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# PLAYBILL



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### COVER PICTURE

Marguerite Sanders, Don Lo Presti, and Helen Wolber in a scene from "THE ENCHANTED COTTAGE" by Arthur Wing Pinero, staged at Hartnell College, Professor Harold Ulrici, director.



*The*  
**PLAYBILL**

A Publication Devoted to College Plays  
And How to Stage Them

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**TWENTY-FIFTH ANNIVERSARY NUMBER**

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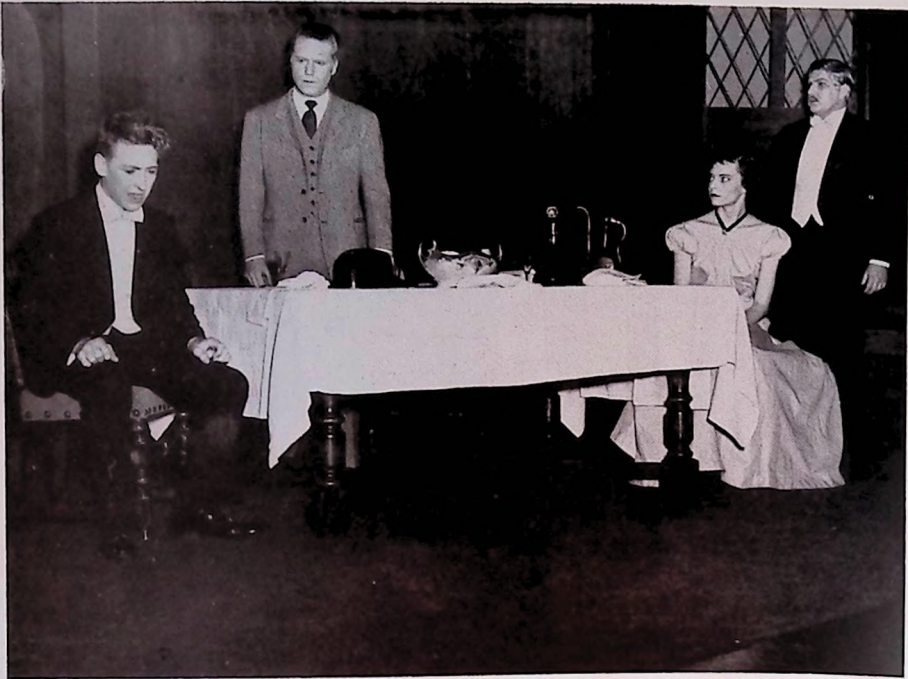
**A Year Book of College Dramatics**

**DR. P. F. OPP**  
Editor

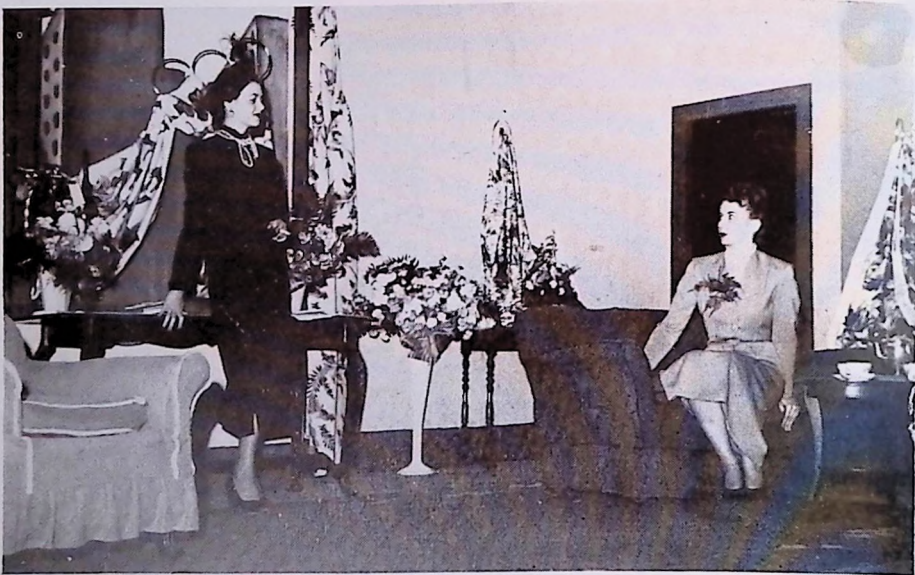
**MR. RICHARD PARRISH,**  
Assistant Editor



A Scene from Moliere's "SCHOOL FOR HUSBANDS", presented at Kent State University Theatre under direction of Prof. G. Harry Whight. (L. to R.) Bob Wallace as Valere, Ernest Mauer as Sganarelle, and Norma Remmy as Isabel.



Scene from "THE INSPECTOR CALLS" by J. B. Priestly, Northern Illinois State College, Dr. W. V. O'Connell, director.



Frances Morgan, left, and Audrey McCoy in a scene from "TIME FOR ROMANCE", Whitworth College, directed by Mrs. Sinclair Daniel.



# The PLAYBILL

Published Annually

## ALPHA PSI OMEGA DRAMATIC FRATERNITY

Dr. P. F. Opp, Grand Business Manager, Box 347, Fairmont, W. Va.  
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1950

*The Purpose of THE PLAYBILL is to afford college 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.*

## A TOUR IS THE ANSWER - -

By Don Tornquist, Director  
Augustana College Players

\* \* \* \*

We have all discussed timing, pointing up of important lines and business, dressing the stage, audience psychology and such things in our acting classes. However, it has always been clear to me that no student can really understand these things without actually experiencing them. Two or three performances of a role are not enough. There are too many other things to think about. The mind of the college player is filled with cues, awareness of dress, lights and self. Too often, even after three performances, as we have here at Augustana College, the players suddenly realize that the play is over and only then do they have time to stop and ask themselves, "What happened?"

It is my belief that a student can learn most about acting and directing by participating in from twenty-five to thirty-five performances of a play. With less than twenty-five performances, there is still not enough opportunity for experimentation to discover what method of reading a line is most effective—what timing of movement or business creates the most accurate picturization of what the playwright had in mind—the more subtle reactions of one character to another—the freedom from mental strain which enables the character to live the part, yet (and this to me seems of vital importance for amateurs) always to be aware of the effect he is creating and the hundreds of various audience responses.

More than thirty-five performances, for the student of limited creative abilities, may allow him to grow into type habits which may later be difficult to break. Yet what community can support twenty-five performances of a single play? And what college can give the actor twenty-five stages, each one different in physical aspects?

The Augustana College Players, Rock Island, Illinois, decided that a six-weeks tour would be the answer. Last Spring, from June 5 to July 15, the cast of "She Stoops To Conquer" and their direc-

tor tramped thirty-seven hundred miles, playing one and two-night stands in thirty cities throughout Iowa, Illinois, Indiana and Michigan; and the tour was, indeed, the answer!

Such a tour takes careful advance planning, but any college theatre can do it. No one lost any money; no one made any money—but the good will created, the publicity afforded our college, and the experience gained by the troupers was of inestimable value.

Briefly the arrangements were as follows: The nine students in the cast enrolled in the special summer-school course called "Practical Acting" and received three hours' credit for their work on the tour. All bookings for performances were made well in advance through letters to former Augustana College students, pastors of churches and others whose names were submitted by college students. The booking of the tour took a great deal of time with arrangements of itinerary, correspondence, setting of dates of performances in communities close enough together so that the trip could be made in one day, etc.



Cast of "SHE STOOPS TO CONQUER". Back row, (l. to r.), Marcus Aurelius, Phil Benson, Norman Clayton, Jack Eggsuehler, Ray Johnson. Front row, Dorothy Koch, Janice Schrage, D. Tornquist, Charlotte Bailey, and Donna McMullen.

Our contract called for a fifty-dollar guarantee by the sponsoring group, plus a stae with neutral background such as drapes. The sponsors also furnished dinner and lodging (in private homes) on the night of performance and breakfast the following morning. Each student in the cast was given one dollar per day for his noon meal and received no salary.

Receipts from ticket sales—(Sponsors sold tickets in advance in whatever manner and for whatever price they wished) were allotted as follows: 20% Fed. tax; \$50.00 guarantee to us, local expenses and auditorium. Net profit was divided 60%-40%. Many lively organizations which sponsored our performances made from twenty to over two-hundred dollars for themselves. Our receipts from the 40% net paid our expenses during a four-day lay-over in Chicago over July 4th.

We furnished printed programs, newspaper cuts with writeups, and window cards with pictures of the cast members. These were shipped to each town well in advance of our performance dates. We had new costumes made for the tour by the Barnes Costume Company of Davenport, Iowa. Transportation was by twelve-passenger Airport Limousine which we leased for six weeks at a cost of twelve dollars per day. We did our own driving and paid for the gas and oil. Performances were not given on Sundays except for one on June 2nd at the Y.M.C.A. Hotel in Chicago.

We carried no stage hands nor crews. Members of the cast pressed the costumes each day, set up lights, arranged the properties, took care of lights and curtain during performances, etc. Over-all expense account of the tour was as follows:

#### GUARANTEED INCOME

(6 performances per week at \$50.00 each—six weeks)  
\$1,800.00

#### EXPENSES

|                                |           |
|--------------------------------|-----------|
| Costumes .....                 | \$ 350.00 |
| Limousine Rental .....         | 504.00    |
| Gas and Oil .....              | 126.00    |
| Insurance .....                | 111.00    |
| Noon meals (except on Sundays) | 350.00    |
| Sundays (5) (Hotel & meals) .. | 275.00    |
| Printing, etc. ....            | 104.00    |
| Makeup, props & incidentals .. | 15.00     |

**TOTAL**..... \$1,835.00

Total expenses of tour—\$1,835.00  
Guaranteed income .....\$1,800.00

Our 40% contract clause more than paid all other expenses incurred.

Sponsoring organizations included various church groups, women's clubs, Junior Chambers of Commerce, Boy Scouts, Women's Auxiliaries, little theatre groups, etc. Performances were usually given in school auditoriums—although the cast also appeared in churches, parish halls and

community buildings. One of the most valuable experiences of the cast was their learning to adapt themselves to any stage and situation. Scenery? None at all. No one missed it.

Our 1950 tour was an experiment. However, the response to our appearances was so splendid that we have already been invited to return to nearly all the communities where we played. We have also had additional invitations to other places for next spring. What started as an experiment already seems to have paved the way toward becoming an annual project. We shall certainly go "on the road" again! Anyone, with careful planning, can do the same. Financially self-supporting? Yes! But the exploration of new stages and equipment every day, the thrill of bringing a polished performance to many who had never before seen a play—the awareness of the importance of congeniality and teamwork—these are experiences that cannot be itemized in the financial income. I feel that our discussions between acts and while enroute from town to town will be remembered much longer than any "lecture." The students learned more of the things that really count than they could have learned from a year's study of any text book. Yes, a tour is the answer!

## Theatre Tours For Good Will

Thelma Goodwin, director

The Playmakers of Troy State College have learned how to make friends for the college and influence people through dramatics. In the past two years sixteen road performances have been given in a dozen different towns in southern Alabama, presenting good plays to people who otherwise would have no opportunity to see them. The first tour was made in 1948 when the Playmakers took "She Stoops to Conquer" on the road for eleven performances. The reception given the venture was so encouraging that during the 1949-50 school year, plans were immediately made to use the first production, "Arsenic and Old Lace," as a road show. It was received very enthusiastically wherever it played. Another tour is already planned for the coming year.

The Troy Playmakers now have a reputation for excellent entertainment in the high schools and towns of the district served by their college. The dramatic tours are designed for good will, and the players conduct the program for expenses only. The college furnishes the bus, and the host school or sponsoring organization pays the driver, buys the gasoline and feeds the actors and stage crew. Not once has the sponsor failed to make a financial profit, and the mutual friendships established by both parties are highly valued.





A scene from "THE WAY OF THE WORLD" by Congreve, a Queens Players production, Rutgers University, directed by George Hutchinson.

## RUTGERS UNIVERSITY CHAPTER REVIVED

By Margot Perona, Beta Epsilon

The student theatre group of Rutgers University, the Queens Players, inactive since World War II, was reorganized in 1945 under the direction of Professor George Hutchinson. With only "a board and a passion" he got together a small group and produced "Our Town." For the first season, the stage crew worked in an old barn, and rehearsals were held in the Engineering Auditorium. The scenery workshop has since been moved to the Student Union Barn, now called the Dramatic Workshop. During the past five struggling years some \$5,000 worth of equipment has been acquired. The most valuable item is an elaborate portable switchboard with variac dimmers, which incidentally was built by students themselves in the university engineering shops. Other equipment includes woodworking tools, paint sprayers, and scenery. With this steady growth, fifteen theatre workers were qualified last spring for their Alpha Psi Omega keys and Beta Epsilon chapter was revived as the national dramatics honor society of the university.

Rutgers University is one of the original Colonial Colleges and one of its greatest present

needs is a theatre building. This need is greater since next year all dramatics activities will be combined under the recently appointed head of the new University Department of Drama, Miss Anetta Wood. Heretofore the Queens Players has always been separate from the work of the Little Theatre of the New Jersey College for Women, the women's branch of Rutgers University. Queens Players will continue, however, on the extra-curricular level although administered by the new department.

Not an advocate of "warmed over" Broadway productions, Mr. Hutchinson has produced such classics as "The Taming of the Shrew," "The Devil's Disciple," "Twelfth Night," "The Knight of the Burning Pestle," and "Volpone," as well as some of the better modern plays such as "The Hasty Heart" and "Home of the Brave." Settings have been designed by Raymond Headley who at one time was the director of Playshop in Point Pleasant, N. J. The music required in some plays like "Twelfth Night" has been arranged by Robert Harding who was with the army theatre group in Hawaii under Maurice Evans during the war.

# SPOTS! . . . . . CHEAPER BY THE DOZEN

By Arthur C. Matthews, Beta Iota Cast

Probably every chapter receiving this magazine can use more spotlight equipment; but ellipsoids, fresnels, and even planos are expensive, and the question always arises, "How can we improve our lighting and yet economize?" For those on a restricted budget, the spots herein described are an answer to this question, for they can be built for as little as thirty-six dollars a dozen.

The heart of this spotlight unit is the 150PAR38/SP bulb shown below. It has an angle spread of 30° and sends out about 12,000 candle power from the 150W light source. This light is much brighter than a 400W baby spot and compares very favorably with a 500W fresnel. The bulb is rugged and constructed from very hard glass in the shape of a paraboloid. The reflecting surface is formed by highly efficient aluminum deposited on the inside of the bulb. The PAR unit should not be confused with the soft glass RH40 type bulb, which, while less expensive, is more easily broken, gives off less light. The RH40 type bulb should never be bought for use on the stage.

