

# The Playbill

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*Professional Fellowship and Dramatic Service*

September 1928

# The Playbill

of

## Alpha Psi Omega



A Magazine Devoted to College Plays  
and How to Stage Them



Member:

National Association of Speech Arts Honorary Fraternities



# THE PLAYBILL

Official Magazine of the Alpha Psi Omega Dramatic Fraternity

P. F. OPP, Editor

720 Locust Ave., Fairmont, W. Va.

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VOLUME III.

SEPTEMBER, 1928

NUMBER 1

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**I** was the first musical instrument.  
I pointed out the way for law and government.  
I have moved millions to kill their fellowmen.  
Orators used me in the cause of truth and justice.  
I proved conscious life a means of expression.  
I made civilization possible.

The melody of my message has inspired faith, hope,  
and friendship.

Indifference and repulsion result when I am used  
crudely.

I can sound the depths of pain and sorrow.

I can reach the heights of joy and gladness.

I am the glory of the opera and the spoken drama.

I am man's best means of self-expression.

I am the human voice.

—P.F.O.

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## of Alpha Psi Omega

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### THE ASSOCIATION OF COLLEGE HONOR SOCIETIES REPORT

Raymond R. Faller, N. Y. U.

 HE Association of College Honor Societies held its fourth meeting at the Hotel Pennsylvania in New York City on Saturday, November 26, 1927. The general purpose of the Association is to knit and bind together so-called honor and honorary college societies to their mutual benefit and advancement. A detailed history of the brief life of the organization may be found elsewhere, but its main end is broadly defined above. It is the hope of the organization that through this medium of a united front promiscuously formed honor societies will be sufficiently curtailed, and in time eradicated, to prevent their obscuring in any way those other organizations which have proved their worth by their actions and continuity over a period of years. In time to come there will be a certain few societies, compared to the great number now masking under multifarious aims and purposes, which will be generally recognized in American college circles as honor and honorary societies in the true sense of the word without needless duplication which now exists.

The meeting was held in the form of a luncheon followed by informal talk across the table. Dr. Francis W. Shepardson, president of the Association of College Honor Societies, presided, and guided the conversation into such channels that the purpose of the meeting might be speedily arrived at without



loss of time or delay. Even at this it was over three hours before everybody had laid his qualifications and plans on the table. The following societies were represented:

Phi Beta Kappa, Tau Beta Pi, Sigma Xi, Phi Kappa Phi, Alpha Omega Alpha, Order of the Coif, Phi Delta Kappa (educational), Kappa Delta Pi (educational), Alpha Psi Omega (dramatic), Delta Sigma Rho (forensic), Sigma Tau (engineering), Omicron Delta Kappa (honorary), Phi Sigma Iota (romance languages), and Delta Phi Delta (honorary professional art).

The first six named societies are already members of the Association and the others were invited to send a representative each.

The meeting had not proceeded very far when the state of affairs became so confused that a halt had to be called. The words **honor** and **honorary** in describing a society were being used interchangeably. Dr. Shepardson, to settle the controversy, defined an honor society as one election to which was based on scholastic attainment pure and simple. Phi Beta Kappa and Sigma Xi are examples of this group. Honorary societies are those which do not neglect scholarship but rank it as of secondary importance and elect primarily on extra-curricular activities in collegiate life. Such societies are demonstrated by Alpha Psi Omega and Omicron Delta Kappa.

It was stressed by several of the responsible officers of the Association that honor and honorary societies should jealously guard their right and privilege of the electorate power. Only those candidates who had thoroughly proved themselves worthy and who were free from exerting influence in a derogatory way on friends and associates should be elected. The consensus of opinion seemed to be that so-called honorary members were useless and unwarranted additions to an organization already rich in proved membership, for the reason that many of those so elected had no claim to distinction and still less to membership. It would seem that in this respect cautiousness alone spells safety.

This matter oddly enough led up to the trend toward consolidation of many of the societies working in the same field. The representative of Delta Sigma Rho stated emphatically that his organization would in no way entertain overtures from other forensic societies simply because they elected honorary members who had not necessarily engaged in intercollegiate debating. The other side of the case was demonstrated in the case of Tau Beta Pi and Sigma Tau, honor societies in engineering. The president of Tau Beta Pi announced that before the present year had passed negotiations between the two societies would have in all probability been entered into and within a reasonable time a merger should result. Incidentally it might be wise for Alpha Psi Omega to establish communication, at least, with other honorary dramatic societies with the view toward consolidation. The petition of one united dramatic society would undoubtedly have more weight with the Association of College Honor Societies than would the several petitions of the now distinct and independent societies.

Next in order, the representatives of the societies not included in the Association were permitted to make their claims. One organization devoted to agriculture, another to professional art, a third to romance languages, and one to collegiate activities—all spoke as did also the representative of Alpha Psi Omega. The aims, purpose, sphere of activity, and growth of Alpha Psi Omega were respectfully listened to by those present. This brought to a close the meeting of the day. The officers and council of the Association then went into executive session to consider the merits and qualifications of each applicant and promised to send a written report of the proceedings to each society interested in the outcome.

On the face of things it would seem that the Association of College Honor Societies is serving a useful and good purpose. It is trying to unite into one compact body a prominent, long established, and worthy society in each field of collegiate endeavor so that by virtue of its prestige and power it will at-



tract the strongest and best societies and eliminate the weaker and looser ones. This does not mean that the smaller organizations are doomed to oblivion but that they will be adopted by the one larger organization with a subsequent gain in prestige and prominence. In time to come, it is hoped that one organization in each field will be the only one to recognize individual effort and attainment and in so doing make the honor and reward far more reaching and more lasting.



## A NEW COLLEGE THEATRICAL VENTURE

**Students From Princeton, Harvard, Vassar and Radcliffe Conduct Summer Stock Company**

**D**URING the past summer *The Billboard* announced another new thing in college dramatics, "an intercollegiate theatrical troupe." According to the article a group from Princeton, Vassar, Harvard, and Radcliffe took over the Elizabeth Theatre, Falmouth, Mass., and operated it as summer stock players. This bit of news has much significance in indicating the progress made by the college theatre. If college productions very nearly approach the professional standard in quality, the step to actual professional status is not a great one.

Certain college groups have placed productions with Chau-tauqua Companies, another college of New England has a group called the "Jitney Players," who pack their equipment in Fords and become troupers through the summer months. Now we have an intercollegiate stock company. The American college may also have a place in popularizing stock plays and bringing the spoken drama back to the provinces.

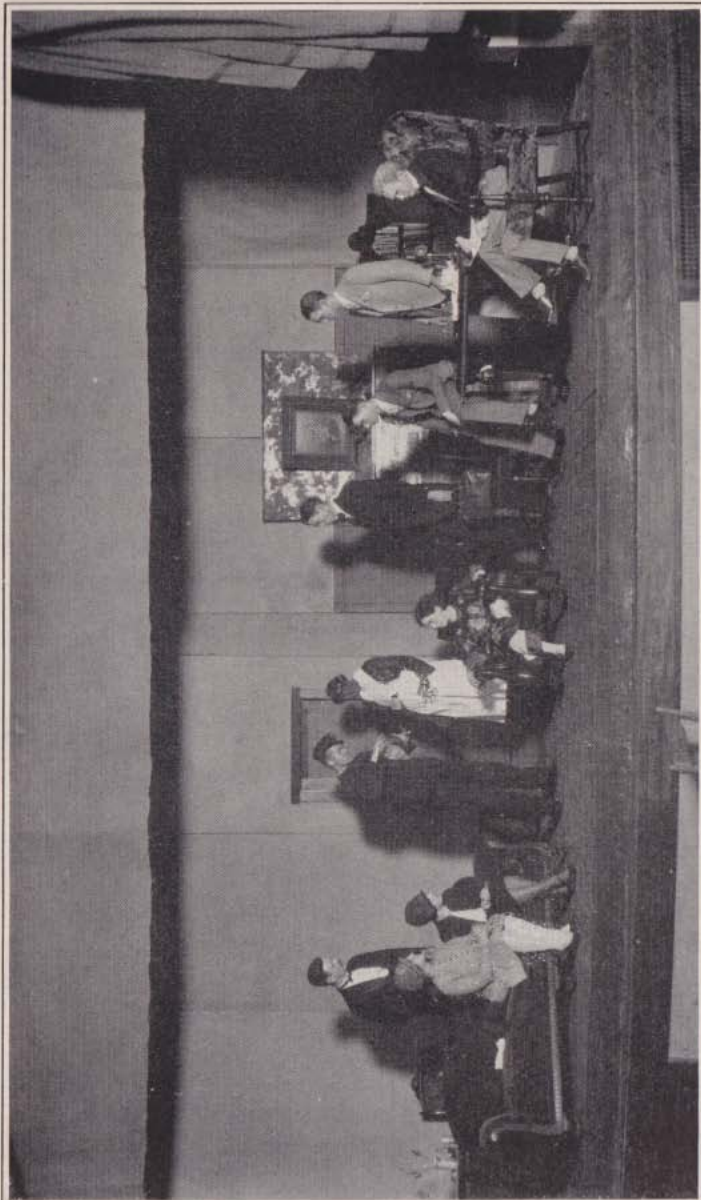
## Last Year's College Successes and How They Were Staged

"The Cat and the Canary," "The Melting Pot," "Snow  
White and the Seven Dwarfs," "Romeo and  
Juliet," "A Night at an Inn," and "The  
Importance of Being Earnest."

### "THE CAT AND THE CANARY"

The staging of "The Cat and the Canary," the mystery melodrama of John Willard, is an interesting problem in every phase of play production, lighting, scenery, make-up and acting. This play was used by three colleges in Alpha Psi Omega last year: Western State College, Central Wesleyan College, and Fairmont State College.

In the Fairmont production, since the stage was rather shallow, and believing that the production would be enhanced by one substantial realistic set of scenery, the play was easily adapted to one set by having the heroine decide she would occupy a comfortable chair by the fireplace instead of occupying the bedroom where the eccentric Cyrus was supposed to have died. The body of the family lawyer thus falls from the same panel in which he disappeared—a very logical occurrence. The fireplace was placed in the first set and designated the old man's study, instead of the library. The grandfather's clock and the lines referring to it were cut. Mammy Pleasant did her "rondo, rondo, spirit of evil" pantomime, while the heroine was making her change to negligee, in the bedroom preparatory to retiring. The sliding panel was the width of half a flat, and constructed from beaver board, this panel was to the right of the fireplace with a duplicate false



"THE CAT AND THE CANARY," directed by Madonna Amos, Alpha Cast

panel painted on the other side of the fireplace to balance the effect.

For the main entrance a practical door was used, hung in a frame, and provided with latch and key. The entire set was



S. FLEMING BENNETT  
as Charlie Wilder in Benda Mask  
"The Cat and The Canary"

painted a grayish tan, with the paneling and fireplace done in mahogany.

The stage directions and light plot specify no footlights. Because of a projecting apron, the overhead spots could not light the actor's faces in playing down stage, so three lamps were used in the foots with screens set up in front of them that light would



shine up and light up their faces, but could not shine back upon the panels. By keeping the up-stage walls in shadow, the hands that seize Crosby in Act I, seem to come from the atmosphere. A small spotlight was placed in both wings directed downward at an angle. Three lights in the front border completed the entire lighting for the play. Only one spot in the wings was used when the monster appears in Act I, and this light is also directed upon the chair where Annabelle retires in Act II. A blue gelatin with a hole about the size of a quarter was used over this spot.

Since the last Act is the exposure and solution of the plot, full light as in Act I was used with good effect.

The mask used by Charlie was molded from paper and cheese cloth over a plaster of paris bust of Julius Caesar. After this paper had dried it was given a coat of white paint. When this had dried it was slit up the back of the head and the mask was removed from the head of the bust. These directions for making the paper mache mask were given by Lorado Taft, the sculptor, when he appeared at the college on a lecture course number. The mask was then given a hideous make-up. The long nails for the lunatic's hands were made from cardboard, and attached to the fingers with nose putty.

PAUL F. OPP, *Alpha Cast.*

## "THE MELTING POT"

A brief account of the production of "The Melting Pot" at Marshall College.

"The Melting Pot," by Israel Zangwill, requires three scenes, the first two being in the home of the Quixanos, a Jewish family, in a borough of New York City. The flats making up the box set were painted with a mixture of red and buff wall finishes and were stenciled with designs of a harp and candle. This made a good background for the action of the Semitic charac-



ters. The third act set representing the room in a mission settlement house was constructed simply with a tan drape set and necessary furniture.

The last act takes place on the roof of the tenement house. For this scene the stage floor was covered with black roofing paper, the brick wall around the edge of the building was made of flats turned sideways and painted to represent bricks. A cut-out piece in imitation of the sky line of lower New York was made of wall board, windows were cut out and miniature lights placed behind them. A set piece of the Statute of Liberty was made to scale of wall board and the torch was made of a candle-shaped bulb which would glow at the proper time.

A rainbow effect was obtained by means of a special slide, made by the electrician, of gelatin in different colors and put in one of the small spots on the concert border. This was focused so that the semi-circle of light would be over the statue.

