

# 1970 PLAYBILL

Alpha Psi Omega



Theatre at Delphi



Theatre of Dionysus, Athens



Theatre of Epidauros



Theatre at Taormina



at Syracuse

# The President's Page



## Greetings to all Casts and Members:

School administrators, university and college students, and the community at large, look to the campus theatre for direction regarding principles and standards for theatre education. Thus, the competent theatre director should have an understanding of the nature of drama and its theatrical effect upon the drama-major as well as the theatre audience. He should know that it is a basic means through which they formulate thought and a major process through which society maintains itself. The student of theatre should be aware that proper theatre training depends on the student's self-realization and his development as a thinking, mature, responsible person. He should recognize that through such training, he is helped to integrate knowledge, to develop a social process of interaction, to contribute to his mental and emotional health and well-being, and to develop a primary means whereby he comes to an understanding of himself and his universe, and; thus, is more able to glimpse into and realize "the image of the future".

Theatre education should mean creative survival and the maintenance of excellent standards deemed necessary to preserve traditional excellence and emotional and rational maturity, as well as spiritual and physical height. When educational theatre training is so successful as to create a fusion of art and science with the spirit, which produces the whole man, then its mission will have reached another goal in the ladder of training. The test of training is what it does for the student.

It is hoped that each cast of this fraternity will attempt to increase the community awareness and its participation in the development of educational theatre. Each cast should strive to open new channels and incentives to educational theatre innovation and its excellence and achieve greater flexibility with the school administrators. Strengthening the individual's training to such a height that it enhances a sense of the community and encourages close coordination and cooperation with other educational efforts is to advance the well being of all students.

We are looking forward to another outstanding year in the fraternity for the chapters show good interest in their college theatre programs. Some productions are being directed by advanced drama students and this has proven to be a valuable educational experience. Emphasis is now being placed on productions which can effect change in our educational system, a change for the better, of course!

Our fraternity will become an advocate of innovation and change when we emphasize greater aesthetic and humanistic awareness in the arranging of our theatre pilot programs.

Fraternally,

*J. Gutierrez*  
1944



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### *The 1970 Playbill*

**PLAYBILL**

EDITOR'S NOTE: Mr. and Mrs. Virgil Lee recently returned from an extended tour of Greece, Italy, and Sicily. Mr. Lee is the tour director with his pictures and Mrs. Lee the guide as they share their experiences vicariously with *PLAYBILL* readers. The tour's pictures and dialogue were cut severely due to limited space.

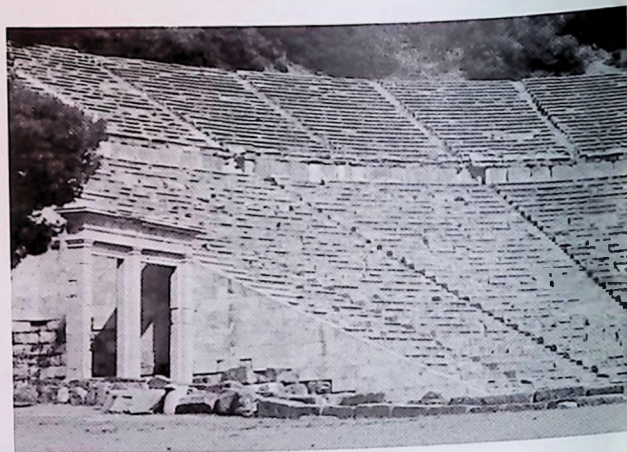
D.P.G.

# In Quest of Theatres — A Travelogue

MARION H. LEE  
St. John's University  
Jamaica, New York



Theatre of Dionysus. Orchestra and facade.



Theatre of Epidauros. Theatron and Parodos Gate.

VISITING theatres of the past can be as engrossing as a treasure hunt. The opportunity to see a theatre site, its structure as a whole and its special features establishes a clear sense of the theatre's reality. This awareness cannot be duplicated through textual study.

Eager for direct experience, my husband, Virgil Lee, and I spent several months visiting and photographing ancient outdoor theatres in Greece and Italy. Italian Renaissance theatres whose interiors were influenced by ancient theatres were also inspected. Our travels increased our awareness of the theatre's historical significance. More is known about their current use as theatre festival centers.

## . . . An Esthetic Experience

In Athens we walked to the theatre of Dionysus Eleuther-

eus on the slope of the Acropolis. No ancient theatre has a comparable history. Here Aeschylus, Sophocles, Euripides, and Aristophanes saw their plays produced in the fifth century B.C.

The theatre was unguarded. We walked up the hill and into the theatre. The statue of a *papposilenus*, clad in a goat skin and large enough to support considerable weight as a column, lay prone and unprotected from the elements.

We stood in the theatre contemplating its effect of white marble against a cloudless blue sky. Gradually we singled out decorative details which were second century A.D. Roman additions: the diamond-shaped pattern of inlaid marble on the orchestra floor, flowers chiseled on marble covers over a drainage ditch around the orchestra and the finely carved thrones in which priests and honored guests sat at dramatic festivals.

An American artist was kneeling in the orchestra. He was



sketching the marble reliefs running half the width of the orchestra. These figures depict incidents in the life of the god Dionysus. Sitting in the theatre, we looked beyond the orchestra and the frieze. The background that was once gently curving hills is now modern Athens. Our esthetic experience here was as important as our intellectual gain.

The plays of the annual theatre festival in Athens, held from July through September, are produced in the Herodes Atticus Theatre. This small Roman theatre, called an *odeum*, seats 5,000 and is beautifully preserved and maintained.

### . . . A Theatre Serene

Since 1954, the National Theatre of Greece has performed ancient Greek dramas at Epidaurus from late June through July. This is the most perfect of the surviving ancient theatres. Built in the fourth century B.C., its original *theatron* (seating) for over 14,000 people remains in excellent



Theatre at Delphi.

condition. Its orchestra is a full circle outlined by a limestone threshold. A circular stone in the center indicates the position of the altar.

The acoustics are of such excellence that a coin dropped in the orchestra is clearly heard in the last row. The double parodos gate, entries through which actors and audience passed, remains. While only an indication of the *skene* (scene building) remains, you may see that it did not cut through the circular orchestra of pressed earth. Unlike other ancient Greek theatres, the Roman influence of ornamentation and change of ground plan is not apparent at Epidaurus.

The environment in which the theatre is located has great esthetic appeal. An olive grove encircles the theatre. A vista of level ground and rolling hills beyond is similar to the terrain viewed by the audience in Athen's Dionysus Eleuthereus. The atmosphere is serene and conducive to meditation.

### . . . A Theatre For Tragedy

In contrast, the audience looking beyond the orchestra of the theatre at Delphi sees a steep, shadowy drop. Above, there are distant craggy mountains. This theatre on Mount Parnassus is at the height of Delphi's sacred way, just above the Temple of Apollo. A visitor to this precinct, sacred to ancient Greeks and called "the navel of the world", would reach the theatre last.

Seating 5,000 and built in the fourth century B.C., the theatre at Delphi seems particularly appropriate for the production of tragedies, which the ancient Greeks presented here. Although the orchestra now has an arc-shaped marble floor laid by the Romans in the second century A.D., you can see ample room for the original circle. There is little room, however, for a scene house because of the steep drop toward the Temple of Apollo. The 1930 Delphi Festival's production of *Prometheus Bound* employed a narrow platform which looked like a wall edging the cliff. This rock-like construction, where Prometheus was bound, blended with the desolate mountains beyond.



Theatre at Tyndaris. Roman wall and the cavea.

### . . . Theatres of the Sea and Sky

Three major theatres in Sicily began as Greek theatres but have undergone changes under Roman dominance. These theatres are at Tindari, Taormina, and Syracuse. They all have impressive views of the sea and sky.

The ancient Greek theatre of Tyndaris, facing the sea, was built in the third or fourth century B.C. Here and also at Taormina, the Romans later separated the *cavea* (auditorium) from the orchestra by a wall over eight feet in height. This conversion was a protection for the audience when the theatre was used for gladiatorial combat. Tyndaris has recently had careful restoration. Its site is perhaps the most beautiful of all theatres visited.

Although the theatre at Taormina is frequently called "Greek", it looks Roman. Two remaining features are essentially Greek. There is a sacrificial altar's foundation on the





Theatre at Taormina. Scaenae Frons and pit.

hill above the seats; and the spectacular view for the audience is typical of Greek theatres. Through the *scaenae frons* (scenic facade) which has fallen away at the center, you can look south toward the sea and hills.

There is no Roman theatre more impressive than the Taormina theatre. It once seated about 20,000. The enormous *paraskenia* stand on either side of the *scaenae frons*, said to be the best preserved in Italy. Impressive, too, are the avenues for entering and leaving the auditorium. In the orchestra or arena, there is a ditch over 12 feet deep. Its walls are faced with rock and it stretches perhaps 60 feet across the width of the orchestra. An underground corridor leads to the backstage area. This may have been used as an area where wild beasts were held.

The theatre in Syracuse, though the Romans changed its orchestra, is essentially Greek. This theatre dates from the fifth century B.C. Perhaps the seats have been well preserved because they were hollowed out of limestone.

When we visited the theatre an Italian company was rehearsing *Iphigenia in Aulis*. The ancient orchestra and vestiges of the Roman platform had been covered by a wooden, circular stage with scenic ramps as background. In the "front of the house" tall light towers were in operation. A new wooden stair and walk led from the street to the top of the stone seats.

### ... A Theatre Purely Roman

Both the large and small theatres in Pompeii are in good preservation. The large theatre, holding 5,000, was being readied for use during the summer. Metal girders had been

laid across the remains of the Roman platform to support a temporary stage. We were interested in photographing the large theatre's curtain slot or trench, but the girders partially hid it. Into this trench the *aulaem* (house curtain) fell at the beginning of Roman productions. A trench at the small theatre could be seen more clearly. The small theatre, seating less than 1,000, was built in the first century B.C. It is the oldest purely Roman theatre that has been preserved.

### ... A Theatre With a Church

The Verona summer theatre festival is held in July and August. It consists of operas performed in the ancient Arena di Verona while drama and dance are offered in the Teatro Romano. Attending an opera in the Arena is a remarkable experience. After the Coliseum in Rome, it is the largest amphitheatre in the Roman world. Roughly it is an oval 500 feet long and over 400 feet wide. Constructed at the end of the first century A.D., it is now in excellent preservation.

The opera we attended was *Aida*. We purchased inexpensive seats because we thought their high position would provide a good view of the Arena. Ascending the covered stair, we passed through the *vomitorium* (door way) into the open air seating area to see an unbelievable site. Great arc lights on stands played over a tremendous audience (probably 25,000). The scenery rose to the full one hundred foot height of the Arena. The musicians were located below in a pit of the orchestra while the remainder was filled by the audience. At the moment the conductor came to the podium, the lights dimmed. Then over the entire Arena, pinpoints of light from candles and matches sprang up and glowed throughout the





Theatre at Syracuse. Rehearsal on the modern stage.

overture. It is hard to imagine a more appropriate setting for music beautifully sung than the Arena di Verona on a clear August evening.

The Teatro Romano theatre is located near the Adige River that curves through Verona. Built during the rule of Augustus Caesar (27 B.C. - 14 A.D.), the theatre has within its wall a church that was erected during the tenth century A.D. Indeed, the church encroaches on the seats of the theatre. When attending a play the audience has behind it the Church of S. Libera and looks toward a temporary wooden platform which covers most of the orchestra. Tall evergreens mask the river view.

### *. . . A Theatre With Perspective*

The two covered Renaissance theatres whose interiors show classic influence are reasonably close to one another in northern Italy. These are found in Sabbionetta and Vicenza. The name of each is Teatro Olimpico.

The Sabbionetta theatre is small and was built by Scamozzi before he undertook the completion of Vicenza's Teatro Olimpico.

The larger Teatro Olimpico at Vicenza holds a festival at which plays are given during July and August. Distinguished players from many countries have acted there. Sir Laurence Olivier, for instance, has appeared as Oedipus.

Erected in the 1580's, the original theatre stands across the street from the Bacchiglione River. Teatro Olimpico is a landmark that has not been allowed to deteriorate. Every serious theatre student should visit it. It was designed by the Renaissance architect, Palladio. Much of the interior is made of wood, but its exterior is of plaster and it has a red tile roof.

The entrance to the theatre is through a grassy courtyard, most of which the theatre building encircles. Entering the court, you see to your left a rectangular structure to which is attached a tower-like wing, which houses the auditorium and

Small Theatre at Pompeii. Trench separating orchestra and stage.







Verona's Teatro Romano. *Theatre with a church.*

stage.

After seeing outdoor Roman theatres, we realized clearly that the Teatro Olimpico approximated these in miniature, though roofed. Like the orchestras of theatres at Tyndaris and Taormina, its orchestra is separated from the seats by a parapet. Though small, the orchestra could serve as an acting area. Passages beneath the seats led into the orchestra. There are also stairs for the audience from the top of the bleacher-like seats to narrow streets outside the theatre's walls.

The stage is rectangular, stretching across most of the theatre's width. An architectural facade on the upstage side is pierced by a central arch and two smaller rectangular openings on either side of the arch. Through the openings an au-

dience sees five streets. On each side of these, buildings in forced perspective diminish in the up stage direction. The buildings in perspective are of plaster and wood. Decoration is both raised and painted in false relief. The passages between the scenic buildings are steeply raked so that you must walk uphill as you move upstage. The sloped area is practical and there are doorways. There are also backstage stairs leading below the stage. A row of small round, glass bulbs that once held oil are used to illuminate the perspective scene.

The quest for understanding and appreciation of theatres of the past has been a thrilling experience. The search will be continued.

Vicenza's Teatro Olimpico.

Teatro Olimpico at Sabbioneta.





# Theatre in the

## Run-Around

By Michael B. Neville  
Marquette University  
Milwaukee, Wisconsin

**EDITOR'S NOTE:** *Mr. Neville, the author of the following essay, is a senior at Marquette University in Milwaukee, Wisconsin. The article was originally written as an essay on Milwaukee Theatre. His words seemed to provide food for thought so it has been edited to reflect on all theatre.*

D.P.G.

THE perennial question "What is art?" was recently thrown out to the students in a philosophy of art and beauty class at Marquette. A sleepy looking long-hair type threw back the answer, "Brother, that's what you get when you just sit back and dig it."

The student's answer, possibly devised to provoke laughter, actually was not far from the mood which much contemporary theatre seems to ask of us. The essence of the answer protests the analytical spewing and foaming so predominant in the world just outside theatre: the world of critics, philosophers, and would-be artistic pedants. The same culture which has produced readers of books about books is rapidly producing theatre-jaded lovers of artsy-craftsy theatre chatter.

Healthy theatre art needs both thinkers and doers. Critics, analysts, et al., act as gauges, always an integral part of theatre as setters of norms, makers of rules. A starting point is needed in theatre as in any of the other arts. The paradox however, is that the abandoners of norms and the breakers of rules will always be just as integral and necessary to theatre art as the rule makers. The history of all art is a history of reaction and rejection of conventions of the past, of revolutionary creation. Thus, an understanding of the rules is a prerequisite to a breaking of them. A culture which denies the need for rule breaking can produce only static theatre bound by the rigidity of quasi-neoclassical rules.

Some of today's criticism borders on

the bombastic, with "enlightened" appreciation of newly evolved forms coming only in retrospect. *Marat/Sade*, for example, was written off by a London critic as a mere "fashionable mixture of all the best theatre ingredients around — Brechtian-didactic-absurdist-Theatre-of-Cruelty." If theatre analysts and critics had shared this attitude, *Marat/Sade* author Peter Weiss and the producers of the play could have done well to ignore the words of the omnipotent examiners and rely on the reaction and acceptance of the audience. Fortunately, other powerful critics did not share the attitude of the London critic cited or we might be without what was undoubtedly the start of a new school in theatre.

The reality and the rhetoric about a play are often surprisingly different. Above all, the production must be considered as a theatrical vehicle. The creative theatrical artist must, at one point or another, close at least one ear to the critical wailing walls with which he is inevitably surrounded. Not content with mere throwing out of baby with bath water, influential theatre-chatterers often drown the child first. In the squabbles of the rhetoricians, theatrical innovations not conforming to rigid rules of necessity and sufficiency are chalked off as simply not being theatrical forms.

This, again, is not to say that theatre criticism and analysis are without value. It is bordering on the ludicrous, however, to adhere too strictly to an other-imposed rigidity, rendering im-

portant the all-important creativity of any theatre. Anything denying the visionary experience is static theatre at best . . . or Broadway musicals.

Broadway has produced and will continue to produce much of what is good in theatre. But off-Broadway is the major trend-setter and testing ground for innovative theatrical forms. Off-Broadway, as the bastard brother of Broadway, is expected just naturally to break the rules.

The freedom notably lacking on Broadway can be traced to overly-powerful critics. Clive Barnes, one of the more knowledgeable theatre theoreticians, can close a show after one run with only the slightest help from some of his lesser brothers. Certain British theatres go so far as to analyze the tastes of the influential critics and mold their productions accordingly.

There are, of course, many British innovators. Sir Laurence Olivier is a dynamo of creativity at the National Theatre Company of Great Britain. Olivier, who has directed the company since its birth in 1962, has kept the National from becoming the state-controlled theatre anticipated by critics, despite the huge subsidies the theatre realizes annually from the government to keep it financially solvent.

Olivier's company is only one of the exceptions that make the rule. Clive Barnes did not approve of the carrying-on in Sal Mineo's. (Sal Mineo?) *Fortune and Men's Eyes*. Men raping each other on stage is admittedly brutal.

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## EXTENDED COMMENTS

*The first article in this issue of PLAYBILL describes and pictures ancient Greek and Roman theatre structures. One problem in the editor's column described a production done in an "orange building." Through the years, directors have reported doing plays in every conceivable physical circumstance — gymnasiums, basements, tents, amphi-theatres, court rooms, cafeterias, classrooms, living rooms of homes, bath houses of swimming pools, etc. The two following descriptions by Dr. Paul Soper and Dr. Fran Franklin are extended comments about their personal experiences with the construction of theatre buildings. Dr. Soper comments about their personal experiences with the construction of theatre buildings. Dr. Soper comments that theatre people should strive to have their own theatre, even if it only a barn. It seems appropriate then to comment on a theatre group which did just that.*

### Dilemmas In New Theatre Planning

PAUL SOPER

University of Tennessee  
Knoxville

**D**URING the past three years I have been deeply involved in one of the most engrossing and troubled tasks of my career as Director of Theatre at the University of Tennessee: the planning of the new Clarence Brown Theatre, a two-million dollar structure to be formally opened in the fall of 1970. Comments on the experience may be helpfully relevant.

My remarks fall under two headings: 1) obstacles, or hazards, that must be gotten through, or around; and 2) compromises that must inevitably be accepted.

To plan an educational theatre is to run a hectic series of uncharted and harrowing obstacle courses. First, regarding the planning system. There are at least four centers of control — often five: university administration, faculty and/or staff committees, architect, consultants, and theatre director. Of most of these there may be sub-divisions. Other controlling factors are fire laws. Another insidious controlling

factor is the declining value of the dollar, which, according to current trends, will by 1971 make cost estimates made prior to 1970 appear wildly irresponsible.

Through the mazes of theatre planning there is a notorious lack of expedition. Unless we are lucky, we have bureaucracy in its more flagrant manifestations. My personal bias is that, where you have a theatre director who knows his business, he should usurp and stubbornly cling to a position of final authority.

A crucial hazard concerns the design for types of production — and it is precisely at this point that the theatre planner has no well charted course to follow. The reason is that production theories and practices have never been in more volatile flux. A dozen alternatives to proscenium staging have been advanced and practiced, perhaps most importantly, arena, open or end stage, thrust stage, side stages, and the permanent architectural stage. So which way for the educa-

### The Administration Gave Us A Barn We Made It A Theatre

FRAN FRANKLIN

Arkansas A. and M. College  
College Heights

**I**N the Spring of 1966, after producing plays in the National Guard Armory for three years, the Administration came to David N. Lanphier, Head of the Department of Speech and Dramatic Art and said: "We'll build you a barn 46' x 80' and you figure out how to make a theatre out of it."

After having directed seven plays on a gymnasium floor, Mr. Lanphier was glad of the opportunity. The total budget was \$5,000 for materials, and "free" labor from the Department of Buildings and Grounds. With the cooperation of the administration and the maintenance staff, Mr. Lanphier undertook the job. Dr. Babin, president of Arkansas A. and M.,

says on behalf of the administration that, "We felt it would be a significant advance to have a small theatre designed entirely for dramatic productions. In view of the financial limitations of the college such a theatre would have to be designed and constructed by college personnel . . . The theatre was ready for operation in the fall of 1966 . . . It continues to serve our program in drama quite well."

The interior of the theatre was designed to fit into the basic over-all pattern of a New England type structure 46' x 80'. Realizing the challenge and opportunity of this project and its limitations, David Lanphier and his wife Marilyn (who thought of many things that only a woman could) set



tional theatre planner to jump? Depending on the consultants, a preference, often a fanatically insistent one, is injected into the basic planning. From inspections of new educational theatre plants and studies of many theatre plans, two facts seemed to dominate; first, practically every new theatre is designed basically for proscenium staging; and second, practically every new plant is designed to attempt to function as several other kinds of theatre. Regarding the first point, there is apparently a well grounded hunch that the much maligned, out-moded, old proscenium style is here to stay because it has numerous solid advantages not true of any other mode of staging. Regarding the second point, completely multiple purpose plants are being encouraged by "mechanics fanatics". Delightful is the vision of transforming a proscenium theatre, by the pushing of buttons, into an arena theatre. But the realization is not an ideal arena theatre, and the cost, sacrifice, and inconvenience are considerable. The technical director of one push button theatre said in the spring of 1966 that in more than a year the arena arrangement had not been used. Main reasons? Cost and inconvenience.

Faced with the fact of no perfect solution, we at U.T. arrived at a two-part decision: to string along with open and side staging, by means of hydraulic-lift segments on the house side of the proscenium; and not to sacrifice seating convenience, money, and desirable architectural design for thrust and radically projecting side stage arrangements. We have also provided for maneuverable auditorium panels and sliding proscenium arch units to permit a sixty-foot proscenium width for simultaneous staging, which one theatre consultant predicts will be the staging mode of the future. Incidentally, we have also provided a "new", "more flexible", "less expensive" stage trap system which, hopefully, will work — as our mechanics consultant promises! I hasten to add that most of our plans are tried and true: provisions for rolling stage wagons from shop (straight in, to proper stage positions), for sound barriers between shop and stage, for

out to design a flexible and functional theatre.

From the front of the Barn the theatre goer sees only the red and white facade. He does not realize that the white strips are functional as well as decorative: they reinforce a less expensive grade of plywood which might otherwise warp. The roof is aluminum, but the interior ceiling is celutex with two inches of insulation so that rain seldom disturbs a performance.

The lobby was "created" well after the theatre was completed. Studs were erected and plywood was used to separate the entrance area. The theatre goer enters the audience area on either side and is seated on chairs placed on four inch risers. The seats are staggered so that no one sits directly behind anyone else.

The light and sound booth is just off the lobby. The dimmer system was made by Mr. Travis Smith, college electrician, and is quite functional and flexible. The system includes a 6,000 watt and a separate 8,000 watt dimmer with separate switches for twelve 500 watt spots on one and sixteen 500 watt spots on the other. Two more switches are on the main line making possible a total of thirty lights.

The sound system includes a stereo turntable, a stereo tape recorder, a pre-amplifier, amplifier and two stereo speakers.

Although there is no curtain, the theatre is used primarily for "proscenium arch" productions. The 24 carpeted platforms (6'6" x 3'6" x 6") are usually made into a 21' x 26'

(Continued on next page.)



