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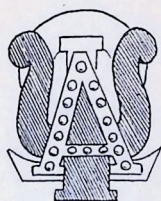
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**The**  
**PLAYBILL**

A Magazine Devoted to  
College Plays and  
How to Stage Them



**MEMBER**  
**NATIONAL ASSOCIATION**  
**OF SPEECH ARTS**  
**HONORARY FRATERNITIES**



# PROGRESS IN THE THEATER BY WAY OF REVOLT

By C. M. Wise

*Louisiana State University*

AFTER Hugo's attack on classicism, romanticism held sway for a long time. The whole western world seemed to demand it as an escape from reality. It is hard to say just why. Perhaps it was because orthodox religion—Catholicism on the one hand and the stern Puritanism of nearly all the Protestant beliefs on the other hand, made life so severe and unlovely, and death so likely to be something unimaginably worse, that humanity had to seek a furtive happiness in its illusions. Be that as it may, the 19th century, with its most important literary period named after the half-German queen of England, became the climatic romantic period.

It is rather surprising that a period of romanticism, presumably reveling in the freedom which the word romantic implies, should develop a technique of dramatic composition which was anything but free, but such is the case. The well-made play perfected by Scribe, practiced by Dumas and Augier, and borrowed by Clyde Fitch, Augustus Thomas, Arthur Wing Pinero, Henry Arthur Jones and the whole wide world, including at one time even Ibsen, became the romantic mode. Its stringencies of hero, heroine, confidante, go-between, villain, *raisonneur*, well-defined exposition, inevitable complication, artificial turning point and fortuitous resolution, saddled themselves with all their banality upon dramatic writing.

## Revolt of Realism

Knowledge of these conditions helps to explain the first great revolt. It might be called the revolt of realism. Its epitome is Henrik Ibsen. After his experimental plays, Ibsen would have no more of the real people in unreal situations and unreal people in real situations which the well-made romantic play afforded. He set about to write real people in real situations, and with his success, the whole dramatic world faced about. It is interesting to trace Ibsen's own change.

At his theater in Bergen and again in Christiania he had produced the plays of Scribe until their patterns were ground into their consciousness. He had written Scribe-like plays, of which *Pillars of Society* is almost a perfect model. When he began to write *Doll's House*, he set up a Scribe skeleton. There were Nora the heroine, Helmer the hero,

Christine the confidante and go-between, Krogstad the villain. The play went along conventionally enough, past the tying of the knot, past the turning point and untying of the knot, up to the time where the antagonistic forces, the husband and wife, should be reconciled and live happily ever after.

Here a strange thing happened. The wife, a kind of Zolaesque naturalistic character, appears to have broken loose from the author and to have begun to write her own play. From the moment when she told her husband to sit down and listen to what she had to say to him, the Scribe mould was broken, and the revolt against romanticism, world-wide in its scope, had begun. That Shaw, Hauptmann, Barker, and hundreds of others caught fire from Ibsen is a long story and one well known.

## Revolt Against Commercialism

The next revolt was against commercialism. All over the world toward the end of the last century the theater had been warped from its proper position as an art and had been made into a business. The situation in America was a typical one, except that it was doubtless the worst in all the world. Before the Civil War, almost every American theater had had a separate owner, and competition for good plays was keen. It is possible to find in a single collection over 1500 printed American plays of a date earlier than 1830. If the first dawning of an era of good feeling on what was still almost Colonial America produced that many plays by 1830, the number by the middle of the century must have run into thousands.

Some authors like Dunlap were writing thirty or forty plays each, and others like Boucicault were more slowly developing perfected playing vehicles. Out of all these it was reasonable to hope for the great American dramatist—perhaps the American Shakespeare. But after the war, the theater busi-



ness, like the railroad business, the packing business, and the oil business, began to consolidate. Charles Frohman, Marc Claw, A. L. Erlanger, and three or four other producers went together and purchased a nation-wide chain of theaters.

The three Brothers Shubert did the same thing. The drama of the country was in the grip of an octopus, seeking one purpose, box office returns. If an author could not write a play sufficiently stepped down to the rank and file of an adolescent civilization, his plays were not accepted. Such a condition may be considered natural, but it is none the less intolerable to the growth of a literature. Hence came the revolt.

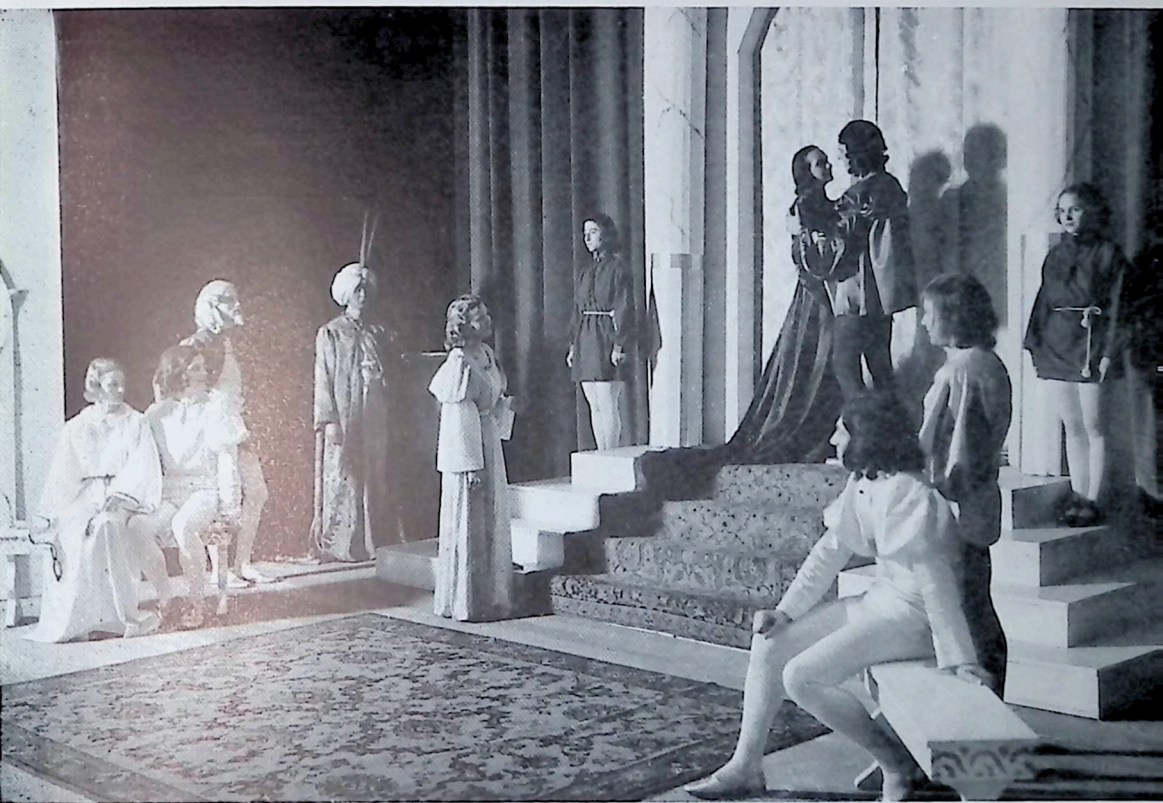
### Beginnings of the Revolt

We commonly think of this revolt as beginning with Antoine and his *Theatre Libre* in Paris. Proceeding through Reinhardt and *Die Freie Buhne* in Germany, through Stanislavsky and the Moscow

Art Theater in Russia, through the Holandish Jacob T. Grein and the Independent Theater in England, through the Abbey theater of Lady Gregory, Yeats, Synge, Robinson, and the O'Caseys to come in Ireland, it finally reached America.

By 1910, the idea was abroad in the whole world. The American Little Theater movement, including a great mass of loosely connected items, such as little theaters proper, art theaters, civic theaters, college and university theaters, etc., became for America the dramatic term to cover all its totaled revolution.

There are a number of revolts which are largely parts of the one just discussed. One of these is that against the star system. The star system had come to be regarded as vicious because plays were warped out of their natural bent to subserve the vanity of the star; the star drew most of the salary, while supporting casts starved; stars absorbed



"THE MERCHANT OF VENICE"  
Presented by Xi Cast, Chico State College, Chico, California.



all to the good parts and the best lines of all other parts.

Closely associated with the revolt against the star system came the revolt against its corollary, the long run. The substitute for both was to be the repertory system, which included no star and gave through exchange of parts, an opportunity for all players to develop breadth and versatility. The frequent change of bill promoted this exchange of parts by actors and was felt to be the remedy for the deadly monotony of the long run.

### Realistic Scenery Revolt

Simultaneously came the revolt against realistic scenery. The faulty writing of Vitruvius in the first century, as taken up and transcribed by Serlio in the 15th century, had suggested to the world a scenery in perspective. The Renaissance ball-room theater and the theaters proper which had developed from it had used the vista of one to three streets as a regular convention. Inigo Jones, scene painter for James I, had visited Italy and brought home the precious information to England. After the restoration, Sir Christopher Wren perpetuated it; and as the theater became world-wide, the rich interior, the poor interior, and the outdoor scene which were the lineal descendants of the *Peri-aktoi* recorded by Vitruvius, penetrated to every hamlet where a playhouse existed.

As the revolt came, writers, like Sheldon Cheney, pointed out that the painted perspective never coincided with the actual perspective except for one spot in the theater—the place upon which the emperor's box or the duke's box had once looked. Others less scientific decried the tawdry artificiality and structural flimsiness, which negated massive seeming and painted perspective. There were many practitioners of the plastic and decorative art to follow: Appia, Craig, Bakst, Bakshy, Geddes, Simonson, Urban, Throckmorton, Bragdon, Thompson, Jessner, and many others to take up the gauge.

A lesser revolt, related to the one just described, was that against the flat lighting prevalent in the commercial theater, and toward the substitution of lighting which permitted the beauty of shadows or enhanced the mood with appropriately colored lights.

### Against Dispersion of Effect

A more important revolt was against the dispersion of effect resulting from the dispersion of control through many authorities in production—

carpenter, electrician, costumer, stage manager, et al. Craig had said the ideal artist director or *regisseur* should have such knowledge of all the arts which go into theatrical composition and that his word should be law on all points of production. Craig extravagantly hoped that the *regisseur* might write the play, compose the music, build the scenery and perhaps do all the acting. Sensible adaptation of this idea became the mode and the director assumed a place of importance in the theater.

As the modern days have come upon us, other revolts sprang up, some of importance, and some without importance. There has been a revolt against representationism and toward theatricalism. Practically every modern art, fad or principle, whether it belongs among futurism, cubism, expressionism, or whatnot, has had its counterpart in the theater.

The literature has become experimental. *The Adding Machine*, *Masse Mench*, *R. U. R.*, *The World We Live In*, *The Great God Brown*, *Desire Under the Elms*, *Back to Methuselah*, *Dynamo*, *Lazarus Laughed*, *Strange Interlude*, *Processional*, and scores of others sought their form in expressionism, in the machine, in polyscenic effects, in double length of production time, etc., etc.



Similarity between Viola and Sebastian parts as played in the William Jewell Players' production of "TWELFTH NIGHT" at Liberty, Mo.



## Rival of Flesh, Blood Drama

This is saying nothing of the silent picture which came as a rebellious rival against all flesh and blood drama; nor of the talking picture, which overthrew the silent picture and took up its attack on the rest of the dramatic world; nor of television, which now threatens the talking picture and all else which we have known as dramatic.

The counter-revolt of schools and communities in maintaining the drama of their own is worth passing mention. Apparently this is growing rather than declining.

One wonders what the next step will be.

## PEOPLE AS MEANS IN DRAMATIC ART

IN TURNING to Webster, we find art defined as "the employment of means to the accomplishment of some end." In dramatic art we employ people as our means. True, we make use of stage, scenery, lights, costumes and makeup, but only in a supplementary sense. Several years ago the college dramatists at Flagstaff, Ariz., presented Erwin Shaw's powerful anti-war play "Bury the Dead." Those of you acquainted with this play realize that the language used is typical of the characters in life. The characters are not Pollyannas. Immediately visions of censorship arise, when a school group contemplates such a production. The drama students at Flagstaff rose to the defense of their right to present the play. Censorship arises not because of a desire on the part of authorities to interfere with youthful ambitions and energies, but to guide said ambitions and energies in a constructive activity. The students realizing the cause of censorship immediately set out to prove the worthiness of their intentions. They were successful and "Bury the Dead" was greeted with plaudits.

Much the same procedure must be followed in obtaining sanction of most modern drama. We are living in an age of realism. People, especially



Scene from "THE PHANTOM TIGER".  
Hendrix College Players  
Zeta Omicron Cast

students of today, are interested in the cause, and truth of the life enacted about them. Drama provides an entertaining and educational presentation of conditions with unflinching frankness. If the stigma of yesterday's conventions is to be lifted from modern drama it must be done through understanding. Youth must appreciate the social life experienced by the older generation and through this appreciation create understanding of what they are attempting. The philosophy of yesterday was to hide that which was not good and beautiful. The philosophy of today is to reveal fact and eliminate that which is opposed to our cultural and intellectual development.

Through the medium of drama, students have an opportunity to present fact. Drama may appeal to the intellect as well as to the emotions. The revolt against evil and corruption in our social life gains strength in the courage of true drama.

It is, therefore, the duty of youth to withhold impulsive judgment of the censor and to appeal through an intelligent presentation of the reasons for their desire to present a particular play. As students we must realize that the censor is not an opposing force ready to condemn the judgment of youth, but a force endeavoring to guide our efforts toward constructive purpose. If we believe in the play we wish to present and through our understanding convey appreciation, we will have little to fear from censorship.

—John Connelly,

Beta Nu Cast.



# A RADIO DRAMA PROGRAM FOR COLLEGE DRAMATIC GROUPS

By Keith E. Case

*Program Director, Station KIUL  
Garden City, Kansas*

EARLY in 1936 began an experiment in radio dramatic production which has given nearly fifty students experience and training in radio broadcasting, furnished a large surrounding territory with interesting entertainment, developed a close link between school and radio station, and brought the faculty sponsor of Delta Psi Omega to the program directorship of Radio Station KIUL, one of the finest small stations in the region.

The production was purely an educational undertaking. No programs were sold or sponsored; all were sustaining programs. The production offered an outlet for developing habits of student administration and direction. All programs were student conceived, written, directed, and presented. Three students, sophomore members of Delta Psi Omega, working with their own assistants with only the advice and suggestion of the station manager and the faculty director, have acted as program managers during this period.

All production was under professional conditions. All students acted as members of the station staff with no special favors asked or accepted. Permission to broadcast was granted only on recommendation of the station manager, and regular programs at definite hours were assigned. The student, directly responsible to the station staff, was expected to meet professional standards, but after minimum training he was allowed to learn "on the mike." Text books were reference helps only.

## Drama Program Possibilities

A radio drama program is possible to any group in or near a town boasting a radio station. The fact that the station may be small is of little moment. The first step is to enlist the interest of the station manager and his staff. They are your entry to the station and invaluable sources of information, advice, and criticism in helping your group learn in action before the microphone.

For the second step gather an enthusiastic group. The size of the group is immaterial; enthusiasm is indispensable, for much hard work is ahead. The members should be able to read play

lines from manuscript intelligently and with good vocal effect. Duties should then be assigned. A minimum of divisions is advisable: program director, sound man, script man, and cast members. A playwright is added if the group is producing original scripts.

Formality is avoided and emphasis must be on individual thoroughness and efficiency. The student program director supervises the selecting and cutting of program material, makes all contacts with stations and staff, holds rehearsals, and in general directs the program. The sound man is responsible for the all-important library of sound effects. He must be a resourceful technician and experimenter, always on the trail of new and useful sound and devices for making it.

The script man handles the preparation, checking out, and eventual storing of all materials, and acts as scout for new script material. The cast itself, a unit consisting of an announcer or narrator and a company of actors, brings the script to life on the air with the aid of the sound man. This cast can well consist of a half dozen able actors and almost any number of extras, card filed to be called as needed for specific roles. The producing



Red Masque Players at KTRH, Columbia station, giving one of their twenty consecutive, weekly broadcasts.  
Left to right. Mavis Cron, Eugene Snapp, Sarah Snapp, Evelyn Nicoll and Al Gardner, University of Houston.  
L. Standlee Mitchell, Director



group can be less than eight members if director, sound man, and script man act also as cast members. The station manager and faculty director act as advisors.

### Decide Nature of Program

In the third step decide the nature of the program, when it will be presented, and how long it will run. A weekly radio theatre, perhaps on Sunday afternoon, producing a different play each week is a very practical beginning. A half-hour can include a short play and variety numbers of music, readings, or short talks on drama. Another successful program type is the serial running through several episodes and produced one, three, or even five times a week. Serials carry the same story or general program idea through all episodes in the series. Experience will suggest other possible program types. In any program, however, a definite time and days should be selected and rigidly adhered to. Changing either loses a portion of the audience until the program is again located. No one cares to broadcast to empty air.

But a fourth step must be taken before time and dates can be set and preliminary rehearsals begun: an adequate and effective library of carefully selected scripts must be gathered. The radio script is highly important. Poor material will mean a poor production. Write to the Office of Education, Department of the Interior, Washington, D. C., and ask for the script exchange catalog of radio material. Listed there are over a dozen fine serial programs sent without charge. Since the scripts

vary widely in the number of actors required, select the program according to your group and the type of program desired.

Explore the field of the one-act play. In content and technique of writing, in length and characters, the one-act play, if selected with care, is ideal for radio production. The editing and re-writing required after careful selection can be done by any intelligent cast aware of requirements for radio drama. Write to the publisher holding the copyright for permission for radio use before beginning work, however. Some publishers request heavy radio royalties.<sup>1</sup> One-act plays are excellent for use in a Sunday variety theater, enabling a continually fresh program.

A fine series of thirty-minute programs can be built around a re-writing for radio use of stage classics now out of copyright.<sup>2</sup> Radio production offers an excellent means of introducing such classics in streamlined form to both cast and general public. Plays written especially for radio by student playwrights are useful if talent is available or can be developed.<sup>3</sup> A high standard of quality must be insisted upon in student scripts, and those ambitious to write should acquaint themselves thoroughly with the techniques and conventions of radio theatre.

### Acquaintanceship Next Step

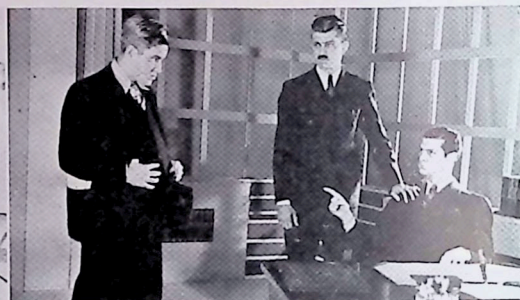
Acquaintanceship with radio theater conventions, standards, and techniques (the fifth step) begins early and continues throughout. The station manager and his staff can be invited to talk informally to the group, outstanding professional dramatic programs of all types can be studied and evaluated, study can be made of the best reference material available,<sup>4</sup> and, after pooling all information, the problem of radio production can be analyzed in open discussion on the basis of this group experience. Such analysis will yield information similar to this we derived:

1. We found radio blind, showing nothing to the physical eye. Since its only appeal is to the ear, we lose costumes, grease paint, scenery, furniture, everything with which we build a visual picture on stage. We keep only the spoken lines and the off stage effects in sound. To these we add a vast number of sound effects and a narrator capable of making the audience see with the eye of the imagination.



Romeo is banished. Norbert Rechin as Romeo and Leonard Stafford as the friar in Zeta Phi's production of "ROMEO AND JULIET" at Eastern Kentucky State College, Richmond, Ky.





Scenes from "COUNSELOR-AT-LAW",  
Fullerton Junior College, Fullerton, California.



2. Thus we quickly learned that good radio is not truly blind; it demands merely that the listener be stimulated to create rich and full mental pictures in his own mind of the play he is hearing, to the point that he forgets that he is only hearing not actually seeing the play. Radio uses suggestive sounds and words to paint color and detail into the scene, to make the listener see what we want him to see. With the confused roar of people, the thud of gloves, the grunt of men, the excited voice of a radio announcer at ringside, we create a picture of a prize fight as real as the actual event.

3. Familiar only with theater audiences, we learned quickly that the radio audience is unique. No psychological crutches here of mysterious darkened room, curtained picture frame opening, fourth wall, close knit audience. Instead, an informal family group in the familiar sounds and sights of home, competition from street noises, crying babies, and talking guests, inattention to fine points and loss even of large ones.

#### Material Must Be Simple

4. And so we gradually learned to select material which was simple, clear, and orderly to avoid fatal confusion in this unique audience, material with simple, single plots; characters small in number, rich in detail, and clear in picturization and connection with plot short and clear dialogue; short scenes and limited playing time. We selected material which could be transmitted richly and wholly with the sound at our disposal.

