

# DUCKBILL

The Athenian



Issue 153

The Theater Issue

# EDITOR'S NOTE

So, you've done it! You have picked up Issue 153, "The Theater Issue", and yes, theater, not theatre. We at *The Athenian* have had some internal conflicts about this. On a separate note, a surprising number of members in *The Athenian* have some involvement in theater. We have a strange connection with various theater groups on campus. I personally am in the middle of my fourth show with the CWRU Footlighters, one of our Co-Business Managers is the director of Footlighters' current show, "Anastasia", and we have multiple others who have been involved in Footlighters, PTG, and even the Film Society. (Film *does* show things in a theater). We have such a presence that even the technical director of "Anastasia" has bribed me for a credit!

I know that to some, theater kids are quite annoying and bothersome. I agree with you, but there's a lot that goes into a production: stinky actors being a pain, run crew getting their toes run over with set pieces, costumes people getting strangely intimate during quick changes, lights and sound allowing the audience to hear and see. It's really extraordinary how everybody comes together to make something happen. There are some bumps in the road. A director may take some creative liberties, or a choreographer may make you dance, but it's all one big family, a big collective group who you know has your back through thick and thin, through the fire and flames. No matter what, you've got a hearty set of lovely pals. Man, it fucking sucks!

Get me out of here,  
Evan Durkee

---



## Director-in-Chief:

Evan Durkee

## Assistant Director:

Jake Bridge

## Script Supervisors:

MG Davis  
David Kaplan  
Cade Kuhlins  
Arya Srivastava

## Set Designer:

Nealey Barak

## Build Crew:

Ren Hudson  
Nat Qiu

## Concessions:

Fiona Arado  
MG Davis

## House Management:

Arya Srivastava (injured)

## Techie:

David Kaplan

## Publicist:

Kai Tibibitts

## Stagehand:

Megan Abel

## Best Bud:

Griffin Rabins

## Cast:

Grace Ansborg  
Wren Davis  
Sophie Emberton  
Rowan Fogg  
Jonah Kerchner  
Elise Lopez  
Owen Minami  
Wren Penkala  
Huy Pham  
Mansi Shah



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@cwruathenian



athenian-editors@case.edu



cwruathenian.org

## UPDATES TO RESEARCH FUNDING SITUATION

FROM: PRES ERIC W. KALER <RAYTHEON.FAN.23.YAHOO.COM>

*Enter Kaler and faculty*

**KALER:** Dear Case Western Reserve community:

We've noticed that our funding's being cut

From all departments with impunity.

And so, we give advice 'fore labs are shut.

As medicine becomes a dying art,

As budgets cut and student stipends sawed,

We would remind you there is hope! Take heart!

We have new big-ass letters on the quad!

*(Aside)* As far as my role as the president,

I have fuck all to offer you today.

My salary's gone up fifty percent!

And, rest assured, I will keep getting paid.

But do not fear, my loyal faculty,

As funding goes for you, it stays for me.

*Exeunt Federal Funding and Grants in several directions*

Sincerely,

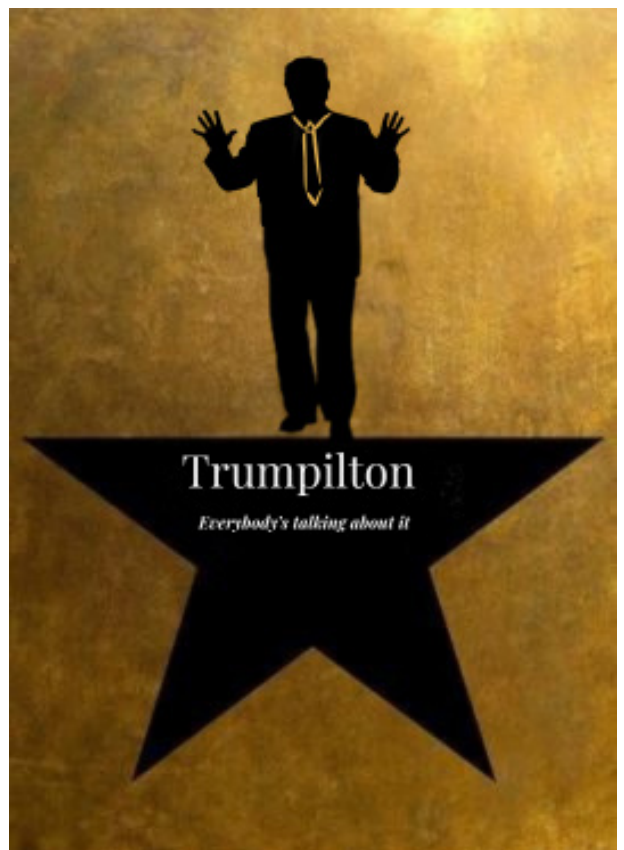
Eric W. Kaler

President

*Kaler applauds self*

POSTER FOR NEW MUSICAL

SEE NEXT PAGE





# A REVIEW OF LIN-MANUEL MIRANDA'S NEWEST HIT MUSICAL

(PLUS EXCLUSIVE INTERVIEW!)

BY MON K. BUSINESS

Well folks, Lin-Manuel Miranda has done it again! In another stunning display of ingenuity and creativity, Miranda has decided to build on the unequivocal success that was “Hamilton,” but this time with a more modern lens. While “Hamilton” focuses on the life of Alexander Hamilton through the American Revolution and our country’s fight for independence from the British, “Trumpilton” is an epic ballad dedicated to our majestic president Donald J. Trump and his heroic struggles to defend our country from the woke mind virus and the tentacle-like influences of the liberal agenda. With such hits as “The Jet Where It Happened,” “The Election of 2020,” and “Trump Orange (Reprise)” this musical is understandably taking the country by storm (particularly in the nation’s capital)!

It is well known that every great line needs a great man to deliver it, and “Trumpilton” has perhaps the best man for the job: the president himself. Here’s an excerpt from our interview with him about his role in the show:

**Q:** Can you tell us a bit about your decision to star in the role of yourself in “Trumpilton”?

**Trump:** Well, I hear Linda-Man Miranda is writing a great musical about a great guy and I think to myself, “Well Donald, who can play you better than yourself?” And you know, I’m a good actor, some even say the greatest, and everyone wants me to play this role, they say the best role needs the best actor. The directors even told me, “Donnie, we just can’t find anyone who looks quite like you.” I’m just that

attractive, all the people agree I’m the hottest.

**Q:** How have you found the time to rehearse and act in this show? Surely you must be busy with your presidential duties!