A hood made from a five-quart oil can, painted black both inside and out, provides the proper environment for this amazing bulb. This spot unit can be built at a cost of from three to five dollars each, including bulb, color frame, and fifty feet of cable; the oil can hood virtually eliminates the spill problem found in more expensive commercially built units. It is recommended that you build a dozen of these units, since there is a 25% discount on twelve bulbs. We are using these spots at Valparaiso University. The setting pictured from *Mary of Scotland* is lighted almost entirely with projector spots. In addition to being inexpensive, the units are small and light. Their size and weight enhance their versatility, since they do not require much support and can be hung from almost anything.

We have found it advisable to include enough cable for each unit so that it can be connected to the switchboard from any part of the stage. We

also found it valuable to construct a small sub-board made up of twelve two-plug convenience outlets and an equal number of switches. Sometimes we have had to make ten different scene changes in a forty-five minute period; and the little sub-board with its individually switched circuits makes it possible to change completely to a new scene in less than a minute.

The PAR38/SP has some disadvantages. It cannot profitably be used at distances greater than



Lighting unit for Spot, the PAR 38/SP Bulb

twenty feet, since the pool at that distance is twelve feet in diameter. Perhaps this limitation will be overcome by a new narrow beam bulb Westinghouse is making. It should be on the market sometime this fall. We are investigating this new unit and will gladly supply information.

Unfortunately the projector spot cannot be focused; but this disadvantage can be overcome to some degree by the use of a derby of appropriate length which will not only cut down the size of the area but also cut spill to a minimum.

The methods of mounting the projector spot are almost infinite. We mount them in groups of three on wooden battens about twenty-eight inches long. These battens can then be wired with picture wire to pipes, attached to border lights, or fastened to floor stands. Single units can be bolted to flats, to construction members, or screwed into floors. We have used them as acting area spots, tormentor lights, motivating sources, and cyclorama lights.

Perhaps the greatest disadvantage of these lights is that once you have a dozen and have



Scene from "MARY OF SCOTLAND", Dr. Vera T. Hohn, director, Valparaiso University.



worked with them for a few productions, you wish you had more—dozens more. Valparaiso will have another dozen this term, and one organization we worked with used as many as five dozen of these units in addition to the regular area spots. They are particularly useful in complicated plays, such as Elmer Rice's *Dream Girl*.

Anyone who has used these little spots finds it a joy to work with them, for there is no end to the effects possible. How about your group—Could you use another dozen spots?

#### MATERIAL LIST

##### Metal:

- 15 five-quart oil cans
- 12 back plates, about five inches square, of  $\frac{3}{8}$ " plywood or 3/32 black iron, corners of plate extend about  $\frac{1}{4}$ " over bottom of can.
- 12 pieces of scrap iron for yokes,  $\frac{1}{2}$ "x1x14-16".\*
- 36 color clips from scrap sheet metal, 1x1 $\frac{1}{2}$ ", with  $\frac{1}{4}$ " flange.\*

##### Hardware:

- 1 gross 3/16x $\frac{3}{4}$ " bolts.
- 12 3/16x $\frac{1}{2}$ " mounting bolts.
- 24 3/16x1 $\frac{1}{2}$ " stove bolts.
- 12 cable bushings either  $\frac{1}{2}$ " conduit or pipe nipples.
- 36 3/16 wing nuts.
- 2 pounds of washers.

##### ELECTRICAL SUPPLIES

- 12 Porcelain surface mounting sockets.
- 24 feet #18-14 asbestos single strand wire.\*
- 12 Rubber plugs for board end.\*
- 12 Male twistlocks for pigtail end.\*
- 12 Female twistlocks for hot end.\*
- 12 150PAR38/SP bulbs
- ?? feet of #18 rubber covered cable.\*

\*optional—any good substitute can be used

#### CONSTRUCTION PROCEDURE

1. Make a model to determine the exact dimensions necessary for back plates, color clips, and yokes.

2. Make a back plate template from thin cardboard the same size as the back plate. The purpose of the template is to show where holes should be punched in the can. Each dot on the diagram represents a hole in the can. When punching the holes in the can, be sure that the bushing hole, the wire exit, is directly opposite the can seam. If this is done all the cans will have the wire coming out below the seam as shown in diagram.

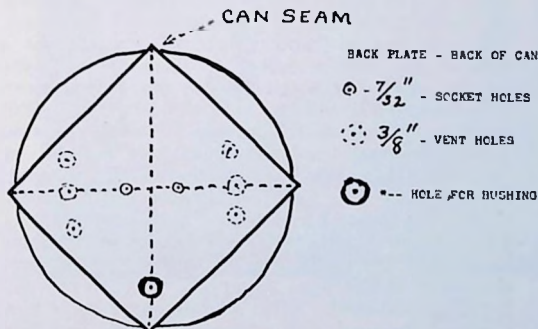
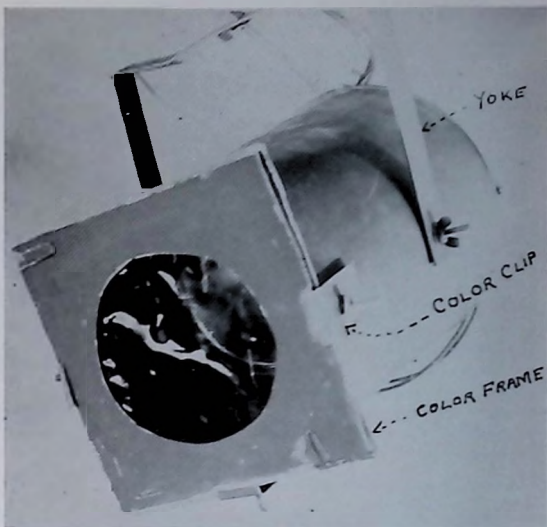


Diagram for installing the Back Plate



The Assembled Spot Light

3. Make a yoke and color clip template or pattern of paper designating placement of holes for yoke and clips. For the average can the yoke holes should be drilled four and one half inches from the back. Always start the edge of the template at the can seam. This makes the holes line up properly with the socket and exit bushing.

4. Construct the back plate from heavy metal or plywood using only the socket and bushing holes as indicated on the template. Do not drill the six ventilation holes in the back plate, since its purpose is to cover the ventilation holes in the back of the can preventing light leakage and also to support the socket so that the back of the can does not buckle.

5. Color clips are constructed from galvanized iron and each has a hole drilled so that the bent end protrudes far enough over the edge of the can to hold the color frame securely in position.

6. Make color frames from two pieces of heavy cardboard or light metal. The width of each is equal to the width of the can (6 $\frac{1}{2}$ " ) and the height is about an inch greater. The color frames should have a 4 $\frac{1}{2}$ " hole about an inch below the center. This hole is made to mount derbies in. **WARNING:** if cardboard is used be sure that the bulb is centered; otherwise the beam will char the frame.

7. Derbies, which are black open ended cylinders used to control spill and beam size, are necessary for this unit and can be constructed from black construction paper or tin cans. One edge is feathered at one-half inch intervals, and these cuts are bent over and the derby inserted between the two halves of the color frame.

8. The yoke, the U shaped metal support which is used to fasten the unit to a batten, is made from scrap iron or other suitable material. The position of the yoke can be determined by balancing the model between your fingers. The length of the two arms of the yoke is dependent upon the distance of the yoke holes from the back of the can and should be sufficient so that the whole unit can be

swung completely through the yoke. Drill three 7/32" holes, one a half an inch from each end of the yoke and a third in the center.

9. Using the template punch all holes including the six ventilation holes in fifteen oil cans. Fifteen cans are necessary to make up for mistakes in construction and the remainder can be used to repair any units damaged in service. All holes are 7/32 except for the six 3/4" vent holes and the bushing hole, whose size depends upon the bushing used.

10. After drilling the cans, remove the burs and clean with gasoline and acetic acid to prepare for painting.

11. Paint all parts with good flat black paint. Flat black absorbs light and gives a good appearance.

12. Assemble the units putting washers on both sides of all metal surfaces. Wing nuts are used for the yoke and its supporting bolt, 3/4" bolts are used for color clips and yoke, 1 1/2" bolts are used for socket support. Be sure that the back plate rests on the edge of the can. Washers between can and the plate allow for ventilating space.

13. Wire, using #18-14 asbestos single strand wire or equivalent. Cut enough #18 rubber covered cable for each unit so that it can be connected to the switchboard from almost any part of the stage. The 12" asbestos pigtail should terminate in a twistlock or regular male plug. The lead should have a female plug (twistlock or equivalent) on one end and a heavy duty plug that fits your switchboard on the other. In this way the cord can be removed simply by unplugging from the switchboard and the unit. This makes the unit more portable.

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## WRITTEN ON THE MARGIN

By Dr. Oswald Rossi, Ferris Institute



The following lines contain just a few scraps fallen from the polishing work at rehearsals. In the extensive business of play production one or another detail easily slips the attention of the director: a raw spot not touched up, consistency of style lost, and the like. Of course there is no end to suggestions; books and periodicals dealing with theatrical matters are full of them. So the writer can only hope that his small contribution may prove worthwhile and useful.

An important item on the future director's curriculum is stage diplomacy. The best artistic intentions may come to naught if a director does not have the skill necessary to keep his cast together and, in particular, to deal with the emotional instability so common among adolescents and amateurs. Rivalry, aspiration to stardom, uncontrollable back-stage gossip, or just moods; these are the main diplomatic problems he has to cope with. If he takes his job too seriously and attempts to shape the cast in about the way a sculptor hews a statue out of marble, he may command the respect of some and frighten away others. Creative work requires self-discipline, but grows poorly on the arid ground of servility. Best results will be obtained through geniality, artistic earnestness wrapped in urbanity... just about the same qualities that make for good teaching. If a good suggestion comes from your cast, accept it cheerfully; you do not have a monopoly on ideas. During the crucial hours before the first night, some carefully picked "steady" words will benefit the performance and strengthen the feeling of solidarity.

### Extempore

At times your actors, eager to enhance the glory of their part or the play, surprise you with flashes

of their own imagination, gestures, jokes, and the like, which they keep secret until the first night. Such extempores may be harmless in farces; anywhere else they should not be tolerated. The best policy is not to tolerate them at all. After all, you are responsible for the performance and have to take the consequences.

### Audience Criticism

Several matters like the choice of plays, ability of cast, and financial means, circumscribe the director's artistic responsibilities, but many directors can tell of an additional headache, coming from beyond the curtain, the reaction and criticism of the audience. True, the consequences are not as critical as for the professional stage, where an adverse report means the loss of thousands of dollars, but the moral effect of a failure on cast and director may be pretty bad. To mark briefly the danger-spots, you cannot do "Antigone" in Littleton and you cannot do "The Voice of the Turtle" for a boy-meets-girl audience. You may try to "adapt"; but play-surgery is a ticklish job. Minor cuts won't hurt; try a deeper incision, and the spirit of the play evaporates. In most cases it will be "take it or leave it". Still there is no reason for an ambitious director to despair. Given a not too cheap play, he can, by full use of his artistic resources, make it a neat, rewarding affair. And then he certainly has some chance to educate his audience by injecting, wisely dosed, more sophisticated fare into the regular program. Explanatory notes on the printed program and in the local paper will prepare the soil for theatrical seed. After all, you never know how much of the seeds fall on fertile ground and how much into the thicket.





Scene from "THE GLASS MENAGERIE", directed by Prof. Robert L. Richey, Tarkio College. (L. to R.)  
Ed Homewood, Mary Cagley, Iris Tenchout.



"THE HAPPIEST YEARS", staged at Tarkio College, Tarkio, Mo. directed by Prof. Robert L. Richey,  
set designed by the director.

# HOW CREATIVE CAN ONE BE?

By Frances M. Bailey, Mississippi State College for Women

In working with plays, every production offers a new challenge. Our philosophy is, don't do a play exactly as others have done it; instead, use your own interpretation of what the author had in mind. Above all, don't try to imitate the screen! Interpretation may be expressed in the setting, properties, make-up, and various other outlets. A few tools, some simple materials, a thorough understanding of the period, a zest for creativeness, and the results may be very artistic and acceptable.

We have worked with paper mache for fireplaces and the like, but not until we did "The Barretts of Wimpole Street" and needed several good pieces of statuary, did we discover how convincingly it could be used. One of my students, with quite a flare for the artistic, demonstrated its effectiveness by making busts of Shakespeare, Byron, Homer, and Chaucer. Some chicken wire, soft paper toweling and thin paste were the necessary materials. By building up the facial features with paper toweling, it was possible to make excellent replicas. We felt that these heads helped in a large measure to suggest the atmosphere of Elizabeth Barrett's room. The cost was low, the

student interest high, and the result most satisfying.

In our last production, we needed a settee to suggest the period of about 1840. With the use of a power saw and some dark veneer, we were successful in suggesting the style of the period. One of the crew had learned upholstering as a part of her 4-H club training in high school and when she finished covering the settee, we had "folks" asking if we didn't want to sell the piece of furniture.

Every girl who plays a male role has worked to make her hair stay-up and in place, but was she always successful? We have found that by dampening the hair slightly after it has been pinned in to place, then applying muscilage to a section at a time, and carefully removing the bobby pins as the muscilage takes hold, that a realistic masculine effect can be obtained. With this procedure the forelock need not be glued, thus allowing it to lie naturally. Just a little application of brown liner to the forehead to suggest a hair line, and the use of crepe hair sideburns run well up into the hair at the temples and neatly trimmed, also helps to give the desired illusion. We buy our mu-



Miss Virginia Shumbert as Robert Browning and Joyce Jones as Elizabeth Barrett. Design used for program cover of "BARRETTS OF WIMPOLE STREET".





Victorian furniture and statuary made by students for production of "THE BARRETT'S OF WIMPOLE STREET", Mississippi State College for Women, directed by Miss Frances Bailey.  
(Left to Right), Nell Stevens and Frances Ann Ellis.

cilage in the large bottles, a carton at a time. It is easily washed out of the hair with warm soapy water with no ill effects.

In order to get more variety in our advertising and programs we made tintype pictures of Elizabeth Barrett and Robert Browning and set them in old fashioned gold frames. The idea was well received and helped create the atmosphere of the period.

Just how creative can one be? That depends to a great extent on how great is the challenge. The individual satisfaction in having accomplished something different, is in itself, sufficient reward. A spark of interest and a need, fanned by enthusiasm and originality, is sure to result in something creative and artistic. Give it a try!

## Canadian Chapter Has Unique Drama Award

By R. E. MacDonald, Delta

An award in the form of an expenses-paid trip to New York to see plays of the legitimate theatre during the Christmas vacation has been provided by Delta Cast, Acadia University, Canada. The recipient of the award this year is Mr. Pierre Donat. The award is provided by the members of Delta Chapter in memory of one of its outstanding members, the late Ronald Goddard, who was killed in France. The winner is to be selected annually by a faculty committee as the student contributing most to dramatic work in the university during the year.

