

# THE CUCKOO

## OR THE YOUNG PLAYWRIGHT'S DILEMMA

For the first time in many years faculty members trod the boards in a dramatic presentation, late in March. The play was the second production of English Prof, Playwright Byers' shriek splattered piece of foolishness, the "Cuckoo" or, as the author would have it, "The Young Playwright's Dilemma."

The "Cuckoo" is distinguished by the fact that it is the one of the few plays ever to be presented upon the Wilson stage which has been purposely disconnected. In the course of his three acts Playwright Byers skips lightly from the very conventional blood-and-thunder "mellerdrammer" to a charmingly incoherent commentary upon the trials of a young playwright trying to pattern his first play.

Undoubtedly the play was clever, but regardless of the witty lines and ludicrous situations, the principal interest of the evening was the faculty. Dr. Clark's confession scene and Miss Cohen's childish glee, John Rose's swagger and Dr. Cumming's "lousy" line all held much more audience appeal than the best quips which Author-director Byers could fashion.

## ARIA DA CAPO, A CURTAIN RAISER

Sharing honors for the evening with Mr. Byers was a poet called E. St. V. Millay. Her delightful fantasy, Aria da Capo, almost faultlessly played by a group of Mummers stars, was a more adequate curtain raiser. The parts of Pierrot and Columbine played by Louis Levy and Laurette Fillebrandt were splendidly portrayed. The frothy, aimlessness of the characterizations threw into strong relief the tragedy of the murder scene, finely done by John Rose and Stanley Waxman. We were a bit frightened by the fact that the play was by Miss Millay and truly expected to be subjected to the type of slurp which we, perhaps unfairly, associate with the name. We left the theater, however, without the slightest desire to tear home and burn a candle at both ends.

R. G. E.

