The battle is thrown into sharp relief from the very beginning. Randle Patrick McMurphy (George Kennedy) strides onto the stage the very image of the blustering hero demanding to know “Who’s the bull goose looney?” Never for a moment does he fall from view, a sort of independent man demanding our attention — and earning it with his straightforward behavior. But the Big Nurse (Olivia Newton-John), is far more amusing, and in her own way, as demanding of our attention, for the inmates never for a moment forget what her authority means. She has complete control over their lives.

In this way, these two are lined up. The Big Nurse, Nurse Ratched, determined to maintain law and order, uses every device one might imagine to keep her charges in line. And placed squarely in front of her, McMurphy, a man of heroic dimensions (at least by his own descriptions) who refuses to bow to authority. The rest of the inmates, Harding (Roger Harkenender), Billy Bibbit (Lawrence Dobkin), Chewie (John Aylward), Scanlan (Jon Richards), Martini (William Preston) and Chief Bromden (Frank Sivero), are the prizes for whose loyalty they struggle.

As the battle is thrown into sharp relief, it is hard not to take sides. Kesey’s book and Wasserman’s play are both one-sided, that in little more than one scene. McMurphy would like to see win the battle for the man’s (and the audience’s) soul. For Kesey and Dobkin’s, his druggie, his boggadgo and plain-faeced McMurphy can’t but come off as the hero. He is simply and yet is an original work in its own right. The battle is thrown into sharp relief from the very beginning. Randle Patrick McMurphy (George Kennedy) strides onto the stage the very image of the blustering hero demanding to know “Who’s the bull goose looney?” Never for a moment does he fall from view, a sort of independent man demanding our attention — and earning it with his straightforward behavior. But the Big Nurse (Olivia Newton-John), is far more amusing, and in her own way, as demanding of our attention, for the inmates never for a moment forget what her authority means. She has complete control over their lives.

In this way, these two are lined up. The Big Nurse, Nurse Ratched, determined to maintain law and order, uses every device one might imagine to keep her charges in line. And placed squarely in front of her, McMurphy, a man of heroic dimensions (at least by his own descriptions) who refuses to bow to authority. The rest of the inmates, Harding (Roger Harkenender), Billy Bibbit (Lawrence Dobkin), Chewie (John Aylward), Scanlan (Jon Richards), Martini (William Preston) and Chief Bromden (Frank Sivero), are the prizes for whose loyalty they struggle.

As the battle is thrown into sharp relief, it is hard not to take sides. Kesey’s book and Wasserman’s play are both one-sided, that in little more than one scene. McMurphy would like to see win the battle for the man’s (and the audience’s) soul. For Kesey and Dobkin’s, his druggie, his boggadgo and plain-faeced McMurphy can’t but come off as the hero. He is simply and yet is an original work in its own right.

The battle is thrown into sharp relief from the very beginning. Randle Patrick McMurphy (George Kennedy) strides onto the stage the very image of the blustering hero demanding to know “Who’s the bull goose looney?” Never for a moment does he fall from view, a sort of independent man demanding our attention — and earning it with his straightforward behavior. But the Big Nurse (Olivia Newton-John), is far more amusing, and in her own way, as demanding of our attention, for the inmates never for a moment forget what her authority means. She has complete control over their lives.

In this way, these two are lined up. The Big Nurse, Nurse Ratched, determined to maintain law and order, uses every device one might imagine to keep her charges in line. And placed squarely in front of her, McMurphy, a man of heroic dimensions (at least by his own descriptions) who refuses to bow to authority. The rest of the inmates, Harding (Roger Harkenender), Billy Bibbit (Lawrence Dobkin), Chewie (John Aylward), Scanlan (Jon Richards), Martini (William Preston) and Chief Bromden (Frank Sivero), are the prizes for whose loyalty they struggle.

As the battle is thrown into sharp relief, it is hard not to take sides. Kesey’s book and Wasserman’s play are both one-sided, that in little more than one scene. McMurphy would like to see win the battle for the man’s (and the audience’s) soul. For Kesey and Dobkin’s, his druggie, his boggadgo and plain-faeced McMurphy can’t but come off as the hero. He is simply and yet is an original work in its own right.

The battle is thrown into sharp relief from the very beginning. Randle Patrick McMurphy (George Kennedy) strides onto the stage the very image of the blustering hero demanding to know “Who’s the bull goose looney?” Never for a moment does he fall from view, a sort of independent man demanding our attention — and earning it with his straightforward behavior. But the Big Nurse (Olivia Newton-John), is far more amusing, and in her own way, as demanding of our attention, for the inmates never for a moment forget what her authority means. She has complete control over their lives.

