Comments on Joe Deer’s Teaching

You should know that the whole school was impressed by the professional standards you achieved with our students. In addition, and as I am sure you are already aware, the project was unusual in the way that the sound, scenography, lighting, production, musicians and stage management teams worked with the performers in a collaborative way which was both inspiring and rewarding for all. Theatre often aspires to this kind of supported and collaborative teamwork but rarely achieves it. All those who contributed are aware of how much of that became possible with your insight, your passion and your understanding. It was, without doubt, the highlight of our production year, as we had intended, but it also exceeded our expectations.

I am without doubt that the experience will remain with (our students) throughout their professional lives. An opportunity to work with you again would be something we would all cherish.

Dr. Paul Barker PhD, M.Mus, GGSM, Professor of Music Theatre
Course Leader MA Music Theatre
Royal Central School of Speech & Drama (London)

Let me say from the outset that in my thirty years of experience in teaching and in working in the industry, I have rarely come across a director who possessed the talent of working with students of markedly contrasting abilities in such an efficient, personable, and artistic manner. Joe worked with a student cohort which represented no less than nine different countries and who, in some cases, had yet to develop the requisite craft for what their parts demanded. He is particularly gifted in his ability to explain complex artistic concepts and processes through action. Rarely is such insightful ‘thinking and doing’ coupled in the complex art of teaching musical theatre. Joe’s artistic vision too is faultless without being inflexible. He worked magnificently well with the creative crew and found ways to enhance their individual and collective work through an honest and open exchange of ideas.

Dr. Zachary Dunbar – Senior Lecturer
Royal Central School of Speech and Drama (London)

What distinguishes Deer as a teacher and an artist is his ability to communicate not just the skills and knowledge of theatre, but the value of professionalism and artistry, whether you are a student, a teacher, or both. Doing all of these at once with grace, goodwill, and expertise is, frank, a rare and precious commodity in arts educators.

James Palmarini, Editor
TEACHING THEATRE Magazine

As an artist with an impressive resume in the professional realm, Professor Deer is a master teacher who “can do” as well as teach. I have always been amazed by Joe’s vision, leadership as well as entertained by his wonderful sense of humor. Quite simply, Joe is an extraordinary professional, educator, administrator and person.

Lynn Kurdziel-Formato, Assistant Professor
Elon University
Joe is an articulate and committed teacher. He is an excellent coach, able to find the words or images that speak directly to the individual. As a director, he helps the student vividly see the world in which the character lives. He does these things in the way a person of the theatre should, he instructs with clarity and entertains with panache.

**Meg Bussert, Tony Award Nominee**  
*Musical Theatre Faculty*  
*New York University*

The chair of our department and I were both overwhelmed with the brilliant contribution you made to our ongoing training here at Shenandoah University.

**Lara Teeter, Tony Award Nominee**  
*Head of Musical Theatre*  
*Webster University (formerly at Shenandoah University)*

Joe’s expertise and knowledge of the subject (music, dance or acting technique) plus his personal connection to the individual student created an unforgettable experience for our student body. Professor Deer created a positive and thought provoking beginning to our school year and I would recommend him highly to any other learning institution.

**Kim Moke, Director**  
*Stage School of Hamburg, Germany*
Praise for “Acting In Musical Theatre: A Comprehensive Course”
By Joe Deer and Rocco Dal Vera

Academic Praise for ACTING IN MUSICAL THEATRE: A Comprehensive Course

I predict that this book will serve as the textbook for the next generation of students across the nation – perhaps as useful for the training of opera theatre students as it if for musical theatre students. The pedagogy is sound; the exercises are practical and the progression of learning systematic and no-nonsense.

**David Alt, DMA, Former Chairman, Department of Vocal Performance**
Frost School of Music
University of Miami, Florida USA

This book successfully addresses one of the major needs in musical theatre training and is destined to be used by every serious training program in the country.

**Gregory Kunesh, Chair and Regents’ Professor**
Weitzenhoffer Department of Musical Theatre
University of Oklahoma, USA

*Acting In Musical Theatre: A Comprehensive Course* has fast become the pre-eminent book about actor training for musicals. An important publication that is proving to be a valuable contribution to the profession.