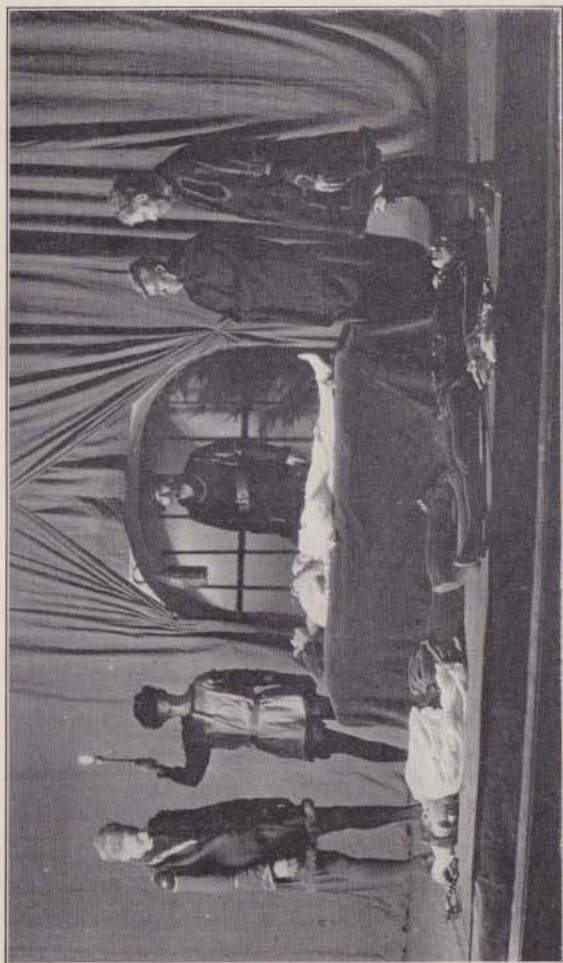
The elevator illusion was worked by a realistic elevator cage and sliding door being built at one side of the stage and by using a stereopticon for the light indicating the up and down movement of the elevator car.

HUGH CLARK, *Beta Cast.*

## LIGHTING EFFECTS FOR "SNOW WHITE AND THE SEVEN DWARFS"

A feature of the out-door production of "Snow White and the Seven Dwarfs" by Hugh Clark, was the special telephone system installed by the electrical force. As the performance was given at night and the lighting control had to be separated into four units, a telephone system was almost necessary for the success of the play. By being able to talk to his assistants the master electrician followed the action as easily as if he had every switch and rheostat within reach.

The witch illusion, by which the character appeared and disappeared, was done by dimming the lights and igniting a bit



"ROMEO AND JULIET," Alpha Cast, directed by P. F. Opp.

of flashlight powder by electricity. The scene in the witch's home was made weird by green light and chemical smoke coming from the cauldron. The smoke was forced out by means of a rubber tube reaching from the cauldron to the side of the stage.

No curtain was used. A row of strip lights was placed in front of the regular footlights and facing the audience. These were turned on between scenes and all the other lights turned off, an effect of "black magic."

### THE STAGING OF "ROMEO AND JULIET"

"Romeo and Juliet" is a thrilling drama that appeals to the imagination of both actors and director. It is a joy to stage. It is possibly one of the easiest plays of the master dramatist to produce. The setting is uniformly simple, and the lights have most to do with the atmosphere. The lighting can be made very effective and beautiful with the simplest equipment. The characters are almost melodramatic and easy to interpret, and the plot, thrilling incidents, and spectacle carry the play.

First, most schools will want to cut the play to a playing time of two and a half to two and three-quarters hours. Cut all scenes that contribute nothing to the plot as: Act. I, Scene 4; Act. II, Scene 1; Act II, Scene 4; Act IV, Scene 4. Cut portions of scenes such as lines of



ERMA McCARTY  
and ALEXANDER VENNARI  
in the Balcony Scene.

musicians in Act. IV, Scene 5. Cut Act I, Scene 3, so it opens with Nurse's speech, "Thou wert the prettiest babe that ere I nursed," and have Lady Capulet enter on "married once" as cue.

By staging the tragedy with a unit setting, little more than thirty seconds is required to make the scenic changes. Drapes in gray or some other neutral color serve as a background. The entrances are three, both ends and center. The one set piece used in the center, an arch three feet wide, was suggested by that used by Prof. Martin of the University of Louisville, and discussed in the October, 1927 number of the *Theatre Magazine*. Unlike his plan, the arch was never moved; the draperies, hung on a taut wire, were simply drawn about it differently to represent the three or four essential scenes of the play: Juliet's balcony, the friar's cell, and the gateway to the tomb. The drapes were drawn together, completely hiding the arch for Capulet's house, and all the street scenes except the first, in which the prince appears in the balcony to calm the fight between the Montagues and the Capulets. The house furniture distinguished that scene from the street scenes in which only the bare stage and background were used.

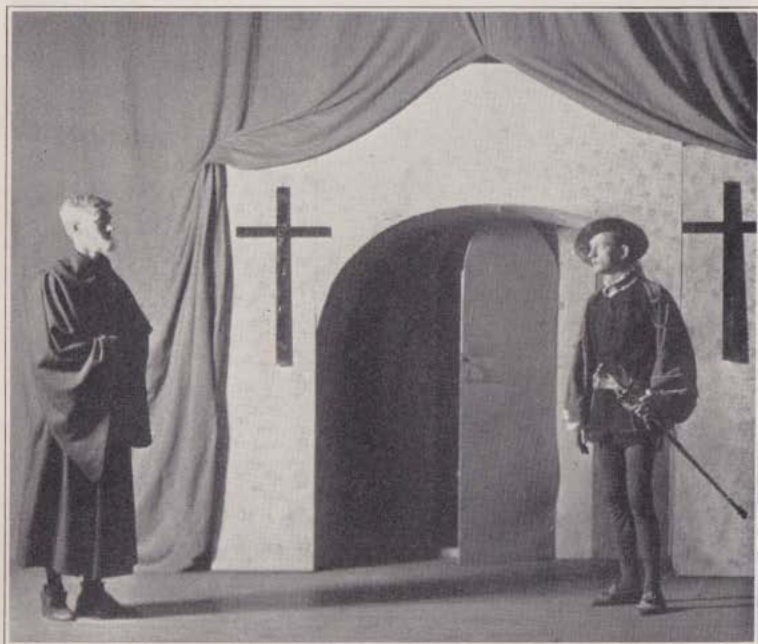
For the friar's cell two crosses were suspended to each side of the arch, so that they were exposed to view when the draperies were drawn farther than in the balcony scenes. A rude bench is sufficient furniture. None is necessary. A special flat, with small door placed at back of the arch, provided the entrance to the friar's cell. This flat is replaced by a gate, painted black to resemble a gate of iron rods for the tomb scene. The arch is now the entrance to the tomb.

The stage is the interior of the tomb, and is in darkness except for a small spot illuminating Juliet's body on the bier. The moonlight streams through the gateway from off stage. This is as I believe Shakespeare intended the scene to be played; for the moonlight on the gateway enables the Friar, Paris, and Romeo to be seen approaching the tomb as indicated in the play. Romeo's forcible entrance to the tomb is very dramatic, and



the final duel is fought with Paris with only the scintillating light of a lantern upon their rapiers.

The arch is solidly built of a framework of 2x4s solidly braced and covered with beaver-board or canvas, sized and splattered in shades of light blue, dark brown, and green. Lath are



"THE FRIAR'S CELL"—James Smoot, Friar Lawrence, Allison Frum, Paris

steamed or soaked in water and bent to form the curve of the arch. The roof of the arch and the floor of the balcony above should both be at about the same six-foot level.

"Romeo and Juliet" offers many opportunities for beautiful lighting. Full light should be used only in the street scenes and an occasional scene in Capulet's house. Footlights on two circuits, one circuit amber and one blue are advisable. Scenes



in which the lines indicate the time as early morning or evening are very effective with the blue alone. Use slow tableau curtain on scenes with beautiful or serious import, as for the marriage scene, Act II, Scene 4. The lighting for the tomb scene has been suggested: one light (moonlight blue) over entrance to tomb. Keep torches and lanterns used back of drapes masked to prevent from shining through. One baby spot-light overhead or at tormentor, to illuminate body of Juliet. Adjust opening in spot so as to emit a very narrow shaft of light, and cover with blue gelatin. The remainder of tomb is in complete darkness until Romeo has entered with lantern, which is of the old-fashioned sort made of black tin punched full of holes. When Balthasar carrying a torch enters with Prince and Capulet, the blue foots are switched on, and the "morn a glooming peace doth bring" to close the play. The prince says "Where's Romeo's man?" cutting the Friar's long speech, thus not prolonging the anticlimax unnecessarily.

More suggestions on cutting lines may be helpful. Use the first prologue. To have narrator of this prologue in Pierrot or Pierrette costume initiates the play in the right romantic atmosphere. As the narrator concludes the last line of the prologue, the clash of swords is heard and Peter and Bathasar are revealed in humorous combat as the curtain rises. Cut to "I serve as good a man as you," Peter replying "I serve a better, you dog of the house of Montague." Benvolio and Tybalt now enter on their cues, and the scene is played through. All servants' parts are thus concentrated upon Peter for the Capulets and Balthasar for the Montagues. In the party scene upon the line, "Come, musicians, play," a masked girl in costume can enter and do a folk dance, or several guests at the party can do the folk dance. Either will serve the purpose.

All costumes were made by students from designs drawn from suggestions in "Shakespeare for Community Players," by Mitchell, and other illustrations. Some very good material and fur was furnished by students, who brought used garments, la-



dies' cloaks and capes, such as might be found at rummage sales. The tights were ordered from addresses found in the classified lists of *The Billboard*.



"A NIGHT AT AN INN," directed by Anna Louise Barney, Xi Cast.

### "A NIGHT AT AN INN"

"A Night at an Inn" by Lord Dunsany is a fascinating play to produce. It was given at Chico State Teachers' College this year with such success that it was later repeated at one of the town theaters, where it proved to be the most artistic performance of the entire year.

For the lighting required we used few lights for the first scene and then, dimming them still more, we had candles lighted on the stage to give the effect of on-coming night, as we have no proper dimmers in our present building and can only change lighting effects by switching off certain circuits. The scene with the three priests of Klesh was played in quite dim light, but after they had all been killed, more candles were lighted in honor of "the supper for old Toffy." One of these candles was carried outside by Sniggers when he went for the water and, in his agitation, left there. The other candles were extinguished by

the men at the table when the clumping steps of the jade god were heard. Thus, the only light left on stage at this time was that on the green circuits. As the figure of the god came on, an off-stage worker followed its movements with a green light thrown from a large flash-light. We tried a spotlight, but the large flash seemed to produce the better effect. The ruby eye of the idol was worked also by a small flashlight concealed under his garments which he turned on when the ruby was once more securely placed in its socket.

The costuming of the play, with the exception of that for the idol, is simple and calls for no comment. For the idol, jade-green cambric was painted with scroll designs in gold. The suit was made much like ordinary pajamas, but the insides of the legs were stiffened with a light weight of cardboard to give the necessary stone-effect. The trousers were long enough to conceal the feet, except the toes of the shoes, which were also covered with the cambric. White cotton gloves, dyed green, and furnished with long, pointed, gilt-colored nails cut from paste-board, covered the hands. For the head, a clay mask was first made. Upon this the papier-mache mask was moulded. When dry this was painted green and gold. Instead of making it double, the back was covered with a cambric head-dress. The teeth and horns of the idol were painted gold, as the white, which we tried first, was not effective.

One detail which was evolved in the course of rehearsals might prove helpful to anyone contemplating the production of this play. The author gives practically no stage directions, and the final death scenes which take place off stage seem somehow lacking in climax. We finally tried throwing a green light upon the Toff as he reached the doorway on his exit, and let his death take place in sight of the audience, just as the curtain fell.

ANNA LOUISE BARNEY, *Xi Cast*.

**"THE IMPORTANCE OF BEING EARNEST"**

Three very successful college presentations of this witty farce-comedy, by Oscar Wilde, this past season, proves that the entertainment value of the play is very high, and the clever lines very enjoyable. This play is free of royalty using the Baker Co. edition. Miss Alice H. Spalding, directing the play at Allegheny College, used the costumes of the period.

The scenery is readily adaptable to two sets. Miss Spalding placed Act II and Act III in the garden of the manor house, an exterior. Dudley Diggs, directing the play for the Actors' Theater, New York in 1926, used the same arrangement of scenery. Alpha Cast, staging the play, also placed Act II, and III in the same set, but made it an interior, the conservatory of Jack Worthing's country place at Woolton. This set, a box set of flats, was put in place, and Algernon's apartment was a drapery set of dark blue rep, trimmed with gold braid, and hung within the box interior. To change sets the drapery set was simply hauled to the flies. It was also built so it could be lowered and folded and carried out. In this production the longer speeches were cut to fit in with the modern, snappy style of the dialogue of modern plays, and brilliant modern dress was used with good effect.





## Staging the Play at Texas

By M. E. Williamson, one-time director of the Curtain Club

**T**HERE is always a certain pride in being able to say of an organization that it is the oldest, or the most artistic, or the most this or that, in a given section. Such pride is entirely justifiable when one analyzes the achievements of the Curtain Club, Texas University's dramatic organization since 1909.

The Curtain Club may not be the oldest college dramatic club in the South. It is certainly the oldest in Texas, and the best known. Organized in January, 1909, the Club has always adhered as closely as possible to the early standards set by its originator, Stark Young.

There has always been found in criticisms of plays given by the Curtain Club, the recurring phrase, "Professional quality." To some persons professional quality means, oftentimes, laxity; to the Curtain Club professional quality has always meant the very best play that it was possible to put on the boards.

In advertising, publicity, and mounting, successful effort has been made to remove the Curtain Club productions from the field of the amateur. (I use the word amateur in the sense usually meant by the laity in referring to novicial performances.) There are various reasons for shunning "amateur" in relation to play production.

In the first place, audiences in this section are prone to look on "home talent" plays as things to stay away from. The Curtain Club has broken down that feeling in Austin. Plays are produced with as much accuracy of lines and business and mounted as professionally as any New York production. Audiences attending Curtain Club shows do so with the assurance that the play will be as good, or even better than the road shows that normally make this section of the country.

But the method, the things that produce the final result, the



audience never sees. Some of these things are: Scrupulous attention to diction; untiring rehearsals; accuracy of dialogue; accuracy of settings; selection of vehicle.

The star system—so-called—is hardly established in this organization, but every one knows that every club has a few outstanding persons who are frequently seen, and even vigorously supported by audiences. Such is the case with this Club. Certain persons are obvious drawing cards through a well-established and well deserved reputation. Consequently, choosing a cast has a great deal to do with the choosing of a vehicle. The choice of play, however, is held above all other things with this club.

