

THE

PLAYBILL

1947

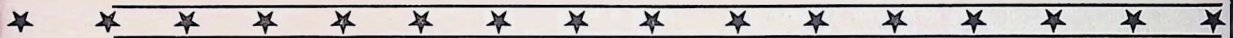
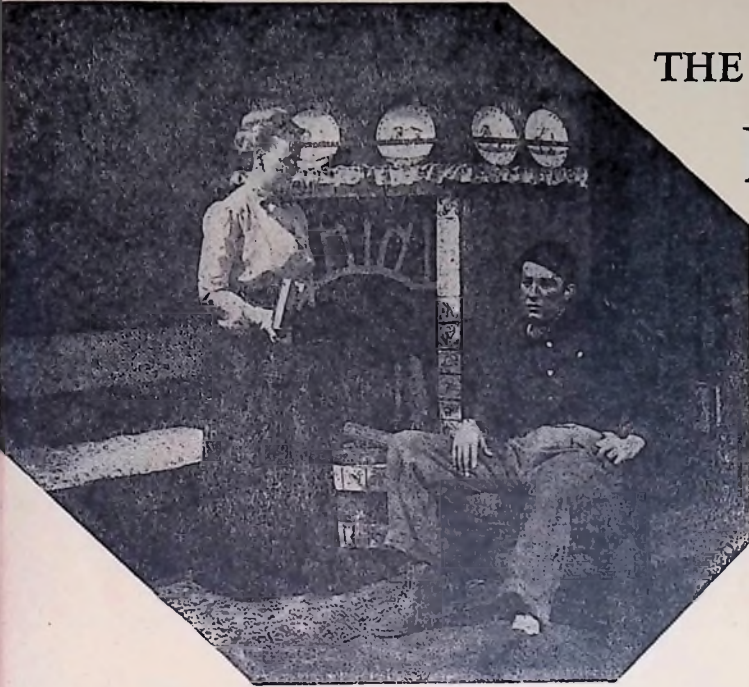


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COVER PICTURES

Two scenes from "THE CORN IS GREEN":

(top) Marietta College directed by Willard Friedrich.

(below) An all-girl cast, Keuka College, directed by Prof. Mac H. Baker.

Right—Captain Bluntchli in Shaw's "ARMS AND THE MAN,"
staged by Marietta College.

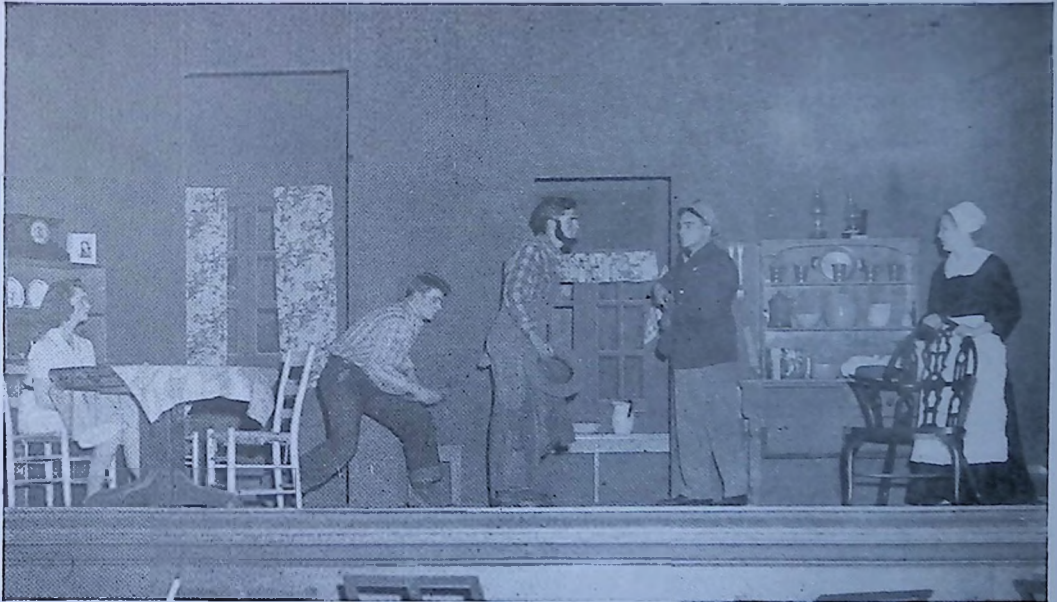


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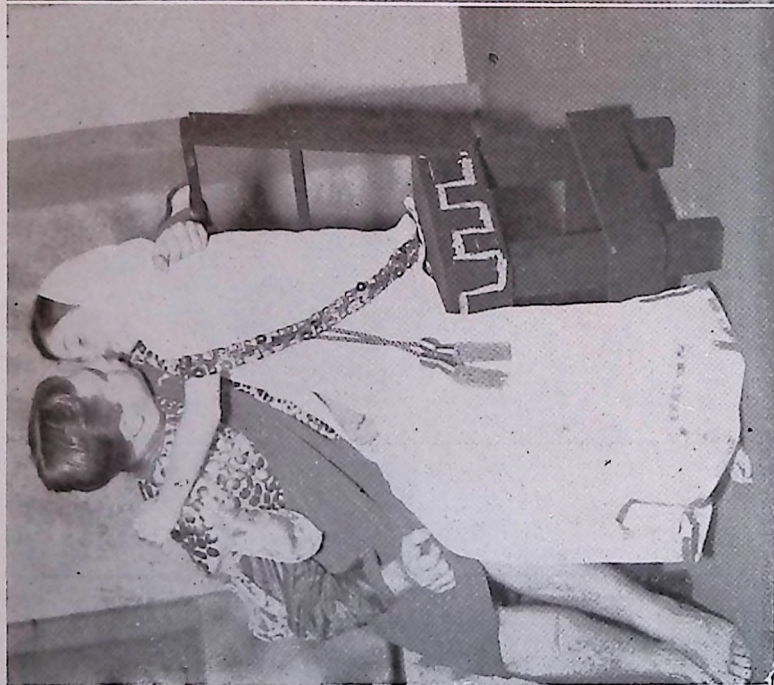
A Magazine Devoted to College Plays and How to Stage Them

PAUL F. OPP, Editor

NOVEMBER - 1947

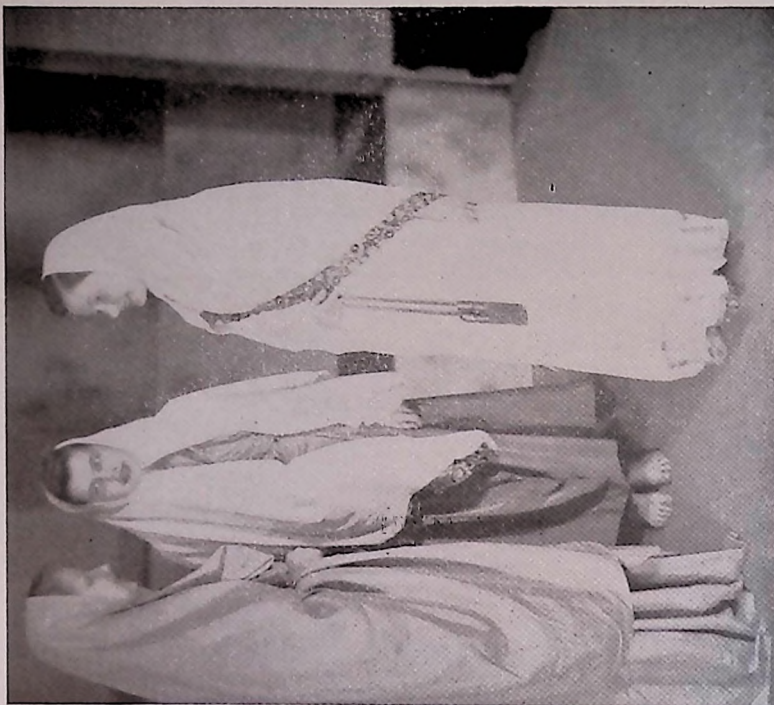


Scene from Patterson Green's "PAPA IS ALL." staged and directed by Miss Ethel Pope,
Santa Maria College



"Even the Greeks did it"

Two scenes from the manuscript play, "SET IN TROY," by Ronald Mitchell, distributed by the Manuscript Play Project of AECTA, directed by Dr. Robert Capel, Northwestern State College of Louisiana.



"The women of the household discuss the war"

The PLAYBILL

Published Annually

ALPHA PSI OMEGA DRAMATIC FRATERNITY

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(Address Communications to Business Manager)

1947

The purpose of THE PLAYBILL is to afford colleges and university dramatic organizations opportunity to acquaint themselves with what is being done by their contemporaries and to serve the Fraternity as an official organ.

The MANUSCRIPT PLAY

By Frederic Plette, Delta Eta

Many colleges where our national fraternity chapters are located have faculty dramatics directors who are members of The American Educational Theatre Association. This in itself is a very healthy indication that the play directors are keeping up with the happenings of the educational theatre. I should like to take this opportunity to suggest a further step in American Educational Theatre Association possibilities to these faculty directors, and to all chapters wherever they are located.

At a meeting held in Columbus, Ohio in 1945, the A E T A Manuscript Play Project was formed. For years people in colleges and little theatres have been discussing the new play and the playwright, and doing very little, if anything, about either of them. There have been a few far-sighted schools where new plays are an integral part of the college drama program, and in many of these, the production of manuscript shows, has been a great help to the fledgling director studying the art.

At the Chicago A E T A meeting in 1946 the Manuscript Play Project underwent several important changes in operation and these will bear mentioning here as I explain the workings of the Project. As the MPP is now operating, any school may become a member by payment of a \$10 membership fee. The membership year is from June 1 to June 1, thus present and new memberships will stay in effect until June 1, 1948.

Privileges of members include permission to produce MPP approved plays at a flat \$10 royalty fee per performance for full length plays, and a \$2.50 royalty fee per performance for one-act plays. Scripts are purchased through the office of the Executive Secretary of the Project at \$1 for full length shows and 25c for short shows. Any member theatre who has produced a play from the approved list automatically becomes a member of the selection reading committee whose job it is

to read the submitted plays and choose from them those which they feel worthy of production and distribution. When two out of three readers vote a play as approved, the Executive Secretary has the play mimeographed and distributed one copy each to all member theatres. This copy becomes the property of the member group and if after reading it they should decide to produce the play, additional copies may be obtained from the Executive Secretary, to whom they also pay the royalty fee, which reverts in its entirety to the playwright. As I write this, early in June, ten full length shows, and two one-act shows are available to all members, and will remain available until June 1, 1948. Only member theatres may produce MPP approved shows and surely the Project gives schools, who have no play broker connections, opportunities to produce plays in manuscript form.

I have cited some of the values which are to be found in the production of manuscript plays. I shall go over them again briefly, elaborating on the ones mentioned, and adding other reasons which are pertinent.

First, production of manuscript shows gives the director an opportunity to create. It gives him the opportunity to put his ideas into the direction of a show without being hampered by that which was done at previous productions. Far too many college directors tend to say, "If it was done this way in New York, then that is the only way to do it and we must copy that direction exactly." With a manuscript show there is no previous production to copy and thus we gain creativeness.

Second, it gives the scene designer similar opportunities as those offered to the director. As the designer has no set to copy exactly, he must rely on his sense of design and create a setting for the play which will establish the desired mood. If the play happens to be one with a number of scenes as is "Storm," one of the MPP approved plays, the designer will have the occasion to work

out a production scheme possibly with cut down sets, wagon stages, flied scenery, or whatever he thinks suitable.

Third, there is always great publicity value, if properly presented, in an unproduced play.

Fourth, the student actor has the opportunity to create a role, without the preconceived notion that someone did it thus and so in the movies, or that the director saw Hayes play the part a certain way.

Fifth, there is the opportunity for the person in charge of your one-act play program to use manuscript shows as directorial and design assignments for student practice. As in points one and two above, the manuscript again fills the bill perfectly.

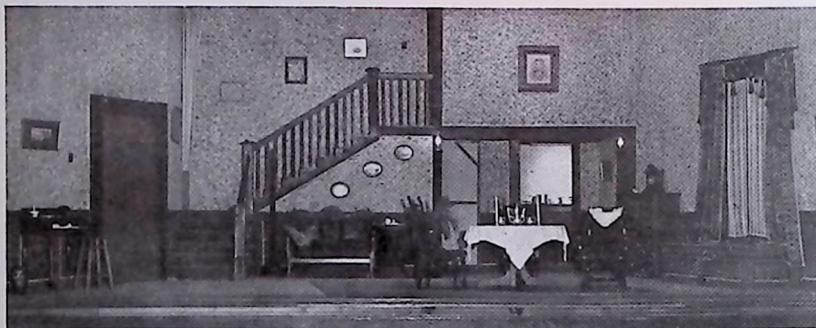
So far I have said much about the new play, but I have not mentioned my other cause, the playwright. Development of playwrights is far more important than any of the reasons I may have given heretofore. We must develop playwrights who will write for the theatre. Only a few years ago we had more playwrights than we have today. Many writers who formerly produced for the theatre have either disappeared completely or have gone to Hollywood. Even in recent years you can recall the names of writers whose work appeared regularly on the New York stage. O'Neill has been missing for some time until he returned a year ago. Philip Barry is no longer writing as prolifically as he once did. J. C. and Elliott Nugent wrote considerably as did Owen Davis and others, but where are their works now? The sorry part of the situation is that new playwrights are not moving into the picture as rapidly as old ones are vanishing. Why? The answer seems obvious. As rapidly as Broadway finds a new playwright he is whisked away to Hollywood.

The young playwrights who are writing for the theatre, are for want of a better source of publica-

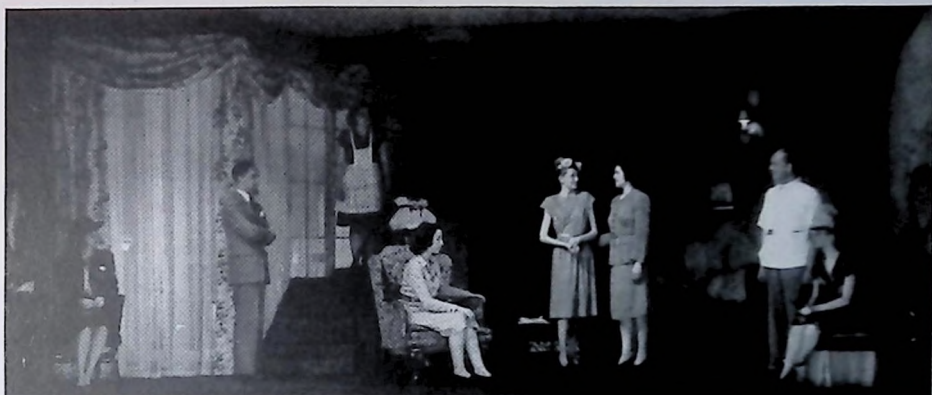
tion, turning their labors over to some of our cheaper publishers and seldom, if ever, do they have the opportunity to watch their script become a play through production, and thus learn something of how a play is rewritten and grows during the crucial rehearsal period. That revision and growth is valuable training for a beginning playwright.

So there you have the most important reason for production of manuscript shows. We must help in the development of the playwright. We must, when possible, give him the opportunity to come upon our campus and watch his play through from beginning to end.

To date two Alpha Psi Omega casts have connections with the MPP, Beta Lambda, at the University of Delaware, and Delta Eta at Northwestern State College of Louisiana. The Manuscript Play Project is an organized move toward helping the playwright, and toward obtaining new unproduced plays for college production. The Project has imitators who have set up their business purely for profit. There are no profits in this project to anyone but the playwright. Let us increase these two mentioned schools and help ourselves and the playwright. Reread the preamble to our national constitution, remember the ritual and the respect paid therein to the Worthy Playwright, and think on the possibilities of your cast becoming a member of the MPP of the A E T A. Address all inquiries regarding membership, to Professor George Blair, Executive Secretary, The University of Chicago, Chicago 37, Illinois. Should you have a play, or know someone who has a play which might be submitted as a possible Manuscript Play Project selection, please have it sent to W. Frederic Plette, Chairman of Selection, Box 1052 College Station, Natchitoches, Louisiana.



