is that Man made God in his own image, and held up this God to determine his own, man's limits . . . " (Joseph Chaikin)

## OF MICE AND MEN

Of Mice and Men, a play in three acts by John Steinbeck, is a socio-drama depicting life in the depressing thirties. The drama centers around two unlikely companions, George, an intelligent, gentle man and Lennie, a feeble-minded giant each dependent upon the other to fulfill a need but sharing little else in common except mutual trust and a dream to own together a piece of land—a dream never to be fulfilled because of a defective social structure and even more so because of the cruelty of life itself.



## The Season—

OCTOBER 17, 19, 20  
*Rodgers and Hammerstein's*

### CAROUSEL

DECEMBER 5 - 8  
*Jean-Claude van Itallie's*

### THE SERPENT

APRIL 17 - 20  
*John Steinbeck's*

### OF MICE AND MEN

## The Staff—

Dr. Harold W. Loy, Chairman  
Department of Speech and Theatre

### THEATRE FACULTY

Dr. Cary Clasz, Associate Professor of Theatre  
Director  
Mr. Robert W. Gobetz, Assistant Professor of Theatre  
Director  
Mr. Barry R. Bengtsen, Assistant Professor of Theatre  
Director/Designer

### SPEECH FACULTY

Dr. Mary M. Roberts, Professor of Speech  
Director of Graduate Studies in Speech  
Dr. Robertson I. Strawn, Professor of Speech  
Mr. H. Francis Short, Associate Professor of Speech  
Dr. Peter K. Hamilton, Assistant Professor of Speech

## The Theatre—

Carney Hall Auditorium is a facility used by the Department of Speech and Theatre as an environment in which the art of theatre may occur. More than a play put on the stage, theatre exists as an experience—emotionally appealing, intellectually stimulating, and socially shared. In light of this, our season of plays has been selected for richness and diversity. We welcome this opportunity to serve the campus and communities in this area. After the show, please feel free to come up on stage, meet the cast and crew personally, and have a cup of coffee in our Green Room.

## Theta Alpha Phi—

All participants in our theatre program are eligible to meet the requirements for membership in Theta Alpha Phi, the National Honorary Dramatics Fraternity on campus. An Asterisk (\*) precedes each Theta Member in tonight's program.

## Laboratory Theatre Productions—

Laboratory theatre productions, which are usually presented on the Playhouse-on-Broadway stage in the Business Administration Building, are experimental. Typically, they represent new and untried styles of writing and production and are often the first major efforts of talented young directors. This is adventurous theatre where exciting things often happen. Watch your newspaper for announcements of performances.

## Ticket Information—

**CURTAIN TIME:** 8:00 P.M.

**BOX OFFICE HOURS:** The Box Office is located in the Student Union basement. It is open from 9:00 A.M. to noon and from 1:00 P.M. to 4:00 P.M. Monday thru Friday. Tickets are also available at the door approximately 45 minutes before each scheduled performance. Tickets for each performance go on sale seven school days prior to opening night. **TICKET SALES FOR *THE SERPENT* WILL BE LIMITED TO 100 FOR EACH PERFORMANCE.**

**MAIL ORDERS:** Tickets ordered by mail will be held at the Carney Hall Box Office in the patron's name, unless the order is accompanied by a stamped self-addressed envelope.

**TELEPHONE RESERVATIONS:** (316/231-8950) Telephone reservations can be made during the Student Union Box Office hours only.

**TICKET PRICES:** Tickets are \$1.50 for adults and .75 for students. Students of this college are admitted free upon presentation of a validated I.D. card. Group prices are available through the Department of Speech and Theatre.