**Peter Sargent, Dean**
Leigh Gerdine College of Fine Arts
Webster University,
St. Louis, Missouri USA

A highly informed work. A complete guide to musical theatre training that can be fully understood and appreciated by the foundation student at a basic level. But, for those with more experience, it could be viewed as a guide to the psychology that traces the journey of the actor.

**Gerry Tebbutt, Head of Musical Theatre and Performance**
Guildford School of Acting
Surrey, England

At last, a book that assists us in guiding our students to inhabit characters in musicals organically! A major milestone in musical theatre pedagogy.

**Robert Barton, Professor Emeritus, Former Head of Acting**
University of Oregon
Author of *Acting: Onstage and Off*

*Acting in Musical Theatre* covers it all - acting, musical terminology, style and auditions. It is a must-have resource for all teachers and students of performing in musical theatre.

**Mary Jo Lodge, Professor of Theatre**
Lafayette College, USA

With clearly delineated chapters and units, Deer and Dal Vera break down the complex terrain of musical theatre into digestible bits. Whether you are a fledgling musical
theatre artist or a seasoned professional, this book offers an array of insights, suggestions, guideposts and exercises which you will find invaluable.

**Michael Ellison, Head of Musical Theatre**  
*Bowling Green State University, USA*

A great handbook for the serious student. Relevant for all stages of development.

**Kathleen Savage, Performer’s College, Essex, UK**

A lively, engaging read that, as a comprehensive guide to acting in musicals, fills a heretofor empty niche.

**Judith A. Sebesta, Professor**  
*University of Missouri-Columbia, USA*

I have found it to be a source quite unlike any other, both in its comprehensive scope and its spot-on perspective. I have no doubt that your methodology would greatly enhance the BFA training that we are doing at Missouri State.

**Michael Casey, Missouri State University, USA**

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**Professional Praise for ACTING IN MUSICAL THEATRE: A Comprehensive Course**

“This is the book we have all been waiting for! This book makes the textured work involved in the technique of acting in a musical more of a game and exploration than a chore. Whether for the beginner or the experienced professional, the student or the teacher, the fan or the critic, this text is a must-have and a must-read.”

**Victoria Clark, Tony Award-winning actress, The Light In The Piazza**

A comprehensive and thought-provoking guideline to the study of performing on the musical stage. I found it fascinating and functional, and I am sure you will, as well.

**Tom Jones, Tony Award-winning author/lyricist of The Fantasticks, 110 In The Shade and I Do, I Do!**

I’m sure this book will be a valuable resource in nurturing the development of many actors.

**Lynn Ahrens, Tony & Olivier Award winning author/lyricist - Ragtime, Once On This Island, Seussical**

Finally! THE method for acting in a musical has finally arrived! Beautifully articulate and no-nonsense. Deer and Dal Vera have de-mystified with articulate clarity a fully internalized, assimilated, and yet somehow flexible approach to the actual method of rehearsing, performing, and auditioning for the musical theatre. From the fundamentals of acting in musical theatre, through a sound unearthing of an easy-to-use analysis and structure for the score and libretto, all the way to how to maintain a “winning attitude” about oneself and their craft--Deer and Dal Vera have said it all (and then some) in this gift of a text for musical theatre. This book is a must have!

**Lara Teeter, Tony Award Nominee On Your Toes**  
*Head of Musical Theatre, Webster University, USA*
Critical Praise for ACTING IN MUSICAL THEATRE: A Comprehensive Course

Deer and Dal Vera provide a thorough treatment of the nuts and bolts of being an actor in musical theater. The authors offer an amazing compilation of musical theater styles--from European operetta to rock musicals--including examples and research resources. … this is a great resource for musical theatre acting...

E. C. Skiles,
Choice Book Reviews

… they guide the reader through their solid technique with a fun and witty approach. Any questions you may have about musical theatre--artistic or practical--are likely to be answered here.