Set for "ARSENIC AND OLD LACE," Western State College, Gunnison, Colorado.
Prof. Jess Gern, director of dramatics.



Scenes from "GAMMER GURTON'S NEEDLE," "THE CONSTANT WIFE" by Somerset Maugham, and
(below) "ARMS AND THE MAN" by Geo. Bernard Shaw, Marietta, College productions,
directed by Prof. Willard Friederich.

IMPERSONATION - IN - ACTING

By Harry Raymond Pierce

Students can be helped to impersonate, and to live the character parts in amateur plays, if they know how it is really done by our outstanding professional actors of the legitimate stage.

One of our well known actors recently said: "I will make more pictures because they pay well, but the stage is my real job, in life." "The stage," he said, "is the actor's show; the screen belongs to the director. If he is good, so are the actors. If he is bad, heaven help them!"

In nearly every amateur play which we see, at least half of the players are usually unfitted for the roles they have been chosen to enact. The audience soon loses interest if the lines spoken by the actors seem to be spoken as just so many words that must be repeated because the playbook says so. Some of this so-called acting could undoubtedly be made into interesting dialogue, however, if the young actors were coached on the meaning and importance of the lines, rather than the forms of emphasis.

The one big reason that the moving pictures, now the "talking pictures," have largely superseded the legitimate stage is that clever directors successfully chose actors who fit the parts without much "acting."

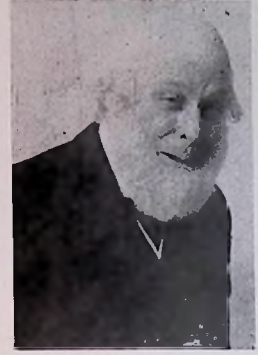
David Warfield never seemed to be playing a part—he lived it. You could not think of him as other than the Music Master or the Grand Army Man.

Some of our great actors impersonated only a very few parts throughout their entire careers, but they were so well done that we remember the parts they played far better than the men who played them. Joseph Jefferson's "Rip Van Winkle" is never to be forgotten. Denman Thompson's "Old Homestead" was never successfully reproduced. Mr. Thompson finally grew into the part to such an extent that he did not even "make up" for it, but went on in his everyday attire. Richard Mansfield played many parts, but was most successful in the play, "Peer Gynt." His Shakespearian plays were in no way to be compared with this one effort, for he would not sacrifice his resonant voice even to play Shylock in the "Merchant of Venice."

Why is it, then, that the present day stage is so fast losing ground to the ever popular talking picture? One reason is, of course, that pictures possess plays with sufficient plot and interest to



Dr. Harry Raymond Pierce,
Kappa Alpha Chapter, Ber-
ry College, Georgia.



This picture shows Dr.
Pierce with no make-up
other than wig and beard
for part of Old Country
Gentleman.

hold the attention even if not played as professionals would play them; but the outstanding reason is that the parts are more carefully chosen to fit the actors, and actors to fit the parts.

Compare our student plays with the motion picture and radio plays when we hear our best actors and actresses. While it is true that this comparison is not, perhaps, just fair, it is true that the speaking parts in our amateur plays should be natural and conversational. We must not depend upon stage lighting and costuming to get our play over.

The true test is to take away the glamor of the stage, lights, and costumes, and let the cast make a record of their dialogue, or speak over the amplifier, while we listen from another room. Then, if it sounds like real conversation, direct and natural with proper emphasis and a true delineation of the character role, we have done something worthwhile, something lasting. We have started to build from the foundation, so the student actor will ever after live his parts in plays, and will feel that the lines are his words, for the time being, anyway, that they are a part of him, which cannot be separated from his character in the play.

The stock companies, who travel from place to place putting on a new play each night, are meeting with less and less favor with the public, while the pictures, so carefully worked out, find more patronage each year. In the latter productions every detail receives careful attention, even to the well modulated voices that can be so much better

understood than those of the stock players, who are often handicapped by the poor acoustic arrangements of most of our halls. Words must be understood: they must be delivered with clean-cut enunciation and distinctness, with vocal power sufficient to carry to the farthest corner of the room. When George Bernard Shaw was asked for his opinion concerning the possibility of the legitimate drama "coming back" in the face of talking picture competition, he thus explained the great advantage possessed by the movies, in words to this effect: "This is the first time in the history of the drama that audiences can both see and hear the actors, from all parts of the theatre."

By way of illustration, suppose that you wish to impersonate an old country gentleman, seventy-five years of age. He has snow-white hair; he wears close-cropped whiskers but no moustache; the latter is omitted so that his mouth can be more readily seen and the words better understood by the audience. Now, first of all, find such an old man, if it is possible today. Notice his walk, his genial face expression, his kindly twinkling eyes, his forehead seamed with lines, the lines about the eyes when he smiles; the deep lines about the mouth, the corners of that mouth, that turn up, always up, because he is kindly, never morose or melancholy. The lines of the face possess such significance that the student must study and understand their meaning in order that he may reproduce them at will upon his own countenance, not relying entirely upon the make-up.

Above all, in impersonation, you must work for complete mental control, for the mental condition not only governs the facial expression but it controls the voice and bodily action as well. For instance, the shrewd, calculating person looks through narrow eyelids; the mouth is drawn into a thin straight line. Affected geniality will not cover this facial expression even when the face

is in repose. Study this type; it is everywhere to be seen. The mind rules the body, the face freezes, as it were, and expresses to others that which they endeavor to conceal.

The impersonator, then, must mentally and physically assume his part, or, better still, come as near to hypnotizing himself into the part as possible. And it is possible to do this so thoroughly that no one bodily movement or gesture on the part of the impersonator can be discerned, so that he himself has in reality left the platform and the Old Country Gentleman, or whatever character he is assuming, has taken his place. Study the two pictures on the opposite page and note the change that has taken place with no make-up other than the wig and beard.

Now, in order to help you, as students who really wish to accomplish something in impersonation, let us first understand the difference between assuming a part temporarily, and living the part. When you assume the part, the character passes with the doffing of the wig and beard; in fact, it never existed, as a reality, either to you or to your audience. But when you live the part, the wig and beard make little difference, for then you believe you really are the Old Country Gentleman; you have his doddering walk, the quavering voice, the letting down of the muscles of the diaphragm and the general sagging of the shoulders and the entire body.

But is it possible for anyone to do such an impersonation as this? Yes, it is, with proper instruction, and if you mentally take on, or appropriate, the character so thoroughly that your audiences will be certain that you have changed your complete habit of mind and body with the wig and beard, you will become, in reality, the character you are portraying. Most amateur players, however, fail to do this and the results are indeed anything but of professional caliber.

PLAY CONTEST—ANNOUNCEMENT

Postponement of Deadline to December 1, 1947

Extension of time for submitting plays in the contest sponsored by Ferris Institute has been announced. Plays may be submitted until December 1, 1947. This contest in original playwriting was announced last spring in a circular distributed to all U. S. and Canadian colleges by the PLAYHOUSE, Box 338, Ferris Institute, Big Rapids, Michigan. Dr. Heddy Rossi, Faculty advisor, Kappa Eta Cast of Alpha Psi Omega, is director of the PLAYHOUSE.

Plays produced by the Playhouse this past season include a new play by Dr. Rossi, "Vienna Legend," and "The Merchant of Yonkers," by Thornton Wilder.



Scene from "VIENNA LEGEND," written and directed by Dr. Heddy Rossi, director of Ferris Playhouse.



Characters, scenes, and setting for "CUCKOOS ON THE HEARTH" by Parker Fenelly, Southwestern Louisiana Inst. Prof. Verne Powers, director of drama.

The LABORATORY THEATRE

By E. E. Bradley

★ ★ ★

For eight years the only place we had to present plays at Panhandle A. & M. College was the auditorium which is used for all other college functions as well as band practice. The problems that we encountered were numerous and the worst of all was the fact that our plays were presented only once.

This year I decided to do something about the situation and with the aid of an enthusiastic class in Play Production we constructed a Laboratory Theatre in a classroom. The stage occupies approximately one-half the space in the room and we rigged our curtain, lights, and built our scenery to meet the requirements of the stage. A seating capacity of 25 to 30 was all that we could arrange but this was no handicap. We went to work with a new idea of play production.

I have long felt that the student gained relatively little, compared with the long preparation period required, from presenting the play only one time. Now we could present our plays three or more times with an appreciative audience that would be able to see and hear without any difficulty. We could attempt a type of work that had been impossible before. Emphasis was on the interpretation of the lines and character delineation consistent with the intimacy of the working situation.

The success of the experiment was tremendous and students and spectators alike acclaimed the project. Students who participated commented on how much easier and how much more they enjoyed doing the play the third, fourth or sixth time. They had never realized the thrill of doing something well several times. Audiences like the plays because they were less detached.

No admission was charged; only those invited attended. Faculty members and students enrolled in the speech department were given first invitations, then other students on the campus were invited for extra performances as they could be accommodated. All plays were the outgrowth of actual class and laboratory work. We did not present plays just to be presenting plays or to make money for some other cause. These plays were an educational experience both for the students who participated and for the audience.

This then is my major premise: we have entirely too much commercial and entirely too little educational theatre in our schools. The students in my classes will some day be directing high school plays. It is my hope that they will have a



Gloria Wooden, Jeannine Bradley and Louis Wells in Susan Glaspell's "SUPPRESSED DESIRES," a Laboratory Theatre production of Panhandle A. & M. College, Goodwell, Oklahoma.

concept of the educational advantages of dramatics and that their sole excuse for presenting plays will not be to finance the senior trip or the junior-senior banquet. To this end this project is dedicated.

In our first year we limited our effort to one act plays, but it is our plan to do some three act plays this next year.



Scene from "GAMMER GURTON'S NEEDLE," directed by Willard Friederich, Marietta College.

A SPANISH LANGUAGE RITUAL

Since all the productions of The Teatro Universitario of the University of Puerto Rico, are given in Spanish, and this language is the vernacular of the institution, a Spanish language version of the constitution and ritual of Alpha Psi Omega has been prepared for the use of our new Kappa Pi Chapter. The fraternity is indebted to Cast Secretary, Miss Victoria Espinosa, and Cast President, Jose Luis Marrero for carrying out this interesting project.

Director of the University Theatre, Professor Leopoldo Santiago Lavandero is on leave this year at Yale University Department of Drama. During his absence Dr. Ludwig Schajowicz will be acting director.

JEWELLED GUARDS TO INDICATE SERVICE

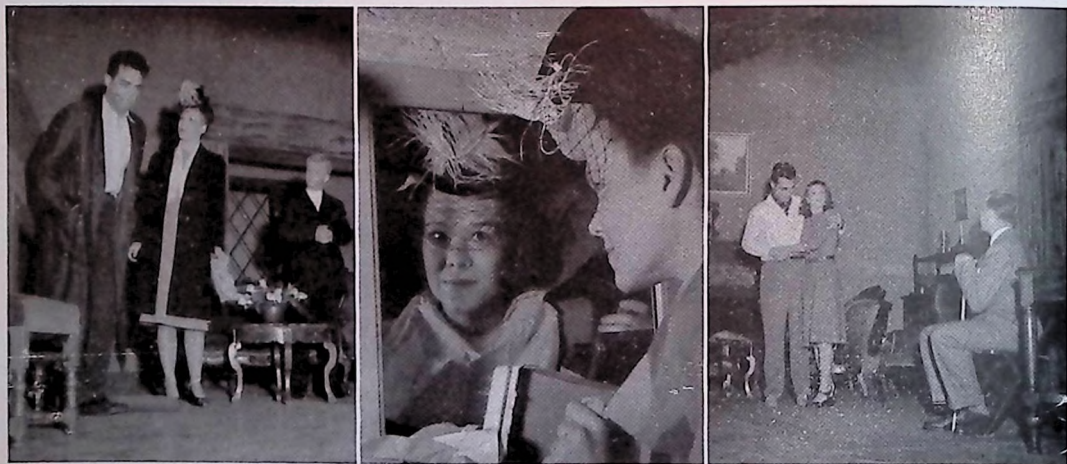
A report of the last grand Grand Rehearsal held at the Hotel Sherman in Chicago last December appeared in The Call Board last February 1, 1947. An item of business that should be given wider distribution is the action of the insignia committee concerning the eligibility of members to wear certain jewels in the coat of arms guard of the badge to indicate service and rank. The provision adopted by the convention reads as follows:

Only members earning a minimum of 75 points shall be eligible to wear the coat-of-arms guard set with a pearl, a minimum of 100 points a ruby;

and 125 points, a diamond. Prices recently quoted for these jewelled guards are respectively: \$3.00, \$3.25 and \$8.75.



"WHITE QUEEN, RED QUEEN" by T. H. Morris, directed by Lenore P. Ramsey, Wayne, Nebraska State College.



Three scenes from "THE ENCHANTED COTTAGE" directed by Prof. Garrett L. Starmer, Chico State College.

Expanding A Dramatic Program

Robert B. Capel

• • •

This article is being written in the hope that the experience of one school may be of help to other schools facing some of the same problems. The solution is not offered as the only one; but rather, the best one that the author and other teachers in the department could see and achieve.

At Northwestern State College of Louisiana, there are three drama organizations. One drama group is called Northwestern State Players. It is composed of all students interested in dramatics who wish to join and work with it. Several one act plays and one major show have been presented by it each year. The second drama group is known as Davis Players, named for the instructor who founded it. This group is limited to a membership of thirty. Minimum requirements of membership are set up, but there is always the danger of selection on the basis of popularity or personal friendship. Davis Players usually set three major shows as their goal, but seldom produced more than two. The third drama group is the Delta Eta cast of Alpha Psi Omega. This was never considered a producing organization. Rather it was a recognition of superior achievement in the theatre and banded together the most active theatre students.

Such an arrangement, as outlined above, presents many problems. One of them was finances. The producing group charged admission to the play and thus attempted to pay for the production. If unexpected conflicts occurred in dates, or if it was a rainy night and attendance was low, the receipts were small. If the show was a financial success, there was always the temptation to spend the money on social functions rather than putting it back into a better drama program. The quality of planning and advertising and the ability and sense of responsibility of the membership varied from year to year.

With restricted casting, a lack of a guaranteed budget, and each organization selecting the type of shows and specific shows it produced, it became almost impossible to plan a well balanced theatre program. The students were guided to the best of the ability of the faculty advisors, but guidance took time if it was not to seem to be dictation. This frequently resulted in a smaller number of shows, and sometimes difficulty in finding a production date on an already crowded college calendar.

In spite of these problems, a fairly high quality of production was achieved. The student body

liked the shows and wanted more of them. In consultation with leaders of the student body a plan was worked out which it is hoped will solve some of the problems.

The approved plan provided for a student body assessment of fifty cents per student per semester. This fee is to be collected by the college at registration time along with other fees which have been assessed by the students; in effect it is a part of the regular registration fee. For this fee the students are to receive free admission to all plays. The money is to be controlled by the speech department and a committee from the Student Council. All plays will have campus-wide casting and will no longer be the production of any one drama organization. Membership in Northwest-State Players will be an indication of interest in the program and a desire for experience in and a knowledge of the theatre. Membership in Davis Players will still be recognition of achievement. The highest recognition possible will still be election to membership in Alpha Psi Omega. The plan will result in more shows, and more expensive and better shows.

Plans already drawn for next year indicate a partial realization of the objective. There will be four major shows and nine programs of one act plays, the dates for all of these have already been set. Last year sixty-five different students participated in the drama program. This year it is hoped that this number can be doubled. Such a program should result in a larger and stronger Cast of Alpha Psi Omega.