**Trump:** People might tell you this job is all work, work, work, but everybody needs to have some fun. Me? I’m a fun guy, I have lots of fun, no one has more fun than me. I tried golf, but I was too good at it. No one could beat me, one hit and it went in, hole-in-one everytime. They don’t want to play against me now, they know I’m just too good, and you can’t win if someone else isn’t losing. I want to win, I’m all about winning, so I thought — why not try something else for a bit? Then I saw that Linda-Man was making a new musical about me, and I just knew that I needed to be in it. So I say to Linda, which what kind of name is that? He has “Man” in his name but I’ve never met a man named Linda, that seems a little strange to me... [He continues on in this vein for several minutes]. Now, not all presidents could have done this. Sleepy Joe needed five naps a day, that was his hobby, sleeping. I’ll give him credit, no one can nap better than him.

**Q:** Have you had any difficulties adjusting to the life of a stage actor?

**Trump:** No, not really, acting in a musical is about the same as being president. I get up on a stage, I say great words, and the people applaud. They just love me, they say it’s the best thing they’ve ever seen. It’s even easier than being in a movie, and I was great in movies too. They wanted me to memorize things, but I told them to just put it on a teleprompter, it works for all of my speeches.

We couldn’t end this review without looking at some of the pure genius that is Lin-Manuel Miranda’s lyrics. Throughout the whole musical, Miranda manages to create an engaging story without shying away from the more controversial events of Trump’s presidency. One of the most touching storylines of the musical follows Trump and Elon Musk’s forbidden love through songs like “Campaign Donation” and “Right Wing Man,” the struggles of their relationship in “The Epstein Files,” and then finally through the heartbreak of their separation in “Burn (like a Cybertruck).”

In another example of just how amazing of a writer he is, Miranda manages to truly capture Trump’s voice throughout the entire musical! Probably one of the best examples of this is in “My Shot,” which expresses President Trump’s desire to nobly fight the liberal usurpers of our country so that it can be great again. Here’s an excerpt:

*We are meant to be  
A country that runs independently  
Meanwhile, Dems keeps shittin’ on us  
endlessly  
Essentially, they tax us relentlessly  
Then Sleepy Joe turns around, runs a  
spendin’ spree  
He ain’t ever gonna set his  
descendants free  
So there will be a revolution in this  
century*

These lines practically ooze with our president’s characteristic charisma. Even just reading them sends chills down your spine; they exude the same impression of fascism and violent intent as the man himself!

# OP-ED: I CAN DO EVERYTHING BETTER THAN YOU.

BY HAMM BULLE

It is a well-known fact in the industry that I am better than any other actor in any metric. Singing? I have never once in my life lost a singing competition. In fact, nobody has dared test their skill against me, obviously afraid of losing. Dancing? My moves are so sick, the last time I went all out, there was a global pandemic. Acting? My performances are so life-like, that they bring tears to the eyes of anybody who watches. My performances are so superior, every theater I have ever worked with has realized that I am so far above their pay grade, that they had no choice but to turn me down.

Recently, however, I have become aware of people who doubt my clearly established acting superiority. The last theater that I graced with my presence sent me an email (I know! An email! Not even a letter!) saying that my singing was “atrocious,” my dancing was “no more than flailing,” and my acting was “so unbelievable as to be completely unwatchable.” I cannot in my mind conceive what could have caused them to label my flawless performance with such derogatory and inflammatory language. The affront to my person was so severe, so grievous, that I had to clear the air in the most reputable theatre magazine on this planet (*The Athenian*, of course). So, let it here be known: there is nobody, not one person, living or dead or yet-to-be, who even approaches my skill in the arts of performance.

I must illustrate an example of my flawless skills: I have always been this talented, even when I was but a child. In middle school, I starred in our school’s production of *Beauty and the Beast*. During auditions, I impressed the casting director so thoroughly that she cast me in the most important role in the entire production: that of the Tree. She explained to me that the Tree is the most pivotal character in the entire play. It is the Tree who provides pivotal support that enables the plot of the play to progress. It is the Tree that creates the forest. Without the Tree, there would be no play. Clearly, only I (with my unrivalled skill) could be trusted with this role. And on opening night, when I showcased my singing, dancing, and acting with a custom musical number that I had written (and kept secret, as a surprise), the audience was struck silent with awe. I was undoubtedly the star of the show, and I have maintained this status throughout my entire life. So, to the theater that dared cast doubt on my performance, reflect. Atone. Fire the ignorant casting directors who failed to recognize true talent when it was right in front of their eyes. Let me know when you do. Such a catastrophic error in judgment is an insult to all performing arts. And to all the readers, just remember me when I become a household name. It’ll be any day now. Any day now.