# KANSAS STATE COLLEGE OF PITTSBURG

## School of Arts and Sciences

Department of Music  
Department of Speech and Theatre

present

**Rodgers and Hammerstein's**

# CAROUSEL

*An All-College Musical*

*Directed by:*

**Dr. Cary Clasz**

*Designed by:*

**Mr. Barry R. Bengtsen**

*Choreographed by:*

**Ms. Cherie Fleischaker**

**Ms. Mary Ann Hatley Pickrell**

*Vocal Director:*

**Dr. Laurence W. Siegle**

*Music Director:*

**Mr. Walter Osadchuk**

*Rehearsal Pianist:*

**Ms. Kathy Gallagher**



## The Characters

CARRIE PIPPERIDGE.....	Patty Abts
JULIE JORDAN.....	Vicki Glades
MRS. MULLIN.....	Therese Misasi
BILLY BIGELOW.....	John Arnold
1st POLICEMAN.....	Bob Johnson
DAVID BASCOMBE.....	Chuck Ferguson
NETTIE FOWLER.....	Linda Bush
HETTIE FOWLER.....	Sarah Foglesong
ENOCH SNOW.....	Gary Green
JIGGER CRAIGIN.....	Chris Messersmith
HEAVENLY FRIEND.....	Don Kabrey
STARKEEPER.....	Chris Jones
CAPTAIN.....	Tom Corporon
2nd POLICEMAN.....	Ed Rogers
LOUISE.....	Cherie Fleischaker
DOC SELDEN.....	Chris Jones
FISHERMEN.....	Gary, Green, Chuck Ferguson, Tom Corporon
SAILORS.....	Chris Messersmith, Don Kabrey, Bob Johnson, Ed Rogers, Earle Core, Steve Sawhill, Kevin Tedlock
WOMEN.....	Louanne Smith, Mary Dellasega, Becky Hutchins, Luanne Lemoine, Jonina Simmons, Nancy Alexander, Ann Sramek, Barbara Sherwood
DANCERS.....	Nancy Alexander, Nancy Siegle, Teresa Wallen, Carol Dudgeon, Pam Bateman, Kathy Blessant, Susie Peak, Steve Sawhill, Don Kabrey, Gary Green
CHILDREN.....	Linda McCabe, Lori Smith, Jay Sramek, Steve Vorantz, Kevin Tedlock, Randy Buford, Shelly Adamson

## SYNOPSIS OF SCENES

Time: 1910-1925

### ACT ONE

- Scene 1. Prelude. An amusement park on the New England Coast. May.  
Scene 2. A tree-lined path along the shore. A few minutes later.  
Scene 3. Nettie Fowler's Spa on the ocean front. June.

### ACT TWO

- Scene 1. On an island across the bay. That night.  
Scene 2. Mainland waterfront. An hour later.  
Scene 3. Up there.  
Scene 4. Down here. On a beach. Fifteen years later.  
Scene 5. Outside Julie's cottage.  
Scene 6. Graduation day. In the park. The same day.

## MUSICAL HIGHLIGHTS

### ACT ONE

The Carousel Waltz  
Mister Snow  
If I Loved You  
June Is Bustin' Out All Over  
When The Children Are Asleep  
Blow High, Blow Low  
Hornpipe  
Soliloquy

### ACT TWO

A Real Nice Clambake  
Geraniums in the Winder  
Stonecutter's Cut It On Stone  
What's the Use of Wond'rin  
You'll Never Walk Alone  
The Highest Judge of All  
Ballet  
Finale Ultimo

## TECHNICAL STAFF

Assistant Director ..... Bob Johnson  
Stage Manager ..... Jud Jones  
Construction Crew Head ..... Jud Jones  
Construction Crew ..... Linda Bush, Therese Misasi,  
Don Kabrey, Bob Johnson, Chris Jones, Stagecraft.  
Department Secretary ..... Beverly Vogle  
Theatre Secretary ..... Therese Misasi  
Photography ..... Larry Long  
Printing ..... KSCP Printing Department  
Properties (Orchestra) ..... Keith Thorpe, Brint Jefferis  
Librarian (Orchestra) ..... Carla Allegre

## ORCHESTRA PERSONNEL

### Conductor:

Mr. Walter Osadchuk

### Violins

Nancy Campbell  
Concertmistress  
Paul Carlson  
Keith Thorpe  
Eileen Woods  
James Poulos  
Markwood Holmes  
Bruce Daniel  
Judy Jones  
Jim Caldwell  
Linda Lawrence  
Beryl Powers  
Nancy Sapp

### Viola

Patricia Peck  
Rebecca Henderson  
Mary Elliot James  
Don Sieberns

### Cello

Nancy Schlapper  
Eunice Finney  
Carla Allegre  
Kathy Houston

### Bass

Greg Ayers

### Flute & Piccolo

Rebecca Rouse  
Rebecca Porter

### Oboe

Diana McAfee

### Clarinet

Robert Schott  
Cynthia McClanahan

### Bassoon

Brint Jefferis

### Horn

Dawn Peterson  
Bill Johnson  
Gordon Flood

### Trumpet

Thomas Tressler  
Marc Fulgham

### Trombone

Patrick Ryan  
Steve Passeri

### Tuba

Dennis Woody

### Harp

DeMaris Gaines

### Piano

Mary Beth Messenger

### Percussion

Denni Heising  
Judy Messenger