Above: Dr. Paul Soper comments on University of Tennessee's new theatre building.

rear view projection, for vertical flying of scenery, for ample storage, for electronic lighting control, for sound projection and control, film projection, for continental seating and ample lobby space, and for student training and experimentation in a separate laboratory theatre.

(Continued on page 11.)

Below: Dr. Fran Franklin comments on Arkansas A and M's Red Barn Theatre.





*Exterior of the Red Barn Theatre at Arkansas A and M.*

stage, but it may be stacked for levels, changed in shape, or pushed into the center of the theatre for arena theatre.

The flats of a box set are usually set on top of the platform stage, supported by homemade TV studio type stage braces. Since the entire floor area is concrete, nothing is attached to it. These braces were constructed of 1" x 4" lumber, pipe clamps, hinges, and a rubber padded base of 1" x 12". They cost \$3.00 each as opposed to commercial types which cost \$25.00. Hand sewn sand bags stabilize the braces.

Backstage and wing space is limited. The makeup room, however, is well lighted and accommodates twelve. The miniature dressing rooms are combined with the public rest rooms and each contains a makeup table and mirrors. An old barn which was once the garage for the President's home is twenty feet from the rear door of the theatre. More than ten year's accumulation of dirt and squirrels was scraped out of the garage before it could be used for workshop space and lounging room.

Mrs. Fran Franklin came to A. and M. in the Fall of 1966, just prior to the completion of the Red Barn. In the Fall of 1968 two Senior Speech majors drafted a proposed constitution, obtained permission from the administration, and called a meeting for the possible formation of a drama club. Fifteen students attended the first meeting, elected officers, adopted the proposed constitution and paid \$5.00 dues. A Classic Film Series gave impetus to the fund raising and later that fall the first Bord Treders production was presented.

The student sponsored productions drew good audiences: Readers' Theatre was introduced at A. and M., and the first annual Children's Theatre Workshop for summer was established.

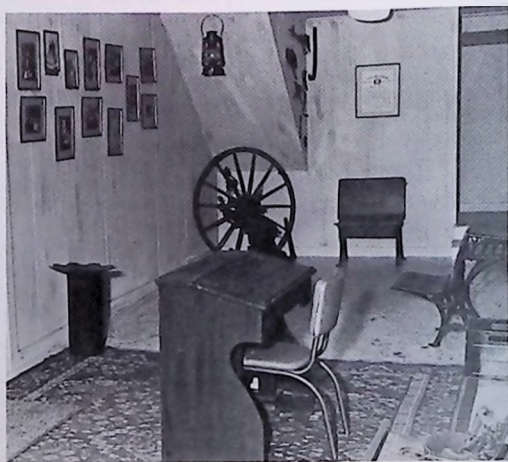
By September, the Bord Treders had convinced the community that it should become a patron to the arts. Business men, teachers, home makers and students participated to enhance the facilities of the Red Barn. The bare beige walls

were livened with silver and blue antiquing, farm relics were refinished, and the formerly unusable spaces of the Barn became work and storage areas. Most of the work was done by students — with the Department of Buildings and Grounds doing structural changes, such as adding windows.

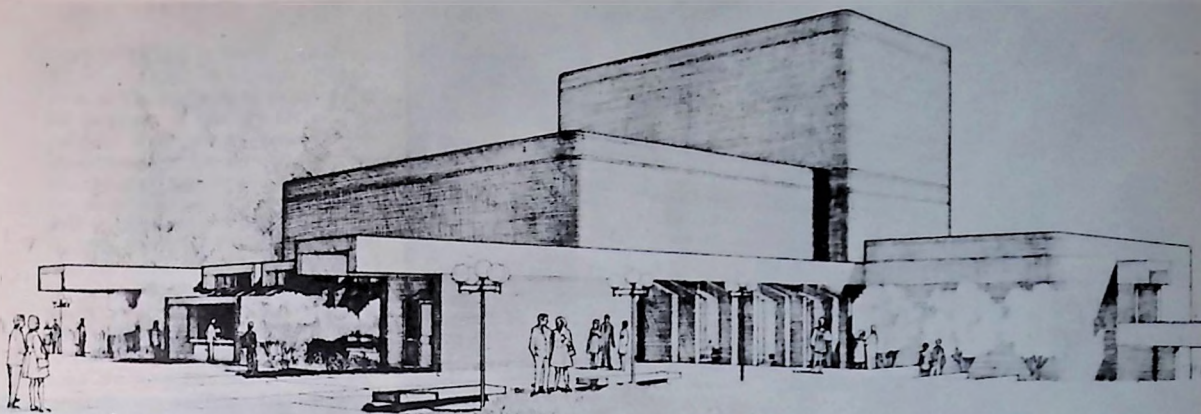
With the completion of the remodeling and renovation in December, The Bord Treders sponsored a community art exhibit and Patron's Night in conjunction with a Readers' Theatre production of *Spoon River Anthology*. Four hundred persons attended the art exhibit of 34 fine oils.

Today, the Red Barn Theatre provides a small, intimate, highly flexible, and functional theatre with excellent acoustics. To insure the success of the theatre, Mr. Chamberlin, of the Forestry Department, donated a sign used on barns in Pennsylvania to ward off evil spirits. With the good luck we've had — perhaps it works.

*Lobby of the Red Barn Theatre.*







University of Tennessee's new theatre building.

## Dilemmas in New Theatre Planning

(Continued from page 9.)

As for the second division of my remarks, compromises which we faced, and our way of resolving them, are as follows. Regarding which facilities were to be in prime space — i.e., on stage level — we decided, of course, in favor of scene shop, the dressing room and make-up facility. This meant relegating costume shop and storage to the basement and the laboratory theatre to an upper floor. As for lighting units, we are putting the light console in the control room at rear of and above of house and the dimmer banks beneath the stage, near the power entrance, with the patch panel on stage level just above the dimmer banks. We did this to save traipsing from stage to the lighting control room at the rear of the house. From the same reason we have the lighting shop in the stage house on stage level, with a supplementary lighting station at the fly gallery level, easy access between stage and auditorium catwalks, and between these positions and control booth and side lighting slots. We also have a properties room back stage, a small kitchen unit adjacent to stage, and areas for convenient access to side stages.

As for single auditorium floor or balcony, we quickly rejected balcony; sight lines and audience psychology being much advantaged by the single floor. We put the shop at the side, rather than behind the stage. We were emphatically for shop at side of stage, for rolling of wagons into place with least inconvenience in relation to sky cyc and other up-stage scenic and lighting units. Even with scene shop at side of stage, we opted for sky cyc as against a plaster sky dome, because a sky dome is at times drastically in the way, and a sky cyc can be removed by flying or rolling.

We decided in favor of conventional stage rigging, rather than the radical departures designed for power driven winch-

es. Rather than installing counterweight sets throughout, we settled on 20 counterweight sets (T-track type) and about 20 rope lines to provide both ease of handling heavy units and flexibility of rigging where needed.

I have mentioned the trap area. We reluctantly gave up valuable storage space below the playing area to trap a 28' by 20' area in units 4' square, supported by columns at 4' intervals — for firmness, smaller beams supporting stage floor, and ease of removing and replacing units.

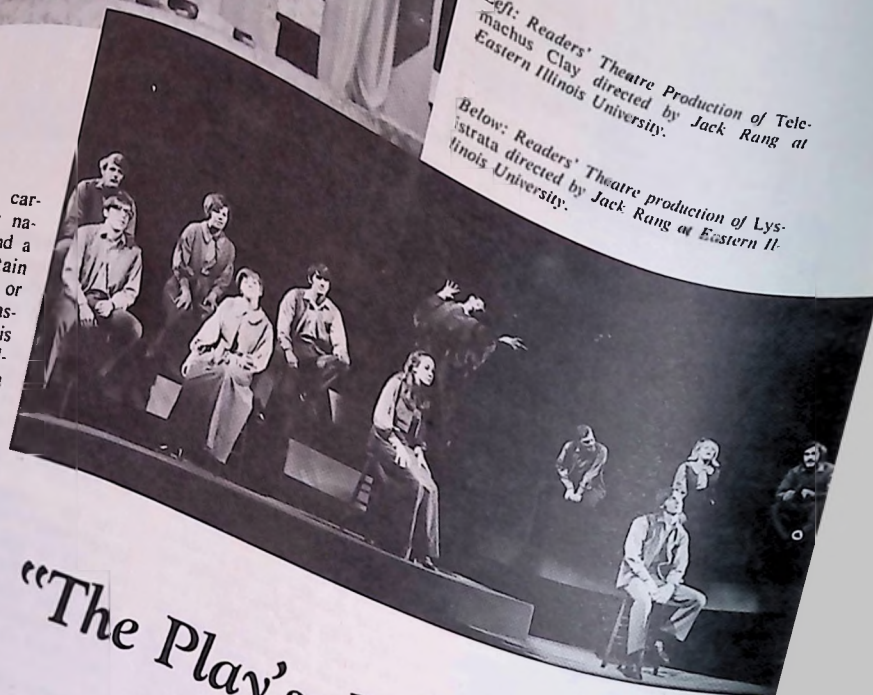
As for auditorium seating arrangement, we chose the arched rows of fixed seats (except for 3 rows portable to be removed for open staging) to provide ideal seating for proscenium and most open stage productions. In this we gave up down-front sections of seats facing to center as for thrust stage productions which would radically interfere with other auditorium purposes.

Several choices were for us easy: We wanted windows in the scene shop, and a scene dock below the shop, adjacent to paint frame. We sacrificed some landscaping to have theatre parking adjacent to the building, and to have drive-ins to the theatre business and ticket office.

Finally, regarding a long-time compromise that for me reaches back a number of years at U.T.: I chose, rather than to have a theatre sooner that must be shared with music and other departments, to wait — and wait. It was a costly choice, since it has threatened me with the prospect of having to witness the opening of the new theatre in a wheel chair — or from a pink cloud! But long ago the late and eminent Cornell theatre director Professor Drummond said to me: have *your own* theatre, even if it is only a barn, rather than share.



Left: Readers' Theatre Production of *Tele-machus* Clay directed by Jack Rang at Eastern Illinois University.



Below: Readers' Theatre production of *Lysistrata* directed by Jack Rang at Eastern Illinois University.

A NUMBER of years ago a cartoon appeared in a popular national magazine showing a man and a woman seated in a theatre. The curtain is just rising, and the legs of four or five stools are visible beneath the ascending velour. The man protests to his wife in the caption: "I don't like it already." A large number of the brethren practicing the art of Readers' Theatre (for which I hope we may soon substitute the term Interpreters' Theatre) have accepted the cartoon's caption as typical of audiences in general. The cartoonist should have drawn a sequel observing the patron as his evening in the theatre goes on. Perhaps, over his fudge sundae or whiskey after the play, the reluctant male might have revised his initial opinion. This would seriously discommode those who feel compelled to do something spectacular to make their audience feel that it has gotten its money's worth.

An article by John Houseman entitled "Drama Quartette" appeared in the August, 1951, issue of the much-missed *Theatre Arts*. Houseman made it clear that the thousands of persons who flocked to the group's performances across the country may often have gone to see Charles Laughton, Agnes Moorehead, Cedric Hardwicke, and Charles Boyer, but they stayed and participated in the experience of drama, even in so didactic a play as *Man and Superman* and from so didactic a playwright as George Bernard Shaw, because it was great theatre.

twelve

## "The Play's the Thing"

JACK RANG  
Eastern Illinois University  
Charleston

### Multi-media is Featured

Stripping the stage of its appurtenances, properties, scenery, and all of the other realistic trimmings inherited from the nineteenth century is certainly theatrical in itself. These are the accoutrements of performance with which modern audiences feel at home. But modern practitioners are proving that

Aristotle's perceptions were immensely sound when he ranked "spectacle" as the least important of all the elements of the theatrical experience. That incredibly successful theatre thrived for centuries without any of the trappings currently held so dear is such a commonplace that one approaches redundancy in even mentioning it. Yet the fact remains that many directors of Interpret-

(Continued on page 15.)



# Do Your Own Thing

**I**NTEREST in Reader's Theatre is increasing each year. Philosophies of the media seem as diverse as the locations of the schools and the materials used are as varied as the imaginations of the directors and actors. Readers' Theatre is used as a tool. For some it is simply the oral expression of literature in its original form. Using part of a work would be permissible but to cut within a section would be to tamper with the meaning. Some would argue that only the reverse is true, that nothing is meaningful out of context and that cuttings from an entire work are more meaningful than a segment of it trying to stand alone. Some find that Readers' Theatre is the ideal vent for creative writing. Not bound by the somewhat formal structure of a play, the writer can organize his ideas into a rather loose framework that will still be meaningful for his audience. The form is also facile for expressing different authors' views on a single idea.

... for the Text!

Duquesne University, Pittsburgh, Pennsylvania, calls their oral interpretation group "Reader's Guild". Their purposes are to supplement the cultural life of the university through the reading of literature and to increase appreciation of it as well as to provide members with a competitive tool through contests and festivals. The activity of the Guild included a concert reading of Christopher Fry's *The First-born* performed for the Pennsylvania Speech Association Convention. Many other schools seem to believe that Readers' Theatre is for learning and presenting literature in a non-theatrical way, using only the text and the expressiveness of the voice. Or, to quote from Mr. Rang's adjoining article, "The text

is featured." For example, selections from Mark Twain, compiled by Union University, Jackson, Tennessee, and called *An American View of Love* — with *Humor* shared a program with *You're a Good Man, Charlie Brown*. At Seattle Pacific College, Washington, a Readers' Theatre production was given at Goodwill Chapel. Using the Bible as their text, they condensed parts of the book of *Job*. That program was contrasted with Noel Coward's *Hands Across the Sea* as an experimental production. In Springfield, at Southwest Missouri State, an original translation of a German short story, *The Long, Long Highway* was adapted by LeRoi Wilhelm. They also prepared a Readers' Theatre script for children called *Three Bags Full*. These productions seem to exemplify the school of thought advocating that literature needs little more than itself to be effective.

... for the Audience!

Readers' Theatre members at Clarion State College, Clarion, Pennsylvania are interested in the oral reading of literature for an audience as well as learning the "communication of literature via facial, vocal, and bodily expression." Their production of *In It's America* toured Eastern United States and England. They also performed *Peanuts*, *Circle Beyond Fear*, and *Characters in Search of an Author*. (Continued on next page.)

Below: Readers' Theatre production of *Clancey* directed by Paul Clancey at Gannon College.

Above: Readers' Theatre production of *Animal Farm* directed by S. M. Hall at West Chester State College.



Above: Readers' Theatre production of *In White America* directed by Ray Knutsen at Wisconsin State University.

The initial impetus for their interest?  
The script.

### ... for the Dramatic!

Music, dramatic lighting, costumes, projections, movement, etc. used alone or in combination are "spice for the pie" according to some people and to ignore them is to be left with a barren, flavorless, stage, aesthetically uninspiring to the actors and untantalizing to the theatrical palate of the audience. For example, Wisconsin State University, Platteville, presented a show called *As Man Cries — Protest, 1970*, a collection of protest poetry contrasted with American patriotic songs. Twelve readers from Bradley University, Peoria, Illinois, presented an original compilation of love poetry by Dr. Ronald J. Koperski called *Expressions of Love* and a mixed-media show called *How Much Land Does a Man Need* as part of Earth Day activities. A group called *The Juco Voices*, a Readers' Theatre Choric and Rhythmic Chorale operates on the Butler County Community College Campus in Kansas. They perform prose, poetry, and dramatic literature of such authors as Carl Sandburg, Langston Hughes, Vachel Lindsay, John dos Passos and others. Through choric, solo, harmonic, and rhythmic speech and with vocal or instrumental background, *The Voices* have appeared over 300 times from Old Saybrook, Connecticut to San Diego, California, during the last six years.

Many things are being tried in Readers' Theatre.

D.P.G.

### ... for Understanding!

Poetry adapts well to the Readers' Theatre stage. It has been said that the only way to understand poetry is to hear it read aloud. At Southeastern State College, Durant, Oklahoma, there may be live support for that statement. Each month a faculty member selected poetry for presentation then gave an interpretative introduction for the audience. Students read the poetry in a format that was kept variable enough to allow for various ideas and techniques. Called *Poet's Thursday*, this program has done much to create campus-wide interest in poetry. Southwest Missouri State presented *A College of the Poetry of Langston Hughes* to area high schools.

Doing their own thing, colleges combined several works and came up with interesting shows. Mayville State College in North Dakota compiled a program called *America, I Love You*, while *Selections to Present Great Lovers in Literature* was presented to high schools around the Keokuk Community College area in Iowa. Television viewers in Chapel Hill, North Carolina will be able to see a Gardner-Webb College (Boiling Springs) production of *Love is Better Than the Next Best Thing*. The cast filmed the show last spring for an educational channel and the film is scheduled to be seen in the fall.

### ... for Teaching!

Agnes Scott College of Decatur, Georgia, uses Readers' Theatre as an implement in teaching. During freshmen orientation week, the cast collaborates with the English department to produce a reading from a book that freshmen have been required to read prior to college entrance. This year, members presented a cutting of Chaim Potok's *The Chosen*. In addition to learning the literature involved, the cast at Treasure Valley Community College, Ontario, Oregon, spent twelve weeks researching the background to the play *John Brown's Body* then produced the show. They discovered a great deal about the Civil War and events surrounding it.



Above: Readers' Theatre production of *The World* of Carl Sandburg directed by Harold Hunt at Sanford University.



## "The Play's the Thing . . ."

(Continued from page 12.)

ers Theatre have simply replaced one type of "spectacle" for another. Where the nineteenth century realists wanted a solid reproduction of a living room with all its Victorian clutter, current technicians seize upon the play as an excuse for artwork, projections, modern dance, electronic music, tapes, or whatever else comes to hand. It all gets flung together to make a "multi-media performance." Now it is obvious that many of the multi-media techniques are tremendously effective when skillfully employed to reinforce the metaphor of the play. But media for the sake of media is merely substitution of one circus act for another. It has not part in theatre.

## The Text is Featured

Where then does one draw the "media" line? What dictates the nature of the dramatic experience? We must return to the basic tenet of both theatre and interpretation for the answer to this: the text is featured. The careful craftsman in theatre roots whatever he does in his thorough understanding of the text. From the text grows the means for its dramatic expression. It is as organic as the form of modern poetry or the form of any other of the sister arts. The notion that a bare stage, stools, and lecterns indicates a poverty of dramatic imagination seems as incomprehensible as the idea that each evening's dinner must consist of peacocks' tongues and candied violets. Some plays, usually the weaker ones, need the elaboration of milieu that a fully augmented production can provide. Some plays yield great returns when the scenic designer is allowed to fantasize in a way he might never do for the realistic stage. The costumer may increase the audience's experience of the play by providing carefully worked out suggestions of period and character that will reinforce what the play is saying. Heaven knows that the lighting designer is vital to the development of Interpreters' Theatre. But the responsibility for which or how many of these crafts will be a part of his production always comes back to the director; and his guidance of this sort of dramatic adventure stems from his love-affair with the text.

## Two to Trust

Above all else the director must trust the playwright, and he must trust the play. Too often productions are seen where a director, clearly trusting no one but himself, has crowded his production with all sorts of gimmickery, which seems to have as its main purpose to keep the audience diverted from the play. This sort of "graduate student mystique," that feels that it must do something shocking or its television-saturated audiences will not enjoy themselves, defeats more good plays than a whole legion of bad critics. When the director approaches any script, his first task must be to decide that it is a good piece of theatre. If he thinks of the play only as a vehicle for his new strobe light, rear-screen projector, or his latest effort in electronic music, then the signs of the marquee need to be changed. Theatre just left home.

Only when the director is sure of what the playwright has said is he really free to examine the multitude of ways in which this truth may be made most experientially present for his audience. Returning again to the article from *Theatre Arts*, cited above, what seemed to impress Mr. Houseman most in the Laughton production was the meticulous planning of detail, down to Laughton's opening remarks, which Houseman calls "... a carefully studied ad-lib." The consummate skill of Laughton as a director and as a performer manifest itself in the way in which the audience in this introduction was invited to share in the theatrical experience. It is reminiscent of another

age and another playwright, who asked his audience to "Piece out our imperfections with your thoughts."

If the director must trust his play and his author, he must also trust his audience, just as Will Shakespeare trusted his. Directors' own uncertainties sometimes carry them away and they forget that the average member of the theatre audience is as anxious for the play to succeed as they are. After all, he has invested his time and money in the evening's proceedings, and all want to protect their investments. To do so, audiences will follow gladly if directors are willing to take them into their confidence. For too long the audience has sat in the darkness of countless auditoriums, totally cut off from the experience of the play. Be it "Brechtian" or "Julian Beck-ian," or any other "-ian," it is vital that the experience of the play and its people mingle and coalesce with the experience of the viewer-participants in the rite of drama.

It is not suggested that directors give up their slide projectors, films, tapes, and other effects. These are facts of contemporary theatre life; they are here to stay, for a while at least. But directors must not lose sight of the fact that Hamlet was right: "The play's the thing wherein I'll catch the conscience."

John Houseman, "Drama Quartette," *Theatre Arts*, August, 1951, p. 15-16; 96-97. See also, George Jean Nathan, "Mr. Nathan Goes to the Play," *Theatre Arts*, December, 1951, p. 80.

My debt to Dr. Robert S. Breen for this term and its concomitant implications is immense, and humbly acknowledged here.

Below: Readers' Theatre production of *Spoon River Anthology* directed by Laura Rachow, at LaVerne College.



# A Letter from London, Summer, 1970



Dr. Jean White, New York University

One of the great pleasures awaiting a visitor to London is the variety and scope of its theatre offerings. The Londoner takes theatre seriously, a fact evidenced by the number of revivals of classical plays. The past summer offered many, but I shall limit my examination to those offered only in central London.

A bright spot in the summer session was the stylish revival of Dion Boucicault's *London Assurance*. Boucicault was the most popular and prolific of the Victorian playwrights, responsible for writing or adapting at least 150 plays. *London Assurance*, written at the age of nineteen, was his first commercial success. A notorious plagiarist, the echoes of Farquhar, Congreve, Wycherley and Van Brugh are apparent in this play. However, the masterpieces of Restoration comedy were virtually unknown to the Victorian audience, so Boucicault was hailed for his "inventiveness." The play was an immediate success and enjoyed some 70 consecutive performances, at that time a considerable run. Although the play lacks the finesse of its earlier models, it sparkles with a zestful humor. Moreover, Boucicault had the wit to create a brilliant starring role in the character of Sir William Harcourt Courty. Donald Sinden plays the fop of 63, attempting to pass as a blade of 39, with a wonderful tongue-in-cheek grace. Sir William's lie is doomed at the outset, but Mr. Sinden lets his audience know that it is all a sinister plot against him. As the intrigue whirls around him, he remains the master of the situation that he does not understand. Director Ronald Eyre has adapted the text with taste, but how much the brilliance of the revival owes to the acting and direction can only be speculated upon.