The author in their first lead role



# WRUW SET TO BROADCAST ONLY SMOOTH JAZZ, SOURCES SAY

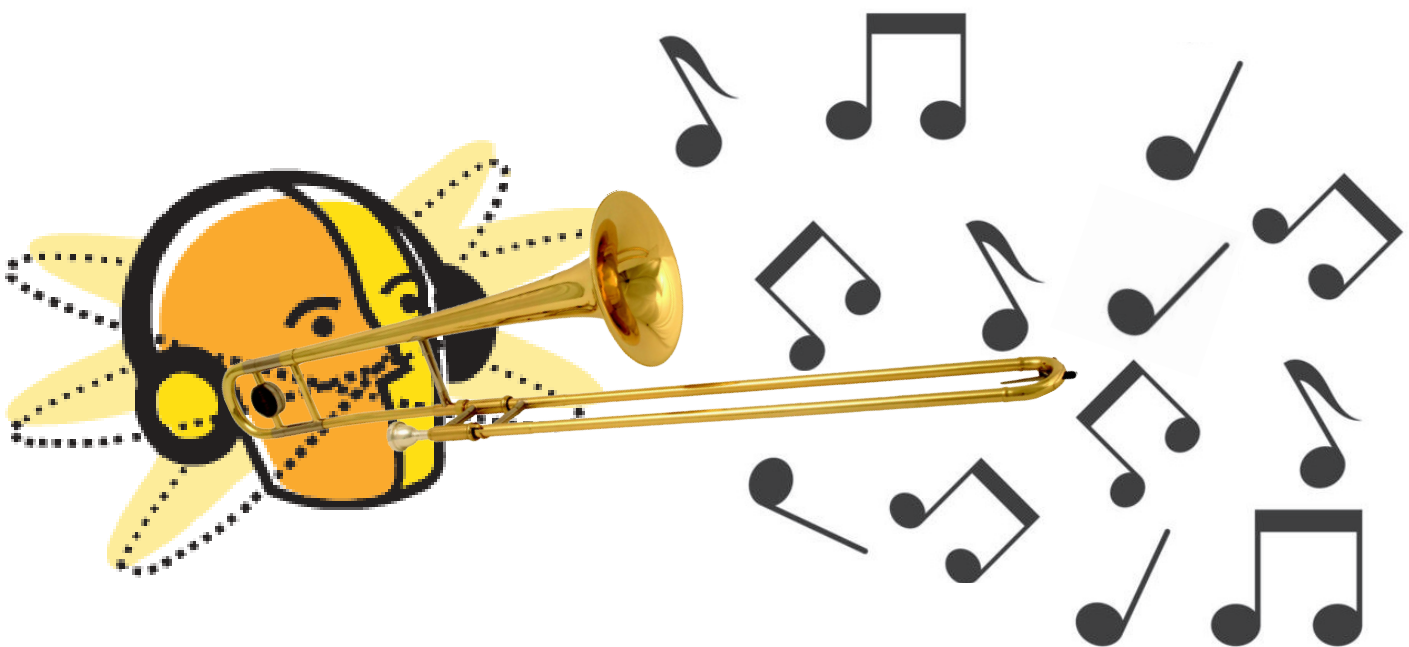
## BY AIRWAVE SURFER

Earlier this week, listeners were surprised to hear that the latest episode of “Democracy now!” from Case Western Reserve University’s radio station, WRUW, was suddenly interrupted by smooth jazz that has continued since. We at *The Athenian*, being staunch haters of smooth jazz, sent in a sacrificial exec member to investigate the disturbance. Our designated sacrifice managed to secure an interview with WRUW’s general manager, Nott Aplant. “We decided to pivot in a new direction,” they said. “It was apparent that our varied music, commentary on the news, and general existence was simply unprofitable for the university.”

Triggered by a tangential mention of CWRU administration, our drones hiding in President Eric W. Kaler’s bedroom secured the following commentary from the big man himself: “Yeah, it turns out that funding student-run organizations is much more expensive than just letting some random private company take control of the station. This strategic partnership has already saved the university almost \$5 this week alone! We are eager to reinvest these liberated finances into improving student experiences, like doing another rebrand or building more signs on campus so people know where they are.”

*Athenian* Central Control felt that we were still missing critical aspects of the story, so we deployed the nearest CS major to breach university firewalls and obtain security footage from the 1,500 cameras surveilling each part of campus. From there, we obtained truly shocking news. Shortly after WRUW pivoted to their 24/7 smooth jazz program, a team of CWRU police department officers led by Officer Spartie (not the dog, but Spartie in a flak vest) stormed the WRUW office and promptly removed all the broadcasters and documents. After the broadcasters were quickly extracted, some of the police officers shapeshifted into the removed students and remained in the office, motionless, until our exec member went to interview them.

Some students have expressed serious concerns over the suppression of student-run organizations and profit-motivated decisions that negatively impact students’ ability to communicate creatively. Others didn’t know what WRUW is. And some liked smooth jazz, which automatically invalidates their opinion. Personally, we think that admin was just jealous of all the smooth jazz coming over the WCSB airwaves over at *Cleveland State University* and wanted to get in on the action.

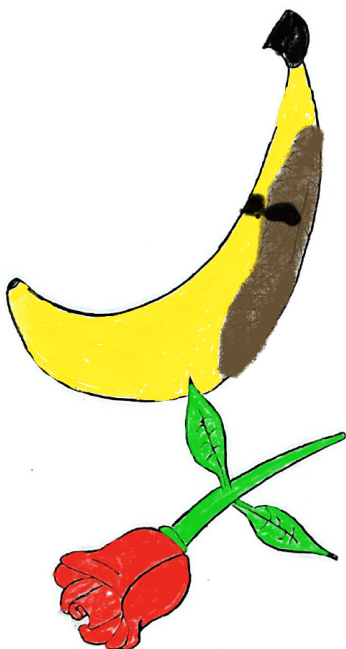


# BANANA MAN

is

The Phantom of the Opera

Side  
Splitting  
Comedy



With three  
new acts!

Featuring "Sing me a song,  
you're the Banana Man"



UMB CHAIR AARON BILOW APPROVED



# DON'T FEED THE PLANTS! OR SHOULD YOU...?

Dear AskAthenian,

First of all, I have to warn you that what I'm about to tell you may sound... strange. Oh well... here goes nothing.

You see, I live downtown. That's my home address. I live downtown, down on Skid Row. Yeah, my life's a mess. Well, anyway, I was walking in the wholesale flower district the other day (shoop, da-doo) because this old Chinese man sells me weird and exotic cuttings (snip, da-doo). When suddenly, and without warning, there was this total eclipse of the sun. As soon as the light came back, there was this plant sitting there. I'd never seen anything like it before. The old Chinese man sold it to me anyways for a dollar ninety-five (Sha-la-la, la-la-la, la-la-la-doo).

So I took the plant back home with me, to my adoptive dad/boss's flower shop. And let me tell you, I did just about everything I could to make that thing grow for me. I gave it sunshine, and I gave it dirt. But it gave me nothing but heartache and hurt! That is, until I accidentally pricked my finger on a thorn and some of my blood fell onto the plant. Well, the plant must have liked that, because it really livened up after that. In fact, the only thing that the thing seems to want now is more of the stuff.

And this is the part where things get really weird. One day, I was complaining about just how much of my blood I had to give to the plant to make it grow, when, well... it talked to me! The plant opened its trap, and it said, "Feed me." Exactly like that. I was in shock! A bloodthirsty plant was talking to me, and it was hungry! I had no idea what to do about it. Then it started saying the wildest things to me. It started to tell me that it could get me anything I wanted! All I had to do was get it some fresh meat...

Well, so, I was thinking about how I could ethically source some "food" for my new "pet," when my coworker Audrey burst into the shop. You see, I've kind of got a thing for her, but there's not much I can do about it. She's got a boyfriend, and he's a real piece of work. He's a dentist, and he'll never ever be any good. He's got this kind of weird sadomasochism kink thing going on. I mean, who wants their teeth done by the Marquis de Sade? But I digress. The point is, this guy is bad news, and he's completely abusive to Audrey! And so that got me thinking. I've got this totally abusive scumbag who TOTALLY deserves to get whacked, and I've got a plant that needs to eat fresh blood. Well, I think you can do the math on that one.

So, AskAthenian, what do you think I should do? Should I save Audrey from this abusive asshole and my poor little plant from wasting away? I'm really in a bit of an ethical dilemma here.