We, of course, demanded of the radio play that it, like all others, meet rigorous standards of educational drama—clean and non-suggestive, wholesome in social experience, and rewarding to director and actor as well as audience—that it be within the grasp of the group presenting it to insure more effective production in shorter rehearsal time, that it carry a strong emotional “kick” ad simple but powerful climax to insure the “punch” needed to overcome radio limitations and keep listener interest to the last word.

5. Unsatisfied with selection alone, we rebuilt where necessary to conform to radio conventions. All action and pantomime was reduced to terms of sound. Knowing that without help listeners will not grasp action supposed to be present, we built accurate sound pictures suggestive to the last detail which would picture the action supposedly happening. The opening was briefly but vividly

set in terms of sound by the narrator, building a strong, accurate picture of the scene of the play with a few well chosen words and appropriate sound effects reinforced by music. All specific stage directions in stage terms were rephrased.

This introduction then either led directly into the opening action, words, and sounds of the play or was set off with a musical break for atmosphere. All except an essential few characters were eliminated and their lines absorbed or deleted. Subplots were removed completely. Then all these essential characters were thoroughly identified on their first appearance—who, what, and why they were, not neglecting details of dress, mannerisms, and characteristic voice. To accomplish this we sometimes added to lines or wrote in whole new lines.



Scene from "QUALITY STREET"  
Presented at Modesto Junior College, Modesto, California

#### Lines Tested For Accuracy

All entrances and exits and all arrivals of new members were clarified through lines and greetings in conjunction with entrance sounds. All lines were tested for accurate conveying of the color and location of objects and of the action taking place. All lines not essential to the forward action of the play were deleted. Since sounds are seldom capable of identifying themselves clearly



as to what they are intended to be, for example, as a dynamite explosion rather than a cannon shot or a cloud burst, the lines were used to explain and reinforce them, identifying and elaborating.

6. Then we carefully prepared our scripts. Pauses were first ruthlessly suppressed or shortened to avoid dragging and then indicated in the script, all sound and line cues were marked clearly to avoid error, and exact directions were given in radio terms. Early in rehearsal the play was carefully timed for cues, sounds, duration, and vocal rendering.

Finally we tackled the problem of actual rehearsal and production. Rehearsals were work periods and were reduced to a minimum number. Skill was developed in casting for voice contrast, principles of oral interpretation were reapplied and sound effects developed, the use of music and other atmosphere-creating devices was explored, methods of conducting rehearsals and handling the

final broadcast were worked out through actual experience.

Our experience, experimental though it was, convinced us that any intelligent group of amateurs which has made a real success of stage production can, with a similar amount of application, study, and intelligent experimentation with the new medium, make an equally real success of radio theatre.

1. Row, Peterson, and Company, Evanston, Illinois, offer in their Yearbook series a large number of fine non-royalty plays available on purchase of cast copies.
2. The Garden City Cast experiment included Ibsen's *A Doll's House*, Sardou's *A Scrap of Paper*, Wilde's *Lady Windermere's Fan*, and Rostand's *The Romancers*.
3. Twelve plays of historical episodes in the lives of Washington and Lincoln were written by a radio writing group of four students for use during National Defense Week. Four one act plays written by students for stage were adapted by the authors for radio. An original radio script of Dickens' *A Christmas Carol* is a yearly presentation the Sunday before the holidays.
4. In addition to the bulletins of the Office of Education, we found most helpful: Abbott, *Waldo Handbook of Broadcasting* McGraw-Hill Company 1937 Millson, *William Radio Drama and the Speech Curriculum Quarterly Journal of Speech*, April 1934



Impressive scene from "EVERYMAN", as produced at Fairmont State College, Fairmont, W. Va., under L. A. Wallman's direction.



# PRODUCING A CHINESE PLAY

By John Laurence Seymour

*Director, Dramatic Department  
Sacramento Junior College  
Sacramento, California*

WHEN we decided to produce "The West Chamber," translated from the Chinese by Henry H. Hart, we were conscious of certain aims: To preserve the poetic atmosphere of the play, to give it the utmost histrionic value and to present it with fidelity to the traditions of Chinese technique. We wished to avoid particularly that appearance of ridiculing or of patronizing customs or conventions strange to our stage, of which many commercial productions of Chinese plays unfortunately are guilty.

The play is very long, and the text had to be cut to the speeches that would carry the plot, retaining some of the loveliest poetic passages. The difficult situation in Act XIII was reduced to a dance-pantomime of a poetically abstract character. The stage was simply hung with curtains, and only a few necessary properties were employed, such as chairs, weapons, tables, lanterns, and cart-wheel flags. On a low platform on stage right sat the musicians who accompanied the action with percussive and musical effects. The two property men worked unobtrusively but with excellent effect from stage left.

## Study Chinese Technique

About three months previous to the performance the leading actors began studying the chief features of conventional Chinese stage technique, using as a guiding text the clear and well-illustrated book of Cecilia S. L. Zung, entitled "Secrets of the Chinese Drama," published by Kelly & Walsh, Ltd., Shanghai, in 1937. Gradually the technique became a matter of second nature and readily assimilated to the demands of expressive acting; in other words, once the characteristic features of the technique had been mastered, the chief emphasis was placed upon good acting.

The most striking interpretations were made by Betsey Dunckhorst as Ying Ying, Max Murphy as Chang, Audrey Krasnow as Madam Cheng, Mary Leles, who created the role of Hung Niang and June Camp who played it at the second performance, Richard Mier as the bandit chief, Lisle Selby as General Tu, and Arlin Barnes as the boastful

monk, Hui Ming. The properties were admirably prepared by Julian Pasillas and the music was managed with excellent effect by Walter Gallatin. Without endeavoring to attract attention to himself in any way detrimental to the play, Victor Larson, as property man, added just enough Oriental naivete to please the spectators.

The applause was continuous. The reviewer for the Sacramento Bee on March 12 wrote in part:

"The presentation of 'The West Chamber,' a thirteenth century Chinese drama, by the dramatic department of the Sacramento Junior college last night was a remarkable achievement, not only as a skillful work of art but also as surprisingly good entertainment.

... "One of the most impressive features of the performance was the rhythmic movement and the formalized pattern of the performance, which could result only from skilled, intelligent direction and a sensitive appreciation of such intangible qualities on the part of the players."

The cast was too large to be composed of Delta Psi Omega members exclusively, but the organization is glad to recommend "The West Chamber" to groups willing to spend the time upon the study of Chinese background, stage technique, poetic reading and acting, and the preparation of the necessary pantomimes and dance effects for the military characters and the lovers.



"THE DOVER ROAD."  
Given under direction of E. E. Keppie, Pasadena, California.



# SHALL WE BUILD A MODEL?

By William Howard Wetherbee

IN THE small college or university theatre, where it is the job of one overworked faculty member to take charge of all angles of dramatic production, it is often necessary for a student or a group of students to assume the majority of responsibility for phases of the work not connected with the actual direction. This is especially true in colleges where the dramatic director is perhaps teaching a full load of English and speech courses besides supervising all the dramatic work the school presents.

In such instances it is probable that scenery, lights, effects, and costumes receive a negligible amount of attention, for the simple reason that the director finds it impossible to be many places at once. It is also probable that the director has specialized in one branch of dramatics and finds his technical ability somewhat limited when it comes to working out mechanical devices, intricate scenery, and affective lighting.

## Students Shy At Stage Work

It is therefore the duties of the various crews of the play to get a general idea of what the director desires and to proceed with construction entirely with their own initiative; a task somewhat difficult for the usual type of drama student in the non-specialized school. Ordinarily, the students interested in dramatics as a side-line are more esthetic than they are mechanically skillful. They are ambitious and willing, but just do not seem to be proficient at the ancient and honorable art of carpentry.

A further handicap confronting the dramatic aspirants in most small schools is that of stage limitation. The stage, if there is a stage, is usually one designed for convocation speakers, assemblies, and like programs, in the distant past, with little thought given to the setting up of scenery and lights for theatrical presentations.

For instance, in one school with which the writer is familiar, the stage floor comes abruptly into contact with a brick wall at a distance of fifteen feet from the outermost edge of the apron, the fly gallery is not much higher than the proscenium itself, and the wings are cramped spaces with barely

standing room for the characters and technicians that are offstage during the production. It is impossible to change complicated scenery during a play, and very difficult to decide just what to use. It is for these reasons that a scale working model is a valuable asset to any amateur dramatic group.

## Stage Construction First

Assuming that the director has chosen such individuals as he considers necessary for the technical end of production, and assuming that he has a person or two competent in the use of saw and hammer, the first step toward model building is constructing the stage. While professionals usual-



Ray L. Cook as "Sholto" and Miss Vartebedian as "Gerba" in "THE YOUNG IDEA", Xi Cast, Chico State College.





Top and bottom rows: scenes from "WINTERSET"; middle groups, backstage shots.

Taken at Bakersfield Junior College, Bakersfield, California.



ly advocate a model of one-fourth inch to the foot, the author believes that an inch or three-quarters of an inch to the foot is best for the novice. There are a good many arguments in favor of this—one of the main ones being that it is considerably easier for an unskilled worker to make correct scale measurements on the larger size. Others are: It is easier to work out color schemes on the large model; it is easier to make small props on this scale; several makers of toy furniture (it is a lot easier to buy diminutive objects than to make them) sell complete sets made on these scales; and, finally, it is much easier to manipulate the pieces around in experimental positions and to make changes if they are large enough to be handled conveniently.

The stage need not be ornate. The size is the most important thing. For the measurements an architect's scale will be needed, although it may be preferable to manufacture a simple scale with a single set of measurements on it. This latter will eliminate the constant hunting of the proper side of the more complicated instrument. For accurate work it will be necessary to measure all the dimensions of the actual playing stage, including the width and height of the proscenium, and all working areas, such as the height of the grid and the

area of the wings; the latter especially if it is intended to fly pieces or store them at the side of the stage.

### Curtains and Teaser Needed

It is well to have curtains and a teaser as these pieces are often colored so as to be inharmonious with untried settings. They need not work unless it is desired to adjust the opening by their regulation.

The model, when completed, makes a splendid advertisement if placed in a downtown show window along with the pictures of the cast and the information on the play, and therefore can be finished to the extent of good appearance. A simple exterior is much preferable to a fancy one, as intricacies tend to distract from the "meat" of the display.

As soon as the theatre is finished and the play selected, work on the set may be commenced. It is a good idea to have a "round table discussion" of this in the same way as the script is discussed. This may bring out many original ideas that will prove helpful—ideas which might otherwise be undiscovered because some of the members of the group are often reticent about offering sugges-



Supporting cast of "300 PERFORMANCE"  
Pasadena Playhouse tournament winner, 1938.  
Directed by Mrs. Barbara Garthshore, Modesto, California.



tions after rehearsal has started. When the general idea of what is wanted is formulated, the construction should be assigned to the stage manager and any skillful members of the crew whom he desires to assist him, preferably those students who will do the work on the actual set.

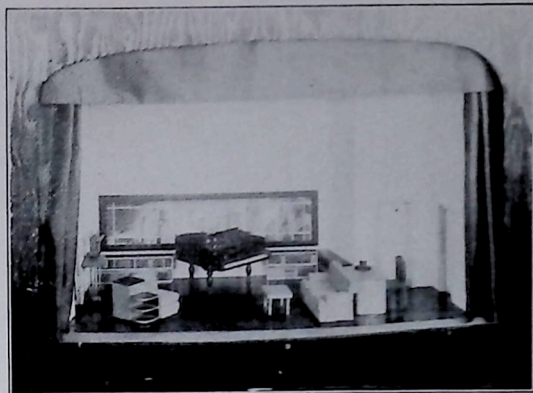
A rough sketch of the scenes is the preliminary step. It need not be accurate and it need not be colored, although both will be helpful in building the model. If a box set is to be used, secure the dimensions of the flats on hand, figure out those to be built, and then transpose the measurements into scale on a piece of paper. For flats, the best material the writer has found is ordinary six or ten-ply matting, which can be secured at any book store. A thirty-cent sheet will build two or three models.

### Cutting the Pieces

Using the scale, mark a piece large enough to represent the entire area of the flats, complete with their openings, and cut out, using a razor blade or a patented matting knife. The jogs and corners may be formed by slicing the board half through and bending to the desired angle. By using a solid piece the inconvenient process of joining is eliminated.

Casings and woodwork may be painted on (this is advisable if they are to be painted on the set), or they may be constructed from wood and glued on. For this latter purpose, the use of **balsa**, which is an extremely light and workable wood, is recommended. It is marketed for use in building model airplanes, and can be secured at any store selling such supplies at a very small cost. It is finished in a large variety of sizes ranging from small strips one-thirty-second of an inch square to blocks several inches square and is also sold in sheets of different thicknesses.

This wood can be cut with a sharp knife or razor blade and is strong enough to stand rough handling. Balsa is best glued with **celluloid cement**, which dries firmly in a very few minutes and is stronger than the wood itself. This cement is sold under the trade names of "Duco Household Cement," "Carter's Minute Cement," and many others. The special advantage of it is that the pieces can be handled or painted almost immediately after gluing.



Model for "ACCENT ON YOUTH".

Made by Bill Wetherbee of Lewiston State Normal College, Lewiston, Idaho.  
Carolyn Silverthorne is dramatic director at the college.

The advisability of having doors and windows that open is questionable; while intriguing, they are impractical and unless used for some special purpose, such as showing an interesting backing, it is not suggested.

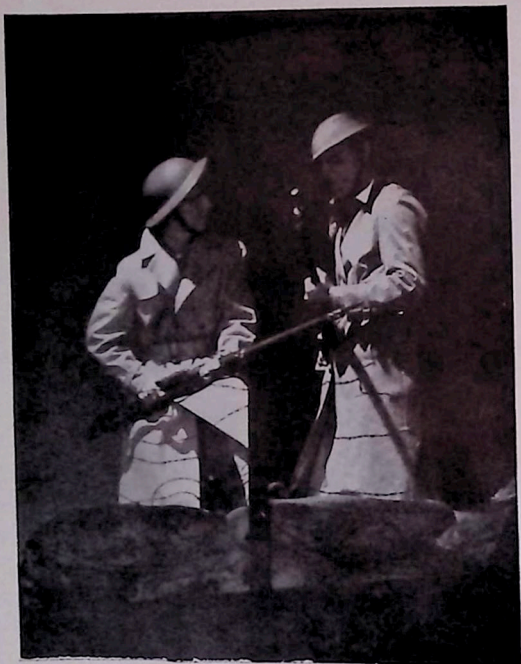
### Cellophane for Glass

Ordinary cellophane can be used to simulate glass. It can be glued with the celluloid cement, though care must be taken that it has ample strength in support as it shrinks when dried and may cause an unsightly warp.

Most of the furniture can, as was mentioned before, be purchased. The most likely and least expensive place is the five-and-ten-cent store, especially around Christmas time. Be sure to take your scale along when shopping. This will save the purchaser from having a supply of useless articles on hand. A slight variation in the scale material will be magnified many times on the actual set and may cause much wasted time and needless difficulty.

When the desired furniture cannot be purchased it can be easily made from balsa, cardboard, or a variety of other materials. Upholstery is cemented rather than sewed on. The author once made a scale divan from a few pieces of cardboard, some cotton batting, and a worn out sock which created no end of favorable comment from admirers of the set in which it was used.





Scenes from "BURY THE DEAD".

Presented at Bakersfield Junior College, Bakersfield, California

Esther C. Litchfield, Director

While too much detail is unnecessary, it is well to work out the entire set as much as possible for action reasons as well as for display. One must always keep in mind that the model is not being built for its own sake, but for expediency in stagecraft.

### Use Ordinary Stage Paints

The setting may be painted with ordinary stage paints, though if the matting is to be calsomined it will be necessary to reenforce it to keep it from warping. Strips of wood, glued to the back, are recommended for this. When it is painted, try the colored lights to be used in the production to see that they create no undesirable changes in the set color.

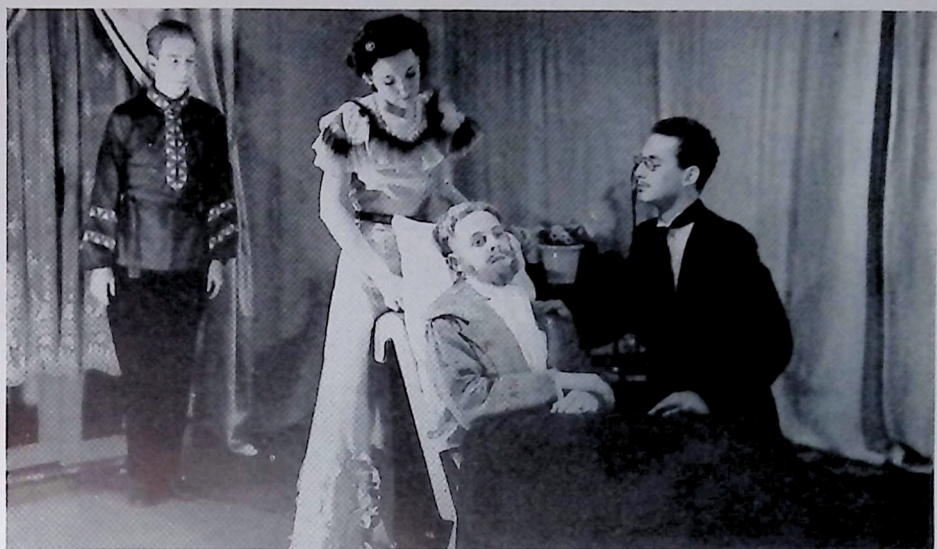
When the model is finished and the placing of pieces temporarily decided on, the director may sit down in front of it and read the script while imagining the action taking place upon the stage. If the model is true to scale any conflicting elements will immediately show up and can be corrected before rehearsal starts.

In estimating between-acts storage, a conception of the leeway is afforded by placing the various pieces in the position off-stage where they are to be kept when not in use. If the model has a working grid-iron, the flying of pieces may also be tried. These simple tests will eliminate any errors in size of construction.

With a little experience in model building the amateur stagewright will develop his own technique in the same manner that any other artisan develops individualistic methods. The pinch-hitting manner so close to the theatre is a true asset in building models as is that ingenuity for building something from nothing that all ardent amateurs eventually acquire. Even the most unskilled beginner will find that by experimentation and practice he can soon become quite adept at model building. And the training it gives to the hands will probably be forever an advantage.

The real beauty of having an accurate model is this: When the settings are finished, the scale can be reversed, and the actual pieces can be constructed by using the measurements on the diminutives. They furnish directions with which no amount of drawing or explaining can hope to compare. They show the result in miniature, and the result is what the audience will demand.





"THE REVEALING MOMENT" by Oscar Firkins, production placing second in the Pasadena Playhouse Tournament.  
Dr. Tempe Allison, San Bernardino, California, director.



A scene from "WINTERSET"  
as given at Arizona State Teachers College, Flagstaff, Arizona.





"THE NIGHT OF JANUARY 16TH"

Directed by Miss Ruth Pirtle, Texas Technological College, Tau Cast



William Kimbrell as the Vicar, Paul Whitsell as Manson, Robert Ledbetter as Rogers

"THE SERVANT IN THE HOUSE," staged by The Millsaps Players

Prof. M. C. White, director



# DELTA PSI OMEGA DIRECTOR TO MAKE LECTURING TOUR!

CHAPTERS of Alpha Psi Omega may be interested in the recent announcement of the inspecting and lecturing tour of the national president, or Grand Director of Delta Psi Omega Dramatic Fraternity. At the last national convention at St. Louis, it was voted to officially recognize Delta Psi Omega as the Junior College Branch of Alpha Psi Omega. This honor society now has 120 chapters in junior colleges, small degree-granting colleges and other types of professional schools of collegiate rank. Mrs. Irene C. Hoch is national Grand Director, and as the national president of our thriving branch society, the chapters of Alpha Psi Omega that chance to lie along her route will be more than pleased to welcome her and hear her message of the theatre, and educational dramatics.

The Grand Director of Delta Psi Omega, Mrs. Irene Childrey Hoch, will visit the chapters on the southern coast to coast route through October and November, and the chapters on the northern coast to coast route during May and June. The Grand Director will bring the chapters two lectures: "Theatre Arts Around the World" and "Petticoat Vagabonding Around the World." In the former, costumes and masks procured in many countries in the world will be exhibited; and in the latter personal adventures and observations of people and conditions will be divulged.

Mrs. Hoch will leave her home in Modesto, California in October and proceed through the South to Washington, D. C., where she will do research work at the Congressional Library on a text book on drama that she is preparing. From December to May, Mrs. Hoch will be available for lectures from her headquarters in Washington, D. C.