Perhaps details of the plans for this coming year will be interesting to others. The first play will be a manuscript show "Verily I Do," a play distributed by the Manuscript Play Project of the American Educational Theatre Association. This play will be produced for the public six nights in our Little Theatre which seats a little over three hundred people. An additional performance will be given to a high school drama clinic. The second play will be "Green Grow the Lilacs," the play upon which "Oklahoma" was based. The third play will be "A Midsummer Night's Dream" and will give our students an opportunity to see and participate in a play by Shakespeare. The last major play will be "Dream Girl," the Broadway hit of 1945-47. Since this play has twenty-three scenes and fifteen different sets, we plan to solve this problem through the extensive use of stage

wagons and specific lighting. Each of these last three plays will be given on two nights in the main auditorium which seats about 1700. The Shakespeare play will have an extra performance for our High School Play Festival.

The one act play program calls for four programs the first semester and five the second. These dates have been planned around the major production dates so as to solve the problem of scenery. Each program will be given two nights in the Little Theatre. All one act plays will be students directed, most of the student directors doing it for credit in our advanced course in play production. These programs will consist of one, two, or three plays. As this is being written, the first of August, the director for the first play has

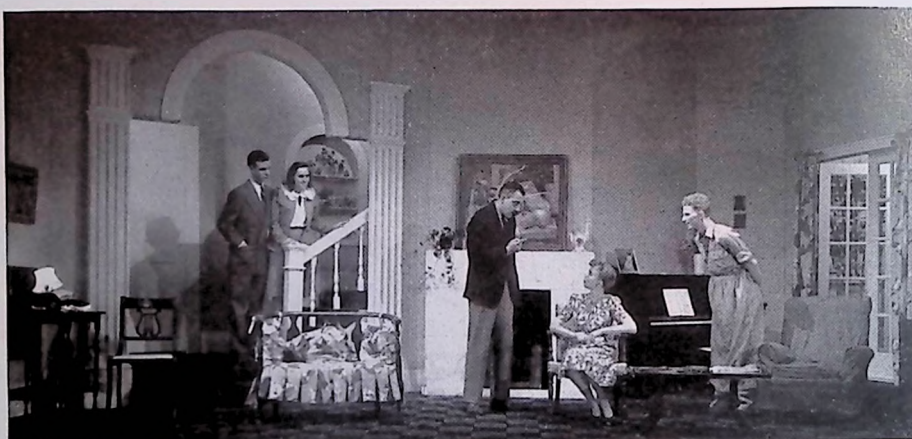
already completed the set and most of the properties.

In addition to the plays produced here on the campus, a program has been planned for the high school students. Early in the fall a one day drama clinic will be given for the second time for the benefit of high school teachers and students in this area. In the spring a two day Play Festival will be offered on a state-wide basis for the high schools. Here, the schools will not compete against each other, but will be given ranking, expert criticism and suggestions for improvement.

The directing staff of our theatre is looking forward to the beginning of active work on this program. We sincerely trust that the result will be an increased interest in dramatics and a greater appreciation of good drama when it is seen.



Cast and set for "THE LITTLE FOXES," directed by Prof. W. V. O'Connell, Northern Ill. State College, De Kalb, Ill.



Scene from "I LIKE IT HERE," comedy by A. B. Shiffrin, Fairmont State College, Prof. L. A. Wallman, director.

Staging Hospital Ward Shows ❖ ❖ ❖

By Dorothy Clifford, Portland, Ore.

Just because the war ended and the Army closed its hospitals, was that sufficient reason for our Red Cross unit to stay at home? Of course we had to convince the Veteran's Administration staff that our ward show would be the right sort of entertainment for their bed patients, but after the first show that was no problem. The problem then was how many wards could we possibly play in one night.

Our college Red Cross talent group at St. Helen's Hali was open to anyone who wished to volunteer the necessary hours of rehearsal to put on the show. Soon we had about thirty girls who were willing to rehearse and perform whenever asked. The schedule was surprisingly light: one hour rehearsal a week for three weeks, a two hour rehearsal the night preceding performance, and four hours on show night.

Each show was planned around a central theme to last about twenty minutes. The Gypsy number had dancers with tambourines, a quartet singing the Italian Street Song, and a flower for every man in every ward played. The November show found us skipping in to "Lil' Liza Jane," dressed in cotton pinafores and crepe paper sunbennets. Besides some Burl Ives' tunes and a round arrangement with sound effects of "Old MacDonald Had a Farm," the feature was a burlesque melodrama with the farmer's daughter, the hero, and the villain. We played in the center ward aisle which was about six feet wide. Our property assistants sat in full view of the audience and their peculiar looking sound effects added to the hilarity of the performance.

Our Christmas Toy Shop required more costuming than we had previously attempted. Santa Claus led in the parade, followed by dolls, teddy bears, clowns, and a prop-horse. At the end Santa gave a candy cane to every man in the ward. This program was also presented on the stage at another nearby Veteran's Hospital, for a nursery school, and at a home for old people, and enjoyed equally by all. "Sioux City Sue" and "Pistol Packin' Mama" rode in together on the January Cowgirl show. Plaid shirts, bandanas, brother's cap pistol, and a hat of duds punched out to look like a sombrero adorned our troupe.

Tops for the year was the Gay Nineties theme presented in February. With our hair swept up and a semblance of a bustle adorning our formals, we swished into the wards to the tune of "My Merry Oldsmobile." In March we marched to MacNamara's Band in white blouses and black skirts

with big green paper shamrocks in our hair and smaller ones for favors for the men. The first of May found us on our last rounds to "The Girl I Left Behind Me" theme. We covered the world in sweetheart songs, using fifteen countries with a girl in the costume of each and specialty numbers from many. The Highland Fling in a plaid skirt with dish mop fringe, a comedy dance to "Hindustan" in a pair of mother's glass curtains, and "Marchita" in a beautiful dress from Mexico will give an idea of the show.

Playing four or five wards a night every month, with occasional stage shows in the auditorium of the hospital, has taken its share of work. But we were repaid a thousand times over in the appreciation of the men. So many groups stopped their hospital and camp entertainment when the war ended that shows of this type are doubly appreciated now. The girls provided their own costumes, except for a few rentals; they provided the flowers, candy, and other favors to give to the patients; the Red Cross provided the transportation and any music we needed to buy. (Most of the songs were familiar ones from any library). The hospital provided us with a small piano on rollers and two men to push it from ward to ward. And we provided the rest. Best of all we have given about thirty girls the opportunity to play to varying audiences, and to experience the joy of giving pleasure to others.



L. to R.: Ernest Nensham as George Marden, Marion Benedict as Olivia Marden, and Chester Rich as Mr. Pim, in "MR. PIM PASSES BY," Chico State College.

DRAMATIC TENSION - - - By Prof. Verne Powers

Southwestern Louisiana Institute

An audience's capacity for absorbing dramatic tension has certain recognizable though often unsuspected bounds. As long as emotional currents stay within these limits, an audience is attentive and receptive; but when this tension becomes overcharged with emotional power, the audience becomes nervous, giggles, laughs, or in extreme cases may even cry out. In other words, when the emotional overload becomes too heavy, they will, dramatically speaking, "blow a fuse." Probably every director has experienced the despair engendered by an audience's thus ruining a sensitive, emotional scene with entirely unexpected audible reaction.

In the longer plays, particularly in dramas and melodramas, the very length of the structure seems to counterbalance much of this dramatic hypertension. It is doubtful that any actor can successfully sustain unbroken tension for two hours, even if he wanted to; and no good playwright would write a play demanding such a feat, even if he could. The drunken porter scene in *Macbeth* has often been cited as a classic example of the playwright's use of comedy relief. But not

all relief need be comic. It is true that the humorous release is most easily achieved and most readily recognizable, but it is helpful to remember that there are other methods of reducing emotional over-pressures at the psychologically exact second. Consideration of these techniques point to certain precautions in handling serious drama on the stage.

In the full-length play, with its many scenes, frequent entrances and exits, sub-plots, act-divisions, etc., the problem is frequently not to curb excessive tension but to build it up sufficiently. But in the serious one-act play, long a favorite for contest and festival use, the situation is frequently reversed and often more acute. Directors will recognize in the one-act form, a distinctive compactness, a severe economy of word and scene. The characters' comings and goings are held to a minimum; plots and dialogue are sacrificed to what Poe referred to as unity of impression. Obviously the one-act has an understandable story to tell and a strong impression to create, but not much time to do it in! Thus so many of our best one-acters, such as "*The Valiant*," "*Submerged*," and "*Message from Khufu*," initiate their dramatic tension at a rather high point at the very opening and relentlessly build to their shattering climaxes.



Scene from "*MINOR MIRACLE*," Southwestern Louisiana. Prof. Verne Powers, Director of Drama.

It is the tendency of the beginning actor in a play of this kind to pump all of his emotional outlet to the highest level almost at once and then let it pour out, unchecked. Such a torrent, to paraphrase Hamlet, can but overflow his words, his character, and his "infinite variety." Too soon his emotional well runs dry; and even if it didn't, the strain on the actor—and his audience—would be too great, too unrelieved.

It may help the beginning actor if he remembers that the play is tied together by an emotional cord that slackens, grows taut, then tense; and this process is repeated over and over. But with each repetition, the cord slackens less and less, and the tension stretches nearer and nearer the breaking point until it finally snaps! That is the highest point of dramatic tension, and it ought to coincide with the climax of the whole thing.

Recently we produced a poetic one-act drama with a more-than-average emotional content. It was the rather impelling story of four men becalmed in a life raft. Their struggle for survival was heightened by the fact that they were within sight of shore, but the waters were shark-infested. Its four characters, widely different types, spoke in a desperation born of thirst and hardship, fear and despair. Naturally this spelled tension in the extreme.

It was found helpful by both director and actors alike to consider the play as a series of emotional phases, each with its own increasing and decreasing tension, its own emotional high-point, and its own particular mood. In the playscripts themselves these phases were boldly marked and labelled as "Cut No. 1," "Cut No. 2," "Cut No. 3," and so on for a total of seventeen cuts or emotional phases. Descriptive elaborations detailing the mood and emotional-tension level were margined in by the director prior to the first rehearsal. Some comments selected at random from the promptbook may throw specific illumination on the procedure.

"Cut No. 1: A mood of hopelessness and dejected bitterness dominates the opening scene."

"Cut No. 5: This phase begins on a note of fearful hope, proceeds to momentary disappointment, and thence to defensiveness on Jordan's part."

"Cut No. 6: This is the FIRST of TWO MAJOR CRISES through which the men will pass. Supreme disappointment finds the men struggling for self-control. Gradually, Hale begins to 'crack up,' his recriminations mounting to wild hysteria until Jordan knocks him down."

"Cut No. 7: The emotional strain is relieved. The element of retrospection holds this scene on almost the same emotional plane throughout."

"Cut No. 11: McLane's crazed cunning, and the urgency of the instant, pits itself against Laslo's stubborn fear of death, and wins—almost!"

"Cut No. 16: McLane himself tries to get a new grip on the scene—to pull it back to a rational plane, but he has built it too high. It continues its inevitable climb, higher and higher, to the CLIMAX OF THE ENTIRE PLAY."

Not only was the play thus considered as a series of emotional tightenings and slackenings, but particular attention was given to the inner development and individual high point of each cut. In the tenser scenes, notations indicated emotional "build" or steps to the tension apex of the phase in question. The actors were quick to seize upon an emotional framework so clearly established; and this resulted in more intelligent line study, greater emotional and vocal range, richer characterizations, and an improved sense of timing.



Scene from "THE SHOWOFF," directed by Prof. John W. Paul, Culver-Stockton College.

It enabled the director to evolve meaningful movement and to enrich interpretation. Rate, pitch, and volume came into proportional focus; gestures became purposeful; effective grouping of actors to underscore a dominant mood or to give impact to an emotion readily suggested themselves and greatly intensified the desired effect.

Performances reflected a better-than-average integration of dramatic tension. In spite of a very short rehearsal schedule, the actors did not rant or shout; instead they presented a credible emotional growth in which changes were both apparent and motivated. And audiences unaccustomed to strong dramatic pressure on the stage absorbed a surprising amount of it without audible or distracting response.

The FESTIVAL, GLOBE and SHREW in "SHERWOOD FOREST"

By Garrett L. Starmer
(Director, Chico State College)

"Sherwood Forest"

Lured by his love of trees as others were lured by their desire for gold, the late General John T. Bidwell, pioneer, naturalist, statesman and philanthropist, trekked his way across the plains nearly a century ago to the Pacific slopes of California to settle in the northern Sacramento Valley. Here he planned, laid out, and finally helped to build the now flourishing city of Chico.

It is not too difficult to understand why this lover of trees chose the burnt, dry, hot fields of the northern valley for his new city. His was a

philanthropic desire to bring the evergreen monarchs of the mountains to the less fortunate areas unblest by branch and shade. And so he designed his city wisely and planted it generously with trees. Today, the city of Chico and the narrow peninsula, now known as Bidwell Park, are as a beautiful woodland oasis in a parched valley. Little wonder that Hollywood chose this spot as the picturesque "Sherwood Forest" of its original "Robin Hood."

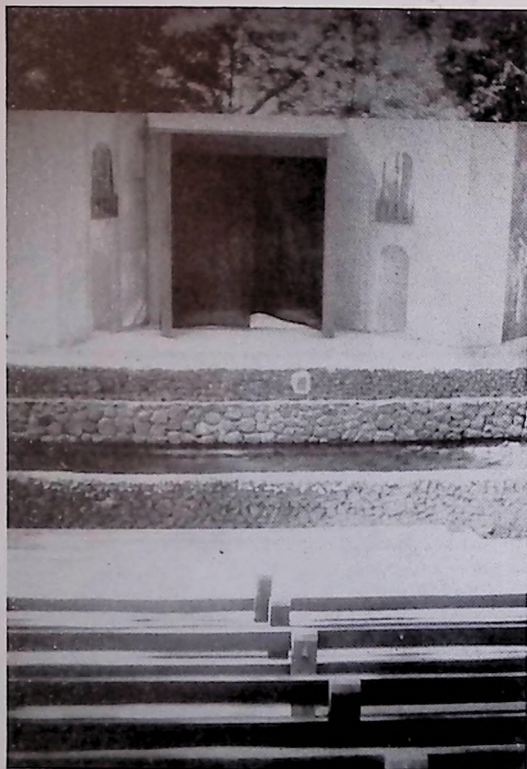
The "Festival"

The Chico State College-Humboldt State College Drama Festival has for many years been a traditional "meet" for the neighboring schools. One year Humboldt comes to the shaded Chico campus to produce its spring play and witness the Chico production; the following year Chico tours to the coastal Humboldt campus. For the 1947 Festival—as a post-war stimulus to greater dramatic interest in the area—it was decided to invite also, 52 neighboring high schools to join our theatrical venture, suggesting they send interested students and faculty, and participate, if possible, by presenting a one-act play.

The program for this year's Festival, held May 15th and 16th on the Chico State College campus, consisted of the Friday evening outdoor performance of William Shakespeare's "The Taming of the Shrew," the Saturday morning performances of the high schools and the Chico Art Club, the Saturday afternoon repeat performance of "The Taming of the Shrew," and the Saturday evening performance of Humboldt State's "Blithe Spirit" in the Chico State College auditorium. The enthusiastic spirit with which the participants reacted to the expanded Festival seemed to prove the experiment not only justified but worthy of even greater future expansion and development.

"The Globe and Shrew"

Our decision to do a Shakespearean play met with varied reactions. Since a "Shakespeare" had not been attempted in the Chico community for many years, very few of the students had ever witnessed a Shakespearean production. And so we had our challenge. Our production must be a pleasurable introduction to Shakespeare or our audiences would be lost for any such future projects.



The amphitheater set for the Chico State College Drama Festival production of Shakespeare's "THE TAMING OF THE SHREW" showing the Globe Theater stage and outdoor auditorium divided by gently flowing Chico Creek.

