

Curtain Up

Playing 'Stock' Is Long, Hot Summer

By JAY RAKE
Collegian Reviewer

Many people are surprised that top stars in the theatre are willing to endure the gruelling routine of moving from town to town each week playing the summer circuit. It seems like the utmost in dedication for these big names to trapse about the country doing the same show.

Yet, few of these people are aware of the rigors of a summer stock season where the performers stay in the same place for ten weeks.

First of all, the big name star has to memorize only one role, playing it night after night, town after town. The leading members of the Mateer Playhouse staff, for example, have it far tougher.

Eight plays mean eight roles. Played week after week this means learning and rehearsing one script in the afternoon and performing a different one at night.

Many of the Mateer staff return to their rooms on campus after the evening performance only to stay up till 3 or 4 a.m. learning the lines for the next week. Then it's up for rehearsals from 10 a.m. to 4:30 p.m. A bus trip to the playhouse and a repeat of the routine.

It's almost enough to make the stage-struck starlet think twice about a career in the theatre.

In New York it is almost impossible to get seats for an opening night performance. But, not at Standing Stone, Monday night audiences have been sparse.

The production of "The Gazebo" as a comedy-mystery at the playhouse last week points up the lack of good mysteries in today's theatre. Few mysteries are being written for the stage these days

and those that are just aren't very good.

Once you get past "Witness for the Prosecution" and "The Desperate Hours" there isn't much worth presenting. Amazing the movies and television haven't run out of mysteries—then again, many of them wouldn't do very well on the stage.

Speaking of movies and the stage; the first four presentations this season have been made into movies. Regardless what this reviewer thought of the current productions, he enjoyed them more than the movies.

Even a personal favorite, Jerry Lewis, was ruined by the movie-makers in the film version of "Visit to a Small Planet." The hamming he did, plus the added stunts in the movie (flying cars, etc.) ruined the Gore Vidal satire on modern life and morals.

The cinema version of "The Gazebo" needed a pigeon to make it useable in the eyes of the producer. Even then, that becomes a matter of personal

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Puppet Show To Feature Children's Tale

"Wilbur the Giant" a children's story featuring the puppet Wilbur, will be presented by puppeteer George Latshaw at 8 p.m. Wednesday in Schwab.

Mr. Latshaw, a nationally known puppeteer, is currently teaching a course on the history, theory and practice of puppetry.

The course is designed both for teachers who hope to use puppetry in their classrooms and for students who would enjoy using puppetry for their own expression.

He will also present an adult production, "Hand in Glove," 8:30 p.m. July 27 in Schwab. It will feature "This Hammer for Hire," a spoof at the Mickey Spillane stories, the Bunraku figures of Japan, a "Fable of the South" with Tennessee Williams slant, and other short themes.

Both productions are presented by the Department of Theatre Arts and are open to the public without charge.

Latshaw was trained in theatre at the University of North Carolina and Yale Drama School. He is the former president of the puppeteers of America.

He is recognized as one of the most creative artists in the field of puppetry today, and among his accomplishments were the design and direction of the Detroit Puppet Theatre's production of Aaron Coplands "Billy the Kid."



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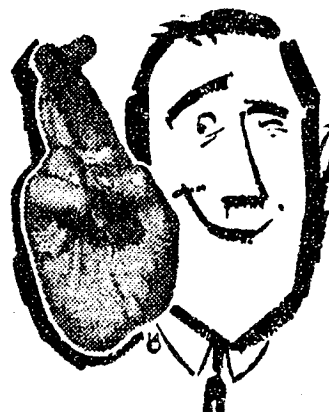
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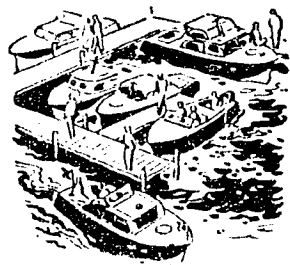
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