Sincerely,

Seymour Krelborn



Dear Seymour Krelborn,

**Wow. Just wow. I'll be honest, that's a lot of words you just sent to me, and I kind of dozed off a bit while reading it. Holy yap. But from what I did read, you have a chance to commit murder AND get the girl? I mean, come on, man, that's a complete win! To be completely truthful with you, I've gotten away with a lot more for a lot less. And yeah, this dentist guy seems like a total freak; the world is probably much better off without him.**

**Now, the real thing we should be discussing is exactly how you're going to go about doing the deed. You mentioned that you live on Skid Row, which is perfect. Let's be honest, man, how many people randomly go missing from there on the daily? I can't think of a better place for your little "accident" to take place. So what you're gonna do is set an appointment with this dentist guy early in the morning. I'm talking right when the place opens up so nobody else will be there. You're gonna go in with a gun in a brown paper bag, serial number filed off, of course, and right when he turns his back, you open fire. It's a pretty simple plan. I can't really see any reason it would fail, unless you break into song while having an ethical and moral dilemma or anything.**

**Think about it this way: after this brief little incident, you've got a happy plant, and you finally get a chance to get the girl of your dreams! You can't lose! I believe in you, Seymour, make me proud!**

With love,  
AskAthenian

# THE VERY HUNGRY STARVING ARTIST

## BY A LEASE FOR AN EMPTY BROADWAY THEATER

In the light of the Broadway theaters, one Sunday morning —POP!— out of the street came a very hungry, starving artist.

He started to look for some food.

On Monday, he ate through a playbill.  
But he was still hungry.

He started to look for some food.

On Tuesday, he ate through two stage lights.  
But he was still hungry.

He started to look for some food.

On Wednesday, he ate through three ensemble members,  
But he was still hungry.

He started to look for some food.

On Thursday, he ate four stage managers, bones and all.  
But he was still hungry.

He started to look for some food.

On Friday, he ate five pit members, instruments and all.  
But he was still hungry.

On Saturday, he ate through the cast of “Hamilton,” “The Great Gatsby,” “Hannibal,” “Hadestown,” “Wicked,” “The Lion King,” “& Juliet,” “Moulin Rouge,” “Chicago,” and “Hell’s Kitchen.”

That night he had a stomachache!

The next day was Sunday again.

The starving artist ate through one nice playbill, and after that, he felt much better.

Now he wasn’t hungry anymore, and he wasn’t a nobody artist anymore.  
He was a convicted felon for eating all of Broadway.

He was put in a small room, called a prison cell, all by himself. He stayed inside for more than forty years. He received parole for good behavior, pushed his way out, and...

He was still ravenous, wanting bones and all.





# DULL, UNINSPIRED, AND OTHER WORDS TO DESCRIBE BROADWAY'S MUSICAL SCENE

BY MUSICAL-HATING GUY "MG" DAVIS

As I sat in the back of a Broadway theater, critic's notepad in hand, I seriously contemplated my life choices.

I was told by *The Athenian's* executive board that this trip would be the experience of a lifetime. Their previous theater critic, Calcanus Maximus, had mysteriously vanished, so I was given the opportunity to go watch the Broadway musical "Aladdin" in the critic's place. And on paper, it sounded like a fine idea. Even though I have never been a fan of musical theater, perhaps a trip to the world's finest stage could change my perspective, I thought. Maybe I could see the magic of theater that so many of my peers had clearly experienced before me. So, there I was on Broadway, ready for my mind to be blown at any moment.

Alas, dear reader, that moment did not come.

The disappointment truly started before I even got into the theater. When I went to the concessions stand for some refreshments, the staff were weirdly chatty as they handed me a candy bar and my change. Strangely, one worker asked me if I was the parent of any of the actors. I scoffed at the thought. They must see thousands of people every day, so why would they assume that I was related to one of the cast members?

As I made my way to my seat, there didn't seem to be that many people in attendance. The house was full, but there were only 100 seats. They were not very high quality. My seat was stiff and uncomfortable, almost like a folding chair. I even found gum underneath it. Was this really the standard that such a world-renowned theater had fallen to?

The most revolting part of the experience; however, was the show itself. From the off-key solos to the lackluster choreography, it all felt amateurish. Why, I thought I could do a better job myself! Not to mention, there wasn't even a pit orchestra. Rather, the music blared through speakers at sickeningly loud volumes. I often struggled to hear the actors over the backing tracks, and when I did, the actors seemed to forget their lines. To give the show some credit, however, Jimmy Jacobson's depiction of Tree #3 was rather profound. The delivery of his (perhaps improvised) lines, "Where is my mommy?" and "I want to go home!" was gut-wrenching.

The special effects and design were nothing to write home about, either. In my opinion, the show was truly cutting corners. In a story full of enchantment and magic, there was nothing inspiring about the flying carpet that refused to fly, or a desert set that was clearly made of paper and streamers. It almost looked like third graders designed the set! How could anyone find such a display enjoyable, or even interesting?

As the last song whimpered to a finish, I watched in shock and horror as everyone around me applauded. How could anyone see this horrific display as worth applauding? If this was the finest theater in the world, then I had seen enough theater. I saw red and stormed out of the building before the curtain call began. I will never again watch a musical production, lest I face a "whole new world" of disappointment once more.

*Editors' note: We would like to apologize to the parents and teachers of Broadway Elementary School for our writer's harsh comments. We're sure your kids did great.*

# CHECK OUT CWRU FILM SOCIETY'S NEWEST PIECE OF TECH

BY STRO SACKER

Have you ever wondered what keeps CWRU Film Society running biweekly through the semester, despite ongoing budget cuts and lackluster attendance? An inside source has revealed that the only way the club has capped their food at \$3 is by powering everything in the projection booth through a giant exercise wheel. That's right folks, the projectionists are exercising their free will by running with it!

We interviewed Ana Gomes on the matter: "I was watching *Bolt* the other day and becoming envious of the hamster. You start to grow restless after spending so much time up with the projectors — and cold! I started doing pushups every ten minutes just to prevent my fingers from going numb. After spending practically the whole movie wondering why I couldn't be like Rhino, I started wondering 'Why can't I be like Rhino?' And the idea was born!"

The addition of this new machine has proved to be beneficial for both the people working the booth and the films being projected from it: money spent on splicing tape has been cut in half this past month and the reels themselves come out less scratched. "I think the mixture of our blood, sweat, and tears acts as an additional layer of polish on the reels."

Film Society also recently implemented a more Gen Alpha-friendly approach to showcasing films by placing additional screens to the sides of the actual one: a timelapse of one of the members playing "Umamusume: Pretty Derby" on the left and various mukbangs livestreamed from concessions on the right. Although unconventional, the approach proved successful, as showings averaged a record high of seven people per film.

One viewer commented, "I was originally reluctant about going once they started showing the brainrot stuff — I mean, I have a phone — but man... who knew that I could have a peak doomscrolling experience without having to move at all?"