Evan Pappas
American Theatre Magazine

Presents innovative approaches that will inform the work of teachers and directors of musical theatre and are highly recommended for students and professional performers alike.

Kate Arecchi
Theatre Topics

Deer and Dal Vera provide a very detailed, clearly structured programme of work, with a good range of contextual information to support the practical enterprise.

Kate Napier
Studies In Musical Theatre
Praise for “Directing In Musical Theatre: an essential guide”
By Joe Deer

“Finally! A step-by-step handbook on how to direct musicals. Joe Deer’s Directing In Musical Theatre is the perfect book for aspiring and experienced directors alike. The craft of directing can be quite mysterious, but as Joe masterfully tells it, with thoughtful insight, extraordinary detail and great passion, the director’s role becomes vividly clear. This book is sure to become a valuable resource for anyone working in the theatre.”

Marcia Milgrom Dodge, Tony Award Nominated Director & Choreographer, RAGTIME

"A terrific analysis of how to mount a musical. From reading the script, right up to opening night, Joe Deer’s insights are practical and inspiring."

Walter Bobbie, Tony Award-winning Director, CHICAGO

"Joe Deer’s book is an eloquent and accurate analysis of what a director in the musical theatre actually does. He understands the many components of a musical and how to coordinate and integrate them. I highly recommend it to anyone contemplating directing a musical."

Jerry Zaks, Tony Award-winning Director, GUYS AND DOLLS and SMOKEY JOE’S CAFE
Forget CBS. The amazing race you need to be concerned about has to do with the Human Race Theatre Company’s outstanding production of Jules Verne’s classic comedy *Around the World in 80 Days*, a dandy display of engaging storytelling and splendid acting. *Under the delightfully imaginative, fluidly comedic direction of Joe Deer, Mark Brown’s adaptation, set in Victorian England circa 1872, is a breezy, enthusiastic adventure*. In addition to essentially creating the world of the show with four chairs, four large trunks and an assortment of luggage along, Deer instills a cohesive chemistry among the cast. You have until March 17 to catch this excellent adventure. Don’t miss it!

**AROUND THE WORLD IN 80 DAYS Delights at Human Race Theatre Company**

Jenni Cypher, *Broadway World*

Put on your seatbelts for a wild ride around the world with the cast of AROUND THE WORLD IN 80 DAYS - a hilarious evening full of belly laughter from the whole audience. Director Joe Deer masterfully kept the action flowing seamlessly, not an easy feat with the number of costume and character shifts. This show is not to be missed.

**“Around the World in 80 Days” is Exciting, Energetic and Epic**

Liz Eichler, *League of Cincinnati Theatres*

“Around the World in 80 Days” will thrill you with the range, flexibility, charm and sheer energy of the five exceptional actors who share this epic story. Director Joe Deer didn’t drop a stitch as he knitted together the ensemble and choreography. The whole theatre is used for entrances and exits. Sometimes the performers run offstage as one character and in two seconds he or she will be completely transformed as another. When those transitions happen on-stage it is a treat. One of the best transformations is when an “elephant” appears on-stage...watch for it! Take a train, ship or pachyderm, but run to see this show.
‘Big River’
energetic, well sung

Human Race Theatre Company’s production of Mark Twain story is a winner.

By Terry Morris
Staff Writer

It’s Deer hunting season at the Loft again.

Director-choreographer Joe Deer, who turned the Broadway flop Seussical into a sellout hit there for the Human Race Theatre a year ago, has done it again.

He’s turned an OK musical, Big River: The Adventures of Huckleberry Finn, into something much better. When word gets around, getting a ticket may require some hunting.

The William Hauptmann and Roger Miller show, based on the Mark Twain novel, has been produced twice on Broadway and a few times in Dayton. It’s hard to imagine any of those would top this energetic, imaginative, wonderfully sung production.

There’s vigorous original movement in numbers like The Boys, featuring Tom Sawyer and the Gang, and detailed characterization, most notably Mark Chmiel as The Duke.

Deer and company have done so much with pretty much every scene that it probably plays longer than it has to. But which ones to cut? It’s a dilemma.