*Hedda Gabler* contains all the exterior qualities of a well-made Victorian play, presenting as its focal point a character representing one of the more serious enigmas of modern society: a creative woman unable to exercise her instincts in a world dominated by man. Hedda's society dictates motherhood as the respectable creative outlet, but the thought is appalling to her, so she channels her organizational abilities into the destruction of others and ultimately herself. Hedda's problem does not exist in the mid-twentieth century of female emancipation and the acceptance of Bohemianism as a way of life. It is therefore rather astonishing to see what an imaginative contemporary director can do to make the play relevant to a modern audience. The National Theatre production of *Hedda Gabler* represents Ingmar Bergman's first attempt to direct a play outside Scandinavia. The world of legitimate drama is not new to the man we have long associ-

ed with films. He has worked in the theatre since 1944 when he staged *Macbeth* at Helsingborg. He has directed more than fifty plays, including the works of Brecht, Albee, Moliere, Pirandello, Buchner, and Strindberg. It is Bergman's preoccupation with film techniques that is most apparent in his reevaluation of the Hedda Gabler story. One is struck at once with the overall conception of the play. The scenes are presented in continuous sequence. The stage is stripped to bare essentials: a piano, a settee, three chairs, and a bookcase. The room is totally free of architectural decoration and is dominated by the color of blood red. The most powerful and imaginative device is that of a small screen at right angle to the audience, dividing the set into two communicating rooms. Moved a few feet upstage, the screen opens the set into one large room; moved downstage, the halves become separate parts of the house. Interestingly, the opening and closing of the screen is done only by Hedda, symbolizing her entrance into or retreat from Tesman's world. The impact of this simple device is utilized most effectively at the outset of the play. Hedda appears first, showing her frustration and boredom in gesture and stance. The exposition between the aunt and the maid, and later Tesman, occurs on the other half of the stage and seems to take on new life as we can watch Hedda in her own world played against the exterior world she has taken upon herself. The play has been cut and the romantic elements (such as Loevborg's "vine-leaves") have been deleted. The result is a strongly modern play of a woman's frustration at the inability to express herself in terms of her own intelligence.

George Farquhar's *The Beaux' Stratagem* appeared under the auspices of the National Theatre Company with a brilliant cast headed by Maggie Smith, Robert Stephens, and Ronald Pickup. The production is to be admired for its magnificent adherence to the mood and spirit of the Restoration. Every aspect of the production underscored this: the authenticity of the costumes, the atmosphere of the settings, and the verve and attack of the acting style. Farquhar, himself unhappily married, turned to a study of contemporary tracts on divorce, particularly that written by John Milton, entitled *The Doctrine and Discipline of Divorce*. The resultant play, based on his concern for a serious social problem, is enhanced by a more believable plot and situation than can usually be attributed to plays of this period.

An outstanding production of *Twelfth Night* was presented by the Royal Shakespeare Company, under the direction of John Barton. Donald Sinden played Malvolio with a seri-



## London, England Summer, 1970 Page Two

ous dignity which becomes comic only through the outside forces imposed upon him. He brought into vivid reality the almost heartbreaking tragedy of the character's disintegration at the end of the play. The sheer delight in the production must be credited to John Barton's superb direction. Mr. Barton respects Shakespeare as a writer and happily does not impose his own recreation upon the script. The rhythm of the play, the poetic verse, the character relationships are unclouded by a superimposed twentieth century psychological interpretation.

One cannot deny, however, that one of the reasons for the frequent revival of Shakespeare's plays is that his work affords opportunities for both director and actor to experiment in contemporization. The Royal Shakespeare Company's production of *The Winter's Tale* is an example, which must, at least, be termed an idiosyncratic experiment. Directed by Trevor Nunn and designed with marvelous simplicity by Christopher Morley, the evening teetered giddily between sincerity and self-consciousness. At the outset, flashing lights picked up a gigantic plastic box upstage center, in which a man, dressed in white, appeared to be struggling for escape. Then the stage lights blackened to come up slowly on an empty stage, revealing Leontes and Polixenes in conversation. In his hand Leontes held a miniature plastic box with a mechanical toy figure of a man encased inside. A toy representation of the "entertainment" about to be discussed? The point is made almost too clear: a man is boxed in and made a mechanized puppet by his irrational emotions. The effect had a strange one on the play, for Leontes became a puppet to fate rather than a man who was clearly responsible for his own actions through his jealous stupidity. An even more jarring note was the introduction of Autolycus as a twisting, living Hippie turning the verse into rock-and-roll complete with heavy beat. He was soon joined by a bevy of rustics looking more like flower children or escapees from *Hair* than peasants of a long forgotten Bohemia.

Unfortunately, Sir Laurence Olivier was unable to finish the run of *The Merchant of Venice* because of illness. Without Olivier in the role, the emphasis of the evening turned to Jonathan Miller, who chose to direct the play in a lushly decorative 19th century Italian setting, the actors strutting about anachronistically in top hats and canes. By pushing us forward to the 19th century, the Jewishness of this Shylock becomes more personal than the script would suggest. Joan Plowright's Portia emerges as a dominating 19th century matron, impervious to the sensitivities of those around her. Her appearance at the trial seems to be motivated less by compassion than by a desire for another adventure. Although the opening scenes were played seriously, the casket sequence took a farcical turn, quite out of keeping with the sense of unity to the whole. The Prince of Morocco was played as a near parody on a black faced comedian while the Prince of Aragon appeared as a senile dotard, reaching for laughs by gymnastically teetering on the edge of steps. The gaiety of the reconciliation scene at the end faded abruptly as the lights dramatically dimmed on a lonely Jessica hovering uncertainly in the sinking light.

It is a custom in England to find material from scholarly sources quoted in the souvenir programs. Such notes are

usually selected to underscore the emphasis of the play's interpretation. The Mermaid's production of *The Tempest* contained in the program notes an extract entitled, "Prospero and Caliban" from *The Psychology of Colonization* by O. Mannoni. The author states that "... colonial life is simply a substitute to those who are still obscurely drawn to a world without men — to those, that is, who have failed to make the effort necessary to adapt infantile images to adult reality." Translated into terms of the play's focus, director Jonathan Miller has his Prospero emerge as the authoritarian colonist who must renounce his authority before he can once again become a member of ordered society. Ariel is his weapon, a black major-domo, confronted with the problems of his own native origin in the civilized outer world to which he has become a slave. In the end he dons Prospero's magic cape and we can be assured that he can now become the cruel overlord in his own black society. The effect of the play at the Mermaid is one of intellectual intrigues, but to sacrifice the mysticism, magic and wonder of the poetic symphonic movements of the play is a questionable loss. The spectacle of the masque was reduced to a rather mundane song routine. The evening left one yearning for the poetry and magic with which Shakespeare so liberally endowed this masterpiece.

London was fortunate this summer to be visited by the Abbey Theatre of Dublin where they were housed at the Old Vic for a week's run. *The Well of the Saints* by J. M. Synge was preceded by George Fitzmaurice's rarely done *The Dandy Dolls*. The latter play is more of a curiosity than a work of art and owes much of its effect to the early Continental expressionists. *The Well of the Saints* was first produced at the Abbey in 1905 and attracted the attention of Max Reinhardt who directed it the following year in Berlin. The play is rich in Irish poetry and the Abbey players brought to it a splendid vigor that one always associates with that company.

Other central London revivals during the months of July and August included *Much Ado About Nothing* and *A Midsummer Night's Dream* at Regent's Park Open Air Theatre, *Back to Methuselah* and *The Way of the World* at the Old Vic and *'Tis a Pity She's a Whore* at the Mermaid.

One of the many new plays offered this summer I shall mention but three: Christopher Fry's *A Yard of Sun*, referred to as his "Summer" comedy since it completes the seasonal cycle: *The Lady's Not For Burying* (Spring), *Venus Observed* (Autumn), *The Dark is Light Enough* (Winter); Gunter Grass' play *The Plebeians Rehearse the Uprising*, which concerns, ironically, an abortive worker's uprising which interrupts rehearsals of Brecht's *Coriolanus* at the Berliner Ensemble; and *The Philanthropist*, written by Christopher Hampton, resident playwright of the Royal Court Theatre. All three plays have a common purpose, to move the audience to intellectual considerations of the problems presented — a kind of theatrical experience too many of our contemporary American playwrights tend to shy away from.

The theatre student would do well to consider a summer trip to London to sample the fare of a city dedicated to offering the finest in dramatic entertainment.

## Theatre in the Run-Around

(Continued from page 7.)

However, Mineo had something to say about the condition of prisons today. This brought his play into the realm of what is popularly (and occasionally properly) termed "propaganda".

There are several schools of thought concerning the question of to-propaganda or not-to-propaganda. Lesson learners could walk out of a theatre with the third eye of enlightenment after merely viewing the refreshment stand for an hour. On the other extreme of the controversy there are those who believe that theatre should have no trace of didacticism, certainly a difficult task for any theatre existing outside of a vacuum. The resurgence of old theatrical forms and the creation of new ones would be lost to dramatists catering to such a search and destroy mission for anything but what they deem "pure art".

The San Francisco Mime Troupers call themselves "guerillas", because they travel from place to place lampooning local political and theatrical traditions. Propaganda? Perhaps. Pure art? Perhaps not. But they are continuing the tradition of the once-popular Italian *commedia dell'arte*. *Commedia dell'arte*, using improvisations and stock characters, is an actor-centered theatre notable for its adaptability to almost any playing condition. Artistic, propagandistic, and entertainment values mingle freely in the San Francisco Mime Troupe's style of *commedia dell'arte*. Its appeal is to the young and its style is innovative.

Diametrically opposed to the message-searcher who is bewildered and annoyed if the denotive and connotive meanings of plays are not announced beforehand by the playwright, is his fraternal twin, the pure art formist. Ask Edward Albee or Harold Pinter what they are trying to achieve in a given play and either one is likely to answer the message-searcher with the old stand-by of "putting life under a microscope", or with the theatrical equivalent of "I just paint what I see." Albee's play *Tiny Alice* is touted as pure art because Albee refuses to explain its meaning, if indeed he meant it to have one.

Fortunately for contemporary theatre, strong-willed innovators such as Albee and Pinter are going strong today, boldly evolving new theatrical realities from old ones, which in turn, will be replaced by still newer ones. However, much of this innovation is in New York. And some of it is on the West Coast. What about the state of



The author in the role of Harry Berlin in LUV.

innovative theatre in the rest of the country?

In the small world of creative theatre, Milwaukee is beginning to find its place in the sun. Part of this is due to the vision of Tunc Yalman, artistic director of the Milwaukee Repertory Company. Yalman sees that a subscription series, despite its drawbacks, is one of the keys for unlocking the shackles of theatrical tradition. He reasons that with season tickets he can sandwich experimental productions between the traditional favorites. One of the Rep's experiments this season will be the world premiere of the *Prince of Peasantmania*. Premieres of this nature are not the financial backbone of repertory theatres and have frequently proved to be a debilitating kick in the box office. However, by introducing innovative productions between the tired and true approaches, the Milwaukee Repertory Company has taken on the responsibility of broadening the taste and theatrical horizon of their audiences in a relatively painless fashion.

Many find the idea of broadening tastes rather distasteful. In fact, uttered by certain people in certain contexts, the pomposity of the notion is overwhelming. This is usually because of the awesome pretentiousness of those who would desire to mold another's theatrical tastes.

Nevertheless, taste broadening can be a pleasant experience, enhancing the

entertainment value of theatre. Anyone who for years has been subjected to the static theatre of the classroom may find this difficult to believe. The pulling apart and reassembling of Shaw and Shakespeare is a fine preparation for the theatrical experience. But it certainly is not a substitute. And, unfortunately, dry English literature workshop experiences of analyzing the dramatic work of art as a specimen for scientific dissection can dull the desire to experience live drama.

When the box office is not of prime concern (which, of necessity it must be in many local community theatres), exhilarating experimentation companies are limited since they must keep in mind the sensibilities of the subscribers. This is where the value of the various university and people's theatres comes into play. Their primary goal is innovation for the people.

An encouraging trend is the formation of new theatre groups to fill needs just as the black community is presently evolving its own experimental theatre form. Student productions have been taking a strong turn toward the innovative in recent years. Mixed media productions are becoming frequent with the incorporation of such devices as film strips, dubbed voices, and ballet.

Student written, directed, and produced plays, amazingly popular in the past, draw large student audiences who seem to enjoy the productions. Maybe they "just sit back and dig it."







Agnes Scott College: *The Crucible*. Roberta Winter, director. Jerry M. Rentz, scene designer.

**TAU NU, Agnes Scott College, Decatur, Georgia.** Jerry M. Rentz, faculty director. Major productions: *The Crucible*, *A Midsummer-Night's Dream*. Other productions included: *Overruled*, *Noah's Flood*, *Something Unspoken*, *The Leader*. 1969-70 chapter officers: Mollie Douglas Pollitt, Hope Gazes Grayson, Tricia officers. Newly elected officers: Miriam J. Corson, Jane Duttonhaver, Anne Dillard. Awards: The Bennett Trophy for Best Actress, Carol Anne McKenzie; The Kimmel Award for Most Valuable Player, Anne McKenzie. Eight members were initiated.

**LAMBDA THETA, Anderson College, Anderson, Indiana.** Robert N. Smith, faculty director. Major productions: *J. B.*, *The Desk Set*, *Oliver*, *Look Back to the Hill*, *A Midsummer Night's Dream*. Other productions included *Alice in Wonderland*, *Love In A Perfect World*. 1969-70 chapter officers: Dottie Blackwelder, president; Sandy Cooper, vice-president; Carolyn Morgan, secretary-treasurer. Newly elected officers: Elsa Johnson, president; Henry Layne, vice-president; Darcy Crabtree, secretary-treasurer. Malcolm Grossman Award. Duane Proctor. Thirteen new members were initiated.

**DELTA RHO, Angelo State University.** Dr. Raymond Carver, faculty director. Major productions: *My Turn Now* (original ensemble work), *Mother Courage*, *Plastic Pleasure Dome*, an original manuscript by James Buchanan. *Born Yesterday*, *Volpone*, *Black*. Other productions: *Storybook Theatre*, (children's show) *Comedy*. Other productions: *readers' theatre* production including *Babble of Confabulators* a *Lawrence: The Long Journey and Dandelion* *Whitman Portrait*, *Lawrence: The Long Journey and Dandelion* *Wine*. 1969-70 chapter officers: Karen Pearson, director; James Buchanan, stage manager; Laura Graf, bookholder; Marilyn Sparks, historian; Marvin Schultz, parliamentarian. Newly elected officers: Jeannie West, director; Karen Pearson, stage manager; Fred Moore, bookholder; Joe McElwee, historian. Four members were initiated.

**UPSILON THETA, Arkansas A and M College, College Heights.** Frances S. Franklin, faculty director. Major productions: *Spoon River Anthology*, *Mary, Mary*, *The Chinese Nightingale*. 1969-70 chapter officers: Ronnie Turchi, president; Irma Strong, secretary-treasurer. Seven new members were initiated with 15 active members expected in the coming year.

**MU UPSILON, Athens College, Athens, Alabama.** Mel Hutto, faculty director. Major productions: *Summertime*, *J. B.*, *Your Own Thing*. Other productions included: *Dust of the Road*, and five student-directed one-act plays: *The Hairy Falsetto*, *The Feast*, *Act*



Angelo State University: James Buchanan, Frank Hudson, and Craig Torrence in *Story Book Theatre*. James Garrett, director.

*Without Words, Across the Lake, What Do You Hear From the Family?* Awards were presented to: Mitch Blumenthal, John Gertwagan, Ray Greer, Elaine Toney, Bob Forsythe.

**TAU BETA, Aurora College, Aurora, Illinois.** Major productions: *Rhinoceros*, *Lady of Larkspur Lotion*, *Marriage Proposal*, and *Ghosts*, which brought a command performance for the annual graduation exercises. The stage was completely designed and built by members of the cast.

**NU KAPPA, Austin College, Sherman, Texas.** Paul and Bonnie Beardsley, faculty directors. Major productions: *J. B.*, *The Sign in Sidney Brustein's Window*, *A Different Drummer*. Other productions were: *It's Called the Sugar Plum*, *The Potboiler*, *The Lesson*, *Passion*, *Poison and Petrification*, *The Zoo Story*, *The Last Word*, *The Odd Couple*, *The Jewish Wife*. 1969-70 chapter officers: Rex Downing, president; Clark Davis, secretary. Newly elected officers: Lynda Hodges, president; Steve Plunkett, secretary. Four new members were initiated.

**MU ZETA, Austin Peay State University, Clarksville, Tennessee.** I. J. Filippo, faculty director. Major productions: *The Chalk Garden*, *The Children's Hour*, *Taruffe*, *Reynard the Fox*, *A Streetcar Named Desire*. Other productions included *And More Chairs or the Rhinoceros Strikes Again*, a student manuscript by John Fleming. 1969-70 chapter officers: Charles Reid McMurry Jr., president; Dale Padham, vice-president; Barbara Wesner, secretary-treasurer. New officers: Charles Compton, president; Don Roby, vice-president; Sarah Lyon, secretary. Awards: Most Valuable New Member, Frank Rogers; Most Valuable New Actor, Park Balevre; Most Valuable New Actress, Rosanna Coppedge; Most Valuable Male Technician, Tom Young; Most Valuable Female Technician, Valerie Stroh; Most Valuable Actress, Margaret Smith, Barbara Wesner; Most Valuable Actor, Charles Compton; Most Valuable Member, Charles Compton, John Miller; Best Supporting Actress, Suella Dillard; Best Supporting Actor, Gary Wesner; Best Actress, Barbara Wesner; Best Actor, Charles Compton. Seven new members were initiated.



**THETA. Baker University, Baldwin, Kansas.** Mrs. Thelma Moreale, faculty director. Major productions included *The Fantasticks* and *Mary, Mary*. Other productions were *Act Without Words*, *The Game*, *The Sandbox*, *No, Why, Inside Out*. Cast officers were: Sarajane Blythe, president; Mike Haskin, vice-president; Nedra Dixon, co-vice-president; Connie Ballew, secretary; Bill West, treasurer. Eleven new members were initiated and 25 active members are expected in the coming year.

**TAU EPSILON. Barat College, Lake Forest, Illinois.** Major productions: *Exit the King*, Three One Act Plays written and directed by John Dennis. Other productions included: *Who's Afraid of Virginia Woolf?*, *Curse of an Aching Heart*, *The Fantasticks*, *The Pied Piper of Hamelin*, *Alice in Wonderland*, two one act play festivals and a readers' theatre presentation. 1969-70 chapter officers: Christine Photakis, president; Virginia Arado, vice-president; Mary Lee Blum, secretary.

**KAPPA OMICRON, Belmont College, Nashville, Tennessee.** Miriam J. Robinson, faculty director. Major production: *Antigone*.



Other productions included three student-directed one-act plays: *Hello, Out There*; *Twelve Pound Look*; *Pink and Patches*. 1969-70 chapter officers: Bill Dewoody, director; Regina Tullock, stage manager; Marci Crow, business manager. Newly elected officers: Mike Padgett, director; Claude Haynes, stage manager; Judith Gann, business manager. Four new members were initiated.

**KAPPA ALPHA, Berry College, Mount Berry, Georgia.** Mike Pedretti, faculty director. Major productions: *Antigone*, *Luv, Romanoff and Juliet*, *Rhinoceros*. 1969-70 chapter officers: Bill Gresham, president; Dennis Kreider, vice-president; Nancy Bowles, secretary; Joedy Lee, treasurer. Newly elected officers: Dennis Kreider, president; Shari McCoy, vice-president; Mike Tuminelli, secretary; Frank Mundy, treasurer. Awards: Best Actor, Homer Goddard, Frank Mundy; Best Actress, Ann Jordan; Best Supporting Actor, Bill Gresham; Best Supporting Actress, Shari McCoy. Ten members were initiated with 20 active members expected in the coming year.

**KAPPA DELTA, Bethel College, McKenzie, Tennessee.** Charles C. Fuller, faculty director. Major productions: *The Odd Couple*, *Barefoot in the Park*, *Our Town*, *Cry Dawn in Dark Babylon*. Other productions included student directed plays: *A Fabulous Tale*, *27 Wagons Full of Cotton*, *The Sandbox*, *The Valiant*. Newly elected president: Linda Dinwiddie. Awards: Best Actress, Sandi Watkins; Best Actor, Gordon Inveino; Outstanding Contribution, Barbara Zuhelbach; Best Student Director, Rose Invenino.

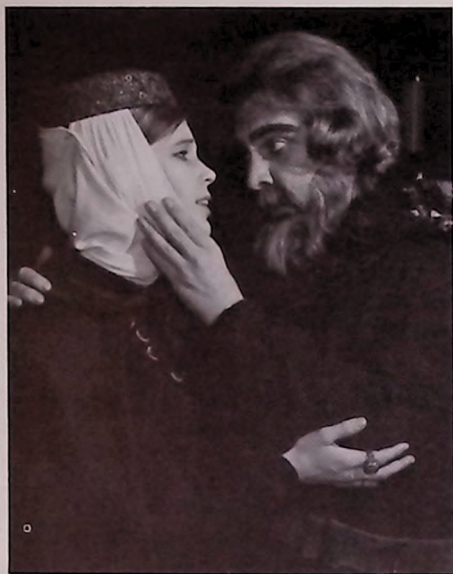
**BETA GAMMA, Bethany College, Bethany, West Virginia.** Herbert L. Drinnon, faculty director. Major productions: *Hamlet*, *Of Mice and Men*, *The Fantasticks*, *Waiting for Godot*, *The American Dream*, *The Zoo Story*. Other productions included: *The Visit*, *The Bourgeois Gentleman*, *The Royal Hunt of the Sun*, *The Threepenny Opera*. 1969-70 chapter officers: Jeffrey Thresher, acting



Above Left: Barat College: *Exit the King*.

Above: Barat College: *Curse of an Aching Heart*.

Left: Austin College: J. B. Paul and Bonnie Beardsley, directors.



Central College: Barbara Thomas and Bruce Fischer in *Lion In Winter*. Lynn Gollnast, director. Jim Meinsma, scene designer.

president. Newly elected officers: Jeffrey Thresher, president; Michael Dyer, vice-president; Susan Rostad, secretary-treasurer. Ten members were initiated.

**ZETA ZETA, Bethany College, Lindsburg, Kansas.** Robert L. Richey, faculty director. Major productions: *1984, Greensleeves' Magic, You Can't Take it with You*. 1969-70 chapter officers: Bradley Douglas, president; Tiina Asperk, secretary-treasurer; Grant Peck, vice-president. Newly elected officers: Jay Emler, president; Tim Stergios, vice-president; Elinar Jaderburg, secretary. Jenny Peck, treasurer. The Award of Merit for Outstanding Contribution to drama was presented to Jay Scott Emler and Connie Seem. Six members were initiated.

**PI ETA, Birmingham-Southern College, Birmingham, Alabama.** Dr. Arnold Powell, faculty director. Major productions: *The Strangler, Uncle Vanya, Opus 2, Grace and George and God, Under Milkwood*. Other productions included: . . . *And a Box of Soap Powders* . . . , an original student manuscript by Cheryl Thacker. 1969-70 officers: Ed Peed, director; Bo Walker, stage manager; Cheryl Thacker, business manager. New officers: John Thomas, director; Don Higdon, stage manager; Suzanne Chiles, business manager. *The Strangler* (by Arnold Powell) was chosen to be presented at the Southeastern regional of the American College Theatre Festival. It was nominated there for performance in Washington at the National Festival. Eight members were initiated.

**RHO DELTA, Black Hills State College, Spearfish, South Dakota.** Darrell Woolwine, faculty director. Major productions: *Under the Yum Yum Tree, A Thousand Clowns, Born Yesterday, Inherit the Wind, Lion in Winter, Tom Jones, Barefoot in the Park*. Other productions included *Aladdin*, a children's theatre tour. 1969-70 chapter officers: Mike Shann, president; Jay Cole, vice-president; Jan Knispel, secretary; Anita Paulsen, treasurer. Awards: Best Actor, Roger Iwan, Bruce Williams; Best Actress, Linda Westwood. Eight members were initiated.