Thus our decision to use the popularized Thomas Wood Stevens' "Globe Theatre Version" of the play—the version so successfully used at the San Diego Exposition. With this cutting, yet maintaining the spirit and language, of the original, this version has a total playing time of one hour. Its brevity makes for pointed, crisp and action-full dialogue, creating an enthusiastic appeal to the "average" modern audience. Perhaps our greatest thrill came from such after-performance remarks as, "I never thought 'Shakespeare' could be like that; I'm certainly glad I came!"

The type of staging to be used for the production came in for much consideration. It was finally decided to use a replica of the Globe Theatre Stage. The general plan suggested by the Stevens' "Globe Theatre Version" was followed. The decision was made because we could make the production as much like one of Shakespeare's own as physical properties would permit. We were very conscious of the fact that we had a little "Sherwood Forest" right in our own backyard. We even had the "Avon" flowing gently between "stage" and "auditorium" as will be noticed in the accompanying photograph!

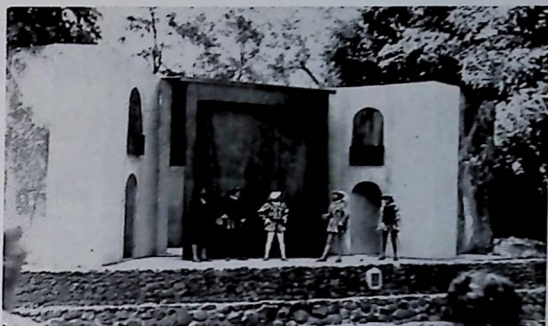
The natural amphitheatre chosen for the production was at the lower end of Bidwell Park. It consisted of a three-level concrete platform leading down to a rock wall bordering a deep flowing pool of gently babbling Chico Creek. To the rear of this stage area, rising majestically and mirrored beautifully in the pool is a massive grove of trees growing out of the upward, back-stage slope. On the opposite side of the pool, also framed by trees, is a rock-work basin built to the natural contour of the bank. In this basin have been constructed benches, seating about 400 persons.

It was in this amphitheatre that we constructed our set—our replica of the Globe Theatre Stage. Construction was planned in such a manner that the set would be portable. It is now possible for us to reassemble or dismantle our "Globe Theatre" in a few hours. This was done with a view to future productions of a like kind, not only in the Bidwell Bowl, but in our auditorium, or "on tours." It is our hope and desire to sponsor a yearly Shakespearean production.

With a cast composed mostly of veterans, the actors turned in two smooth, convincing, and most appreciated performances. The few minor "headaches" encountered during rehearsals and productions now seem small, indeed. By way of suggestion, however, to any cast which might contemplate such an outdoor Shakespearean production, a few hints are given.

An outdoor stage-set is, I am sure, very similar to the sails of a four-masted schooner! Lash 'er down, mates, or over she'll go! A check with the weather man on wind rates and precipitation expectations is a wise precaution.

Our crowning event, however—which worked to our advantage rather than disadvantage—occurred during the Saturday afternoon performance. It was in the scene in which Petruchio storms in and berates the servants for not properly serving up the food. With great swagger, Petruchio delivered his lines, drew his sword, and with one lusty sweep, "knocked cups and trenchers about the stage." —the unusual occurrence?—Right!—they landed, together with the stage-prop "leg of lamb," squarely in the watery reflection of John Bidwell's "Sherwood Forest!"



A scene from the afternoon performance of Shakespeare's "THE TAMING OF THE SHREW" as produced by Chico State College.



Scene from "PAPA IS ALL," directed by Miss Ethel Pope, Santa Maria Jr. College.



Scenes from "ANNIE LAURIE" by Wall Spence, "Incarnate Word College, Sister Helen Probst, Director of Dramatics.

So You Think YOU Have A Small Stage?

By Steven Quesnel, College of Idaho

★ ★ ★

At the College of Idaho, our productions have been hampered by a stage that is too small. This year, however, we decided not to allow our limited stage to influence our choice of plays, and selected "Death Takes a Holiday," "Lady Windermere's Fan," and Shaw's "Androcles and the Lion."

We will give our solutions for the problems in the hope that they will be of help to other colleges facing a similar situation.

The auditorium has an audience capacity of 180. The stage measures twenty-two feet by fifteen feet deep, with an arched apron measuring three feet at the center. The ceiling is fifteen feet high. Of the original lighting, we were able to use two 500 watt spots (Century), that were placed on the auditorium wall about ten feet from the proscenium. As improvements, we added: six fixtures for 150 watt or 300 watt flood or spotlights, fitted with frames for filters, two 500 watt Elipsoid spots, and three dimmers mounted on a switching panel. These can be used on any circuit at will.

For our first production, "Death Takes a Holiday," we used only one set. The major problem of this production was to cut two feet off the depth and five feet off the width of our stage, to allow backstage passage, and still create the impression of a great room. We solved this problem by presenting the set as the end of a large room, with stairway at one corner, an arch to the garden at upstage, center; and the ballroom entrance through the left downstage door. The lights were of brilliant colors, except when dimmed to partial blackout for first entrance and final exit of Death when a green spotlight was used. The sets were in fairly neutral colors, allowing a contrast and blending of colors that helped create the impression of a tremendous living room. The furniture had to be constructed to fit the sets, and was made on as small a scale as possible to create the illusion of greater space. The left down stage wall was of drapery material to allow backstage passage to and from the stairway.

Our second production presented a new problem: that of using two completely different sets;

one for the Windermere residence and one for Darlington's rooms. Our theatre does not have storage space for extra sets; and the only way that the sets can be moved is through the auditorium. This problem was solved by building the Darlington set on the back of the Windermere set. For the Windermere sets, we created the illusion of a great hall, rather than using a morning room, reception room, and morning again. We covered the footlights and used the apron for stage and acting area. This was lighted by spots placed at the proper angle. The illusion of the great hall was created by making the audience feel that they were within the fourth wall. The illusion was carried further, by making the action seem to be in different parts of the hall by changing the positions of the furniture.

Since a garden exit and entrance is required, the garden is suggested left backstage. On right backstage, the fireplace of Darlington's rooms was built. The sets were so constructed that, in the necessary scene change, all that was necessary to complete the change was a reversal of the sets. The sets were representative in that they were only seven feet high, and the actual side walls of the stage were used. These walls, calsomined a dull grey, were not part of the set, but were to indicate that the hall extended beyond the sight of the audience.

The Darlington set was shaped in triangular fashion to indicate one corner of the room. The fireplace was built low and modern, with a fairly wide mantle; the fan and other "props" were placed on this. The sets were designed in modern, stylized fashion with all furniture to match. The problem of furniture was solved by borrowing a sectional sofa, and using different parts of it in the two sets. The other furniture was borrowed or constructed as needed. The sets were strikingly colored, with neutral lights.

We staged our third play, "Androcles and the Lion," in the college gymnasium, using the entire basketball court for stage and acting area. The play was presented in pageant style with a minimum of sets. The only scenery used was a few portable trees and a portable box, wall, and arch for the Coliseum arena. All scenery changes were made in a blacked out auditorium.

William Shakespeare said, "All the world's a stage.....," but, for us, it's a small one.

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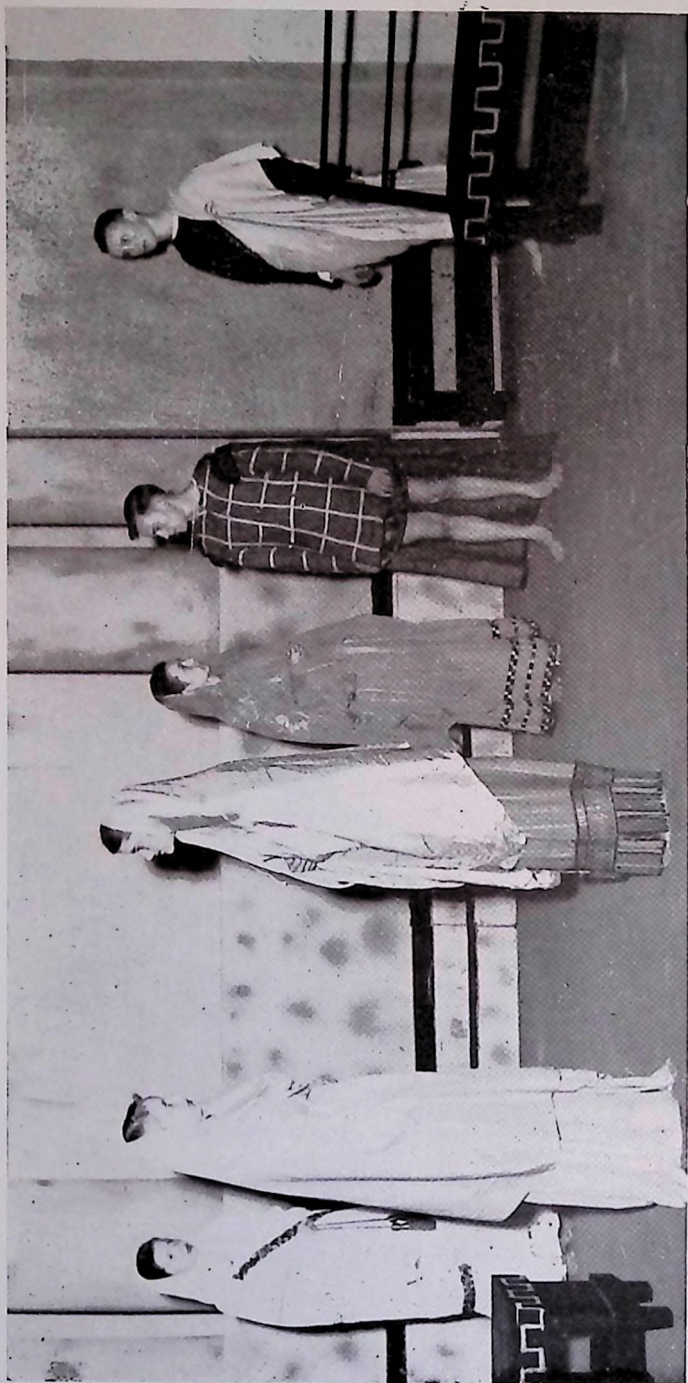
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Fresh Air.....	\$25.00	None
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A tense moment from the comedy by Ronald Mitchell, "SET IN TROY," Northwestern State College.
Dr. Robert Cupel, director.



CAST REPORTS



WHAT THE MEMBER COLLEGES ARE DOING



Miss Catharine Cobb
Director of "LADIES
IN RETIREMENT."



Miss Kitty Riddle
Winner of Dramatic
service award.



Scene from "I REMEMBER MAMA," West Virginia Wesleyan College, Stella Ward, director.

BETA ETA

Huntingdon College

Montgomery, Ala.

The Pierrette Club of Huntingdon College produced "The Ladies in Retirement" with Catherine Cobb as director, and a three-act play, "The Wedding Party," written by a senior, Myrtle French Greene. A charter member of Beta Eta, and former dean of the college, Mr. L. E. Williams, entertained the chapter with a lovely party at the close of the year. The pledges, qualified for membership, will be initiated this fall. Miss Kitty Riddle was awarded the dramatic plaque for service rendered the college through the speech department.

ALPHA ALPHA

Concordia College

Moorehead, Minn.

Agnes Resetter, Director

The Alpha Alpha cast started the year's activities in the fall of 1946 with an alumni breakfast at homecoming time. In November, the play "You Can't Take It With You" was presented, followed by the drama, "Angel Street" in February. "The Man Who Came to Dinner" was the final production in May. We produced the one-act plays, "Thank You, Doctor," and "The Valiant." This is the first year that the ticket sales have warranted presenting the plays on two consecutive nights.

This year the cast voted Lamar Runistad the actor that should receive the representative member award. Fifteen new members were admitted during the year. The 20th birthday of Alpha Alpha Cast was celebrated by a banquet at the Grover Hotel in Fargo, North Dakota on May 20th.

ALPHA RHO CAST

West Virginia Wesleyan College

Buckhannon, W. Va.

At the spring initiation for Alpha Rho Cast, ten members were inducted. They were Luther Norris, Larry Marquess, Imogene Randolph, Maurice Miller, Jane Swisher, Larry Riley, Sue Johnson, Mary Hadjis, Joe Douglass, and David DuBois. Major plays, presented under the direction of Miss Stella Ward, were John Van Druten's delightful "I Remember Mama," and Rose Franken's charming "Claudia." The director and the technical staff had their ingenuity taxed in producing "I Remember Mama" in the adaptation of the play to a small stage. The original production was done with turntables; however, it can be done nicely without these by the use of some simple home-made devices and with the cooperation of the lighting staff.

ZETA PI

Mercer University

Macon, Georgia

"Joan of Lorraine" by Maxwell Anderson was a feature production of the Mercer Players, and was directed by Vivian E. Burton. Miss Lillian Moyer played the title role. The other major productions this season were: "The Man Who Came to Dinner", "The Dover Road", and "Family Portrait". Some one-act plays were presented in the dramatic technique class.

Mr. James R. Leitch was president of the Mercer Players.



Mort Bernanke (L), and Griffin Campbell in a scene of "THE DRUNKARD," University of South Carolina, directed by Prof. Merrill Christophersen.

GAMMA TAU

University of South Carolina

Columbia, S. C.

By Philip Bernanke, Secretary

The University of South Carolina Players had the most successful season in all their history. The SRO sign was placed outside the 500 seat Drayton Hall Theatre for every performance, to the delight of everyone concerned, including Director Merrill G. Christophersen.

The first production was the Shakespearean comedy, "Twelfth Night." Miss Marge Helms designed the costumes and the set. The Players then performed Leonid Andreyev's modern tragedy, "He," with a colorful circus background. Next, the group produced the Jean Anouilh version of "Antigone"—so popular, that it is now being taken on tour all over the state. For the final major production, the ever-popular "The Drunkard" was revived in an authentic music hall atmosphere. The Players also did many one-act dramas, some of which were written by members. Weekly radio dramas were given over local NBC station, WIS.

GAMMA PSI

Roanoke College

Salem, Virginia

By Sam R. Good

Plans are already underway at Roanoke College to present "Night Must Fall" as the first play on our 1947-48 season of productions. The feature play of last season was "Mary of Scotland." A performance was also given at the Academy of Music in Roanoke. The chapter was greatly strengthened by the students who qualified in our productions for membership in Alpha Psi Omega, and dramatics promises to be one of the most popular extra-curricular activities of the campus.



Scene from "TOOTH OR SHAVE," by Josephine Niggli, Arizona State College.

DELTA LAMBDA CAST

Arizona State College

Tempe, Arizona

By Marion McGuire, Director of Drama Workshop

The season's first major production was "Double Door" by Elizabeth McFadden. The one-act plays used in our Experimental Theatre season were "Hello, Out There" by William Saroyan, "The Boor" by Anton Chekov, "Fixin's," by Paul and Irma Green and "Tooth and Shave" by Josephine Niggli. "Tooth and Shave" was later produced for the Intercollegiate Speech Arts Festival program at Phoenix Junior College in Phoenix, Arizona. Students in the acting class presented four one act plays: "Afterwards," "Rosemary, That's for Remembrance", "Knives from Syria", and "Paris Sets the Style".

The season's second major production was the delightful comedy, "Papa Is All". The stagecraft class not only helped to construct and paint the set but assembled all the furniture and antiques for the Aukamp farm kitchen. An evening of one act plays climaxed the Drama Workshop season: Susan Glaspell's "Trifles", "The Post Road", a curtain interlude, by Sydney Thompson, and "The Unseen" by Alice Gerstenberg.

ALPHA EPSILON

Westminster College

Fulton, Missouri

By Ben W. Ralston

Jabberwocky, our dramatic society, has produced two long plays this past season, "The Late Christopher Bean", and Shakespeare's "Taming of the Shrew". We are indebted to Miss Worrell of William Woods College for assistance in directing and use of a well-equipped stage. Our initiation was held on April 15, 1947, for William C. Digney, Robert Sowary, and James Buffington.



Scene from "FIDDLIN' FELLER" by Carrie Fall Benson, LaGrange College. Miss Irene Arnett, Director of Dramatics.