A recent showing at the CWRU Film Society



# Theater Crossword (HARD!!!)

Sophie Emberton and Owen Minami

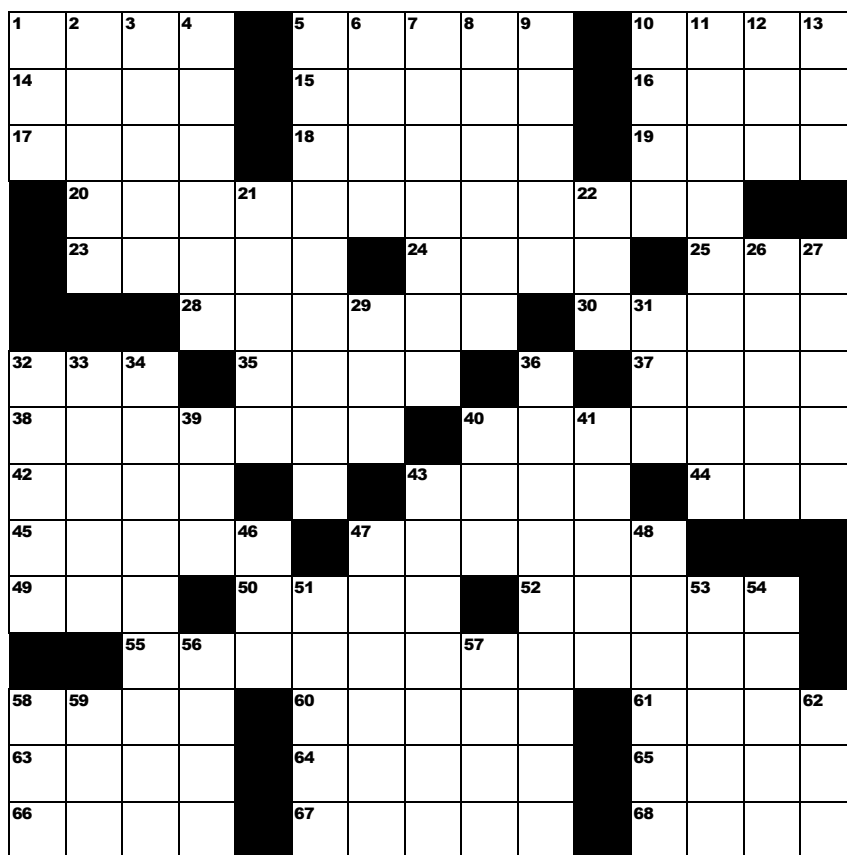
## ACROSS

- 1 What Troy and Gabriella may have brought with them to the lodge where they met
- 5 To get up from sitting, perhaps for a standing ovation
- 10 \_\_\_\_\_Williams, primary antagonist of *The Crucible*
- 14 1996 Broadway musical loosely based on opera *La Bohème*
- 15 \_\_\_\_\_Bottom, brother of Nick in *Something Rotten!*
- 16 *The Tragedy of \_\_\_\_\_*, 1674 play by Nathaniel Lee
- 17 Beverage from an Italian province with the same name (perhaps one Claire might convince Jason to purchase in *Ordinary Days*)
- 18 Musical about a little orphan
- 19 Another word for the titular form of transportation in *A Streetcar Named Desire*
- 20 Jukebox musical built on the music and lyrics of Alicia Keys
- 23 Give or apportion something, such as a role, to someone
- 24 Dolly \_\_\_\_\_, Frank's assistant in *Annie Get Your Gun*
- 25 Mu\_\_\_\_\_, name of Mulan's dragon
- 28 \_\_\_\_\_Island, the forgotten borough of Broadway's home city
- 30 What Hook may call his buddies in *Peter Pan*
- 32 Short lived and widely shared enthusiasm for something, such as the emergence of rock musicals in the 1960s
- 35 "She \_\_\_\_\_to Be Mine", sung by Jenna in *Waitress*
- 37 \_\_\_\_\_Hall, Tony Award winner for her performance as Yitzhak in the 2014 revival of *Hedwig and the Angry Inch*
- 38 Build crew does this to their materials before they get to work
- 40 "\_\_\_\_\_Gravity," as heard in *Wicked*
- 42 Something Owen and Sophie (Footlighters' heads of photography) might adjust on their cameras if the exposure is too low/high while shooting a show
- 43 *The Gifts of the \_\_\_\_\_*, a book/musical about two penniless lovers who sacrifice their positions to buy each other gifts
- 44 "Now watch me whip, now watch me (\_\_\_\_(x2))"

- 45 Buttons to press on *A Computer That Loves* if you want to copy something
- 47 Where one might enjoy a meal, such as Fettuccine Alfredo or Seafood Lasagna, after a Broadway show
- 49 *Oh, \_\_\_\_\_!*, a 1928 musical about the adventures of the Duke of Durham and his sister
- 50 *The Lifespan of a \_\_\_\_\_*, book adapted into a 2019 Broadway play starring Daniel Radcliffe
- 52 Katniss, Gale, and this man make the love triangle in the *Hunger Games* trilogy (soon to be a musical)
- 55 CWRU's largest theater organization
- 58 A word for the lead role in a play
- 60 Character from *The Jungle Book* who sings "The Bare Necessities"
- 61 "I \_\_\_\_\_I Get It", opening song from *A Chorus Line*
- 63 Hercules' mother in Disney's *Hercules*
- 64 \_\_\_\_\_Quinn, Stanley Kowalski in the Broadway revival of *A Streetcar Named Desire*
- 65 Animals featured in the Robbie Williams musical biopic *Better Man*
- 66 A standardized system for tagging text files to achieve font, color, graphic, and hyperlink effects on web pages
- 67 "Ballad of the Garment \_\_\_\_\_", from the musical *I Can Get It for You Wholesale* (Barbra Streisand's Broadway debut)
- 68 Departed, fled, left

## DOWN

- 1 A title or form of address used of or to a Spanish-speaking woman
- 2 Singer of songs such as "Tik Tok" and "Timber"
- 3 *Be More Chill*'s SQUIP stands for "Super Quantum Unit \_\_\_\_\_Processor"
- 4 High-quality photographs taken during the production of a musical or play for publicity, archiving, and promotional purposes
- 5 Footlighter's Fall 2025 musical
- 6 What "Skater Planet" houses in *Kimberly Akimbo*
- 7 What JD did to his bombs before they blew up in *Heathers*
- 8 A high-protein vegetarian food made from cooked wheat gluten