**ALPHA OMICRON, Bloomsburg State College, Bloomsburg, Pennsylvania.** Michael J. McHale, faculty director. Major productions: *Barefoot in the Park, A Man for All Seasons, Little Mary Sunshine, The Odd Couple, Dark of the Moon, The Doctor in Spite of Himself*. 1969-70 officers: John Robbins, president; William Cluley, vice-president; Amy Raber, secretary; Steven Weiss, historian. Newly elected officers: Samuel Zachary, president; Velma Avery, vice-president; Carol Schmidt, secretary; Amy Raber, historian. Awards: Best Actress, Velma Avery; Best Actor, James Berkheiser, Sam Zachary; Best Male Contributor to the Theatre Program, Warren Fairbanks. Thirteen new members were initiated with 25 active members expected in the coming year.

**KAPPA EPSILON, Bradley University, Peoria, Illinois.** John E. Clifford, faculty director. Major productions: *Blues for Mr. Charlie, The Lion in Winter, Irma la Douce, Expressions of Love, Luv*. Other productions included: *Wandering, High Sign, Taste of Honey, The Little Foxes and Winnie the Pooh*, a children's theatre production. 1969-70 officers: Diane Reporto, president; Judy Wolfson, vice-president; Becky Cararra, secretary; Lynda Bender, treasurer. New officers: Lynda Bender, president; Jon Tabbert, vice-president; Judy Sellstrom, secretary; Larry Burash, treasurer. The Alpha Psi Omega Trooper Award for outstanding participation was presented to Susan Stone. Fourteen new members were initiated with 20 active members expected in the coming year.

**ETA UPSILON, Bridgewater College, Bridgewater, Virginia.** C. F. Fuller Jr., faculty director. Major productions: *Twelfth Night, The Firebugs*. Other productions included *Like It Is*, and 3 one-act plays: *The Ugly Duckling, The Sandbox*, and *No, No, A Million Times No*. 1969-70 officers: Marilyn J. Wampler, president; Steve Hale, secretary. New officers: Donna Wine, president; Marilyn Wampler, secretary. Awards: Pinion Player Award, Steve Hale; Best Actor, Steve Beckner; Best Actress, Vickie Morris; Best Supporting Actor, Steve Hale; Best Supporting Actress, Sue Hignite. Thirteen new members were initiated with 17 active members expected in the coming year.

**ETA OMICRON, Carthage College, Kenosha, Wisconsin.** Shandy Holland, faculty director. Major productions: *Antigone, Between Two Thieves, The Crucible, Celebration*. 1969-70 chapter officers: Russell Gifford, president; David Machisson, vice-president; Marnette Roth, secretary; Richard Humphreys, treasurer. Awards: Best Actor, Richard Humphreys; Best Actress, Marnette



Bloomsburg State College: Jack Martin and Velma Avery in *The Doctor in Spite of Himself*. William Acierno, director.





California State Polytechnic College: *Shoemaker's Holiday*. Murray Smith, director.

Roth: Alpha Psi Award for contributing the most to the theater program. Paul Parilla. Twenty members were initiated with 25 active members expected in the coming year.

**SIGMA RHO**, California Lutheran College, Thousand Oaks. Dr. Richard Adams, faculty director. Major productions: *Birds*, *Ladies in Retirement*, *Dark of the Moon*. Other productions included: *Also I Have Seen* a student manuscript by Bill Carlsen, *The Tiger*, *A Certain Just Man*, *Impromptu*, *Brave Little Tailor*, *The Invisible People*. 1969-70 officers: Don Haskell, cast director; Jerilyn Johnson, business manager; Mark Eichman, worthy playwright. Newly elected officers: Mark W. Eichman, cast director; Penny Keuser, business manager; Dan Cross, worthy playwright. Eight members were initiated with 35 active members expected in the coming year.

**BETA OMICRON**, California State College, California, Pennsylvania. Miss Norma Langham, Mrs. Marian Weaver, faculty directors. Major productions: *Happy Time*, *The Old Transylvanian Try*, *Rumpelstiltskin*, *The Servant of Two Masters*, *Antigone*, *Firebugs*, *Abe Lincoln in New Salem*. Other productions included four one-act plays presented in one night show: *Go to Satana*, *Long Voyage Home*, *Krapp's Last Tape*, *Lady of Larkspur Lotion*. 1969-70 chapter officers: Lawrence Peters, president; Mary Jane Wolf, vice-president; Maryann Stavor, business manager. Outstanding Players Awards were presented to John Rager and Karen Confer. Eleven new members were initiated.

**DELTA PI**, California State Polytechnic College, San Luis Obispo. Mr. Stuart Sutton, faculty director. Major productions: *R. U. R.*, *Six Characters in Search of an Author*, *Marat/Sade*, *The Great Western Melodrama*, *The Shoemaker's Holiday*. Other productions included *A Mark Twain Collage*. 1969-70 officers: Robert Travis, president; Patricia Shramm, vice-president; Leigh Johnson, treasurer; Emily Jensen, secretary. New officers: Ed Pinson, president; Bruce Wilkenson, vice-president; Winnie Robbins, secretary; Brad Brown, treasurer. The chapter won third place award in Reader's Theatre in the Northern California Debate and individual events championships for the *Mark Twain Collage*. Ten new mem-

bers were initiated with 25 active members expected in the coming year.

**IOTA GAMMA**, Cedar Crest College, Allentown, Pennsylvania. Miss Marianna Loosemore, faculty director. Major productions: *The Second Man*, *Once Upon a Mattress*, *The Diary of Anne Frank*. Productions by the Experimental Theater Group included *The Leader*, *Aria de Capo*, *The Twins*, *The Sandbox*, various readings and programs dealing solely with improvisations. 1969-70 chapter officers: Barbara Kreshtool, president; Chris Voss, secretary. Newly elected officers: Susan Appleton, president; Kate de Angeli, secretary. Awards: The Alpha Psi Omega Award, Barbara Kreshtool; The Buskin Award, Belle Baxter. Five new members were initiated.



California State College: *Servant of Two Masters*. Dr. Robert Cowan, director. John Rager, scene designer.





Black Hills State College: Linda Westwood and Rogel Ivan in *Lion in Winter*. Darrell Woohwine, director. Mike Grosz and Diana Rapp, scene designers.

**ALPHA ZETA, Central College, Pella, Iowa.** Robert Wegter, faculty director. Major productions: *Nellie the Orphan Girl*, *The Lion in Winter*, *The Cloud of Dust*. Other productions included: *A Rat's Mass*, *The Indian Wants the Bronx*, *It's Called the Sugarplum*, *Vietnam War Atrocities*. 1969-70 chapter officers: Rick Swenson, president; Pam Piper, vice-president; Rani Vande Berg, secretary-treasurer. Newly elected officers: Rani Vande Berg, president; Linda Garrison, vice-president; Roger Johnson, secretary-treasurer. Best Performance Awards were presented to Bruce Fischent: Linda Garrison. Seven new members were initiated with 25 active members expected in the coming year.

**PI XI, Chadron State College, Chadron, Nebraska.** Fred Wheeler, faculty director. Major productions: *Hello, Dolly!*, *The Father*, *Playboy of the Western World*, *In White America*, *Night Must Fall*. Other productions included: *The Ugly Duckling*, *Epiplum*, *A Sleep of Prisoners*. 1969-70 officers: Susan Leafgreen, president; Joseph Randazzo, associate director; Bruce Ludeman, cast director; Joseph Randazzo, associate director; Judith Semroska, business manager. Awards: Best Actress, Sharon Dickinson; Best Actor, John Funk; Best Supporting Actress, Cathy Wheeler; Best Supporting Actor, Keith Kamrath. Four members were initiated with 20 active members expected in the coming year.

**ETA EPSILON, Chaminade College, Honolulu, Hawaii.** William F. Croarkin, faculty director. Major productions: *Once in a Lifetime*, *Joan of Lorraine*, *The Royal Family*, *Bell, Book and Candle*. Other productions included two evenings of one-act plays: *Riders to the Sea*, *The Man with a Flower in his Mouth*, *The Still Adam*, and several student-written manuscripts. 1969-70 chapter officers: Andrea Anderson, president; Jack Epperson, vice-president; Cyndi Puckett, secretary; Jeanne Tseu, treasurer. Awards: Best Actress, Colleen Carias; Best Actor, Guy Howard III; Best Supporting Actress, Colleen O'Mara; Best Supporting Actor, Danny Williamson. Fifteen new members were initiated.

**ALPHA UPSILON, Clarion State College, Clarion, Pennsylvania.** Dr. Bob Copeland, Dr. Adam Weiss, faculty directors. Major productions: *Marat/Sade*, *The Amorous Flea*, *Hamlet*. Other productions included: *Peanuts*, *Six Characters in Search of an Author*, *Cabaret Revue*. 1969-70 officers: Connie Alexis, John Solomon, presidents; Paul Gaffney, vice-president; Pam McFeaters, Kathy Barron, secretary; Joanne Long, Sue Snyder, treasurers. New officers: Connie Alexis, president; Cecce Carter, vice-president; Paula Douthett, secretary; Sue Snyder, treasurer. Awards: Best Actor, John Solomon; Best Actress, Kathy Barron; Best Supporting Actor, Phil Ross; Best Supporting Actress, Bobbie Egidi. Nine members were initiated with 18 active members expected in the coming year.



Chaminade College of Honolulu: *Bell, Book and Candle*. William F. Croarkin, director.

**PI PI, Converse College, Spartanburg, South Carolina.** James W. Parker, faculty director. Major productions: *Prime of Miss Jean Brodie*, *No Exit*, *Antigone*. 1969-70 chapter officers: Mary Hope Blascoch, president; Ann Chandler, vice-president; Connie Montague, secretary-treasurer. Awards: Best Actress, Mary H. Glascoch; Best Supporting Actress, Ann Chandler. Seven members were initiated.

**SIGMA IOTA, Dana College, Blair, Nebraska.** Dennis Henne- man, faculty director. Major productions: *The Killing of Sister George*, *Murder in the Cathedral*, *Sunshine for the Queen*. Other productions included: *Christopher*, an original manuscript by Joseph Anderson, *Under Milkwood*, *The Respectful Prostitute*, *Hangs Over Thy Head*, *The Lesson*. 1969-70 chapter officers: Greg E. Witte, president; Joseph Anderson, vice-president; Nancy K. Blo- baum, secretary; John Leitell, treasurer. Eight new members were initiated with 11 active members expected in the coming year.

**IOTA KAPPA, Davidson College, Davidson, North Carolina.** Rupert T. Barber Jr., faculty director. Major productions: *Don't Drink the Water*, *Macbeth*, *Dark of the Moon*. Other productions included *Escorial*, *Go Not Gentle*, *Dracula*. Awards: Davidson Col- lege Drama Award, Sterling H. Abernathy; Rawley Turner Award, Thomas Way, V. Cullum Rogers.

**PI KAPPA, David Lipscomb College, Nashville, Tennessee.** Dr. Jerry Henderson, faculty director. Major productions: *All the Way Home* and *Hello, Dolly!* Other productions included: *Poison*, *Passion*, *Petrification*, *The Lion in Winter* and *It's Hard to be a Woman*, an original student manuscript by Linda Peek. 1969-70 officers: Wesley Paine, president; Pam Worrell, vice-president; Nancy Raney, secretary. Newly elected officers: Tom Smith, presi- dent; Donna Huckaby, vice-president; Eddy Lenior, secretary. Awards: Best Actor, Gaius Overton; Best Actress, Donna Huka- by; Best Supporting Actor, Barry Lumpkin; Best Supporting Ac- tress, Becky Womack; Non-featured Actor, Billy Copeland; Non- featured Actress, Pam Day. Twelve members were initiated.

**MU OMEGA, Duquesne University, Pittsburgh, Pennsylvania.** Samuel S. Meli, faculty director. Major productions: *Who's Afraid of Virginia Woolf?*, *The Contrast*. Other productions includ- ed: *Happy Journey to Tremont and Camden*, *Black Comedy*, *The Lady Killers*, *Endgame*. 1969-70 chapter officers: Sue Henry, presi- dent; Ray Felton, vice-president; Patricia McCulloch, secretary; Robert Agnew, social chairman. Newly elected officers: Kevin Par-





Above right: College of Orlando: *Diary of Anne Frank*. Frances L. Johnson, director. Gene Denny and F. Johnson, scene designers.

Right: Dana College: John Nielson in *Murder in the Cathedral*. Dennis Henneman, director.

Above: Davidson College: *Dark of the Moon*. Joseph T. Gardner, Jr., director and designer.

ent. president; Tracy Abood, vice-president; Mary Ann Goodnow, secretary; Ken Kunkle, business manager. Awards: Best Technical, Patricia Babyak, Christine Guy; Best Directors, Jack Zayc, Ray Felton; Best Actor, Ralph DePalma; Best Actress, Sue Henry; Pittsburgh Drama League Award, Sue Henry. Six new members were initiated.

**BETA ZETA**, East Central State College, Ada, Oklahoma. Dr. Dorothy Summers, faculty director. Major productions: *Street Scene*, *Breath of Spring*, *The Winter's Tale*. Other productions included: *Three Thousand Red Ants*; *Riders to the Sea*; *Opening Night*; *The Bronze Lady and the Crystal Gentleman*; *Three on a Bench*; *The Red Key*; *Hello, Out There*. 1969-70 chapter officers: Beverly Alberry, president; Bill Osborne, vice-president; Brenda Duffield, secretary-treasurer; Larry Wall, Karen Massey, social chairmen. Awards: Best Actor, Scott Noury; Best Actress, Brenda Duffield; Best Technician, Larry Wall. Nine members were initiated with 18 active members expected in the coming year.

**PI ALPHA**, Eastern Michigan University, Upsilon, Michigan. P. George Bird, faculty director. Major Productions: *Paint Your Wagon*, *Death of a Salesman*, *Mo'her Courage*, *The Dragon*, *The Country Wife*, *Cat on a Hot Tin Roof*. Lab productions included *Assorted Reaches for the Sky*, original student script by J. C. Schudel. Chapter officers: James R. Brown, president; John C. Schudel, stage manager; Vivienne Lenk, business manager. Six new members initiated.

**GAMMA KAPPA**, Edinboro State College, Edinboro, Pennsylvania. Elwood Williams, faculty director. Major productions: *Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad*; *The Crucible*; *J. B.*; *Arsenic and Old Lace*. Other productions included a tour of children's theatre to approximately 65 schools. *Marlin the Magnificent* and *Sandals and Golden Heels* were presented at area secondary schools. Awards: Best Actor, Dann Bradish; Best Actress, Brenda Heckman; Service Award, Gene Deible; AAUW Dorothy Clifford Memorial Award, Marshal Rothenstein.



**NU NU**, Findlay College, Findlay, Ohio. Mrs. Irene Sharninghouse, faculty director. Major productions: *Barefoot in the Park*, *The Daily Special*, *Random Target*. Other productions included: scenes from *Elizabeth the Queen*, *Death of a Salesman*, *Our Town*, *Macbeth*. 1969-70 chapter officers: Craig Johnson, president; Nancy Wittenmyer, vice-president; Ron Haughn, secretary-treasurer. Newly elected officers: Craig Johnson, president; Judi Biehl, vice-president; Nancy Wittenmyer, secretary-treasurer. Awards: Best Actress, Judi Biehl; Best Actor, Craig Johnson; Best Supporting Actress, Patricia Garrison; Best Supporting Actor, Lee Rosenberg. Eight new members were initiated.

**MU MU**, Francis T. Nicholls College, Thibodaux, Louisiana. Aaron O'Neal, faculty director. Major productions: *Spoon River Anthology*, *Lute Song*, *Black Comedy*. Other productions included: *Brick and the Rose*, *Montage of Time*, *Sandbox*, *Mooney's Kid Don't Cry*, *Goodby Columbus*. 1969-70 chapter officers: John Stell, cast director; Charles Ward, grand stage manager; Gregory Pace, grand business manager. Awards: Best Actor, Charles Ward; Best Actress, Sister Phyllis Wagner; Trouper Award, Clyde Pierce, Syl-



East Central State College: *Street Scene*. Dorothy Summers, director. David Schallhorn, technical director.

via Le Blanc; Special Directing Awards, Sister Phyllis Wagner, Richard LaRose; Award of Outstanding Achievement in Theatre, John Stell. Ten new members were initiated.

**KAPPA XI, Frostburg State College, Frostburg, Maryland.** Phillip Sturdevant and M. Lee Wiltrout, faculty directors. Major productions: *Romeo and Juliet*, *Summer and Smoke*, *Summertime*. Other productions included: *The Abstraction*, *The Workhouse Ward*, *The Emperor's Nightingale*, *Miss Marlow at Play*, *Impromptu*, *Memorial Day*, *Red Cross*, *Two Pails of Water*, and *Flush* an original student manuscript by Bob Mugge. 1969-70 chapter officers: Jack Fox, director; Sarah Barbour, stage manager; Linda Hampshire, business manager. Newly elected officers: M. Roxann Soraci, director. The J. William Hunt Memorial Award was pre-



Duquesne University: Ralph DePalma, Deborah McCoy, and Hope Syreck in *The Courtier*. Frank J. Thornton, director. Robert McBroom, scene designer.



Gannon College: Ed Doran, Joe Mosier, William David Anderson, and Wilburn Johnson in *Guys and Dolls*. Joseph Epolito, director. William David Anderson, scene designer.

sented to M. Roxann Soraci. Fifteen active members expected in the coming year.

**KAPPA BETA, Gannon College, Erie, Pennsylvania.** Joseph Epolito, faculty director. Major productions: *Merton of the Movies*, *Summertime*, *Guys and Dolls*. Other productions included a readers theater production of *U.S.A.* 1969-70 chapter officers: Joseph Mosier, president; Robert Knecht, vice-president; Brian Gonyea, secretary-treasurer. Newly elected officers: Joseph Mosier, president; Carlton Shea, vice-president; William David Anderson, secretary-treasurer. Awards: Best Actor, Joe Mosier; Best Actress, Lucy Gambateso; Best Supporting Actor, Ed Doran; Best Supporting Actress, Joann Manco. Nine new members were initiated with 20 active members expected in the coming year.

**THETA LAMBDA, Georgia Southern College, Statesboro.** Hazel E. Hall, faculty director. Major productions: *J. B.*, *The Odd Couple*, *Rashomon*, *The Miser*, *Romulus*. Other productions included *Isosceles*, an original one-act dance drama by sophomore Michael Segers, three readers theatre presentations taken to underprivileged schools under Title I. 1969-70 chapter officers: Penny Gleeson, president; Susan Beck, vice-president; Rena Dubberly, secretary-treasurer. Awards: Alpha Psi Omega Award for Cultural Advancement, Larry Kaye Black; Best Actor, Mark Hoyt; Best Actress, Rena Dubberly. Eight members were initiated.

**ALPHA NU, Georgia Southwestern, Americus.** Dr. John Core, faculty director. Major productions: *J. B.*, *Arms and the Man*, *Under Milkwood*, *Franky and Zooey*. Other productions included several one-act plays. 1969-70 chapter officers: Vanda Hardy, Colbert McLendon, Earline V. Cooke. Newly elected officers: Earline V. Cooke, Helen C. Booth, Jerry D. Anthony. Seven members were initiated.

**THETA ALPHA, Glenville State College, Glenville, West Virginia.** Mrs. Judy Curtis, faculty director. Major productions: *Under Milkwood*, *She Stoops to Conquer*. Other productions included: *The Zoo Story*, *Krapp's Last Tape*. 1969-70 chapter officers: David Lough, cast director; Sherry Erwin, stage manager; Kathy Steele, business manager. Newly elected officers: Sherry Erwin, cast director; Julia Murin, business manager. Awards: Best Production, *She Stoops to Conquer*; Best Actor, Darrell Wilmoth; Best Actress, Betsy Wingfield; Best Supporting Actor, Herman Winland; Best Supporting Actress, Julia Murin. Seven members were initiated.





Husson College: Carolyn Nolette and Robert Strachan in *Come Blow Your Horn*. A. E. Weymouth, director. Dan Cote, scene designer.

**RHO PHI, Grand Canyon College, Phoenix, Arizona.** Miss Linda Segar, faculty director. Major productions: *The Diary of Anne Frank*, *Don Giovanni*. 1969-70 chapter officers: Daye Dillon, director; Scott Wilkins, stage manager; Judy Johnston, business manager. Newly elected officers: Judy Johnston, director; Tom Williams, stage manager; Sheila Brady, business manager.

**KAPPA PI, Greensboro College, Greensboro, North Carolina.** Len Hart, faculty director. Major productions: *Danny and the Witches*, *Claudia*. Seven active members are expected in the coming year.

**DELTA DELTA, Hampden-Sydney College, Hampden-Sydney, Virginia.** Dr. G. H. Thompson, faculty director. Major productions: *The Moths*, an original student manuscript by John Potter. *The Adding Machine*, *Summer Brave*, *Six Characters in Search of an Author*. Other productions included: *Confessions of Mrs. Motherwell*, *An Evening at the Gordon Crumms's*, *Aria Da Capo*, *Home Free*. 1969-70 chapter officers: Frank Faust, president; Newly elected officers: John Adams, president. Awards: Best Actor, Bob Hearn. Four new members were initiated.

**ZETA THETA, Hardin Simmons University, Abilene, Texas.** George W. Sorensen, faculty director. Major productions: *A Cry of Players*, *Camino Real*, *Prometheus Bound*. Other productions included: *A Thousand Clowns*, *Something Unspoken*, *The Case of the Crushed Petunias*, *The Monkey's Paw*, *A Dream*, *Cecile*, *The Magician*, *Waiting for the Bus*, *Miss Julia*, *The Sisters McIntosh*, *The Bald Soprano*, *The Proposal*, *Christ in the Concrete City*. 1969-70 officers: Mike Dietz, grand director; Glenn Shaffer, stage manager; Sandra Rosenkrantz, business manager; Janis Dietz, playwright; Glenn Latta, prompter. New officers: Clay Freeman, grand director; Sandy Vincent, stage manager; Sandra Rosenkrantz, business manager; Claranne Kendrick, playwright; Diann Cadenhead, prompter. Awards: Best Actress, Diann Cadenhead; Best Actor, Barry Phelps; Best Supporting Actress, Donna Dorsett; Best Supporting Actor, Paul Smyth; Best Performance in Minor, Hal Miller, Claranne Kendrick; Technical Award, Rita Narado. Five members were initiated.

**THETA PSI, Hastings College, Hastings, Nebraska.** Dr. H. C. Shiffier, faculty director. Major productions: *The Servant of Two Masters*, *Viet Rock*, *Murder in the Cathedral*. Other productions included two nights of one acts: one, *O Woe for Adonis*, written and directed by interim technical director, Michael Richey, was repeated for a theatre conference held on the Hastings campus. 1969-70 chapter officers: Brian Walker, director; Gary Jordan, Carol Kimball. Newly elected officers: Tom Wiig, John Reimers, Ken Yount. The Alpha Psi Omega award in Dramatic Art was presented to Patricia Bidwell. Five members were initiated.

**UPSILON ETA, Huntington College, Huntington, Indiana.** Carl D. Zurcher, faculty director. Major productions: *The Skin of Our Teeth*, *The Apollo of Bellac*, *The People Versus Christ*, *Brigadoon*. Other productions included four readers' theatre productions related to the work of a special course in readers' theatre and 6 one-act plays produced and directed by students in the Acting and Directing Class. 1969-70 chapter officers: Thomas Cox, president; Sue Burr, vice-president; Linda Scott, business manager. Newly elected officers: Gary J. Lippe, president; Carol Bartlett, vice-president; Wilberta Cramer, business manager. Seven new members were initiated.

**UPSILON LAMBDA, Husson College, Bangor, Maine.** Albert E. Weymouth, faculty director. Major productions: *You the Jury*, *Come Blow Your Horn*. Other productions included: *The Infanta*, *Three on a Bench*, *Steps from Beyon*. 1969-70 chapter officers: Alfred Whiting, president; Paul McLaughlin, vice-president; Linda Mailman, secretary-treasurer. Newly elected officers: Linda Mailman, president; Danile A. Cote, vice-president; Michelle Crowley, secretary-treasurer. Awards: Husson Drama Award. Al Whiting; Most Professional Actor, John Kearney; Best Actor, Robert Strachan; Best Actress, Michale Terrio. Twelve members were initiated.