New York hits are not necessarily Austin hits. Schiller's version of the story of Mary Stuart made a tremendous hit, and sold out the house, but "The Guardsman," had lots of "paper" in the seats. "Hell-bent Fer Heaven" took the house by storm, but "Outward Bound" met a rather cold reception. All made money, but some more than others.

The Curtain Club is peculiarly situated in many respects. For fifteen and more years it has struggled along, rehearsing in basements and classrooms, sometimes meeting in the open air. Only recently—within the last year, in fact—it has had the use of one of the "shacks" which adorn the University campus. Even this work-shop has to be shared with the members of the band. Religious prejudice has taken a hand often, and "Mary Stuart" caused much criticism, as did "Sister Beatrice." All these things the club weathers as best it can.

In the actual matter of production the professional standard is sought again. The director is supreme. For a number of years he has been from the faculty ranks, but last year a student handled the job. No concessions to local usage are made in the matter of working or speaking. Diction is carved on the lintels of the door posts, and in the minds of every player. The club tries to teach the correct way of speaking as well as acting.

Rehearsals are held to be more important than any other activity, and the player who fails to see the light in this respect is immediately replaced. Outside activity is highly incompatible with work in plays of the Curtain Club. Six weeks of daily work are usually spent on each production, though the last play of 1927—"The Guardsman"—was produced in eight days. The first two or three weeks are usually given over to scattered rehearsals—two or three a week—while the remaining three weeks see at least three hours of work daily on the actual rehearsals.

The director requires publicity to be started and the advertising campaign conducted from the day the play is selected for production. There is no waiting for work to begin, but almost daily, stories appear in the campus paper and other publications. Twenty-five full columns of space were given to publicity on the production "The Seven Keys to Baldpate," the production for the fall term of 1927. Eighteen columns were printed for Benavente's "Evil Doers of Good," while eight full columns announced the performances of "The Guardsman."

Settings are important features with the club, and all settings and properties must be in readiness at least a half-week before the date of the dress rehearsal. There is a determined purpose in the mind of the workers, both actors and technical: no "kid stuff" is permitted. Settings must be accurate, and not merely impressionistic or atmospheric, though several productions have been given over entirely to the latter type of stagecraft. Experimentation in settings and mountings is indulged in freely, but not to such an extent that the play is submerged in the atmospheric designs.

As a rule, race subjects, religious subjects, and sex plays are shunned. The first two from a sense of self-preservation, and the last from good taste entirely, since college students are not so much given to such plays as is generally supposed. There is no cutting of lines, however, to effect compromise. If a play is objectionable, the play, not the lines, is omitted; but the action and the dialogue must be accurate. Recourse was had to

## THIS YEAR'S OFFERINGS AT REDUCED ROYALTIES

**"The Patsy," "The Easy Mark," "Pomeroy's Past"  
and "The Goose Hangs High" to be Had  
From \$35.00 to \$30.00**

**T**HE annual offering of plays at a reduction in royalty is more liberal this year in that the agreement covers more plays and is subject to no condition but the existence of stock companies. By arrangement with Samuel French of New York, the member colleges of Alpha Psi Omega may have their choice of four of the higher royalty popular successes at reductions of from \$15.00 to \$20.00 in the usual royalty. Thirty-five dollars for each performance is the best rate that could be made upon "The Goose Hangs High" by Lewis Beach. It is announced that the regular royalty on "The First Year" is \$25, even though the catalog states: "royalty quoted upon application."

The rate upon the popular comedy, "The Patsy," by Barry Connors, is \$30.00 each performance. This play was produced

(Continued on page 26)

## STAGING THE PLAY AT TEXAS

the Spanish original in presenting Benevente's play already referred to. Lines of the English version were obviously faulty, and the Spanish version was used freely throughout, and translations made to clarify the English text.

It is, then, with the combined efforts of the entire club for several hours each day that the play finally is brought to the ticket-selling stage. The business manager divides the club into groups, and a canvass is made of every potential buyer. Telephones and mailing lists are used, and sub-ticket offices are opened at various places. Then, if by all means fair or foul, we sell enough tickets to assure an audience we put on a play.

with great success by a number of colleges last year, and many will want to use it this season. A \$30.00 rate has also been secured upon "The Easy Mark," by Jack Larric, and "Pomero-y's Past." The latter is the work of the successful dramatist, Clare Kummer, and has a cast of five men, four women, all very good parts.

Every one of these plays are clean, well-written dramas and one or more of them will work in well upon any club's program. Each has one set of scenery, an interior, and the plays can be produced upon practically any type of stage. For this reason and the small casts required, they could be nicely used for road productions. The complete description of these plays is to be found in French's catalog. The following application form will entitle colleges to the rates agreed upon for the above mentioned plays:

NATIONAL COLLEGE DRAMATIC FRATERNITY,  
ALPHA PSI OMEGA

SAMUEL FRENCH,  
27 W. 45th St.  
New York, N. Y.

Please consider.....  
(University or College)

for the production of.....

.....  
at the royalty of..... per performance as agreed upon  
with Alpha Psi Omega.

.....  
Director Address of College



# What The Colleges Will Play

Selections From Dramas of Many Types Provide  
Variety in Season's Program

BY P. F. OPP

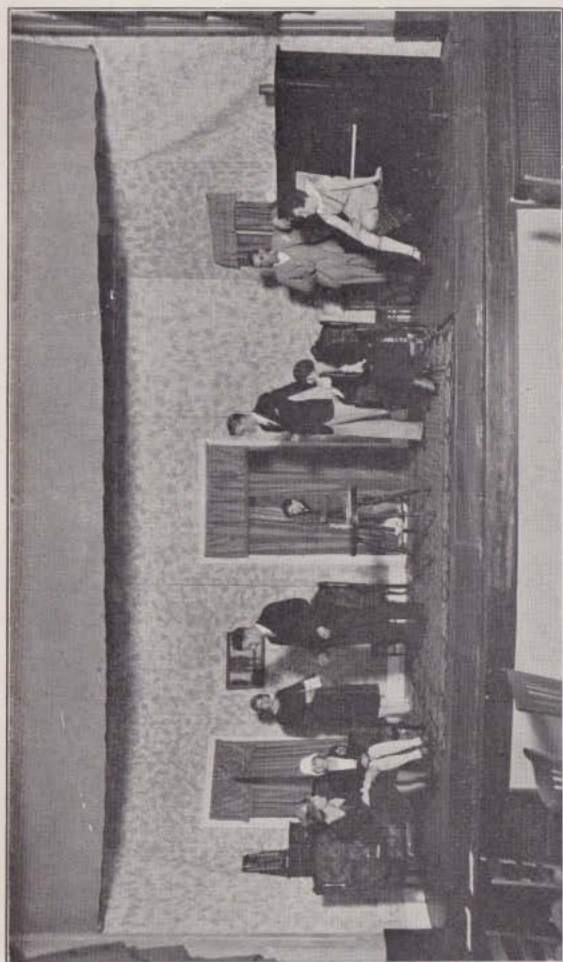
**J**UST what plays the colleges will use this year is a difficult prediction. This is a tribute to the ability of college directors of dramatics, for they are showing good judgment and keen appraisal of dramatic values in using unthought of literary and classical drama. Imagination is used in creating settings, young actors are inspired to interpret great characters, and brilliant productions are reported. One director cannot recommend a play to another. To produce it well, a director must know his play. Only until a director has caught some enthusiasm for a play does he desire to do it. It often happens that a director must even sell his play to his cast.

In case some directors do not have the coming season's schedule completed, or in case certain numbers are subject to finding suitable casts, or sufficient finances, some suggestions may be found in this list.

Last season's list of Broadway successes available for college production is very small. Choice must be made from the list of previous seasons, many of which were used successfully by colleges last year, plays like "The Patsy," "Tommy," "Charm," "Sun-Up," and "The Family Upstairs." Other plays of this class are: "The Dover Road," "Miss Lulu Bett," "Polly With a Past," "Pomeroy's Past," "Mary, Mary, Quite Contrary," "My Lady's Dress," "The Beggar on Horseback," "The Goose Hangs High," and "Beverly's Balance."

As for the classical plays, Shakespeare will again be the most





"THE FAMILY UPSTAIRS" Alpha Cast, directed by P. F. Opp.



used. Among the membership of A Ψ Ω "As You Like It" led the list. "Othello," and "Romeo and Juliet" seems to be on most playbills next year. "Tartuffe" and "The Miser" of Moliere, and Ibsen's "The Doll's House" were produced. Ibsen's "The Wild Duck" has been extensively used by little theaters the past year, breaking box office records. We predict that some ambitious college club will give it a trial this year.

In way of revivals, almost anything is to be expected. Many colleges had a great deal of sport last season in working up a revival of some old favorite such as "East Lynne," "Fashions," or "Ten Nights in a Bar Room." The North Carolina Playmakers report great success with "Ten Nights in a Bar Room." Revivals of T. W. Robertson's "School," "Engaged," "The Old Homestead," and "All the Comforts of Home," are on the programs of little theaters next year.

Several sound dramas that seem to appeal to college audiences are "Outward Bound," and "The Tragedy of Nan." "Outward Bound" is an unusually fine piece of dramatic writing. It was very successfully staged at West Virginia University under the direction of Miss Constance Welch. It is worthy of the efforts of any college group. The one set of scenery is not difficult, but offers big opportunities for lighting effects. The cast is six men and three women. "Sun-Up" is a play in this class that is more than holding its own.

"The Silver Box," and "The Pigeon," by John Galsworthy, and "Arms and the Man" and "Pygmalion" by Shaw are four plays of merit which it seems some colleges should attempt this season. "The Devil's Disciple" seems to have been the most popular Shaw play the past season. It offers plenty of good problems in scenery, costumes and lighting.

"The Whiteheaded Boy," by Lennox Robinson, is a play with one set of scenery and a well-balanced cast. Like "Ice-bound" it plays about twice as excellently as a casual reading would indicate.

"In Love with Love" and "Mr. Lazarns" are two plays with



"TO THE LADIES," Kaufman and Connelly, directed by Helen McCoy, Omicron Cast.

small casts. Both are good comedies. George Jean Nathan gives Vincent Lawrence, author of "In Love with Love," credit for the depth and skill of his craftsmanship. It is very much the stock type of play with a good part for the character man, the heavy man, the leading man and the juvenile leads. "Love In a Mist" is a play in about the same class, and possibly more easily staged.

Any director who has tried Rachael Crothers' plays, "He and She," "Mary, the Third," "39 East," or "Expressing Willie" will admit that she is a dramatist of whom the American college can justly be proud. There is a realism about the dialogue of her plays that appeals to director and student alike.

To note that the following plays were all used by high school last year might give college directors more courage in attempting some of them. Here they are: "Dulcy," "Minick," "A Full House," "Captain Applejack," "The Show Off," "Adam and Eva," "Applesauce," "The Dover Road," "The Lion and the Mouse," "Quality Street," "The Admirable Crichton," "The Thirteenth Chair," "Forest Acres," "If" (Dunsany), "The Pat-sy," "The Nervous Wreck," "The Easy Mark," "Trelawney of the Wells," "Nothing But the Truth," "The College Widow," "So This Is London," "Pomander Walk," "Loose Ankles," "The Haunted House," "The Poor Nut," "The Doll's House," "The Play's the Thing," and "Mrs. Bumpstead-Leigh."

A few more popular plays that will be used this year are: "Square Crooks," by J. P. Judge; "The Butter and Egg Man," "Saturday's Children," "Tilly of Bloomsbury," "Under Twenty," "Dollars and Chickens," "When's Your Birthday," "Young Woodley," "The Torchbearers" and "Craig's Wife," by Geo. Kelly, "Pal's First," and "The Swan," by Franz Molnar.

The plays of Clyde Fitch, "The Climbers," "Nathan Hale" and "The Truth" are coming into prominence this season. "The Story Brought by Brigit," a play by Lady Gregory is worthy of any club's attention for an out-of-door program.

Arrangements for the play of the popular Irish dramatist,



Sean O'Casey, "Juno and the Paycock" may be made with Norman Swartout of the Longmans, Green Co.

Whether the revival of Gilbert and Sullivan operas reaches the colleges, remains to be seen. John Gay's "The Beggar's Opera" was produced at Smith College. "Pinafore" and "Pirates of Penzeance" were occasionally staged last year.



## XI CAST ACQUIRES NEW INITIATION ROBES

### New Fraternity Song Written

Xi Cast is the proud possessor of new initiation robes, so faculty director, Miss Anna Louise Barney, reports. She states that they like them very much indeed. The director's robe is pale blue with a gold girdle. Those of the worthy Playwright, and worthy Business Manager are amber with a blue girdle. None has been provided for the Honorable Prompter as yet. The new robes add to the dignity of the ceremony, and make for greater attractiveness in the general picture. They are made of a good quality of sateen, and the girdles are silk cord.

Miss Elizabeth Laughlin, also a member of Xi Cast, has just composed a new fraternity song, both words and music. The song was used for the first time at a breakfast preceding an initiation ceremony in the blue room of the Fresno Hotel, Fresno, Calif. Music and words will likely be included in the next re-print of the ritual, which will be made next year. Here are the words to the song:

"Here's to Alpha Psi Omega,  
 From beginning to the end,  
 Every vow we hold in reverence,  
 Every talent now we lend;  
 And our hearts shall be forever  
 Bound in this one brotherhood,  
 Just striving all together  
 For the things which it holds good."



## INTELLIGENCE VERSUS IMAGINATION



NUMBER of years ago several college directors were discussing the amateur actor, when director No. 1 made the remark that intelligence was the chief asset of the candidate for a part in a college production. To this director No. 2 replied: "I would say it was imagination," for said he, "Give me an actor who can visualize the character, his moods, his voice, and personal characteristics, and the chief problem in casting the part is solved. Director No. 2, however, came back with the remark that he thought they both meant the same thing, and that what one called intelligence, the other called imagination.