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- 9 Choose someone to hold a position by voting, such as what the Footlighters do every semester for director.
- 10 \_\_\_\_\_up, what Nathan Detroit may do in *Guys and Dolls* at the start of a poker game
- 11 Leonard \_\_\_\_\_, composer of *West Side Story*
- 12 In the movie-turned-musical-turned-movie-musical *Mean Girls*, Jason tells Cady that he can guess the size of this for any woman by watching her jump once
- 13 \_\_\_\_\_Kippur, holiest day for those in *Fiddler on the Roof*
- 21 A flower Percy Jackson from *The Lightning Thief* musical is offered in a hotel/casino located in Las Vegas
- 22 What the costume department may do to a skirt that is too long
- 26 The powdered leaves of a tropical shrub, used as a dye to color the hair and decorate the body, perhaps seen in a Bollywood movie before a wedding
- 27 The action of using something or the fact of being used.
- 29 Number of clues in this crossword that are purposefully, on purpose, not because we couldn't come up with hints, not related to theater (not including this one)
- 31 One half of sister singing duo known for "Potential Breakup Song"
- 32 "The \_\_\_\_\_," a PTG Fall 2025 production
- 33 The main artery of the body, supplying oxygenated blood to the circulatory system
- 34 Where Kurt and Ram may have been when Veronica pushed them into "mud" in *Heathers*
- 36 What Sue Sylvester yells into in *Glee*
- 39 Acronym for a basic stage direction
- 40 *Show Boat* song "Can't Help Lovin' \_\_\_\_\_Man",
- 41 A fleshy boneless piece of meat from near the loins or the ribs of an animal
- 43 2011 West End musical based on the Roald Dahl book of the same name
- 46 John Oldcorn's role in ATG Entertainment
- 47 A small, soft, log-shaped pastry filled with cream and typically topped with chocolate icing, perhaps enjoyed by Jerry Mulligan in *An American in Paris*
- 48 What a cowboy, like the one in *OklaHoma!*, may say
- 51 A player's turn to face their opponent, as seen in 1955 musical *Damn Yankees*
- 53 A significant or reoccurring theme, such as the "I Want" song or Show Stopper in musicals
- 54 A Colorado city, known for its skiing, that will have you feeling like you're walking in a scene from *White Christmas*
- 56 A type of exam a theater teacher might give if they want to see a student demonstrate their singing skills
- 57 Provoke or annoy (someone) so as to stimulate some action or reaction, like Hamlet does to his uncle
- 58 What one might say to a noisy theater goer
- 59 Vietnamese lunar New Year, perhaps celebrated by those in *Miss Saigon*
- 62 The time zone where Broadway is located

# STAGE CREW, STAGE COUP

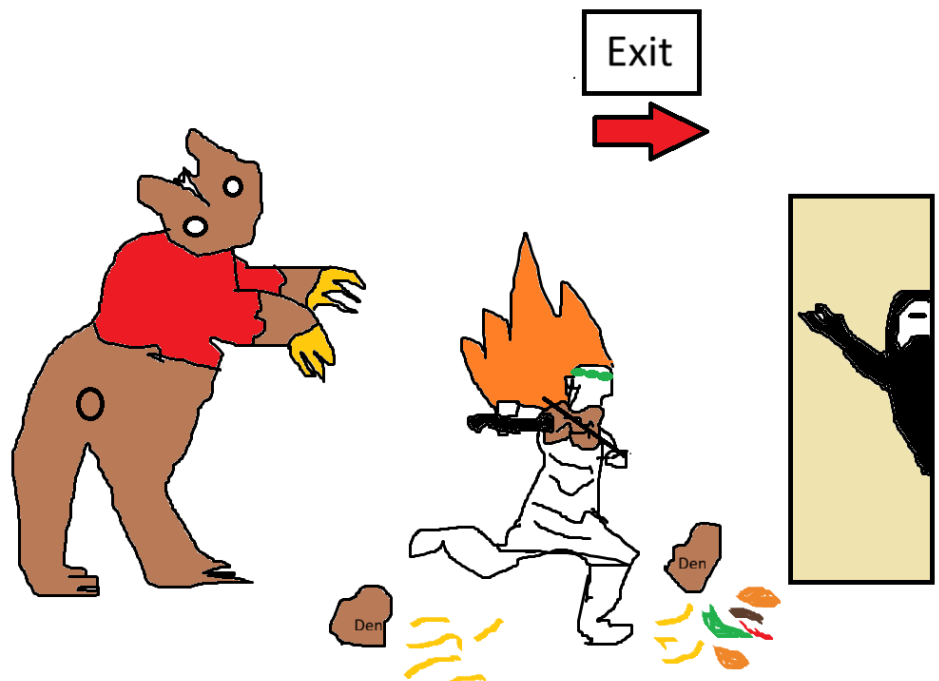
## BY VOX FABULA

It started as a seemingly normal round of plays at the various theaters around the Case Western Reserve University campus, but something was amiss. There were conspiratorial whispers amongst the stage crews. In fact, members of the stage crew were playing the traitorous Scottish lord and lady of the Scottish Play. The audience and *The Athenian's* theater critic greatly praised the convincingness of their performances as they descended into villainy and murdered King Duncan. There were also rumors of a group of three witches selling curses and prophesying shake-ups in the leadership of departments and student organizations; supposedly, the downfall of President Eric W. Kaler was imminent.

The next incident was more conspicuous; during the CWRU Footlighters' rendition of "Footloose the Musical," the only things coming loose were the actors' shoes as they caught on fire during the final dance sequence due to suspected sabotage by the costuming department. Later, during a lecture about dramas in the Roman Empire at the Baker-Nord Institute for the Humanities, the fire alarms and sprinklers went off with reports of a disco ball and laser party being inside, along with a "rocking fiddle solo" by a figure wearing a toga and laurel wreath. Fiddling while Clark Hall burns, it seemed.

The final straw was during a rendition of Shakespeare's "The Winter's Tale." The opening act was briefly interrupted by the pulsating movement of a parade of pikemen rhythmically pounding and shaking their armaments to a beat later identified as "The Imperial March."

Then, in an astounding case of malicious compliance, the stage crew released a live, European brown bear (recruited from a nearby zoo with the promises of marshmallows and Den leftovers) for the "Exit, pursued by a bear" stage direction. This was followed by an offstage snow machine, causing a blizzard. When the snow cleared, the stage was set for "Les Misérables," with the stage crew announcing their revolution atop the barricades. After the show, some praised the provocative and expectation-defying turn the play had taken, while others demanded refunds, as the play's length was cut by over an hour. *The Athenian* has sent a request for comment to the severed heads of the leaders of the theater and performing arts department and clubs, and is currently awaiting a response.



Exit Pursued By Be-AHHHGH

# OPINION: HISTORY'S GREATEST ACTOR

BY BART SIBREL

As a great lover of theater who does his own research, I hold nothing but the greatest of respect for the writers and actors who bring stories to life on the big screen. For all 6,000 years of the world's existence, these glorious individuals take words and dust and turn them into reality, and change our minds forever. Nothing can dispute their indisputable impact on society and our imagination.

However, aside from a small number of key individuals, the Venn diagram of actors and history makers appears more like two testicles. Except, of course, the man whom I would make the case to be the greatest actor in all of history: Neil Armstrong.

In Kubrick's classic 1969 screenplay, "Apollo 11 Broadcast," Armstrong performs live on-stage with a killer script, a flawlessly designed set (except, of course, the many flaws which prove it to be a set after all), and all the funding of the U.S. Government behind him. And yet, it's his own stellar performance which sells the moment.