Getting a ticket may soon be, too.
Human Race Puts On ‘Riotous’ The 39 Steps  
Burt Saidel  
Oakwood Register

Four actors, playing nearly 100 parts in a non-stop zany comedy, have the easy job. I have to describe the indescribable.

The Human Race’s current offering, The 39 Steps, by Patrick Barlow, is freely, very freely adapted from the 1935 Alfred Hitchcock film of the same name. Barlow has transformed it, through director Joe Deer, into “Alfred Hitchcock meets Monty Python.” Seeing the riotous comedy, I can say that Monty Python and the Human Race won – hands down!

The evening, a display of comic genius by all, had only one fault. There was no time to laugh. The situations, shticks to the extreme, were rapid-fire and non-stop. The result is an evening of riotous entertainment and a sense of awe at the talents creating it.

The 39 Steps continues through Nov. 7th to nearly full houses. Be among them!

DELECTABLE ‘39 STEPS’ AT LOFT THEATRE  
Russell Florence  
Dayton City Paper

The Human Race Theatre Company stages a delightful local premiere of Patrick Barlow’s The 39 Steps, adapted from the 1935 Alfred Hitchcock film of the same name. This farcical caper, sprinkled with clever nods to multiple Hitchcock films and propelled by murder, mayhem, intrigue and high comedy complete with super thick accents, is a fine fit for director Joe Deer and his compatibly goofy ensemble.
Hurray for Lend Me a Tenor

Elizabeth Crowe
Cincinnati Theatre Examiner
Hurray to the cast and crew of “Lend Me a Tenor!” Dayton’s Human Race Theatre has outdone itself with this show; it was one of my all-time favorites.

..director Joe Deer’s ability to perfectly block the show so that I was able to become entirely engrossed in the story;

It will be a long time before any other show lives up to the standard that this show has set for me. It was sheer delight in every detail.

‘Tenor’ an excellent opener for Human Race

by Terry Morris
Dayton Daily News

... an excellent season opener for The Human Race Theatre. The reason why, when the two-act script is staged as well as Joe Deer has orchestrated it at The Loft, is because the play is a valentine to the art form it targets.

The action is funny early and often. If you're looking for a good time, this will provide it.

If you've seen one of the previous local productions of "Lend Me a Tenor," this ranks as the best.

Be Italian!

Splendid Tenor At Loft

by Russell J. Florence, Jr.
Dayton City Paper

Not to be missed.

Directed with brilliant farcical flourishes by Joe Deer.
If you’re in the mood for a hilarious good time, look no further than this first-rate romp.

The Light In The Piazza

LOVE TRIUMPHS UNDER THE ITALIAN SUN
Wright State produces outstanding ‘Piazza’ premiere
By Russell Florence, Jr.
Dayton City Paper

Due to the strength of the material, the compatibility and commitment of the cast, and the sheer intimacy of director Joe Deer’s strikingly fluid staging, it’s no surprise that Piazza is one of the finest productions ever mounted at Wright State.

In a refreshing change of pace, Deer places more emphasis on Fabrizio and Clara’s relationship rather than strictly adhering to the Margaret-Clara journey that was the centerpiece of the equally magnetic Broadway production. Deer’s subtle decision, and the moving subtext that leaps forth, is winningly conveyed by fantastic tenor Blaine Boyd and the luminous Sarah Agar, who are adorably cohesive lovebirds.

Piazza is … filled with a ravishing romanticism that will leave you breathless. Falling in love with love has never felt more sublime.
Brilliantly directed by Joe Deer, it’s the perfect end to a perfect season for The Race! It’s by far the funniest show I’ve seen in years. I was laughing out loud so often I may have to see the show again, just so I can catch the jokes I missed. The Underpants is a bawdy, wild, and over the top farce that you want to make sure you catch before season’s end!!

- Jimmy Straley, Single Source News

If comedian, actor, writer and actor Steve Martin would come to Dayton, the very first place would visit would be the Human Race Theatre Company . . and the first hand that he would shake and back he would slap would be that of director Joe Deer. Joe has filled so many venues in the Dayton area with creative and imaginative plays. His special stamp has delighted audiences for years. His cast and direction add special clarity and oomph to the rollicking comedy and deeper messages of gifted comedian Steve Martin.

