

Just how one may attain and then enjoy the state of laziness is beyond me... for the word suggests an indolence, a vigorous refusal to enact the role enjoined upon mankind in order that he may live rightly... that he may engage in activities not only to provide for himself and his family, but equally to participate in labor of the head and/or the hand that develop and maintain human progress.

The Birmingham Eccentric

BIRMINGHAM, MICHIGAN

Thursday February 11, 1960

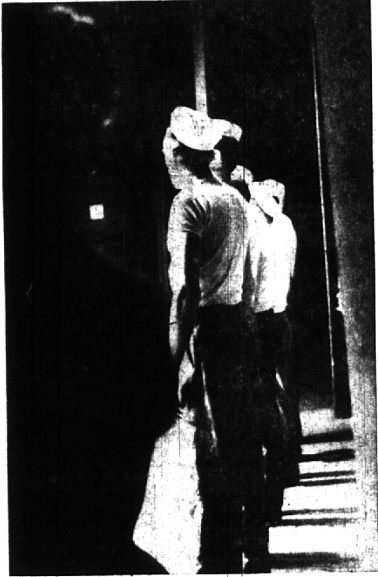
SECTION B

Lots Of Light Work...



... go into a production of the Village Players of Birmingham. Not only are there hours of grueling rehearsal under the hot "spots," there are baby-sitters to be got, dinners to be re-scheduled or skipped. The players, for the most part, are local family people who filter their theatrical careers into schedules already filled with occupational and

parental obligations. Sometimes there is a whole show to arrange as well as to direct. This was the case with the players' recent "Musical Memories," a revue arranged and directed by Bill Kegal and Ward Tollzien. Above, Don Morris (from left) Bill Torrence, Elizabeth Boyne and John Schmidt run through a routine. (Photo by Dike Dwellley.)



A chorus of "Seebees" direct from a South Pacific beach sings about that which there is nothing like. One of the players, standing in the wings, added emphasis to the song's reference to the unique silhouette provided by what "is in no way, shape or form like any other."



The back lights go up and four more local stars are silhouetted on the local stage. If, as the chorus sang, "a pretty girl is like a melody," four local candidates for the hit-

parade are (from left) Judy Evans, Mrs. Norman M. James, Jr., Mrs. W. R. Candler, and Mrs. Richard Netze.



Then the full stage lights came up, silhouettes disappeared, and a large crowd was found to be "Waitin' for the Robert E. Lee." They seemed to be enjoying the wait, and even sang about it. The chorus included Carabal Ball, Dike Dwellley, Harriet Fox, Dorothy Gardner, Jean Greene, Penny Kleene, Lance Minor, Don Morgan, Don Morris, Donna Ryder, John Schmidt, Lawton Tabor, Bill Torrence,

E. Torrence, Marian Vass, Sylvia Walker, whole cast took is curtain calls; the audience applauded. The house lights went up, and most of the audience left, humming the tunes they had heard. Some came backstage to meet and congratulate friends. Make-up came off, costumes were traded for warmer-street clothes.

They got tired in the dim work-light of a late Sunday night to take apart the material framework of a successful musical in a theater that is quiet—except for the occasional track of a hammer against a board and the "zap! zap!" and "well-done's" of the last of the departing players.

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