"One small step for man," he says. What incredible fiction! According to every credible source, Kubrick didn't even write that line! It was an Armstrong original, much like the idea to cover the

mock-up lander with crumpled foil to give a space-age look on a limited budget.

No other man but Armstrong could leap and bound across the soundstage like a ballerina possessed, as though truly unclaimed by gravity! As many will tell you, he didn't even need to use wires! Remarkable.

Thanks to this marvelous thespian, we live in an age today inspired by the distant stars above, fooled into believing we could pierce the firmament and touch them. A notion that lulls the sheeple of the world into a sense of safety and security, despite the true flat nature of our cosmic plane. So, from the very bottom of my heart, I thank you, NASA, Armstrong, Kubrick, and all the fine folks at Hollywood. I thank you, for the brighter flat world we live in thanks to the nature of your entertainment. I thank —

Oh no. Oh God.

He's here.

Wait, no! Buzz! I can explain! I'll be good this time! I can — *[Crunch]*

## Community News:

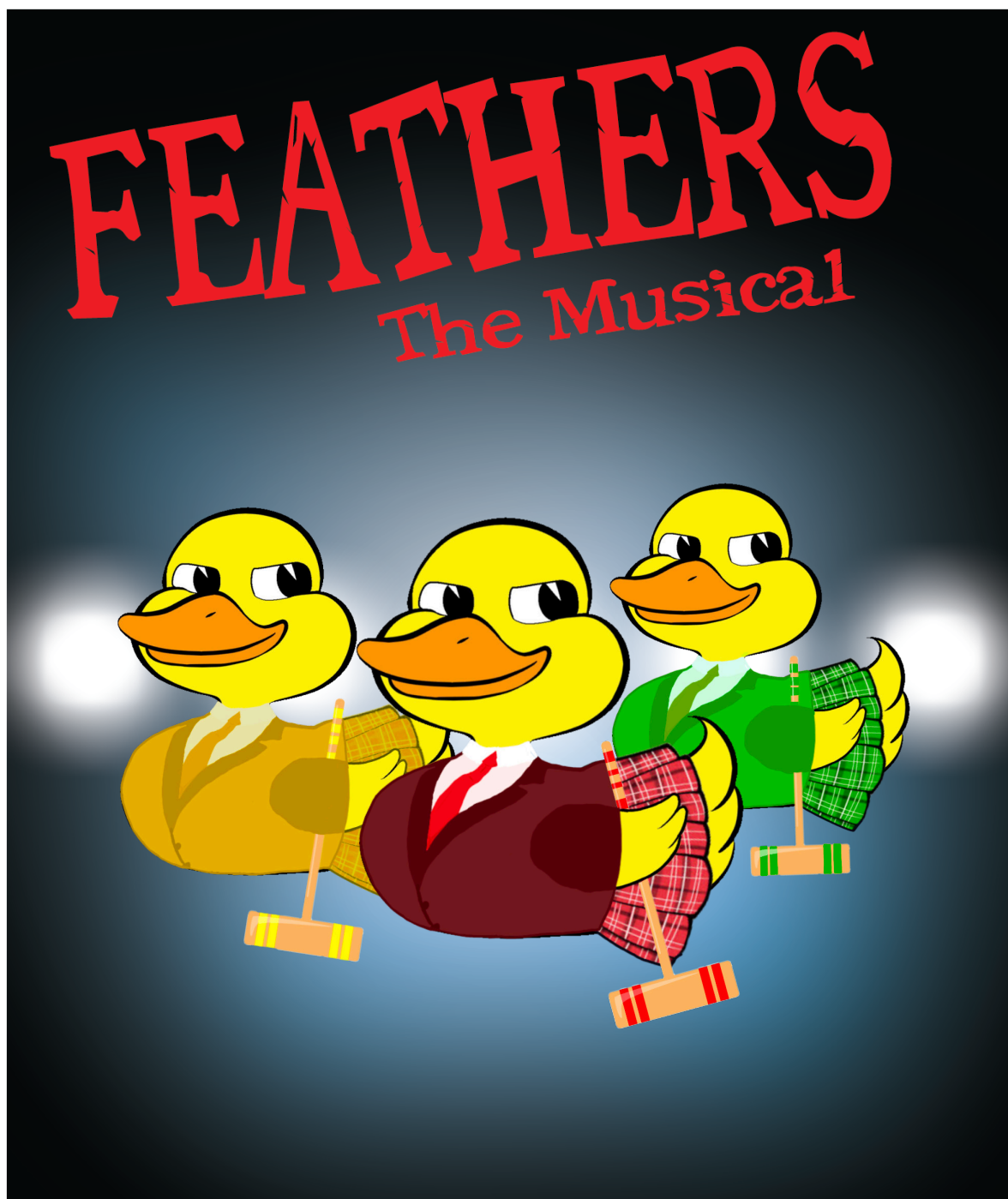
Wyatt Adultson still missing. A trenchcoat and three lollipops were found in an alley. If you have any information, please report it immediately to

[athenian-editors@case.edu](mailto:athenian-editors@case.edu)





FROM FOOTLIGHTERS, THE CLUB THAT BROUGHT YOU FEATHERS...



## Eldred Theater

11/7/2024 - 8:00 PM - sold out

11/8/2024 - 8:00 PM - sold out

11/9/2024 - 1:30 PM - sold out



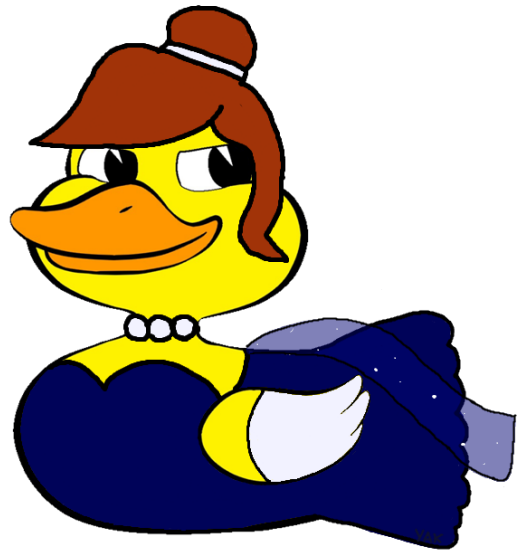
# ... COMES NEW MUSICAL ANESTHESIA

SHOWING NOVEMBER 6TH TO 8TH

"A Slavic Soporific"

*The New York Times*

actually go see it  
its gonna be fire



## A PEEK INTO THE PIT'S PERFORMANCE

BY JUAN WANUAHN

In celebration of the last performance of "Anesthesia," we come with a story from the overlooked group that is the foundation of every musical, the musical pit.

Jeremy, the saxophonist/pianist/clarinetist/French hornist/flautist said, "...It was a good run, and a lot of fun, the other two musicians and I formed a really solid group and we got into our groove fast!"