- Burt Saidel, Oakwood Register

Slapstick and farce rule the day in Steve Martin’s THE UNDERPANTS. If you missed the Cincinnati Playhouse in the Park production, fate may have been on your side. While that production was wild and witty on its own, director Joe Deer has mined this company for more emphasis on the physical comedy for an even wilder, more energetic show. The result is an insightful social satire on the nature of fame, the pretentiousness of art and the eternal battle of the sexes.

- Richard Jones, Middletown Journal News

A lively and enjoyable production. Director Joe Deer, seizing the potential for physical expression in a story about yearning to let it show, and a well-tuned cast of near equals kept this story aloft like jugglers.

- Terry Morris, Dayton Daily News
Seussical

The real star of the show is director Joe Deer. Mr. Deer has infused splendid creativity into his staging of this piece. Without a lot of distracting bells and whistles, *Seussical* realizes its potential under Mr. Deer’s simplistic approach. The tone of the show is always appropriate in this staging, and there is some inventive use of puppets as well. Deer also serves as choreographer for this presentation, and his dances are suitably fun and animated.

(This) production displays enormous creativity in direction, fully appropriate design elements, and a talented cast. For audiences, this is a wonderful alternative to rehashes of the many holiday themed options this time of year, and is a fun and worthwhile production in every way.

- Scott Cain, TalkinBroadway.com

'Seussical' wild romp through the pages

The Human Race Theatre’s production of the show by Lynn Ahrens and Stephen Flaherty, which opened Thursday night in the Humana Series at The Loft is shot through with motion, sound, color and wacky antics. But the heart of the story comes through clearly.

As directed and choreographed by Joe Deer with production numbers big and small, puppets and costumes aplenty, it’s a lively romp. *Seussical* is as much a nightclub variety act as it is a book musical.

- Terry Morris, Dayton Daily News

Delightful *Seussical* at Human Race

Director/Choreographer Joe Deer pulls out the stops by bringing the exuberant source material to life with vibrant vaudevillian glee (the dandy “Green Eggs and Ham” curtain call is just as snazzy and well-executed as any of the musical numbers staged in Act 1 or 2). Far stronger at the Race than in its disappointing, mishandled Broadway mounting that flopped four years ago, *Seussical* arises as a worthwhile theatrical alternative to more traditional holiday fare with the power to leave you with an uplifted spirit and a newfound appreciation for the Seuss Stories.

- Russell Florence, Jr., Dayton City Paper

The Better Than Broadway Product: Seussical

But what a difference a director makes. By keeping the playful action simple, not overblown, Joe Deer restored conceptual faith in the material with an appealing children’s theatre essence that allowed the piece to rise above its more bombastic Broadway counterpart and subsequent national tour.

- Russell Florence, Jr., Dayton City Paper
New Stage Collective goes out with a stylish bang
By Tom McElfresh
Cincinnati City Beat

The production (staged by Joe Deer) is less-than-fully staged. Yet it’s well more than a concert reading of Sondheim’s all-waltz score and the wit-driven script that Wheeler extracted from Ingmar Bergman’s film, Smiles of a Summer Night. Deer kept the action downstage center — all of that meaning that audience members are afforded an opportunity for closer-than-usual contact with the play’s lilt and its effervescent wit, both sung and spoken. The effect is electric.

New Stage bows out with Sondheim
By Jackie Demaline
Cincinnati Enquirer

New Stage Collective’s “A Little Night Music” deserves to be May’s buzziest show.

Joe Deer, directs, and makes it all wonderfully intimate. It’s a wonderful piece of work, and he’s brought along enough Wright State University students and grads to convince me that I have to make WSU part of my just-for-fun theater-going schedule.