That was about four years ago. Neither of the directors claimed to be psychologists, and the whole argument may not have meant much, but now tempered with the wisdom of experience, director No. 2 is inclined to feel that intelligence is really a qualification of the actor, and that it is fully as important as imagination. For is not good common sense, good judgment, and quickness to learn, intelligence? Is not the power to see the utmost meaning in lines, or discretion that would avoid the temptation to over-play a part, is not this intelligence as well as imagination?

Crafton and Royer in a new book entitled "Acting," discussing the average amateur, make this statement, "He would disappoint us in imagination and sensitiveness, and intellectually he would fall far below the standard we set for him. His lack of knowledge, his lack of intellectual interest would be his outstanding deficiency.-----Acting appeals to many young people who have not the intelligence or power of application necessary to pass them in their school work; and believing that they possess the gift for acting, and thinking that there is nothing difficult in stage work, they feel that their future must lie in acting. -----The fact that he is an actor does not excuse him from becoming educated."

Put an amateur Romeo in Juliet's tomb. Let him come to

the line, "Let me peruse this face." If he takes the lantern from the wall of the dimly lit vault, and inspects the face of Paris before recognizing him, is not this a display of intelligence in interpreting the line? If a character laughs in reading a line, and gets out of character, or otherwise puts in business not advised by the director, that misinterprets the character, does that not show lack of intelligence?

The director of amateurs cannot always be sure that his cast will not over-play their part on the night of the performance. Most people wish at least to be considered intelligent. If the director will therefore give his cast to understand that misinterpreting a role shows a lack of intelligence and good taste, he can be reasonably sure that it will not occur.



# Alpha Xi Cast of Alpha Psi Omega Wins Honors

Arkansas College is Runner-up in National University  
Theater Tournament

**T**HE curtain closed on the final performance of the third annual National University Theater Tournament, conducted by Northwestern University, Evanston, Ill., Saturday evening, April 21, when the three winning casts presented their plays in the finals.

The purpose of this annual event, as stated on the program, is "to create a greater interest in under-graduate dramatics and to assist college teachers in raising standards. Any play or part of a play which can be presented in forty minutes may be given. Players must be under-graduates carrying full college work."

Nine universities and colleges were accepted by Northwestern School of Speech as entrants in the tourney. Carleton College, Northfield, Minn., presenting "Edward" by Thos. Job, directed by Carol Florence Derby; Southwestern College, Memphis, Tenn., "The Giant's Stair" by W. D. Steele, directed by Ernest Haden; Yankton College, Yankton, South Dakota, Act III of Channing Pollock's "The Enemy," directed by Rex Wilkes; Butler University, Indianapolis, "The Dust of the Road" by Kenneth Sawyer, under the direction of Mrs. Eugene Fife; Monmouth College, Monmouth, Ill., "The High Heart" by Rowell, directed by Ruth M. Williams; Evansville College, Evansville, Ind., "The Translation of John Snaith" by Cook, under direction of Pearl Le Compte; University of South Dakota, Act III of "The Patsy" by Connors; Berea College, Berea, Ky., "Finders Keepers" by Kelly, directed by Kingsley P. Given; and Arkansas College, Batesville, Ark., Act III of "Sun-Up" by Lula Vollmer, directed by Mrs. Cornelius Ball.



MRS. CORNELIUS BALL  
Director of Dramatics, Arkansas  
College.

On Friday evening of the tournament, the audience sat in tense expectation, following the presentation of the third play of the third group of three plays. Almost immediately announcement was made to the effect that the winners in the preliminary were: Arkansas College, first, with five out of a possible eight first places; Butler University, second; and Berea College, third. The directors of the various Little Theatre groups acted as judges in the preliminary, no director being allowed to give his own group a rating.

According to rules of the tournament, the three winning plays were repeated Saturday evening, with nationally known dramatic authorities acting as judges. A large and enthusiastic audience witnessed the finals. It was gratifying to note the presence of several rows of Arkansas College alumni and friends



to support the players from the Southland. Butler University opened the evening performance with "The Dust of the Road." Though this play was done entirely contrary to the intent of the author, the presentation was most finished, interesting and original. The symbolism of the play was entirely sacrificed to realism. The tramp, Judas Iscariot, appearing to two of the characters in a dream, was interpreted as a modern man who sat on a table swinging his feet. Instead of being made to fade out mystically when a new character appeared, Judas merely stepped behind the bookcase. Little Theater groups interested in experimentation would find it most diverting to present this first symbolically and then realistically on the same evening with a discussion following at which good and bad points of the two types of presentation might be considered. Berea College followed with its delightful production of "Finders Keepers." Arkansas College then presented Act III of "Sun-Up." Ten minutes elapsed before the decision was announced by Theodore B. Hinckley, Editor of *The Drama*. The judges in the finals awarded first place to Butler University, which thereby won the Cumnock Cup (named for Robt. Cumnock, president emeritus of Northwestern School of Speech), and two hundred and fifty dollars. Arkansas College placed a close second, being only two points behind the winner.

According to *The Arkansas Democrat*: "For the second time within a year a Batesville organization has been runner-up at a tournament of national scope. A year ago the Batesville high school basketball team won second place in the national basketball tournament in Chicago, and Harlequin Little Theater of Arkansas College duplicated the feat of the Batesville High School Pioneers by winning second place in the Annual National University Theater Tournament at Northwestern University, Evanston, Ill. Two of the judges in the finals, Alice Gerstenberg, Chicago playwright, and Lew Sarett, poet, teacher, and lecturer, both widely known dramatic authorities, gave Arkansas College first place, the remaining judges rating it second.



The winner of first place is a northern university and a member of the Big Ten-----Miss Iris Dobson, of Batesville, in the role of 'Mrs. Cagle,' is reported as being the outstanding individual player of the entire tournament."

As a result, Miss Dobson received several flattering offers to play leads in Chautauqua. Miss Dobson has accepted a position for the ensuing year in Arkansas College Department of Speech. The already strong department will be greatly strengthened by the addition of such a talented young woman to its faculty. Other members of the cast were Miss Miriam Carlton of Hope, a graduate of Arkansas College Department of Speech; Mr. Hugh Shick of Batesville, a local favorite in leading roles; Mr. Laman Gray of Batesville, one of the most versatile players ever seen at Arkansas College; and Mr. Stuart Salmon of Stamps, who has worked for several years with Arkansas College Little Theater players.

Again quoting *The Arkansas Democrat*: "All players in the 'Sun-Up' cast are members of Alpha Xi chapter of Alpha Psi Omega. Harlequin Little Theater of Arkansas College is directed by Mrs. Cornelius Ball, head of the Department of Speech. Mrs. Ball has refused offers from large schools of speech in the East. She is a former Memphis girl, being the daughter of Mr. and Mrs. H. P. Davis of that city."

In the *Journal of Expression* of March, 1928, Oliver Hindsell says: "It is rare, indeed, at least in our part of the country where Little Theatres are springing up almost over night, that the communities can afford to expend much money on Little Theaters. This, I consider, a fine thing. The group that starts out with no monetary obstacle in its way is apt to stagnate and go to seed-----A lack of money is a spur to ingenious devices and healthy work," Arkansas College Little Theatre has always had this spur—a lack of funds! When the director planned at various times to stage productions for which much new equipment was needed, the question always arose, "Where will we get the scenery, the lighting, the **everything** needed?"

The answer was invariably "We'll make it." Something was often made from nothing. In any attempt, however, there was aid from various sources. The administration always stood squarely behind its Little Theater in any undertaking. When the subject of participation in this national tournament was broached, the administration **believed** in the project, but there were no funds. At a production of the "Thirteenth Chair," the Batesville public was asked to express its opinion of the undertaking. Not only did a large number of friends express themselves as interested and desirous of having the loyal Little Theater participate in this event, but checks began to come in to defray expenses of the project. Batesville citizens, Arkansas College administration and students worked to promote the plan. A few days before the proposed trip, in spite of support from these sources, funds were insufficient to make the trip by rail. The Little Theatre group, undaunted, made the trip in the good ship Pontiac, six passengers and luggage traveling in a five passenger coach! In spite of hardships, the players voted the tour the most enjoyable event of their lives. A member of the cast expressed himself in these words: "If I ever get to be a plutocrat, my first act will be to endow Arkansas College Little Theater."



MISS IRIS DOBSON

High point entrant at National  
Tournament.

No article regarding the National University Tournament would be complete without mention of the exceptional spirit of co-operation that exists at Northwestern School of Speech. Everybody worked, from Mr. Frost to electricians and students, who ran hither and yon clad in overalls. Each Little Theatre



MISS MIRIAM CARLTON  
Alpha Xi Cast.

group was furnished with a crew, members of which remained thoroughly co-operative throughout trying circumstances and requests for unheard-of properties. It is generally understood that this spirit is due largely to the inspiration of Ralph Dennis, Dean of the School of Speech. Dean Dennis possesses to the *n*th degree the "one imperative plus," personality, of which he writes so feelingly in the *Quarterly Journal of Speech Education*. It was regrettable that Dean Dennis was on lyceum tour during the tournament. With such a head, such instructors as Lew Sarett, Theodore Hinckley, Mr. Hardy and

others of equal distinction, and such a spirit of co-operation, it is small wonder that Northwestern School of Speech is outstanding.

Plans are being formulated at Arkansas College, not only to participate in this tournament next year, and possibly in the tournament in New York City for the Belasco Cup, but also for a state high school dramatic tournament at Arkansas College in the spring of 1929. Invitations will be sent to the various high schools of the state. Six entrants will be accepted for the tournament, which Arkansas College is planning to make an annual event. A trophy cup, which is now being named, will be given for the best one-act play presented. The outstanding individual player in the state tournament will receive an academic scholarship in Arkansas College, as well as a scholarship in the Department of Speech. In this way Arkansas College aspires to carry on in a small way what Northwestern University is doing in a large way.

## THE RELIGIOUS DRAMA IN COLLEGE CLUBS

By Marguerite Wills

**H**AS the religious drama won a proper place on the bill of fare of the college dramatic club? If a study of a variety of programs from prominent university and college clubs has any bearing on the question, the answer is "no." It is quite true that many organizations make a decided "effort" in this direction about once a season but the general reaction is one of relief when the duty is done. Religious drama is like unto the "wallflower relative" in an otherwise interesting family. In most cases it takes propaganda plus the director's influence plus church connections to interest a college dramatic club in the possibilities of this phase of their work.

Just why do we have this situation? Is it because religion does not have a place with those who are collegiate? To my notion that is all bunk. College men and women judge by results—plays with religious aspect have pleased neither the audience nor the performers nearly so well as others that might have been used. Too often the play itself lacks quality but often still is the lack of good production and sympathetic acting.

Surely this is a condition to be deplored—and to be corrected. If we believe that drama is an art representing life then it must, like life, include religion. Fortunately, many people, high in the amateur dramatic world, have realized this need and have done much to stimulate the young writer. But after all the real opportunity for changing the campus attitude lies within the activities of the college dramatic club. With the proper publicity to write "drama" instead of "duty," "good" instead of "goody-goody" in the minds of the public the bad taste of former failures can be partially removed. With a play of some character and action value, and there are several, plus careful production to make it successful, the approval of the audience is yours—you interest people you might never reach otherwise and your club has taken a step up.



Experimental work with Biblical plays offers the club another outlet. Why not make the love story of Ruth a drama with a modern setting? Why not use Expressionism to picture the dramatic life of Daniel, of Samson, of Joseph and his brethren. What a wealth of material!

True drama adds vitality to all it touches because it selects the most vital incidents for portrayal. If we want religious drama to live actively we must not be afraid to approach it with an active purpose.

### STATEMENT OF ACCOUNTS

Trial Balance—June 2, 1928

	Debit	Credit
Alpha Psi Omega—Jewelry and Fee Income	\$2040.35	
Charter Account	88.18	
Sinking Fund	263.55	
E. Turner Stump	10.00	
Playbill Expense		\$182.02
Stationery Expense		233.67
Stamp Expense		45.13
General Miscellaneous Account		82.98
Office Work Expense		161.32
Jewelry Expense		396.82
Chapter Installation Account		65.00
Engraving Expense		65.45
Telephone and Telegram Expense		2.75
Totals	\$2402.03	\$1235.14
Amount of Cash in Bank		\$1156.89
E. Turner Stump Account		10.00
Totals	\$2402.03	\$2402.03

Ernest Bavely, Accountant.



## COLLEGE DRAMATICS IN SOUTH AFRICA

**D**RAMATIC production is probably one of the most universal of all extra-curricular collegiate activities, unless it be oratory. For instance every one of the nine collegiate institutions of South Africa have dramatic clubs, or stage one or more plays each year. They even go on tours and stage the plays in the neighboring towns and villages. An interesting fact about the colleges of Africa is that the time of opening and closing of college is reversed to that of the colleges lying north of the equator, that is commencement or commemoration week is in September and during this month there is much dramatic activity. Dramatic activities are carried on in two languages, English and Afrikaans. The latter is the Dutch language peculiar to South Africa. As a result some colleges have two societies; one for the English and one for the Afrikaans. In Transvaal University, the "Thespians" stage English plays and the "Afrikaans Toneel Vereniging" stage plays in the Afrikaans or Dutch. Both these societies stage a certain number of plays each year. The work done is usually cultural, but plays are also staged for charitable purposes, e. g. at hospitals and sanitariums. During the past year the Thespians have staged a number of plays by Shaw and Barrie.

The people are fond of having plays in their own language, and the plays in the native Dutch dialect are very popular. Owing to the fact that the repertories of the professional companies visiting South Africa (usually from overseas) are English, it is found that amateur plays in English have not the same vogue as the Afrikaans plays. As there are practically no professional Afrikaans companies there is very considerable activity among the Afrikaans speaking societies.

Rhodes University College of Grahamstown, South Africa, calls their club the University Dramatic Society. This society has recently given two performances of Sutton Vane's

"Outward Bound." The second performance was given to the public in their local town hall, and the performance was criticised very favorably.

## MEMBERSHIP APPLICATION BLANK

### THE ALPHA PSI OMEGA Dramatic Fraternity

Members of College faculties, actively engaged in directing dramatics are eligible for membership in Alpha Psi Omega. Application should be made to the Grand Cast through the Grand Business Manager. The membership fee of \$3.00 should accompany the application.