Jeremy shared their favorite story of when he was surrounded by his five instruments stands, he had knocked over his actual stand during the performance, sending the stand light flying up and landing on the stage. "The stand light actually tripped the main character, so of course the trombonist, Alice, then played the sad trombone noise. It was a complete interruption in the flow of our variation of Hot Cross Buns, but it was all in good fun," adds Jeremy.

With this interruption, the directors decided to keep the musicians away for a little while and replace the pit orchestra with acapella singers, who decided to do-wop pretty well. But as the director themselves said, "Their one-a-penny, two-a-penny seemed uninspired, and didn't have the same flair that Jeremy and Alice gave it," giving Jeremy back their singular seat.

All in all, it was a successful performance, with the audience members thoroughly enjoying the music, saying the comedic highlight of unscripted wah-wah-waaaaaaahs and quiet swearing and crashes, "really added to the immersion." In the end, we'll be sad to say goodbye to Anesthesia, and wish Jeremy a quick cure to his bleeding gums.

# SHAKEWEAPONRY: SHAKESPEARE'S SHARPER CONTEMPORARIES UNVEILED

BY: PENNY SMIGHTIERTHANTHESWORD

BREAKING — a new discovery by historical literature people unveiled that Shakespeare's rise to fame was actually accompanied by at least two slightly less popular contemporaries — Shakesworde and Shakeaxe.

It turns out that there were many Shakespeare copycats at the time, ranging from Shakemace to Shakepike to Shakemorningstare. However, those quickly fell to the wayside as most of their plays were nothing but cheap, carbon copies of Shakespeare's works. So what made Shakesworde and Shakeaxe act so different?

“Well for starters, Shakespeare, Shakesworde, and Shakeaxe all existed in a sort of checked-and-balanced popularity system with each other,” says Shakespearean scholar Jane Shakespeare, a faculty member of Case Western Reserve University's literature department. “By keeping each other in check, they were able to provide a dynamic interest to the contemporary literary canon at the time. Shakespeare was more popular than Shakesworde, but Shakesworde was more popular than Shakeaxe, and Shakeaxe fans often dogged Shakespeare for being too cool.”

You might've noticed that such a dynamic is similar to rock-paper-scissors, and you'd be correct. Leading scholars in this new discovery of multiple poets with names formatted with the prefix *Shake-* plus a random weapon have taken to calling the dominance of these three the “Shake- weapon triangle.” Below is a graphic exemplifying the dynamic between Shake- meta circa 1678.

	Attacks	Shakespeare	Shakesworde	Shakeaxe	Shakepike	Shakemorningstare	Shaketrebuchete	Shakecrossbowe	Shakewarhammere	Shakelongbowe	ShakeGreekfire	ShakeTrojanHorse
Defense												
Shakespeare		0	-1	+1	+1	0	-1	+1	0	-1	-2	+69
Shakesworde		+1	0	-1	0	-1	+1	-1	+1	+1	0	+69
Shakeaxe		-1	+1	0	-1	0	-1	0	0	+1	+1	+69
Shakepike		0	-1	+1	0	+1	0	+1	-1	0	0	+69
Shakemorningstare		+1	+1	0	0	0	-1	0	0	-1	-1	+69
Shaketrebuchete		-1	-1	-1	-2	-1	0	+1	-1	-1	-2	+69
Shakecrossbowe		-1	0	+1	+1	-1	+1	0	+1	+1	+1	+69
Shakewarhammere		0	0	-1	0	+1	+1	-1	0	0	0	+69
Shakelongbowe		+1	-1	+1	+1	+1	0	-1	0	0	0	+69
ShakeGreekfire		-2	-1	0	+1	0	-1	-1	+1	-1	0	+69
ShakeTrojanHorse		-69	-69	-69	-69	-69	-69	-69	-69	-69	-69	0

Shakeweapon matchup chart



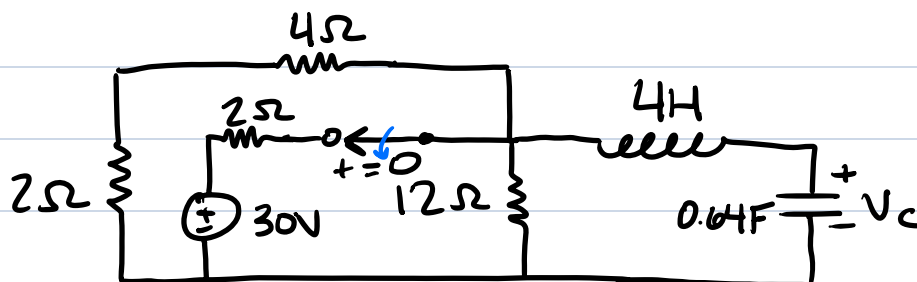
# PLEASE HELP, IT'S TECH WEEK

Dearest Athenian Readers,

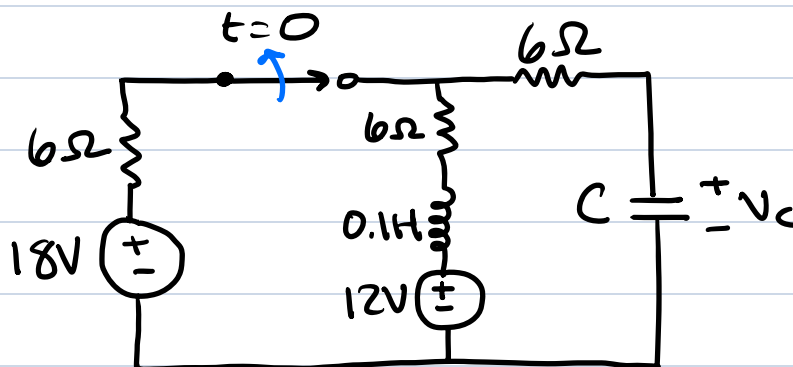
It brings me great displeasure to have to reach out to you under such dire circumstances, but, alas, I have nowhere else to go. For you see, it is tech week for the CWRU Footlighters Production of Anastasia, and, as such, I simply have no time to get this ENGR 210 homework assignment done! If anyone out there could send some answers my way, it would really help a brother out. Just send your answers as a .jpeg, .png, .pdf, .doc, .gif, .mp3, or .zip file to athenian-editors@case.edu! Any and all help is greatly appreciated. I seriously don't know how else I'll get all this work done!

Sincerely,  
A Very Tired Vlad

6.18 Determine  $i_c(t)$  for  $t \geq 0$ .



6.29 Choose the value of  $C$  in the circuit so that  $v_c(t)$  has a critically damped response for  $t \geq 0$ . Plot the waveform of  $v_c(t)$ .



"Circuit Analysis and Design, 3rd Edition" by Fawwaz T. Ulaby, Michel Maharbiz, and Cynthia Furse. Michigan Publishing, 2025.