Eleven

## THE COURTROOM AS A THEATRE

By W. Fredric Plette

On three occasions, I have employed a courtroom as stage and theatre. The results, at home and on tour, have been most satisfactory.

This year, using a mixed cast of students and townspeople, Theatre X, the community theatre of Little Rock, staged "Pick Up Girl" under my direction in the county courthouse. Aside from the jury box, for which we had no need, the setting was excellent. The lighting proved sufficient, with the addition of some floods to furnish more light on the faces of the cast.

Because of the proximity of the audience, actors in a courtroom should enact their parts as realistically as possible, I discovered. Overplaying would prove disastrous.

One of the virtues of the courtroom type of production is the simplicity of touring the play, should the opportunity arise. Courtrooms are usually available at a very low rental, or no rental at all. This cuts production costs.

"Pick Up Girl" was the third experience I have had with courtroom production. Previously, with the Prairie Players in Galesburg, Ill., I had staged "The Trial of Mary Dugan" and "The Night of January 16". If you want to experiment, why not try a courtroom?



Top: Scene from "OUR HEARTS WERE YOUNG AND GAY", Act I, directed by Miss Nancy MacNaught, Pasadena City College.

Below: "BLITHE SPIRIT" by Noel Coward, directed by Carol Greer under the supervision of Robert Douglas Hume, Lindenwood College.



# THE FOCUSED PLAY FESTIVAL

By Ruth M. Owings

Each spring the United States is well-peppered with an outbreak of high school and college play festivals and contests. Anyone who has attended many of these events in the role of an official, or as an on-looker, has seen some fine plays well-produced, but has probably seen more dramatic trash than he knew existed, unless he has looked through the list of low or non-royalty plays in some sort of the cheap catalogues. The list of "approved plays for Texas high school contests" published each year in copies of the Interscholastic Leaguer certainly makes many people interested in drama wonder what a play has to have to be "approved."

In order to try to create greater interest in worthwhile plays, the speech directors of the South Texas Conference of Junior Colleges have decided to try an idea which certainly is not in itself new, but which is new so far as they know, in connection with school festivals and contests. These directors plan each spring to select a theme, author, country, or type of play to be used as a focus for the following year's festival. It is hoped that this typing of all of the plays in with a particular idea may help the students acquire a greater understanding and discrimination of drama, and may also attract to the play festivals drama-loving adults who do not care for the hackneyed material frequently included in "play meets."

The "Conference" plan also includes having a critic judge who will speak about the field of drama being used for the festival, as well as discuss and rate the plays.

Since all the colleges in the South Texas Conference of Junior Colleges are located not far from the Mexican border, next year's selections will include Mexican or Spanish one-act plays, or scenes from longer plays of these countries. Schools belonging to this conference are Texas Southmost College at Brownsville, Del Mar College at Corpus Christi, Victoria College at Victoria, Laredo Junior College at Laredo, Wharton Junior College at Wharton, Southwest College at Uvalde, and Edinburg Regional College at Edinburg.

Of course, no one considers this plan a panacea for play selection difficulties, but, at least, it is an effort to make play festivals and contests mean more to students and communities.



Two scenes from "HAY FEVER" by Noel Coward, directed by Mrs. Ruth M. Owings, Edinburg Regional College; Jackie Mecker as Judith - Bob Hankal as Richard.



Bonnie Shamblin and James McIntyre in a scene from "LAURA", Morris Harvey College, James Burnett, student director. Photo by Taylor's.



"OUR HEARTS WERE YOUNG AND GAY", a scene from Act III, Panola City College, directed by  
Miss Nancy MacNaught.



# BUILDING AN ELIZABETHAN SET

## KEEPING UP INTEREST BEHIND THE SCENES

By Beryl Mc Adow

In his article, "Experimentation in Staging the Play," in the 1949 Play Bill, Professor Frederic Plette expresses a belief fundamental to the development of widespread interest in college dramatics. Keeping interest back stage as well as front stage for the sake of drawing large numbers of students into college productions is almost a necessity.

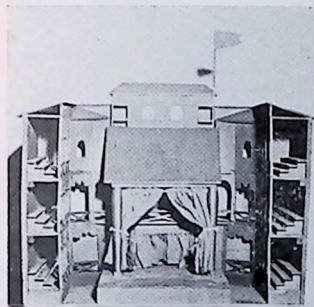
Our latest technical project at Adams State College of Colorado was the construction of a cross section of an Elizabethan theater for our spring production of "Twelfth Night." Crew members began with research work in the library, making a careful study of all material available on the Elizabethan stage. Next came the building of models. Enthusiasm for this phase of the work carried it far beyond anything I had suggested and led to the construction of a model of the complete Globe theater, as well as hand-carved models of various Elizabethan stages, done to scale. Ten of our models placed on display in the coffee room the nights of production attracted much attention. For our production, we decided upon a cross section of an Elizabethan theater, including outer stage, inner stage, balconies, and a few on-stage seats. The play was presented with only one intermission, but the inner-stage curtains were closed and opened for scenery changes while the play

was in progress. Accurate timing and quick, silent shifts of scenery made this effective.

Our one departure from Elizabethan procedure was this use of modern scenery at the rear of the inner stage. These scenes, designed by Mr. James Hatfield, head of the Art Department, caught the spirit of the Shakespeare comedy, added color to the set, and blended effectively with the Elizabethan structure. The scenes were painted on canvas tacked to 8x10 frames which fitted under the balcony and formed the back wall of the inner stage.

Most of the action took place on the outer stage. This was rare except for a few absolutely necessary properties carried onto the stage by the actors themselves. Some entrances were made through the inner stage; the remainder were from the two rear doors, built on either side of the inner stage.

When the production was enthusiastically received, members of the stage crew evinced as much satisfaction and pride as did the actors. Moreover, we were all left with the feeling that perhaps the Shakesperian stage has something effective to offer a modern audience. We dream of a permanent one upon which Shakespeare's plays can be produced at regular intervals. That, however, is a dream. Meanwhile, we shall continue to experiment.



Stage model built in production of  
"TWELFTH NIGHT"



A scene from  
"TWELFTH NIGHT"



Sir Andrew Aguecheek in dueling scene.

Production staged at Adams State College, Alamosa, Colorado, under the direction of Beryl McAdow and Wade Havens.

# An Adventure In Cut-Down Scenery . . . . .

By Sister Mary Donatus

★ ★ ★

It was just that—an adventure when we decided to put on the annual varsity play in the new Field House at Immaculata College. Our first difficulty was scenery. We had a number of flats, in our Little Theatre workroom, but they were only ten and one-half feet high and we knew that the flats on the field house stage should measure at least five feet more.

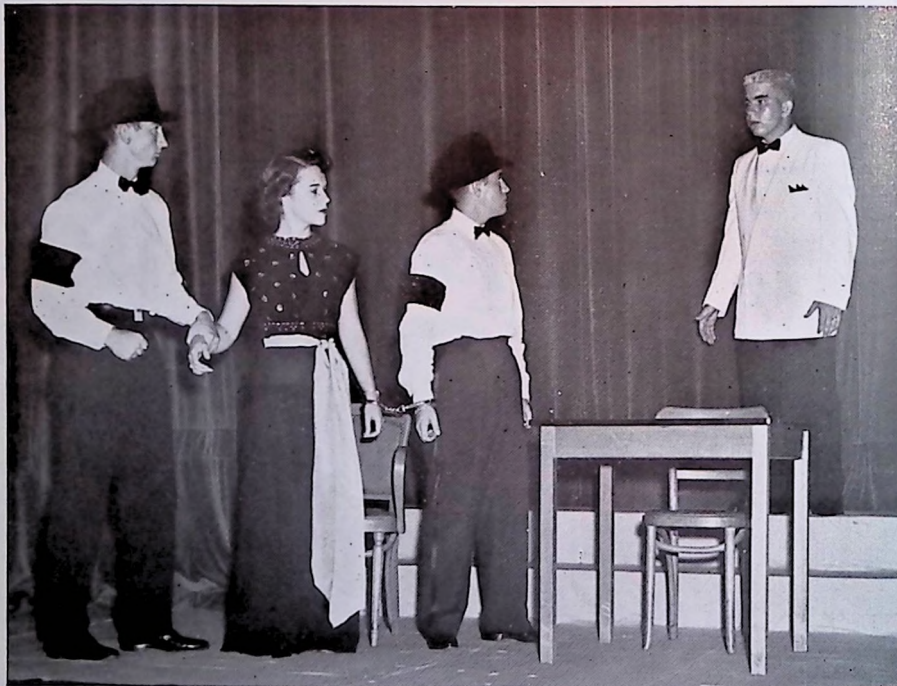
We were about to make new flats, when we remembered "cut-down" scenery! Our eight ten and one-half by four feet flats were already "cut-down". But how would they look as a setting for the cabin of the liner Montcalm in "Our Hearts Were Young and Gay"?

We lined them up on the 30-foot stage in a kind of semicircle, and in spite of the fact that they were painted various colors and in various designs, we could see that they would be perfect for the cabin we wanted when painted a warm brown. It was no trouble to cut a door in the center flat

and in two doors on the left and right, with two sizable port holes on the ocean-front. Even after this, the flats looked unfinished, until we tacked a moulding on the top and lashed the whole together in the ordinary way.

The effect was perfect. What of the "gap" between the top of the flats and the beige borders? The eye and the beige took care of that and no one missed four and one-half feet difference.

Of course we realized, as the text books tell you, that cut-down scenery is "cut-down" and that it is well for the design of the set to have different levels in the cut-down pieces, but, after all, one didn't need different levels in a cabin or a French room. As a preparation for the audience, we noted on the program that the "cut-down scenery" was the work of Cue and Curtain studios. And it was really so—for if the Little Theatre hadn't yielded up those eight flats, the budget allowed the Players for "Our Hearts Were Young and Gay" would not only have been "cut-down", but cut to pieces.



A scene from "ANTIGONE", directed by Prof. Subert Turbyfill, Balboa Little Theatre, Canal Zone College.



# THE INSPIRATION OF ALPHA PSI OMGEA

By Fred R. Bush, Director of the College Theatre Central Michigan State College

John Galsworthy used the phrase, "spire of meaning", in describing what he considered the essence of drama. He termed "spire of meaning" that pillar of truth which gives meaning and worth to a series of incidents in life which otherwise might seem trivial or of little consequence. Membership in Alpha Psi Omega has achieved for our dramatics program Galsworthy's "spire of meaning".

The idea of Alpha Psi Omega was brought to us at Central Michigan college in 1947 by Miss Patty Looman, a transfer from Fairmont State college, where she had been a member of Alpha Cast. We became a member of the fraternity that year.

Since then, Alpha Psi Omega has been the nucleus around which our dramatics activities have centered. We have felt that the Cast should serve as an inspiration to the other units of the program and that it should assist in every way possible in the entire theatre program. While the casts for all plays and the college theatre staff are recruited from the entire student body, we have followed the policy of noting on each program those persons in the cast who are members of the fratern-

nity. This has been a good practice, since it has allowed the newer players to work with those of more experience and has kept before the entire dramatics personnel the goal of attaining membership.

Since becoming a member of Alpha Psi, we have produced the following plays: "Blithe Spirit", "Harriett", "The Old Maid", "Passing of the Third Floor Back", "Our Hearts Were Young and Gay", "Kind Lady", "Excursion", "Night of January Sixteenth", "Our Town", "The Royal Family", "I Remember Mama", "Hamlet", "Macbeth", "The Taming of the Shrew", "Counsellor-at-Law", "You Can't Take It With You", "Stage Door", "Joan of Lorraine", "The Land Is Bright", and "The Admirable Crichton".

We have also conducted a high school one-act play festival for the past four years, a freshman one-act play festival each of those years, exchanged plays with other chapters, presented plays at high schools throughout the state, given a play each year for the local children's theatre, presented church plays, and maintained a close connection with our graduates and their work.



Scene from "CHICKEN EVERY SUNDAY", Phoenix College, set designed by John Paul, directed by Mr. Cecil Kersten.

# A NEW DRAMA DEPARTMENT—❖

By Wallace L. Pretzer

★ ★ ★

Inauguration of a new department of Speech and Drama at Valparaiso University, Valparaiso, Ind., was celebrated April 30 when Beta Iota cast commemorated the 25th anniversary of Alpha Psi Omega with a banquet. Dr. Vera T. Hahn, the cast's faculty director, will head the new department and Van Kussrow, an alumnus of the cast and graduate of Stanford university, will be an instructor.

Although not complete, the present theater facilities on the campus are, in many ways, noteworthy. The stage is very adaptable, including a regular stage for the conventional, realistic plays and an apron stage for classic productions. Through the use of a black cyclorama, the space stage be-

comes the acting area for non-realistic plays. The lighting system has two special features: pre-set and remote control. The auditorium seats 1,000 persons. Plans are in progress for a summer workshop for young people and high school pupils, a drama festival, and a touring company.

The department has set up a wide variety of courses. Courses in public speaking, in fundamentals of speech for teachers, in speech pathology, in clinical speech work, in oral interpretation, and in the oral study of literature will be offered. Courses pertaining exclusively to dramatic art include beginning and advanced acting, make-up, costume design, stagecraft, play directing, and the histories of the American and European theaters and their literature.



Scene from "ARSENIC AND OLD LACE", (l. to r.), Clyde G. Moody, Lavona Fuque, Sally Serson, and Robert Barfield, Zeta Pi Chapter, Mercer University, Macon, Ga., directed by Mrs. Mary Brooks Popkins Hicks.



# AN OUTDOOR THEATRE . ❖ . ❖ . ❖ .

By Margaret Earl McConnell

An outdoor theatre is a good answer to that "something different" urge, we discovered at Oakland City College. And, better yet, we found the "theater" ready made on our campus. It was Wheatley hall, the girls' dormitory.

The dormitory had a long porch, relatively narrow, with a door at either end and a set of steps leading from one of the doors to the steps. More than that, it had the advantage of a broad, slow, relatively smooth slope in front of it.

There were three handicaps to overcome. First, the "stage" was only 10 feet in depth, as compared to a length of about 32 feet, requiring that all action be carefully blocked to prevent "stacking" at the entrances. Second, the acoustics were poor, which meant putting speech training into full practice. Third, there was the physical appearance of the building—red brick with stone trim on the railing and on top of the three windows "on stage."

