

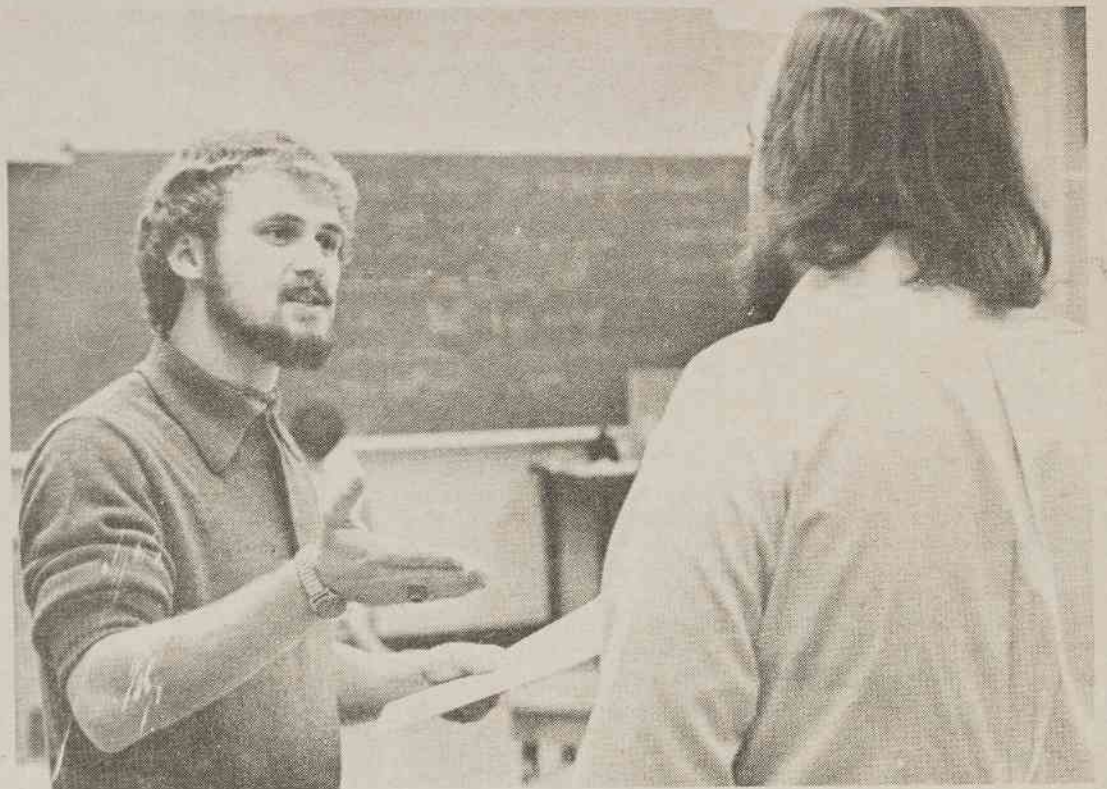
'MAN FOR ALL SEASONS'

Shakespeare's claim in AS YOU LIKE IT that "All the world's a stage" presents rather grim humor when seen in light of the Wesleyan College Theatre. For at least two or three productions per year, the Wesleyan troupe sets its stage in music classrooms, gymnasiums, and other unlikely nooks in and about the Wesleyan milieu. As if this arbitrary staging were not enough, the college actors have established a proud tradition of displaying proficiency at bombasting their lines at the dinner table, in the shower, over a beer at Lums, and anywhere else where an audience might be found.

The above has been typical of the Wesleyan College Theatre since its inception in 1962, and points to the fact that perhaps more than most departments, theatre at Wesleyan has

eral more completed final costumes. The props crew has finally managed to locate a headsman's axe. Director Dingman's cry of "Scripts and pencils, please", occurs now only once per night rather than between each scene. A tension is beginning to build as cast and crew face the realization that Thursday is opening night to The Play.