THETA GAMMA CAST OF ALPHA PSI OMEGA

La Grange College

La Grange, Georgia

The Theta Gamma Cast began its activities with "Peg O' My Heart," which was followed by "The Fool." Among the major productions and one act plays given were—"Wedding Shoes," "A Date With Judy," and "The Royal Family," the latter being given as the commencement play starring the four speech majors, Gail Wheldon, Frances Jennings, Jean Starns, and Gertrude McFarland.

Of our many productions this year one night in particular stands out—the night we honored Miss Carrie Fall Benson, our librarian, by presenting three of her original plays. The plays given were "Porcelain Heartbreak," "Fiddlin' Feller," and "Behind The Cedars."

The members of our cast had a weekly radio program at the local station WLAG, and were guest artists at Columbus, Elberton, Atlanta, Carrolton and Dalton, Georgia.

President, Sara Frances Brown
Secretary, Colleen Ouzts

ETA LAMBDA

Milligan College

Milligan College, Tenn.

Under the direction of Dr. Jennie Lorenz, Eta Lambda presented one major production, "The Show-Off," and three shorter plays, "Jeptha's Daughter," "Rosalie," and "The Marriage Proposal." James Messimer is president of the Dramatics Club; Anne Adams is secretary and treasurer.

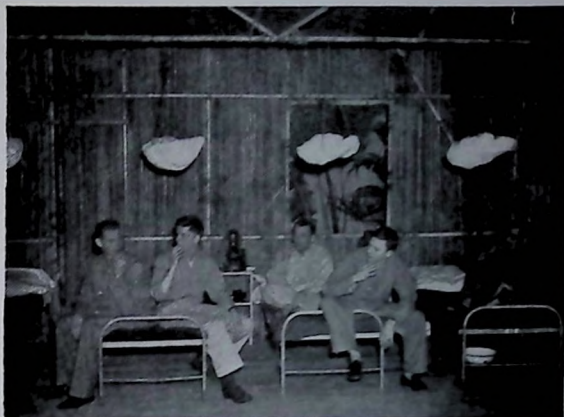
BETA GAMMA

Bethany College

Bethany, W. Va.

The fall presentation at Bethany College was "My Sister Eileen" and the spring production was "The Little Foxes." Several members qualified for membership in Alpha Psi Omega and initiation was held before commencement. The faculty director is Prof. Glen A. Chambers.

Twenty Five



Scene from "THE HASTY HEART." Augustana College, Prof. Robert Snook, director.

THETA PSI

Augustana College

Sioux Falls, South Dakota

By Donna Mallard

The Augustana College Theatre was effectively reorganized for the '46-47 season. The production work on "Othello" was very impressive, and all those who saw it, had an experience to be remembered. Director Bob Snook gave the play an excellent interpretation. The lighting was planned by Don Countryman, and the settings, which permitted the play to run smoothly, were arranged by Don Reeves. Miss Betty Farnsworth designed and made the costumes. The other major productions were: "I Remember Mama," "Night Must Fall," and "The Hasty Heart." A musical comedy, "Johnny Goes to College," was the final event.

DELTA PI

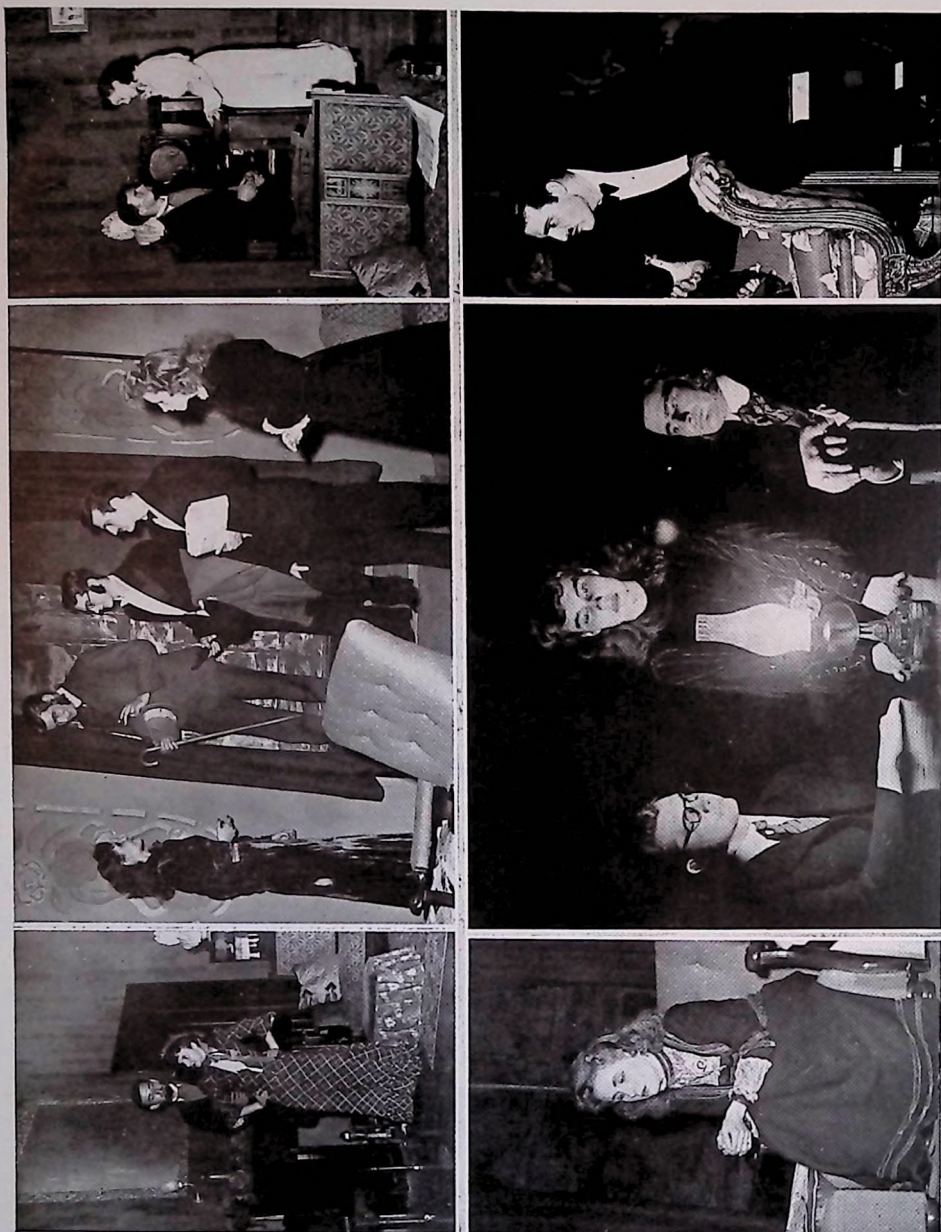
Missouri School of Mines

Rolla, Missouri

Our chapter of Alpha Psi Omega is just beginning to return to its post-war stride. Our only long production was "Springtime for Henry," but we have more elaborate plans for the 1947-48 dramatic season. Our director of dramatics and faculty adviser is Prof. W. C. Furr, Jr. and our president of Alpha Psi Omega is Mr. Fred M. Springer.



A scene from "SPRINGTIME FOR HENRY," Delta Pi Cast scene, Missouri School of Mines.



Four scenes from "HEDDA GABLER," and two scenes in upper left and right corners from "ANGEL STREET," Southwest Missouri State College.

KAPPA GAMMA

Southwestern Missouri State College Springfield, Mo.

Kappa Gamma had four major productions, "Apple of His Eye," "Hedda Gabler," "Kiss and Tell," and "Smiling Through." "Apple of His Eye" was completely sponsored and produced by our chapter. Several evenings of one-act plays were also produced. One of our members, Betty Nicholas, wrote and produced several short plays. Our Radio Club presented a play once a month for the Springfield Art Museum.

We brought the season to a successful close by initiating twelve new members. These people show every promise of making our cast next year an even more outstanding one.

PI

West Virginia University Morgantown, W. Va.

The Pi Cast of Alpha Psi Omega carried out its post-war year's program with enthusiasm. A Beaux Arts Ball highlighted the first semester, and speech majors, guests, and faculty appeared on the scene in full attire. The theme of mythology was carried out in the decorations, and the Little Theatre took on an appearance of Mount Olympus. Pillars and archways decorated the entrance for the costumed guests, and the lounge was transformed into an authentic scene of Pluto's underworld. The Beaux Arts Ball will become an annual affair of Pi Cast.

During second semester the group presented a variety stage production. Comedy routines, musical numbers, readings, and a one-act, gave the campus an evening's entertainment.

"The Valiant," a one-act play under the direction of R. R. Brown, president of Alpha Psi Omega, traveled to Fairmont for the state drama festival in March.

Seventeen students were initiated into Pi Cast during the year: Nancy Wheeler, Ann Little, Frances Jordan, Elizabeth Farley, Helen McDuffie, Judith Stafford, R. R. Brown, Harold Godfrey, Chad Riley, Don Knotts, Margaret Fowler, Jo King, Marty Rainbow, Bruce Copeland, Victor Skaggs, and Glen Wilson.

The University Players enlarged the season to six major productions and an added attraction of "Hansel and Gretel" for the children of Morgantown. "Philadelphia Story" under the direction of Professor Sam Boyd, launched the Players off to a successful season. It was followed by "High Tor," directed by Jack Warfield. "Is Life Worth Living" and "Hotel Universe" were presented in rapid succession, both directed by Mr. Boyd. The last production "Perfect Alibi," under the direction of Mr. Warfield rounded out one of the most successful years the University Players have experienced.

ETA BETA

Carson Newman College Jefferson City, Tenn.

The Eta Beta Cast of Carson-Newman College had a very successful season under the direction of the faculty adviser, Franklin R. Shirley. The following productions were given on the campus this year: "Angel Street," "Rebecca," "Blithe Spirit," "Arsenic and Old Lace," "The Importance of Being Earnest," "Antigone," and "Everyman." Ten members of the dramatic club became members of Alpha Psi. We are looking forward to an even more successful season next year.

Twenty Seven

DELTA UPSILON

Texas Christian University Fort Worth, Texas

The feature play at Texas Christian University was "The Corn Is Green."

The University dramatic group is called the Fallis Players, but Alpha Psi Omega membership is kept honorary. This year an alumni member, Miss Doris Mahan, now employed at WFAA radio station, directed one of our productions.



Jerita Foley, Rose Williams, Dorothy Nies, Dorothy Henry, and Earnest Allen in "THE CORN IS GREEN," Texas Christian Univ.

ETA IOTA

West Tex. State College Canyon, Texas

One of the major projects of the Buffalo Masquers was the presentation of a series of monthly programs at the Veterans Hospital at Amarillo. Prof. William A. Moore is director of dramatics and Eta Iota officers for the year were Wayne Thomas and Shirley Byars.

ALPHA OMEGA

Augustana College Rock Island, Illinois

Don Tornquist, Director of Dramatics

Three full-length plays were produced: "Yes and No" by Kenneth Horne, "Our Town," by Thornton Wilder, and "The Hasty Heart," by John Patrick. Each play was given two performances, with double casting in some instances. By the end of the school year, twenty-eight neophytes had qualified for membership in Alpha Psi Omega—and the Alpha Omega Cast is now one of the most active groups on the campus.

Besides regular meetings, the group chartered a bus which took us to Galesburg, Illinois, for the Knox College production of "Saint Joan." There was the Spring Banquet at Watch Tower Inn, in Black Hawk State Park. Here Sherrod Collins, who played in the New York and Chicago companies of "Dark of the Moon" last season, talked to the group and told of his experiences on Broadway.

We have purchased new lighting equipment, and are looking forward to the new Fine Arts Building which will house a little theatre.

THETA TAU

Southwestern Louisiana Institute

Lafayette, La.

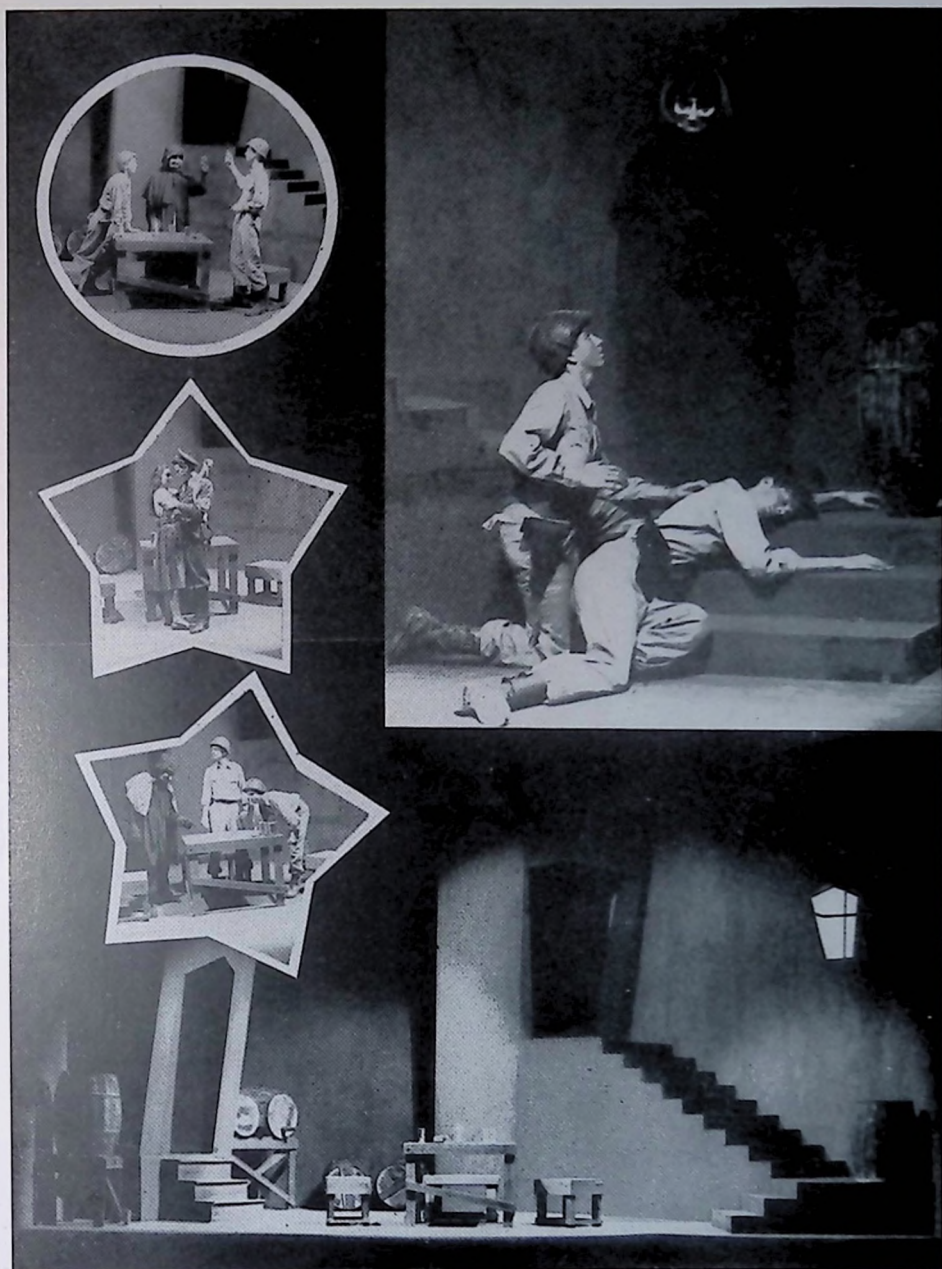
On the Southwestern campus the season was off to a quick start with Rouverol's "Skidding," which ran concurrently with the homecoming activities. Following a week later were the premiere performances of Emmet Smiley's new play on the housing shortage, "Roughly Speaking," supplemented by adaptations of "Congo Black," and "The Death of the Hired Man." Another new script, "Minor Miracle," imaginatively set in a life raft against horizon screens, proved to be an effective verse-drama. "Cuckoos on the Hearth," Parker Fenelly's satire on mystery plays, abetted by some skillfully interpolated organ music, proved to be a downright campus favorite. The acting and

directing classes produced such one-acters as "In the Suds," "Farewell, Cruel World," "Wistful Waiting," and "What's Yours Is Mine," an original play by Betty Prince. Climaxing the season were three dramatic demonstration-forums during May centered around the themes of "Social Satire," "Folklore," and "Fantasy." "Under-tow" highlighted the first demonstration; "So Deep as a Well," an original rural drama played against a novel profile house, featured the next. Finally, "Shadow on the Wine," an impelling fantasy, received its premiere staging in an eerie stylization of an old wine cellar.