**PI LAMBDA, Illinois College, Jacksonville, Illinois.** Geraldine Staley, faculty director. Major productions: *Odd Couple*, *The Fantasticks*, *The Children's Hour*. Other productions included two Japanese Kabuki plays and *Barefoot in Athens*. Chapter officers: Anne Jacques, acting president; Beverly Foster, vice-president; Glen Gabanski, secretary-treasurer. Awards: Dennis Ryan Memorial Award in Drama, Robert Hedges.

**GAMMA THETA, Indiana Central College, Indianapolis.** Richard A. Williams, faculty director. Major productions: *Hamlet*, *110 in the Shade*, *Antigone*. Other productions included *How Far the Stars*, an original student manuscript by Steven Miller, *Don Juan in Hell*, *For Heaven's Sake!*, *Helena's Husband*. 1969-70 chapter officers: Daniel Wann, president; David Geible, vice-president; Judy Hill, secretary; Steven Miller, treasurer; Leva Hammond, historian. Newly elected officers: Charles Eckert, president; Nathan Everett, vice-president; Pamela Abbey, secretary; Randall Kraft, treasurer; Judy Perkins, historian. Nineteen new members were initiated with 22 active members expected in the coming year.

**NU OMICRON, Indiana University of Pennsylvania, Indiana.** Robert Ensley, faculty director. Major productions: *The Wonderful Tang*, *Visit to a Small Planet*, *Hogan's Goat*, *When We Are Married*, *Who Was That Lady I Saw You With?*, *Yes, My Darling Daughter*. Other productions included: *The Country Wife*, *Take Me Along*, *The Boy Friend*, *The Eunuch*, *Everyman*, *Kismet*, *Johan Johan*, *Tyb*, and *Sir Johan*, *They Burned the Church While I Was Gone*, an original student manuscript by John Randolph Zapor. 1969-70 officers: Philip A. Hoppell, president; Shirley Joseph, secretary-treasurer. New officers: Nikolyn Roumm, president; Jerry McMahon, secretary-treasurer. The Little Indians Award was presented to Nancy Davis and Chet Williamson. Twenty members were initiated.

**UPSILON, Kansas Wesleyan, Salina, Kansas.** Jimmy N. Cranke, faculty director. Major productions: *The Lark*, *Androcles and the Lion*, *Threepenny Opera*, *A Midsummer-Night's Dream*.



Above: Indiana Central College: Pamela Abbey and Phyllis Shipley in *Antigone*. Richard Williams, director. Carl Wright, designer.



Right: Lenoir Rhyne College: B. J. Draheim and Mike Boies in *The Wierdies*. Tim Bost, director. Tim Bost and Rhett Bryson, Jr., designers.



Above right: Lenoir Rhyne College: *The House of Bernarda Alba*. Roland Oesterreich, director. Rhett Bryson, Jr., designer.

Contest: Betti Brown, Dramatics Honor Key: Anne Bair, Betti Brown. Ten members were initiated.

Other productions included two original one-acts by William Sweatman: *Egad, What a Cad*; *Day of Absence*; *Trifles*; *Zoo Story*; *The Terrible Meek*. 1969-70 officers: Frank Darytichen, president; Earl Bethel, vice president; Lois Ranken, secretary. New officers: Eileen Sutton, president; Richard Junk, vice-president; Lavon Fisher, secretary-treasurer. Awards: Best Actor, James Schuth; Best Actress, Denise Browning; Best Supporting Actor, Richard Junk; Best Supporting Actress, Sheila Smith. Nine new members were initiated.

**TAU SIGMA**, La Salle College, Philadelphia, Pennsylvania. Sidney Macleod, faculty director. Major productions: *After the Rain*, *The Fantasticks*, *The Mouse that Roared*. 1969-70 cast officers: J. P. Chynoweth, Thomas Dowdall, Charles F. Kolmann. Newly elected officers: William J. Flanagan, R. J. Jann, Dennis Robinson. Fifteen active members are expected in the coming year.

**KENTUCKY LAMBDA**, Kentucky Wesleyan, Owensboro. Ramon Delgado, faculty director. Major productions: *Summertime*, *Hedge of Serpens*, *Madwoman of Chaillot*. Other productions included: *Comedy Through the Ages*, *Acting a la Mode*. Awards: Best Actress, Wanda Strange; Best Actor, George Stevens; Best Supporting Actress, Diane Saunders; Best Supporting Actor, Ron Saunders; Most Versatile Performer, Gail Cummings; Best Actor Readers' Theatre, Alan Denton; Best Actress Readers' Theatre, Janie Phetheau; Outstanding Backstage Contribution, Dan Hawken, Guy Tostevin.

**ZETA XI**, La Verne College, La Verne, California. Linda de Vries, faculty director. Major productions: *Good Woman of Setzuan*, *You Can't Take it with You*, *Oliver*. Other productions included: *American Dream*, *No Exit*, *Spoon River Anthology*, *Respectful Prostitute*, *Fumed Oak*, *Thurber Carnival*, and *Love Off the Top and Voyance*, both original student plays. 1969-70 chapter officers: Sylvia Deines, president; Karen McCray, prompter; Randy Gibson, business manager; Deb Waas, stagemanager. Newly elected officers: Sylvia Deines, president; Karen McCray, prompter; Kevin Krause, stagemanager; Marle Wagner, business manager. Ten new members were initiated.

**BETA OMEGA**, Kueka College, Keuka Park, New York. Mary Elisabeth Goin, faculty director. Major productions: *The Streets of New York*. Other productions included: *Master Peter Gets Paid*, *Play*, *The Bald Soprano*. 1969-70 chapter officers: Lynn Meyer, cast director; Betti Brown, cast business manager. Newly elected officers: Kay Rasmussen, cast director; Dusti Rhoades, cast business manager. Awards: First Prize, Mac H. Baker, Monologue

**GAMMA ETA**, Lenoir Rhyne College, Hickory, North Carolina. Rhett Bryson, Jr., faculty director. Major productions: *The House of Bernarda Alba*, *The Tempest*, *The Sandbox*, *The American Dream*. Other productions included *Voices in Protest*, *No Exit*, *Birdbath*. 1969-70 officers: Tim Bost, president; Tim Brendle, vice-





Marietta College: *Tonight We Improvise*. Willard J. Friederich, director. Ronald L. Loreman, set designer.

president: Ann Hall, Edith Benrud, secretary: Rhett Bryson Jr., treasurer. New officers: Edith Benrud, president; Joe Tallent, vice-president; B. J. Draheim, secretary; Rhett Bryson Jr., treasurer. Awards: Best Actor, Mike Whisnant; Best Actress, Edith Benrud; Best Supporting Actor, Joe Tallent, Best Supporting Actress, Cindy Gibson; Best Cameo Performance, Pat Glass. Ten new members were initiated. This was the 40th birthday year for the Gamma Eta cast.

**RHO, Lincoln Memorial University, Harrogate, Tennessee.** Prof. Donald Loughrie, faculty director. Major productions: *The Heiress*, *The Late Christopher Bean*, *The Man Who Married a Dumb Wife*. 1969-70 chapter officers: Benjamin T. Fuson, cast director, Carroll Parrish Andersen, stage manager. Awards: Best Actress, Virginia Ann Newstrum; Best Actor, Benjamin T. Fuson; Best Supporting Actress, Rita Hamilton Thompson; Best Supporting Actor, Thomas Zulick; Best Stage Manager, Randy Stollard; Outstanding Technical Achievement, Helgie Anderson Jr. Four new members were initiated with eight active members expected in the coming year.

**PSI, Lindenwood College, St. Charles, Missouri.** Robert Douglas Hume, faculty director. Major productions: *Orpheus Descending*; *Yes, My Darling Daughter*; *You Know I Can't Hear You When the Water's Running*; *Hay Fever*. Other productions included: *The Magic Circle*, *The Peppermint Guiltline* an original manuscript by John Wesley Taylor, *Winnie-the-Pooh*. 1969-70 chapter officers: Pamela Gordon, Janet Hoffmann, Diane Ruhl. Two new members were initiated.

**SIGMA, Linfield College, McMinnville, Oregon.** Dr. Paul J. Little, faculty director. Major productions: *A Company of Wayward Saints*, *Brand, Waiting for Godot*, *Madame Butterfly*. Other productions included: *The Room*, *Papa's Daughter*, *The Ugly Duckling*. 1969-70 chapter officers: Lynn Olson, president; Karen Jeddleloh, secretary-treasurer. Awards: Best Supporting Actress, Cheryl Johnson; Best Supporting Actor, Gerry Barrow; Best Actress, Lesley Jackson; Best Actor, Lynn Olson; Most Valuable to the Theater, Gary Krinke, Karen Jeddleloh. Eight members were initiated.

**SIGMA LAMBDA, Louisiana State University in New Orleans.**

James M. Ragland, faculty director. Major productions: *Legend of Lovers*, *The Social Climber*, *Philadelphia, Here I Come!*, *Faust*. Other productions included four original one-act plays: *Blackgum Birthday* by James M. Ragland, *Little Tips* by Timothy Meyers, *A Previous Commitment* by Valerie Metcalf, and *Get Together* by Sybil Kein. 1969-70 officers: Bill Stilwell, director; Alice LeBlanc, stage manager; Mary Salassi, business manager. New officers: Alice LeBlanc, director; Karen Arnold, stage manager; John Oertling, business manager. Awards: Alpha Psi Omega Outstanding Member Award. Bill Stilwell: Best Actor. Bill Stilwell: Best Actress, Alice LeBlanc; Best Supporting Actor, Fred Palmisano; Best Supporting Actress, Mary Salassi; Costuming, Karen Conlin; Make-up, Ray Poret; Lighting, Sid Trest; Stage Craft, Bruce Barton and John Oertling; Best Original Play, *Get Together* by Sybil Kein; Best Performances in Lab Theatre, Richard Pendleton, Parris Buckner, Beryl Mau, Sydney Palmisano; Best Director in Lab Theatre, Mike Fuller; Best Set in Lab Theatre, Mike Fuller; 1970 Film Award, Mike Raymond; 1970 TV Award, Kenneth Bonaffons. Fifteen new members were initiated with 20 active members expected in the coming year.

**ETA ALPHA, Marietta College, Marietta, Ohio.** Prof. Willard J. Friederich, faculty director. Major productions: *Anna Kleiber*, *Tonight We Improvise*, *An Italian Straw Hat*. Other productions included a readers' theatre production: *An Evening with Chekov*. 1969-70 chapter officers: Arthur Ulman, president; Dana Hibbard, vice-president; Sally Clark, secretary-treasurer. Newly elected officers: Sally Clark, president; John Held, vice-president; Wesley Blass, secretary-treasurer. Seven members were initiated with 20 active members expected in the coming year.

**TAU OMEGA, Marquette University, Milwaukee, Wisconsin.** Prof. Leo M. Jones, faculty director. Major productions: *Luv, Tete d'Ore*, *The Queen and the Rebels*, *The Roar of the Greasepaint*, *An Enemy of the People*. Other productions included: *War In Heaven*, *I Never Promised You a Rose Garden*, *The Baptism*. 1969-70 chapter officers: Mike Neville, president; Tony Schneider, vice-president, secretary-treasurer. Ten members were initiated with 15 active members expected in the coming year.

**BETA SIGMA, Mayville State College, Mayville, North Dakota.** Christopher Jones, faculty director. Major productions: *The*



Left: Louisiana State University at New Orleans: Beryl Mav, Blake Schaefer, and Gwen Oliver in *Faust*. Terry A. Bennett, director.

*Merchant of Venice*, *A Streetcar Named Desire*, *My Fair Lady*. Other productions included a readers' theater production, a variety show, *Cinderella*, *The Homecoming*, and *Love is a Four Letter Word* by Christopher Jones. *The Zoo Story*, *Lady of Larkspur Lotion*, *This Property is Condemned*. 1969-70 officers: Michael Conner, president; Jackie Michalski, secretary-treasurer. Newly elected officers: David Dakken, president; Jan Cuprak, vice-president; Irene Kachena, secretary; Jo Marie Lukkason, historian. Eight new members were initiated.

**LAMBDA IOTA**, Midland Lutheran, Fremont, Nebraska. Or-lan Larson, faculty director. Major productions: *Our American Cousin*, *Winkelman and Son*, *The Merchant of Venice*. Other productions included: *Young Married at Play*, *Plaza Suite*, *Riders to the Sea*, *The Telescope*. 1969-70 chapter officers: Darrell Kuenning, president; Marilyn Karloff, vice-president; Mike Wardrum, secretary-treasurer; Paul Knapp, pledge master. Newly elected officers: Barry Mann, president; Mike Wardrum, vice-president; Ruth Valine, secretary-treasurer; Paul Knapp, pledge master. Awards: Best Actress, Ann De Vasure; Best Actor, Darrell Kuenning; Best Supporting Actress, Ruth Valine; Best Supporting Actor, Mike Wardrum. Three members were initiated.

**PI DELTA**, Midwestern University, Wichita Falls, Texas. Dr. Jennie Louise Hindman, faculty director. Major productions: *Othello*, *Summer and Smoke*, *Bell, Book, and Candle*. Other productions included 14 student-directed one-act plays. 1969-70 officers: Grace McLan, cast director; Martha Taylor, stage manager; Phyllis Wright, business manager; Sharyl Wilkinson, inner guard; Nancy Vessels, prompter, social chairman. New officers: Terry Lee Roberts, cast director; Sandra Hamilton, stage manager; Patricia Higgins, business manager; Martha Taylor, inner guard; Ben Price, prompter, social chairman. Awards: Miss Theatre, Sharyl Wilkinson; Best Actor, David Reeves; Best Actress, Nancy Vessels; All Star Cast, David Reeves, Cathy Stevens, Tony Neighbors, Gene Peavler, Sharon Harris, Sharyl Wilkinson. Nine members were initiated.

**DELTA PSI**, Mississippi State College for Women, Columbus. Guy H. Keeton, faculty director. Major productions: *Brigadoon*, *The Miracle Worker*, *The Adventures of Raggedy Ann*, *The Adventures of Brer Rabbit*. Other productions included: *Tell It Like It Is* and *This Property is Condemned*. 1969-70 officers: Catherine Acuff, grand director; Marte Mason, playwright; Marian Taylor, business manager. Newly elected officers: Margaret Montgomery, grand director; Marty Crabtree, playwright; Edith Nell Farris, business manager. Awards: Best Actress, Sherry Keeton; Best Supporting Actress, Patsy George; Best Actress in Children's Play, Anna Mason; Best Supporting Actress in Children's Play, Ruth Tomlinson; Best Student Director, Linda McClanahan. Twenty new members were initiated with 30 active members expected in the coming year.

**ETA PI**, Mississippi State University, State College. Dr. Dominic J. Cunetto, faculty director. Major productions: *Dark of the Moon*, *Barefoot in the Park*, *Anastasia*. Other events included the Fifth High School Drama Festival and five student-directed plays: *Moony's Kid Don't Cry*, scenes from *Raisin in the Sun*, *Stillbirth*, *Heaven on Earth*, *Sister's Tragedy*. Awards: Alpha Psi Omega Award, Becky Burkes; Blackfriar Drama Award Mary Jo O'Leary, Keith Moreton, John E. Wells, Sandra Clark; Sara Kopelle Drama Scholarship, Sandra Clark.

**UPSILON OMICRON**, Missouri Southern College, Joplin. Milton W. Brietzke, Duane L. Hunt, Mrs. Joyce Bowman, faculty directors. Major productions: *The Trojan Women*, *Right You Are (If You Think You Are)*, *Blood Wedding*, *The School for Scandal*.



Right: Marquette University: Carl Petersen and Jan Johnson in *An Enemy of the People*. Leo M. Jones, director. Thomas Gannon, scene designer.

*Cinderella, The Magic Horn, Many Moons*. 1969-70 chapter officers: Patricia Pickett, president; Sam Clausen, vice-president; Cathy Whitman, secretary; Antonia Zbranek, vice-president. Fourteen members were initiated with 15 active members expected in the coming year.

**RHO RHO**, Monmouth College, West Long Branch, New Jersey. Lauren K. Woods, faculty director. Major productions: *The Time of Your Life, Black Comedy, Summer and Smoke*.

**IOTA THETA**, Moravian College, Bethlehem, Pennsylvania. Jack Bussell, faculty director. Major productions: *Black Comedy and White Liars, The Threepenny Opera*. Other productions included: *In 25 Minutes*, an original student manuscript by D. C. Dreger, and *A Matter of Courage*, original student manuscript by David Sinclair. 1969-70 chapter officers: Jody Miller, president; Frances Troup, secretary. Awards: Patricia Erskine Memorial Award, Frances Troup; Blackfriars Acting Awards: Best Actor, Theodore Kensil; Best Actress, Frances Troup; Best Supporting Actor, Brad S. Lutz; Best Supporting Actress, Lynn Sharp. Six members were initiated.

**ALPHA GAMMA**, Morningside College, Sioux City, Iowa. Lyle E. Fisher, faculty director. Major productions: *Noah, Medea, The Birthday Party, The Caucasian Chalk Circle, Charley's Aunt, Five Finger Exercise*. 1969-70 officers: Richard Cook, Barbara Wright, Donna Tack. Newly elected officers: Barbara Wright, Jeffery King, Donna Tack.

**PI BETA**, Mount Mary College, Milwaukee, Wisconsin. Mrs. S. W. Lister, faculty director. Major productions: *Gigi, The Elves and the Shoemaker, High Ground*. Cast officers: Kathleen Lemminger, president; Mary Nugent Keepers, vice-president; Dorothy Zauner, secretary-treasurer. Award to outstanding graduating senior in Masque and Gavel Club and Alpha Psi Omega presented to Mary Ajack. Thesis shows presented by Mary Nugent Keepers, Romaine Bonise Pauegilio, Mary Ajack.

**NU MU**, Mount Marty College, Yankton, South Dakota. Sister Jeanette Klimisch, faculty director. Major productions: *Thieves Carnival, High Spirits, The Emperor's New Clothes, The Glass Menagerie*. 1969-70 chapter officers: Jan Russell, president; Marilyn Link, vice-president; Rose Hoyer, secretary; Patti Gohl, treasurer. Newly elected officers: Marilyn Link, president. Eight new members were initiated with 15 active members expected in the coming year.

**ALPHA TAU**, Mount Union College, Alliance, Ohio. James E. Vincent, faculty director. Major productions: *Like It Is, The Trojan Women, The Inspector General, Your Own Thing. Like It Is* was a multi-media revue developed improvisation with the cast using contemporary music, poetry, and movement to express attitudes toward contemporary society; eleven performances were given on campus, plus touring to two area high schools. 1969-70 chapter officers: Don Ehret, president; Betsy Durben, secretary. Awards: Drama Faculty Award, Richard Bloor; Dramatic Award, Mark Thompson; Players Hall of Fame Award, Betsy Durben, Mark Thompson.

**GAMMA EPSILON**, Murray State University, Murray, Kentucky. Robert Johnson, faculty director. Major productions: *Dark of the Moon, Rapunzel and the Witch, Summertime*. Other productions included 10 student-directed one-act plays. 1969-70 chapter officers: Stephen Howard, Bobby Dodd, Kathy Roberts. Awards: Best Actor, Bobby Dodd; Best Actress, Ada Sue Hutson. One new member was initiated.





Mayville State College: David Dakken and Constance Morrison in *A Streetcar Named Desire*. Christopher Jones, director and scene designer.

**MU DELTA, New Mexico State University, Las Cruces.** Hershel Zohn, faculty director. Major productions: *War and Peace*, *Summertime*, *Alice in Wonderland*, *The Tempest*, *A Funny Thing Happened on the Way to the Forum*. Other productions included: *It's Called the Sugar Plum*, *The Indian Wants the Bronx*, and *The Trial of Myles Fife* by Mark Medoff, faculty member. 1969-70 chapter officers: Irene Oliver, president; Bonnie Hosie, vice-president; Ellen Downing, secretary-treasurer. Newly elected officers: Charles Lewis, president; Herb Hall, vice-president; Linda Lynch, secretary-treasurer. Four new members were initiated.

Mississippi State College for Women: Anna Mason, Sherry Keeton, and Guy Keeton in *The Adventures of Brer Rabbit*. Guy H. Keeton, director and scene designer.



Millsaps College: Michael Taylor as a Tybalt in *Romeo and Juliet*. Lance Goss, director.



Midwestern University: *Othello*. Dr. Jennie Louise Hindman, director. Laurie Stepanian, scene designer.

**DELTA EPSILON, North Central College, Naperville, Illinois.** Dr. Donald T. Shanower, faculty director. Major productions: *A Man for All Seasons*, *The Birds*, *The Pajama Game*, *Summertime*. Other productions included: *Endgame*, *The Rook*. 1969-70 chapter officers: Douglas Ralston, president; Jerome Lipka, vice president; Gerry Pedersen secretary; Van Louis Bowen, treasurer. Newly elected officers: Hudson Hickman, president; Robert J. Blink, vice-president; Marianne Hossa, secretary; Jerome Lipka, business manager. Nine members were initiated.

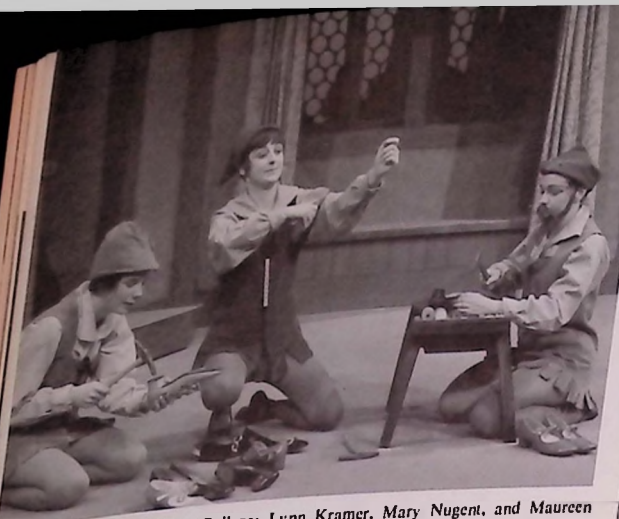
**OMICRON, Northeast Louisiana State, Monroe.** Dr. George Brian, faculty director. Major productions: *The White Liars* and *Black Comedy*, *Caveman*, *The Lion in Winter*, *The Tingalry Bird*, *The Merchant of Venice*. Other productions included *Don't Sign the Deed*, a melodrama. 1969-70 officers: Joseph Joaquin, president; Chuck Fuller, secretary; Donna Stevens, treasurer; Chester Cummins, vice-president; Terri Pratt, pledge trainer. New officers: A. C. Sallinger, president; Chuck Fuller, vice-president; Terry Wynn, secretary; Candice Thompson, treasurer. Awards: Emma Award for 1969-70, Micah Hackler; Outstanding technical accomplishment, A. C. Sallinger; Outstanding Costumer, Terri Pratt. Twelve new members were initiated.

**MU GAMMA, Northeastern State College, Tahlequah, Oklahoma.** James K. Malone, faculty director. Major productions: *Oh Promise Me*, *On Borrowed Time*, *The Glass Menagerie*, *A Company of Wayward Saints*. 1969-70 officers: Tom Bunch, president; Ralph Smith, vice-president; Marthanda Poteete, secretary. New officers: Nancy Poteete, president; Paul White, vice-president; Deborah Mussett, secretary. Awards: Best Actress, Nancy Poteete; Best Actor, Joe Sears; Best Supporting Actor, Bob Shoun; Best Female Technician, Micheline Wood. Nineteen one-act plays were produced by the members of the Play Direction Class. Thirteen new members were initiated with 25 active members expected in the coming year.