On these two coast to coast trips the grand director will visit as many chapters as possible, bringing a message of the lure of the Orient, the adventure of sailing the seven seas on a seven months' trip alone, the enchantment of the pagentry of India and Egypt, the fascinating uniqueness of Japanese and Chinese theatres, the appeal of the native dances in the Straits Settlements, the dramatic experiments in ever war-clouded Europe, the romance of Spanish and Aztec art crafts in

Mexico and the struggle for dramatic arts expression in America. These talks give personal, intimate glimpses of people, places, and dramatic activities in many lands.

Mrs. Hoch's lectures are marked with the same enthusiasm, spontaneity and joy of living that characterized her success as a teacher, dramatics coach, editor, writer, and world traveler. Mrs. Hoch is well prepared to give much from a life time of rich experiences. Her past educational history listed in American Women (the official Who's Who Among the Women of the Nation) Volumes 1935-36; 1937-38, shows her educational background rooted in five universities in America and two in England. As editor of the "Journal of Speech Therapy" and of "Theatre and School," the latter a monthly magazine formerly published by the California Drama Teachers' Association, she learned the speech and dramatic needs of the American teacher and the American schools.

As compiler and editor of "Day by Day with American Playwrights" she had personal correspondence with about four hundred living American playwrights. From these contacts she obtained their ideas and ideals toward life, their art, and amateurs in terse quotations listed day by day. She gleaned from these playwrights their choice of their own one-act play that had been most helpful for amateurs, and their choice of their own longer play that had been most helpful for amateurs. Mrs. Hoch is now revising "Day by Day with American Playwrights" for the University Press of the University of North Carolina, where it will be published in a pocket edition for students.

In visiting the chapters Mrs. Hoch hopes to light the torch that will flame into a dramatic revival in our American schools. The Delta Psi Omega chapters can help Mrs. Hoch to develop friendship among the various chapters for mutual interest and to gain recognition for the ideals held by Delta Psi Omega all over America. Delta Psi Omega chapters can reach their National Grand Director, Mrs. Irene Childrey Hoch, either at 1625 Eye Street, Modesto, California, or at 3025 Cathedral Avenue, N.W., Washington, D. C., for appointments.





Red Masque

Players Scenes

Top: scene from "NIGHT OF JANUARY 16th" and "THE QUEEN'S HUSBAND"

Second row: From "QUEEN'S HUSBAND" and "FIRST LADY"

Third row: "NIGHT OF JANUARY 16th" and "BROADCAST"

Fourth row: Two scenes from "NIGHT OF JANUARY 16th"

Fifth row: Group at state convention held at Trinity university, Waxahachie, Tex.

Scene from "FIRST LADY".

Sixth row: Scene from "NIGHT OF JANUARY 16th" and "FIRST LADY".



# IMPORTANCE OF TEMPO FOR YOUR DRAMA PRODUCTION

By L. Standlee Mitchell

*Director, Red Masque Players  
University of Houston  
Houston, Texas*

ONCE heard a dramatic director say, "If you want to get the correct tempo for your play, you must go to music for your guide." There is much truth in that statement, however, it will bear amplification. Music has its tempo expressed in symbols which denote change of movement, but drama has no such specific guides. The director of the play must determine the tempo of the play by listening and sensing the five emotional nuances which differentiate the well polished production from the obviously amateurish play.

An understanding of the tempo in music will help in the understanding of tempo in drama, as will the knowledge of tempo in music help to understand the tempo of poetry. This chief contribution is found in the fact that a specific type of poetry has a specific tempo of its own, and is best rendered when read in its own movement.

## Tempo Undefined

In drama we have a continuation of that same movement. The movement of the plot and action in a play, in their various moods. The tempo of the drama is undefined because we do not have symbols to guide us. There are, however, certain broad traditions which we may call rules in drama such as the ones used in playing comedy, tragedy, farce, etc.

With the question of tempo in mind let us suggest a number of things necessary in timing a play. Of first importance is enunciation, pointing of lines, pauses, taking of cues, topping of lines, action, coordination, and pantomime. However, with direction on all these points from the director, the real test of tempo is left to the actor himself.

This past summer I had an opportunity to sit in on a number of rehearsals of a stock company. I had previously seen several plays by this company and was anxious to watch a rehearsal. My impression after seeing a performance by the cast was that the director timed his play by a stopwatch; if the script designated an hour and forty-five minutes as the playing time of the show, the director insisted that the play be closed in that

particular time. I watched the rehearsal. The director insisted that no more or less time be used than the time stipulated in the script.

## Audience Overlooked

I am of the opinion that he was overlooking one of the most important items in timing a play, **The Audience.** No two audiences will respond to the same situation in the same manner. A director cannot instruct an actor to take a count of four or five after reading a line, or before picking up a cue, and have the audience respond to the setup. Under one condition a count of two will be exactly right, the next performance a count of four will be necessary to time the scene correctly. **"The real actor will sense the feeling of the audience and time his lines accordingly."** A number of amateur plays have been made strictly amateurish for failure of an actor to sense a situation.

Every play has a tempo of its own and it is through the director's knowledge of the play as a whole that he directs the tempo for the individual speeches.

I am of the opinion that directors in the amateur field give their actors certain ways to walk, talk, and respond. The tempo resulting from such direction, if followed by the actor throughout the play, becomes tiresome to both actor and audience. I believe that a director cannot give an actor the tempo the actor must use throughout the play. He must make suggestions, of course, because of his knowledge of the tempo of the play as a whole; whereas the actor is looking at the play from the standpoint of his own lines.

## One Feels Tempo Sense

The director may suggest for feelings sake, for the sake of characterization, and for the sake of the play as a whole, but the real tempo of a part in a play comes from the FEEL or SENSE of the individual player for a situation. This tempo sense is something one feels. It can be altered at will. This feel of a part, this feel of tempo, seems to be the natural endowment of a true actor; it is

(Continued on Page 56)



# THE CLASSROOM USED AS A WORKSHOP FOR DRAMATICS

By Eleanor Hafley

*State Teachers College  
Florence, Alabama*

IN ALABAMA, as in many other states, much study is at present being devoted to curriculum revision. The word "extra-curricular" is slowly being supplanted by "core-curricular."

For a long time dramatics in many schools and colleges has been on the extra-curricular basis. Only those students and faculty members who had a great love for the art and who could find time to squeeze outside work into an already heavily loaded schedule took part. No classroom time could be used for work on the production and no hour credit was expected.

Following our new line of thought, we are making certain advancements which I believe to be only initial steps in the thorough development of the possibilities in the vast field of drama. Instead of being compelled in drama classes to write term papers which too often turn into lengthy, lifeless, listless things, students at our college can choose between such work and that of purposive activity in connection with actual production of some major play that the class selects.

## Classroom Time For Planning

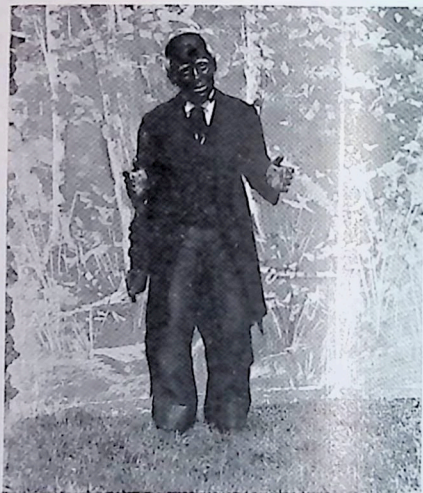
Some classroom time is used in planning the costumes, stage settings, and advertising schemes. In all the work attendant to producing a play, each student has a definite part in committee-work or craftsmanship even if he does not have a role in the play. This first hand experience is of inestimable value to anyone who might be called upon later in such a capacity.

Reading plays aloud in the classroom where students take individual parts is very helpful in clearing up defects in pronunciation, enunciation, and

voice control. Everyone in the class learns to know so well the abilities of each other individual that the matters of try-outs and casting are simplified both for the students and the director.

Drama, when it is lived is real. There is a vast difference, from the viewpoint of appreciation, in reading a play and acting it. Pinero's Paula Tanqueray and Iris, Shaw's Candida, and Barrie's Admirable Crichton are memorable characters viewed from any angle, but they are people who live on with us if they are acted.

Many are the hard and factual truths that come under the head of essential subject matter, and many there are that stumble thereon. But, blessed are those students and instructors who can toss therein a degree of practicability.



BROOKS HIGINBOTHAM

President of Alpha Cast, as Uncle Tom in  
"Uncle Tom's Cabin"





Two scenes from "MARY OF SCOTLAND" produced at  
Fullerton Junior College, Fullerton, California.



# TOWARD A REVIVAL OF THE WORD—"ELOCUTION"

By C. M. Wise, Louisiana State University

ELOCUTION is a Latin derivative—from the deponent verb *loquor*, I speak, and *ex*, out; elocution, speaking out. It is time to emphasize speaking out, not merely to discuss freely whatever ought to be discussed—that is an obvious *desideratum*, though seldom enough realized—but also the act of phonation—speaking out—audibly, intelligibly and agreeably. It is particularly desirable to discuss speaking out here in America, where English has been swirled about among so many cross-currents of inter-racial, international and hence linguistic influence that it has much ado to know itself as English.

This is literally true. I have heard speech from the sea-islanders of the Georgia-Carolina coast that I could not follow at all; yet it was English, with no more than an occasional African word, like *buckra*, in it. I have heard Norwegian children whose only playmates were the creole children of Louisiana, speaking broken English with—not Scandinavian—but Louisianan French accent.

## Varying Pronunciations

I have heard the halting Spanish-English of the Texas people, the archaic English of the Carolina and Arkansas mountaineers, the limited-area pronunciation of the Piedmont, of the tidewater, of Charleston, of New Orleans, and of Milwaukee and Brooklyn. I have heard the "cain't" and "fo' bits" of the southern rank and file and the "woid" and "jernt" and "glo'al" stops of the Bowery. I have heard English speech so leveled and weakly enunciated that I have had to move close to detect whether it was English or French.

I have heard lip-lazy youths trying to use an English in which they had no single-rounded vowel. I have heard cud-chewing little western co-eds shrilling and twanging the whole English sound system through dainty little noses, many times powdered apparently for express megaphonic purposes. I have heard an alumnus of one of our oldest and best universities broadcasting sloven provincial speech that was a disgrace to his alma mater.

I have heard debate teams mutilate the mother tongue so badly that, tortured by excruciating empathies, I never knew what they were debating about—except that it was something concerning the "U-nited States," the "Su-preme Court," the "gov-ment," and the "substanchewing evidence." I have heard plays mumbled, gargled, nasalized, and monotoned until I agreed with Hamlet that some of nature's journeymen had indeed made men, and not made them well, they imitated humanity so abominably—or should we now say, so perfectly.

## Teachers Also At Fault

And—I—have—heard teachers mumble, nasalize, scream, squall, flatten, harden, mis-enunciate and mispronounce until I am moved to resurrect this accusing archaism, "elocution." Let us have all the forms of speech, especially speech teaching and plays—spoken out.

I am concerned, then, that we speak out in agreeable tone; with correct pronunciation; with clean, precise enunciation; with adequate projection; and at a pitch adapted to the individual's vocal equipment. I am concerned with speaking out in acceptable standard regional English ordinarily, or in "stage diction" in some plays. Some may think that the word "elocution" connotes a return to **Curfew Shall Not Ring Tonight**—with the wrist leading. If so, it is time to destroy that connotation, and to substitute sheer denotation, etymologically derived.

For this sort of elocution implies the need of many other desirable things—separate departments of speech in all our colleges and universities, speech subjects in the curricula of all our high schools, speech-consciousness in all our elementary teachers to the degree that in the teaching of every subject they will use and require good speech and an ultimate generation of parents so well taught that their children will use beautiful English because they do not know any other kind.



### Public Speaking Unminimized

This sort of elocution does not minimize public speaking, nor its special form, debate; I have implied and now do say that these can not be to the fullest degree effective without the kind of speaking out for which I am pleading—good tone, volume, pitch, pronunciation, enunciation—beginning, probably, in many sections of the country, with correct pronunciation first of all.

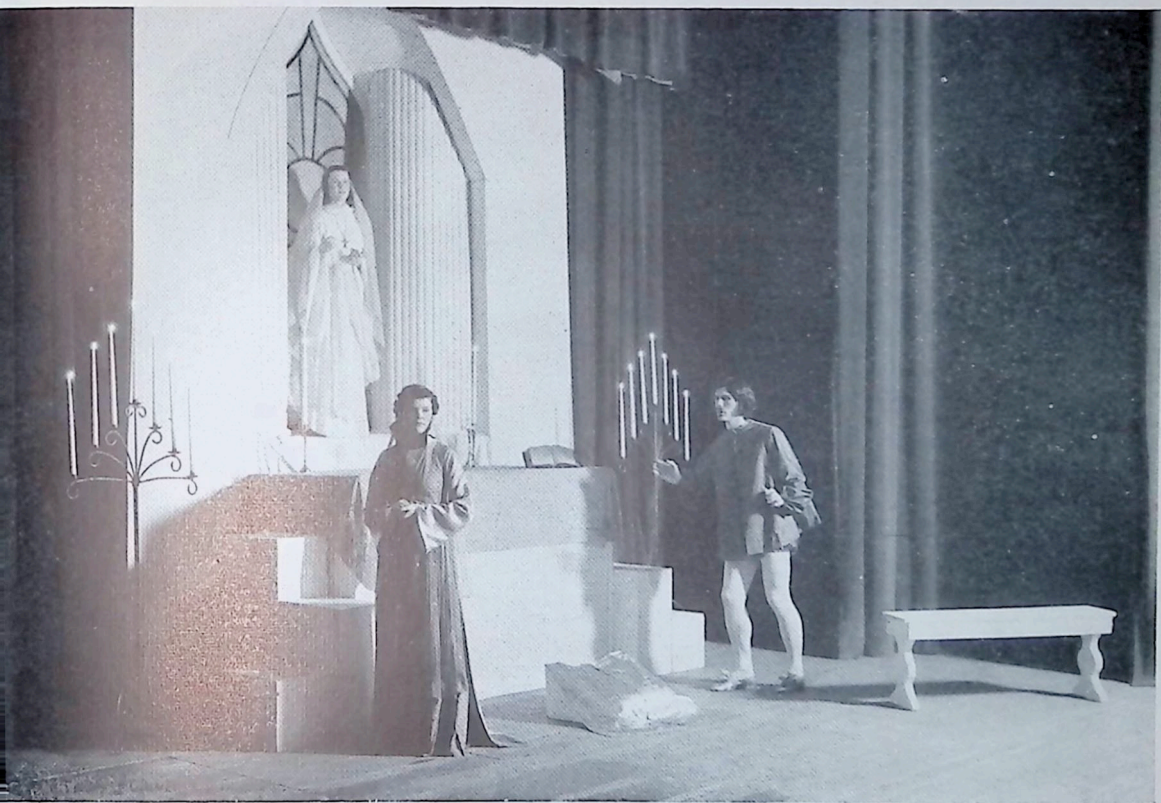
Emphasis on elocution does not slight drama. Quite the opposite. Drama achieves only a travesty on the beauty it should achieve without reasonable perfection in the sort of **speaking out** for which I plead. I do not belittle interpretation, including choral reading, which in its very nature demands polished **speaking out**.

Voice science, speech correction, speech psychology, phonetics, rhetoric, and other related fields

of speech serve, and are in turn served by, good speaking out. I bespeak a revival, in its proper etymological meaning, of **elocution**!



Setting and cast for "SIMON THE LEPER", by Dorothy Clarke Wilson as presented by Zeta Alpha Cast, Abilene Christian College.



From "THE DUCHESS SAYS HER PRAYERS".  
Produced by the Dramatic Department of Chico State College  
Under the direction of Douglas Hume



# PLAYS AT REDUCED ROYALTIES

MANY PLAYS AVAILABLE TO CHAPTERS OF THE FRATERNITY  
AT REDUCED ROYALTIES FOR 1938 - 1939

★ ★ ★ ★ ★

COLLEGES holding membership in the fraternity will have many plays which may be produced at a considerable reduction in royalty, and from all of the most important publishers of plays as a result of special rates granted to our organization. There is no charge for this service to the college in our organization, and the special rates are available to any dramatic society, or speech department of any college affiliated with the national fraternity. Application for the use of any of these

plays at special rates must be made on the official forms furnished by the Grand Business Manager.

Reductions on all the plays requested by our chapters could not be secured this year. Since we do not have authority to approve reductions on plays not on these lists, it will be necessary to write to the publisher concerned and secure an agreement on the royalty. Always come to an agreement on the royalty before starting production.

## SAMUEL FRENCH

25 West 45th St., New York City

Three-act Plays	Catalogue Rates	Our Special Rates
The Romantic Age.....	\$50	\$35
Death Takes a Holiday.....	50	40
Joyous Season.....	50	40
The Goose Hangs High.....	50	35
Love In A Mist.....	50	35
Your Uncle Dudley.....	50	35
The Rear Car.....	25	20
Cock Robin.....	50	30
Hay Fever.....	50	25
Rain From Heaven.....	35	25
Penrod.....	25	20
Crab Apple.....	25	20
Peter Flies High.....	25	20
Applesauce.....	25	20
Oliver Oliver.....	25	20
The Mad Hopes.....	25	20
Nine Pine Street.....	25	20
Green Grows the Lilacs.....	25	20
Mr. Lazarus.....	25	20
Intimate Strangers.....	25	20
Dulcy.....	25	20
Laff That Off.....	25	20
The Black Flamingo.....	25	20
Once Upon A Time.....	25	15
On The Hiring Line.....	25	15
Tons of Money.....	25	15
In The Next Room.....	25	15
The Cleanup.....	25	15
Under Twenty.....	25	15
That Ferguson Family.....	25	15
Who's Boss.....	25	15
Mice and Men.....	25	15
In Walked Jimmy.....	25	15
The Love Expert.....	25	15
The Detour.....	25	15
Not So Fast.....	25	15
Cappy Ricks.....	25	15
House Party.....	25	20
The World We Live In.....	25	20
Man From Home.....	25	15
The House Beautiful.....	25	20
Nothing But The Truth.....	25	20

## LONGMANS, GREEN & COMPANY

114 Fifth Ave., New York, N. Y.

Three-act Plays	Catalogue Rates	Our Special Rates
Sun-Up.....	\$25	\$20
The Whole Town's Talking.....	25	20
The Enemy.....	25	20
The Queen's Husband.....	25	20
Bridal Chorus.....	25	20
Second Childhood.....	25	20
The Swan.....	25	20
Alice In Wonderland.....	25	20
Night Of January 16.....	25	20
Icebound.....	25	20
The Millionaire.....	25	20
A Lucky Break.....	25	20
Loose Ankles.....	25	20
Strangers At Home.....	25	15
The New Poor.....	25	15
The Call of the Banshee.....	25	15
Go Ahead.....	10	10
He Comes Up Smiling.....	10	10
The Boomer.....	10	10
Watch Your Step.....	10	5
The Radio Mystery.....	10	5
Pay As You Enter.....	10	5
One-act Plays		
The Rational Man.....	10	5
The Nativity.....	10	5
Stand and Deliver.....	10	5
The Under Dog.....	10	5
His Blue Serge Suit.....	10	5
Town Hall Tonight.....	10	5

## WALTER H. BAKER COMPANY

178 Tremont St., Boston, Mass.

Three-act Plays	Catalogue Rates	Our Rates Performance	
		1st	2nd
Expressing Willie.....	\$25.00	\$15.00	\$ 7.50
He and She.....	25.00	15.00	7.50
Mary the Third.....	25.00	15.00	7.50
The Mollusc.....	25.00	15.00	10.00
Black Coffee.....	25.00	15.00	10.00



The Devil's Host.....	25.00	15.00	10.00
Anybody's Game.....	25.00	15.00	7.50
Did I Say No?.....	15.00	10.00	5.00
The Enchanted Cottage.....	25.00	15.00	10.00
The First Apple.....	25.00	15.00	10.00
The Fountain of Youth.....	25.00	15.00	10.00
The Great Adventure.....	25.00	20.00	15.00
Jacob's Ladder.....	15.00	15.00	10.00
Ladies' Night.....	15.00	10.00	5.00
Long Ago Ladies.....	15.00	15.00	10.00
Mary, Mary, Quite Contrary.....	25.00	20.00	10.00
Milestones.....	25.00	15.00	10.00
The Party's Over.....	25.00	15.00	7.50
Roam Though I May.....	15.00	10.00	5.00
A Spark Of Genius.....	15.00	10.00	5.00
"39 East".....	25.00	15.00	7.50
Whispering Wires.....	15.00	10.00	5.00
Ben Franklin.....	15.00	15.00	10.00
Caprice.....	25.00	25.00	15.00
The Devil's Host.....	25.00	15.00	10.00
Disraeli.....	25.00	25.00	15.00
The First Mrs. Fraser.....	25.00	25.00	15.00
Gold in the Hills.....	25.00	15.00	10.00
Jane Eyre (Carleton).....	15.00	12.50	10.00
Martin Hyde.....	15.00	10.00	5.00
Mary the Third.....	25.00	15.00	7.50
The Mocking Bird.....	25.00	15.00	10.00
The Old Homestead.....	25.00	15.00	10.00
Recipe For Murder.....	25.00	20.00	10.00
Squaring the Circle.....	15.00	10.00	5.00
Wapping Wharf.....	25.00	25.00	15.00

The Phantom Dirigible.....	25.00	15.00	10.00
The Family Doctor.....	25.00	15.00	15.00
The Charm Shop.....	25.00	15.00	10.00
The Tower Room Mystery.....	25.00	15.00	12.50
Sweet Sixteen.....	25.00	15.00	10.00
All At Sea.....	25.00	15.00	10.00
Miss Collegiate.....	25.00	15.00	10.00

Notice: While the plays listed below are not offered at special rates, they are, nevertheless, available on a percentage or profit-sharing basis which is very reasonable.