Plans for next year call for a barracks theatre and a production of "The Great Big Doorstep" for the National Rural Youth Convention. Professor Verne Powers is Chapter Adviser.



Setting, characters, and staff for "SKIDDING," Southwestern Louisiana.
Prof. Verne Powers, Director of Drama.



Scenes from "SHADOW ON THE WINE." Directed by Prof. Verne Powers, Southwestern Louisiana.
The setting is stylized, old wine cellar.

BETA TAU

University of the South

Sewanee, Tenn.

The dramatic department concentrated on longer shows during the college year of 1946-47. Presented under the direction of Prof. W. L. McGoldrick were five well known plays: "The Rivals," "Importance of Being Earnest," "Heaven Can Wait," "School for Scandal," and "Ten Little Indians." Chapter president was Dick Ovington.

DELTA TAU

Ursinus College

Collegeville, Penna.

By Susan Bellis '48

Delta Tau Chapter of Alpha Psi Omega holds two initiations each year. In the fall eight new members joined our ranks and this spring we added six. All of these people worked themselves up through the steps of "extra," "understudy," "player," and finally "star" rating in the regular Curtain Club organization.

Under the leadership of Andrew Souerwine as Grand Director, Charlene Taylor as Stage Manager, Carolyn Howells as Business Manager, and Ruth Reese as Prompter; the club has presented this year "Ten Little Indians," "Denver Prays for Rain," "The Man Who Came to Dinner," and in conjunction with the Music Department, Jerome Kern's "Very Good Eddie."

BETA ALPHA

Humboldt State College

Arcata, Calif.

Prof. Don Karshner is director of dramatics at Humboldt. During the 1946-47 dramatic season, two major productions were given: "Guest in the House" and "Blithe Spirit." An unusual show, "Hilarities," was student written, and produced by almost two hundred fifty students. Other plays were produced using the material supplied by the Northern and Western California Drama Festival. Aid was also given with high school productions and emphasis was placed on play-reading.

IOTA XI

Incarnate Word College

San Antonio, Texas

Iota Xi was hostess to the other two San Antonio casts of Alpha Psi Omega in the first joint meeting ever held. A one-act play "The Ravelled Sleeve" was presented by the Incarnate Word College girls while an interesting talk "Behind the Scenes" was given by a Trinity College member. A genial spirit of cooperation and loyalty to the objectives of our fraternity permeated the entire meeting.

Other dramatic activity included the production of a Passion Play—"The Man Who Stole a Kingdom," written especially for Incarnate Word College. The three-act drama, "Annie Laurie" based on the old Scotch ballad, climaxed the year's work.

The eight new members were honored at a luncheon which many of the Alpha Psi Omega alumnae attended. New contracts were brought to the Cast by the faculty-director who attended the National Convention at Chicago in December, and the inspirational Regional Meet of NCTC at Wichita, Kansas.

GAMMA NU

Bluffton College

Bluffton, Ohio

"As You Like It" was chosen as the major production at Bluffton College. This presentation was followed by shorter plays during the year, among which were the "Kickoff," "Flight of the Herons," "Stranger in Bethlehem," "The Corn Husk Doll," and "No Room at the Inn." Prof. Paul W. Stauffer is director of dramatics; Betty J. Hilty is president of dramatic club.

PSI

Lindenwood College

St. Charles, Missouri

"Tish," "The Imaginary Invalid," and "Our Town" were the three major productions of the dramatic department of Lindenwood College in conjunction with Psi chapter of Alpha Psi Omega. "A Room for the Prince" and "The Alien Star" were the shorter productions given at Christmas time. Miss Glo Rose Mitchell is director.



Joint meeting of Alpha Psi Omega at Incarnate Word College. Guests were from chapters at Trinity and Our Lady of the Lake College, also in San Antonio.



Scene from "HEAVEN CAN WAIT," Linfield College,
Miss Nelda Kurtz, director.

SIGMA

Linfield College

McMinnville, Oregon

The dramatic club of Linfield and the members of Sigma Chapter of Alpha Psi Omega staged an unusually large number of long plays during the season of 1946-47. "Dear Ruth" was the first production of the year followed by "Heaven Can Wait," "Kind Lady," "The Barretts of Wimpole Street," and "The Dover Road." One of the shorter plays was "The Poor of New York."

GAMMA OMEGA

Montana State College

Bozeman, Montana

Sanford G. Wheeler

Under the able leadership of Professor Sanford G. Wheeler and our chapter president, Gloria Sampson, Gamma Omega chapter of Alpha Psi Omega was able to firmly reestablish itself with eighteen new members. The first project of last year was the selling of memberships for the showing of nine outstanding motion pictures from The Museum of Modern Art Film Library in New York. We shall continue the project next year on a larger scale.

The season of plays started with "The Male Animal." The winter quarter show was an adaptation by Mr. Wheeler, and Dr. Marius Blesi of Marshall College, of Anatol France's "The Man Who Married a Dumb Wife" which was called, "The Doctor in Spite of His Wife." The farce was stylized in setting, costumes, and movement and proved the artistic achievement of the year. A Gay Nineties Variety Show was given for our Annual High School Week which was repeated later for the city of Bozeman and the campus in general. The season of plays ended with "The Playboy of the Western World" by J. M. Synge.

DELTA PHI

Slippery Rock State

Teachers College

Slippery Rock, Penna.

Delta Phi cast placed considerable emphasis upon an old favorite, "Death Takes a Holiday," and were gratified that the demand resulted in three performances. "Spring Dance" was the other major production.

In the realm of one-acts, "The Boor," "The Marriage Proposal," "The Valiant" and "The Wedding" were chosen. Miss Victoria Gizzi is president of Delta Phi Chapter of Alpha Psi Omega, while Olivia Welsh is president of the Rocket Masquers, the dramatic club.

Thirty One



Hope Howland, Marie Harris, and Doris Canon in "THE LADY WHO CAME TO STAY," directed by Prof. W. C. White, York College.

ETA KAPPA

York College

York, Nebraska

The York College dramatic society produced an unusual number of short plays during the 1946-47 season. Those presented during the early part of the year were, "Ladies of the Mop," "High Window," "Nobody Sleeps." Those produced during the latter part of the season were, "Let's Make-up," "The Lost Kiss," and "Mooncalf Mugford." Our four long plays were: "Little Women," and "Junior Miss." "The Bohemian Girl" was produced with the help of the music department. The final scene of "The Lady Who Came to Stay," showing the burning of the home was an audience thriller, but was a complex effect to achieve.

Prof. William C. White is faculty director, and Edith Heubert was president of the dramatic club.

GAMMA ETA

Lenoir Rhyne College

Hickory, N. C.

The Gamma Eta cast at Lenoir Rhyne College, under the direction of Mrs. Pearl Setzer Deal, had a very successful year during the school term '46-'47. The highlights of this year's activities were our two major productions, "The Barretts of Wimpole Street" in December and "Our Town" in May. In the spring we entered Percival Wilde's one act drama, "Confessional," in the North Carolina Dramatic Festival and achieved the highest rating of the festival. Other one act plays, many of them original, were produced during the year.

Our biggest social functions were a Valentine Banquet, a banquet in honor of several new members, and a breakfast in honor of our graduating members.



(Top), two scenes from "THE FIRST LADY," and below, two scenes from "MUCH ADO ABOUT NOTHING." William Jewell Players, Miss Virginia D. Rice, director.



Miss Virginia D. Rice, Director, William Jewell Players.

BETA PI

William Jewell College

Liberty, Missouri

The William Jewell Players selected "First Lady" as their first production. The Shakespearian production of the year was a favorite, "Much Ado About Nothing." The audience on the second evening included large delegations from High Schools in this territory. The staging was simple, and the scenes followed one another with only three minor changes in the basic set. The whole production was then woven together with an appropriate musical score chosen from the classics. "The Man Who Came to Dinner" was a fitting climax to the year.

Raymond Lavery has been a most efficient Business Manager during this year and will serve in that capacity next season.

GAMMA OMICRON

Shurtleff College

Alton, Illinois

By Russell Wonnacott

Gamma Omicron cast had a very successful season. "Our Town" was the first major production of the season; then "Angel Street" went into rehearsal. An original one act, "Past Is Present" was presented on four different stages. Alpha Psi members participated in the "Varsity Revue" and the French play. Much time was spent in the writing and production of radio plays.

An elaborate banquet carrying out the circus theme was held at the Hotel Stratford. After the banquet twenty three were initiated. Russell Wonnacott, Cast Director, Herman Bockstruck, Worthy Business Manager, and Joseph Campbell, Cast Stage Manager assumed major responsibility for the rejuvenation of the chapter. Miss Lillian Thorson is Cast Sponsor.

IOTA RHO

Coe College

Cedar Rapids, Iowa

The two major productions of Iota Rho during the 1947-48 dramatic season were "Candida" and "Blithe Spirit." Among the shorter plays were "Why I Am a Bachelor" and "The Slave With Two Faces." Professor Jeanette Ringland is director.

ZETA NU

Armstrong College Berkeley, California

By George R. Cowie

Comedy themes were in high favor with Armstrong College audiences, and the Thespians, the workshop from which the Zeta Nu Chapter receives its members, supplied sufficient ammunition for explosive laughter with three comedies, all highly successful during the past year. These were: "The Castle of Mr. Simpson," "I'll Sell the World," and "For the Love of Mike." The latter production, an original play by George Cowie, featured a cast of nineteen.

The new members who earned the right to membership or by their excellent work in the Thespians were: Robert Hampton, Marian Firenze, George R. Cowie, Maurice R. Shultz, Kay Doran, and Marie Noia. Mrs. Rosalie Winslow Johnson is the faculty adviser.



Zeta Nu Cast, Armstrong College. (L. to R.), Thomas Sousa, Bud Guidon, Larry Samora, Mrs. Rosalie Johnson, (Adviser), James Clifford, Maurice Schultz, Robert E. Hampton, (front row), George Cowie, Marie Schoppe, Garnet Knapp, Alma Guidon, and Dabney Linthicum.

IOTA PHI

Our Lady of the Lake College San Antonio, Texas

Sister Mary of Lourdes, Director

The best work that the Iota Phi Cast did this year was the production of "The Little Minister" which they enjoyed doing and the audience received very well.

We have hopes of doing much more and much better work after the Fine Arts Building and the new auditorium are finished during the coming scholastic year. Up to this time we have had no workshop, and the one auditorium was constantly in use by the Music Department and other organizations in the College.

BETA ZETA

East Central State College Ada, Oklahoma

"Green Grow the Lilacs," by Lynn Riggs was directed by Mr. D. J. Nabors. We followed this with "Mrs. Moonlight," by Benn Levy. For the spring production "Arsenic and Old Lace" was produced for the students and townspeople. On Senior Day, the play was repeated for the high school seniors. Interest was running so high that we were forced to do another repeat performance the following Monday night. As the last spring production, the Advanced Dramatics Class presented Ayn Rand's play, "The Night of January 16th." Some seemed to like this even better than "Arsenic." The spring Elementary Dramatics class presented three one-act plays: "The Pot Boiler," "Once a Pupil," and "The Pampered Darling." For our work this summer Mr. Nabors is directing "Love Your Neighbor" by Albert Johnson. It is scheduled for July 10. The elementary dramatics students will present four one-acts: "White Iris," "Dearest Thing in Boots," "The Boor," and "Wienies on Wednesday."

Thirty Three

BETA IOTA

Valparaiso University

Valparaiso, Indiana

With the large increase in enrollment at Valparaiso University, activities in dramatics grew proportionately. The University Players produced "Winterset," by Maxwell Anderson, in December; "Family Portrait," by Coffee and Cowen, in March; and "You Can't Take It With You," by Hart and Kaufman, in May. Members of the Play Directing class presented three one-act plays: "The Slave With Two Faces," directed by Victor Wienen; "Mansions," directed by Katherine Pappas; and "Suppressed Desires," directed by Elinor Muntzinger. In March Alpha Psi Omega sponsored a trip to Purdue where the University Players attended a performance of "Hamlet" in which Maurice Evans played the title role.

Delores Abraham, student representative, and Dr. Vera T. Hahn, faculty adviser, attended the meeting of the Grand Cast in Chicago during the National Speech Conference in December.

ALPHA ETA

Minnesota State College

Moorehead, Minn.

The Alpha Eta cast of Alpha Psi Omega was revived again this year after a dormancy during the war years. Original members were: Sterling Hubbard, Director; Mary Ellen Burns, Business Manager; George Bigelow, Stage Manager; Lois Cornell, Max Powers, Joyce Coleman, and Bernice Guderson. New members taken in during the year numbered fourteen.

Three full length plays put on by the college were: "January Thaw," "A Little Honey," and "The Corn Is Green." The "Dragon Masquers," a junior dramatic organization, was also revived this spring with seventeen members—all of whom plan to be back next fall.

Statement of Accounts

Alpha Psi Omega

1946-1947

INCOME

Balance in bank, July 1, 1946.....	\$ 1,006.33
Amount in U. S. Bonds.....	8,500.00
Income for 1947-48:	
Membership fees	\$4,065.49
On jewelry orders.....	639.42
Charter fees	125.00
Int. on U. S. Bonds....	50.00
Jewelry rebates	808.67

Total income 1947-48 \$ 5,687.53

LIABILITIES

Charter and Shingle expense.....	\$ 66.95
Stationery and printing.....	256.95
On jewelry orders.....	638.42
Dramatics magazine, subscriptions....	210.00
Playbill expense	975.00
Office supplies	96.03
Drama service and advertising.....	97.50
N. S. F. Checks.....	33.00
Travel and Grand Director's expense and chapter installation....	955.00
Convention expense and travel expense	383.39
Secretarial and office labor.....	1,312.00
Postage expense	238.59

TOTAL EXPENSE \$ 5,252.23

Cash in bank, June 30, 1947..... 1,441.68

U. S. Savings Bonds..... 8,500.00

TOTALS\$15,193.91 \$15,193.91



Scene from "A PASSENGER TO BALI" by Ellis St. Joseph, Indiana Central College, directed by Prof. Lester Schilling. (L. to R.) Bill Morrett, Paul Hurst, and John Rider.

GAMMA THETA

Indiana Central College

Indianapolis, Indiana

Prof. Lester L. Schilling, Jr., who is director of Gamma Theta chapter at Indiana Central, with the aid of the members of his dramatic society, took the short play, "The Terrible Meek," on a tour that took his party through three states. In addition he used other short plays. In the field of longer plays he produced "The Imaginary Invalid" and "A Passenger to Bali." Mr. William Morrett is president of the dramatic society.

OMICRON

Wilmington College

Wilmington, Ohio

We of Omicron chapter of Alpha Psi Omega devoted all of our time to long productions this year. Our first presentation was "Arms and the Man," followed by our mid-term production, "Mr. and Mrs. Smith." Our concluding production was "Rebound." Our director for 1946-47 was Prof. Helen McCoy; the director for 1947-48 will be Mr. Hugh Heliand. Dramatic club president for the past year was Mr. Paul Hannaford.

THETA

Baker University

Baldwin, Kansas

The Theta Chapter on the Baker University campus had an active year. Eight persons qualified for admittance into this chapter. An active executive committee promoted an interesting program for all those interested in dramatics.