Alpha Psi Omega is one of the largest dramatic fraternities, and a member of the Association of Speech Arts Fraternities of America, an organization of the recognized societies in debate oratory, and dramatics. Membership is both an honor and a professional asset. Supply the following information:

Name .....

Official position .....

Colleges attended .....

Degrees or Diplomas with dates received.....

.....

Other fraternities .....

Signature .....

Address .....

.....

## CAST REPORTS

### What the Member Colleges of A Ψ Ω Are Doing

#### ALPHA CAST—FAIRMONT STATE COLLEGE

##### Custom of Exchanging Play With Other Colleges Started

The Masquers, the producing organization of Alpha Cast, believes in getting the season started early. Accordingly within six weeks of the opening of the first semester, "The Family Upstairs" by Harry Delf was presented. The next production, "Romeo and Juliet" was to be used as a real study project for voice training, acting, fencing, and costume making, and work was begun upon the tragedy at once. A very competent cast was thus evolved and the play was presented three nights, December 14th, 15th, and 16th. Many of the surrounding high schools sent in their entire English classes to see it.

Early in the next semester work was begun upon "The Cat and the Canary." James Coleman, president of Alpha Cast, played John Paul Jones, and set a pace for the understudies that certainly upheld the standards of the honor fraternity.

This great mystery play was such a financial success that a new velvet front curtain was purchased and paid for.

During the second semester the Hilltop Players of West Liberty near Wheeling brought their presentation of "The Tightwad" to Fairmont. This was in exchange for "The Family Upstairs," which the Masquers staged for them earlier in the year. This exchange of plays is to be an annual affair. Each club pays its own expenses, and cashes in by selling a big house to greet the visitors. Each club enjoys entertaining the visiting players.

The season was closed by a brilliant performance of Oscar Wilde's "The Importance of Being Earnest." S. Fleming Bennett, who, though a freshman, played in all the major plays of the year but one, gave a wonderful characterization of Algernon Moncrief. Plans for the coming year include: "Pomeroy's Past," a revival of some old play like "Ten Nights in a Bar Room," or "The Old Homestead," "The Thirteenth Chair," and "Arms and the Man," by Bernard Shaw.

## HARLEQUIN CLUB, BETA CAST

## Five Major Plays Presented By Marshall College

The Harlequin Club of Marshall College has had an unusually successful season during 1927-1928 with its well-balanced program of productions. Numerous problems of scenery and lighting have been worked out and much latent talent has been brought to the fore in the fields of acting and stagecraft.

The first play of the season was Martin Flavin's "Children of the Moon." The setting was done in Spanish style and received as much favorable comment as the action itself and likewise the splendid lighting effects were worked to perfection.

The cast included Jane Kendall, Charles Phillips, Jean McIntosh, Hugh Clark, Ray Walker, Randolph Wilkinson, Hite Wilson, and Irvin Utterback.

"A Lucky Break" was the second production of the first semester's program. This light comedy played to a capacity house and was well received. The play was taken to Point Pleasant for a performance later in the season.

The third play was the melodrama "The Devil's Disciple," by Bernard Shaw. This was the most elaborate production of the semester as far as technical effects, costumes and scenery were concerned. Five sets, four interiors and one exterior, were used and a vast amount of time expended on lighting problems. All costumes were made at the school by members of the costume staff.

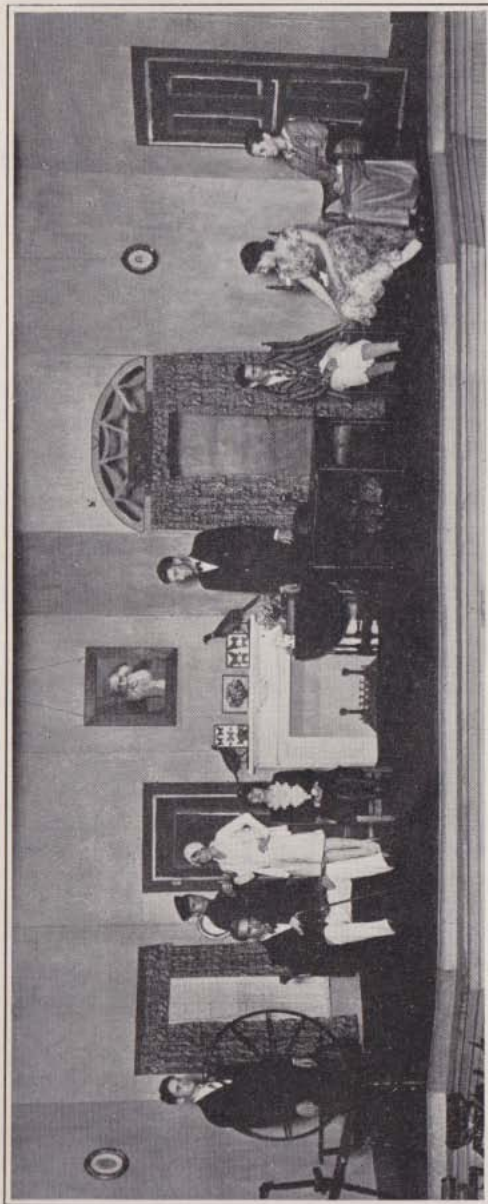
During the week preceding Christmas the one-act play, "Dust of the Road," was given before the student body by members of the class in play production of Professor Stump.

The first play of the second semester was Zangwill's famous drama "The Melting Pot." The acting of the principals in this play received much praise. Three sets were used and an extraordinary lighting effect was worked out in the exterior scene representing a view from the top of a tenement house near the harbor of New York city.

Several readings of one-act plays were given at meetings of the Harlequin Club and three were given for public performance. These were "Good Medicine," "Riders to the Sea," and "The Hour Glass."

An original one-act musical comedy was produced by the cooperation of the music and speech departments. The play was written by the students in the playwriting class and the music by the class in counterpoint. The play concerned mountaineer life and the cast consisted of six people. An orchestra of thirty-five pieces was en-





*Photo by Premier Studio—Huntington, W. Va.*

"TWEEDLES," by Booth Tarkington, Marshall College, summer session.

gaged to play the overture and score. The production was especially appreciated because it was the first attempt at combining the efforts of Professor Stump's class in playwriting and the work of the students of Professor Mueller of the music department.

The last play of the season, "Snow White and the Seven Dwarfs," was presented in a specially constructed open-air theater on the campus.

HUGH CLARK,

## GAMMA CAST—WASHINGTON AND LEE UNIVERSITY

### The Troubadours Present Original Historical Pageant

The official producing organization of Washington and Lee University functions under the name of the Troubadours. The past year has been one of much activity. A great historical pageant was written and staged last June at Natural Bridge, Virginia. This affair was noteworthy in that it received much favorable comment from eastern newspapers, especially the New York Times. The club was so busy in staging the pageant, and with other dramatic events during the commencement season that the initiation of the members who qualified for Alpha Psi Omega had to be postponed until the opening of school in September

T. B. THAMES, Jr.

## ACADIA UNIVERSITY, CANADA

### Report of Delta Cast

Last year we feel was a banner one for Delta Cast. In the early winter we staged an elaborate social event by motoring to the capital to see an English company in their fine presentation of "A Midsummer Night's Dream."

In March we produced Wilde's "Lady Windermere's Fan" under a Cast director, G. D. H. Hatfield, who was Delta's director in her first term. The play was a complete success, both artistically and financially, and we strongly recommend it to other casts.

Then in May we put on "Smilin' Through" with a frat cast and the same director assisted by D. D. Wetmore, who will soon qualify

for membership. The production was beautifully staged with scenery of beaver-board constructed under the direction of J. W. B. Findlay, new business manager for this term. The costumes were imported and were very lovely. The lighting effects were especially significant, and yet with all this expense, so well did our new director handle the business management, that the play netted us no little sum. With this play as their medium, several new and valuable pledges are awaiting election to membership in our cast.

Time had been so crowded toward the close of the year that we were unable to arrange any special social event, but we had several jolly meetings at various members' homes, and listened to readings of the best plays. We also managed to supply all the charter members with frat pins. Under our new officers we are anticipating a still more successful year.

J. W. B. FINDLAY, Δ.

## ZETA CAST—WESTERN STATE COLLEGE

### "The Fool" and "The Cat and the Canary" Big Successes; Original one-acters written

Mask and Wig produced "The Fool," by Channing Pollock, during the fall quarter. This was the first production, and was well given. Then Mask and Wig next presented "The Cat and Canary." This was a remarkable production and all the management, scenery, costuming, etc., was done by students who desired points to get into Alpha Psi Omega. The leads were taken by Miss Edith Scarlet and Donald Tope, both members of A Ψ Ω. Others in the cast were also members, and it was certainly the outstanding production of the year.

Mask and Wig, this year, took over the production and responsibility of producing a number of one-act plays, written by members of the "Play-writing class." These plays were coached and produced by members of Mask and Wing, which, of course, added points for Alpha Psi Omega. There were prizes given, and the first prize went to Miss Margaret Owen, a member of A Ψ Ω. She wrote the play and coached and produced it. The prize was fifty dollars. The play may be published. This enterprise went off very well, and for the first year in history, Mask and Wig has been all right financially, without having to get it from members of the club.

RUTH WOLFE, *President*, Zeta Cast.

## COLLEGE OF IDAHO TAKES "THE ENEMY" ON THE ROAD

Eta Cast is happy in two of its achievements this year. A production of "The Enemy" in theaters at Caldwell and Boise received much praise, not only for the strong acting, but for the message so stirringly presented. An evening of one-act plays: "Evening Dress Indispensable," "The Valiant," and "Jazz and Minuet" were handled and coached entirely by fraternity members. The players were drawn from the Scarlet Masquers, the college dramatic club.

The fraternity also takes pride in the accomplishment of one of its members who started work on the part of Koulikoff in "The Russian Honeymoon" just twenty-eight hours before the performance, when the regular player was taken suddenly ill. He carried the part with perfect memory, poise, characterization, and gave every appearance of a month's rehearsal, even being proclaimed by the majority as the star of the production.

The fraternity had a jolly evening in a joint function with the Scarlet Masque and friends at a fancy dress ball. Eta Cast feels that through its stimulus, dramatic activities and the work of the Scarlet Masque is recognized on the campus and in the community.

MARY LOUISE BLACKWELL, *Faculty Director.*

## UNIVERSITY OF MARYLAND

### Iota Cast

The Footlights Club is the only recognized play producing organization at the University of Maryland. During the past year, a program of one-act plays was presented. The program consisted of: "The Man in the Bowler Hat," "The Monkey's Paw," and "The Pot Boiler." One full length play, "The Old Soak" was given. "H. M. S. Pinafore" was a very enjoyable light opera staged by the university.

It is planned to open the season this fall by using "Three Live Ghosts," and then to use "Square Crooks" as the spring production. In addition to these two, there will be a one-act play put on for the assembly program every month. As soon as members of The Footlights Club meet the requirements of Alpha Psi Omega, and merit acknowledgment for their work, they are rewarded by election to membership in Iota Cast.

ROBERT C. SIMMONS, *Iota Cast, A Ψ Ω.*



## MU CAST—UNIVERSITY OF TEXAS

The first play of the Curtain Club this year was "Hay Fever," by Noel Coward. Four members of A Ψ Ω were in the cast. "Dear Brutus" by J. M. Barrie, was given in the spring. Pat Candler and Christie Johnson, who played "Margaret" in "Dear Brutus" were unanimously elected to A Ψ Ω on the basis of their outstanding acting. E. J. Van Sickle and Jeff Hassell were also elected on the basis of brilliant production work, and Mr. Kindred McLearry of the architecture department, Katherine Wheatley of the English department, our director, were also initiated. Mr. McLearry designed the set for "Dear Brutus," which was gorgeous and imaginative beyond belief. He also did a stunning back-drop for Morley's "East of Eden," which we produced in the Dallas Little Theater Tournament, and with which we won second place. It was a very brilliant production in which two members of A Ψ Ω, Randle Ridley and George Wolfe took part.

Miss Mary Ellen Malone is the new president. In the meantime, only best wishes and hopes for a splendid future for A Ψ Ω. We have had a splendid season, and are as fully glad for the the privileges of having the Curtain Club members look toward election to A Ψ Ω as an honor, culminating what has always been a great pleasure and honor—active work in a Curtain Club play.

RUTH HASTINGS, M.

## WESTERN UNION COLLEGE, LE MARS, IOWA

## Nu Cast of Alpha Psi Omega

The Nu cast, located in Western Union college in Le Mars, Iowa, has had a very successful season. The first play of the season was "Back Again, Home Town" by Eugen Hafer. This was our home-coming play and was greeted by a large and appreciative audience. The next play was a new type for our players. It was the mystery play, "The Rear Car" by Edward R. Rose. This play was given two evenings and it had the "whole town talking." The third play was "Higbee of Harvard" by C. Townsend. This was given as a benefit play for one of the forensic organizations of the college. The fourth and last play of the season was, "The Weakest Link" by Carty Ranck. This was given as one of the programs of commencement week. These four

plays show a wide range of type and character and offered an excellent chance for character presentations. The parts were all well taken and dramatics are rapidly taking a larger place in the extra-curricular work of the college.

Six new members were initiated into the mysteries of A Ψ Ω this spring. This initiation was made very impressive and was preceded by a week's stunt initiations which brought the fraternity in an interesting and mysterious way before the whole campus group.

The last feature of the season was the fourth annual midnight caper held on the director's lawn. Did we have fun and sport? Well, just ask any one of the group who was there!

Next year we expect to enter an inter-state dramatic tournament.

ROY M. SMITH, *Director of Nu cast.*

## REPORT OF XI CAST OF ALPHA PSI OMEGA

Chico, California, 1927-1928

In spite of the fire which last August destroyed the main building of our college, together with our library and all our dramatic equipment, Xi Cast has had an unusually successful year. We have held two initiation ceremonies at which fifteen new members were added to the fraternity; have made a trip to Fresno to install the Alpha Sigma Cast at the State Teachers College there, and have sponsored a dramatic recital by Mrs. Oscar Maillard Bennett of the University of California.