Critics Pick
Russell Florence Jr.
Dayton City Paper

Anyone who enjoys Stephen Sondheim musicals should make a mad dash to Cincinnati to catch New Stage Collective’s nearly definitive production of Sondheim and Hugh Wheeler’s beautifully operatic A Little Night Music. Astutely staged by Joe Deer of Wright State, Night Music poignantly resonates here with substantial truth as its characters cope with love, heartache and regret.
'High School Musical' cast's energy is contagious

For every season at West Virginia Public Theatre, there's a surprise performance, one that rises above the rest. This year, it has to be "High School Musical." This theater performance is for all ages.

Featuring rockin' songs and extreme choreography, the show comes alive on the stage, more so than the movie ever could. From the get-go, the cast's energy is apparent with "Wildcat Cheer" and "Start of Something New," where you get the feeling that this is indeed something new, something exciting.

I was blown away by the raw energy of the entire cast, and by the end of the night, they truly earned their standing ovation. If you only go to one WVPT show this year, make it "High School Musical."
With WSU’s musical ‘Urinetown’, you gotta go

The cast brings energy and imagination to the genre-bending comedy, which is making its local premiere

By Terry Morris
Dayton Daily News

Attracting attention to Wright State University’s compact, pulsating production of Urinetown is a bit like tickling someone who has to go but might not make it. There’s no holding back. See this show if you can.

. . . the equivalent of a Broadway experience.

Director-Choreographer Joe Deer has staged the local premiere with genius and a fabulous united ensemble has risen to the occasion.

SATIRICAL JOY
OUTSTANDING PREMIERE OF URINETOWN: THE MUSICAL AT WRIGHT STATE

by Russell Florence, Jr.
Dayton City Paper

Sprinkling this outstanding area premiere with sprightly homages to legendary choreographer Jerome Robbins and molding one of the most conceptually sound productions at WSU this season, director/choreographer Joe Deer injects an ample amount of playfully over-the-top angst into this incredibly smart tale.

Deer’s radiant cast stops at nothing to pull the audience into their infectiously entertaining world. Their sharp comedic timing alone sends this laughtfest to new heights of hilarity.
Seamless ‘Parade’ resonates with heart, passion and power

By GARY GREGORY
Record Theatre Reviewer
West Milton Record

Every so often, perhaps once or twice a year, a top-drawer local theatre production emerges, assured and full-bodied in its commitment on stage. Such is the case with Parade, the current two-act musical at Wright State University Theatre.

Based on the true story of the Leo Frank miscarriage of justice case in 1913 Atlanta, this riveting WSU staging directed by Joe Deer is a majestic piece of theatre, bold in its conception and stunning in its delivery. From its first solo number, “The Old Red Hills of Home” to its final duet entitled “All the Wasted Time”, this seamless production flows without losing a beat.

If opening night is any barometer – a show received by the audience with a standing ovation so enthusiastic that it could have cued an encore – Parade will likely stand the test of time as one of the best three or four productions ever staged at WSU in its 30-plus-year history.

Selecting the best numbers from the WSU production is not unlike asking a parent the virtually impossible task of rating their love for their children. Nevertheless, here goes. My personal picks are the finale of Act I in the courtroom, the “Feel the Rain Fall” number with the chain gang and “Where Will You Stand When the Flood Comes” near the end of Act II. Praise these three numbers by a spirited cast are perhaps three of the finest ever on any local stage, anywhere, anytime.

Parade is indeed a landmark production for WSU. Those theatergoers who enjoy taking advantage of seeing unique shows will remember this particular theatre experience for a lifetime.
WSU's `Parade' Worthy of Fanfare

by Terry Morris
Dayton Daily News

Directed by Joe Deer, it's a powerful effort.

A local premiere and national college co-premiere, this is the kind of production Wright State envisioned when it instituted a musical-theater emphasis five years ago to stand apart from the herd of undergraduate acting programs. Future efforts may well be measured against it.

'Only Heaven' gilds Muse Machine's 20th year

by Burt Saidel
Oakwood Register

The work is a collection of songs. To elevate it beyond the "review" showcase, WSU director Joe Deer applied ample doses of his theatrical genius. Four singers, a narrator/chorus and a pair of dancers wove a spell over the audience.