### ROW, PETERSON & CO.

1911 Ridge Ave., Evanston, Ill.

For each production of the plays listed below, the royalty is 15 percent of the gross receipts, with a maximum charge varying according to the listings given below, and, in a few cases, a minimum charge.

	Maximum	Minimum
As the Clock Strikes.....	\$25.00	None
Big Ideas.....	15.00	None
Boston Blues.....	25.00	None
Eyes of Tlaloc.....	25.00	\$10.00
The Guest Room.....	25.00	None
Headed for Eden.....	25.00	10.00
The King Rides By.....	25.00	None
Once In A Lifetime.....	25.00	None
Remember the Day.....	25.00	10.00
Taming of the Shrew.....	No royalty	
The Volunteer Wife.....	15.00	None
Wings of the Morning.....	25.00	10.00
American, Very Early.....	25.00	None
Bahmy Days.....	25.00	None
The Hoosier Schoolmaster.....	25.00	10.00
Ivanhoe.....	15.00	None
Listen, World.....	15.00	None
Man or Mouse.....	15.00	None
New Fires.....	25.00	10.00
Robin Hood.....	15.00	None

### FREDERICK B. INGRAM PUBLICATIONS

Gansert Building, Rock Island, Ill.

#### Three-act Plays

Catalogue Rates	Our Rates Performance	
	1st	2nd
The Soul of Ann Rutledge.....	\$15.00	\$ 5.00
Mystery of Hadley Manor.....	10.00	7.50
Dollars to Doughnuts.....	15.00	12.00
Say It With Flowers.....	15.00	12.00

#### One-act Plays

Catalogue Rates	Our Rates Performance	
	1st	2nd
Drums of Death.....	\$ 5.00	\$ 2.00
I Am A Jew.....	5.00	3.00
Just Till Morning.....	5.00	3.00
The Tree.....	5.00	3.00
And Sendeth Rain.....	5.00	3.00
The Wedding Veil.....	5.00	3.00

### BANNER PLAY BUREAU, Inc.

111 Ellis St., San Francisco, Calif.

Cincinnati, Ohio

Catalogue Rates	Our Rates Performance	
	1st	2nd
Hollywood Bound.....	\$15.00	\$12.50
Doubling In Brass.....	25.00	15.00
Everybody's Troubles.....	25.00	15.00
The Sky Train.....	25.00	15.00
Wrong Number.....	25.00	20.00
Delinquents or Just Boys.....	25.00	15.00
In A Mission Garden.....	25.00	15.00
Three Times A Day.....	25.00	15.00

### THE NORTHWESTERN PRESS

2200 Park Ave., Minneapolis, Minn.

Catalogue Rates	Our Rates Performance	
	1st	2nd
Giants In The Earth.....	\$25.00	\$15.00
The Fixer.....	25.00	15.00
The Green Phantom.....	25.00	15.00
The Purple Moon.....	25.00	15.00

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6 East 39 Street, New York City

(Barrett Clark, Director)

Dramatists' Play Service will grant royalty reductions to our organization on any of their plays on which such concessions can be arranged, depending upon the publishers' agreement with the author of the play in question and the circumstances under which the play will be produced. Instead of granting specific reductions on a definite number of plays, they prefer that each college seeking royalty adjustments with them proceed in accordance with the following suggestions: 1. After you have chosen the play you wish to produce (see publishers' catalogue), send the National Office a statement showing the number of performances you plan to give, the date of production, and a detailed statement regarding the financial conditions under which the play will be produced. Send your statement to The National headquarters, and not to the Dramatists' Play Service.

Upon receipt of your statement, the National Office will forward it, along with such other information as may be necessary to the Dramatists' Play Service. After your request has been carefully considered, and the publisher's agreement with the author investigated, the Dramatists' Play Service will notify you as to the lowest royalty rates for which you may produce the play in question. Directors must bear in mind, of course, that the Dramatists' Play Service cannot grant royalty concessions on all requests, since some of their plays are not available on this basis. All requests, however, will be given prompt and careful consideration.



# CAST REPORTS

## BETA

MARSHALL COLLEGE

HUNTINGTON, W. VA.

College theatre presented its usual bill of four three-act plays for the 1937-38 season. Prof. L. E. Tucker, who succeeds Buell Barton Whitehill to the post of director, began the year's work by producing *Petticoat Fever*, starring fraternity members Mary Hart and Jean Wilson.

During the Christmas season the group presented *Night Must Fall* with the cast director, Eph Jacobs, in the leading role. This was one of the most successful presentations, even the crew back stage having the shivers.

The next show, *Counselor-At-Law*, gave Eph in the leading role the chance to play the character for which he had waited four years. As George Simon he won a name for himself in the annals of College Theatre history. Within the cast of twenty-nine characters much new talent was discovered by Director Tucker.

The high point of the year was the West Virginia State Speech Festival at Fairmont. Eleven Marshall college students attended, accompanied by Professors Ranson and Tucker. Marshall entered the debate meet, extemporaneous speaking meet, and the one-act play series. Marshall's play was *If Men Played Cards As Women Do*, by George Kaufman. It was a weekend to be remembered by all who took part and Alpha cast outdid itself in showing the visitors a good time.

For the annual Beta Spring Reunion the cast had as guest Alpha cast, the officers of which initiated five new members. At the banquet Jack Steelman and Eph Jacobs held a unique initiation by which Alpha cast officers were made members of the Beta cast. Beta cast was especially honored by having as guests E. Turner Stump, Grand Director, and Paul F. Opp, Grand Business Manager, and Mrs. Opp. Later the group attended the Junior-Senior Prom.

The first of May Professor and Mrs. Tucker entertained Beta cast actives with a hamburger fry. The season closed with the production, *Personal Appearance*, starring Jean Wilson. The year's commencement took from the cast's ranks six of the best members of many years: Eph Jacobs, Mary Hart, Louise Hart, Virginia Lee Honnald, Jack Steelman and Jane Kincaid.



Mary Hart and Eph Jacobs in "NIGHT MUST FALL",  
produced by Beta Cast, Marshall College.



Alfred Neuman, Mary Hart, Edward Aldridge and Gene Slutz in  
"PETTICOAT FEVER",  
presented by Beta Cast Marshall College Players.



## ALPHA GAMMA

MORNINGSIDE COLLEGE

SIOUX CITY, IOWA

Alpha Gamma cast was the outstanding inspiration for the four productions produced by Morningside college in the 1938 season. The opener for the season was that successful mystery, *The Thirteenth Chair*, by Bayard Veiller. It was played exceptionally well by a relatively new cast on the Morningside stage and was especially interesting because of the unusual effects produced.

The second play of the year was Sidney Howard's domestic comedy, *The Late Christopher Bean*. From an entertainment standpoint it was probably the most popular play of the year. The Pulitzer prize winner *Alison's House*, by Susan Glaspel as the third play of the year was a strong contrast to the first two presented. A partially experienced cast kept the audience with them from the moment the first curtain went up. The commencement play was Oscar Wilde's hilarious farce, *The Importance of Being Earnest*.

Alpha Gamma cast by the close of the year had taken in six new members and most of them will be back to carry on the work next fall. We were able to keep Alpha Psi Omega as a very high but attainable goal for those intensely interested in dramatics. Besides working faithfully on these major productions Alpha Gamma cast attended professional performances in neighboring cities, discussed the modern theatre, and was an outstanding factor in the sponsoring of Morningside's annual Play day.

Alpha Gamma cast feels that it has enjoyed an especially successful year and is very grateful for the help and inspiration given by their director, Miss Ruth Miller.

—Vera Hays, Business Manager.

## ALPHA DELTA

TARKIO COLLEGE

TARKIO, MO.

Alpha Delta cast has just completed a most successful year. This year was especially outstanding in the history of the cast for it presented a world premiere of *The First Million*, a farce written by Dr Rankin MacBride.

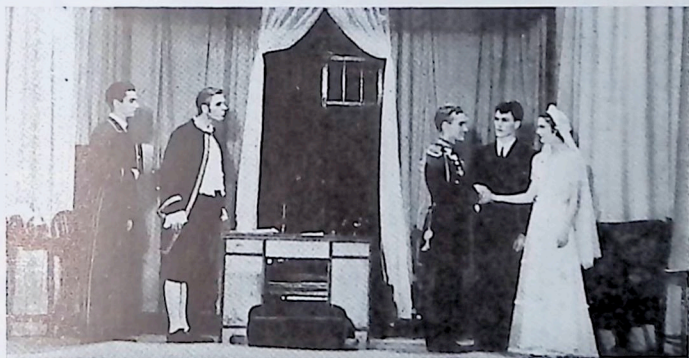
Dr. MacBride visited the campus last fall and was very much interested in the play production activities. At the suggestion of the speech director, Mr. Held, he wrote the play, *The First Million*. It gave the cast an excellent opportunity to do some experimental work in producing.

Now Dr MacBride writes from Hollywood, where he is doing radio scripts and scenarios, that a little theatre group in Hollywood wishes to produce the play. He says that the publicity director of the company was very much interested to learn that a college group was the first to give the play.

Alpha Delta cast believes that *The First Million* is worthy of production on Broadway and should rank along with *You Can't Take It With You*, and other modern farces.

The cast's first play of the season presented, Dec. 14 and 15 was *Caste*, by Tom Robertson, an amusing comedy of the 19th century. The season closed May 29 with production of *The Bishop Misbehaves*, by Frederick Jackson, which was produced by the senior class and sponsored by Alpha Psi Omega.

Officers for the year are Cast Director, Genelle Hackett; cast prompter, Marylin Smith; cast business manager, Virginia Elder. Other members of the cast are Mary Beth Godfrey, Frederick Driftmier, Sam Brown and Linnus Doughty.



Taken from the production of "THE QUEEN'S HUSBAND"  
at Morningside College, Sioux City, Iowa.





Scene from 'PERSONAL APPEARANCE',  
as staged at West Virginia Wesleyan College, Buckhannon, W. Va.,  
under the direction of Mrs. Grace Neill.

## ALPHA RHO

WEST VA. WESLEYAN COLLEGE BUCKHANNON, WEST VA.

Alpha Rho cast is proud to report a season of numerous successes under the capable direction of Mrs. C. Edmund Neil. In co-operation with Wesleyan Play Shop the cast produced *Perfect Alibi* and *Personal Appearance*. Both of these three-act plays were well received.

The usual experimental schedule of one-act plays was carried out during the season, and in March the three best productions were staged as "An Evening of One-act Plays." One of the plays thus selected was written by Brother Rochenstine of Eta Alpha cast, Marietta college, and was produced by our own Brother Saunders.

This year the cast presented the *Inn of Return* at the State Play Festival with results that were gratifying to all participants. Several social events marked the season including a party given for the "Jitney Players" following their performance at Wesleyan, and the annual initiation dinner given by the cast for the new members.

## ZETA ZETA

BETHANY COLLEGE LINDBSBOG, KANS

As their all-college play, the Bethany College Players presented *The Pillars of Society*, by Henrik Ibsen. In the spring we gave a program of four one-act plays: *Suppressed Desires*, *Sauce for the Gosling*, *Neighbors*, and *Kitty Clive*.

During the last semester, six new members were initiated: Ina Mae Anderson, Jane Peak, Walter Nabban, Max Walmer, Paul Bergren and Harriet Neywick.

## DELTA TAU

URSINUS COLLEGE

COLLEGEVILLE, PENNA.

Delta Tau chapter of Alpha Psi Omega started the year by voting to raise its entrance requirements. As membership in the chapter is used as a special honor for outstanding work in the Curtain club of Ursinus college, it was felt that the time had come to make this a more exclusive honor. To become a member of Alpha Psi Omega it is now necessary for Curtain club members to take part in three major plays, or work on four committees. Participation in one-act plays gives only half credit towards membership. Candidates who do not pay their dues promptly, or who do not work to the best of their abilities in their roles or on their committees, are given no credit. Because of these new requirements, Delta Tau is offering only two new members this Spring, but there are still fifteen active members on the campus. Two old members whom we especially hate to see leave us are Alice Plunkett and Paul Craigie, veterans of many plays here. However, the Curtain club itself still has over eighty members, many of whom are very promising. At the final Curtain club banquet in May the new officers, both of the club and of the fraternity, were elected. Mary Helen Stoudt is the new president; Kenneth Seagrave, vice-president; Francis Thierolf, secretary; and Allen Dunn, manager.

The first Curtain club play, given in October, was one of the most ambitious ever attempted by this group, and it proved to be one of the most successful. It was Maxwell Anderson's *Night Over Taos*, and we wish to recommend it to the attention of other advanced amateurs as a splendid and gripping play. Arthur Martin, our retiring manager, built a magnificent set, and used heavy beams for the low ceiling instead of teasers.

In November the Curtain club entered its first one-act play contest, choosing as its vehicle *A Night At the Inn*, by John and Susan Buchan. In December several members of Alpha Psi Omega were in the production of *Big Hearted Herbert*—comic relief after *Night Over Taos*.

In March the Curtain club was invited to present a lively one-act play at the Pottstown high school, and Conkle's *Sparkin'* was chosen. The same play was repeated at the college, together with a one-act play in French, *La Farce du cuvier*. This latter play, of which two of the cast were members of Alpha Psi Omega, was afterwards entered in the French division of the Cultural Olympics at the University of Pennsylvania, and received special commendation—no prizes being given. This French play was coached by Mr. Alfred Wilcox, an instructor in the department of romance languages.

In April Mr. Pim Passes By was presented. The small cast was nicely polished, and many people enjoyed it more than any play of the year. Dorothy Peoples, in the long role of Olivia Marden, deserves very special commendation for her sympathetic work. As every member of this cast is returning next year, the Curtain club has decided to make this its "road-show" to take out to high schools during the winter.



Then came May, and the favorite play of the year. This time another ambitious play was chosen, *First Lady*, by Dayton and Kaufman, and this time the Curtain club had another grand success. Mary Helen Stoudt and Alice Plunkett both received fine praise even in the Philadelphia papers for their splendid performances. It made a perfect climax for a thrilling year.

We might add that several members of Alpha Psi Omega were in the splendid production of *The Mikado*, given by the music school during commencement week. Robert Gross sang and acted his part as well as any professional Pooh-bah. The only outside production sponsored by the Curtain club this year was the Wilkinson Puppeteers from London, England. The Wilkinsons are the ultimate manipulators of the hand dolls.

Dr. and Mrs. Reginald Sibbald have finished now their sixth year as co-directors of dramatics at Ursinus college. Two of their proudest boasts are that in all that time they have lost money on only one of their plays, and that no student has ever fallen to the ineligible list because of his participation in dramatics. The members of the Curtain club especially are looking forward to Dr. Sibbald's course in dramatics which is to be introduced to the campus next fall. It is the first formal course for credit to be given at Ursinus college. It is to consist of two hours of class work per week, with every member of the class being required to take part in at least one play each semester.

## BETA ETA

HUNTINGDON COLLEGE

MONTGOMERY, ALA.

The first presentation of the college year was Shakespeare's *Much Ado About Nothing*, directed by Miss Frances Cattrell, head of the Department of Speech.

The cast gave a most creditable performance which was well received as was demonstrated by the response that



From "YOUR UNCLE DUDLEY"

presented by State Teachers College Dramatic club at Valley City, N. D.

was accorded it by the largest crowd that ever attended any Shakespearean production at Huntingdon.

In March Alpha Psi Omega sponsored the American Repertory Theater Players in "*The School for Scandal*," by Sheridan. The play was so well done that we look forward to their return next spring in another play.

Members of the cast have presented a number of one-act plays in Montgomery and nearby towns during the year. Three original one-act plays were presented in Flowers hall in April before a delighted audience.

The year ended with the initiation of six new members and the election of officers for next year. A banquet in Pellingrath Tea Room followed.



From Maxwell Anderson's "NIGHT OVER TAOS"

presented by The Curtain Club of Ursinus College, Collegeville, Pa.,

under the direction of Dr. Reginald Sibbald.



## ZETA TAU

TEXAS COLLEGE OF MINES

The state convention of Alpha Psi Omega at Trinity university in November was the highlight of the season. We produced the Irish play, *Riders to the Sea*, as we were requested by the convention to put on a tragedy. The entire Zeta Tau cast accompanied the players to Waxahachie. The presentation won much favorable comment for the unusual rhythm of the acting in this poetic-prose drama.

The three-act comedy, *No Women Wanted* was produced in March, and a number of one-act plays were presented throughout the year. The *Sisters Tragedy* was produced at Lubbock and won third place honors with Miss Jeanne Kaffer, of Zeta Tau cast, winning the best woman character acting award. Demonstration plays for the Red Cross and Tuberculosis association were presented. Other one-act plays were *Noblesse Oblige* and *Now and Then*, a costume play.

—Johnell Crimen.

## BETA NU

ARIZONA STATE TEACHERS COLLEGE  
FLAGSTAFF, ARIZONA

Beta Nu cast of Alpha Psi Omega, organized at Arizona State Teachers College at Flagstaff, Arizona under the direction of Miss Klonda Lynn, has concentrated its efforts in supporting the regular college dramatic club, The Arizona Playmakers.

During the past two years many worthwhile plays have been presented, including *Bury the Dead*, *The Black Flamingo*, *Petrified Forest*, *The New Gosssoon*, *Winterset*, and *Stage Door*.

All the members of the cast are members of the Playmakers, thus providing double incentive for the success of dramatic work on the campus. The cast officers for next year, 1938-39, are John Connelly, director; Neal Rabogliatti, stage manager; and Richard Croslin, business manager.



ELTA DELTA CAST, Central State College, Stevens Point, Wis.

Top row: Mavis Preville, Margaret Davies, Ethel MacDonald, Janette Van Natta, Kathryn Becker. Faculty advisers: Leland Burroughs, Warren Jenkins. Officers: Lois Peden, secretary; Frederick Parfrey, cast president; Phyllis Gikling, vice-president. Bottom row: Phillip Runkel, Harold Dent, Ted Meyer, Gerald Eyer.



## DELTA PSI

MISSISSIPPI STATE COLLEGE

COLUMBUS, MISSISSIPPI

The Delta Psi cast and Theatre Guild of the Mississippi State College for Women under the direction of Miss Frances Littlefield have completed a very successful year's work.

Berkeley Square was staged in the fall with Frederica Haynes, Juliette Gray, and Geraldine Dewees, members of Delta Psi cast, taking the leading roles.

Four one-act plays, staged in December, were directed by the members of the play production class. These plays *Where the Whirlwind Blows*, *Highness, Where But In America*, and *In April Once*, furnished two evenings of entertainment for a large invited audience.

A Doll's House, sponsored by Miss Virginia Harrison, honorary member of Alpha Psi Omega and a teacher of speech, was the spring production with Frederica Haynes 1937-1938 president of Theatre Guild, playing the part of "Nora." Claudia Ervin, Juliette Gray, Nona Mae Knight, and Elizabeth McLean assumed minor roles.

The inter-class dramatic tournament in March aroused a competitive interest in each class. The Junior class was awarded a loving cup for their presentation of *The Serpent's Tooth*. Plays presented by other classes were *Two Crooks* and a *Lady*, *The First Dress Suit* and *The Duchess Says Her Prayers*.

Leatrice Arrington, active member of Delta Psi cast and incoming president of Theatre Guild, played the leading role in *The Serpent's Tooth*. Because of her interpretation and characterization of "Koonatri," she was chosen as the best actress of the inter-class tournament.

The speech department sponsored three recitals in which private speech students read selections from plays and short stories. The Choral Reading group, who rendered several poems and a cutting from "John Brown's Body" added variety to the program.

The last production was two one-act plays written by our director, Miss Frances Littlefield, and presented by the play production class. The first of these was a tragedy, *Thomas Chatterton—The Marvelous Boy*; the other *Barber Shop Discord*, a comedy of human relations. These were received very enthusiastically by the faculty and the student body.