For our first production, we chose James Hilton's "Lost Horizon." The windows were covered with corrugated cardboard cut into Oriental lattices and painted to match the stonework. The portico was given a false front, also of cardboard. Lights were no problem. The dormitory provided outlets and nearby trees and a jutting wing of the building gave support for the necessary spots and floods, borrowed from our regular stage.

We found it advisable to mow the grass as close to playtime as possible, to spray if night bugs

were present, and to ask the city administration to block off any nearby busy street during the hours of the play.

Our expenses were slight, and as an experiment in public relations, we charged no admission. We drew a large crowd, including many persons who had never attended any of our college productions. They came back and paid to see our productions that winter. For the next production, a music program with continuity, we designed white shutters to mask the windows. The setting pleased the president of the college so much that he decided to have the commencement exercises there this year.

## Vienna Named UNESCO Play

Dr. Heddy Rossi of Ferris Institute Playhouse has been notified by Rosamund Gilder that the play, "Vienna Legend," written by Dr. Rossi has been accepted as an UNESCO play for presentation as a part of the activities of International Theatre Month. Central Michigan State College and Ferris Institute will present the play in 1951. Directors interested in producing the "Vienna Legend" may get in touch with Dr. Rossi, of Ferris Institute, Big Rapids, Mich. International Theatre Month will be March, 1951. Literary Agent is Mr. Max Pfeffer, 45 W. 45th St. New York.



"ON BORROWED TIME" by Paul Osborn, Western State College, directed by Prof. Jess Gern, Mr. Martin Hatcher, technical director.

# PLAYS AT SPECIAL ROYALTY RATES

## Plays Available to Member Colleges During 1950-51

All the principal publishers of plays have been generous in supplying a list of titles that are available to the members of our national honor society at special royalty rates. All payments of royalty are made direct to the publisher. Directors of dramatics are advised to conduct negotiations for royalties on plays that are not on this list with the company holding the royalty rights. An agreement on the royalty should be reached before beginning rehearsals. If forms are wanted for applying for a special royalty quoted on these plays, please write to the Grand Business Manager.

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25 West 45th Street, New York City

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|                                   | Catalogue Rates | Our Special Rates |
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| The Hallams .....                 | 50              | 25                |
| The Dover Road .....              | 50              | 35                |
| The Romantic Age .....            | 50              | 35                |
| Death Takes a Holiday .....       | 50              | 40                |
| The Goose Hangs High .....        | 50              | 35                |
| Linden Tree .....                 | 50              | 25                |
| Without Love .....                | 50              | 25                |
| Hay Fever .....                   | 50              | 25                |
| Brief Music .....                 | 25              | 20                |
| Harriet .....                     | 50              | 35                |
| This Happy Breed .....            | 50              | 25                |
| Peace In Our Time (Coward) .....  | 50              | 25                |
| Dulcy .....                       | 25              | 20                |
| Laff That Off .....               | 25              | 15                |
| Respectfully Yours .....          | 25              | 20                |
| Tons of Money .....               | 25              | 15                |
| Mr. January and Mrs. Ex .....     | 35              | 25                |
| Portrait in Black .....           | 35              | 25                |
| Gentleman from Athens .....       | 35              | 25                |
| House Party .....                 | 25              | 15                |
| The World We Live In .....        | 25              | 15                |
| The House Beautiful .....         | 25              | 15                |
| Nothing But the Truth .....       | 25              | 15                |
| George and Margaret .....         | 25              | 15                |
| The Silver Cord .....             | 25              | 15                |
| Wuthering Heights .....           | 25              | 15                |
| Ring Around Elizabeth .....       | 25              | 20                |
| Don't Go Away Mad (Saroyan) ..... | 35              | 25                |
| The Vigil .....                   | 35              | 25                |
| The Bees and the Flowers .....    | 35              | 20                |
| I Like It Here .....              | 35              | 25                |
| Magnificent Yankee (Lavery) ..... | 35              | 25                |
| You Touched Me .....              | 50              | 25                |
| Therese .....                     | 50              | 25                |
| Berkeley Square .....             | 25              | 15                |
| Joy to the World (Scott) .....    | 50              | 35                |
| Or Town .....                     | 25              | 20                |
| Philadelphia Story .....          | 50              | 35                |
| The Beautiful People .....        | 25              | 20                |

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55 Fifth Avenue, New York, N. Y.

|                                | Catalogue Rates | Special Rates |
|--------------------------------|-----------------|---------------|
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| Sun Kissed .....               | 25              | 20            |
| The Whole Town's Talking ..... | 25              | 20            |
| The Hill Between .....         | 25              | 20            |
| The Queen's Husband .....      | 25              | 20            |
| Bridal Chorus .....            | 25              | 15            |
| Second Childhood .....         | 25              | 20            |
| Saturday's Children .....      | 25              | 20            |
| The Swan .....                 | 25              | 20            |
| Icebound .....                 | 25              | 20            |
| The Millionaire .....          | 25              | 15            |
| Loose Ankles .....             | 25              | 15            |
| Strangers At Home .....        | 25              | 15            |
| The New Poor .....             | 25              | 15            |
| The Call of the Banshee .....  | 25              | 15            |
| Go Ahead .....                 | 10              | 5             |
| The Girl from Childs .....     | 10              | 5             |
| Watch Your Step .....          | 10              | 5             |
| One-Act Plays                  |                 |               |
| The Nativity .....             | 10              | 5             |
| The Mouse .....                | 10              | 5             |
| His Blue Serge Suit .....      | 10              | 5             |
| Town Hall Tonight .....        | 10              | 5             |

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|                             | Catalogue Rates | Our Rates Performance |         |
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|                             |                 | 1st                   | 2nd     |
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|   |                    | 1st Per.         | 2nd Per. |
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| Senior Freedom .....  | 5.00             |         |                |  |
| Fog on the Valley .....   | 10.00-5.00       |         |                |  |
| Submerged .....   | 5.00             |         |                |  |
| They Also Serve .....   | 5.00             |         |                |  |
| The Voice of America .....  | 5.00             |         |                |  |
| A Deer of Another Color .....   | No Royalty       |         |                |  |
| The One That Got Away .....   | No Royalty       |         |                |  |
| The Ladies Browning Circle Meets .....  | No Royalty       |         |                |  |
| A Canticle of the Nativity .....  | 5.00             |         |                |  |
| Birthday Party .....  | 5.00             |         |                |  |
| Elizabeth .....   | 5.00             |         |                |  |
| The Lamb in the Window .....  | 5.00             |         |                |  |
| Mister Vincent .....  | 5.00             |         |                |  |
| Silver Wedding .....  | 5.00             |         |                |  |
| To You A Savior .....   | 5.00             |         |                |  |



A scene from "YOU CAN'T TAKE IT WITH YOU" (upper right) directed by Leslie Irene Cager, and two scenes from "STREET SCENE", directed by John M. McElhannon, Southwest Missouri State College, Springfield, Mo.



# CAST REPORTS

## WHAT THE MEMBER . . . . COLLEGES ARE DOING

### IOTA

Johns Hopkins University

Baltimore, Md.

The University's theatre groups presented a full year of plays. In the field of experimental work, The Johns Hopkins Playshop produced "The Way of the World" by William Congreve, "The Ant Village," this year's Marburg Prize Play by Paul Kendall, and "The House of Bernarda Alba" by Federico Garcia-Lorca. The Barnstormers presented "The Petrified Forest" by Robert Sherwood and "Boy Meets Girl." Several short plays were given by the Theatre Workshop classes: "Riders to the Sea," "Pierre Patelin" and "The Twelve Pound Look."

The Iota cast was organized in May, 1950. There were seven charter members: David German, Lester Beall, Ashby Stiff, Daniel McCarter, Robert Morsberger, Allen Fristoe and William Seldon. At the first meeting, held

on May 25, 1950, six new members were elected: Janet Feinblatt, Nancy Robinson, John Ruxton, Douglas Cox, John Gimbel, and William Fenza. Mr. James Byrd is Faculty Director.

### DELTA

Acadia University

Wolfville, N. S., Canada

The first major production undertaken this year was "All My Sons." Three one-act plays, "Where the Cross Is Made," "The Flattering Word," and "Overlaid," directed by the cast members followed in February. Dramatic activity ended for the year with the production of the annual Shakespearean play, "Hamlet." Faculty direction was by Prof. H. F. Sipprell.



Johns Hopkins Playshop production of "THE KNIGHT OF THE BURNING PESTLE", Johns Hopkins University, directed by Mr. James M. Byrd.



"ALL MY SONS". Pi Cast, West Va. University Theatre, directed by Prof. Sam Boyd, Jr.

## ALPHA OMEGA

Augustana College

Rock Island, Ill.

The College Theatre of Augustana placed its three feature plays on a season ticket basis. "The Glass Menagerie" was shown locally. The director, Prof. Don Tornquist, took "The Patsy" to Chicago for two performances. The first play, "She Stoops to Conquer," was kept in rehearsal, and taken on a six weeks tour through the Middle-West June 5 to July 15. Our members have travelled regularly to see such Univ. of Iowa productions as "King Lear" and "The Command Decision." With a total of sixty-six active members, we wonder whether we are not the largest Alpha Psi Omega chapter in this Silver Anniversary year. For our annual banquet program, we had the Coffey-Miller Marionettes of Chicago present "The Imaginary Invalid."



Eta Eta Chapter group, Mary Washington College of University of Va.

## ETA ETA

Mary Washington College of University of Virginia

The 1949-50 season of the college theatre of Mary Washington College was unusually successful. We presented three plays and increased the number of performances by taking them on the road. The plays were Claire Booth's "The Women", Ibsen's "The Doll's House", and Molnar's "The Guardsman".

## PI

West Virginia University

Morgantown, W. Va.

The projects undertaken by Pi cast have done much to stimulate interest and attendance at the weekly cast meetings. A new picture display case was presented to the Speech Department, and an honor plaque placed in Reynolds Hall as an incentive to speech students to strive for recognition as the outstanding theatre worker for the year. An Alpha Psi Omega float for the homecoming parade has been made an annual project.

The University Players productions included "Night Must Fall" and "All My Sons" directed by Prof. Sam Boyd; "Life With Father" directed by Prof. Robert Burrows. Prof. Martin Corbin directed "Helena's Husband," "Androcles and the Lion," wrote and directed the Children's Theatre production, "Mary and the Man of Magic." A high spot in the season was our "theatre-in-the-round" production of "Stranger in the House," directed by Prof. Boyd. After the premiere production, attended by the author, William Pugh, the show was taken to several surrounding cities. An original, all-student musical play, "Amazaan," was presented in March.

The new officers are Gregory Van Camp, Pauline Edmundson, John Letopoulos, Adell Heavener, Odbert Cornwell, and Richard Salzberg.

## MU GAMMA

Northeastern State College

Tahlequah, Okla.

Our major fall production show was "Mrs. Bumstead Leigh." Before our spring production, we organized our college theatre under an Indian name, meaning the "Maskers." Next we presented the premiere production of Verne Powers "Never Been Kissed," with a set designed by Hubert Hogue. Forty-six performances of thirteen short plays were presented at high schools in eastern Oklahoma as lyceum units. Best actor and actress awards were made at the formal banquet to Walter Tomkins and Joan Bass, and to Bill Panter and Nancy Robards for best supporting roles. Dr. Earl W. Blank is faculty director.

## THETA OMEGA

Wake Forest College

Wake Forest, N. C.

Plays presented last year upon the arrival of Prof. Franklin R. Shirley as Director of Speech and Drama were "Othello," "Ghosts," "Arsenic and Old Lace," and "Our Town." At the time of the Magnolia Festival it has become the tradition to stage a Shakespearean play. Last year it was "Othello," this year it was "Hamlet," directed by Prof. J. C. Drake. Prof. Charles M. Allen designed the set. The understudies took over for the third performance and gave a very excellent performance. Next year we plan to give "Macbeth." Other plays of the 1949-50 season were "Cyrano de Bergerac," directed by Charles Kincaid, and "Winterset" directed by Charles Billings. Fifteen people, the largest group in the history of the chapter, qualified for Alpha Psi Omega membership.

—By Cecyle Arnold, P. P.

## KAPPA XI

Frostburg State College

Frostburg, Md.

The Little Theatre at Frostburg presented the short play, "Dancing Dolls" in October, on Parents' Night. In April and May three performances of a pageant, "The Spirit of Light," were given to audiences numbering more than 1200 in honor of the fiftieth anniversary of the college. This pageant was written and directed by our faculty advisor, Mrs. Lucile Naff Clay. At the annual banquet held in Cumberland, Md., three new members were initiated. Officers for this year are Carlyn Ringler, Carl Kallmyer, and Margaret Robinson.



## BETA PSI

Kent State University

Kent, Ohio

Counting the one-acts, Kent State student played to approximately 30,000 people the past season. The homecoming play was "John Loves Mary," presented "Showboat style" complete with prize candy sale and vaudeville, and directed by G. Harry Wright. Grand Director E. Turner Stump chose "Family Portrait" for the Christmas season, and gave a showing for students and directors attending the annual drama clinic. Mr. Earle Curtis directed "Philadelphia Story," given to capacity audi-

ences for a three-nights run. Prof. Curtis also directed the annual children's show, "Cinderella." As the final ambitious undertaking, Prof. Wright staged the Langer and Guitterman, adaptation of Moliere's "School for Husbands." It was so successful that a refreshing musical of this type will be given annually.

The inauguration of a spring arts festival marks the beginning of a new era at Kent State, and as its contribution to the program, Alpha Psi Omega gave an evening of interpretative readings, two original one-acts, and a choric drama. Eleven new members were admitted to Alpha Psi Omega this year.



Scene from Kent University Theatre production of "FAMILY PORTRAIT", directed by Prof. E. Turner Stump.



"THE GREAT BIG DOORSTEP". Texas A. and I. College, Director, Ted Skinner. Technical director, Budge Threlkeld.

### KAPPA PHI

Texas College of Arts and Industries Kingsville, Tex.

The college theatre presented three major productions during the 1949-50 season: "Life With Father," "Love From A Stranger" and "The Great Big Doorstep." All plays were directed by Ted Skinner, chairman of the Department of Speech, with Budge Threlkeld serving as technical director. Members elected into Alpha Psi Omega were Bobbie Jo Helm, Alton Ruff, Delores Bendixen, Zoe Nolen, Edward Scholls, and Frank Talley. Marjorie Bennett won scholarships and appeared in productions of the Little Theatre of the Rockies at Greeley, Colo.

### IOTA PI

Our Lady of the Lake College San Antonio, Tex.

Our biggest problem is to find plays that are suitable for girls to do all the parts. The students enjoyed working on "The Ivory Door," and "Quality Street." Iota Pi cast had a banquet in honor of the Silver Jubilee of Alpha Psi Omega, and dedicated their production of "Quality Street," which was on April 23, as an anniversary celebration. We are considering "Romeo and Juliet" for our first play in the fall semester.