In addition to one-act comedies and dramas two major productions were successfully produced under the direction of Thelma R. Morreale: "Our Town," and "Mr. and Mrs. North."

ZETA UPSILON

Heidelberg College

Tiffin, Ohio

Mrs. W. O. Halverson, director of dramatics, saw to it that the dramatic season of 1946-47 was one filled with a variety of plays. Six short plays filled the bill for short-term productions: "Hello Out There," "The Sleeping Beauty," "Riders to the Sea," "The Rising Moon," a special version of "The Importance of Being Earnest" and "Katherine and Petruchio." Faythe Vent is president of the dramatic club.

THETA LAMBDA

Georgia Teachers College

Collegeboro, Georgia

By A. J. Jones

Theta Lambda chapter, together with The Masquers, the college dramatic organization, has had a successful year under the direction of Miss Christine Drake. The season opened with a program of three one-act plays: "The Man in the Bowler Hat," "The Lost Kiss," and "Goodnight, Please." "If Men Played Cards as Women Do" was given at the annual Beauty Revue and "High Window" was given at an assembly period. These one-acts were followed in March by an excellent production of "Night Must Fall." The last production was a comedy, "Brighten the Corner."

IOTA THETA

Moravian College for Women Bethlehem, Pennsylvania

By Doris Helms

With an unusually large number of dramatics students and an equally large Little Theater group, the Moravian College for Women had a most successful year. We opened our dramatics season with student-directed productions of one-act plays. These were "The Return" by Robert Finch, directed by June Urffer, and "Sisters Under the Skin" by Mae Howley Barry, directed by Marjorie Coleman.

Highlight of our winter program was the production of Edward Chodorov's "Kind Lady," under the direction of Mrs. Maybelle Meyer. The girls took the parts of the many male characters quite ably. In April the Gilbert and Sullivan operetta "The Pirates of Penzance," was put on jointly by Moravian and Lehigh University. May brought our annual Shakespearean production, "A Midsummer-Night's Dream." The reaction of the audience proved it to be one of our most successful productions.

Four new members were initiated into the Iota Theta cast this year: Noreen Iredell, Kathryn Knopf, Lois Rabenold, and Carolyn Rogers. At the annual banquet the following officers were installed for the 1947-48 season: Becky Wuchter, Doris Helms, and Lois Rabenold.



Scene from "MIDSUMMER NIGHTS DREAM," directed by Mrs. Maybelle Myer, and (below) Iota Theta Cast Group, Moravian College for Women.

ZETA DELTA

Arkansas State Teachers College Conway, Arkansas

Miss Leona Scott, Director

Our first major production was "Blithe Spirit." "Come Rain or Shine," and "The Man Who Came to Dinner" were accepted quite well. Our most interesting production was Baird's adaptation of "Everyman;" we repeated it several

times. "Fumed Oaks" and "Macbeth" were also done several times. Our last production was "Angel Street." We did a great many of one-act plays which were: "The Man Upstairs," "Neighbors," "Dust of the Road," "High Window," "A Well Remembered Voice," "A Question of Morality," "White Iris." Three plays written by students were "Believe Also in Me" (for Easter), "Perpetual Journey," and "The Dragon and His Wrath."



Scenes from Arkansas State Teachers College productions, (L. to R.): "EVERYMAN," "BLITHE SPIRIT," "COME RAIN OR SHINE," two scenes; stage manager, Charles Reed; two pictures of "THE MAN WHO CAME TO DINNER," "FUMED OAK," cast of "EVERYMAN," "MACBETH." Leona Scott, Director.

IOTA BETA

River Falls State College

River Falls, Wisconsin

Carleton C. Ames, director

Two major productions were staged during the past year, besides some shorter offerings. The fall production was "The Taming of the Shrew." Three successful performances were presented, including one to a packed house of high school students from this area.

The faculty director of Iota Beta turned playwright to provide the script for the second major production. This play, "Birds Have Nests," is a comedy written around the tribulations of a young GI couple without a roof over their heads. Our stage crew will long remember the problems involved in five separate settings on our completely inadequate stage!

BETA RHO

State Teachers College

Wayne, Nebraska

Miss Lenore Ramsey is director of Beta Rho chapter. She is proud of the work done in the field of dramatics; for three long productions were staged in addition to four shorter ones during the 1946-47 dramatic season. "Murder in A Nunnery," "Lost Horizon," and "Ring Around Elizabeth," were the long plays. The shorter plays were "Young Abraham Lincoln," "The Christening," "Skinflint," and "Little Prison."

DELTA SIGMA

Bethel College

North Newton, Kans.

Delta Sigma chapter of Bethel College concentrated all efforts on major productions during the college year 1946-47. The three plays chosen were: "Icebound," "Hoosier Schoolmaster," and "The Little Foxes." Director is Prof. Eldon W. Graber, and president of the chapter is Miss Katherine Voht.

IOTA OMICRON

State Teachers College

East Stroudsburg, Penna.

Mary Jane Exner, Cast Director

Iota Omicron has completed an unusually busy year. Three one-act plays were offered: "She Stoops to Conquer," "The Valiant," and "Ladies Alone." Our next production was Oscar Wilde's comedy "The Importance of Being Earnest." As our last production of the year, we were granted permission to stage John Van Druten's "I Remember Mama," which was to be withdrawn from amateur production after our presentation. Aside from producing plays, members of Alpha Psi Omega enjoyed a week-end in New York, where they saw Eugene O'Neill's "The Iceman Cometh" and the well known "Life With Father." Eight new members were initiated into Alpha Psi Omega.

LAMBDA

Kentucky Wesleyan College

Winchester, Ky.

The featured production at Kentucky Wesleyan College was a program of three short plays: "The Last Curtain," "School of Wives," and "The Opening of a Door." Director of Dramatics Mrs. Earl Cantler, and associate sponsor, Prof. Milton B. Kennedy, are looking forward to a grand season during 1947-48. Mr. Gilbert Solley is president of the chapter.

Thirty Seven



Scene from "THE TAMING OF THE SHREW." Carleton C. Ames, director, River Falls, Wisconsin State College.



The old woman and her son in "THE OLD LADY SHOWS HER MEDALS," Wayne Nebraska State College, directed by Prof. Lenore Ramsey.

DELTA GAMMA

Alderson-Broadbudd College

Philippi, West Virginia

Director of Dramatics, Prof. Joe E. Ford, reports an interesting year for his Delta Gamma chapter. Four major productions, "The Eyes of TiaLoc," "Almost Summer," and "Miss Jimmy" were given. In the one-act class an unusual short play, "Upward and Onward Dear Mother, or Dear Mother Come to Us Now" was presented. Two other short productions were "The Murders of Miriam," and "Getting Pinned." Donald B. Morris is president of the chapter.

ETA OMEGA

Harding College

Searcy, Arkansas

By Joseph E. Pryor

The Eta Omega cast of Alpha Psi Omega climaxed a successful year of activity with the presentation of "The Spy," a three-act drama of the American revolution, written by Mrs. J. N. Armstrong, professor of speech, by greatly enlarging and rewriting a short play by Elizabeth Wilson. Two other three-act plays were produced—"The Night of January 16th" and "A Connecticut Yankee in King Arthur's Court."



"THE SPY," produced by Harding College.

BETA XI

Concord College

Athens, W. Va.

The Dramatic Society and members of Alpha Psi Omega at Concord College were very busy during the past season. The most popular production was "Quare Medicine." This play vied in popularity with "Outward Bound," which enjoyed three performances. "You Can't Take It With You" was the second long play. "I'm a Fool" and "Mooncalf Mugford" were other one-act plays.

ETA ALPHA

Marietta College

Marietta, Ohio

By Arthur H. Sanders

Interest in our Little Theater and its Players Club was revived by a magnificent production of Shaw's "Arms and the Man." With that as a start we went on to "The Corn Is Green" by Emlyn Williams, and Maugham's "Constant Wife." We finished up with Marlowe's "Dr. Faustus," and "Gammer Gurton's Needle" for the commencement presentation.

Our dramatic department shows signs of becoming much more important to the college. With Mr. Friederichs, the director, there were two assistants for speech and radio. After the last production the group feted the entire dramatic department. We had a few interesting vaudeville acts by students and dancing later.

THETA ZETA

State Teachers College

Lock Haven, Penna.

Alpha Psi Omega members assisted this year in bringing to the campus the Clara Tree Majors production of "The Secret Garden." The annual Christmas presentation was the "Nativity." An Easter production was presented for the first time in the college—"The Terrible Meek." In April the major production was "The Bishop Misbehaves," under the direction of Miss Dorothy Lynds.

The cast admitted six new members into the fraternity. The President for 1946-47 was James Peet.



Scene from "DR. FAUSTUS," by Christopher Marlowe, directed by Willard Friederich, Marietta College.

ZETA

Western State College

Gunnison, Colorado

By Jess Gern

During the summer of 1946 "Laburnum Grove," under the guest directorship of Dr. Halbert Greaves of the University of Utah, was presented. During the fall quarter our production was "Dear Ruth." Bob Snively's stage setting helped to make "Dear Ruth" the success it was. During the winter quarter, we cooperated with the music department in the presentation of Gilbert and Sullivan's "Iolanthe." We also staged a one-act play contest during this quarter. The four plays were: "Submerged," "Back of the Yards," "The Maker of Dreams" and "The Valiant." Our spring play was "Arsenic and Old Lace."

The cast has hit upon the idea of having evening supper together every other Thursday. This has proved to be a boon to the organization and we have enjoyed the chance to talk over various fields connected with dramatics.

IOTA NU CAST

Immaculata College

Immaculata, Penna.

In November, the Cast sponsored a One-Day Drama Clinic, "Drama in a United World." Iota Nu and its 1947 pledges took the leads in "Nations Shall Walk in Thy Light," a Christmas pageant of 1946, taking as its theme world peace through the coming of Christ.

The highlight of the dramatic season was the original historical drama in three acts "Catherine of Aragon," written, staged, directed, and produced by Iota Nu's sponsor, Sister Mary Donatus. The figure of Henry VIII's fateful Queen emerged in full stature, her spirit conquering against all odds. On March 17, we staged a series of one-act plays: "The Wooing of Emer," "Fire Perpetual," and a comedy, "And the Goat, Too"—all original scripts attempting to get rid of the fantastic "stage Irishman." Our next production was an original Passion Play, "They Stood By Him."

A freshman try-out play "Cinderella," with projected scenery, a contribution to Children's Theatre, and either "She Stoops to Conquer," or "Little Women," will keep the Iota Nu Cast on its toes until February, 1948.

GAMMA EPSILON

Murray State College

Murray, Kentucky

The short plays chosen for presentation by Gamma Epsilon this year included "The Boor," "The Valiant," and "Scenes from Lilliom." For more serious and longer productions, "Angel Street," "Our Town," and "The Importance of Being Earnest" were chosen. Prof. Joseph W. Cohron is returning as director of dramatics for college year 1947-48. Mr. Charles Henson was dramatic club president.

DELTA PSI

Mississippi State College for Women

Columbus, Miss.

The president of Delta Psi chapter of Alpha Psi Omega during 1946-47 was Miss Katherine Clements; vice-president was Miss Jean Shackleford, and secretary was Miss Marianne Stroble. The faculty advisor was Dr. J. Dale Welsh.

This group of officials guided the chapter through two very successful long productions, "The Rock," and "Twelfth Night." Among the shorter productions were: "Flight of the Herons," "Neighbors" and "The Florist Shop." Three members qualified for membership in their junior year, and three members were pledged.

Thirty Nine

DELTA ETA

Northwestern State College
of Louisiana

Nachitoches, Louisiana

B. G. Feazell

On November 15, "Set It in Troy," a three-act comedy, was presented under the direction of Robert B. Capel. On December 7, Davis Players presented "The Late Christopher Bean." W. Fredric Plette directed the play. Dr. Capel directed "The Servant in the House," for the first three-night run of a play on the Northwestern campus, March 18-20.

On December 30, Mr. Plette and Dr. Capel attended the Grand Rehearsal of Alpha Psi Omega held in Chicago.

In the Spring, three student directors gave a series of one-act plays: Ben Russell short presented "Submerged," Marion Potts, "The Layette," and Gloria Robinson, "An Old Fashioned Mother."

Three male members of Delta Eta Cast, namely Roger Sherman, B. G. Feazell, and Ben Russell Short, were chosen to appear with the Cliff Self Players at Bridgeport, New York during Mr. Self's 1947 summer season. Professor Plette joined the group at the close of the summer school for the remaining productions.

BETA CHI

Defiance College

Defiance, Ohio

By Royce Williamson

During the 1946-47 season, we produced four one-act plays, and two major three-act plays. The one-act plays included, "Mabel," "A Sign Unto You," "Sham," and a play written and directed by Donald Breen, "The Secret of Suzanne." The two three-act plays were "Room Service," and "You Can't Take It With You." Both plays were very well received. We plan three productions next year, one of them a musical.

Our director is Miss Ruth Greene. This is Miss Greene's first year at Defiance, and it has been a most successful one. The officers for the 1947-48 year include: Royce Williamson, Cast Director; Ronald Winslow, Cast Business Manager; Lester W. Carr, Cast Stage Manager.

GAMMA UPSILON

Northern Illinois State Teachers College

DeKalb, Ill.

The Gamma Upsilon cast of Alpha Psi Omega completed one of its most active and successful years on the campus of this college. The fall production was "The Silver Cord" by Sidney Howard, the winter production was "Angel Street" by Patrick Hamilton, and the spring production was "The Little Foxes" by Lillian Hellman.

The entire cast and sponsors took their annual trip to Chicago in May to see Eugene O'Neill's "The Iceman Cometh." About 60 people attended the spring banquet which was the largest in the history of the chapter on this campus.

The cast plans on presenting the one-act play "The Flattering Word" for homecoming. Productions planned for the coming year are "Craig's Wife," "Night Must Fall," and "Dear Ruth" by Norman Krasna. All plays are presented two nights.

The chapter on this campus prides itself on its training program, that is to say no chairman of any major committee is permitted to leave that responsibility until some other student has been trained to take over the position. Using this method, the dramatic staff is never without trained student help.

Officers for the coming year are Paul Kavadas, president; Shirley Linton, vice-president; Billie Colton, secretary; and Marie Petrone, treasurer, and Dr. William V. O'Connell is the director.

DELTA CHI

Agric. and Mech. College

Goodwell, Okla.

The Delta Chi Cast of Alpha Psi Omega resumed activity this year after a period of inactivity due to the war and the absence of director E. E. Bradley who spent the year '45-'46 at Northwestern University.

Nine one act plays were presented during the year. Dickey W. Long, of Wichita, Kansas was president and Jennie Rose Brookhart, Kenton, Oklahoma was secretary of the cast.

THETA CHI

Eastern Oregon College of Education

La Grande, Ore.

Alvin R. Kaiser, Director

The Theta Chi cast enjoyed one of its most successful theatre seasons during 1946-47. Eleven new members were initiated: Jean Neal, Sibyl Smith, Rhoda Lloid, Reva Fuip, Dick Hiatt, John Duffin, Bob Shepherd, George Fleshman, David Nelson, Neil Weaver, and Frances Voruz. Officers for the coming year are Bob Shepherd, Rhoda Lloid, and David Nelson.

Three major productions were offered in the college community series: "On Borrowed Time," "Squaring the Circle," and "Chicken Every Sunday." Any college theatre group desiring a play that is different could well do "Squaring the Circle." It's good satire; it's loud; it's funny; it's fun to do, if played in the right spirit.

ALPHA CHI

Shepherd College

Shepherdstown, W. Va.

By Mrs. Anna P. Widmyer

Dormant through the war years, the Alpha Chi Cast was revived in October 1946 by a loyal alumni group which

met and planned a Homecoming Breakfast to renew broken ties. In the meantime the Shepherd Players was organized as a dramatic proving ground where student could earn credits to qualify for membership in Alpha Psi Omega. Plays presented were: "Catch That Thief" and "Out of the Frying Pan"; the latter production was given a second time for the patients at the nearby Newton D. Baker Veterans Administration Center.