The year's work formally closed when the members of Alpha Psi Omega and of Theatre Guild attended a banquet. Dr. Raines, director of the Black Friars of the University of Alabama, was the guest speaker for the occasion.

Pledges taken into Delta Psi cast for this year are: Lorraine Carroll, Geraldine Dewees, Madel Jacobs, Nona Mae Knight, and Laurie Knox.

—Dale Nichols.



Virginia Phair as "Grazia" and Jeannette Parry as the "Shadow" in "DEATH TAKES A HOLIDAY".

Presented by Beta Omega Cast at Keuka College, Keuka Park, N. Y.

## BETA OMEGA

KEUKA COLLEGE

KEUKA PARK, N. Y.

The year 1937-38 was both active and successful at Keuka college. The first play to be presented was *The Terrible Meek*, directed by Mary Alice Jarrard, Alpha Psi Omegan, of Vernon, N. Y. Closely following came Shaw's *Candida*, given under Prof. Mae H. Baker on Thanksgiving day. Several student-directed plays followed this well received production.

*The Trouble With the Christmas Presents*, by Mary Hamlin, directed by Rose Mary Anderson, *The Knave of Hearts* by Saunders, directed by Edna Clark, and *The Travelling Man* by Lady Gregory, directed by Arlene Beach, were given.

Dramatic art students cooperating with the French and German departments in producing in the original language *L'anglais tel qu'on parle*, and *Die Bose Princessen* were Camilla Carter and Dorothy Donnan, and Miriam Diefendorf. Kathleen Turkington directed dances and the staging of a Mexican fiesta given in the Sylvan Grove on May Day.

The final dramatic production of the year was the popular and moving *Death Takes a Holiday*. Under Professor Baker's direction the play met with great success. The use of a large arch up center revealing distant mountains, a lake and two silhouetted trees gave an atmosphere of



"limitless reaches," and took the play out of the narrow confines of an enclosed stage.

The closing scene of the play in which Shadow takes Grazia away was especially effective. In order to enhance Death's spirit of triumph and exultation at the end of the play, a death mask was not used. The stage darkened as the lamp of illusion went out. Shadow in front of his lamp turned from the audience and quickly used make-up to give a more cadaverous appearance to his face. The change was a matter of seconds. As he turned at the top of the steps, framed by the big arch, and silhouetted against the background of natural beauty, a green light gave his features an unworldly appearance. As Grazia joined him, the low chimes of midnight sounded, and the leaves, dying again, fell around the two.

## DELTA CHI

PANHANDLE A. & M. COLLEGE GOODWELL, OKLAHOMA

Panhandle A. and M. college enjoyed an active dramatic season this year. The season was opened with a presentation of Philip Barry's *Spring Dance* on October 16. *Cradle Song* was presented on February 4 and was well received. The third major production was Shakespeare's *As You Like It*. Costumes were made in cooperation with the home economics department and scenery constructed to represent the forest of Arden. This play was the outstanding feature of the year's program.

In connection with this production we carried on an unusually interesting experiment. There was an old costume collection that had been accumulating for a number of years. From this collection material with which to make all the costumes was found. The costume class took over the making of the costumes for the play as a project in a class of historic costume. Both costumes and scenery were made from what many times would be cast away as worthless. So on the campus we have adopted the idea that in stage work there is a use for everything and we are getting a good collection of materials of various kinds.

Outstanding work in productions this year was done by Delbert Nelson, Vena Mae Moon, Lovilla Clay, Clifford Jackson, and Dorothy Rudd.

In addition to the three major productions, fifteen one-act plays were presented and a three-act light comedy. Another interesting project was instituted this year, that is, the presentation of radio plays. Four plays were presented over station KGNC, Amarillo, Texas. Among these were adaptations of *Macbeth* and *As You Like It*. These were adapted for radio presentation by the director, E. E. Bradley, who is serving his first year as head of the speech department at Panhandle A. and M. college.

Delta Chi cast elected for officers this year three students who have been outstanding in production work on the campus for the past three years.

Miss Vena Mae Moon, who will serve as director, has played outstanding roles in numerous campus productions.



LOVILLA CLAY

Delta Chi Cast  
Panhandle Agricultural College  
Goodwell, Oklahoma.

Probably her outstanding performance was that of the Prioress in *Cradle Song*. She is a senior and will receive her B. A. in speech this year.

H. S. Timmons, Jr. was elected sub-director and has had an important part in the production of all plays on the campus for the past three years. Miss Lovilla Clay, secretary-treasurer, played outstanding roles in *Sun Up*, *Little Women*, *Spring Dance*, and in numerous other plays.

## DELTA OMICRON

DOANE COLLEGE

CRETE, NEBRASKA

The Doane college players maintained a splendid organization this past season with fifty active members and practically every one of this number has been used in some production. We played all the following major productions three nights each: *The Black Flamingo*, *Cradle Song*, *R. U. R.* and a program of one-act plays. Each of the performances was excellently done in our campus little theatre.

The *Comedy of Errors* was produced as a road show and was presented in twenty-six towns, and then was used to conclude the season in our outdoor theatre. The membership for Alpha Psi Omega was chosen on the basis of: (1) promptness, (2) professional attitude, (3) creative acting, and (4) cooperation. The names of those selected were announced at a dinner meeting.

— L. B. Aron, Director.



## BETA GAMMA

BETHANY COLLEGE

BETHANY, W. VA.

Bethany college enjoyed a very active dramatic year. Bethespian club and Beta Gamma cast cooperated to give the students a varied theatre bill.

Bethespian club was reorganized this year along more efficient lines. Members of Alpha Psi Omega were elected as student directors for the Little Theatre groups into which the club was divided. *The Romantic Age*, *Winsome Winnie*, and *The Elopement* were some of the one-act plays produced by these groups in the college chapel.

Two members of Alpha Psi Omega wrote, cast, and produced their own plays this last spring. They were: *We Print the Truth*, a rousing newspaper story, by Helen Stein, and *Light Into Darkness*, by John Brown, a play with which he broke into print.

Another senior, Goldye Wentzel, member of Alpha Psi Omega for the past three years and dramatics director at the Bethany Memorial church, coached two singularly successful religious dramas this year. *Ba Thane* was given in Greensburg, Pittsburgh, and *Wheeling* by request. Release, the other, was a contest winner.

The dramatics and music departments collaborated in the college's most ambitious undertaking of the year, the production of *Carmen*, for which Miss Georgia Standing, of the Hippodrome Opera company, of New York City, came to Bethany to sing the leading role. Ardenne White, president of the Bethespian club for the last year, played the role of Don Juan.

Alpha Psi Omega's chief individual production of the year was Sherwood Anderson's *Petrified Forest*. The lead, Gabby, was played by Mary Kay Stroman. Co-starred with her was Bill Hettler, new president of Bethespian club.

The commencement play for this year returned to the classics with *The Taming of the Shrew*. The Century of Progress version of the play was given in modern dress. It was coached by Dean Helen M. Hosp. She is to be commended not only for her work in this play but also in the production of *Carmen* and *Petrified Forest*.

Plans for next year are necessarily tentative. Captured by Barie's charm Beta Gamma cast is considering producing *What Every Woman Knows*. We shall see what we shall see.

The initiates of this year are: John Brown, Donald Dickinson, Virginia Forsythe, June Galley, Lillian Henkel, William Hettler, Dean Helen Hosp, Robert Taylor, Delle E. Williams.

The officers of Beta Gamma cast for 1938-39 are: Director, Virginia Forsythe; stage manager, June Galley; business manager, Delle E. Williams.

## ETA THETA

NORWICH UNIVERSITY

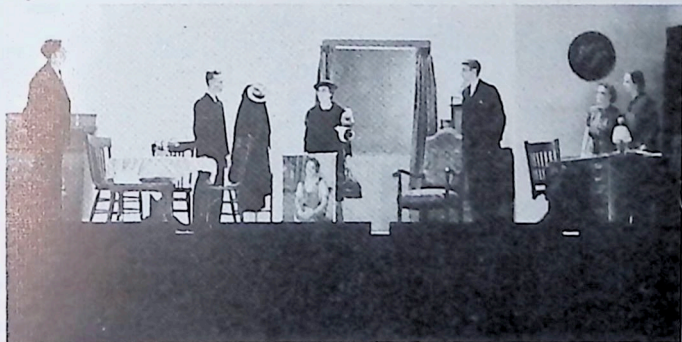
NORTHFIELD, VT.

On the night of January 28 in the Norwich University armory at Northfield, Vermont, the ten-year-old dramatic society, Pegasus Players, presented a unique and elaborate production *Norwich On Parade* before an audience of fifteen hundred people. This presentation was a supplement to the annual winter carnival held at this university January 27-29.

*Norwich On Parade*, based on the world famous *Follies Bergere* of Paris, was written in its entirety by Cadet Sgt. E. T. Fogg. This was the first time that such a presentation had been attempted by this society. The review was so well received by the audience that the dramatic society has decided to make it an annual presentation.

The "Parade" was a satirical musical review, dramatizing some of the popular songs of the day. To make the presentation the more interesting, cadets took all the parts, male and female. Just what could be more amusing than seeing a stalwart cadet imitating Alice Faye, Martha Raye, Gypsy Rose Lee, Sally Rand, and other famous actresses?

Elaborate costumes, rented from the famous costume company that bought out Ziegfeld, were used in the grand finale, the most spectacular part of the revue. Such a spectacle containing gorgeous settings, glamorous girls, handsome men, sensational scenes, swing music, and a chorus of fifty voices has never been seen on any stage where amateurs are concerned.



Scene from "THE LATE CHRISTOPHER BEAN",  
as given at Morningside College by Alpha Gamma Cast.



## ETA NU

MEREDITH COLLEGE

RALEIGH, N. C.

Through the aid of Miss Frances Bailey, director of dramatics and a member of Alpha Psi Omega, the Eta Nu chapter of Alpha Psi Omega was organized at Meredith college. Miss Bailey was official representative of the fraternity and had charge of the initiation and installation ceremonies. The ceremonies took place in the Astrotekton Society hall May 23, 1938, after which a formal banquet was held at 6:15 o'clock at the Tally-Ho Inn, Raleigh, N. C.

The following officers were elected: Minnie Anna Forney, president; Minetta Bartlett, vice president; Geraldine Tuttle, secretary and treasurer. Other charter members are: Caroline Parker, Kathryn Aldridge, Betty Elliott, Anne Elizabeth Coward, Margaret Love Clark, Mirvine Garrett, Mildred Anne Critcher and Charlotte Wester. These members were made eligible through their work in the Little Theatre.

The Little Theatre presented as its spring production, Allan Langdon Martin's *Smilin' Through*, in which the main parts were played by charter members of Alpha Psi Omega. The cast included Mirvine Garrett as John Carteret; Carolyn Parker as Kathleen Dunganon; Margaret Love Clark as Kenneth Wayne; Minnie Anna Forney as Dr. Owen Harding; Betty Elliott as Jeremiah Wayne. This play was under the direction of Miss Frances Bailey. Assisting her as committee chairman were Mildred Anne Critcher, Kathryn Aldridge, Minetta Bartlett, Geraldine Tuttle and Charlotte Wester.

Miss Bailey entertained the chapter at the Carolina hotel on May 29 with a waffle breakfast.

## BETA PI

WILLIAM JEWELL COLLEGE

LIBERTY, MO.

Beta Pi cast of Alpha Psi Omega has had an unusually successful year in dramatic activity. Through a fine spirit of cooperation with the William Jewell Players the achievement of new heights has been realized this school year.

The major production was presented this spring in the annual Shakespearean celebration given on the anniversary of the birth of William Shakespeare. *Twelfth Night* was chosen, as it is in this play that Shakespeare seems to reach the peak of dramatic comedy. All comment upon this production was very favorable and it is the desire of all that this same type of fine acting may continue through the coming years.

In the fall term of school *Strangers at Home* was presented, and in the winter term *Mary Stuart* was the selection in Drinkwater's version. Both of these productions were received enthusiastically, and *Twelfth Night* climaxed the dramatic year.

Beta Pi cast formally initiated into its group this year the following students: Eugene Hollman, Liberty, Mo.; Arnold Smith, Jenkinstown, Pa.; Lynn Solomon, Lebanon, Mo.; and Max Morgan, Downing, Mo. Immediately following the formal initiation ceremonies a business meeting was called and the following officers were elected for the ensuing year: Director, Dorothy J. Parrott; business manager, Max Borgan; stage manager, Patty Lee Brandon; prompter, Mary Jane Winn; and sponsor, Miss Virginia D. Rice.



ALPHA CAST

Fairmont State College, Fairmont, W. Va.



# ETA

THE COLLEGE OF IDAHO

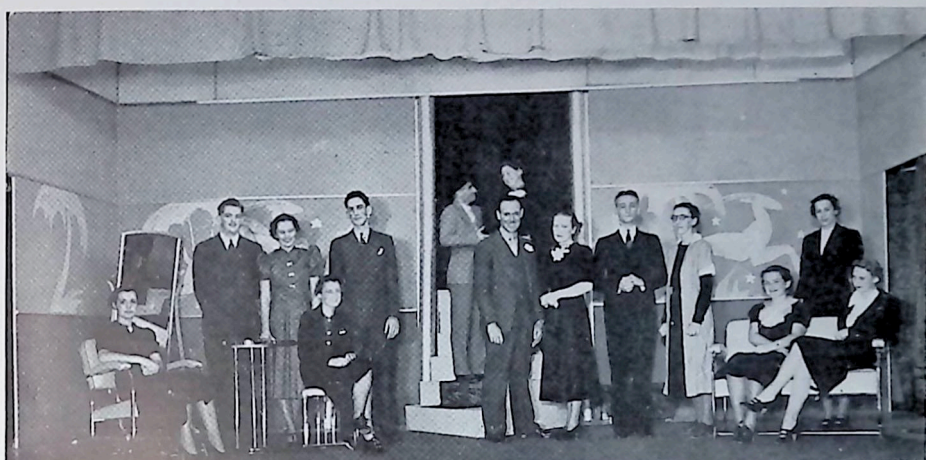
CALDWELL, IDAHO

Eta cast made a start this year on something for which the loyal fraternity alumni have long been clamoring—organization of the graduated members, or at least a definite chance for their participation in affairs with the active members.

The first move was a notification to all in the immediate vicinity of our big fall production and an urge for their attendance with a rallying back-stage after performance. We were surprised and delighted at the response.

Every possible contact during the year was made in various informal ways. In the spring a gay alumni party in our campus Little Theater brought a large group of eager enthusiasts, happy to be back in the old environment, and anxious to help perfect an organization.

Our fall vehicle, *The Devil's Host*, gave us more professional satisfaction than anything else we produced. We did it on the plane of the unreal, interpreting Duval as an influence, like *The Third Floor Back*, and *Peter Grimm*. Next in our pleasure were groups of one-acts given pent-house style.



Two scenes from "LITTLE WOMEN" and groups of players of Sigma Cast, Linfield College, McMinnville, Oregon. R. D. Mahaffey, director.



## GAMMA RHO

NORTHWESTERN STATE COLLEGE

ALVA, OKLAHOMA

One fall occasion of importance for Gamma Rho cast was a breakfast during homecoming on October 30. Edna Donley, cast director, presided at the initiation for Mrs. Mabel Murphy.

The January meeting was a review of *You Can't Take It With You*. This type of a meeting was so profitable and so enjoyable that it was decided to have similar ones in the future. During June and July discussions were given of current Broadway plays.

Members of Little Theatre were guests at a masquerade party on February 21 in the Varsity room. This led to a better understanding when several members of the cast cooperated later with the spring presentation of *Men Must Fight*.

A dinner at the Hotel Bell was held on May 14 when the following were initiated: Nora B. Martin, Agnes Torrance, Dorothy Landon, Irving Smith, and Milford Grimwood.

At the next meeting the officers were elected and Miss Rodgers installed: Irving Smith as cast director; Milford Grimwood, sub-director, and Dorothy Landon, business manager.



VENA MAE MOON,

Delta Chi Cast,

Panhandle Agricultural College,

Goodwell, Oklahoma.

## ZETA PHI

EASTERN TEACHERS COLLEGE

RICHMOND, KY.

Zeta Phi cast has been very active since its installation in the spring of 1937.

In May, 1937, Carolyn Moores and Charles Warner were initiated into the cast, and in the spring of 1938 Opal Hanshaw, Helen Schorle, Lucille Case, Sue Toadvine, Margaret Hubbard, Russell Childs, and Leonard Stafford became members of Alpha Psi Omega. New members are entertained with a dinner and a trip to see some play produced by the dramatic groups of neighboring colleges.

One of the regular activities of Zeta Phi cast has been to attend outstanding professional productions and when-

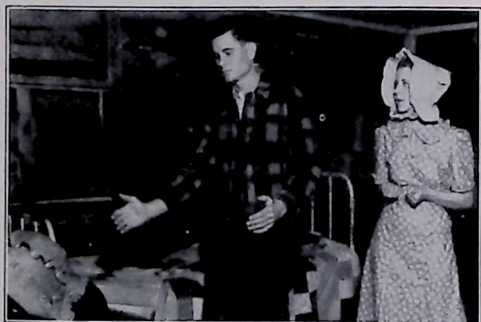
ever possible to secure interviews with the stars. Some of the famous actors who have graciously received us are Leslie Howard, in "Hamlet"; Katharine Cornell, in "Wingless Victory"; Helen Hayes in "Victoria Regina"; and Maurice Evans in "Richard II." Conferences with the stage managers of these productions have also proved very valuable as well as extremely interesting.

Members of Zeta Phi cast have participated in four Shakespearean productions: *Twelfth Night*, *The Taming of the Shrew*, *The Merchant of Venice* and *Romeo and Juliet*. The last, with Norbert Rechten and Margaret Hubbard in the leading roles, proved to be the most successful play ever produced on our campus, receiving extremely high praise for its beauty of scenery and costuming, but especially for the artistic finish and superior acting of the cast.

Other dramatic activities have included the sponsoring of two dramatic tournaments and the presentation of *Glee Plays the Game*, *The Late Christopher Bean*, and ten one-act plays.

On Senior day, Norbert Rechten, charter member and officer of Zeta Phi cast, was presented with an Alpha Psi Omega award for exceptional development in the ability to do creative dramatic work. In addition to playing the leading roles in our four Shakespearean productions, and acting in several modern plays, Mr. Rechten has been president of the Little Theatre for two years, has conducted two dramatic tournaments, and taken part in all phases of dramatic work. The presentation of this award created more interest in Alpha Psi Omega than anything else that we have done so far.

Miss Pearl Buchanan is faculty sponsor of Zeta Phi cast.



Scene from "SUN UP" as produced by Beta Upsilon Cast of  
New Mexico State College, Silver City, New Mexico.



## BETA CHI

DEFIANCE COLLEGE

DEFIANCE, OHIO

The dramatic department of Defiance college, directed by James Paul Winter, turned to the one-act play as its medium during the second semester of the 1937-38 year. On March 24, Eugene O'Neill's *Ile* and a revised version of *Advertising for a Husband* were presented before the Federation of Women's Clubs of Defiance. Played before a back drop curtain, on a practically bare stage with the use of baby spots to suggest the captain's cabin. *Ile* was undoubtedly the season's most unusual success and the first O'Neill play to be given in Defiance.

As its part in the May festival program the dramatic department gave Rachel Field's *Three Pills In A Bottle* and Pertweis' *Evening Dress Indispensable*. In November as a part of the Homecoming program Ibsen's *Ghosts* was presented under the direction of Paul E. Geisenhof. Before the April meeting the eleven members of Beta Chi cast were the dinner guests of the director at the New Bradford restaurant.

Marcelia Vance, who had the leading roles in *Ghosts*, *Ile* and *Evening Dress Indispensable* received a summer scholarship at the Priscella Beach theatre, Plymouth, Mass. Productions for the 1938-39 season are planned for November, January, March and May. The January production will be a senior class play.

## ZETA OMICRON

HENDRIX COLLEGE

CONWAY, ARKANSAS

The Zeta Omicron cast of Alpha Psi Omega at Hendrix college has completed its third successful year.

The theater season, produced by Zeta Omicron cast and the Hendrix Players, consisted of four shows, *The Phantom Tiger*, *R. U. R.*, an evening of three one-act plays, and *The Passing of the Third Floor Back*. Large and appreciative audiences enjoyed these plays, each of which played two nights.

The annual banquet, which was preceded by the initiation of eleven new members, was held February 16. A business meeting followed, during which officers for the forthcoming year were elected.