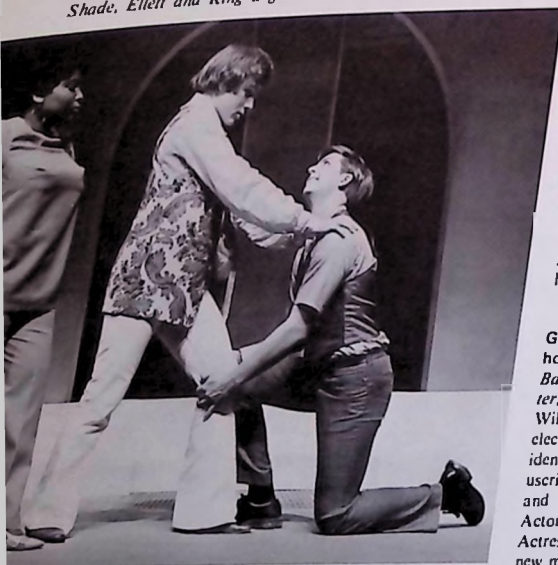


Mount Mary College: Lynn Kramer, Mary Nugent, and Maureen Borden in *The Elves and the Shoemakers*.

**NU CHI, Northeastern University, Boston, Massachusetts.** Eugene J. Blackman, faculty director. Major productions: *Rashomon*, *Rose Tattoo*, *Celebration*, *Jack*, *Bald Soprano*, *Mandragola*, *Revolution Starts Inside*. 1969-70 chapter officers: Robert Kalman, James Lalone. Outstanding Service Awards were presented to James Lalone and Robert Kalman.

**ETA KAPPA, Northern Montana College, Havre, Montana.** W. E. Lisenby, faculty director. Major Productions: *The Sandbox*, *Anne of the Thousand Days*. 1969-70 cast officers: Fred Lee, president; Martin Golie, vice-president; Patricia Riley, secretary. Newly elected officers: Mike Stevenson, president; Bob Kuntz, vice-president; Diana Derbyshire, secretary. Nineteen new members were initiated with 18 active members expected in coming year.

**SIGMA GAMMA, North Texas State University, Denton, Dr. S. K. Hamilton, faculty director.** Major productions: *110 In the Shade*, *Ellett and King* a graduate acting recital, *The Guest*, *Pecos*



Mount Union College: Eleanor Smith, Richard Bloor, and Ken Walker in *Your Own Thing*. James E. Vincent, director. R. Alan Iges, designer.

*Bill and the Indians*, *You Can't Take It With You*, *Enemy of the People*. Other productions included: *Wagon Loads of Cotton*, *Joe Egg*, *Dear Liar*, *T. Luggage*, *Mandragola*, *The Man Nobody Saw*. 1969-70 officers: Johnny Williams, president; Sylvan Salem, vice-president; Mike Crawford, pledge trainer; Reed Chan. New officers: Mike Crawford, president; David Ellett, secretary. Awards: Outstanding Actress, Gini Ellett; Best Actor, Bick Ferguson; Best Character Actor, Bob University Player of Year, Sharon Enlow. Eighteen members initiated.

**DELTA LAMBDA, Northwestern College, Orange, Theora England, faculty director.** Major productions: *The* and *The Caucasian Chalk Circle*. Other productions:



Morningside College: John Van Ausdall and Dick Cook in *The Birthday Party*. Lyle E. Fisher, director. Frederick Walter, scene designer.

*An Evening With Robert Frost* and an extended tour to six states with the Northwestern College Choral Readers and eight performances of *Jack and the Beanstalk* seen by 8,500 children from seven counties. 1969-70 officers: Don De Koh, president; Kathy Gonnerman, 1st vice-president; Noreen Schiet, 2nd vice-president; Joan Eilderts, secretary; Byron Bultheis, treasurer. New officers: Kathy Gonnerman, president; Bob Donnershoist, 1st vice-president; Howard Moths, 2nd vice-president; Lynd Bultheis, recording secretary; Nattalee De Boer, corresponding secretary; Joyce Ubben, treasurer. Awards: Best Actress, Sandy Uliegh; Best Actor, Harvey Van Veldhuyen.

**GAMMA RHO, Northwestern State College, Alva, Oklahoma.** Dr. Linda Stewart, faculty director. Major productions: *Barefoot In the Park*, *Splendor in the Grass*, *Don't Drink the Water*, *Exit the King*. 1969-70 officers: Bill West, president; Mary Williams, vice president; Mike Kimber, secretary-treasurer. Newly elected officers: Bob Heimann, president; Nancy Cooper, vice-president; Keith Burkart, secretary-treasurer. Two original student manuscripts were presented: *Someone Anyone Please* by Keith Burkart and *The Day I Stopped Shooting* by John Jarrell. Awards: Best Actor, Keith Burkart; Best Supporting Actor, Bob Heimann; Best Actress, Candy Orton; Best Supporting Actress, Nancy Cooper. Six new members were initiated.

**THETA NU, Oakland City College, Oakland City, Indiana.** Dr. Margaret Earl Harper, faculty director. Major productions: *The*



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included:



New Mexico State University: *War and Peace*.  
Hershe Zohn, director. James Gilbert, scene  
designer.

Top above: North Central  
mer tree. Richard Oberst  
Above: Nicholls State &  
director. Clyde Pierce. See

*Star Spangled Girl, Wuthering Heights*. 1969-70 chapter officers:  
Elaine Wood, grand director; Jim King, worthy playwright; Debbie  
Stevens, worthy business manager. Newly elected officers: Debbie  
Stevens, grand director; Dixon McDowell, worthy business manager.  
er. The Margaret Earl Harper annual Best Acting Award was pre-  
sented to Debbie Howard; honorable mention winners were: Dixon  
McDowell, Dan Ryan, Theresa Farley, Debbie Stevens, Jim King.  
Four new members were initiated.

**SIGMA ALPHA**, Oklahoma Christian College, Oklahoma  
City. Major productions: *Animal Farm*, *Songs America Sings*, *Wild  
Duck*, *The Monkey's Paw*. Other productions included an original  
one act, and several readings by cast members.

**KAPPA**, Ottawa University, Ottawa, Kansas. Jack Nicholson,  
faculty director. Major productions: *Everybody Loves Opel*, *Luther*,  
*The Boyfriend*, *The Dark at the Top of the Stairs*. Other produc-  
tions included *Black Comedy*, *Impromptu*, *This Property is Con-  
demned*, *Arbie the Bus Boy*. 1969-70 officers: Steve Koch, cast  
director; Sue Howard, playwright; Jan Elliott, business manager.  
New officers: Steve Koch, cast director; Sue Howard, playwright;  
Janine Moody, publicity manager. Awards: Best Actor, Martin  
Malik; Best Actress, Sue Howard; Best Supporting Actor, Mark  
Swezey; Best Supporting Actress, Kathi Showalter; Best Back  
Stage, Larry Munger; Best All Around, Steve Koch. Eleven new  
members were initiated with 25 active members expected in the  
coming year.

**THETA PI**, Pacific Lutheran University, Tacoma, Washing-  
ton. Eric Nordholm, Richard Arnold, Prof. T. O. H. Karl, faculty  
directors. Major productions: *Beauty and the Beast*, *Adventures of  
Tom Sawyer*, *The Clouds*, *The Physicists*, *The Father*, *The Maid's  
Tragedy*. Other productions included: *Gallows Humor*, *Ransom of*

Red Chief, Brown  
1969-70 officers:  
manager: Barb K.  
Green, stage manager.  
Schuh, business man-  
Award for four years

**NU BETA**, Parsons Co.  
faculty director. Major pro-  
duction: *The Computer*. 19.  
ing, grand director. Awards: B  
Best Actor, John Gerald; B  
Best Supporting Actor, Steve  
Meredith Norwood. Two membe-

**RHO ALPHA**, Pfeiffer College,  
J. Padraig Acheson, faculty directo-  
ject was *Roses*, *Barefoot in the Pa-  
MindShift*. 1969-70 chapter officers:  
tor; Richard S. Hewitt, cast stage ma-  
business manager. Newly elected officer  
director: Henry Misenheimer, cast stage  
cast business manager. Awards: Best A-  
Actress, Margaret Hardman; Outstanding S-  
liams; Allan A. Surratt Memorial Award  
members were initiated.

**TAU MU**, Presbyterian College, Clinton, S.  
O. Rains, faculty director. Major productions:  
*We Go Wrong?*, *Summer and Smoke*, 1969-70





Northeast Louisiana State: Jo Brian and Dr. George Brian in *The Lion in Winter*. Wayne Summers, director. Bill Rambin, scene designer.



North Texas State University: *110 in the Shade*. Bob Brown King, director. Paul Tankersley, set designer.



Judy Simpson, David Hood, co-presidents. Six members were initiated.

**THETA Upsilon**, Radford College, Radford, Virginia. Charles L. Hayes, faculty director. Major productions: *Any Wednesday*, *The House of Bernard Alba*, *The Girl in the Freudian Slip*, *Antigone*. Other productions included: *Birdbath*, *The Chairs*, and two readers' theatre productions, *Up the Down Staircase*, *An Evening with Steinbeck*. 1969-70 officers: Alice Swiney, president; Gail Sexton, vice-president; Jane Slusher, secretary-treasurer; Alma Osborn, historian. New officers: Alice Swiney, president; Lois Weaver, vice-president; Barbara Zalumas, secretary-treasurer; Mary Bottui, historian; Cindy Summers, pledge mistress. Awards: Best Actress, Lois Weaver; Best supporting Actress, Alice Swiney; Special Technical Award, Alice Swiney. Two members were initiated.

**TAU Delta**, Saint Francis College, Loretto, Pennsylvania. Kenneth L. Resinski, faculty director. Productions: *A Streetcar Named Desire*, *Plain and Fancy*, *The Merchant of Venice* and *The X-mas Gift*, an original one-act play by Jeff Cannon. 1969-70 officers: John Hayowyk, president; Bob Williams, vice-president; Barbara Bilek, treasurer; Ginny Bridy, secretary. New officers: John Larmett, president; Dave Steelman, vice-president; Donna Arndt, treasurer; Cathy Kraus, secretary. Alpha Psi Omega Awards were presented to Bob Williams and Ginny Bridy. Drama Club awards were presented to Don Pope and Terrie Lenz. Ten members were initiated with 25 active members expected in the coming year.

**GAMMA Psi**, Roanoke College, Salem, Virginia. Major productions: *Comings and Goings* (experimental one-act). *By Any Other Name* an original script by alumni Edward Sala, *Summertime* (tour), *The Fantasticks*.

**TAU Eta**, Rider College, Trenton, New Jersey. Dr. John F. Hruby, faculty director. Major productions: *Little Mary Sunshine*, *Bus Stop*, *Aladdin*, *Hotel Universe*, *Plays of the Off Broadway Theatre*, *The Forced Marriage* and *Adam and Eve*. 1969-70 chapter officers: Vivienne Werner, Frani Rathmell, John Kegebin, Mary Alice Beechwood. Newly elected officers: Rich D'Amelio, Michael Gallagher, Diana Nosal, Dona Johnston. Awards were presented to Vivienne Werner, Robert Schmidbauer, Mary Alice Beechwood. Eleven members were initiated with 16 active members expected in the coming year.

**PI Zeta**, St. Francis College, Brooklyn, New York. Bro. Lawrence Drowne, faculty director. Major productions: *A Man for All*



Top Above: Northeastern State College: *On Borrowed Time*. Ruth Arrington, director. Charles Seat, designer.

Above: Oral Roberts University: Judy Ridenour and Russ Hodge in *The Glass Menagerie*. Raymond Lewandowski, director and scene designer.





Above: Pfeiffer College: *Barefoot in the Park*. J. Padraig Acheson, director and scene designer.

*Seasons, Don't Drink the Water, The Lion in Winter*. 1969-70 officers: Michael McDonald, president; Michael Halford, vice-president; Thomas Murphy, secretary. New officers: Michael McDonald, president; David Rowe, vice-president; Thomas Murphy, secretary. Awards: Best Actor, David Rowe; Best Actress, Kathleen Koppinger; Best Supporting Actor, Gregory Gorman; Best Supporting Actress, Louise O'Brien. Special awards were given to Philip Carrano for costumes, James Campbell for set design and construction, and Etienne Jaekel, stage manager. Twelve new members were initiated with 30 active members expected in the coming year.

**UPSILON CHI, St. John's University, Jamaica, New York.** Marion H. Lee, faculty director. Major productions included: *Viet Rock, A Delicate Balance, The Happy Haven* and an Ionesco bill of *The Lesson and Jack, and Sweet Charity*, a full length musical which was directed and produced by students. Other productions included *Red Cross* and a bill of original student plays. Cast officers were James M. DeSario, Frank Glorioso and Robert Kase.

**TAU OMICRON, Saint Mary of the Plains College, Dodge City, Kansas.** Barry Alexander, faculty director. Major productions: *Summertime, Mirandolini or The Mistress of the Inn, The Sea Gull, The Importance of Being Earnest*. 1969-70 officers (1st semester): Steve San Paolo, president; John McKnight Jr., vice-president; Katherine Weltz Carr, secretary-treasurer. (2nd semester): John McKnight Jr., president; Michael Pearl, vice-president. Newly elected officers: Michael Pearl, president; Helen Hendricks, vice-president; Morgan Holmes, secretary-treasurer; Alfred Weigel, historian. Thomas Peintner was the winner of the Karen Winter Memorial Scholarship. Three new members were initiated. Three student workshop productions were directed by Michael Pearl, Mary Beth Blasi, and Gene Clark.

**ZETA KAPPA, Salem College, Salem, West Virginia.** Patrick McHugh, faculty director. Major productions: *Spoon River Anthology, Star Spangled Girl* and a one act cutting for the Jackson's Mill Intercollegiate Speech Festival. Awards: Best Actress, Linda Dorman; Best Actor, Bill Binger. Six members were initiated.

**SIGMA OMEGA, Salisbury State College, Salisbury, Maryland.** Rod Wilson, faculty director. Major productions: *Mame, Inherit the Wind, The Odd Couple*. 1969-70 chapter officers: Frank Parks, president; Jan Powell, secretary. Newly elected officers:

Mike Minner, president; Dave Heenan, vice-president; Jan Powell, secretary-treasurer. Awards: Best Actress, Jan Powell; Best Actor, Mike Minner, Tony Redman; Best Supporting Actress, Terry Kreseavage, Mary Sparks; Best Supporting Actor, Rob Wilson. Seven members were initiated.

**TAU LAMBDA, Samford University, Birmingham, Alabama.** Harold L. Hunt, faculty director. Major productions: *The World of Carl Sandburg, Inherit the Wind, The Hollow Crown, No Exit, Macbeth, The Lesson, Picnic on the Battlefield, Overtones, Gummer Gurton's Needle, Ralph Roister Doister, Infancy, Happy Journey to Camden and Trenton, and The Monkey's Paw*. 1969-70 chapter officers: Ron Wainscott, president. Awards: Best Actor, Ron Wainscott; Best Actress, Rita Mullins; Best Supporting Actor, Ron Wainscott; Best Supporting Actress, Judy Stuart; Best Minor Role, Sherman Rockwell.

**IOTA IOTA, Sam Houston State University, Huntsville, Texas.** Charles A. Schmidt, faculty director. Major productions: *The Country Wife, The Night of the Iguana, Richard III, Finian's Rainbow*. Other productions included *Black Comedy* by Peter Shaffer. 1969-70 cast officers: Frank Canon, president; Kathy Barber, vice-president; Pam Ralston, secretary-treasurer. Newly elected officers: John Le Fan, president; Dianne Hesse, vice-president; Pam Ralston, secretary-treasurer. Awards: Best Actor, William Roberts; Best Actress, Lockie Roberts; Best Technician, Pam Ralston; Outstanding Student of Department, Jo Ann Ottis. Six new members were initiated.

**ETA PSI, Seattle Pacific College, Seattle, Washington.** James L. Chapman, faculty director. Major productions: *Twelfth Night, Hands Across the Sea, The Image*, an original student manuscript by George A. Scranton, and *The Wild Adventures of Mr. Toad*, a project in playwriting. 1969-70 chapter officers: Nick Carter, president; Richard Gleason, vice-president; Barbara Neislar, secretary-treasurer. Newly elected officers: Richard Gleason, president; Bill Blair, vice-president; Ronda Beal, secretary-treasurer. Five members were initiated.

**ALPHA CHI, Shepherd College, Shepherdstown, West Virginia.** W. Banks, faculty director. Major productions: *Of Mice and Men, Dark of the Moon*. Other productions included 18 one-act plays produced and directed by members. 1969-70 chapter officers: Willis Jones, vice-president; Tina Lakel, Marjorie Craw, president; David Bordsley and Paula Mayes, senators. secretary-treasurer; David Edwards, president; Cynthia Shingleton, newly elected officers; James Duvall, secretary; Kenneth Morgan.



Above: Rider College: Carlo Altomare and Richard D'Amelio in *Alladin*. Jim Eiler, director. Charles Kempster, designer.





nt Mary of the Plains Col-  
n Weltz and Alfred Weigel  
- Barry Alexander, director.  
cene designer.

oke College. Coralee Towne,  
na, and Bob Williams in *The*  
Robert Good, director. Patsy  
ne designer.



Above left: Saint Francis College: Kathleen Koppinger, Laura Fiorello, and David Rowe  
in *A Man for All Seasons*. John Clifford, director. Daniel Pesce, designer.  
Above right: Sam Houston State University: Karla Clayton and Valentine Villarreal in *The*  
*Night of the Iguana*. I. Jay South, director and scene designer.



er: David Bordley and Sue Mentzer, senators. The outstand-  
ing Award was presented to Willis Jones.

**AU, Shippensburg State College, Shippensburg, Penn-  
sylvania.** James M. Newburger, faculty director. Major produc-  
tions: *The Madwoman of Chailiot*, *Gammer Gurton's Needle*, *J. B.*  
 productions included: *The Glass Menagerie* and *Henry IV*  
 student directors, and *Anything Goes* in co-operation with the  
 Theatre. 1969-70 officers: Cynthia A. Hoover, president;  
 George A. Brashears, vice-president; Thomas A. Harner, corre-  
 sponding secretary; Holly J. Hunt, recording secretary-treasurer.  
 Newly elected officers: George A. Brashears, president. Awards:  
 Russell Abel Award, C. Hoover; Outstanding Senior, Joel Garrick;  
 Best Actor, S. Seull; Most Versatile, Thomas Harner. Eight new  
 members were initiated.

**ZETA GAMMA, Simpson College, Indianola, Iowa.** Joe V.  
 Graber, faculty director. Major productions: *La Ronde*, *Joe Egg*,  
 *Romeo and Juliet*, *The Man of La Mancha*. Other productions in-  
 cluded: *The Zoo Story*, *The American Dream*, *The Bald Soprano*,  
 *Dog Tags*, and two composites: *Blackfriars — On War, Black-*  
 *friars — Variety Production*. 1969-70 officers: Richard Barker,  
 president; Judy Lynch, vice president; Pam Farnham, secretary-  
 treasurer. Newly elected officers: Richard Barker, president; Judy  
 Lynch, vice-president; Pam Farnham, secretary-treasurer. Awards:  
 Best Actor, Brian Lynner. Best Actress, Judy Lynch; Best Lighting,  
 Carol Shaw. Four members were initiated.

**RHO OMICRON, Sioux Falls College, Sioux Falls, South**

thirty eight

**Dakota.** Dr. Perry W. Patterson, faculty director. Major produc-  
 tions: *Elizabeth the Queen*, *All My Sons*. Other productions includ-  
 ed *Something Unspoken*, *Hello Out There*, *The Big Black Box*,  
 *Grandma's Boy*. 1969-70 officers: Marian Wold, president; Bob  
 Ritter, vice-president; Bob De Young, secretary-treasurer. New offi-  
 cers: John Tucker, president; Carol Sutterlin, vice-president; Bob  
 Ritter, secretary-treasurer; Dr. Patterson, advisor. Awards were pre-  
 sented to Darcy Yeo, Julie Westrum, Jeff Brothen, Marilyn Parlia-  
 ment, Jan Pedde, John Tucker, Gary Barunek, Bob De Young,  
 Carol Sutterlin, Norbert Griebel, Bob Ritter, Marian Wold. Twenty  
 active members expected in the coming year.

**DELTA PHI, Slippery Rock State College, Slippery Rock,  
 Pennsylvania.** Milton E. Carless, faculty director. Major produc-  
 tions: *Rain*, *Trojan Women*, *The Impossible Years*. Major produc-  
 tions: *George M!* Other productions included 14 student-directed  
 plays. Awards: Outstanding Male Lead, Frank Gilbert; Outstanding  
 Female Lead, Cheryl Giannini; Outstanding Female Support, James Gal-  
 lagher; Outstanding Male Support, Steve Liska; Outstanding Female  
 Support, Samme Kunze; Outstanding Male Support, Phyllis Falt;  
 Outstanding Female Support, Phyllis Falt; Outstanding Male Support,  
 Award, Mark McCoy. Eleven new members were initiated.

**LAMBDA SIGMA, South Dakota State University, Brook-  
 ings.** Signe Anderson, faculty director. Major productions:  
 *You Know I Can't Hear You When The Water's Running*, *Arms*  
 *and the Man*, *Miss Julie*, *Six Characters in Search of an Author*,  
 *The Threepenny Opera*. Other productions included *Bus Stop* and  
 *Barfoot in the Park*. 1969-70 officers: Kay Roseland, president;  
 Frank Himer, vice-president; Xavia Arndt, secretary-treasurer. New





Above: Samford University: Jesse Bates and Randy Marsh in *Inherit the Wind*. Harold Hunt, director.

Right: Simpson College: *The Man of La Mancha*. Joe V. Graber, director, and scene designer.



officers: Terry Gunvordahl, president; Ardella Kleinsasser, vice-president; Nancy Schmidt, secretary-treasurer. Outstanding contribution awards were presented to: Terry Gunvordahl, Ron Borstad, Perry Vining, Kay Roseland and Xavia Arndt. Major performance awards were presented to: Terry Gunvordahl, George Dudley, Mary Rounds, and Diane Ordinachev. Twenty active members expected in the coming year.

**GAMMA ALPHA, Southeastern State College, Durant, Oklahoma.** Dave Cook, faculty director. Major productions: *The Odd Couple*, *The Glass Menagerie*, *Stop the World, I Want to Get Off*, *The Zoo Story*. Other productions included: *A Coney Island of the Mind*. 1969-70 officers: La Chrica Coyle Jones, president; David Rich, vice-president; Alene Chandler, secretary-treasurer. New officers: Paul King, president; Bill Groom, vice-president; Sharon Rogers, secretary-treasurer. Awards: Top Trouper, LaChrica Coyle Jones; Best Actress, LaChrica Coyle Jones; Best Actor, Bill Brewer; Best Supporting Actor, Paul King; Best Supporting Actress, Brends De Vore; Top Technician, Bill Broom. Seven members were initiated.

**MU PHI, Southern State College, Magnolia, Arkansas.** Margaret Hanon, Jake Whitehead, and Bill Barnett, faculty directors. Major productions: *Green Grow the Lilacs*, *A Thurbur Carnival*, *Gold in the Hills*, *Under Milk Wood*, *Summer and Smoke*, *The Great Grass-Country Race*. 1969-70 officers: Dee Gates, president; Robbie Mason, vice-president; Taresa Holmes, secretary. New officers: Dee Gates, president; Russell Johnson, vice-president; Robbie Mason, secretary. Awards: Best Actor, Larry Powell; Best Actress, Judy Cassidy and Kay Porterfield; Best Supporting Actor, Don Williams; Best Supporting Actress, Dee Gates; Actor's Actress, Linda Camp; Actor's Actor, Nelson Post; Mr. Stagecrafters, Nelson Post; Miss Stagecrafters, Dee Gates; Best Technician, Bruce Bell.