While no production of a play was undertaken by the cast this year, its members have been active in all important dramatic performances of the college. They have also helped materially in handling a series of student-directed productions undertaken for the first time this semester, and three of them appeared in the cast of "Alice-Sit-By-The-Fire," presented by a Little Theatre group here.

Besides productions at the school, various plays have been given for the entertainment and benefit of numerous outside organizations, such as The American Association of University Women, The Achaean Club, The Parent-Teachers Association, The Shasta Union Farm Center, The Northern Californian Home Economics Conference, The Delta Phi Upsilon Convention and the Rotary Convention.

The most important plays given this year were: "Fiat Lux," by Faith Vilas; "The Lady Loses Her Hoop," by L. G. Wilson; "Grandma

Pulls the String" by Edith Delano and David Carb; "The Man of Destiny" by George Bernard Shaw; "Apartment to Let," by Elliott Nugent and Howard Lindsey; "The Rainbow's End," a Masque by Anna Louise Barney; "A Night at an Inn," by Lord Dunsany; "Under Twenty," by L. Westervelt and John Clements.

Alice Cooley, one of our charter members, played the leading role of Margaret in The College of the Pacific's recent production of Clemente Dane's "A Bill of Divorcement" and received high praise from George C. Warren, dramatic critic of The San Francisco Chronicle, for the excellence of her acting.

Maxon Mellinger has been playing in Boston with the Keith Albee Stock Company at The St. James Theater, and was one of their players retained for the post-season production of "Broadway" which was given there with the New York Cast recently. While Mr. Mellinger has been doing small parts only, he has been cast in practically every production since he joined the company in March, and, in the Broadway production, acted as the assistant stage manager, as well as playing the role of Benny, the gangster. Mr. Mellinger is also a charter member of Xi Cast.

ANNA LOUISE BARNEY.

## WILMINGTON COLLEGE PRESENTS "CHARM"

### Omicron Cast Stimulates Good Work

The two full length plays presented by Wilmington College were "To the Ladies" by Louis Anspacher, and "Charm" by John Fitzpatrick. "Charm" was presented during the commencement season. The chapter is doing much to popularize and promote interest in dramatics. Much interest is shown by the members, and the organization is one of the most popular on the campus.

For our formal, we motored to Cincinnati, had a dinner there, and then attended George Tyler's production of "Diplomacy" with an all-star cast.

Short plays presented were: "Sir David Wears a Crown," "The Pot Boiler," "Thursday Evening," "Thank You, Doctor," "At the Movies," and "Do your Worst."

With every good wish for the success of Alpha Psi Omega, with greetings to the other Casts, and with sincere appreciation for the help derived by reading the reports of what other colleges are doing in a dramatic way.

HELEN MCCOY, *Faculty Director.*



"SIR DAVID WEARS A CROWN," one-act, Stuart Walker, Omicron Cast.



## PHI CAST—COLORADO STATE TEACHERS COLLEGE

## Six Major Productions Reported

Phi Cast is closing its second year with a great deal of satisfaction. The dramatic activities on the campus are attracting very much attention. Our Drama Club has done the outstanding work in play production on the campus this year.

We feel that Alpha Psi Omega has been largely responsible for this high standard. During the year our Drama Club presented "The Enemy" on December 2, 3, and 4, "Minnick" on February 28, 29, and March 1, "In the Next Room" April 30, May 1, 2 and 3. For the Rocky Mountain Dramatic Tournament this year we presented the one-act play, "On Vengeance Height."

Other plays presented on our campus this year in which members of the Phi Cast participated were: "The Patsy," "Mary the Third," and "You and I." We held our annual ball February 24 at which we entertained the Drama Club.

Faculty members elected in addition to those formerly reported are Miss Margaret Blackburn, A. B., present head of our dramatic art department, and Mr. Kenneth Perry, A. B., former student who has done outstanding work in dramatics here in the past and this year as a faculty member.

We owe thanks to Miss Blackburn for her work this year with us. Other faculty members with us this year are Dr. C. B. Cornell, Edith Ise, and Dora Blagen, former active member who now is training teacher in plays and speech.

We are pleased to report the return to our cast of Robert Freidel, who was responsible for the fraternity's installation here and Grand Director for 1926-27.

Officers for 1928-29 are as follows:

Faculty Sponsor.....	Frances Toby
Grand Director.....	Viron Moore
Grand Stage Manager.....	Melvin Moore
Grand Business Manager.....	Roy French

VIRON MOORE.

## PSI CAST—LINDENWOOD COLLEGE

## Three Major Plays Presented

May 29th sees the close of our first year as an active Cast of A Ψ Ω fraternity; it has been a happy year, and a very profitable one.

In September our Cast consisted of eight members, and now we have nineteen, all girls who have shown real ability and interest in dramatic work. Early in the fall we gave our Alpha Psi Omega tea as a means of introducing ourselves on the campus as a national fraternity. We entertained the faculty and all girls enrolled in our oratory department.

The first play we presented on Thanksgiving night. We did "The Youngest" and it was a great success. This play was sponsored by the Y. W. C. A. and open to the entire student body for tryouts. We were richer by some four members after this play and a good number of girls made their first requirement. The play was directed by Miss Hutchins.

The night before Christmas vacation, the fraternity put on "The Patsy." This was in keeping with the holiday spirit pervading the college and it was most enthusiastically received. Every member was in the play and it was directed by Miss Gordon.

After Easter vacation A Ψ Ω sponsored a play, which was open to the entire student body. All bills were paid by the fraternity and the play was given free of charge. This gave three new members and a number of first requirements were worked off. "Adam and Eva" was the play chosen and this was directed by Miss Gordon.

The senior play was "Mr. Pim Passes By." This gave us no new members as we do not pledge seniors in their second semester. Alpha Psi faculty directors coach all the plays so all dramatic activity is really under Alpha Psi Omega direction. Miss Hutchins directed the senior play.

The fraternity is putting on "As You Like It" for commencement. We are working hard on it at the present time and we hope it will be a really artistic production. Every play that has been given this year has had splendid direction, and the Psi Cast feels that it owes much of its success to its two faculty members, Miss Hutchins and Miss Gordon.

We are starting next fall with a good sized cast and we hope for bigger and better things next year.

MARIAN CRUTCHER, *Secretary*.



## IOWA WESLEYAN COLLEGE--OMEGA CAST

## The Speech Room at Iowa Wesleyan Takes on New Life

In the fall of 1927, the speech room at Iowa Wesleyan College was just a long, high-ceilinged room. It had housed a literary society, and the old, dingy wall paper was still in existence. There was no inspiration to be gained from the room. It exuded gloominess.

Today, the room has been rejuvenated. Its walls have been re-decorated in a cherry tan. A fine little stage has been built at the east end. A rug reposes on the floor, and the A Ψ Ω charter hangs on the south wall. The room has a theatrical atmosphere and something of the flair of a studio. This is further enhanced by the fact that the room is located on the third floor and contains ten windows looking out upon the beautiful campus.

The stage at Iowa Wesleyan was dedicated in January by a program of non-royalty one-act comedies. Fifteen cents was charged for the tickets and a capacity house was gained. In fact, people were turned away. The proceeds from the eighty-one people who attended amounted to twelve dollars and fifteen cents. As the proceeds from the dramatic productions this year are being used to pay the bill for the erection of the stage, it was a great satisfaction to see that the stage was already paying for itself, somewhat.

This stage has certainly influenced dramatics. The play production class has grown twice as large, and the students evince a real interest in the work. This is further shown by the fact that the *Croaker*, the year book, will have a section called "The Stage." This is a novelty for the past few years, at least.

The program which opened the little theater was made up of the following plays: "April Fools," "The Marble Arch," and "Bills."

EARL W. BLANK, *Professor of Speech.*

## ALPHA ALPHA CAST—CONCORDIA COLLEGE

## Ibsen Plays Prove Great Successes

The Alpha Alpha Cast at Concordia College, Moorhead, Minnesota, began its dramatic career last year. The first production was Ibsen's "The Pillars of Society." Ibsen's social plays, which apply as well to our age as to the society of 1870, serve as excellent material for advanced amateurs. The play was produced three times to enthusiastic audiences. In speaking of the performance, the dramatic critic of the *Fargo Forum* said: "The production of 'The Pillars of Society' last evening by the Concordia College players was one of the greatest dramatic opportunities of the season in this city."

The next effort was a comedy by the Norse dramatist, Bjornsterne Bjornsen, entitled "Geography and Love." The sparkling humor and clever characterizations of the play make it ideal for college production. This comedy was presented twice in the city to excellent audiences. It was carried on the road twice with great success.

On the evening of June fourth occurred the second performance of the "Doll's House," the first having occurred on May twenty-fifth. A reputation has now been established which brings an audience both large and appreciative to every performance announced by Concordia players. The last play is unquestionably a very difficult one for young actors. Their success will seem more plausible when it is explained that a dramatic club at the institution has carried on a systematic study of the art of dramatic technique throughout the year.

The members have been active in one-act plays produced by The Sock and Buskin, the large dramatic organization referred to above.

The plans for next year are not yet definitely formulated. The program will include a number of one-acts; the annual original play contest; and possibly another Ibsen drama. Very probably a Shakespeare comedy and a long play by a contemporary playwright may be used.

Dramatic interest is not new at Concordia College as may be seen from the type of production it has been possible to stage. It has, however, been dormant for lack of a director. A year ago, upon the arrival of Miss Borghild Bue, work began at once. She has directed the above mentioned productions, which doubtless owe the greatest part of their success to her training and interpreting. Also she has obtained for the college its chapter in A Ψ Ω.





## ALPHA BETA CAST—COKER COLLEGE

### Season Featured by Peabody's "The Piper"

During the season our playing group decided on a name after much deliberation; so now we are known at home and abroad, as far as knowledge of us extends, as the Queen Bess Players. The past session has been a busy one for us, but in spite of strenuous college work and other activities we have done some splendid work in dramatics. We have made real strides in stage settings. In "The Piper," which we presented in March, Virginia Benton did beautifully effective work in stage painting. There has been more interest demonstrated, too, in costuming; students have shown creative ability in planning individual costumes and in working out color effects and variety for groups appearing on the stage at the same time. There has been a marked improvement in the efficiency of stage managers and a greater interest shown in that phase of the theater.

A group of students who directed some one-act plays for club programs proved themselves very capable as student directors, and sometimes discovered in this way dramatic talent, that was later developed in the plays given as pupils' performances. We think our players showed more pronounced dramatic talent in the performances this year than has ever been displayed on our stage. We presented two one-act plays Thanksgiving night. "The Blue and Green Mat of Abdul Hassan" by Constance Wilcox was a romantic tale of the Arabian street. There was a balcony scene that was particularly beautiful. "Behind a Watteau Picture" of Robert Emmons Rogers was exceedingly well done. A fantasy that breathes of poetry and romance, the audience felt its delicate beauty particularly through the acting of Eva Brock, dainty and lovely as the "Lady," and through the weird singing of the Chinese and the Negroes. The costumes of Watteau made the whole entrancing.

The outstanding achievement of the year in one-act plays was the production of Synge's "Riders to the Sea." Elizabeth David, who played Maurya in this grim, powerful tragedy, did a tremendous piece of acting; she was ably supported by Katherine Koger as Nora and Norma Duel as Kathleen. Their playing was exceptionally fine for amateurs and won for the Queen Bess Players second prize in the Columbia Stage Society Contest. "The Piper of Peabody," was acclaimed by many in the audience the most artistic and finished production in the history of our club. Louise Wilkins, who has starred in dramatics since her freshman year, played with keen appreciation and understanding the title role. Eva Brock was the beautiful Barbara, and

Rosine Chase was very lovely as Veronika. Kathryn Lamareux as Jacobus, Irene Durham as Kurt, the Syndic, Catharine Koger as Martin's wife, and Loula Mae Shaw as Axel, the Smith, did good acting. The beautifully effective staging lent an added charm to the excellent acting.

At the close of the session the club gave four prizes: for the student actor who during her college career had played most successfully masculine roles, to the student who had been most successful in feminine roles, to the student who had made the greatest contribution in costuming, and to the most efficient stage manager. They went to Louise Wilkins, Eva Brock, Hazel Daniel, and Evelyn Snider.

The credit for the splendid work during the year should go to Miss Edith Brown of Anderson, South Carolina, who was president of the club.

The Queen Bess Players enjoyed greatly the visit of The Stratford Players of Wofford College. They brought three one-act plays. After their performance The Queen Bess Players had the initiation of their new members, with the Wofford fraternity members taking part in the ceremonies. The initiation was followed by a reception.

The two class plays given during the year upheld the high standards in dramatics. The Junior Class gave a beautiful performance of "If I Were King," and the Seniors closed the year with the very charming play "The Romancers" of Rostand, given with a very beautiful garden setting outside.

The faculty directors for the session were Miss Carmen Rogers and Miss Sallie Wills Holland of the English department, with the kindly interest and generous support of Mr. James McBride Dabbs, head of the English Department of the college.

## ALPHA DELTA CAST—TARKIO COLLEGE

The Alpha Delta chapter voted unanimously to accept, upon your recommendation, all the schools which presented themselves for membership in A Ψ Ω.

The Evening of Comedies, which included "The Trysting Place," "Rich Man, Poor Man," and "Cabbages," proved very successful, artistically as well as financially. They were enjoyed by a full house, and received very favorable press reports.

We had our initiation of new members, seven in number, on the 23rd of May. Plans are in progress for the initiation banquet. We are also working on a play to be given for a baseball benefit, May 1.

ORVAL R. JOHNSTON, *Secretary*.

## DICKINSON COLLEGE, CARLISLE, PA.

## Beta Alpha Cast of Alpha Psi Omega

The first thespian performance of the past school year at Dickinson College was the presentation of two one-act plays on the night of December 16, 1927. "The Goose that laid the Golden Egg" was presented by an all-freshman cast and "Mr. X" was presented to the audience shortly afterwards by an all-sophomore cast. The purpose of composing these two casts entirely of underclassmen was simply that of giving those who are more or less new to the dramaturgic art of the college a chance to show what they could do.