The climax of the year's activities came in April when Zeta Omicron cast, with Hendrix Players, was host to the Little Theater tournament sponsored by the Arkansas Association of Teachers of Speech. Seven high schools, eight colleges and two community groups entered one-act plays. Our own entry was *A Paternity Case*, which won

second place. The lead was played by our president, Byron McKinney, who was also voted the best actor in the tournament.

The stage crew throughout the four-day tournament was in charge of Roger Stevenson, Jr., and Joe Bellville, electrician, both of whom are cast members.

Following the tournament the one-act play was taken on a state-wide tour. This plan was begun last year with the play *What's In A Name?* and over 9,000 high school students have witnessed these two productions.

Since dramatics is an outstanding extra-curricular activity on the Hendrix college campus, the coming season promises to be even more successful than the last. Besides the large number of old members who are expected to return to school, a large group of students will have finished their required work for entrance into Alpha Psi Omega after the first production next fall.

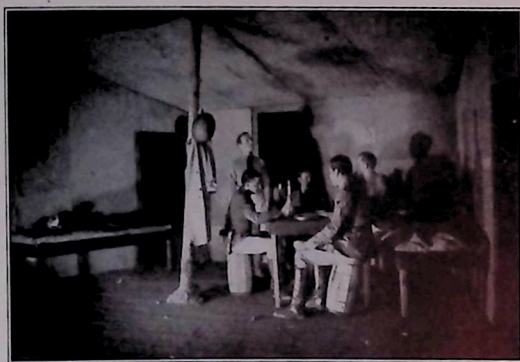
— Mildred Ethridge, Secretary.



A scene from Ibsen's "A DOLL'S HOUSE"

with Frederica Haynes as Nora, and Juliette Gray as Helmar.  
Presented by Delta Psi Cast of Mississippi State College for Women,  
Columbus, Miss., under the direction of Miss Frances Littlefield.





Scene from "JOURNEY'S END"

as given by Jabberwocky of Westminster College (Alpha Epsilon Cast), Fulton, Missouri, under the direction of J. N. Tidwell.

Those appearing in the picture are Alfred Carpenter as Mason; Richard Busey as Trotter; Keith Compton as Raleigh; Harold Stark as Stanhope and Julian Bing as Osborne.

## BETA PHI

STEPHEN F. AUSTIN COLLEGE NACOGDOCHES, TEXAS

June marks the end of another successful year of the Beta Phi cast of the Alpha Psi Omega—a year of work tempered with enthusiasm and interest. With activities reaching their height during National Drama week, the members entered the sanctuaries of storage room and lockers and brought out of the mothballs, old and interesting stage properties from "plays gone by," which were arranged into an attractive display at the Stone Fort Museum. The stagecraft exhibit was received so favorably that it was held over a day later than planned. To conclude the eventful week, the Beta Phi cast and the Karle Wilson Baker Dramatic club presented a program in assembly in which many of the more highly prized costumes were displayed. The members modeled these beautiful costumes and donning the character with the costume, each spoke a few lines of the character from the play.

The long productions for the year were *Squaring the Circle*, presented on the college stage the evening of March 31, and *Brief Candle*, the commencement play, presented May 20. The cast and stage hands entered heartily into these productions and both were successful. The work in *Brief Candle* was highly commended—the set attracting much favorable comment.

On the evening of December 18, the Sunday before Christmas, the Beta Phi cast joined the college Choral club in the presentation of the Christmas play, *Why the Chimes Rang*.

Eight delegates from the Beta Phi cast attended the Texas meeting at Trinity university at Waxahachie. The cast presented *Noblesse Oblige*, a one-act melodrama, and Miss Wilma Watkins reported the activities of the Beta Phi cast at the state convention. The play, *Noblesse Oblige*,

was also presented during Drama week at a school assembly.

Numerous one-act plays were presented in dramatics class as class exercises. The class made an extensive study of stage lighting and scenery as its year's work.

In looking back over a successful year, we realize that the future, under the direction of Miss Mary Josephine White, looks even more promising for the Beta Phi chapter of the Alpha Psi Omega.

## SIGMA

LINFIELD COLLEGE

McMINNVILLE, ORE.

A successful season in drama was opened by the Sigma cast in presenting for the annual Homecoming play, *Lombardi, Ltd.* The mid-winter drama festival, started last year, was continued this year by giving *Little Women* and Sidney Howard's *Yellow Jack* one week-end in January, running the plays two days for alternate matinee and evening performances. *Yellow Jack* was the most outstanding play of the season since it was done with space staging. Two levels were used for the set with steps in the center leading to the upper level and dividing the lower stage into two parts thus giving three different settings. Black-outs were used for changing the scenes. Lama Gaines played the leading role of Walter Reed. The play had almost entirely a male cast. In *Little Women* a double cast was used with Kathryn Cattle as Jo, Aubrey Baker as Laurie, and Reynold Cook as Professor Bhaer in the first cast. Bette Ryding, Bill Ramsey and Bill Stryker played these parts for the matinee performance.

The well known melodrama, *The Drunkard*, was presented in December. *Double Door* was given as a very successful feature play. A new type of double casting was used in presenting *Abie's Irish Rose*, April 1. The matinee performance was done by an all-freshman cast, and the evening show, by upper-classmen.

The May Day festivities at Linfield college were enlivened by the presentation of *First Lady*. Peggy Schlottbauer and Gene Chandler gave outstanding performances in the leading roles. The season was brought to a successful close at commencement by giving *Stage Door*.

An experiment in Green room productions was made this year for the first time at Linfield college. Ibsen's *Pillars of Society* was used for several performances that were helpful to the dramatics department. The two streamlined Shakespearean plays, *As You Like It*, and *Comedy of Errors*, are presented yearly at May day and commencement in a natural out-door theater on the campus. These plays were also taken on tour and presented in neighboring high schools. Both plays were well received.

A one-act play contest was again sponsored by the Alpha Psi Omega cast. Eight Greek letter organizations on the campus entered plays and some groups entered two plays each. The contest was divided into two sections, one for comedies, and one for tragedies. Winners in each division were awarded prizes.



Highest dramatics recognition for outstanding work was given this year to Lamar Gaines, and Kathryn Cattle. These names will go on the Alpha Psi Omega plaque. This year all students majoring in dramatics were given a trip to Portland to the Blue room of the Civic theatre for their production of *Boy Meets Girl*. Many other shows given by the Civic theatre were attended at various times during the season.

Prof. R. D. Mahaffey has directed all the shows of the dramatics department. He has been assisted by Minna Rattey and Alta May Alverson. Mr. Fred Hillman, art instructor, has designed the sets. The combined efforts of these people have made this season very successful.

## ZETA ALPHA

ABILENE CHRISTIAN COLLEGE

ABILENE, TEXAS

Zeta Alpha cast, of Abilene Christian college, Abilene, Texas, has not been inactive the past school year.

On November 22 and 23, a group of five members of Alpha Psi Omega, supplemented by three members of the Melpomenian Players (dramatic club of the college) attended the Texas Alpha Psi Omega conference at Trinity university, Waxahachie, Texas. At that time this group presented a religious drama, *Simon, the Leper*, by Dorothy Clarke Wilson, which had been presented the previous February to an audience of 1,400—the largest audience which had ever assembled in the Abilene Christian college auditorium. At the business meeting held during the convention, Abilene was selected as the meeting place for the Texas Alpha Psi Omega conference in 1938. The Zeta Alpha cast is to be host to the convention, with the Zeta Theta cast of Hardin-Simmons university acting as co-host. Miss Margaret Ehresmann of Abilene Christian college is in charge of the program arrangements, and Miss Katherine Boyd, of Hardin-Simmons university, is in charge of the production of the plays.

On December 16, 1937, the Zeta Alpha cast presented the Cassella-Ferris comedy, *Death Takes A Holiday*. The "Abilene Reporter-News" stated: "For amateur theatricals, the Abilene Christian college production of *Death*

*Takes a Holiday* apparently won the greatest acclaim from an audience . . . The lead was taken by Robert Holton, freshman student who earlier had won a trip to Hollywood and a screen test in the M. G. M. studios."

On May 6, 1938, *Giants in the Earth*, by O. E. Rolvaag, was presented by an all Alpha Psi Omega cast.

## BETA UPSILON

SILVER CITY, NEW MEXICO

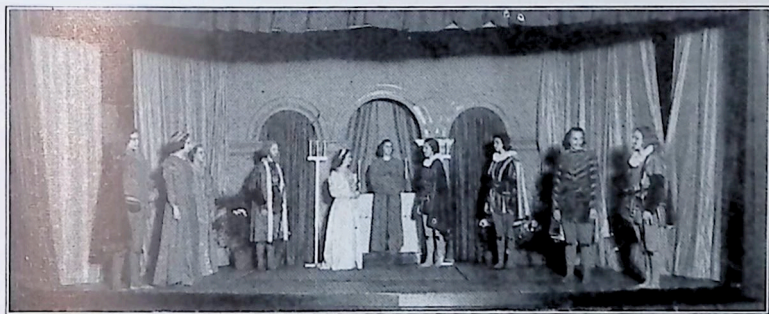
Beta Upsilon cast had one of the most successful years since its organization nine years ago. Prof. Carl A. Thomas, who has been with us this year only, and who was assisted by our faculty sponsor, Capt. J. R. Besse, staged two three-act plays, namely *Smilin' Through*, and *Sun Up*. *Sun Up* was one of the best plays ever produced here.

Two major activities sponsored during the year were "Stunt Night," in which there were ten entrants, and the annual "One-act Play Contest" entered by twelve high schools from the Southwestern part of the state. Silver City high school presented a serious play, *Jean Val Jean and the Bishop*, by Dorothy Helen Albert, and won first place. Hurley high school was second with the comedy, *Differential Kindness*, by Floyd C. Annis. The one-act play contest was judged again this year by Prof. William C. Kauffman, dramatics director at Gila Junior college, Thatcher, Arizona.

The cast sponsored a dance recital, staged by Miss Lilian Burgess and her dancing school, in April.

For the first time our cast will give two tuition scholarships for the coming year for the boy or girl showing outstanding ability in dramatics.

We dressed up our stage this year with a new stage set, rheostat and fireplace. We also started a new wardrobe for future plays. Eight new members were initiated into the fraternity this year. We held our banquet and spring formal May 13th at the Woman's club house. The following officers were elected for the coming year: Fred Darley, cast director; Ray Osborn, stage manager, and Emma Lee Bower, business manager.



From "MUCH ADO ABOUT NOTHING".

Presented by Huntingdon College Speech Department, Montgomery, Alabama



## EPSILON

LYNCHBURG COLLEGE

LYNCHBURG, VIRGINIA

The Epsilon cast has enjoyed a most successful year. Owing to several changes in college administrative policy, we have been able to present only two major plays. They were *Ladies of the Jury*, by Fred Ballard, and *Outward Bound*, by Sutton Vane. The latter was produced under the direction of Miss Katharine K. Hodges, new Lynchburg college dramatic coach. Alpha Psi Omega members taking part in this play were Ethel Edwards as Mrs. Midget, Herschel Haney as Tom Prior, and Glenn McCausland as Rev. Frank Thompson.

Last fall, during the annual Red Cross campaign, the Epsilon cast was very happy to assist by broadcasting three dramatic sketches concerning Red Cross work over station WLVA. We hope to do more radio work later.

We had only one initiation service this year, in which Grace Wilson and Alfred Platz became members.

On the occasion of the last monthly meeting of the year, in May, the annual Alpha Psi Omega banquet was held at the Lantern Tea room in Lynchburg. Ethel Edwards, president, was toastmistress.

Officers for the year 1938-39 are Glenn McCausland, director; Herschel Haney, stage manager; Grace Wilson, business manager, and Alfred Platz, honorable prompter.



EPSILON CAST

Lynchburg College, Lynchburg, Va.

Members:

MAUDE BROWNE	FRANCES CUSHWA
ETHEL EDWARDS	RUSSELL FOSTER
PAT GILES	HERSCHEL HANEY
MAURY HUNDLEY	GLENN McCAUSLAND
RUTH TRICE	KATHERYN SETTLE

## LAMBDA

KENTUCKY WESLEYAN

WINCHESTER, KENTUCKY

Lambda cast has sponsored a full dramatics program for the year. The main feature of 1937-38 was the organization and promotion of an active local dramatic group—The Masque. Working with this club, several short plays were presented, both locally and in surrounding towns. In November, members of Lambda cast cooperated with the Kentucky Wesleyan Glee club and a class in interpretive dancing in the production of a gypsy festival planned and sponsored by Mrs. Earl Cantler. May brought our season to a close with *Best Years*, by Raymond Van Sickle; the play was directed by the president of Lambda cast and was exceedingly well received. On May 30 three able neophytes were initiated into the cast. This has been the most successful dramatic year the Lambda cast has experienced for several seasons.

Plans for the future include sponsoring a campus play contest, the production of a series of one-act plays, visits to important dramatic productions, participation in a proposed play festival for Kentucky colleges, and the presentation of two long plays. Lambda cast is feeling enthusiastic and the entire atmosphere promised dramatic success for 1938-39.



## ETA DELTA

CENTRAL STATE TEACHERS COLLEGE, STEVENS POINT, WIS.

In the year 1936, the College Theatre was organized at Central State Teachers college after several years of inactivity. Necessity and sincere interest were its roots. It is perhaps the most active and most democratic organization on our campus. It has served to develop in students an interest and knowledge of the arts of the theater—play-writing and directing, make-up, lighting, scenic design, and stage mechanics—through practical experience. Production staffs and cast were acquired through tryouts, these being open to anyone interested in the student body. Choice was made through interest signified rather than by natural talent or knowledge.

The routine of the theatre was divided into two types of work—workshop productions where experience was attained in the various departments of the theatre, and public productions which were the result of that training. Before each production rehearsal schedules, directing plans, cast, and a reading of the play were submitted to the student board of directors at which times Advisor Prof. W. G. Jenkins sanctioned his approval.

This organization stimulated and revived interest in the theatre and as a result great enthusiasm swept the school. Mr. Burroughs, of the speech department, was accepted as a new member and advisor.

As an outstanding feature of this program the stage itself, the auditorium, and the lighting system were improved, making our equipment rate among those schools with the finest equipment in Wisconsin. A switchboard was designed and built by Phil Runkel, of Alpha Psi Omega, and Don Colby.

March 3, 1938, found the Eta Delta cast of Alpha Psi Omega, established on the campus with twelve charter members. Mr. Frederick Parfrey was elected director of the cast; Miss Phyllis Gikling, sub-director; Miss Lois Gene Peden, recorder-treasurer, and Mr. Jenkins and Mr. Burroughs, faculty members.

The members of our cast were chosen on the merit of their contributions in dramatics during this and previous years of their college career. This year's program included three long plays—R. U. R. (Rossum's Universal Robots) by Karl Capek, was the first. Following this we produced *The Hosiery Schoolmaster*, Eggleston's old favorite, and *Safety First*, a farce by Sydney Parmer. Other plays of the workshop type were *The Wonder Hat*, and *The Pot Boiler*. A Penny A Day, a one-act play was written, directed, and produced by students. The student author of this play was Phil Runkel, and the director, Kathryn Becker, both members of the cast of Alpha Psi Omega. The speech department sponsored two one-act plays for an evening's entertainment—*The Valiant* and *Helena's Husband*, a male cast farce.

— Jeanette Van Natta.



Eldon Hunt as "Shylock" in the "MERCHANT OF VENICE"  
Xi Cast, Chico State College.

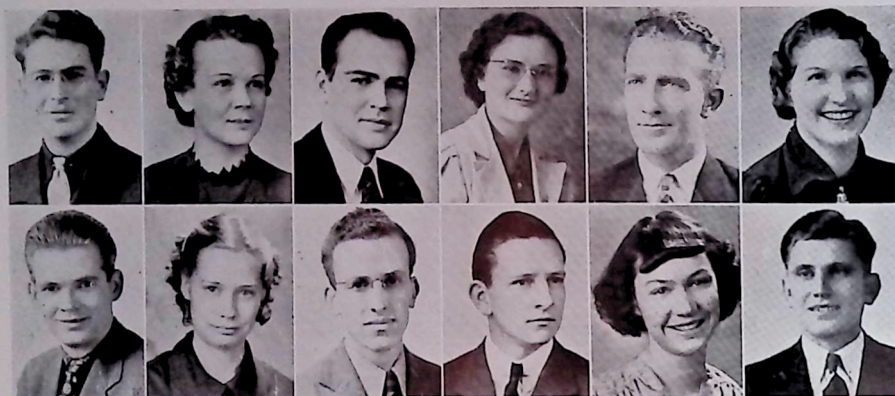
## ZETA OMEGA

WOMAN'S COLLEGE OF UNIV. OF N. C., GREENSBORO, N. C.

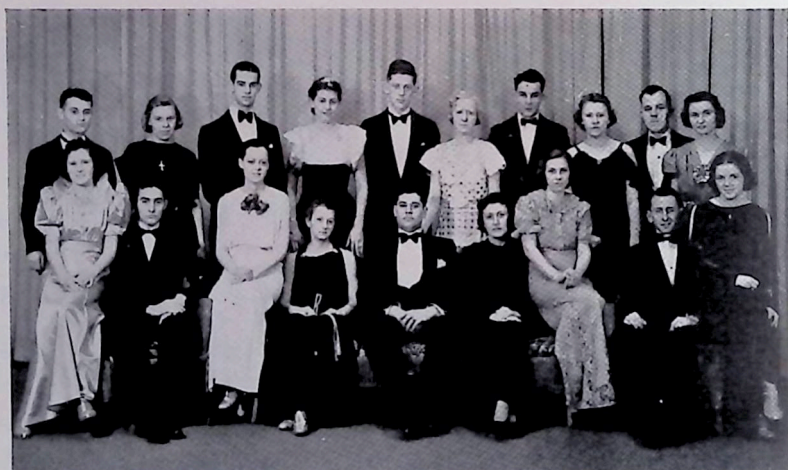
Earlier in the season we did Zoe Akins adaptation of *The Old Maid* and John Van Druten's *The Distaff Side* during the fall. We gave two of Phillip Barry's plays, *Holiday* with Miss Leah Smirnow, incoming president of Masqueraders in the lead, and *Hotel Universe*, with Dorothy Ficker in the lead. Kaufman and Ferber's *Stage Door* was our final presentation for the season and was repeated during the commencement week-end, June 4th. We have also given two bills of one-act plays, of which *When You're Twenty-One* was given at the Carolina Dramatic festival in March, Josefina Niggli's *Sunday Costs Five Pesos* was also given at an inter-racial program.

—We feel that our season has been unusually successful and hope for another of like calibre next year.





Members of Beta Nu Cast, Alpha Psi Omega,  
Arizona State College, Flagstaff, Ariz.



ALPHA OMICRON CAST  
State Teachers College, Bloomsburg Pa.



## BETA XI

CONCORD STATE COLLEGE

ATHENS, W. VA.

This year the Beta Xi cast held the first meeting the second day after college opened and we decided to give *Double Door*. We agreed to meet every fourth Tuesday, a resolution which we adhered to for once.

Almost immediately we initiated Elizabeth Orton, who had the juvenile lead in *Double Door*, Dorothy Tabor, Philip Vogel, and William Harris.

The cast journeyed to Bluefield in December, to see the Little Theatre's production of *The Night of January 16th*.

When the second semester started four of our members graduated. We soon recovered and added three new members to our cast, Elizabeth Miller, Florence Thomas, and Mrs. Irene French Harris.

Next, six of the members of our cast tried their hand at directing one-act plays. These plays were followed by two bills the next month. *The Man in the Bowler Hat*, a student-directed play, was selected to represent Concord college at the annual West Virginia Speech festival.

Seven of our cast were present for this festival, which was held at Fairmont. They also attended the first annual meeting of the West Virginia Alpha Psi Omega association which was sponsored by Alpha chapter.

Cupid got the best of us this spring when our incoming president, William Harris, and Miss Virginia Peters announced that they had been married in September.

For our commencement play we did *Death Takes A Holiday*. Thanks to Mrs. Rice, who is a splendid director, we had a record performance, house, and proceeds. As the final social affair of the year we had a theatre party in Bluefield. We saw *Robin Hood* and *Marco Polo* and had dinner at the "Tavern."

Our next year's officers are: William Harris, president; Florence Thomas, vice-president; Mrs. Irene French Harris, secretary-treasurer.

— Sam Cutright.

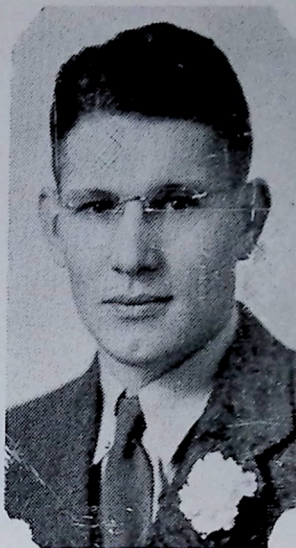
## ALPHA NU

COLGATE UNIVERSITY

HAMILTON, N. Y.