—Sister Mary of Lourdes



Scene from "QUALITY STREET", Our Lady of the Lake College, directed by Sr. Mary of Lourdes. (l. to r.) Theresa Ann Kuhn, Concetti Parigi, Theresa Braquet.

### GAMMA TAU

University of South Carolina

Columbia, S. C.

The University of South Carolina Players presented six plays during the 1949-50 season. The Fall plays were "Madame Butterfly," "Years Ago," "The Scarecrow," and "The Second Man." Prof. M. G. Christophersen was faculty director. The spring season was begun with a presentation of "Antigone" as part of our Drama Day program, which was initiated by this chapter several years ago to promote college dramatics in the Southeast. There was a great increase in attendance this year for our two-day program. Our last production was "Curse You, Jack Dalton." Mr. Carl Vines is cast president.

### ETA ZETA

Upsala College

East Orange, N. J.

We are proud to have placed the college theatre at Upsala in production again with a full season of plays. Our main plays were "Miranda," "Invitation to a Murder," and "The Romancers," staged and directed by Professor John I. Carlson. "Land's End" and an original play by Louis Marino, "Summer Day," were also given. Next season's program will be "Hay Fever," "Rope," and "A Sunny Afternoon."

### IOTA GAMMA

Cedar Crest College

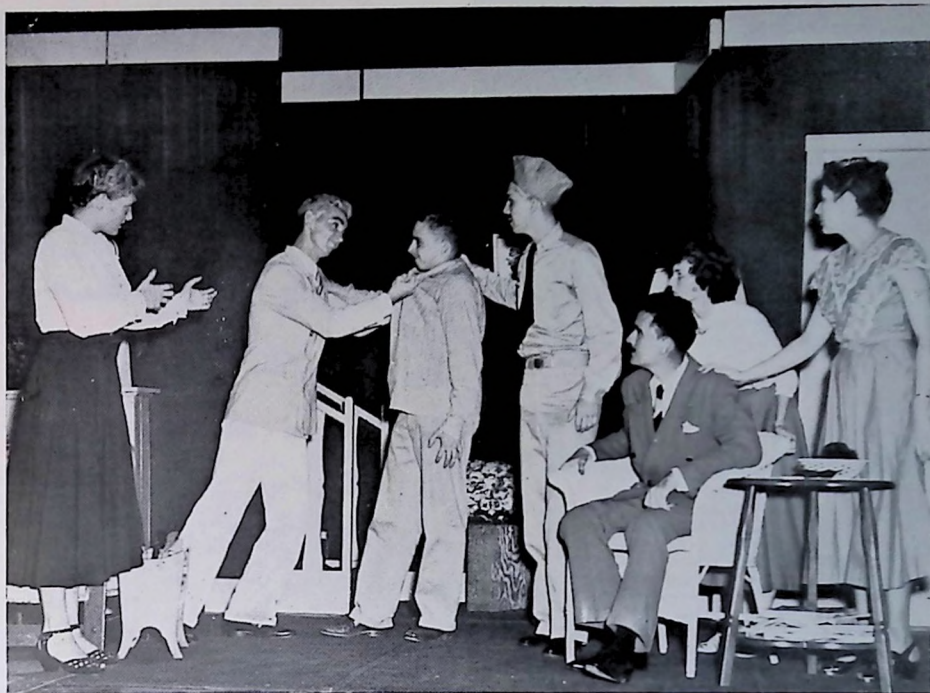
Allentown, Penna.

Bleachers were used to complete the four sides for an arena style production of "The House of Bernarda Alba" in the foyer of the Administration Building. Men from Lafayette, Muhlenburg, and Lehigh, helped stage Shaw's "Man of Destiny," "Mourning Becomes Electra," and "Medea." "Homecoming" by Eugene O'Neill was another major production. The most interesting of the one-act plays were Benavente's "Of Small Motives," and Maeterlinck's "The Intruder." In our unified program Buskin and college theatre work toward Alpha Psi Omega membership. Iota Gamma now has a record membership of twenty-two. College theatre director is Miss Katherine Clugston and Drusilla Albert is chapter president.



Barbarn Hayes Morrow, Drama Award Winner, Oakland City College, Theta Nu Cast.





Scene from "KISS AND TELL", Canal Zone College, directed by Professor Subert Turbyfill.

#### LAMBDA CHI

University of Omaha

Omaha, Neb.

Our season consisted of the production of two all-school plays, "The Male Animal" by Thurber and Nugent and "The Corn Is Green" by Emlyn Williams, both under the direction of Frances McChesney Key, faculty director. Eight one-act plays were produced by the Play Production classes. At the regular Alpha Psi Omega meetings the reading of plays by casts assigned from the members present afforded much enjoyment.

At the initiation banquet nine new members were initiated as a result of their work during the year: Barbara Haugness, Janice Leland, John Marshall, Leonore Marx, Thomas Slack, Vernon Stearns, Maufrey Stewart, Verne Sweigard, Eileen Wolfe. Plans for next year include the sponsorship of the District Speech Contest and the establishment of some awards for achievement.

#### KAPPA PSI

Clemson College

Clemson, S. C.

The past year has likely been the most active season of dramatics that Clemson College has seen. In August there was a production of "Our Town," directed by James P. Winter. In November Robert E. Ware directed "Angel Street." "Dear Ruth" was presented with Mrs. Walter Lowry directing, and the final presentation was "There's Always Juliet" with James P. Winter as director. One of next year's three major plays will be presented by central staging. Experiments in central staging were carried on this year under the leadership of Mrs. John Gates.

Twenty Seven

#### IOTA NU

Immaculata College

Immaculata, Pa.

With membership reaching the 120 mark, Cue and Curtain Players began their 1949-50 season with an English dramatization of Jane Austen's "Northanger Abbey." The annual Christmas pageant was "The King's Jongleur," by Sister Mary Donatus. In February, we gave "Our Hearts Were Young and Gay." "The Passion Play," written by Peggy Chapman was given by the sophomore Players. In April Alice Kelly, president of Cue and Curtain, and Angela McGrath, president of Iota Nu journeyed to Fairmont, W. Va. to celebrate the Silver Anniversary of the Alpha Psi Omega fraternity. Jane Keating wrote a play about Maude Gonne and the Abbey theatre put it on for the Irish Cultural Society of Immaculata. The Creative Writing class has contributed a number of one-acters for use in 1950-51.

#### LAMBDA KAPPA

Wagner College

Staten Island, N. Y.

With five major productions, the Varsity Players were more active than at any other time in their history. In "The Taming of the Shrew," the professional-like lighting made possible by our new lights and dimmer lifted the work to a new high level. A variety of settings in our other play choices, "Arsenic and Old Lace," "A Murder Has Been Arranged," "Command Decision," "Androcles and the Lion" displayed nicely the versatility of the group. A building program has been undertaken by the college and we are hopeful of a new theatre and professional help for our worthy director, Professor Nicholas Moss.

—Roy Mabrey, Sec.



Scene from "SHADOW AND SUBSTANCE" by Paul Vincent Carroll, directed by Mr. Arthur Coe Cray, Lewis and Clark College, Portland, Oregon.

### KAPPA IOTA

Southwestern at Memphis

Memphis, Tenn.

The cast opened its season in November with James Hilton's "Lost Horizon." The January production featured Morton's "Box and Cox" and W. S. Gilbert's "Sweethearts." The second semester productions were "All For Fun," an original musical revue, and Shakespeare's "As You Like It." An innovation this season was a series of reading performances of the classics including "Oedipus Rex," "Prometheus Bound," "The Book of Job," and "Hamlet." Hans Sachs' "Wandering Scholar from Paradise" was experimentally produced arena style. All productions were directed by Prof. Raymond S. Hill.

Two initiations were held admitting twenty-three to membership. Officers for next season are Walter Lazenby, Betty Wade, and Henry Freund.



Scene from "TWELFTH NIGHT", La Verne College, La Verne, California  
Directed by D. Dupler.

### BETA GAMMA

Bethany College

Bethany, W. Va.

The Beta Gamma cast started its season by presenting "You Can't Take It With You." We presented the play again when we were hosts to the Ohio Valley High School Drama Clinic. At this time also we demonstrated our new puppet stage. Our next production was Ibsen's "Ghosts." For the first time we presented an operetta, "Trial By Jury." On this same program we presented the ever popular one act play "The Valiant." After staging J. B. Priestley's "Dangerous Corner," we were asked to present it for a week's run at the little Carriage House Theatre in Wheeling. To end our year we did "Smilin' Through." Prof. Charles R. Trumbo directed all productions. Officers for next year are Bette Fraim, Mary Lou Myers, and Rhoda Kruse.

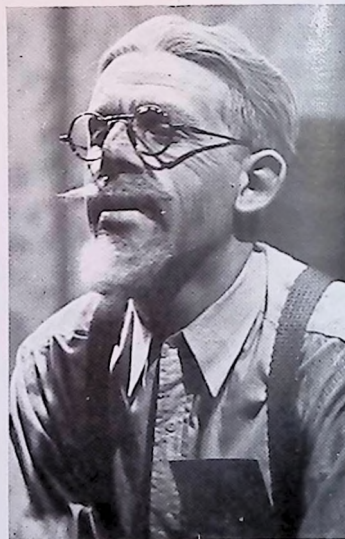
We would like to thank Fairmont for their wonderful hospitality at the Silver Anniversary Jubilee, and W. Va. University for showing us Theatre-in-the-round.

### ZETA XI

La Verne College

La Verne, Calif.

"You Can't Take It With You" opened the season. "Smilin' Through" was the second play. We gave as our first Shakespearean play, "Twelfth Night." We were pleased with the success of the production. All three productions were directed by Dorothy Dupler, faculty director. Six one-act plays were directed by members of the play production class: "Rehearsal," "The Man in the Bowler Hat," "The Boor," "The Pilot Lights of the Apocalypse," "The Lost Elevator," by Percival Wilde, and "The Monkey's Paw." Over one hundred students, or one-third of the student body participated in these productions. Ellis Harms received a key for outstanding work in dramatics throughout his four years at La Verne College.



Ellis Harms as "Granpa" in "YOU CAN'T TAKE IT WITH YOU", La Verne College,  
Directed by D. Dupler.





Set for "YOU CAN'T TAKE IT WITH YOU", directed by Grace Allen Bochner, Central College, Fayette, Mo.

## ZETA LAMBDA

Central College

Fayette, Mo.

Under the very able direction of Dean Grace Allen Bochner the productions of "The Shop at Sly Corner," "She Stoops to Conquer," and "You Can't Take It With You" achieved acclaim unprecedented on our campus. Considering the small size of the community, we feel that our audiences were remarkable. "She Stoops to Conquer" was produced with a double cast. In addition to the high quality of the directing and acting this year, our equipment was greatly improved. Part of the credit for this goes to Dean Paul T. Liljedahl. Also a make-up and dressing room was fitted back-stage through the efforts of the students.

—John Blattner, historian.

## THE WESTERN PLAYERS

Western Ky. State College

Bowling Green, Ky.

Prof. Russell H. Miller, directing the Western Players, built his productions for the last season about a Mid-Century cycle representing four decades of American play-writing: "Nothing but the Truth," 1915; "Mary the Third," 1923; "The Petrified Forest," 1935; and "All My Sons," 1947. In May, 1950, the Western Players established a chapter of Alpha Psi Omega as the national dramatics honor society of the college theatre organization.



(Left to right) Gerry Wolfert, JoAnn McCray, Robert Schimkat, Harold Bidzars, Joan Frink, William Lashbrook, Virginia Hungerford, in "DEAR RUTH", Hillsdale College, directed by Prof. George H. Hale.

## MU ALPHA

Hillsdale College

Hillsdale, Mich.

In its first year of affiliation with Alpha Psi Omega, as Mu Alpha Chapter, Hillsdale College dramatics work featured two full-length productions—"Dear Ruth" on November 2, 1949, and "Charley's Aunt" on April 19, 1950. Also, on December 13, 1949, a program of one-act plays was presented for the college assembly.

## CHI

Buena Vista College

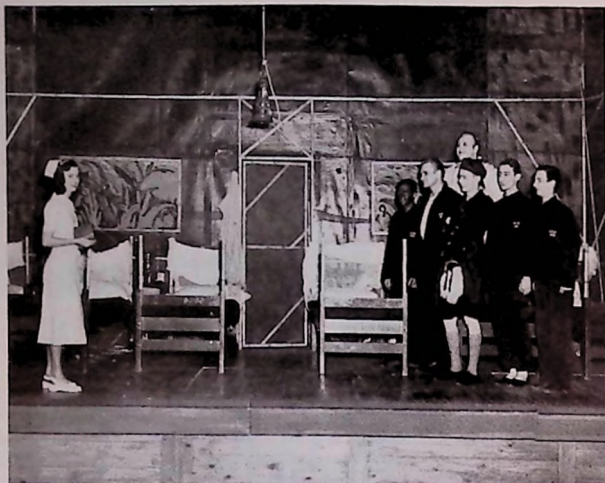
Storm Lake, Iowa

The major productions produced this year were "Gold in the Hills" and "Mr. Pim Passes By," which played a week in the college auditorium. Refreshments were served during intermissions. Our director, Ruth Helen Lathrop, also produced an Easter production, "For He Had Great Possessions." The Chi cast held a "Story Hour" in the college gymnasium for all the Storm Lake children. It consisted of several games and seven fairy tales, five of them being acted out by our members and pledges. We hope to make the "Story Hour" an annual affair. P. S. The children loved it! We would be happy to correspond with other casts on the "Story Hour" idea.

Officers for the 1950-1951 collegiate year are Clayton E. Liggett, Irene McAlpine, and Frederick Wessendorf. Twelve new members were admitted.



Fredrick Wessendorf, Joanne Lovejoy, James Rukes, and Ruth Helen Lathrop, "MR. PIM PASSES BY", Buena Vista College, directed by Ruth Helen Lathrop.



Scene from "THE HASTY HEART", Ferris Inst., directed by Dr. Hedy Rossi.

#### BETA ALPHA

Humboldt State College

Arcata, Calif.

The Northwest California Drama Festival held at the college was attended by 350 drama enthusiasts. The first show on the year's program was a double bill of "The Devil and Daniel Webster" and "Trial by Jury" directed by Dr. Don Karshner. Next, six performances of "A Midsummer Night's Dream" were given. Shaw's "Candida" and an arena style performance of "Accent On Youth" were directed by graduate students, Zatha Tallman and Leon Pike. "Q" by Stephen Leacock, "Cracked Ice," and "A Marriage Proposal" were staged as studio productions. Cast social events were beach picnics and street style cafe dinners. Beta Alpha entertained the Chico State Chapter at an Italian restaurant according to tradition.