The next presentation was that of Roi Cooper Megrue's "Tea for Three" on March 6. Already the plays at Christmas time had proven their worth for from the cast of "Mr. X" one of the characters was chosen to play a similar part to that which she had played in the earlier production. The play was accredited by *The Dickinsonian* as "overshadowing all previous productions;" and by the *Carlisle Sentinel* as "ably and entertainingly presented." Playing to a house, possibly two-thirds filled, the play was dramatically and financially a success.

"The Patsy" was produced in Bosler Hall, the college auditorium and chapel on March 27 before a large and appreciative audience. The play was an overwhelming success and the cast so competent that the Kiwanis Club of Carlisle requested a re-production for a welfare benefit.

On May 8, Founder's Day at Dickinson, a program of athletics was arranged for the morning, an address in the afternoon and a variety program for the evening, the conclusion of which was the premier presentation of "A Great Line," a play written by one of the members of the Dickinson Players and also directed by him. Thanks for the lighting effect of a pale moon and at the same time the elimination of all possible shadows goes to J. J. Wagner, the stage manager of the Dickinson Players. Judging from the laughs and reception of the play, it was a success.

Kenyon and Meredith Nicholson's play, "Honor Bright" was the Commencement presentation of the Dickinson Players on the night of June 1. It will be recalled by those familiar with the play that the cast is an exceptionally large one of 15 members. The play delighted the largest audience of the year, composed of alumni, townspeople, students, faculty and friends. Financially the greatest success of the year and from the standpoint of appreciative reception, perhaps even greater.

FRED A. LUMB, B.A.

## STATE TEACHERS COLLEGE, SUPERIOR, WISCONSIN

## Alpha Lambda Cast

The Alpha Lambda Cast of A Ψ Ω was installed at State Teachers College, Superior, Wisconsin, in November, 1927. This Cast began work with thirteen charter members which has proven to be a lucky number for Alpha Lambda. The cast now has twenty-four members.

The members of Alpha Lambda Cast have been very active in dramatic work this past college year. Under the direction of Thorpe M. Langley the college has produced three long plays and one all college vodvil. "The Patsey" was our first production of the year, next, "Seven Keys to Baldpate" which was followed by the annual "College Vodvil," and the season was concluded with "Mr. Pim Passes By."

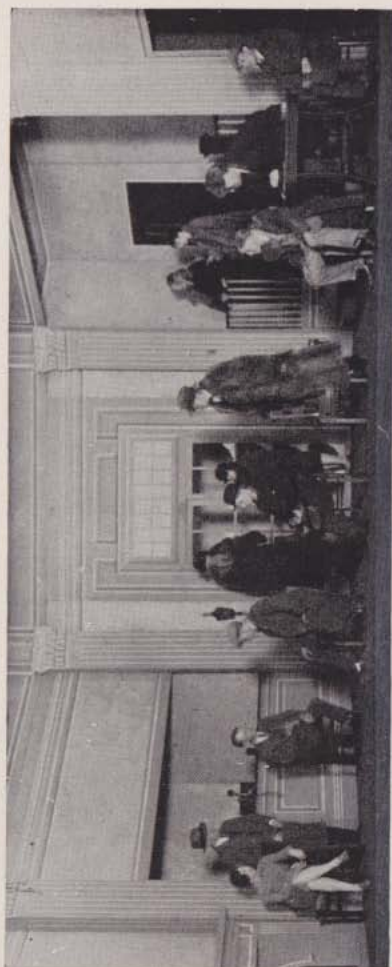
"Seven Keys to Baldpate" was put on by the Alpha Lambda Cast. We had some difficulty with the scenery as the play calls for a balcony and a hotel lobby and necessarily the scenery must be high. All of our scenery is 12 feet high so we had to construct headers 2 feet wide to run across the top of the set, which gave us the additional height. The balcony was built three risers high, 12 feet long and 6 feet deep, on which the two important doors were placed as shown in the accompanying cut. A wind machine and effective lighting produced the final mechanical effects so that the atmosphere was very realistic.

"Mr. Pim Passes By," the last play of the season, proved to be the hit of the year. A difficult English interior was effectively handled by the use of velvet drapes 18 feet tall and a tall French window center back. The character Mr. Pim was admirably portrayed by a member of A Ψ Ω.

We anticipate a very active year in 1928-29 at State Teachers College. We have organized a Little Theater in Superior which should do much to stimulate the interest in drama in our college.

THORPE M. LANGLEY.





"SEVEN KEYS TO BALDPATE," directed by Thorpe M. Langley, Alpha Lambda Cast.

## COLGATE UNIVERSITY, HAMILTON, N. Y.

## Masque and Triangle Club

The Masque and Triangle Players of Colgate University have just completed a successful year. The initial production of the group was the powerful native folk-drama, "Hell-bent fer Heaven," by Hatcher Hughes. This play was chosen because of its dramatic power and its artistic and literary value. An excellent performance was given in Hamilton, N. Y. on December 15, 1927.

## "Hell-bent fer Heaven"

Under the direction of R. F. Speirs

## Cast of Characters

Meg Hunt.....	Dudley Muschette
David Hunt.....	Charles Cukr
Sid Hunt.....	Wm. Starkweather
Matt Hunt.....	Carl Bjorncrantz
Rufe Pryor.....	Mark Strickland
Andy Lowry .....	Dwight Strickland
Jude Lowry.....	Edward Prior

The set for the play was built by the stage manager and his assistants. A wind machine, thunder sheets, and a device to simulate running water were also constructed by this group. With these and with carefully worked out lighting effects, the action of the play was beautifully enhanced, and every effect stood out clearly. The unblurred quality of the performance was the result of the utmost attention given each minor detail. A successful play depends upon the harmonious co-operation of all its parts.

Later in the year the all-male cast of "Hell-bent fer Heaven" performed before an enthusiastic all-girl audience at Wells College, Aurora, N. Y. The play was also presented at Sherburne and at Syracuse, N. Y. To make possible the production of "Hell-bent fer Heaven" on the road, plans for "The Bad Man" had to be dropped for this year.

Three one-act plays were presented by the club on two successive evenings in March. O'Neil's "The Long Voyage Home," Hall's "The Valiant," and Susan Glaspell's "Suppressed Desires," made up a varied evening's program. These plays were directed by students from the class of play-writing and theatre practice, offered by Mr. Speirs. This



experiment proved satisfactory and afforded the student directors an opportunity to gain experience. It is the plan of Masque and Triangle next year to produce a program of one-act plays written by members of the play-writing course.

For the first time in the history of Colgate, Masque and Triangle this year invited the dramatic club of Kenka College to put on a performance in Hamilton. "Sun-up" was presented by an all-girl cast in a very convincing manner. It will be the purpose of Masque and Triangle from now on to encourage exchanges of this sort among the colleges, where distances are not too great.

Alpha Psi Omega sponsored the fourth annual interfraternity contest, a contest that, while it stimulates interest in dramatics, amuses a large audience, and drives away care from the most despondent mortal, is nevertheless chiefly valued by the director of Masque and Triangle because of the potential dramatic talent it reveals.

RUSSELL F. SPEIRS, A N of A Ψ Ω.

## McKENDREE COLLEGE

### Alpha Theta Cast

The Alpha Theta cast has faced an unusual challenge this year. McKendree College, the oldest college west of the Allegheny mountains, in the celebration of its centennial year urged the dramatics department to help make 1927-1928 the greatest year of the century of achievements.

Although the Alpha Theta cast is strictly an honorary and not a producing body, through its inspiration the Department of Public Speech and Expression gave several fine plays. Every two weeks the classes in play production gave a one-act play before a select audience.

Three of these plays which were later used for an evening's program were "The Fifteenth Candle," by Rachel Lyman Field; "Finders Keepers," by George Kelley; and "The Other One" by Ketchum. Since they are so popular and the cast had quite a number in its repertoire, plays were given at McKendree at various social functions. "Where But In America," by Wolfe and "The Unseen," by Alice Gerstenberg, were especially good for this purpose.

"As You Like It" was given as a contrast to "Taming of the Shrew," the heavier Shakespearean drama of last year. The most

popular comedy production of this season was "Lightnin'" by Winchell Smith and Frank Bacon. Much comment was raised by the playing of "Ali Baba and the Forty Thieves" at the May Fete out under the primeval forest oaks of the campus.

An indication of the quality and training of most of the actors in the Alpha Theta cast is the diploma expression recitals of two of the members. Grace Renner used Maeterlinck's "Blue Bird," and Margaret Robinson gave "The Slave With Two Faces" by Mary Carolyn Davis, and several short numbers. Most of the cast have had four years in theory and practice of play production. These actors made a strong nucleus for each play. Parts were given, however, after tryouts were held which were open to the entire college.

At the close of the dramatics season four pledges were initiated. Later in the evening a garden party was given at which all the entertainment and the decorations, even to the aprons of the waitresses, had a pleasing dramatic significance.

To Miss Olive Fatmore, faculty director, belongs most of the honor for the present prominent place of dramatics on McKendree's campus. After having been trained in the Boston School of Expression, she became head of the department of Public Speech at McKendree and has since developed a local reputation as the producer of high grade players and play productions.

Dramatics at McKendree are popular, financially successful and on a sound artistic basis because of Alpha Psi Omega.

PAUL R. HORTIN, *President*.

## WASHINGTON UNIVERSITY PRESENTS "CAPTAIN APPLEJACK"

### Little Theater Aims To Give Opportunity to Greatest Number Possible

On March 23d and 24th, the Little Theatre of Washington University presented Walter Hackett's three-act comedy, "Captain Applejack." Before discussing the plan of preparation for the production, it seems advisable to offer a brief description of the character of the Washington University Little Theater. The organization was founded in November, 1925, for the purpose of giving all students interested in any form of the dramatic art an outlet for their abilities. The



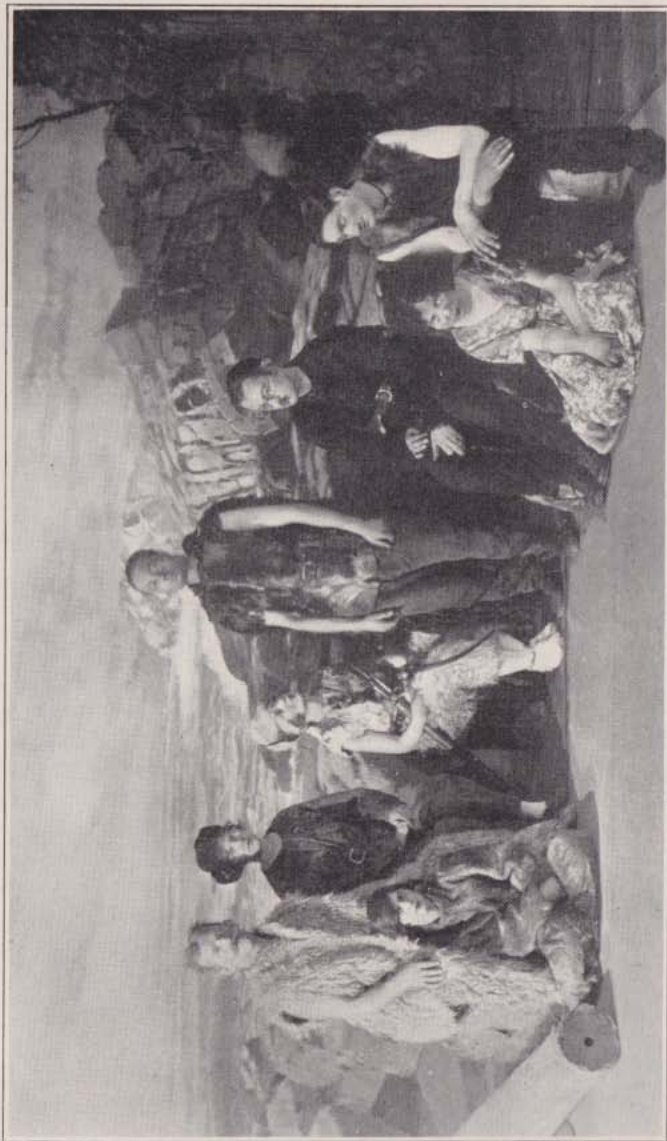
group, now consisting of some seventy-five members, presents yearly two three-act dramas known as their "semi-annuals" and some nine or ten one-act plays. In December the club presented Gilda Varesi's "Enter Madame" which is a fairly serious drama and so it was deemed advisable to vary the program by presenting for the spring offering a lighter work. "Captain Applejack" was selected by a play committee. Mr. Harry R. McClain of the Morse School of Expression was chosen as coach for the production and I had the good fortune to be selected as his assistant. Early in January try-outs for the play were held and two casts for the play were chosen. The organization has found it advisable to have a first cast and a cast of understudies who will be able to fill vacancies in case of emergency. There is also within the organization an understanding among members that those students who participate in the winter production are not to try out for the spring presentation. Little Theater wishes to give the greatest opportunities to the largest number possible.

Two days after the cast had been selected the first reading of the play was held. The cast was given a short talk on the fundamentals of the acting technique and was presented with a rehearsal schedule. Rehearsals were held two evenings a week. Mr. McClain specialized in drilling on stage-business and group work, while I specialized on individual characterization.

In the meantime a production staff was appointed. This consisted of a publicity manager, stage manager, property man, costume director and business manager. The Artists' Guild, the home of the St. Louis Players, was engaged for two nights and sets were rented from the Players.

On March 13th, ten days before the date of presentation, the play was in good form and the nights of March 22 and 23d saw capacity houses enjoying the humor of Walter Hackett's Arabian Night's Adventure. Because the production was a financial success the organization will be able, next year, to construct its own sets which has long been our ambition.

MARIAN EPSTEIN, A K.



"THE ADMIRABLE CRICHTON," J. M. Barrie (island scene), directed by Ethel Tainter, Alpha Eta Cast.