Three major productions constituted the season's program of the Mask and Triangle Players of Colgate university. The fall production was *Hedda Gabler* by Hendrik Ibsen, staged in November. *Journey's End* was presented in February, and *The Drunkard* at commencement time. For *The Drunkard*, an atmosphere similar to that of the old music hall was created—sandwiches and coffee were served, peanuts were sold, and the audience was entertained between acts and after the performance.

Prof. Russell F. Speirs, director of the Mask and Triangle Players spent the summer in Boston studying American architecture and painting.



JAMES JULIAN, President

Red Masque Players Cast

Winner of award for best performance for

a man, University of Houston,

Houston, Tex. 1937-'38

## IOTA

UNIVERSITY OF MARYLAND

COLLEGE PARK MD.

During the past year The Footlights club of the University of Maryland presented: *Night Must Fall*, *Petticoat Fever*, *Outward Bound*, and *Night of January 16th*. Mr. Leon Yourtee, president of Footlights club, received high praise from the severest of Washington critics for his fine performance in *Night Must Fall* in the part of Danny. Mr. Yourtee also received the Dr. Hale award for outstanding dramatic talent and service. Miss Mildred Hearn was designated as the senior girl to be honored with a like award.

*Outward Bound* and *Night of January 16th* were so well received that the club feels that it won real laurels by the 1937-38 dramatic season. *Night Must Fall* was adjudged the best play ever presented at the University of Maryland.



# THE RED MASQUE PLAYERS

UNIVERSITY OF HOUSTON

HOUSTON, TEXAS

The Red Masque Players of the Collegiate Dramatic society opened their year's work on October 20, with the *Queen's Husband*. Ten freshmen members of the club were used and given bids to become members of the dramatic organization; as a result of their performances in the play. The major production of the year was given on December 15. It was *First Lady* and Evelyn Nicoll had leading roll. The third play of the year was *Night of January 16th*, and the fourth play was *A Pair of Sixes*.

The cast sent representatives to Waxahachie to the Texas State Alpha Psi Omega conference. We enjoyed very much meeting and talking to our Grand Director, Prof. E. Turner Stump, who was the chief speaker of the conference.

The Red Masque Players cast believe that they have somewhat of a record in the radio field. They wrote, and presented over station KTRH twenty consecutive weekly programs. The writing of the scripts was under the direction of Mrs. Sarah Ione Snapp. Mr. Douglass Carter had charge of presenting the scripts on the air. Miss Evelyn Nicoll, Edythe Reddick, Mavis Cron, Douglass Carter, James Julian, and Al Garder made up the cast.

Miss Vera Mae Loughridge and Mr. George Chaisson received the awards for outstanding services rendered during the year. These awards were presented to them at the big banquet following the last play.

The plays for the 1938-39 season are somewhat indefinite at this time in that the play selecting committee has not made its selections as yet. However, the plays under consideration for next season's program are: *Mid Summer Night's Dream*, *Rosmersholm*, *Yellow Jack*, *Boy Meets Girl*, *Stage Door*, *La Malquerida*, and *The Dead Sister's Secret*. From the list four plays will be selected.

## XI

CHICO STATE COLLEGE

CHICO, CALIFORNIA

As is customary with this cast, its members have been active throughout the year in all the dramatic activities and productions of the college. As a fraternity it has sponsored two events; a production of *To the Ladies* and the Arlyne Brooke Dance Studio revue. This year the cast held a costume dinner dance at the Hotel Maywood in Corning after the spring initiation. It is hoped that this party may become an annual event.

The outstanding plays of the year were undoubtedly *The Merchant of Venice* and Noel Coward's *The Young Idea*, both directed by Robert Douglas Hume, head of the drama department. The Shakespearean play was the first attempt in this line ever given by students here and was a marked success. It was a thoroughly artistic production of which the department may well be proud. Other plays given were *Modesty*, *The Duchess Says Her Prayers*, *He Said and She Said*.

— Anna Louise Barney, Cast Adviser.



Red Masque Players of the Collegiate Dramatic Society, University of Houston, Houston, Texas.

Back row (left to right): Douglas Carter, Robert Talley, L. Standlee Mitchell, director, Al Aron, Nathaniel Davis. First row: Dorothy Golden Evelyn Nicoll, James Julian, president, Algerine Allan, Edythe Reddick.





From "WHISTLING IN THE DARK",  
as presented under the direction of Prof. L. A. Wallman at Fairmont State College, Fairmont, W. Va.

## DELTA MU

WITHROP COLLEGE

ROCK HILLS, S. C.

As work here on the campus, Alpha Psi Omega members have taken charge of dramatic productions. Two outstanding public performances were given—one the annual evening of drama, the dramatic club gift to the campus for each session, and also a long play, *Angelica, Inc.* Then, two high school plays, *One Mad Night* and *Booth Tarkington's Seventeen*, were coached and directed by two members of the cast.

The cast put on a play written by one of the professors for Parents Day, *Just A Line From Bob*. Members of Alpha Psi Omega dramatized a ballad for the chapel program Parent's Day.

Each member has spoken on radio; one member is a radio announcer for the weekly broadcast from the college. At Christmas time, a playlet was given over the air. One member broadcast a monologue during the year.

At the Christmas season three Alpha Psi Omega members went to another part of the state, representing the college and gave a Christmas entertainment. The local cast entertained the Masquers, the other group on the campus, to coordinate their activities at Christmas time.

One member of the cast was director of the entire Y. W. C. A. dramatics for the year, including a big Christmas pageant, which was written by a faculty member. The make-up for this pageant, as well as that for other plays on the campus, was done by the president of the cast.

The faculty sponsor of the cast compiled and gave to all Alpha Psi Omega members a dramatic bulletin, which contains many helpful suggestions.

Finally, May day exercises were partially directed by a cast member. One member was in charge of the Methodist girls' dramatic group. Two programs of choric speaking were given by a group of students, including members of Alpha Psi Omega. Two of the cast are doing dramatic work in camps for the summer. The editor-in-chief of the college paper for next year is a member of the cast.

Plans for 1938-39 have not been completed, but we are planning on undertaking several big productions. Dorothy Cameron is president for 1938-39.

## ALPHA PI

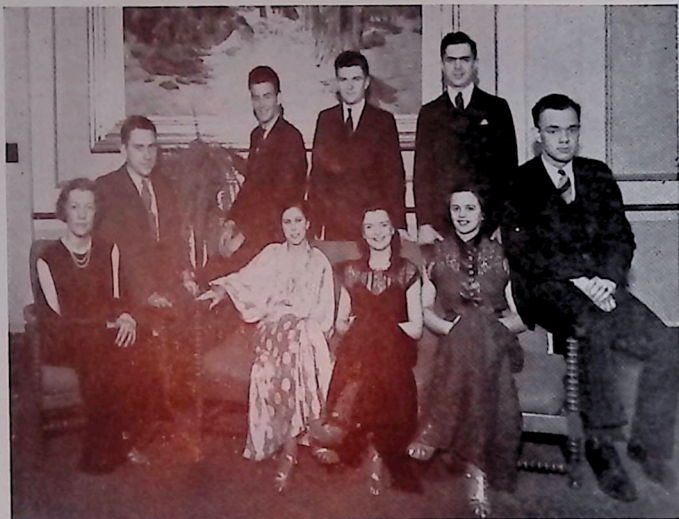
MILLSAPS COLLEGE

JACKSON, MISS.

The Millsaps chapter of Alpha Psi Omega is vitally interested in promoting dramatics on our campus. The Millsaps Players have had a very successful year during the 1937-38 term. The following plays were presented: *A Friend At Court*, *Her Step-Husband*, *Who's A Coward?*, *A Balking Courtship*, *The First Dress Suit*, and *The Servant In the House*. *The Servant In the House*, Millsaps players first attempt at serious drama, was applauded by a capacity audience. The scene of this drama, by Charles Rann Kennedy, is laid in England but its appeal is universal in that it depicts the conflict between capital and labor and rebukes class distinction.

—Lucile Strahan, Secretary.





Beta Xi Cast

Concord State College, Athens, W. Va.

## TAU

TEXAS TECHNOLOGICAL COLLEGE

LUBBOCK, TEXAS

Every member of Tau cast attended the state Alpha Psi Omega meeting entertained by Gamma Beta cast of Trinity University at Waxahachie, Texas, November 21st, 22nd and 23rd. Members of the cast were Eron Gafford, Katherine Kersh, Dorothy Mann, Rex Webster, Bud Thompson, and Miss Ruth Pirtle, sponsor. This was a very enjoyable meeting.

Tau cast formally initiated six new members and afterwards entertained them with an annual buffet supper February 6, 1938, in the Chimayo room of the Hilton hotel. The new members included Maine Mullican, Johnnie Birdwell, Hazel Pollard, Lee Byrd, John Harding, and Weldon George. About twenty-five members, including approximately twenty alumnae, attended.

Four pledges were informally initiated May 31, 1938. These were Lucien Upshaw, Joe Burson, Mary Beth Whiteman, and Nelle Hughes. Mr. Richard Flowers, a member of the staff of the speech department, took the oath as an honorary member. At this, the last meeting of the year, officers for the 1938-39 school year were elected.

The year's program of Sock and Buskin club, dramatic organization, and Tau cast included lectures on the Elizabethan Theatre, and Music in Drama; and the following plays: *The Twelve Pound Look*, by Sir James Barrie, *The Ides of March*, by Arnold Bennett, *A Christmas Chime*, by Margaret Cameron, *The Lord's Will*, by Paul Green, *Cul-De-Sac*, by Essex Dane, and a marionette play, *Doctor Weatherman*.

Tau cast and Sock and Buskin club presented one full-length play, *The Night of January 16th*, by Ayn Rand, directed by Miss Ruth Pirtle, head of the speech department, as a number on the activity course. Tau cast also assisted Sock and Buskin club in entertaining the Texas Intercollegiate Dramatic tournament March 28th, 29th, and 30th. About one hundred representatives of eight Texas colleges attended the tournament, from Trinity university, Southwestern university, Baylor university, Texas College of Mines and Metallurgy, Abilene Christian college, Hardin-Simmons university, Daniel Baker college, and Mary Hardin-Baylor college.

*C'est La Guerre*, by Wilson, presented by Baylor university, was awarded first place in the tournament. *Never Too Old*, by Ryerson and Clement, presented by Mary Hardin-Baylor college, was awarded second place; and *The Sisters' Tragedy*, by Hughes, presented by Texas College of Mines and Metallurgy was awarded third place.

Mary Hardin-Baylor college, Belton, Texas was chosen as the 1939 host college

## DELTA DELTA

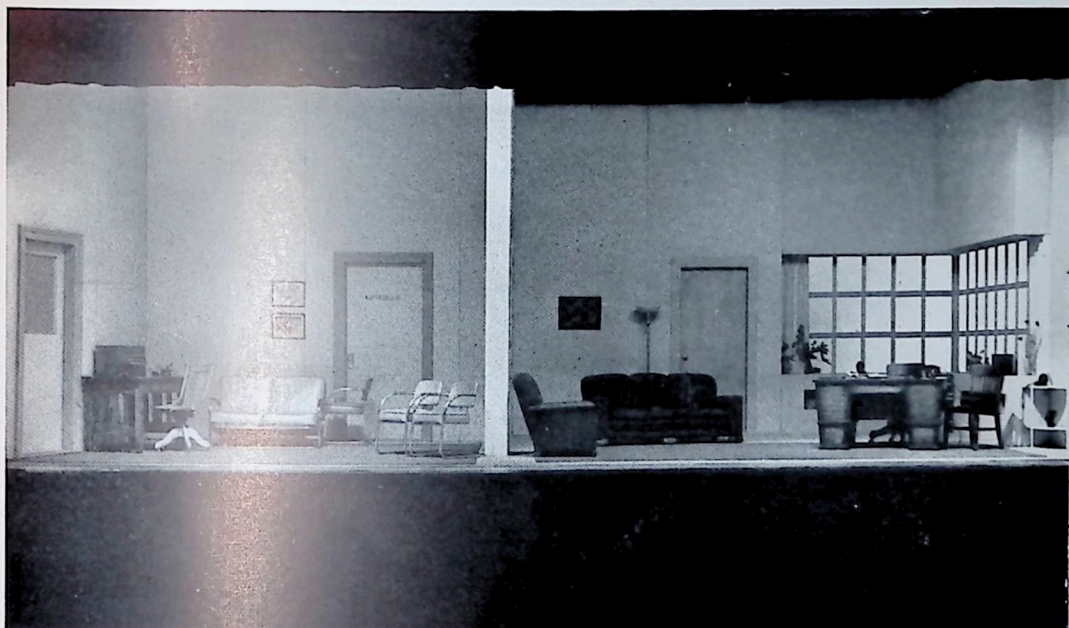
HAMPDEN-SYDNEY COLLEGE HAMPDEN-SYDNEY, VIRGINIA

With a revived interest in dramatics and an active group of officers the Delta Delta cast has made much progress during the session 1937-38. The officers for the year were the following: Lawrence A. Wood, president; Marshall E. Suther, vice-president; and Robert C. Vaughn, secretary-treasurer. Dr. W. Herman Bell, professor of French in the college, again served the club faithfully and well as faculty advisor and director.





Temple scene, Act V of "THE WEST CHAMBER", Chinese drama directed by John Laurence Seymour, Sacramento, California.



Stage set representing two adjoining rooms.  
Designed and built by Ralph Turner for "COUNSELOR-AT-LAW,"  
Fullerton Junior College, Fullerton, California.





Character make-ups of leading characters of  
**STEPHEN FOSTER,**  
 biographical musical comedy, written and directed by  
 Earl Hobson Smith, Rho Cast  
 Lincoln Memorial University, Harrogate, Tennessee.





The main production of the first semester was the joint production with the Farmville State Teachers' college of Maxwell Anderson's *Mary of Scotland*. The play was directed by Miss Leola T. Wheeler, professor of reading and speech in the teachers' college, and was unusually successful both from the standpoint of presentation and finances. The auditorium of the teachers' college, which seats approximately 1,000, was filled to capacity for the performance.

The work of the second semester has progressed rapidly with several one-act plays and with another joint production with the teachers' college of George F. Kaufman and Katherine Dayton's Broadway hit, *First Lady*.

Various members of the cast are also in demand as directors and technicians for the various productions of the neighboring high schools. Lawrence A. Wood, president of the cast, and John L. Holladay, business manager of the Dramatic club, served as director and stage technician, respectively, for the senior play of the Worsham high school, while various other members of the cast have assisted with other productions from time to time.

Generally the work of the year has been most successful, and since much new material has been developed, the cast is looking forward to an even more successful year during 1938-39.

—Lawrence A. Wood.

## ETA EPSILON

SPRING HILL COLLEGE

MOBILE, ALABAMA

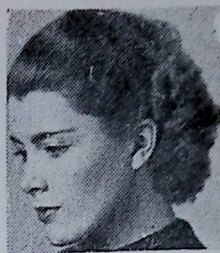
A charter was granted to Spring Hill college to form a cast of Alpha Psi Omega on Feb 5, 1938. Formal installations and initiation of charter members was held in the Byne Memorial library. Ceremonies were in charge of Frank H. Tally, president of the Yenni Dramatic society of Spring Hill college. Charter members are: Edward Martin, Thomas Keating, Frank H. Tally, George T. Lillich, and Sam Betty.

At the last meeting of the school year it was decided to postpone the initiation of new members until the next semester. Officers for the coming year are as follows: Director, Sam Betty; sub-director, George T. Lillich; secretary-treasurer, Frank H. Tally.

The *Monkey's Paw*, written by W. W. Jacobs, was staged in May. The play was directed by the Rev. Charles Quirk, S. J., faculty moderator of the cast. The production was accepted with enthusiasm by the public.

Before presentation of this play, a monologue entitled *Murder*, written by the Rev. Father Quirk, S. J., for this occasion, was presented, and it was received with such enthusiasm that its presentation was demanded by the Little Theatre of Mobile shortly afterwards.

All members of the cast took part in the production, which pointed to greater achievements in the field of dramatics during the coming school year.



VERA MAE LOUGHRIE

Given highest award for  
outstanding acting.  
University of Houston.

## ZETA RHO

STATE TEACHERS COLLEGE

FLORENCE, ALABAMA

The two years following the formation of Zeta Rho cast on our campus have experienced many fine dramatic successes. The cast always works in connection with the Rehearsal club, a large dramatic organization of the campus.

Work of the cast includes four major productions and numerous one-act plays given for campus and civic organizations. *Outward Bound*, the first production, was convincingly and sympathetically interpreted by a very able cast. This was repeated for the Little Theater of the city.

The *Cradle Song* followed and was received with enthusiasm. This play called forth much praise for the convincing atmosphere which the cast created very successfully. We are indebted to the Benedictine Sisters who were students of the college for their valuable suggestions on costuming and atmosphere. The *Cradle Song* was repeated for a dramatic organization of a near-by city.

Our third production was *Berkeley Square*. This play was outstanding for the sustained air of suspense. Good work was done in lighting and sound effects.

With these three plays the organization had established such a reputation for fine productions that the next play was included as a regular lyceum number for the college. This play was in a different vein, being the delightful comedy, *The Late Christopher Bean*. As usual a fine performance was given by an excellent cast.

Much credit for the success of our dramatic efforts goes to the untiring effort and enthusiasm of our sponsor, Miss Hazel Breland.

Our plans for this year include *Death Takes A Holiday*, *The Comedy of Errors*, and *Candida*.



## RHO

LINCOLN MEMORIAL UNIVERSITY

HARROGATE, TENN.

The Rho cast, Alpha Psi Omega, at Lincoln Memorial university, Harrogate, Tennessee.

The plays that were produced by the Alpha Psi Omega during the school year 1937-38 were: *Love In Livery*, *Our American Cousin*, *Stephen Foster*, *A Mid-Summer Night's Dream*, and a number of one-act plays, some of which were originals.

*Our American Cousin* was unique in that Ford's theatre stage was duplicated and after the play the actors went back to the beginning of act III, the curtains opened, and the assassination scene was re-enacted.

There were many productions of the Foster play. *A Mid-Summer Night's Dream* was presented in the new outdoor theatre.

## BETA RHO

NEBRASKA STATE COLLEGE

WAYNE, NEBRASKA

In the spring of 1937 Beta Rho cast presented *Men In White* and in December it produced *First Lady*, both of which were remarkably successful.

The group maintains a loan library through which high schools in the territory may borrow plays for reading, the only charge being the postage.

Robert Brome, who was graduated in May, 1938, had published twelve one-act plays. The first summer term, 1938, members of the dramatic class, under the direction of Miss Lenore P. Ramsey, gave a "Bob Brome Program" presenting three of Mr Brome's plays.

During the second summer term the class gave *The Women Have Their Way*, by Serafin and Joaquin Alvarez Quintero. This play was the first one to be given in the new open-air theater on the Wayne campus.

## ALPHA OMICRON

STATE TEACHERS COLLEGE

BLOOMSBURG, PA.

Alpha Omicron cast has had its usual successful year carrying out its usual program of dramatic activities with some attention to the social. In addition to a number of public plays presented for the benefit of college or community groups, two services are outstanding in our year's program. One is the annual high school one-act play tournament which we sponsor for high schools in our service area. There has been a marked change for the better in the type of play presented by the high schools in the eight years we have carried on this tournament.

The other outstanding event is the annual play—our second one—for the benefit of the children of our training school and town. Last year we played *The Little Princess* by Burnett, and this year *The Silver Thread*, by Mackay was presented.

We feel that here is a great field for activities of college dramatic organizations. Offering "good theatre" to eight or nine hundred children each year is a worth-while procedure, and the cast gains even better experience in technique of playing and interpretation of lines than from a play staged for adults. The play must be presented as perfectly as possible. Children are more observant and often less tolerant than adults. If the casts have not tried "Children's Theatre," we recommend it as a worth-while project.

## NU

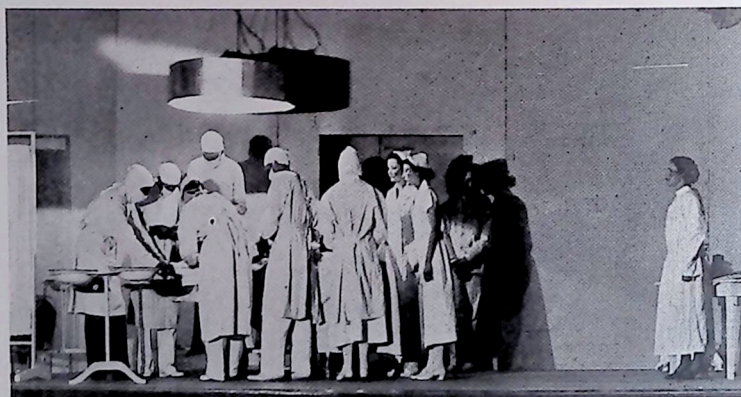
WESTERN UNION COLLEGE

LEMARS, IOWA

Western Union college dramatic players enjoyed a very active season, presenting three major productions under the able coaching of Mrs. D. O. Kime.