#### KAPPA ETA

Ferris Institute

Big Rapids, Mich.

In spite of a disastrous fire that destroyed the main building and the college theatre with all our dramatic library and equipment, we produced "The Hasty Heart" as a UNESCO play, directed by Dr. Hedy Rossi, and gave an additional performance for the invalid soldiers at Percy Jones Hospital on March 21.

#### ETA CHI

Pacific University

Forest Grove, Oregon

Pacific University conducted its sixth annual season of summer theatre. Drama students were registered from all over the Western United States. Four plays were presented on the campus and at the resort town of Newport, Oregon, on the Pacific coast. The productions were, "The Bishop Misbehaves," "The Shop at Sly Corner," "Without Love," "Joan of Lorraine," and "Chicken Every Sunday." The plays scheduled for the 1950 season are, "All My Sons," "Abe Lincoln in Illinois," and "Merchant of Venice." Professor A. C. Hingston is faculty director and Bob Ericson is business manager.



Arthur Stillwell and Altha Dishon in "I REMEMBER MAMA", directed by Margaret Earl McConnell, Oakland City College.

#### THETA NU

Oakland City College

Oakland City, Ind.

"I Remember Mama" and "Rebecca" were the full-length productions of our drama department. Norma Durel made a version of "The Juggler of Our Lady," and we gave "When Shakespeare's Ladies Meet" for the May Festival program. All the productions were directed by Margaret Earl McConnell, who will be on leave for a year for graduate study. Eight students qualified for Alpha Psi Omega membership, and awards were made at the close of the year for outstanding work to Barbara Hays Morrow, Ida Ellen Connor, Edward Newton, Elaine Wood, and Altha Lou Dishon. Mr. Herman Cloin was made an honorary member.

#### ALPHA ALPHA

Concordia College

Moorhead, Minn.

During the past year the Concordia College Players Theatre presented "Night of January 16th," "Pillars of Society," and "School for Scandal." Several one-act plays, "The Balcony Scene," and "Her Fatal Beauty" were staged. Floyd Fairweather was elected most outstanding senior on the basis of his three years of dramatic work. Agnes Risetter directed the major productions.

#### GAMMA XI

State Teachers College

Dickinson, N. D.

Two major full-length productions were presented during the year, "Meet Me in St. Louis" was presented during the fall quarter and "Night of January 16th" was the spring production. One of the major accomplishments of the year has been the addition of new equipment to facilitate the work of the stage crews. Members of the cast have presented a number of programs over the local broadcasting station. Among these were dramatic adaptations of "Dr. Jekyll and Mr. Hyde," "The Rivals," and "The Fall of the House of Usher."

Six new members were initiated: Kathleen Colwell, Norma Deutscher, Myrtle Erikson, Betty Joy Hansen, Joseph J. Hibel, and Clarence H. Walth.





Cast of "REBECCA". West Liberty State College, Lillian B. Smith, director.

### ETA RHO

West Liberty State College

West Liberty, W. Va.

We opened the season with "Uncle Tom's Cabin". The next major production was Du Maurier's "Rebecca", and as the final presentation, Shakespeare's immortal "Romeo and Juliet". Our workshop plays were: "The Proposal", "Finger of God", "Minnie Field" and "Riders to the Sea".

Charles Peyton, Charles McKinney, and Eta Rho Cast wrote a song which was sung at the silver anniversary meeting in Fairmont. It was dedicated to Dr. Paul F. Opp. and L. A. Wallman of Fairmont State College and to Prof. Lillian B. Smith of West Liberty for their untiring efforts in college dramatics. Music is available by writing to the chapter officers.

#### "Pledge To Alpha Psi"

In Alpha Psi Omega, we play the roles of life,  
Our acts are deeds of service, our aims  
are to delight,

We share a common interest, we have a common cause  
Our pledge of humble artistry is tribute  
to thy laws.

In this our mortal drama we find much joy and zest,  
The rising curtain of each day inspires  
us toward the best;

When final curtain calls are done with summons  
from on high,

We'll meet our Grand Director there with praise  
of Alpha Psi.

### ALPHA

Fairmont State College

Fairmont, W. Va.

A new play, "Remember Me" by Dorothy Daniels, first produced by the Pittsburgh Playhouse, was used to open the season at Fairmont State College. Prof. L. A. Wallman directed this play and the war drama, "A Sound of Hunting." Mr. Jerry West directed "The Importance of Being Earnest" and "A Midsummer Night's Dream." Alpha cast sponsored a two day program of social and dramatic activities to celebrate the Twenty-fifth Anniversary of the founding of Alpha Psi Omega, April 22-23, 1950.

Thirty One



Prologue to "KNIGHT OF THE BURNING PESTLE". Villanova College, directed by Wm. J. Krupa. Elizabethan Set designed by Lambda Pi stage crew.

### LAMBDA PI

Villanova College

Villanova, Pa.

"Jacobowsky and the Colonel," a three-act comedy by Franz Werfel and Sam Behrman, was presented as our major fall production. In the Spring we reconstructed an Elizabethan stage for our production of Beaumont and Fletcher's comedy, "The Knight of the Burning Pestle." In this production we attempted to recapture the spirit of the Elizabethan playhouse by frequent audience contact, the seats having been arranged in semi-circular fashion around the projecting apron. The rhythmic flow of scenes from outer to inner stage and from lower to upper levels in uninterrupted sequence emphasized the rapid tempo so essential to Elizabethan comedy.

### ALPHA ZETA

Central College

Pella, Iowa

Awards were made at the close of the season to Richard Decker, Olive Hancock, Helen Vander Meer, Bob Omick, Sylvester Van Ort, and Norma Jean Luce for their outstanding work in Central College dramatics. The four major productions of the year were "The Traitor," "You Can't Take It With You," "The Barretts of Wimpole Street," and "Two Blind Mice."

### BETA IOTA

Valparaiso University

Valparaiso, Ind.

The season at Valparaiso University included these major productions: "Mary of Scotland," "The York Nativity Play," and "Everyman," directed by Dr. Vera T. Hahn. The one-act plays were "The Drums of Oude," "The Eldest," and "Brothers in Arms." Beta Iota celebrated the twenty-fifth anniversary of the founding of Alpha Psi Omega with an initiation banquet in May for twelve initiates.

### GAMMA DELTA

New Mexico Highlands Univ.

Las Vegas, N. M.

Our director, Mr. Lucian Scott, staged "Per Gynt" by Ibsen, and played the lead in "King Lear." We closed the season with "Merton of the Movies." Mr. Richard O'Connell directed "The Importance of Being Earnest" for the summer season. Plans are being made to stage a world premiere of one of Garcia-Lorca's plays in the '50-51 season. Eight new members were admitted to Alpha Psi Omega. Mr. George B. Nason is cast secretary.



Kathy Bauer as Elizabeth, Sam Geod as Essex in "ELIZABETH, THE QUEEN".



Jimmy Lucas and Betsy McDaniel in a scene from "HEAVEN CAN WAIT".

These are rehearsal shots used by the director and the cast in productions at Roanoke College, Salem, Virginia, Elizabeth Ross, director. (See article, "Photography and Play Direction", 1949 PLAYBILL)



## GAMMA PSI

Roanoke College

Salem, Va.

Our fall production of Maxwell Anderson's "Elizabeth the Queen" was a tremendous undertaking and our efforts were rewarded with full houses plus standing room every night. For the spring play we chose "Heaven Can Wait" by Harry Segall. Besides our two regular productions, we presented "Mary Poppins" in conjunction with the Roanoke Junior League for the Children's Theatre. In May we prepared scenes from Shakespeare's Comedies, directed by the Directing class, produced by the Play Production class and with the Acting class playing the parts. This was the final exam in the Drama department.

A number of our cast attended Drama Day at the University of South Carolina. We again published the Spotlight, our annual news letter to alumni members. Many improvements were made to our Laboratory Theatre including a new public address system, new catwalks and a new stage floor. We initiated twenty-one new members into the dramatic honor society.

—Elizabeth Ross, Director



Scene from "THE LITTLE FOXES", directed by Prof. Clayton Page, Marshall College.

## BETA

Marshall College

Huntington, W. Va.

Sixteen members of the Beta cast took a large part in the dramatic program of Marshall College during the year. There were four major productions, "Saturday's Children" and "The Little Foxes," under the direction of Clayton Page, faculty advisor, and "Dark of the Moon" and "Hay Fever," under the direction of Philip Caplan. Several one-act plays were produced throughout the year. "The Knave of Hearts" trouped into several high schools and "The Land of Heart's Desire" going to the West Virginia Intercollegiate Festival at Concord College.

The season was brought to a close with a banquet in honor of the graduating seniors. Plans are being made for the celebration of our twenty-fifth anniversary this coming year. "Liliom" and "She Stoops to Conquer" are under consideration for production. Also an elaborate anniversary program. The cast director for the new year will be Irene Ingles.

—Clayton Page, Director, Marshall College Theatre

## DELTA CHI

Panhandle A & M College

Goodwell, Okla.

Attention was centered this season on the radio theatre. Under the direction of Prof. E. E. Bradley, we did twenty-six half-hour radio shows and fifty-two fifteen minute shows. "Macbeth," "As You Like It" and "The Merchant of Venice" were given on the 30-minute programs.

Thirty Three



"PRIDE AND PREJUDICE", as staged at Troy State College, Troy, Alabama.

## ETA SIGMA

Troy State College

Troy, Ala.

The Playmakers presented seven plays and four radio productions. The season was opened with "Arsenic and Old Lace" which was given five road productions. "Golden Slipper" was written and directed by J. Whilden Blackwell of the faculty. Drayton Mayrant was co-author. "Pride and Prejudice" was the other long play. A one-act farce, "Check and Mate" was written by Frank Herron. "A By-Line for St. Luke" by Lorenzen was the Christmas play. "The Valiant" and "Pink and Patches" were also given. The radio plays were "Enter Dora, Exit Dad," "So It Goes," "Two Cowgirls from Boston," and "No Parking." Nine Thespians were admitted to Alpha Psi Omega.

## GAMMA UPSILON

Northern Ill. State College

DeKalb, Ill.

The year was started with "The Trysting Place," given for the homecoming celebration. Our feature plays, directed by Prof. Dr. W. V. O'Connell, were "The Winslow Boy," "The Inspector Calls" by Priestley, and "Over Twenty-One" by Ruth Gordon. We made our annual trip to the Goodman Theatre, Chicago, seeing "Jason," and as our final celebration, held our spring banquet at the College Tea Room with Prof. E. Turner Stump, the national president and his wife as honor guests. Nine students had the honor of taking the oath of membership from him. Gamma Upsilon also observed the twenty-fifth anniversary of the founding of Alpha Psi Omega with a radio broadcast.

## ZETA IOTA

Drexel Inst. of Technology

Philadelphia, Pa.

The first production of the Rouge and Robe Society was "Blithe Spirit," directed by Robert Teeter. "Personal Appearance" and "H. M. S. Pinafore" were directed by William Gallagher. "Food" was the only one-act play given. Plans for next year include "Angel Street" as the first production. The new officers are Angelo Troiani, Ralph Dunlap, William Simon, and Sarah Jane Ludwig.

## BETA NU

Arizona State College

Flagstaff, Ariz.

Four major productions and Bernard Shaw's "The Doctor's Dilemma" as a summer production occupied the efforts of the college theatre of Arizona State for the season of 1949-50. For the regular season, Prof. Ralph J. Holly directed "Outward Bound," "Night Over Taos," "The Dover Road," and "Our Town."



Zeta Pi Cast, Mercer University, Macon, Ga. Annual fall initiation banquet.



Cast of "THE HAPPY JOURNEY", by Thornton Wilder, directed by Sally McKay and Aubrey Heflin, Mercer University.



## ZETA PI

Mercer University

Macon, Ga.

The chapter has worked to introduce the desire for good drama to the high schools of Georgia by sponsoring a Drama Day conference in connection with the all-state speech contests. The three long plays staged this year were "Arsenic and Old Lace," "Waiting for Lefty," and the comic opera, "The Bartered Bride." "The Happy Journey" was presented here and at Bessie Tift College. Numerous banquets and parties were held during the year. Acting awards were given to Mr. Buice Wallace, and Martha Ann Oakley. Miss Mary Brooks Popkins Hicks is director. Information about our Drama Day program will gladly be furnished by our president, Mr. Clyde G. Moody.

## PSI

Lindenwood College

St. Charles, Mo.

The opening production of the season was "Remember Always" by Betty Ann Barber, a play of the second World War with an all-woman cast which was fittingly presented on Armistice Day. The second major presentation comprised a bill of three one-acts: "Aria Da Capo" (presented as our UNESCO International Theatre Month offering), "Lady Luck" by Marion Short, and "The Lover" by Sierra. In the spring "Blithe Spirit" was given, and was student-directed by Carol Greer. All the productions were directed or supervised by Robert Douglas Hume. Five new members were taken into the cast: Suzi Finney, Dorothy Frye, Dorothy Hall, Joy Hellwig, and Jean Robb. The sponsors were Juliet Key McCrory and Robert Douglas Hume.

## MU EPSILON

Adams State College

Alamosa, Colo.

During the 1949-50 season two major productions and four one-act plays were given. Fall quarter productions included "The Spider" by Oursler and Bretano and the traditional Christmas play "Why the Chimes Rang." During the winter quarter "The Purple Torch" directed by Dick Talley, "The Girl" directed by Louella Sanchez, and "The Trysting Place" directed by Wade Havens were given. Adams State Players sponsored a play clinic, to which high schools in the valley brought one-act plays. Wade Havens, assistant director, judged the plays and gave criticism. Our spring production was "Twelfth Night" by Shakespeare.

On May 24, the Mu Epsilon cast had their first formal initiation. Next year's officers are Kathleen Shinkle, president; Dick Cooper, vice-president; and Louella Sanchez, secretary-treasurer. The Mu Epsilon cast advisor and director is Miss Beryl McAdow.

—Mary Urbin, Sec.

## KAPPA DELTA

Bethel College

McKenzie, Tenn.

The first production of the year was Carleton's "Jane Eyre." In a somewhat lighter vein was "The Ghost Train" by Arnold Ridley, a production staged during the winter. The technician was Robert Crowder; both plays were very ably directed by Mrs. Ruth B. Tutt, head of the Speech and Dramatic department. On March 3 our cast visited Murray State College, Murray, Kentucky, where we witnessed two fine plays, "The Happy Journey" by Thornton Wilder and "The Man of Destiny" by George Bernard Shaw.

Those initiated into Apha Psi Omega include Ramona Tucker, Rue Ewing, David Hester, Robert Crowder, and Josephine Powell.