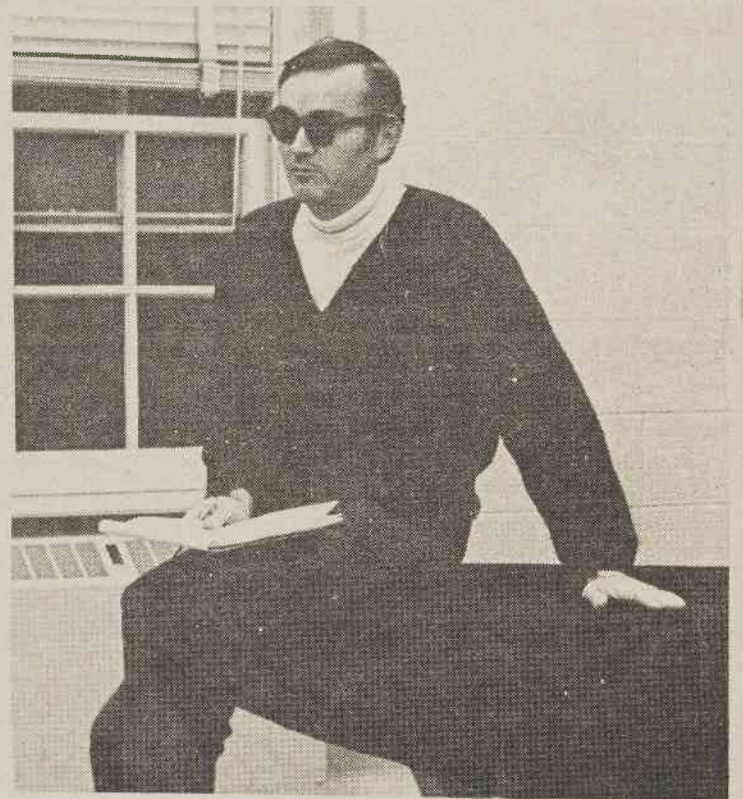
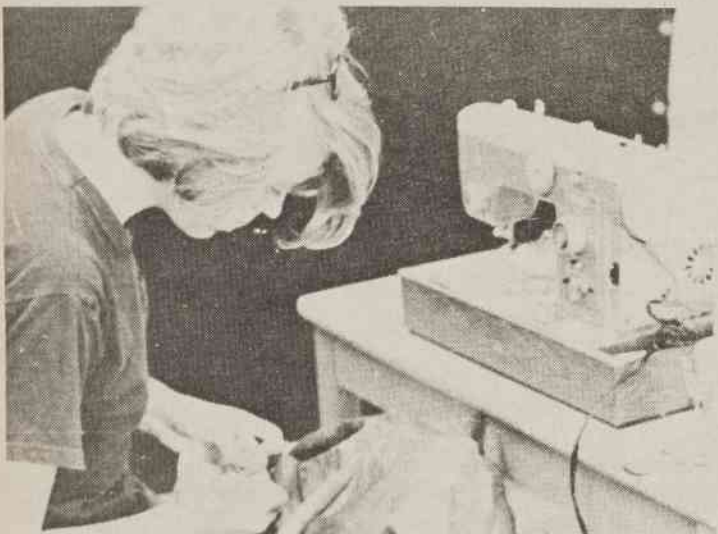
A MAN FOR ALL SEASONS chronicles the life and death of Sir Thomas More, the gifted scholar/lawyer who became chancellor of England during the reign of the most controversial of monarchs, Henry VIII. It is a study of the consequence of scruples during an unscrupulous age. Bolt creates the ambiseasonal More not as a super-human but as a man victim to men. This award-



ABOVE: "... The study of a man who cannot corrupt his ideals." Sir Thomas More (Roland Shaw) L. Duke of Norfolk (Dave Siple) R.

LEFT: "They are assured that the costumes will be perfectly complementary to the roles." (Liz Martin)

RIGHT: "It is a study of the consequence of scruple during an unscrupulous age." Cardinal Woolsey (Joe Vinson, L.) Sir Thomas More (Roland Shaw, R.)



Text And Photos By Gary Christopher

LEFT: "Director Dingman's cry "scripts and pencils, please," occurs now only once per night rather than between each scene.

BELOW: "After weeks of rehearsing, building sets and memorizing lines; the production is finally coming down to the line; production week is here." Mary Ella Tetterton, Bob Thompson, and Pat McLean.

established a proud tradition. Few other campus organizations have proved so demanding and yet so successful.

And its happening again this year. Both actors and technicians are firmly convinced that their current production of Robert Bolt's A MAN FOR ALL SEASONS will surpass all previous theatrical endeavors. They are assured that the acting will be marvelous; that the lighting, sound, and music will be something beyond creative; that the costumes will be perfectly complementary to the roles.

After weeks of rehearsing, building sets, and memorizing lines, the production is finally coming down to the line; production week is here. Rehearsals have moved into Everett Auditorium (no one would dare to call it a gymnasium this week). The stark Tudor set is nearing completion, and each night's rehearsal boasts sev-

er winning play has been hailed by critics as perhaps the best play of the 1960's.

Director Anthony Dingman has cast Roland Shaw, Sean Moran, and Daniel Shepard in the leading roles of Thomas More, Thomas Cromwell, and the Common Man, respectively. The development of each of these roles is left largely to the creativity of the individual actors, and each has arrived at his own definition of the role. Shaw sees the role of More as "the study of a man who cannot corrupt his ideals". Cromwell, the "King's ear" and Secretary to the council is termed by Sean Moran as "the prototype of casual coldness . . . accustomed to using people by dominating them." One of the more innovative aspects of the play is Bolt's creation of "the Common Man". In addition to effecting the scene

(Continued On Page 4)