*Lady Spitfire*, the homecoming presentation, opened the year's activities and introduced many promising stars to the Western Union stage.

*Through the Keyhole* was presented by representatives of the junior class. *Another Spring*, the climax of the season, was presented by an all-star cast, April 8.



Operation scene from "MEN IN WHITE"

as produced by Beta Rho Cast, State Teachers College, Wayne, Nebraska.

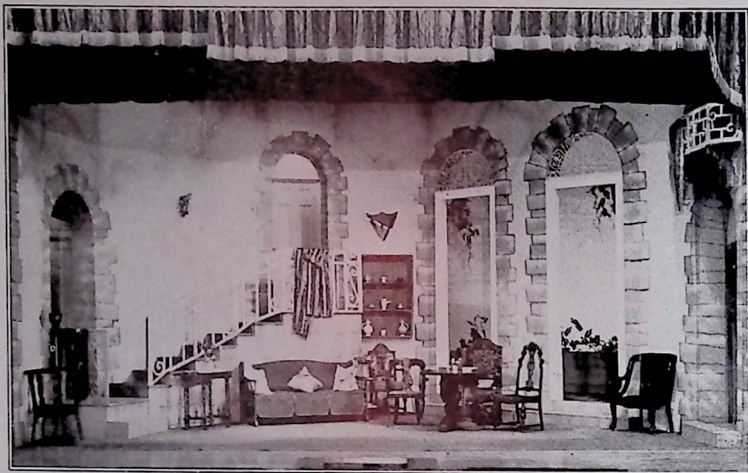




Top: Cast for "YELLOW JACK"

Below: Set and cast for "DOUBLE DOOR", presented by Sigma Cast, Linfield College, McMinnville, Ore.





Set for "ENCHANTED APRIL".

Presented by Beta Psi Cast at Kent State University, Kent, O., under the direction of E. Turner Stump.



The Clown, Sir Toby and Sir Andrew in Beta Pi Cast's presentation of "TWELFTH NIGHT", William Jewell College.



# ALPHA PSI OMEGA

## Statement of Accounts 1937 - 1938

### ASSETS

Balance in Bank July 1, 1937.....	\$ 507.15
Total Cash Under Conservator, July 1, 1937 .....	276.15
United States Government Bonds, July 1, 1937 .....	4,500.00
Income for year 1937-38:	
Jewelry .....	\$ 955.65
Shingles .....	22.04
Membership and Charter Fees .....	2,077.71
Total Income 1937-38.....	3,055.40

### LIABILITIES

Jewelry Expense.....	\$ 955.65
Stationery Expense.....	124.91
Playbill Expense.....	592.28
Stamp Expense.....	98.70
Traveling and Convention Expense.....	252.51
Office Labor Expense.....	356.25
Refund Fee Expense.....	15.50
Bad Check Expense.....	18.15
Miscellaneous Expense.....	60.93
Shingle Expense.....	22.04
Office Equipment Expense.....	14.65
Players Magazine Subscriptions.....	135.00
Thespian Magazine Expense.....	86.00
Charter Expense.....	4.84
Total Expense.....	\$2,637.41
Cash In Bank, June 30, 1938.....	925.14
Total Cash In Bank Under Conservator, June 30, 1938 .....	276.15
U. S. Government Bonds, June 30, 1938 .....	4,500.00
TOTALS .....	\$8,338.70 \$8,338.70

(Signed)

JOE JAMES BAVELY,

Accountant.

## BETA PSI

KENT STATE UNIVERSITY

KENT, OHIO

Beta Psi is proud to present a report of outstanding activity and achievement in dramatic work.

The dramatic season began as the curtain rose on *Enchanted April*, Nov. 3, 4, 5, directed by Prof. E. Turner Stump. *Ceiling Zero* followed on Jan. 13 and 14, directed by Prof. G. Harry Wright. The third major production



Scene from "STRIFE", directed by E. Turner Stump, Beta Psi Cast.  
Kent State University, Kent, Ohio.

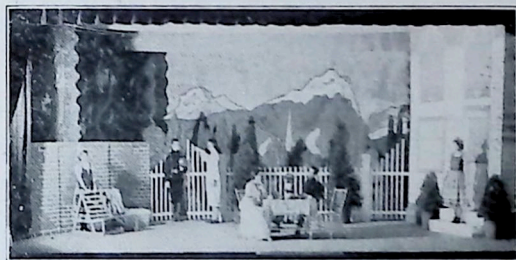
was John Galsworthy's *Strife*, presented March 23 and 24, and directed by Prof. Stump. The curtain drew to a close the dramatic season as Prof. Wright presented Maxwell Anderson's *Winterset*.

Beta Psi cast proudly played host to representatives of the Ohio Women's Intercollegiate Oratory and Reading contests on March 18, at a luncheon at the university dining hall.

In cooperation with the current drive for a union building on the campus at Kent State, Beta Psi cast held a benefit dance. The cast is happy to report a successful turnout. Plans are under way for this year. Officers have been elected and weekly meetings are anticipated.

Plays for this year under consideration include *Hell Bent For Heaven*, *George and Margaret*, *Star Wagon*, *Pride and Prejudice*, *Our Town*, *Pursuit of Happiness*, and *He Who Gets Slapped*.

Following the May initiation, the entire cast journeyed to Cleveland to enjoy *Penny Wise* at the Play House. Beta Psi cast looks forward to a year with renewed vigor and anticipates an even more successful year than the past one.



Scene from "ARMS AND THE MAN"  
Flint, Mich. Junior College.



# IMPORTANCE OF TEMPO FOR YOUR DRAMA PRODUCTION

(Continued from Page 23)

very difficult, if not impossible to teach this phase of dramatic art.

During a recent conversation with a professional actor, the performance of an actress of the company came under discussion. Previous observations had convinced me that she was extremely nervous, and because of that caused the other actors on the stage to be nervous. I asked this man what his opinion was concerning her work and his answer was, inability to sense a situation. However that may be, I believe that her failure to time her speeches, and her failure to work out the correct tempo for her characterization, was the reason for her nervous, amateurish performance.

It is through an actor that a play lives on a stage. It is the actor's duty to see that character is portrayed effectively. This can be accomplished, in

the amateur production through tempo. If the actor will get a knowledge of the play as a whole, a knowledge of his part as a whole, a knowledge of the possible responses of each of the other characters in the play, he may time his play. He must sense the key-words, he must loose himself in his part, and most important of all he must feel his audience.

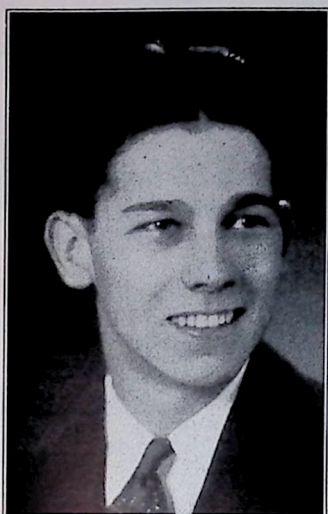


MISS BERYL SIMPSON,  
Faculty Director.  
Tempe, Arizona



Scene from "CANDIDA" by Bernard Shaw.  
Beta Omega Cast, Keuka College, Director, Mae H. Baker.





NORBERT REHTIN,

A charter member of Zeta Phi Cast and winner of the Alpha Psi Omega award for outstanding dramatic achievement at Eastern Kentucky State Teachers College



ROBERT BROME.

Beta Rho Cast

Author of 12 published plays.



From "ALLISON'S HOUSE", by Susan Glaspell

Alpha Gamma Cast, Morningside College.



# ♦ ♦ DIRECTORY OF ALPHA PSI OMEGA ♦ ♦

**GRAND DIRECTOR**  
**PROF. E. TURNER STUMP**  
 Kent State University, Kent, Ohio

**GRAND STAGE MANAGER**  
**PROF. RUSSELL F. SPEIRS,**  
 Colgate University, Hamilton, N. Y.

**GRAND BUSINESS MANAGER**  
**DR. PAUL OPP,**  
 Box 347, Fairmont, West Virginia  
 (Address all communications to Grand Business Manager)



ALPHA, Fairmont State College,  
 Fairmont, W. Va.  
 BETA, Marshall College,  
 Huntington, W. Va.  
 GAMMA, Washington & Lee University,  
 Lexington, Va.  
 DELTA, Acadia University,  
 Wolfville, N. S. Canada  
 EPSILON, Lynchburg College,  
 Lynchburg, Va.  
 ZETA, Western State College,  
 Cincinnati, Ohio  
 ETA, The College of Idaho,  
 Caldwell, Idaho  
 THETA, Baker University,  
 Baldwin, Kan.  
 IOTA, University of Maryland,  
 College Park, Md.  
 KAPPA, Ottawa University,  
 Ottawa, Kan.  
 LAMBDA, Kentucky Wesleyan College,  
 Winchester, Ky.  
 MU, University of Texas,  
 Austin, Tex.  
 NU, Western Union College,  
 LeMars, Iowa  
 XI, State Teachers College,  
 Chico, Calif.  
 OMICRON, Wilmington College,  
 Wilmington, O.  
 PI, Wofford College,  
 Spartanburg, S. Car.  
 RHO, Lincoln Memorial University,  
 Harrogate, Tenn.  
 SIGMA, Linfield College,  
 McMinnville, Ore.  
 TAU, Texas Technological College,  
 Lubbock, Tex.  
 UPSILON, Kansas Wesleyan University,  
 Salina, Kas.  
 PHI, Colorado Teachers College,  
 Greeley, Col.  
 CHI, Buena Vista College,  
 Storm Lake, Ia.  
 PSI, Lindenwood College,  
 St. Charles, Mo.  
 OMEGA, Iowa Wesleyan College,  
 Mt. Pleasant, Ia.  
 ALPHA ALPHA, Concordia College,  
 Moorhead, Minn.  
 ALPHA BETA, Coker College,  
 Hartsville, S. Car.  
 ALPHA GAMMA, Morningside College,  
 Sioux City, Ia.  
 ALPHA DELTA, Tarkio College,  
 Tarkio, Mo.  
 ALPHA EPSILON, Westminster College,  
 Fulton, Mo.  
 ALPHA ZETA, Central College,  
 Pella, Ia.  
 ALPHA ETA, Minnesota Teachers College,  
 Moorhead, Minn.

ALPHA THETA, McKendree College,  
 Lebanon, Ill.  
 ALPHA IOTA, Berea College,  
 Berea, Ky.  
 ALPHA KAPPA, University of Tampa,  
 Tampa, Fla.  
 ALPHA LAMBDA, Wisconsin State Teachers,  
 College Superior, Wis.  
 ALPHA MU, Emory and Henry College,  
 Emory, Va.  
 ALPHA NU, Colgate University,  
 Hamilton, N. Y.  
 ALPHA XI, Arkansas College,  
 Batesville, Ark.  
 ALPHA OMICRON, State Teachers College,  
 Bloomsburg, Pa.  
 ALPHA PI, Millsaps College,  
 Jackson, Miss.  
 ALPHA RHO, West Virginia Wesleyan  
 College, Buckhannon, W. Va.  
 ALPHA SIGMA, Louisiana College,  
 Pineville, La.  
 ALPHA TAU, University of Richmond,  
 Richmond, Va.  
 ALPHA UPSILON, State Teachers College,  
 Clarion, Pa.  
 ALPHA PSI, State Teachers College,  
 Valley City, N. Dak.  
 ALPHA CHI, Shepherd State Teachers College,  
 Shepherdstown, W. Va.  
 ALPHA PSI, State Teachers College,  
 La Crosse, Wis.  
 ALPHA OMEGA, Augustana College,  
 Rock Island, Ill.  
 BETA ALPHA, Humboldt State College,  
 Arcata, Calif.  
 BETA BETA, Wesleyan University,  
 Middletown, Conn.  
 BETA GAMMA, Bethany College,  
 Bethany, W. Va.  
 BETA DELTA, Washington and Jefferson  
 College, Washington, Pa.  
 BETA EPSILON, Rutgers University,  
 New Brunswick, N. J.  
 BETA ZETA, East Central State Teachers  
 College, Ada, Okla.  
 BETA ETA, Huntington College,  
 Montgomery, Ala.  
 BETA THETA, University of Georgia,  
 Athens, Ga.  
 BETA IOTA, Valparaiso University,  
 Valparaiso, Ind.  
 BETA KAPPA, Upper Iowa University,  
 Fayette, Ia.  
 BETA LAMBDA, University of Delaware,  
 Newark, Dela.  
 BETA MU, Gustavus Adolphus College,  
 St. Peter, Minn.  
 BETA NU, Northern Arizona State Teachers  
 College, Flagstaff, Ariz.  
 BETA XI, Concord State College,  
 Athens, W. Va.

BETA OMICRON, State Teachers College,  
 California, Penna.  
 BETA PI, William Jewell College,  
 Liberty, Mo.  
 BETA RHO, Nebraska State Teachers College,  
 Wayne, Neb.  
 BETA SIGMA, North Dakota State Teachers  
 College, Mayville, N. Dak.  
 BETA TAU, University of the South  
 Seawannee, Tenn.  
 BETA UPSILON, New Mexico State College,  
 Silver City, N. Mex.  
 BETA PHI, Stephen F. Austin College,  
 Nacogdoches, Tex.  
 BETA CHI, Defiance College,  
 Defiance, O.  
 BETA PSI, Kent State University,  
 Kent, O.  
 BETA OMEGA, Keuka College,  
 Keuka Park, N. Y.  
 GAMMA ALPHA, Southeastern State Teachers,  
 College, Durant, Okla.  
 GAMMA BETA, Trinity University,  
 Wabash, Ind.  
 GAMMA GAMMA, Mississippi Woman's  
 College, Hattiesburg, Miss.  
 GAMMA DELTA, New Mexico State Normal  
 University, Las Vegas, N. Mex.  
 GAMMA EPSILON, Murray State Teachers  
 College, Murray, Ky.  
 GAMMA ZETA, Oklahoma City University,  
 Oklahoma City, Okla.  
 GAMMA THETA, Lenoir Rhyne College,  
 Hickory, N. C.  
 GAMMA THETA, Indiana Central College,  
 Indianapolis, Ind.  
 GAMMA IOTA, State Teachers College,  
 Alpine, Tex.  
 GAMMA KAPPA, State Teachers College,  
 Edinboro, Penn.  
 GAMMA LAMBDA, Baylor University,  
 Waco, Tex.  
 GAMMA MU, Muhlenberg College,  
 Allentown, Penn.  
 GAMMA NU, University of Rochester,  
 Rochester, N. Y.  
 GAMMA XI, Dickinson State Teachers College,  
 Dickinson, N. Dak.  
 GAMMA OMICRON, Shurtleff College,  
 Altam, Ill.  
 GAMMA PI, Bessie Tift College,  
 Forsythe, Ga.  
 GAMMA RHO, Northwestern State College,  
 Alva, Okla.  
 GAMMA SIGMA, Maryland College for Women,  
 Lutherville, Md.  
 GAMMA TAU, University of South Carolina,  
 Columbia, S. Car.  
 GAMMA UPSILON, State Teachers College,  
 De Kalb, Ill.  
 GAMMA PHI, Billings Polytechnic Institute,  
 Billings, Mont.



GAMMA CHI, Southwestern State Teachers College, Weatherford, Okla.  
 GAMMA PSI, Roanoke College, Salem, Va.  
 GAMMA OMEGA, Montana State College, Bozeman, Mont.  
 DELTA ALPHA, University of New Brunswick, Fredericton, N. B.  
 DELTA BETA, Alma College, Alma, Mich.  
 DELTA GAMMA, Arkansas State Teachers College, Conway, Ark.  
 DELTA DELTA, Hampden-Sydney College, Hampden-Sydney, Va.  
 DELTA EPSILON, North Central College, Naperville, Ill.  
 DELTA ZETA, University of Dubuque, Dubuque, Ia.  
 DELTA ETA, Louisiana State Teachers College, Natchitoches, La.  
 DELTA THETA, State Teachers College, Minot, N. Dak.  
 DELTA IOTA, Ounchita College, Arkadelphia, Ark.  
 DELTA KAPPA, Baylor College, Belton, Tex.  
 DELTA LAMBDA, State Teachers College, Tempe, Ariz.  
 DELTA MU, Winthrop College, Rock Hill, S. C.  
 DELTA NU, Southern College, Lakeland, Fla.  
 DELTA XI, Rensselaer Polytechnic Institute, Troy, N. Y.  
 DELTA OMICRON, Doane College, Crete, Neb.  
 DELTA PI, Missouri School of Mines, Rolla, Mo.  
 DELTA RHO, Trinity College, Hartford, Conn.  
 DELTA SIGMA, Bethel College, Newton, Kas.  
 DELTA TAU, Ursinus College, Collegeville, Pa.

DELTA UPSILON, Texas Christian University, Fort Worth, Tex.  
 DELTA PHI, Slippery Rock State Teachers College, Slippery Rock, Penn.  
 DELTA CHI, Panhandle Agri. and Mech. College, Goodwell, Okla.  
 DELTA PSI, Mississippi State College, Columbus, Miss.  
 DELTA OMEGA, Judson College, Marion, Ala.  
 ZETA ALPHA, Abilene Christian College, Abilene, Tex.  
 ZETA BETA, Stout Institute, Menomonie, Wis.  
 ZETA GAMMA, Simpson College, Indianola, Ia.  
 ZETA DELTA, Wagner College, Staten Island, N. Y.  
 ZETA EPSILON, Delta State Teachers College, Cleveland, Miss.  
 ZETA ZETA, Bethany College, Lindaburg, Kas.  
 ZETA ETA, State Teachers College, St. Cloud, Minn.  
 ZETA THETA, Hardin Simmons University, Abilene, Tex.  
 ZETA IOTA, Drexel Institute, Philadelphia, Penn.  
 ZETA KAPPA, Davidson College, Davidson, N. Car.  
 ZETA LAMBDA, Peru State Teachers College, Peru, Neb.  
 ZETA MU, Ashland College, Ashland, O.  
 ZETA NU, Centre College, Danville, Ky.  
 ZETA XI, La Verne College, La Verne, Calif.  
 ZETA OMICRON, Hendrix College, Conway, Ark.  
 ZETA PI, Mercer University, Macon, Ga.  
 ZETA RHO, State Teachers College, Florence, Ala.

ZETA SIGMA, Taylor University, Upland, Ind.  
 ZETA TAU, Texas College of Mines, El Paso, Tex.  
 ZETA UPSILON, Heidelberg College, Tiffin, O.  
 ZETA PHI, Eastern Teachers College, Richmond, Ky.  
 ZETA CHI, Union College, Barboursville, Ky.  
 ZETA PSI, Tri-State College, Angola, Ind.  
 ZETA OMEGA, Woman's College of N. C., Greensboro, N. Car.  
 RED MASQUE, University of Houston, Houston, Tex.  
 ETA ALPHA, Marietta College, Marietta, O.  
 ETA BETA, Carson-Newman College, Jefferson City, Tenn.  
 ETA GAMMA, Virginia Polytechnic Institute, Blacksburg, Va.  
 ETA DELTA, Central State Teachers College, Stevens Point, Wis.  
 ETA EPSILON, Spring Hill College, Mobile, Ala.  
 ETA ZETA, Upsala College, East Orange, N. J.  
 ETA ETA, Mary Washington College, Fredericksburg, Virginia  
 ETA THETA, Norwich University, Northfield, Vermont  
 ETA IOTA, West Texas State Teachers College, Canyon, Texas  
 ETA KAPPA, York College, York, Nebraska  
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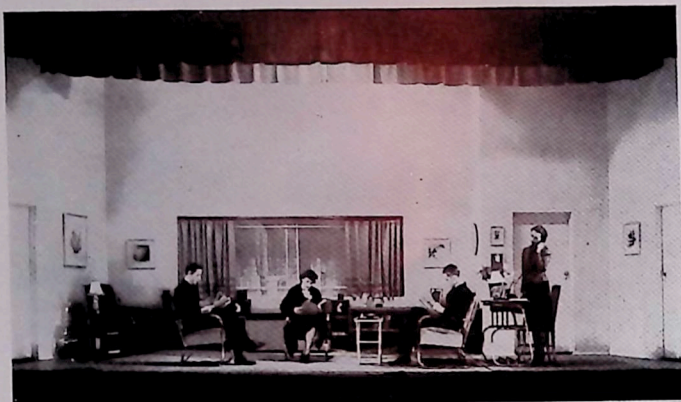
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