—Frank Fenmire, Pres.

Thirty Five



Scene from "GEORGE WASHINGTON SLEPT HERE",  
Sioux Falls College production, directed by Perry W.  
Patterson.

## BETA OMEGA

Keuka College

Keuka Park, N. Y.

Our major production this year was a Shakespearean comedy, "The Tempest." This season dramatic activities were held in the Keuka College Playhouse, a barn theater operated by the college as a summer theater. Other plays that were introduced were "Ask For Me Tomorrow," "Will of the Wisp," "The Frogs," and "Box and Cox." The latter three were one-act plays produced by the Dramatic Workshop class. Direction was by Marjorie Osmer and Doris Brooks, Ruth Beers, Diana Wittmer and Meryl Frank.

## ZETA

Western State College

Gunnison, Colo.

Mr. Martin Hatcher came to us this year as the Technical Director of the College Theatre. A large room was turned into a home-made theatre in which experimental plays were produced. The fall quarter production was "Arms and the Man," with Gary Yundt and Virginia Tessman in the leading roles. During the winter quarter Kurt Weill's "Down in the Valley" was produced. The One-Act Play Contest featured four plays: "Smoke Screen," directed by Homer Stewart; "Brothers in Arms" by Lorraine Thomas; the Globe Theatre version of "Taming of the Shrew" by Norma Gaskill; and "The Terrible Meek" by Margaret Bigelow. The next production was a children's play, "Hansel and Gretel," presented in the local movie house. The last production of the regular year was Paul Osborn's "On Borrowed Time." Crew leaders responsible for the difficult setting included Bill Cromwell and John Leahy.

—Prof. Jess W. Gern

## GAMMA OMEGA

Montana State College

Bozeman, Mont.

A hilarious comedy opened the 1949-50 season at Montana State College. The play was "My Sister Eileen." The two other major productions were Thornton Wilder's "Our Town" and "Blithe Spirit" by Noel Coward. The two drama awards went to Taylor Measom as the best actor of the year and to Frank Ritter as the best in backstage work. Two one-act plays, written by Robert Vine and Taylor Measom, "The Unwanted" and "The Three Way Stretch" respectively, were directed and produced by students. A new interest in dramatics has been created by Joseph Fitch, the new Professor of Dramatics at Montana State College.

Fourteen new members were initiated into Alpha Psi Omega this spring. Dr. Wayne Marjarum, Department Head of English, was granted honorary membership. New officers for the year are John Martinsen, Frank Ritter and Richard L. Hansen.

## ALPHA DELTA

Tarkio College

Tarkio, Mo.

The 1949-1950 season included "The Importance of Being Earnest," "The Glass Menagerie," and "The Happiest Years," all directed by Robert L. Richey, Professor of Speech and Drama.

Seven new members welcomed to the cast were: Helen Voelker, Edward Homewood, Dale Hilmer, Dean Morrison, Paul Burrows, Iris Teachout, and Silas Summers, Professor of English. An all-school party sponsored by the Alpha Delta cast on April 29 happened to coincide with the celebration of Alpha Psi Omega's twenty-fifth anniversary.

## SIGMA

Linfield College

McMinnville, Ore.

Five major productions were staged by the Drama Department with Nelda K. Balch as director and Lester Schilling as stage designer. The plays were: "Ten Little Indians," "The Taming of the Shrew," "The Winslow Boy" by central staging. "The Glass Menagerie," and "Antigone." Several of the shows played four nights to sell out houses. Other activities of the year included a one-act drama festival in which seven colleges participated, and a high school Drama Clinic with 200 students in attendance. The one-act plays, "The Exclusive Model" and "Monkey's Kids Don't Cry" were given for audiences on and off the campus. The annual one-act play tournament for the fraternities of the campus was sponsored. Six members were admitted to Alpha Psi Omega, and drama awards were given to Phyllis Kincheloe, Frank Gaer, Doris Kaseer, and Don Johns.

## DELTA PSI

Miss. State College for Women

Columbus, Miss.

Our college theatre brought to a close a very successful year of activity with "The Barretts of Wimpole Street," which was to open our Spring Fine Arts Festival. Our fall play was "I Remember Mama." The annual one act play contest among the classes sponsored and directed by members of Alpha Psi Omega included, "The First Dress Suit," directed by Joy Noble, "The Unseen," Nancy Flowers, "Where the Cross is Made," Joyce Jones, and "Cabages," Patsy McDade. The new officers of Delta Psi cast are Catherine Sykes Hall, Dorothy Hammitt, and Virginia Shumpert. Miss Frances M. Bailey is our faculty director.

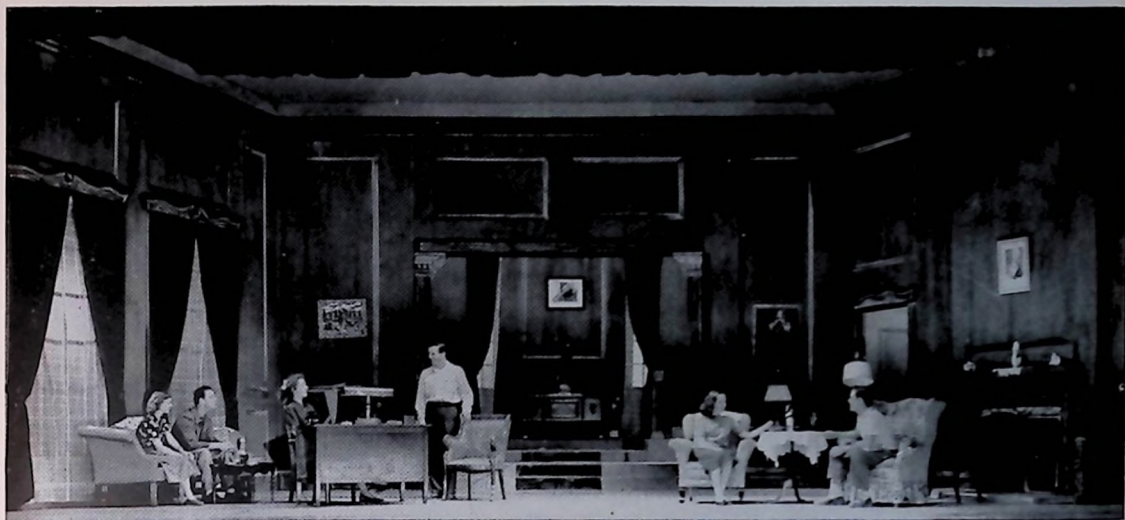


Scene from "TWELFTH NIGHT", La Verne College, directed by Dorothy Dupler.



Mary Melhorn and George Hahn in "YOU CAN'T TAKE IT WITH YOU", La Verne College, directed by D. Dupler.





Scene from "KIND LADY", Pasadena City College, directed by Prof. D. A. Liercke.

## BETA CHI

Defiance College

Defiance, Ohio

We opened our season with a three-act melodrama, "The Curse of an Aching Heart" by Herbert Swayne. Later this production was taken on tour with an all-male cast. The highlight of the season came the second semester when our cast presented Noel Coward's "Blithe Spirit." The last production was a one-act play, "The Strangest Feeling," produced for an assembly program. At our annual banquet, Mrs. Elaine Breen and Mr. Donald Breen were presented the acting awards for the 1949-50 season.

## KAPPA OMICRON

Cumberland University

Lebanon, Tenn.

On March 10 three one-act plays provided an evening's entertainment. George Rice directed the suspense drama, "The Monkey's Paw"; "Spreading the News" was directed by Audrey Bradshaw. The evening of plays was ended with an Easter pageant, "A Crown of Thorns" by Elliot Field which was directed by Wallace McGill, Jr. At the end of the spring quarter, Thornton Wilder's popular play "Our Town" was presented under the direction of Miss Clara Dyer. A number of students are eligible to become pledges in September. At the spring graduation, the Drama trophy went to Wallace McGill, Jr. and the University Hall of Fame award went to Miss Audrey Bradshaw.



"BLITHE SPIRIT", a production of Defiance College, Defiance, Ohio.



Director explaining a set to the stage crew, Defiance College.



Cast of "OUR TOWN" by Thornton Wilder, directed by Mrs. L. L. Carlisle, Kansas Wesleyan University.





Gwen Woody and Ed. Minor in "THE IMPORTANCE OF BEING EARNEST", Kansas Wesleyan University, Mrs. L. L. Carlisle, director.



Scene from "YOU CAN'T TAKE IT WITH YOU". Upper Iowa University, Ivadell Brauer, director.

### BETA KAPPA

Upper Iowa University

Fayette, Iowa

The University Players at Upper Iowa University have had a very successful year. The first long play was "You Can't Take It With You" by Moss Hart and George S. Kaufman. The second three-act play "John Loves Mary" by Norman Krasna was presented in the spring. A one-act play "If Men Played Cards as Women Do" was given on Senior Day. Officers for the coming year are Craig Whitney, Patricia Clark and Stuart Sears.

### LAMBDA RHO

Central State College

Edmond, Okla.

"Barretts of Wimpole Street," "Kiss and Tell," "Night Must Fall" with a double cast were the major productions. Miss Katherine Davies, an exchange professor from Swansea, Wales, played one of the Mrs. Bramsons. Three original one-acts by Bill J. Foster were presented and was followed by a reception, backstage. Lambda Rho gave two radio programs and three radio plays over KLPR, Oklahoma City. Bill Foster and Joanne Johnson received the Hall of Fame award. Miss Johnson has been accepted this summer by the Plymouth Theatre. Social events consisted of Spanish, Italian and Chinese dinners in Oklahoma City and our annual stage party.

—Arteola B. Dew, Director

### THETA TAU

Southwestern Louisiana Institute

Lafayette, La.

"The Night of January 16th" by Ayn Rand, "Blithe Spirit" by Noel Coward and Ibsen's "Ghosts" were the three major productions staged during 1949-50 under the direction of Prof. Phillip Walker. One of the productions was taken on the road for a performance at a neighboring city. The major awards for theatrical achievements during the year went to Margaret Bodron, Winford McDaniel, Leola Huval, Rou DeGravelles, and Lewis Trahan. Those elected to membership in the Theta Tau cast were Millicent Blackwell, Rou DeGravelles, Dan Harper, Winford McDaniel, and Owen Demourelle.

### KAPPA MU

Oregon College

Monmouth, Ore.

Fall term's opening dramatic production was the three-act play "January Thaw." This play was followed in the spring term by the presentation of James Thurber's delightful play, "Many Moons." Both plays were directed by Professor George Harding. Numerous student-directed one-act plays were given throughout the school year. Among these were "Skin Deep," "New School for Wives," and "Christmas at Casey's."

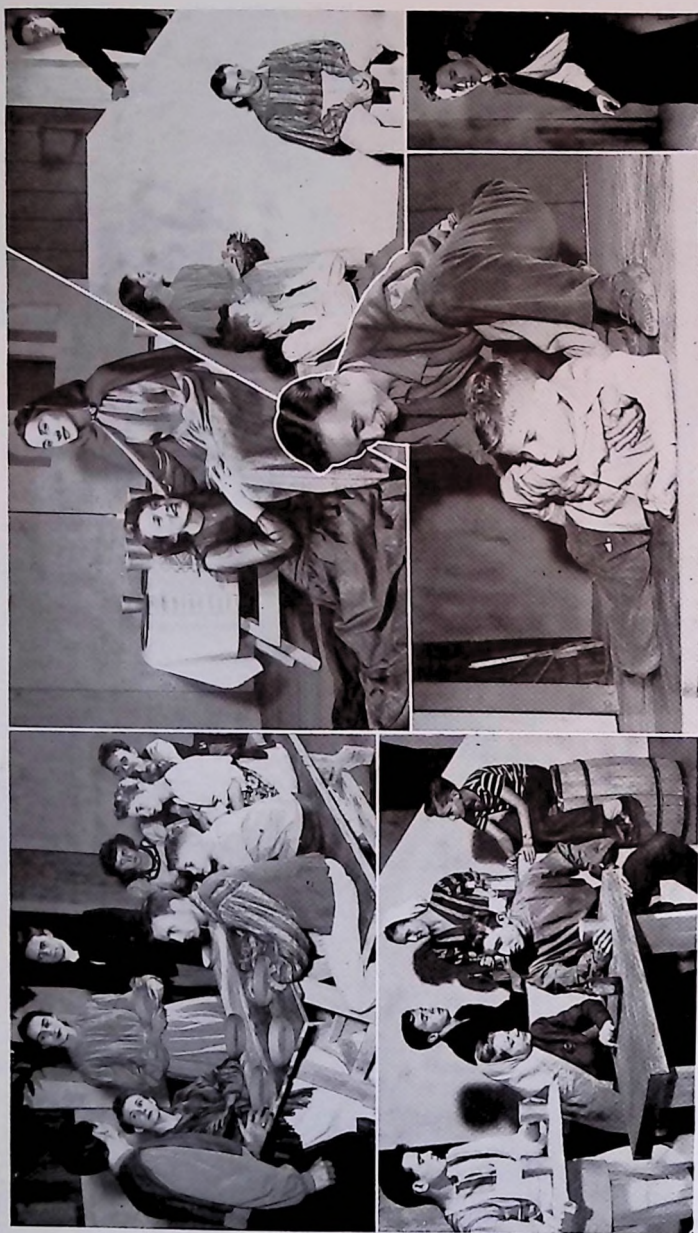
New members initiated into Alpha Psi Omega this year were Bill Floyd, Ruth Schultz, Helen Van Hine, JoAnna Clemenson, Robert MacDonald, Illa Schunk, Joan Metcalf, George Ten Eyck, and Virginia Pomante.

### ALPHA PHI

State College

Valley City, N. D.

The comedy, "Arsenic and Old Lace," directed by Robert E. Harris, was given for a two-night run. During the summer session the drama, "No Way Out" by Owen Davis, was given. The drama club presented "The Efficiency Expert" and an original play for the radio audience. The radio division of the college under the direction of Miss Vera Bollinger presented 29 programs during the school year.



Scenes from "FAMILY PORTRAIT", directed by Leslie Irene Coxer, Southwest Missouri State College, Springfield, Mo.





Two scenes from "MOOR BORN", directed by W. G. McWhorter, Southwest Missouri State College.

### KAPPA GAMMA

Southwest Missouri State College      Springfield, Mo.

Kappa Gamma cast observed the Silver Anniversary of the founding of Alpha Psi Omega over a local radio station. The station gave the group a birthday cake. Bill Kelsay directed the variety show, "Folio Follies," which was taken on tour after the campus presentation, and Dick Bradley was program director for the weekly radio show. The college speech squad again took top honors in both tournaments entered.