## MINNESOTA STATE TEACHERS COLLEGE

## Alpha Eta Cast, Moorhead, Minn.

The plan of the National organization of having all dramatic activities centered in the college dramatic club with tryouts open to the entire student body was put in force here this year. The members of Alpha Eta Cast themselves suggested that I as director give all my time to the management of the local club.

We worked upon one-act plays with this group until talent was available for the big production of the year, "The Admirable Crichton" by J. M. Barrie, which was presented February 14. The other outstanding dramatic feature of the year is presented during what is known as the Art Festival—scheduled for the first week in May. At this time we presented scenes from Shakespeare, from "As You Like It" and "Julius Caesar."

I have been greatly gratified with the interest which faculty members and all college students have shown in all our dramatic work. The PLAYBILL has given us many valuable suggestions. Copies were distributed to the Alpha Eta members, and individually, they came to my office to discuss the contents of the publication.

MISS ETHEL TAINTER, Director.

## WOFFORD COLLEGE PLANS EXTENSIVE TOUR

Since Wofford College, the home of the Stratford Players is not a co-ed school, the use of all male casts was tried out this year with great success. "Her Husband's Wife," a long play, was the first production. Three one-act plays were taken on tour, "Modesty" by Paul Hervieu, and two Carolina folk plays. These were presented eight times, and a larger itinerary is being planned next year to meet the requests for our plays.

While at Coker College, our officers assisted in an initiation for Alpha Beta Cast. Pi Cast sponsored the dramatic club of Anderson College in "A Kiss for Cinderella." A good, permanent wardrobe, and dramatic library is now being built up.

HOWARD BERRY, Pi Cast.

## UNIVERSITY OF RICHMOND PRESENTS TWO FROM SHAKESPEARE—ALPHA TAU CAST

In October the University of Richmond held its first Home Coming Week. The University Players were asked to aid in making the program a success, and was allotted the coveted last place on the program. We presented "Kempy" and many of the visitors were kind enough to say that this was one of the most enjoyable parts of the program.

At the invitation of the Loudoun County school board the University Players journeyed to their county in November and presented the "Merchant of Venice" in Lincoln and in Leesburg. On this trip the Club cleared \$185 above expenses. In May we gave a fourth presentation of the "Merchant of Venice" in Blackstone, Virginia.

The senior class of '28 asked the Club to take charge of its play. Ferenc Molnar's "The Swan" was presented in one of the Richmond theaters.

The commencement play, "Much Ado About Nothing," was presented by the Club on the university campus. This play was adjudged by the campus critics to be the best production of the year.

ALBERT COSOLARO, A.T.

## COTNER COLLEGE HAS GOOD SEASON

### Alpha Upsilon Cast

During the year we staged three full evening plays, "The Family Upstairs," "The Brat" and "The Thirteenth Chair." We also staged the one-act plays, "The Grill," "Good Medicine," "The Valiant," "The Monkey's Paw," "The Trysting Place," "Thank You, Doctor," and "Jazz and Minuet."

Members of the Club always acted as business manager, property manager, etc. The sets and stage directions, for the one-act plays, were worked out by each individual cast.

Financially we had a successful year. We had one box scene rebuilt and repainted, we purchased two large screens and the play class decorated them, we also purchased three six-foot decorative palms besides many small properties such as bells, telephones, lamps, etc.





Also we furnished the stage with one new set of borders, to match our new painted scenery. We closed the year with over a hundred dollars in the treasury with which we expect to purchase a new drop this fall semester.

Although we are losing about half our active members this year we have a large list of associate members who are anxious to become active ones, so we expect another good year. Our students are becoming more and more interested in dramatic work and in *good* dramatic work. They are becoming very good critics.

FAYTHE K. LEAVITT.

## BROADDUS COLLEGE PLAYERS

### Alpha Chi Cast

The work of the Broaddus College Dramatic Club was quite successful the past year. We had about forty members, seventeen of whom made the fraternity, and a few already belonged to A Ψ Ω. Some of the plays we gave during the year were "Topsy" (from Uncle Tom's Cabin), "The Window to the South," "A Case of Suspension," "An Easy Mark," "The Red Lamp," "The Sign of the Cleft Heart," "Hearts to Mend," "The Land of Heart's Desire," etc. Four of our members also had leading parts in a four-act play "Bab," presented in Philippi. Practically all of our plays were given publicly and free. However, we made enough money during the year to install a good footlight trough and lights for the school.

EDNA V. MYERS.

## CENTRAL COLLEGE GIVES FOUR MAJOR PLAYS

## "Kindling" Very Successful at Pella, Iowa Production

We did quite a little dramatic work last year, producing several programs of one-act plays as part of the classwork. "Suppressed Desires" and "A Dear Little Wife," proved a very successful evening's program for home-coming day.

Among the longer plays were "Mother Carey's Chickens," "The Boomerang," "Little Women," and "Kindling." The two last mentioned required considerable work, but the results were highly appreciated. As yet the program for next year has not been definitely decided upon.

FRANCES M. BAILEY, Alpha Iota Cast,

## EPSILON CAST SPONSORS PLAYWRITING CONTEST

In the fall (Sept. 27), the Epsilon cast of Alpha Psi Omega was rather inactive for several months. Then it seemed to wake up and accomplished at least three important things. The first of these was the production of a three-act play, "The Brat," which was well received by the student audience. A light play, it was nevertheless not without worth, and brought to light some much-needed new talent.

A contest in play-writing with a prize for the best original one-act play and promise of production of the best three was sponsored by the fraternity in the spring. Taking into consideration the fact that this was the first contest of the kind to be put on here, the interest shown was encouraging. Miss Clara Hoyer won the prize with her play entitled "Why Mothers Get Gray." The fraternity will probably conduct more of these contests in the future.

Thinking that an outstanding social event would raise the standing of the local cast in the eyes of many, the fraternity held an attractive banquet late in the spring. All who were present pronounced it a particularly enjoyable occasion. This banquet doubtless will become an annual affair.

Most of the older members graduated this June, but eight new ones were taken into the cast at the spring initiation, so prospects for the coming year are far from dark. As director, I can say that we are planning some very interesting work, and hope to have even more to report for next year's "The Playball."

VIRGINIA SHACKELFORD, Director.

## ALPHA OMICRON CAST REPORT

Following is a list of our dramatic activities for the past year: "So This Is London" by George Kaufman, 3 acts. A play tournament of the following one-act plays: "Speaking to Father," by George Ade; "Miss Mercy," Harvard 47 workshop plays, and "Wedding Presents" by John Rogers. Also public productions of "Pot Boilers," by Alice Gerstenberg; "Rising of the Moon," by Lady Gregory; "Dust of the Road," by Kenneth S. Goodman; with an outdoor production of Shakespeare's "As You Like It" climaxing the year.

M. J. PENNINGTON, A O Cast

## ALPHA PI CAST OF ALPHA PSI OMEGA

Millsaps College, Jackson, Miss.

The Millsaps College Cast of A  $\Psi$   $\Omega$  is represented by the Millsaps Players as a producing organization. The first performance of the session was given January 8, to a packed house of students and their friends. In the presentation of James Montgomery's clever farce, "Nothing But The Truth," the Players rose to new heights of accomplishment. Lem Seawright and John Finch played like professionals. S. F. Riley, Marguerite Crull, Eula McCleskey, and Margaret Oneal, who had been in former casts, gave able support.

The reputation of the Millsaps Players quickly spread over the State, and our cast was called upon to give presentations in dozens of towns and cities. The necessity of attending to college work made it impossible to accept all the engagements offered us. Nevertheless, the play was presented in McComb, Crystal Springs, Cleveland, Grenada, Canton, and several other places. In Jackson it was presented four times all told—and each time to a large and appreciative audience. This practically set up a new record for an amateur production in Mississippi.

During the commencement season, the cast enjoyed an elegant banquet, at which formal recognition was given members of A  $\Psi$   $\Omega$  and the understudies. Already we are planning for the two or more performances to be given next session. The first cast of A  $\Psi$   $\Omega$  in the state of Mississippi sends greetings to its fellows thruout the nation.

M. C. WHITE, *Director*.

## WESTMINSTER PRESENTS "YOUNG WOODLEY"

Jabberwocky, the Westminster Dramatic Club, presented in the middle of January George Kelley's play, "The Torchbearers."

The following men completed qualifications for A Ψ Ω and were initiated: Willard Clark, who had the part of Mrs. Pompinelli; Sidney Henghs in the role of Mrs. Ritter; and Frank McClelland as Mr. Spindler.

Jabberwocky presented "Young Woodley" late in the spring. We were very happy to obtain this play, as it is yet in manuscript. In order to get a more serious performance, we asked a young lady from William Woods College in this city to take the part of Mrs. Simmons.

SAMUEL PEARCE, II, A E Cast.

## FRESNO STATE COLLEGE STAGES "LOYALTIES"

Alpha Sigma Cast, Fresno State College, reports a good performance of Galsworthy's "Loyalties." The difficulty of arranging seven scenes was overcome by using two sets of flats and two sets of hangings. Both sets of flats were up, one in front of the other. One set of flats in a neutral tint was used for two interiors by changing the furniture as directed. One of the drapery sets was also used several times. The play is not beyond any college with stage room enough for the changes in scenes. The properties are not difficult. Another long play, "You and I" was enjoyed immensely by the audience.

Three of Glen Hughes' mummer plays proved delightful on variety programs. Christopher Morley's "Rehearsal," "Will O' the Wisp," by Doris Hallman and "Mary Means What She Says," made up a program of one-act plays. In case a short, jolly sketch is desired, Hughes' mummer plays are worth considering.

MARGARET HOPWOOD HUBBARD, A Σ Cast.



# DIRECTORY OF ALPHA PSI OMEGA

## THE GRAND CAST

Grand Director.....PROF. E. TURNER STUMP  
Marshall College, Huntington, W. Va.

Grand Stage Manager....PROFESSOR RUSSELL F. SPEIRS  
Colgate University, Hamilton, N. Y.

Grand Business Manager.....PROF. P. F. OPP  
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## CASTS

Alpha Cast.....Fairmont State College  
FAIRMONT, WEST VA.

Beta Cast.....Marshall College  
HUNTINGTON, WEST VA.

Gamma Cast.....Washington and Lee University  
LEXINGTON, VA.

Delta Cast.....Acadia University  
WOLFVILLE, N. S., CANADA

Epsilon Cast.....Lynchburg College  
LYNCHBURG, VA.

Zeta Cast.....Western State College  
GUNNISON, COLO.

Eta Cast.....The College of Idaho  
CALDWELL, IDAHO

Theta Cast.....Missouri Wesleyan College  
CAMERON, MO.

Iota Cast.....University of Maryland  
COLLEGE PK., MD.

Kappa Cast.....State Teachers College  
DENTON, TEXAS

Lambda Cast.....Kentucky Wesleyan College  
WINCHESTER, KENTUCKY

Mu Cast	University of Texas AUSTIN, TEXAS
Nu Cast	Western Union College LEMARS, IOWA
Xi Cast	State Teachers College CHICO, CALIF.
Omicron Cast	Wilmington College WILMINGTON, OHIO
Pi Cast	Wofford College SPARTANSBURG, S. C.
Rho Cast	Lincoln Memorial University HARROGATE, TENN.
Sigma Cast	Linfield College McMINNVILLE, OREGON
Tau Cast	State Teachers College CHEYNEY, WASH.
Upsilon Cast	Kansas Wesleyan University SALINA, KANSAS
Phi Cast	Colorado Teachers College GREELEY, COLO.
Chi Cast	Buena Vista College STORM LAKE, IOWA
Psi Cast	Lindwood College ST. CHARLES, MO.
Omega Cast	Iowa Wesleyan College MT. PLEASANT, IOWA
Alpha Alpha Cast	Concordia College MOORHEAD, MINN.
Alpha Beta Cast	Coker College HARTSVILLE, S. C.
Alpha Gamma Cast	Morningside College SIOUX CITY, IOWA
Alpha Delta Cast	Tarkio College TARKIO, MO.
Alpha Epsilon Cast	Westminister College FULTON, MO.
Alpha Zeta Cast	Central College PELLA, IOWA

Alpha Eta Cast	Minnesota Teachers College MOORHEAD, MINN.
Alpha Theta Cast	McKendree College LEBANON, ILL.
Alpha Iota Cast	Central Wesleyan College WARRENTON, MO.
Alpha Kappa Cast	Washington University ST. LOUIS, MO.
Alpha Lambda Cast	Wisconsin Teachers College SUPERIOR, WIS.
Alpha Mu Cast	Emory and Henry College EMORY, VA.
Alpha Nu Cast	Colgate University HAMILTON, N. Y.
Alpha Xi Cast	Arkansas College BATESVILLE, ARK.
Alpha Omicron Cast	State Teachers College BLOOMSBURG, PA.
Alpha Pi Cast	Millsaps College JACKSON, MISS.
Alpha Rho Cast	Wabash College CRAWFORDSVILLE, IND.
Alpha Sigma Cast	Fresno State College FRESNO, CALIF.
Alpha Tau Cast	University of Richmond RICHMOND, VA.
Alpha Upsilon Cast	Cotner College LINCOLN, NEB.
Alpha Phi Cast	Taylor University UPLAND, IND.
Alpha Chi Cast	Broaddus College PHILIPPI, WEST VA.
Alpha Psi Cast	Temple University PHILADELPHIA, Pa.
Alpha Omega Cast	Augustana College ROCK ISLAND, ILL.
Beta Alpha Cast	Dickinson College CARLISLE, PA.



Beta Beta Cast-----Wesleyan University  
MIDDLETON, CONN.

Beta Gamma Cast-----Bethany College  
BETHANY, WEST VA.

Beta Delta Cast-----Washington and Jefferson College  
WASHINGTON, PA.

Beta Epsilon Cast-----Rutgers University  
NEW BRUNSWICK, N. J.

Beta Zeta Cast-----University of Buffalo  
BUFFALO, N. Y.



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