**KAPPA IOTA, Southwestern at Memphis, Memphis, Tennessee.** R. S. Hill, faculty director. Major productions: *Gallows Humor*, *Feiffer's People*, *Waiting for Godot*, *Endgame*, *Happy Days*, *Play*, *Krapp's Last Tape*. Other productions included: *Mooney's Kid Don't Cry*, *The Lady of Larkspur Lotion*, *This Property is Condemned*, and 25 student-written one-act plays. 1969-70 chapter officers: David Hardy, president; Ellen McDuff, secretary. Eight members were initiated.

**COLORADO ZETA, Southern Colorado State College, Pueblo.** Dr. Ken Plonkey, faculty director. Major productions: *Irish Antics*, *Camelot*, *Desk Set*. 1969-70 chapter officers: Rosemary Doren, president; Ken Van Pelt, treasurer; Nancy Short, historian; Jerry Miller, vice-president. Two new members were initiated with

six active members expected in the coming year.

**PI IOTA, Southern Oregon College, Ashland, Oregon.** Dr. Dorothy Stolp, faculty director. Major productions: *Good Woman of Setzuan*, *The Recruiting Officer*, *The House of Bernarda Alba*. Other productions included: *The Pure in Heart*, *The Dark, Round Trip*, and a readers' theatre presentation of *The Greek Drama*, an original student manuscript by Treva Tumbleson. 1969-70 chapter officers: Brian Steely, president; Treva Tumbleson, vice-president; Jan Stephens, secretary-treasurer; Sharon Opp, reporter. Awards: Angus Bowmer Award, Skip Hubbard; Alpha Psi Omega Award, Robert Eiffert. Four members were initiated.

**KAPPA GAMMA, Southwest Missouri State College, Springfield.** Dr. Leslie Irene Coger, faculty director. Major productions: *Private Lives*, *Marate/Sade*, *Madame Butterfly*, *The Cherry Orchard*, *Johnny Moonbeam and the Silver Arrow*, *Androcles and the Lion*. Other productions included the readers' theatre script *Nothing Gold Can Stay*, and *Three Bags Full*. 1969-70 chapter officers: Jim Jester, Marifran Yoder, president; Trudie Colette, vice-president. Awards: Alpha Psi Omega Awards, Pamela Klein, Jim Jester; Outstanding Thespian, Pat Conner, Bill Norton; Outstanding Freshman, Dennis Warning. Six new members were initiated.

**PI PHI, Springfield College, Springfield, Massachusetts.** Carroll Britch, faculty director. Major productions: *Blood Wedding*, *The Measures Taken*, *The Absence of a Cello*. 1969-70 officers: Paul Donzel, president; Bob Barron, vice-president and treasurer; Ian Tirrell, secretary. Eight new members were initiated.

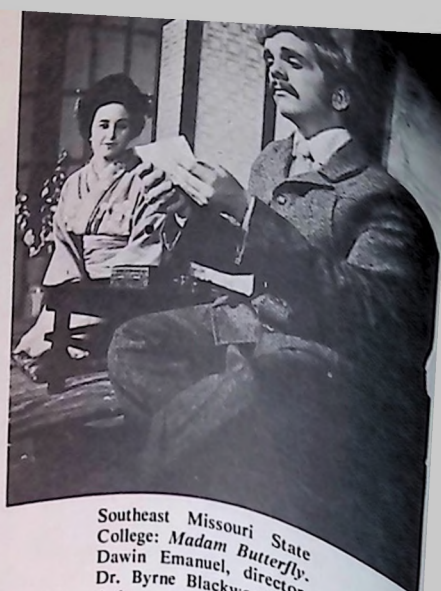
**PI PSI, State College at Westfield, Westfield, Massachusetts.** Robert Lehan, faculty director. Major productions: *The Three Penny Opera*, *Henry IV*. Other productions included two children's plays, *The Wizard of Oz* and *Rococo Cocoa Bean*; *Red Cross*; *Portrait of a Madonna*; *The Bald Soprano*; *The Dumbwaiter*; *Charlie*; *The American Dream*; *The Dock Brief*; *Escorial*; *War*; *The Measures Taken*. 1969-70 chapter officers: David Hand, director; Daniella Shotts, stage manager; Joan Holroyd, business manager. Eight members were initiated.

**ZETA NU, SUC at Geneseo, Geneseo, New York.** Dr. Bruce Klee, faculty director. Major production: *The Fantasticks*. Other productions included: *My Father Turned Me Into a Wanton Woman* and *I Loved It* and original student manuscript by Christopher Massman. 1969-70 officers: Richard Brannan, president; Kenneth Kantor, vice-president; Carl O'Shea, secretary; Mark Kaufman, treasurer. New officers: D. Scott Claser, president; Linda Parson,





**Upsilon MU, State University College at New Albany, Indiana.** Barbara Hyslop, faculty director. Major productions: *Life and Death of Sneaky Fitch*, *Other productions included: Constantinople Smith, Aria da Capo, Reynard the Fox, Isabel, the Witch That Wasn't.* 1969-70 officers: William Tvelia, president; Janet Jones, vice-president; Joanne Masse, secretary; Michelle Yules, treasurer. Newly elected officers: Mary Pacelli, president; Audrey Frankowsky, vice-president; Lorelei Illg, secretary; Susan Johnson, treasurer. Seventeen new members were initiated with 20 active members expected in the coming year.



**Southeast Missouri State College: Madam Butterfly.** Dr. Byrne Blackwood, set designer.

**Omega, State University College at Oneonta, New York.** Dr. Josef Elfenbien, faculty director. Major productions: *Have You Been Reading the Times Today?*, a student script by Robert Preston and Box and Cox. 1969-70 chapter officers: Ira Zucker, president; Maria Totino, vice-president; Linda J. Mullahy, secretary; Brian Naughton, treasurer. Newly elected officers: William J. Mullahy, president. Seven new members were initiated.

**Upsilon IOTA, State University College, Oswego, New York.** Mrs. Rosemary S. Pendergast, faculty director. Major productions: *The Pajama Game; Skin and Bones; The Lion, the Witch and the Wardrobe.* In May 1969-70 chapter officers: attended by 409 high school students and 32 faculty members; four one-act plays were presented. Awards were presented to Casey Billings, James Beard, Sharon Watroba, Ned Lamb, Jef Billings, Colley, James Kent. Four members were initiated.

**Kappa Lambda, State University of New York, New Paltz.** Below: *Southeastern State College: James Buck as Littlechap and Dean Lockwood as Boy in Stop the World—I want to Get Off.* Dave Cook, director. Bill Groom, scene designer.

**Johnny Moonbeam and the Silver Arrow, Hay Fever. Life and Death of Sneaky Fitch.** Other productions included: *Constantinople Smith, Aria da Capo, Reynard the Fox, Isabel, the Witch That Wasn't.* 1969-70 officers: William Tvelia, president; Janet Jones, vice-president; Joanne Masse, secretary; Michelle Yules, treasurer. Newly elected officers: Mary Pacelli, president; Audrey Frankowsky, vice-president; Lorelei Illg, secretary; Susan Johnson, treasurer. Seventeen new members were initiated with 20 active members expected in the coming year.

**Upsilon MU, State University of New York at Albany, Albany.** Dr. Paul Bruce Pettit, faculty director. Major productions: *Royal Hunt of the Sun, Rip Van Winkle, Orestes, Ala Ed Din* an original children's theatre manuscript by Dr. Pettit and *Your Own Thing*, an original script. Other productions included: *The Grape and Cobalt Assault, Paranoia Blues, The Indian Captive, The Land of the Dragon.* 1969-70 officers: William Snyder, president; Douglas Wager, vice-president; Willem Emmer, secretary; Karen Prete, treasurer. New officers: William Snyder, president; Gary Joel Maggio, vice-president; Caludine Cassan, secretary; Peter Hasler, treasurer. The Agnes E. Futterer Award was presented to Adrienne Spagnola and Gary Restifo. Fifteen new members were initiated with 20 active members expected in the coming year.

**BETA PHI, Stephen F. Austin State University, Nacogdoches, Texas.** W. K. Waters Jr., faculty director. Major productions: *Ah, Wilderness! Good Grief, A Griffen!, The Country Wife, Show*



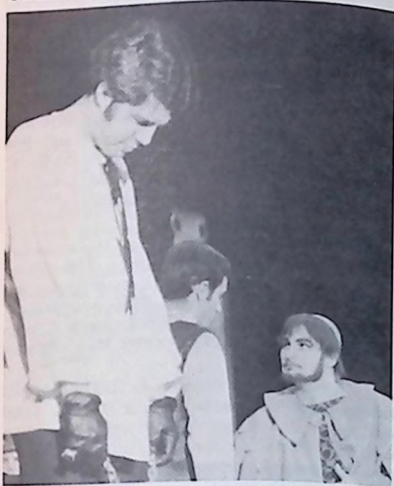
Above: St. John's University: Charter and Honorary Members. Dr. Marion H. Lee, faculty sponsor. James M. DeSavio, director.







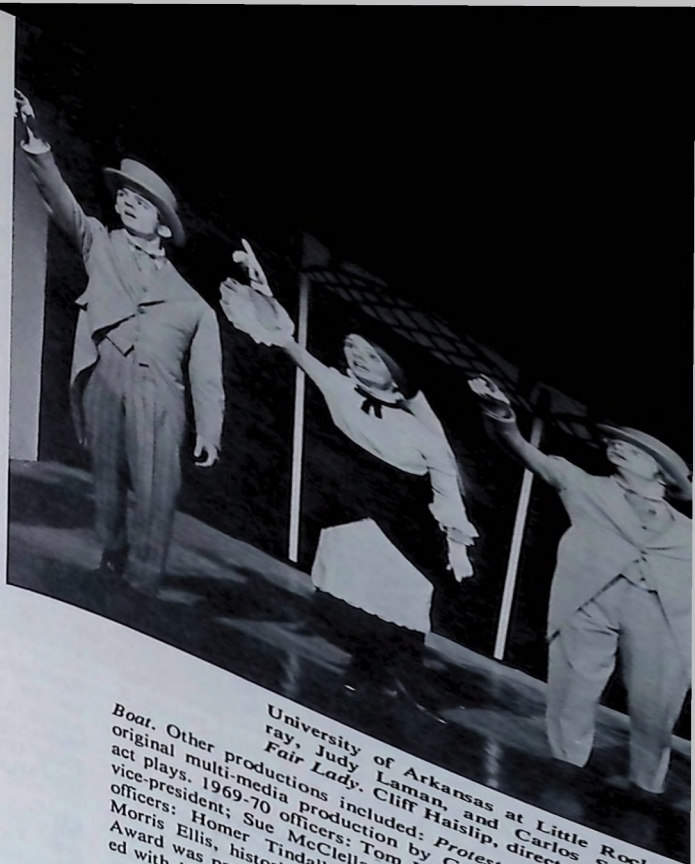
Stephen F. Austin State University: Griff Humphreys, Tom Littrell, and John Smith in *Good Grief, A Griffin!* W. K. Waters, director, J. E. Christiansen, scene designer.



St. Francis College: J. Barry Furey, Dave Rubino, and Bob Williams in *The Merchant of Venice*. Kenneth L. Resinski, director.



SUC at Geneseo: Jeanette Shady and G. Kryss Powell in *The Fantasticks*. D. Scott Glassar and Deborah Simon, directors.



University of Arkansas at Little Rock: R. ray, Judy Laman, and Cliff Haislip, Carlos Summers, director. Other productions included: *Protest — Man Vs. Society*. 1969-70 officers: Tom by Griff Humphreys, and 1 original multi-media production by Sue McClelland, secretary-treasurer: Homer T. act plays. 1969-70 officers: Sue McClelland, secretary-treasurer: Homer T. vice-president; Sue McClelland, secretary-treasurer: Homer T. officers: Homer Tindall, president; Larry Hedge, vice-pres. Morris Ellis, historian. The Most Outstanding Student in Theater Award was presented to Thomas Littrell. Ten members were in ed with 18 active members expected in the coming year.

PI OMEGA, Sterling College, Kansas. Prof. G. Kling, faculty director. Major productions included: *Camelot*, *Exit the King*, *As You Like It*. Other productions included: *Endgame*, *Awake*. Best director, Sue Groote; Best Actor, Dave Hopple; Best Actress in a Musical, Shelley Strandberg; Best Single Performance, by an Actress in a Musical, Shelley Strandberg; Best Single Performance, by an Actress, Roberta Denkmann; Technical award, Steve Spore. 1969-70 officers: Dennis Brewer, Steve Tauscher, Roberta Denkmann.

ALPHA DELTA, Tarkio College, Tarkio, Missouri. John J. Feola, faculty director. Major productions included: *Hello, Dolly!*, *The Fantasticks*, *Tea and Sympathy*. Other productions included a festival of one-act plays: *Twenty-Seven Wagons Full of Cotton*, *Waiting for the Bus*, *Dust of the Road*, *Happy Journey from Camden to Trenton*, *The Vallant*, *Gallows Humor*. 1969-70 chapter officers: Edward Kaye, president; Jeannie Beamon, secretary-treasurer; Bill Beamon, vice-president. Awards: Best Actor, Paul Weber; Best Actress, Carolyn Malone; Best Supporting Actor, Bill Beamon; Best Supporting Actress, Connie Scarnavack. Twelve new members were initiated with 19 active members expected in the coming year.

KAPPA PHI, Texas A and I University, Kingsville, V. A. Smith, faculty director. Major productions: *The Tempest*, *The Playboy of the Western World*, *Dark of the Moon*, *The Emperor's New Clothes*, *Camino Real*, *Kiss Me Kate*, *Once Upon a Mattress*. Other productions included 12 one-act plays. 1969-70 officers: Steve Shipley, director; Laura Vela, stage manager; Mary Lou Ramirez, secretary. Awards: Best Actor, Tony Reynaga; Best Actress, Charlene South; Best Supporting Actor, Spencer Oldham; Best Supporting Actress, Virginia Cantu; Best Technician, Nancy Turner; Department Service Award, Steve Shipley; Alpha Psi member of the Year, Steve Shipley. Fourteen members were initiated with 25 active members expected in the coming year.

TAU, Texas Tech University, Lubbock. Ronald Schultz, faculty director. Major productions: *The Multicolored Maze*, *Mister Roberts*, *The Bacchae*, *The Chalk Garden*, *Who's Afraid of Virginia Woolf?*, *Endgame*, *The Boy Friend*. Other productions included: *The Crosspatch*. 1969-70 officers: Glen Thomason, president; Gail



Wofford, vice-president; Rod Blaydes, business manager. New officers: Ysidra Smith, president; Mary Beth Bratcher, vice-president; Troy West, business manager. Awards: Outstanding Achievement in Makeup, Perry Langenstein; Outstanding Achievement in Properties, Mary Helen Langford; Outstanding Achievement in Sound, Bryan King; Outstanding Achievement in Lighting, Richard Houston; Outstanding Achievement in Stage Management, Howard Parsons; Outstanding Achievement in Scene Design, Pat Rogers; Outstanding Achievement in Direction, Troy West, Julie Schuerger, Pat Rogers; Outstanding Artistic Achievement in the Composition of Electronic Music, Mary Helen McCarty; Outstanding Achievement in Choreography, Janet Kerr; Outstanding Achievement in Theatre Arts, Joe Aldridge, Lana Church, Pat Hambrick, Frank Locke, Trudie Marchbanks, Phyllis Preston, Dee Rollo. Sixteen new members were initiated.

**ETA XI, Thiel College, Greenville, Pennsylvania.** Prof. Emmett Bongar, faculty director. Major productions: *The Young and Fair, Spoon-River Anthology, Twelfth Night, The Zoo Story, The Bald Soprano*. Other productions included *The Underground Bird*. 1969-70 chapter officers: Fred Opalinski, grand director; Janet Sprowles, business manager; Becky Bachochin, casting manager. Newly elected officers: Becky Bachochin, grand director; Sue Remler, business manager; Dave Shoemaker, casting manager. Awards: Most Valuable Player, Fred Opalinski; Best Actor, Al Erdossy; Donald B. Fisher Memorial Dramatic Award, Sue Remler. Thirteen new members were initiated.

**BETA MU, Union University, Jackson, Tennessee.** Miss Gaila Brown, faculty director. Major productions: *Antigone, Our Town*. Other productions included: *Pyramus and Thisbe, Calvary, The Public Eye, How He Lied to Her Husband*. 1969-70 officers: Cindy Marshall, president; Alan Chamness, vice-president; Loretta Mathews, secretary. New officers: Gary Williams, president; Walt Schoreder, vice-president; Linda Davie, secretary. Awards: Best Actor, Don Jones, Tan Marshall; Best Actress, Linda Davie; Best Supporting Actor, Gary Williams; Best Supporting Actress, Debbie Epps; Best Bit Actor, Gary Williams; Best Bit Actress, Rachell Robertson; Best Actor in a One-Act, Wallace Bell; Best Actress in a One-act, Debbie Epps; Best Student Director, Marcia Halvarson; Director's Award, Donna Wright; Novice Award, Paul Moore; Technical Award, Cindy Marshall. Thirteen members were initiated.

**ETA MU, University of Arkansas at Little Rock.** Cliff Haislip, faculty director. Major productions: *Guest in the House, Luv, My Fair Lady, King Midas and the Magic Touch, All Come to Search for America, The Visit*. 1969-70 officers: Steven Mourning, president; Charles Davidson, vice-president; David Parrish, business manager. Awards: Best Actor, Mike McCarroll; Best Actress, Charlotte Moore; Best Supporting Actor, Bob Shivers; Best Supporting Actress, Charlotte Moore; Best Actor in Minor Role, Jim Munns, David Kaufman; Best Actress in Minor Role, Mayna Fish; Best Newcomer, Hooshang Pakravan; Best Tech Man, Paul Cheek; Cal Bartlett Award, David Kaufman. Seven new members were initiated with 20 active members expected in the coming year.

**RHO XI, University of Corpus Christi, Corpus Christi, Texas.** Dr. John Wilson, faculty director. Major productions: *The Time of Your Life, The Odd Couple*. 1969-70 chapter officers: Lon Wilder, president; Mary Wilder, secretary. Six members were initiated with 14 active members expected in the coming year.

**DELTA ZETA, University of Dubuque, Dubuque, Iowa.** Ray Thompson, faculty director. Major productions: *A Thurbur Carnival, Brecht on Brecht*. Other productions included: *Something Unspoken, A Strange Kind of Romance, The Lesson*. 1969-70 chapter officers: Bob Mond, president; Dennis Day, vice-president; Ann Henning, secretary-treasurer. Awards: Miss Theatre, Sharon Hanson; Mr. Theatre, Bob Mond; Best Actress, Joy Butler; Best Supporting Actress, Laura Breardon; Best Actor, Dennis Day; Best Supporting Actor, Paul Jerrett; Outstanding Technician-Sound, Philip Gray; Outstanding Work in Publicity, Linda Bisignano, Gary Mazurkiewicz. Four new members were initiated.

**NU, University of Houston, Houston, Texas.** Major productions: *The Red Eye of Love, Faust, Exit the King, Three Penny Opera* and *Luv*. Other productions included an original play and performances of the National Theatre of the Deaf. Also featured was the Second Annual Super Galactic Earth Shattering Cosmic Film Festival, a program of old films. Christopher H. Mathews is president of the cast.

**THETA MU, University of Minnesota, Duluth.** Fredrick Ollerman and Virginia Katz, faculty directors. Major productions: *Tam-*



University of Tampa: Michael Quigley and Mark Vanderheiden in *Androcles and the Lion*. Vincent J. Petti, director. Antonio Negron, scene designer.

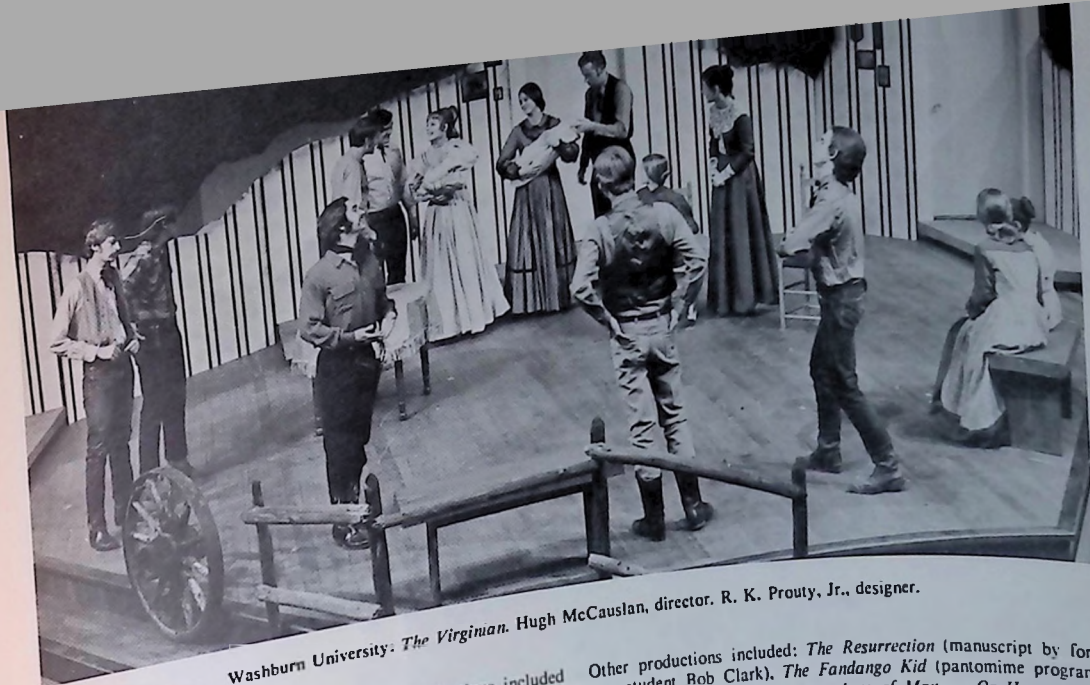


Valley City State College: Sue C. Johnson and Carl Schellenberg in *The Infernal Machine*. Dr. Duane W. Brown, director and designer.



Virginia Polytechnic Institute: Dave Murphy, Barbara Wilmer and Mike Carpenter in *The Misanthrope*. Robert N. Zyromski, director. Donald A. Drapeau, scene designer.





Washburn University: *The Virginian*. Hugh McCauslan, director. R. K. Prouty, Jr., designer.

ing of the Shrew, *Antigone*, U. S. A. Other productions included seven student-directed one-act plays: *Not Enough Rope*, *Beginnings*, *Strange Road*, *This Property is Condemned*, *Daughter of a Traveling Lady*, *The Tiger*, *Village Wooing*. 1969-70 officers: Peter Ash Johnson, president; Janet Lee Meeker, secretary; Debbie Quade, treasurer. Awards: Production Awards, Don Watson, John Valatkovich, Colleen McDonald, Peter Johnson, Debbie Quade, Best Actors, Jim DeShane, Ron Starzinsky; Best Actresses, Gyneth Lillblad, Bev Welz; Best Theatre Participant, Peter Johnson. Fourteen members were initiated with 20 active members expected in the coming year.

**LAMBDA CHI**, University of Nebraska at Omaha, Omaha. Dr. E. L. Clark, faculty director. Major productions: *My Three Angels*, *The Crucible*, *The Hostage*, *The Imaginary Invalid*. Other productions included: *Brecht on Brecht*, *Her Royal Majesty Queen Bird* (and her fledgeling's words), *The Zoo Story*, *Mooney's Kid Don't Cry*, *Sganarelle*. Awards: Leading Role — Male, John Johnson; Leading Role — Female, Mary Beth Martin; Best Supporting Male, Walter Barry; Best Supporting Female, Carole Versaci.