The four major shows were "Street Scene," directed by John McElhaney, "Moor Born" directed by W. G. McWhorter, "Family Portrait," directed by Leslie Irene Coger, and "One Foot in Heaven," directed by Mrs. David Briggs. The honor society was host at receptions for the audience after each performance. Students in the winter and summer workshop directed over forty-one acts. A stagework award was given to Noel Burchfield, and an acting award to Mildred Matthews. Don Payton has developed into a veteran playwright, completing his seventh three-act and his twenty-first one-act play.

—Tom Freeman, Pres.

### THETA GAMMA CHAPTER

LaGrange College      LaGrange, Ga.

Our 1949-50 season opened with an evening of one-act plays, "The Summons of Sarel" and "A Wedding." Next on the schedule was "Our Hearts Were Young and Gay," which was presented in several nearby towns as well as on our own stage. "The Queen's Husband," "Brief Music" (a laboratory play), and "The Little Foxes" completed our major productions. The latter play was our first attempt at central staging. As our audience liked this type of staging, we plan on using it as our experimental theatre next year.

The LaGrange College Radio Theatre presented a weekly thirty-minute program. Plans for next year include the following productions: "Angel Street," "Children of the Moon," and "Winterset."

—Blanche McKinney, Pres.

### ALPHA MU

Emory & Henry College      Emory, Va.

Alpha Mu cast finished another busy year with the production of "Our Town" during graduation week. During the fall semester College Theatre presented "Family Portrait" with Miss Helen Power, an honorary member, playing the unforgettable role of Jesus' mother. The spring production was "The Importance of Being Earnest," in which a double cast was used for the two successive performances. All plays were directed by Dr. Marius Blesi.

—June Bentley, Sec.



Dr. Marius Blesi, Judy McInturff, and G. C. Culberson in "OUR TOWN", Emory and Henry College.

### GAMMA OMICRON

Shurtleff College      Alton, Ill.

The Shurtleff College Speech and Drama Department presented three major productions under the direction of Mary Belle Smith. These were "The Glass Menagerie," "Tweedles" by Booth Tarkington, and two performances of "The Admirable Crichton" by James M. Barrie. Weekly radio programs were given over Station WOKZ. The one act play, "The Bishop's Candlesticks," was also given.



Scene from "THE GLASS MENAGERIE", Murray State College, John C. Berssenbrugge, director.

#### GAMMA EPSILON

Murray State College

Murray, Ky.

The falling of the curtain on George Bernard Shaw's "Man of Destiny" climaxed the year for the Murray State Theatre. Along with this show we presented the "propless" play, "Happy Journey," by Thornton Wilder. Earlier in the season we gave "Arsenic and Old Lace," and "The Glass Menagerie." Seven one-act plays, including one original by Dick Royer, were directed by students of the directing class: Jackie Sharborough, Faye Edwards, Gene Allen, and Sam Elliott. Other activities were the writing of several shows for the Radio Workshop, a trip to see a Bethel College production, and our formal initiation banquet.

—John C. Berssenbrugge, director

#### ALPHA SIGMA

Louisiana College

Pineville, La.

The Alpha Sigma cast opened the 1949-50 season with the production of Arthur Miller's popular "All My Sons," under the direction of Miss Margie Owen. Miss Aileen Sanders succeeded Miss Owen upon her marriage and departure to Southwestern Louisiana Institute. Miss Sanders directed the annual Commencement play, "The Barrets of Wimpole Street." One act plays presented included, "Happy Journey," "A Sunny Morning," and "Lydi-um." The cast also aided the local PTA in the promotion of the first Children's Theatre in the area.

#### RHO

Lincoln Memorial Univ.

Harrogate, Tenn.

The Lincoln Players opened the season with a program of three one-act plays: "Wedded but No Wife" by Anita Bell, "Feudin'" by Wilbur Braun, and "The Marriage Proposal" by Chekov. Prof. Earl Hobson Smith directed the commencement production of "Junior Miss" and staged it with a very attractive setting. The officers for the new year will be: Jack Martin, Joe E. Carr, Evelyn Lauderbock, Jack King and Fritz Bell.



Joyce Shellington as Ophelia, and Harold Hutchenson as Hamlet. Wayne State College production of "HAMLET", Lenore P. Ramsey, director.

#### BETA RHO

Wayne State College

Wayne, Neb.

Alpha Psi Omega had charge of the play festival for high schools in which fourteen schools participated. We helped all the city schools with make-up. A birthday cake iced in amber with blue candles was a feature of a silver anniversary party and spring initiation. Our one act plays were "Just Imagine" by Charles George, and "The Mandarin Coat." The long plays were James Tursber's "Many Moons," "I Remember Mama," "Parlor Story," and "Jenny Kissed Me," directed by Lenore P. Ramsey.

#### MU MU

Beaver College

Jenkintown, Penna.

May 23rd was an eventful day for Theatre Playshop of Beaver College. Eleven students of the organization officially were initiated as Mu Mu Chapter of Alpha Psi Omega. Mary Radmile, April Welsh, Jane Stone, Beatrice Marwick, Elizabeth Dickerson, Ann Eggert, Helen Brenner, Jane Ernstthal, Zeldia Liberson, Ruth Drayer, and Barbara Stafford were the charter members, and Miss Judith Elder faculty advisor.

Our first major production was Maeterlinck's "The Blue Bird." As a novelty, Miss Mary Radmile, president of Theatre Playshop, directed "The Silver Cord" with Miss Elder in the role of Mrs. Phelps. In our annual inter-class play contest the plaque was awarded to the seniors for "Antigone." The other plays were "The Affected Young Ladies," "The Boor," and "Gloria Mundi."

#### THETA

Baker University

Baldwin, Kan.

The long plays presented by the Baker University Theatre were "Tish" and "Libel," directed by Mrs. Thelma Morreale. Three one-act plays were given: "Pot Boilers," "Even Exchange," and "Hearts Enduring." These were staged by the directing class. Miss Phyllis Metzger was secretary of Theta cast.

#### BETA ETA

Huntingdon College

Montgomery, Ala.

Two plays of Shakespeare were staged at Huntingdon College and directed by Miss Frances Cattrell: "Much Ado About Nothing," and "The Taming of the Shrew." The other major productions were "Our Town," and a play written by Frances Pearson, "The Sterling One." Thirty-eight short plays were given in the dramatics class.





Gene McNutt and Margaret Field in "STAGE DOOR".



Bill Kitchen in "THE INSPECTOR CALLS".

Ft. Hays State College productions directed by Prof. Geneva Herndon.

### LAMBDA XI

Fort Hays Kansas State College

Hays, Kan.

Since we received our chapter charter in February, 1949, we have produced the following plays: (1948-49 season) "The Two Mrs. Carrolls" by Martin Vale; "The Hasty Heart" by John Patrick; (1949-50 season) "Outward Bound" by Sutton Vane; "Stage Door" by Edna Feyher and George S. Kaufman; "An Inspector Calls" by J. B. Priestly; and "Papa Is All" by Patterson Green.

The students who were charter members are: Miss Eleanor Bogart, Mr. Gayle Combest, Miss Jane Ruth, Miss Shirley Sharp, Mrs. Lola Franks, Mr. Roy Gertson, Mrs. Mary Lou (Fellers) Pennington, Miss Lois Welch, and Miss Rosanna Healey. Those who were initiated in the fall of 1949 are: Mr. Duane Smith, Mrs. Ruth (Johnson) Smith, Mr. William Kitchen, Mr. Joe Anstine, Miss Dolores Ingram, Mr. Harland Hoffman, Mr. Lowell Hawks, Mr. John Hibbert, and Mrs. Margaret Jellison. Awards for outstanding acting were given to Lowell Hawks, Carlene Duncker, and Gayle Combest; and to Harland Hoffman for best student director, and Dolores Ingram for best crew member.

Carlene Duncker, Sec.



Richard Tagg as Malvolio in "TWELFTH NIGHT". La Verne College, directed by Dorothy Dupler.

Forty Three



Scene from Andreyev's "HE WHO GETS SLAPPED", directed by Keith Brooks, Eastern Ky. State College.

### ZETA PHI

Eastern Kentucky State College

Richmond, Ky.

Two full-length productions were staged under the direction of Keith Brooks, Director of Dramatics at Eastern. The first of these productions was Leonid Andreyev's four-act tragedy "He Who Gets Slapped," and the second was Hugh Herbert's three-act comedy, "Kiss and Tell." Our chapter also sponsored the annual Kentucky High School Invitational Drama Tournament. Cast officers for the new year include Marjorie West, Ed Strohmeier, and Charles Purkey.

### NU

University of Houston

Houston, Texas

During the 1949-1950 season, the drama department of the University of Houston produced the following shows: "The Hasty Heart," by John Patrick, "The Purification" by Tennessee Williams, "Anna Christie," Eugene O'Neill, "Oh Genevieve!" by William and Muriel Bolton, "Night of January 16th," "While the Sun Shines," by Terrence Ratigan, "Sun-Up," "John Loves Mary," and "Quality Street." "Gold in the Hills," an old-fashioned melodrama, was the annual production of Nu Cast, Alpha Psi Omega. "Night of January 16th" was presented in a city courtroom, and "The Purification" was done in an experiment style. During the summer we presented Noel Coward's "Blithe Spirit," "Three Men on a Horse," "Ninth Guest," "The Women" (the University's first drama in intimate-theatre style), "Hay Fever" and "Sky-Lark." These shows have been presented in the small "Attic Theatre" of our beautiful new Cullen Building, the 1800-seat auditorium which will be opened this fall.

—Bettianne Rowsey, Sec.

### IOTA OMICRON

State Teachers College

East Stroudsburg, Pa.

The major production of the season was "The Whole Town's Talking". In cooperation with UNESCO and with the help of the local radio station, "The Untitled" was presented March 21. Our feature play was presented with a double cast and presented three nights. The chapter officers are Lloyd Hawk, Leonard Lune, and Laura Tarves. Robert L. Williams is correspondent.



Lower Left—"THE FATAL WEAKNESS", Arkansas State College, Conway, Arkansas. Right—Two scenes from "OTHELLO": Upper Right, a scene from "ANOTHER PART OF THE FOREST".



## ZETA DELTA

Arkansas State College

Conway, Ark.

The college Theatre productions of Arkansas State College were "Fatal Weakness" by Kelly, "Another Part of the Forest" by Hellman, "Othello," "Stardust," and "Ramshackle Inn," all directed by Miss Leoma Scott. Three original and thirteen one-act plays were given. Among these were "The Last of the Lowries," "When Men Reduce as Women Do," "The Case of the Weird Sisters," "Special Guest," and "We Call it Freedom."



"EXCLUSIVE MODEL" by Wm. McQuade. Standing left to right, Virginia Miller, Abel Adams, Mary Rider, Elton Duke; seated, Genevieve Waller, Dolly Edgington; directed by Beverly Farrar, Sam Houston State Teachers College, Iowa City, Iowa.

## DELTA XI

Rensselaer Polytechnic

Troy, N. Y.

The R. P. I. Players completed a very successful season this year with the production of three major plays: "John Loves Mary," "Command Decision," and "The Alchemist." Extensive repairs and a complete renovation of the interior of the Playhouse will give us one of the best campus theaters in the East. Next term plans have also been made for the presentation of a musical production for the first time on campus.

Students admitted to the cast were Alan Schwarz, Kilmer Jones, David Dobsen, William Hickey, Michael Kulakofsky, Arthur Rosenthal, George Gatje, Clifford Casey, Raymond Gallant, George Helm; and one honorary member, Robert Healey.

## KAPPA UPSILON

Eastern N. Mexico Univ.

Portales, N. M.

The director was absent during the summer and fall semesters, turning the corner on his 150th graduate credit. The dramatic program started again with the spring semester. Goldoni's "The Fan" was presented during International Theatre Month and the year ended with Hamilton's "Angel Street." The year ended with the student director, Maydelle Smith, eligible for a diamond guard and a record of performances in "Arsenic and Old Lace," "Joan of Lorraine," "Antigone," "Dear Ruth," and "Angel Street." During the absence of the director, Prof. P. M. Bailey acted as Honorary Director of the cast.

—James D. Allison, Director

Forty Five



Scene from "THE MAN WHO CAME TO DINNER", Carthage College, directed by Gerald Kroeger.

## ETA OMICRON

Carthage College

Carthage, Ill.

Two full-length productions, "The Man Who Came to Dinner" and "My Sister Eileen," were presented under the direction of Professor Gerald Kroeger. The Chapter co-operated with the campus YWCA in the production of a three-act Christmas pageant, "The Enrollment." A radio workshop presented one-act plays each Monday over the local station WCAZ. During the commencement exercises Miss Virginia Garcia was presented the Alpha Psi Omega drama award.

In October six new members were awarded membership into Alpha Psi Omega: Dale Hultgren, Richard Preis, Russel Schiebel, Robert Roberts, Robert Schutt, and Marianne Schwegler.

## ZETA KAPPA

The College of the Ozarks

Clarksville, Ark.

During the college year of 1949-1950 we gave two major productions, "The Winslow Boy," and "Icebound." In addition a one-act play, "The Wedding," was entered in the state drama contest and received the highest classification possible. These productions were under the able direction of our new director Miss Mae H. Baker. A number of radio performances were given, including a full hour dramatic presentation. One of these broadcasts was presented over five different stations and required 820 miles of traveling.

New officers for the coming year are Charles Abel and Elaine Burton.

## THETA CHI

Eastern Oregon College

LaGrande, Ore.

Prof. Alvin R. Kaiser directed three major productions at Eastern Oregon College: "Jenny Kissed Me" "Now and Forever" by Irving Phillips, and "Family Portrait." The students honored by Alpha Psi Omega membership for their excellent work in dramatics were Darrell Doering, William Taylor, Arthur Bradley, Bob Albritton, Patti Hersher, and Sally Smith.

## OMEGA

Iowa Wesleyan College

Mt. Pleasant, Iowa

Last year the College Community Theatre had a very successful season. The shows were "Accidentally Yours," "See How They Run," "Pinocchio," "Enchanted Cottage," "The Hangman's Noose," "The Late Christopher Bean," and "Dulcy." The first production selected for 1950 will be "Johnny Kissed Me." Productions were directed by Professor Jack Palangio. Miss Dolores Sandstedt is cast business manager.



# DIRECTORY OF THE ALPHA PSI OMEGA



## GRAND DIRECTOR

PROF. E. TURNER STUMP

Kent State University, Kent, Ohio

## GRAND STAGE MANAGER

DR. YETTA G. MITCHELL

New York University  
Washington Square

## GRAND BUSINESS MANAGER

DR. PAUL OPP

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Grand Business Manager)

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Fairmont, W. Va.

BETA, Marshall College,  
Huntington, W. Va.

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