By theatrical and musical magic, the cast was able to convey the nuances and strengths of each poem-song with conviction and passion. The acting of the singers crystallized the entire performance - the music, poetry, dance were stunning.

`Only Heaven' a magical musical

by Terry Morris
Dayton Daily News

. . . a sophisticated and transporting musical theater work

. . . not quite an opera or musical, but is much more than a revue.
She Loves Me

Stage Preview
By John Hayes 
Post-Gazette Staff Writer
Pittsburgh, PA

Director Joe Deer takes full advantage of every inch of space and puts his cast members where they can make their own magic. With his central Characters clicking, nearly everything else in Deer’s “She Loves Me” falls nicely into place. When the text says to look up for falling leaves, leaves fall. When a winter freeze sets in, icicles sprout from the gutters. Pregnant pauses and subtle glances propel the story as much as the songs and the text. Easy, obvious directorial choices, but ones that make all the difference.

Despite the cramped space, Deer’s choreography ticks like a clock and provides substance that moves the story. Damon Gravina’s startling gymnastics add a spark to a fun restaurant sequence. It’s the kind of garnish that makes this “She Loves Me” snap into place.

A Funny Thing Happened On The Way To The Forum

A Very Funny ‘Forum’

Mountain Playhouse breathes new life into a standard

By John Hayes 
Post-Gazette Staff Writer
Pittsburgh, PA

Under the smart direction of director Joe Deer, “Forum” is fresh again with sexy original choreography, imaginative bursts of physical comedy, outlandish costumes and the magnetic pairings that have become a Mountain Playhouse tradition. Maybe I could nit-pick for another hour and I still couldn’t give you one reason to miss this show. It’s that good.

Start with Deer’s approach to Burt Shevelove and Larry Gelbart’s script. With words that line up so perfectly toward the inevitable pun, there was no need to tamper with their delivery. Deer kept that pace brisk and let his talented principal cast take advantage of their unique familiarity. Their timing is impeccable.
You'll Regret Missing 'The King and I' In Warren

By ROBERT W. PLYLER

WARREN - Anyone who remembers - or wishes to know - the splendor of the golden age of Broadway musicals should put the newspaper down right now and go straight to reserve tickets for Warren's production of The King and I.

In a summer that is turning out to be a triumph in venue after venue, the Library Theatre Summer Playhouse has melded the elegance of opera with the fun and the personal warmth of straight theatre.

Director Joe Deer has found the humanity in all of his characters: people who are who they are, trying to be what the people they care about need, not always with success. It's a first-rate effort, and wonderfully moving.

Seasonal Reflections

By ROBERT W. PLYLER

Warren's Library Theatre had two outstanding productions out of four this year, which is a very good average. Their opening production, The Music Man, was one of the best productions of that show I've seen.

Their The King and I was really of highest professional quality. That's one of the shows that is generally considered "safe", for every amateur and school group who want to do it, with the result that most people have seen it performed grimly, at best. Warren's production was full of sparkle and energy. It was done with dignity and a great deal of talent.
'Fiddler' Is A Fantastic Production in Warren

By ROBERT W. PLYLER

WARREN - The Warren Library Theatre Summer Playhouse opened its 1997 season Thursday evening with a simply fantastic production of Fiddler on the Roof. The production is a triumph for artistic director Joe Deer.

….. But, this production is much more than just wonderful performances strung together. The audience loved it, the critic loved, it's just terrific.

Warren Theatre Delivers Fine Performance of 'Carousel'

By ROBERT W. PLYLER

There is a very fine production of Carousel currently on stage at Warren's Library Theatre Summer Playhouse this weekend, and I hope you'll get yourself a handful of paper handkerchiefs and go.

Now, before anyone starts grumbling about not wanting to see anything that involves a mind, I'll be quick to say that there is much that's funny in the show; some truly outstanding dancing, and colorful sets and costumes. But there is also some meat on the bones that makes it an even better evening of theatre.

Director Joe Deer has cast the show brilliantly and moves things along with many subtle and effective elements.