In this way, these two are lined up. The Big Nurse, Nurse Ratched, determined to maintain law and order, uses every device one might imagine to keep her charges in line. And placed squarely in front of her, McMurphy, a man of heroic dimensions (at least by his own descriptions) who refuses to bow to authority. The rest of the inmates, Harding (Roger Harkenender), Billy Bibbit (Lawrence Dobkin), Chewie (John Aylward), Scanlan (Jon Richards), Martini (William Preston) and Chief Bromden (Frank Sivero), are the prizes for whose loyalty they struggle.

As the battle is thrown into sharp relief, it is hard not to take sides. Kesey’s book and Wasserman’s play are both one-sided, that in little more than one scene. McMurphy would like to see win the battle for the man’s (and the audience’s) soul. For Kesey and Dobkin’s, his druggie, his boggadgo and plain-faeced McMurphy can’t but come off as the hero. He is simply and yet is an original work in its own right.

The battle is thrown into sharp relief from the very beginning. Randle Patrick McMurphy (George Kennedy) strides onto the stage the very image of the blustering hero demanding to know “Who’s the bull goose looney?” Never for a moment does he fall from view, a sort of independent man demanding our attention — and earning it with his straightforward behavior. But the Big Nurse (Olivia Newton-John), is far more amusing, and in her own way, as demanding of our attention, for the inmates never for a moment forget what her authority means. She has complete control over their lives.

In this way, these two are lined up. The Big Nurse, Nurse Ratched, determined to maintain law and order, uses every device one might imagine to keep her charges in line. And placed squarely in front of her, McMurphy, a man of heroic dimensions (at least by his own descriptions) who refuses to bow to authority. The rest of the inmates, Harding (Roger Harkenender), Billy Bibbit (Lawrence Dobkin), Chewie (John Aylward), Scanlan (Jon Richards), Martini (William Preston) and Chief Bromden (Frank Sivero), are the prizes for whose loyalty they struggle.

As the battle is thrown into sharp relief, it is hard not to take sides. Kesey’s book and Wasserman’s play are both one-sided, that in little more than one scene. McMurphy would like to see win the battle for the man’s (and the audience’s) soul. For Kesey and Dobkin’s, his druggie, his boggadgo and plain-faeced McMurphy can’t but come off as the hero. He is simply and yet is an original work in its own right.

The battle is thrown into sharp relief from the very beginning. Randle Patrick McMurphy (George Kennedy) strides onto the stage the very image of the blustering hero demanding to know “Who’s the bull goose looney?” Never for a moment does he fall from view, a sort of independent man demanding our attention — and earning it with his straightforward behavior. But the Big Nurse (Olivia Newton-John), is far more amusing, and in her own way, as demanding of our attention, for the inmates never for a moment forget what her authority means. She has complete control over their lives.

In this way, these two are lined up. The Big Nurse, Nurse Ratched, determined to maintain law and order, uses every device one might imagine to keep her charges in line. And placed squarely in front of her, McMurphy, a man of heroic dimensions (at least by his own descriptions) who refuses to bow to authority. The rest of the inmates, Harding (Roger Harkenender), Billy Bibbit (Lawrence Dobkin), Chewie (John Aylward), Scanlan (Jon Richards), Martini (William Preston) and Chief Bromden (Frank Sivero), are the prizes for whose loyalty they struggle.

As the battle is thrown into sharp relief, it is hard not to take sides. Kesey’s book and Wasserman’s play are both one-sided, that in little more than one scene. McMurphy would like to see win the battle for the man’s (and the audience’s) soul. For Kesey and Dobkin’s, his druggie, his boggadgo and plain-faeced McMurphy can’t but come off as the hero. He is simply and yet is an original work in its own right.

The battle is thrown into sharp relief from the very beginning. Randle Patrick McMurphy (George Kennedy) strides onto the stage the very image of the blustering hero demanding to know “Who’s the bull goose looney?” Never for a moment does he fall from view, a sort of independent man demanding our attention — and earning it with his straightforward behavior. But the Big Nurse (Olivia Newton-John), is far more amusing, and in her own way, as demanding of our attention, for the inmates never for a moment forget what her authority means. She has complete control over their lives.

In this way, these two are lined up. The Big Nurse, Nurse Ratched, determined to maintain law and order, uses every device one might imagine to keep her charges in line. And placed squarely in front of her, McMurphy, a man of heroic dimensions (at least by his own descriptions) who refuses to bow to authority. The rest of the inmates, Harding (Roger Harkenender), Billy Bibbit (Lawrence Dobkin), Chewie (John Aylward), Scanlan (Jon Richards), Martini (William Preston) and Chief Bromden (Frank Sivero), are the prizes for whose loyalty they struggle.

As the battle is thrown into sharp relief, it is hard not to take sides. Kesey’s book and Wasserman’s play are both one-sided, that in little more than one scene. McMurphy would like to see win the battle for the man’s (and the audience’s) soul. For Kesey and Dobkin’s, his druggie, his boggadgo and plain-faeced McMurphy can’t but come off as the hero. He is simply and yet is an original work in its own right.