The cast plans to sponsor three plays in the coming year. Officers elected to serve in 1947-48 are: Edward Johnson, Jr., J. Strider Moler, and Rosemary Watters.

GAMMA CHI

Southwestern Institute of Technology Weatherford, Okla.

The members of Gamma Chi chapter concentrated their efforts on shorter productions this college term. "The Minuet," "Two Crooks and a Lady," and "Fortune Is a Cowboy" were some of the shorter productions. The only long production was "Out of the Frying Pan." All plays were given under the direction of Damarise C. Kitch, director of dramatics.

ALPHA LAMBDA

Wisconsin State College

Superior, Wis.

Kathryn Ohman, Director

Eighteen new members were qualified for national honor society membership as a result of the extensive program of dramatic production successfully carried out at Superior. The major productions in our college theatre season were: "The Importance of Being Earnest," "The Drunkard," and "The Barretts of Wimpole Street."



Shepherd College Cast—(L. to R.): Sherwood McKee, Preston Millard, Ed. Johnson, Jr., Alonzo Peters, Jean Melvin, Virginia Canton, Janet LeDane, Agnes Mason, Reba Welshans, Judith Downs, Mary McClung, Eileen Bergdoll, Kathleen Zombro, Inez Ansel, Martha Waters, Rosemary Watters.



Cast and setting for "JANUARY THAW," Carthage College.

ETA OMICRON

Carthage College Carthage, Illinois

Eta Omicron Chapter at Carthage College, with the initiation of sixteen members and a faculty sponsor, has again resumed an active status.

Those installed as officers were Eugene Dvorov, president, Janet Christiansen, secretary, and Wallace Rossmiller, treasurer. Dr. H. E. Bernhard was installed as faculty sponsor.

Our major production was the presentation of William Roos' hilarious three-act comedy, "January Thaw" which was given on two successive nights in May. Among other presentations during the past year were several original convocation programs, a one act play, "Confessional," and the weekly fifteen-minute radio program over the local station, WCAZ. It is hoped that, with the help and cooperation of the members, the forthcoming year will show even greater progress toward the presentation and appreciation of better drama.

BETA THETA

Georgia State College for Women Milledgeville, Ga.

By Weylene Edwards

"Ladies in Waiting" was presented during the year as a project in staging. The two sets were arranged as a suite in which a sitting room and a bedroom were shown at the same time, the action shifting from room to room throughout the play. Effective lighting helped to emphasize the acting areas as they were employed to build up the suspense of the murder mystery. This play was followed by "Antigone," the old Greek drama with a chorus carrying the iambic lines of the poet. The Thornton Wilder hit, "Skin of Our Teeth," with doubles in the leading roles, rang down the curtain for the season. All plays were directed by Miss Edna West, head of the speech department.

BETA OMEGA

Keuka College Keuka Park, N. Y.

Prof. Mae H. Baker, Director

Our major production for the year was Emlvn Williams' successful play, "The Corn Is Green." The effective presentation of this play depended upon the creation of an authentic Welsh atmosphere in setting, costumes and properties. We directed our efforts first toward mastering the Welsh accent and inflection. Welsh singing records were used for background effects. "A Sunny Morning" by the Quinteros, "When Shakespeare's Ladies Meet," and "The Purple Doorknob" were used as one-act plays, and presented extemporaneously.

The Director of Dramatics at Hobart College spoke to our group on "The Hinterland Playhouse."

Forty One

ETA PI

Mississippi State College State College, Miss.

Under the supervision of Prof. William B. S. Wilburn, the university theatre program at Mississippi State College was reorganized and "The Importance of Being Earnest" was staged as the first production. The first performance of the 1946-47 season was "The Milky Way." We were very sorry not to be able to meet a popular demand for a second night's showing. "Claudia" was presented Dec. 17th.

Plays on the post-Christmas schedule were "Dear Ruth," "Our Town," and "She Stoops to Conquer." "The Terrible Meek" was given as an Easter presentation.

IOTA PSI CAST

Manchester College North Manchester, Indiana

The year 1946 was a profitable one for dramatics at Manchester College. "Lost Horizon" by James Hilton, was produced first. On April 13th and 14th, we gave "The Woman of Samaria" by Rostland, with a cast of fifty-eight. A women's choir and a mixed choir of about fifty singers provided the background music. "The Barretts of Wimpole Street" by Rudolph Besier, was given with a double cast. "The Servant in the House" by Charles Rann Kennedy, was produced March 28th, 1947 and certainly was very successful.

Mrs. Sadie Wampler was the able director of these plays, assisted by students.

MANUAL ARTS PLAYERS

The Stout Institute Menomonie, Wisconsin

By Shirley Schnitzler

Manual Arts Players of The Stout Institute presented "Her Master's Voice" as the annual homecoming play, directed by Miss Marceline Erickson. A one-act play, "Yankee Nickels," under the supervision of a student director was presented. In February, members and Miss Erickson attended the production "Hamlet" in which Maurice Evans starred, in Minneapolis.

Seventeen members were initiated into the Manual Arts Players during the year. Officers for 1947-1948 are president, Gordon Lindberg; vice president, Clarence Merkley; secretary, Shirley Schnitzler; wardrobe mistress, Betty Kuenzl. Duane Lebeque received the Manual Arts Players award, a twenty-five dollar scholarship given annually to a freshman student who has shown interest in the field of dramatics.

XI CAST

Chico State College Chico, California

By Miss Jean Stewart

Xi cast has just finished its first really "post-war" year. Three major plays were produced by the Speech department: "The Enchanted Cottage," "Mr. Pim Passes By," and "The Taming of the Shrew." The latter was particularly interesting, for a replica of the Globe Theatre was constructed in the outdoor amphitheatre to lend authenticity to the performance. One short play was Chekhov's "Marriage Proposal."

Beside the presentation of these plays, Xi cast has been active in the furthering of dramatics in the high schools of Northern California. In November a Drama Clinic was held, in which seven high schools participated. This year our Drama Festival was expanded to cover two days of activities. Humboldt State College participated, as did several high schools. Chico presented "The Taming of the Shrew" and Humboldt gave "Blithe Spirit."

DIRECTORY OF ALPHA PSI OMEGA

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GAMMA, Washington & Lee University,
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ETA, The College of Idaho,
Caldwell, Idaho.
THETA, Baker University,
Baldwin, Kans.
IOTA, University of Maryland,
College Park, Md.
KAPPA, Ottawa University,
Ottawa, Kans.
LAMBDA, Kentucky Wesleyan College,
Winchester, Ky.
MU, University of Texas,
Austin, Texas.
NU, University of Houston,
Houston, Texas.
XI, Chico State College,
Chico, Calif.
OMICRON, Wilmington College,
Wilmington, Ohio.
PI, West Virginia University,
Morgantown, W. Va.
RHO, Lincoln Memorial University,
Harrrogate, Tenn.
SIGMA, Linfield College,
McMinnville, Ore.
TAU, Texas Technological College,
Lubbock, Texas.
UPSILON, Kansas Wesleyan University,
Salina, Kans.
PHI, Colorado Teachers College,
Greeley, Colo.
CHI, Buena Vista College,
Storm Lake, Iowa.
PSI, Lindenwood College,
St. Charles, Mo.
OMEGA, Iowa Wesleyan College,
Mt. Pleasant, Iowa.
ALPHA ALPHA, Concordia College,
Moorehead, Minn.
ALPHA BETA, Coker College,
Hartsville, S. C.
ALPHA GAMMA, Morningside College,
Sioux City, Iowa.
ALPHA DELTA, Tarkio College,
Tarkio, Mo.
ALPHA EPSILON, Westminster College,
Fulton, Mo.
ALPHA ZETA, Central College,
Pella, Iowa.
ALPHA ETA, Minnesota Teachers College,
Moorehead, 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 PHI, State Teachers College,
Valley City, N. Dak.
ALPHA CHI, Shepherd State 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, California.
BETA BETA, Elmira College,
Elmira, New York.
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 College,
Ada, Oklahoma.
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, Iowa.
BETA MU, Gustavus Adolphus College,
St. Peter, Minn.
BETA LAMBDA, University of Delaware,
Newark, Del.
BETA NU, Northern Arizona State Teachers College,
Flagstaff, Ariz.
BETA XI, Concord State College,
Athens, W. Va.
BETA OMICRON, State Teachers College,
California, Pa.
BETA PI, William Jewell College,
Liberty, Mo.
BETA RHO, Nebraska State Teachers College,
Wayne, Neb.
BETA SIGMA, North Dakota State College,
Mayville, N. Dak.
BETA TAU, University of the South,
Sewanee, Tenn.
BETA UPSILON, New Mexico State College,
Silver City, N. Mex.
BETA PHI, Stephen F. Austin College,
Nacozoches, Texas.
BETA CHI, Defiance College,
Defiance, Ohio.
BETA PSI, Kent State University,
Kent, Ohio.
BETA OMEGA, Keuka College,
Keuka Park, N. Y.
GAMMA ALPHA, Southeastern State College,
Durant, Okla.
GAMMA BETA, Trinity University,
San Antonio, Texas.
GAMMA GAMMA, Mississippi Woman's College,
Hattiesburg, Miss.
GAMMA DELTA, New Mexico Highlands University,
Las Vegas, N. Mex.
GAMMA EPSILON, Murray State Teachers College,
Murray, Ky.
GAMMA ZETA, Oklahoma City University,
Oklahoma City, Okla.

GAMMA ETA, Lenoir Rhyne College,
Hickory, N. C.
GAMMA THETA, Indiana Central College,
Indianapolis, Ind.
GAMMA IOTA, State Teachers College,
Alpine, Texas.
GAMMA KAPPA, State Teachers College,
Edinboro, Penna.
GAMMA LAMBDA, Baylor University,
Waco, Texas.
GAMMA MU, Muhlenberg College,
Allentown, Penna.
GAMMA NU, Bluffton College,
Bluffton, Ohio.
GAMMA XI, Dickinson State Teachers College,
Dickinson, N. Dak.
GAMMA OMICRON, Shurtleff College,
Alton, Ill.
GAMMA PI, Basile 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. C.
GAMMA UPSILON, State Teachers College,
De Kalb, Ill.
GAMMA PHI, Rocky Mountain College,
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. Canada.
DELTA BETA, Alma College,
Alma, Mich.
DELTA GAMMA, Alderson-Bronck College,
Philippi, W. Va.
DELTA DELTA, Hampden-Sydney College,
Hampden-Sydney, Va.
DELTA EPSILON, North Central College,
Naperville, Ill.
DELTA ZETA, University of Dubuque,
Dubuque, Iowa.
DELTA ETA, Northwestern State College,
Natchitoches, La.
DELTA THETA, State Teachers College,
Minot, N. Dak.
DELTA IOTA, Ouchita 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, Donne College,
Crest, Neb.
DELTA PI, Missouri School of Mines,
Rolla, Missouri.
DELTA RHO, Trinity College,
Hartford, Conn.
DELTA SIGMA, Bethel College,
North Newton, Kans.
DELTA TAU, Ursinus College,
Collegeville, Pa.
DELTA UPSILON, Texas Christian University,
Fort Worth, Texas.

DELTA PHI, Slippery Rock State Teachers College, Slippery Rock, Pa.
 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, Texas.
 MANUAL ARTS PLAYERS, Stout Institute, Menominee, Wis.
 ZETA GAMMA, Simpson College, Indianola, Iowa.
 ZETA DELTA, Arkansas State College, Conway, Arkansas.
 ZETA EPSILON, Delta State Teachers College, Cleveland, Miss.
 ZETA ZETA, Bethany College, Lindsborg, Kans.
 ZETA ETA, State Teachers College, St. Cloud, Minn.
 ZETA THETA, Hardin Simmons University, Abilene, Texas.
 ZETA IOTA, Drexel Institute, Philadelphia, Pa.
 ZETA KAPPA, Davidson College, Davidson, N. Car.
 ZETA LAMBDA, Peru State Teachers College, Peru, Neb.
 ZETA MU, Ashland College, Ashland, Ohio.
 ZETA NU, Armstrong College, Berkeley, California.
 ZETA XI, La Verne College, La Verne, California.
 ZETA OMICRON, Hendrix College, Conway, Ark.
 ZETA PI, Mercer University, Macon, Ga.
 ZETA RHO, State Teachers College, Florence, Ala.
 ZETA SIGMA, Calvin Coolidge College, Boston, Mass.
 ZETA TAU, Texas College of Mines, El Paso, Texas.
 ZETA UPSILON, Heidelberg College, Tiffin, Ohio.
 ZETA PHI, Eastern Teachers College, Richmond, Ky.
 ZETA CHI, Union College, Barboursville, Ky.
 ZETA PSI, Tri-State College, Ansonia, Conn.
 ZETA OMEGA, Woman's College of N. C., Greensboro, N. Car.
 ETA ALPHA, Marietta College, Marietta, Ohio.
 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, Va.
 ETA THETA, Norwich University, Northfield, Vt.
 ETA IOTA, West Texas State Teachers College, Canyon, Texas.
 ETA KAPPA, York College, York, Neb.
 ETA LAMBDA, Milligan College, Milligan College, Tenn.
 ETA MU, Butler University, Indianapolis, Ind.
 ETA NU, Meredith College, Raleigh, N. Car.
 ETA XI, Thiel College, Greenville, Penna.
 ETA OMICRON, Carthage College, Carthage, Ill.
 ETA PI, Mississippi State College, State College, Miss.
 ETA RHO, West Liberty State College, West Liberty, W. Va.
 ETA SIGMA, State Teachers College, Troy, Ala.
 ETA TAU, University of Florida, Gainesville, Fla.
 ETA UPSILON, Bridgewater College, Bridgewater, Va.
 ETA PHI, Youngstown College, Youngstown, Ohio.
 ETA CHI, Pacific University, Forest Grove, Oregon.
 ETA PSI, Furman University, Greenville, S. C.
 ETA OMEGA, Harding College, Searcy, Arkansas.
 THETA ALPHA, Glenville State College, Glenville, W. Va.

THETA BETA, Georgia State College for Women, Milledgeville, Ga.
 THETA GAMMA, La Grange College, La Grange, Ga.
 THETA DELTA, The University of Tennessee, Knoxville, Tenn.
 THETA EPSILON, McPherson College, McPherson, Kansas.
 THETA ZETA, State Teachers College, Lock Haven, Pa.
 THETA ETA, Hood College, Frederick, Md.
 THETA THETA, Waynesburg College, Waynesburg, Pa.
 THETA IOTA, Western Carolina College, Cullowhee, N. C.
 THETA KAPPA, San Francisco State College, San Francisco, Calif.
 THETA LAMBDA, Georgia State Teachers College, Collegeboro, Georgia.
 THETA MU, State Teachers College, Duluth, Minn.
 THETA NU, Oakland City College, Oakland City, Ind.
 THETA XI, George Peabody College, Nashville, Tenn.
 THETA OMICRON, Texas Wesleyan College, Fort Worth, Texas.
 THETA PI, Pacific Lutheran College, Parkland, Washington.
 THETA RHO, Whitworth College, Spokane, Washington.
 THETA SIGMA, Missouri Valley College, Marshall, Mo.
 THETA TAU, Southwestern La. Institute, Lafayette, Louisiana.
 THETA UPSILON, Radford State College, Radford, Virginia.
 THETA PHI, Susquehanna University, Selinsgrove, Pa.
 THETA CHI, Eastern Oregon College, La Grande, Oregon.
 THETA PSI, Augustana College, Sioux Falls, S. D.
 THETA OMEGA, Wake Forest College, Wake Forest, N. C.
 IOTA ALPHA, Pembroke State College, Pembroke, N. C.
 IOTA BETA, River Falls State College, River Falls, Wis.
 IOTA GAMMA, Cedar Crest College, Allentown, Pa.
 IOTA DELTA, McMurry College, Abilene, Texas.
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