**ETA**, University of Richmond, Richmond, Virginia. Alton Williams, faculty director. Major productions: *Kiss Me, Kete*, *The Crucible*, *A Flea in Her Ear*, *The Critic*. Other productions included 18 one-act productions. 1969-70 chapter officers: Mary Anna Toms, president; Ben Curtis, vice-president; Marcia Harrison, secretary; George Norfleet, business manager. Newly elected officers: Ben Curtis, president; Fred Brumbach, vice-president; Midge Ligan, secretary; Yvonne Olsen, business manager. Outstanding Play-er for 1969-70 Award presented to Joseph C. Bristow. Fifteen new members were initiated with 23 active members expected in the coming year.

**LAMBDA NU**, University of Southern Mississippi, Hattiesburg. Gilbert F. Hartwig, faculty director. Major productions: *Lion in Winter*, *Barefoot in the Park*, *Spoon River Anthology*, *Celebration*. Other productions included: *Li'l Abner*, *Waiting for Godot*, *Waltz of the Toreadors*. 1969-70 chapter officers: Thomas Elias, president; Billy Gowan, vice-president; Patty Woodworth, secretary. Seven new members were initiated with 16 active members expected in the coming year.

**ALPHA KAPPA**, University of Tampa, Tampa, Florida. Vincent J. Petti, faculty director. Major productions: *Our Town*, *Ancient drocles and the Lion*, *Death of a Salesman*; *Little Mary Sunshine*.

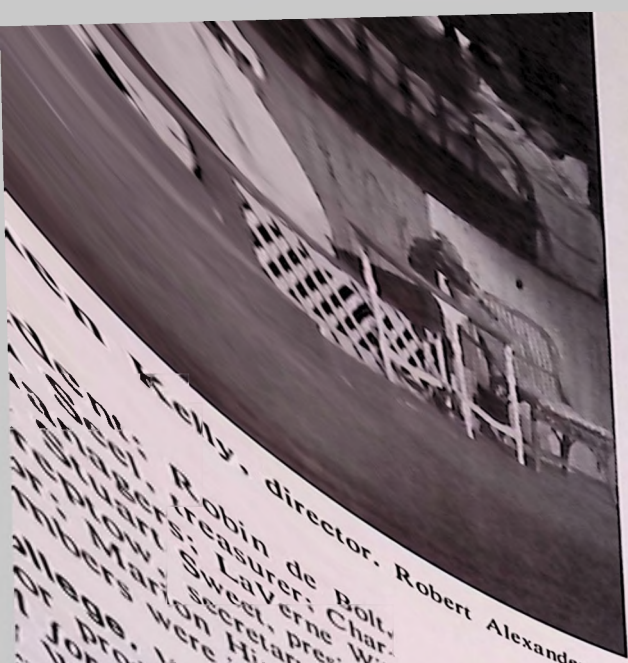
Other productions included: *The Resurrection* (manuscript by former student Rob Clark), *The Fandango Kid* (pantomime program written by students), *The Seven Ages of Man — Or How to Get Nipped in the Bud Before You're 20!* (readers' theatre program written by drama students). 1969-70 officers: Bill James, president; Rick Kamerer, vice-president. Newly elected officers: Rick Kamerer, president; Neil Vincino, vice-president; Holly Taylor, secretary. Awards: Acting Award, Blanche Yurka; Outstanding Freshman, Jan Vest; Alpha Psi Omega Award, David Glosofer; Outstanding Technician, Rick Kramerer; Excellence in Pantomime, Michael Quigley. Six new members were initiated.

**DELTA TAU**, Ursinus College, Collegeville, Pennsylvania. M. H. Ehrlich, faculty director. Major productions: *We Bombed in New Haven*; *Joe Egg*; *No Exit*; *Tom Paine*; *Oh, Dad, Poor Dad*; *The White Spoon River Anthology*. Other productions included: *The White Whore* and *the Bit Player*, *Eight Revue Sketches*, *Line*, *The Loner*.



West Chester State College: Marjorie Fretz and Richard Ginn in *It's Called The Sugar Plum*. Frank Alamia, director.



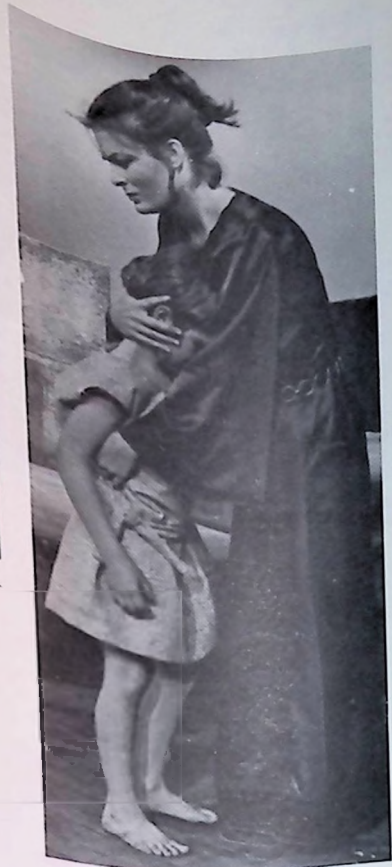


... Kelly, director. Robert Alexander, de-  
 ... Robin de Bolt,  
 ... treasurer; Char-  
 ... LaVerne, presi-  
 ... Sweet, secre-  
 ... Hinder, Susan  
 ... were initiated.

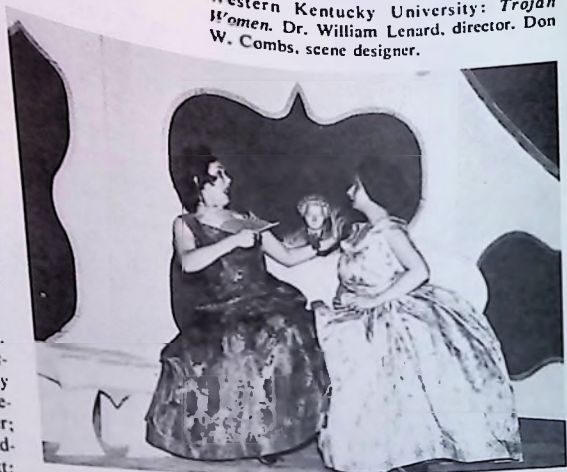
... Valdosta, Georgia.  
 ... Sunday Excur-  
 ... Carol Clay,  
 ... Elinor Davis,  
 ... Danny Pe-  
 ... The Outstanding  
 ... director. Three members  
 ... John McRae.

State College, Valley City, North  
 ality director. Major productions: *Some-  
 in, The Bomb in Bed*. Newly elect-  
 president; F. Byron Benson, vice-presi-  
 secretary-treasurer. Awards: Overall Par-  
 Diane Hill; Best Actor, F. Byron Benson;  
 Supporting Actor, Carl Schellenberg; Best  
 anders; Best Minor Actress, Joyce Nelson;  
 ard, Alan Hearnemus. Nine members were

Virginia Polytechnic Institute, Blacksburg.  
 ki, faculty director. Major productions: *The Mis-  
 the Fringe, Measure for Measure, Yerma*. Newly  
 Kristine Caruso, president; Sally Fishow, vice-  
 n Buxton, secretary; Elaine Goodman, treasurer;  
 historian. Awards: Helen Hays Award for Outstand-  
 ion, Don Paul Smith; Best Actor, Jeffery Burchett;  
 , Barbara Wilmer; Milhous Award (technical award),  
 iel; Best Pledge, Frank Kelly. Fifteen new members  
 ed with 35 active members expected in the coming year.



Western Kentucky University: *Trojan Women*. Dr. William Lenard, director. Don W. Combs, scene designer.



West Virginia Wesleyan College: Leslie Harrigan and Juanita Piercy in *The Diary of a Scoundrel*. Charles I. Presar, director. Larry A. Reed, set designer.





Top Above: West Virginia State College: Maryellen Evans, Jerry Murray, Tom Haas, Joe Hoffmann in *The Hostage*. Hitoshi Sato, director and designer.

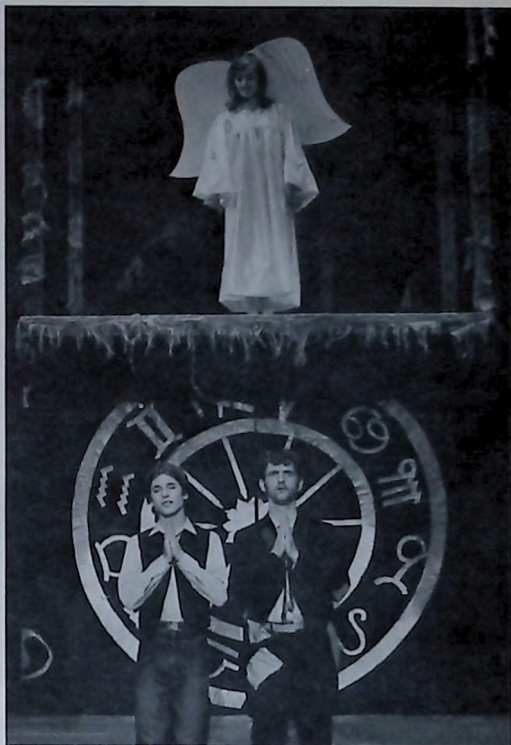
Above: Western Kentucky University: Bill Nalley, Joe Kline and Mike Cheak in *OSORIC*. Thomas E. Fuller, director and scene designer.

**ETA THETA, Washburn University, Topeka, Kansas.** Hugh G. McCausland, faculty director. Major productions: *The Trojan Women*, *The Virginian*, *A Midsummer-Night's Dream*, *Black Comedy*. Other productions included: *The Bald Soprano*, *Riders to the Sea*, *Chronicle*, *Curtain Up!* 1969-70 chapter officers: Howard Renensland, president; Rosemary Luthi, secretary. Awards: Best Actor, Howard Renensland; Best Actress, Susan Lassman; Outstanding Contribution to Washburn Theater, Susan Lassman.

**RHO MU, West Chester State College, West Chester, Pennsylvania.** W. F. Cope, faculty director. Major productions: *Endgame*, *A Slight Ache*, *J. B.*, *Animal Farm*, *Lysistrata*, *It's Called the Sugar Plum*. 1969-70 officers: Richard Ginn, president; Ann Osborne, vice-president; Val Hutchinson, secretary-treasurer. The Senior Award was presented to Marjorie Fretz, Senior Award and Best Actor Award to Frank Alamia, Best Supporting Actor Award to Jim Blaszcak, and Best Supporting Actress Award to Sallie Hilgass. Eight new members were initiated.

**BETA LAMBDA, Western Connecticut State College, Danbury.** Richard E. Reimold, faculty director. Major productions: *Jimmy Shine*, *Arms and the Man*, *Time of Your Life*. Children's Theatre Award: Pamela Kirk. Fourteen new members were initiated with 24 active members expected in the coming year.

**MU LAMBDA, Western Kentucky University, Bowling Green, Kentucky.** Mrs. Francis Dixon, faculty director. Major productions: *Mame*, *The Caretaker*, *Trojan Women*, *The Skin of Our Teeth*. Other productions included: *Isoric*, *A Living Room*, *An*



Whittier College: Dean Coleman, Bill Schlichter, and Holly Reasin in *Celebration*. Robert Tresser, director Jack DeVries, designer.

*Occurance at Owl Creek Bridge*, *Impromptu*. 1969-70 chapter officers: Laura Loudon, president; Kathy Walters, secretary; Tom Fuller, publicity; Webby Anderson, treasurer. Newly elected officers: Laura Loudon, president; Linda Smith, secretary; Tom Fuller, publicity; Tim McGaughey, treasurer. Awards: Best Student Director, Thomas E. Fuller; Best Senior, Shirlee Strother. Six members were initiated.

**ETA RHO, West Liberty State College, West Liberty, West Virginia.** Helen M. T. Kelly, faculty director. Major productions: *Dracula*, *Star Spangled Girl*, *Look Homeward, Angel*, *Stop the World, I Want to Get Off*. Other productions included *For Heaven's Sake!* 1969-70 chapter officers: Claire McNett, president; Tracey Milliken, secretary-treasurer. Eight members were initiated with 20 active members expected in the coming year.

**IOTA LAMBDA, Westmar College, LeMars, Iowa.** Ruth Monroe, faculty director. Major productions: *Madwoman of Chailloi*, *Alice in Wonderland*, *Ghosts*. Other productions included: *Jubilee*, *Impromptu*, *The Cry of Crows*. 1969-70 chapter officers: Phil Pfaltzgraff, president; Marc Embree, vice-president; Fran Bigler, secretary; Bill Stover, historian. Newly elected officers: Robert Devany, president; Sam Parkins, vice-president; Linda Giese, secretary; James Olson, historian.

**PI, West Virginia State College, Institute.** Jerry H. Murray, faculty director. Major productions: *We Bombed in New Haven*, *The Hostage*, *One Touch of Venus*. Other productions included: *No Exit*, *The Zoo Story*, *The Baptism*, *The Dutchman*. 1969-70 chapter officers: Terry Parsons, president; Huling Lewis, vice-president;



Above: William Carey College: *Scrooge*.  
Doris Mahaffey and O. L. Quave, director.  
Kenneth Johnson, designer.



Right: William Carey College: *Harvey. O. L. Quave*, director. *Doris Mahaffey*, designer.

Connie Parsons, secretary-treasurer. Newly elected officers: Terry Parsons, president; Shirley Miller, vice-president; Maryellen Evans, secretary-treasurer. Awards: Best Actor, Terry Parsons; Best Actress, Shirley Miller; Best Theatre, Mary Ellen Evans, Thomas R. Haas. Five new members were initiated.

rah Balzli, director; Grayson Bottom, stage manager; Alfred Kornman, business manager; Rex Dubose, playwright. Awards: Most Valuable, Rex Dubose; Al Kornman, Acting Achievement; John Garrett, Altha Ann Gemmill, Linda Waldon, Mark Wilkinson; Technical Achievement, Deanna Johnson. Seven members were initiated with six active members expected in the coming year.

**ALPHA RHO**, West Virginia Wesleyan College, Buckhannon. Charles I. Presar, faculty director. Major productions: *Carousel*, *The Diary of a Scoundrel*, *Cinderella*, *The Importance of Being Earnest*. Other productions included: *Back to Methuselah*, *Impromptu*, *The Sandbox*, *The Lesson*, *The Owl and the Pussycat*, *The Lottery*. 1969-70 officers: Larry A. Reed, president; T. Patrick Kerr, vice-president; Juanita M. Piercy, secretary; J. Richard VanHouten, treasurer. Newly elected officers: Pamela J. Weiss, president; David V. Belcher, vice-president; Sara M. Cotto-Thorner, secretary; Cebe A. Marple, treasurer. The Hatfield Award was presented to J. Richard VanHouten. Eight new members were initiated.


**PI MU, Whittier College, Whittier, California.** Dr. Robert Tresser, faculty director. Major productions: *Hotel Paradiso*, *Celebration*, *The Rose Tattoo*, *The Chinese Wall*, student senior project by Merrily McCain, *Everything in the Garden*, *Deathwatch*. Other productions included 26 one-act plays. 1969-70 chapter officers: Cast director: Peggy Hackett, Merrily McCain; Stage manager, Ann Gibson; business manager, Steve Bosetti. Ten new members were initiated.

**SIGMA CHI.** William Carey College, Hattiesburg, Mississippi. O. L. Quave, faculty director. Major productions: *Harvey, Scrooge, Andorra, The Circle Beyond Fear*. 1969-70 chapter officers: Paul Michael Parker, director; Deanna Johnson, state manager; Deborah Balzli, business manager. Newly elected officers: Debo-

ETA TAU, Wisconsin State University, Platteville. Dr. Robert Sporre, faculty director. Major productions: *Who's Afraid of Virginia Woolf?*; *The Imaginary Invalid*; *An Evening of Contemporary Theatre* which included *Something Unspoken*, *The Cat and the Moon* and *The Lovers in the Subway*. Other productions included: *The Bear and He*. 1969-70 chapter officers: Bill Browning, president; JoAnn Busch, secretary. Newly elected officers: Ken Miller, president. Awards: Best Actress, Donna G. Roezinger; Best Actor, Dan Phillips.

**ALPHA LAMBDA.** Wisconsin State University, Superior. Pacey Beers, faculty director. Major productions: *In White America, A Funny Thing Happened on the Way to the Forum, Slow Dance on the Killing Ground, A View From the Bridge, Treasure Island*. Other productions included eight student directed one-act plays. 1969-70 officers: Robert Jansen, president; Ray Knutsen, vice-president; Alyce Hackett, recording secretary; Mardell DeJung, corresponding secretary; Bobby Matson, treasurer; Jan Erickson, historian. New officers: Robert Jansen, president; Andy Evan, vice-president; Julie Barrows, secretary; Stephen Erickson, treasurer; Greg Wertz, historian. Awards: Recognition Awards — Lighting, Darrell Witt; Shop Foreman, Steve Bass; Master-Carpenter, Andy Evans; House Manager, Lorin Elkin; Box Office, Donna Shue; Senior Book Award, Alyce Hackett; Best Actor, Mike Lavitski; Best Actress, Alyce Hackett; Best Supporting Actress, Elyse Kaner; Best Supporting Actor, Ken Williams.






## Happy Ever Afters

**SOUTH DAKOTA STATE UNIVERSITY:** The Memorial Art Center building on the campus was dedicated in May, 1970. It houses a small auditorium which seats 150 and has a thrust stage.

**FRANCIS T. NICHOLLS COLLEGE (Louisiana):** The new fine arts building on campus houses a very modern theatre with seating capacity of 500, complete stage facilities including fly area, green room, 2 dressing rooms, scene shop, rehearsal room, etc. In proximity to the theatre is a television studio which will enable them to film activities.

**BRADLEY UNIVERSITY (Illinois):** The new Carousel Playhouse will seat 186 in the three-quarter round. All productions for the 1970-71 season will be in the new building. The space will be converted into the theatre by students as well as professional builders during the summer. It will be the home of the Carousel Playhouse Company, an organization of theatre majors, and will provide new office space for Alpha Psi Omega.

**SIOUX FALLS COLLEGE (South Dakota):** Has a new two million dollar fine arts center with a main auditorium that seats 900, an arena theatre that seats 200, and a little theatre (proscenium) that seats about sixty. Also included in the building are facilities for music and art, an FM radio station, and a television studio for classroom television training.



## On the Road Again


**AUSTIN PEAY STATE UNIVERSITY (Tennessee):** Presented Arthur Fauquet's *Reynard the Fox* using the intricate costume and make-up plots designed by Irene Corey. It was directed by J. G. Griffin. In addition to the regular evening performances, special matinees were presented for school groups.

**BLOOMSBURG STATE COLLEGE (Maryland):** Bloomsburg did work-shop productions of *Mary Poppins* and *The Wizard of Oz*.

**MAYVILLE STATE COLLEGE (North Dakota):** Took an original musical version of *Rumpelstiltskin* by Christopher Jones on tour for a week to many schools in the area. It was played to approximately 6,000 students.

**STATE UNIVERSITY OF NEW YORK:** Produced *Johany Moonbeam and the Silver Arrow*.

**CALIFORNIA STATE COLLEGE (Pennsylvania):** SCS Theatre for Children and Youth produced *Rumpelstiltskin* directed by Miss Norman Langham and Robert Bytnar, a student. In the spring they did *Abe Lincoln in New Salem* also directed by Miss Langham and Lawrence Peters, a student. The children's theatre provides the students with an opportunity to direct.



## Another Opening

**TARKIO COLLEGE (Missouri):** Toured a production of *School for Wives* by Moliere in January, 1970 as part of the special class offered in the one month term of the 4-1-4 academic year. The class was organized into four touring companies and gave a total of 12 performances to high schools in the four state area surrounding Tarkio College including, Omaha, Nebraska and Kansas City, Missouri.

**INDIANA UNIVERSITY OF PENNSYLVANIA:** During semester break in January, IUP takes a musical comedy on tour. This year *The Boy Friend* was taken to Bristol, Lower Burrell, Bedford, Northern Bedford, Downingtown, United Joint, Millersville, and Trexler High Schools. The students in the show were housed by members of the communities where they were playing. They toured the show for five days.

**HUSSON COLLEGE (Maine):** Took *Come Blow Your Horn* to Loring Air Force Base, Maine Maritime Academy, Unity College, and Bangor Hebrew Center.

**FROSTBURG STATE COLLEGE (Maryland):** The Roundabout Theatre of Frostburg, which sponsors two plays each year in the area of children's theatre, toured its plays (this year *Two Pails of Water* and *The Emperor's Nightingale*) throughout Garrett County Maryland. Each play was performed at ten elementary schools.

## Happy Ever Afters Continued

**EASTERN MICHIGAN UNIVERSITY:** Last year's production was *Don Quixote of La Mancha*; this year, Eugene Schwarz's satiric fable, *The Dragon* was performed as well as *Indian Captive: The Story of Mary Jemison*. Course work leading to a minor in the children's theatre program includes creative sessions, interpretative reading classes for children and others.

**WESTERN CONNECTICUT STATE COLLEGE:** Toured *Punch* to local elementary schools in the Danbury, Connecticut area. They gave 24 performances of the musical version of the play.

**NEW MEXICO STATE UNIVERSITY:** Toured with *Alice in Wonderland* in December.

**WEST VIRGINIA WESLEYAN COLLEGE:** During spring break several members of the cast were involved in the children's theatre production of *Cinderella*. Two performances were given on campus for local children. During the week the group toured elementary schools in four counties, giving two performances a day. In all, about 4,500 children viewed the production in ten performances.

**CALIFORNIA LUTHERAN COLLEGE:** Toured schools in the area with *The Brave Little Tailor* and *The Invisible People*.

**MISSISSIPPI STATE COLLEGE FOR WOMEN:** Because of the popularity of the children's theatre hostess, Raggedy Ann, a production was done about her adventures. This production was adapted from the original stories by the drama director, Guy H. Keeton. Raggedy Andy was added to help Raggedy Ann entertain the children prior to each performance. The spring production was a children's musical, *The Adventures of Brer Rabbit*. This show was taken to the Mississippi Arts Festival. All productions are presented in an intimate arena theatre that seats 200 children.

**BETHANY COLLEGE (Kansas):** Children's Theatre production of *Greensleeves Magic* prepared under sponsorship of the Hutchinson (Kansas) chapter of Association for Childhood Education International, played two performances in Hutchinson and one in Lindsay.

**MURRAY STATE UNIVERSITY (Kentucky):** Produces a play each year for the children of the area. This year, they did *Rapunzel and the Witch*.

**MIDLAND LUTHERAN (Nebraska):** *Winkelmann and Son* was a full-length children's play written by Midland director Orlan Larson and performed in December at Midland. Over 800 school children attended.

**EDINBORO STATE COLLEGE (Pennsylvania):** Under a Title III Grant, the Edinboro Touring Theatre brought theatre to approximately 60,000 area children with productions of *Marlin the Magnificent* and *Sandals and Golden Heels*.

**STEPHEN F. AUSTIN STATE UNIVERSITY (Texas):** toured *Good Grief*, *A Griffin* to communities within a thirty mile radius of the campus and performed for 9,000 children in 10 performances.

**WESTMAR COLLEGE (Iowa):** presented *Alice in Wonderland* ten times, with six performances in Sioux City under the auspices of the Sioux City Women's Junior League. Every grade-schooler in that city saw the performance. They also traveled to Cozad, Nebraska for two shows and the remaining shows were at LeMars.

**UNIVERSITY OF TAMPA (Florida):** Did a new musical version of *Little Red Riding Hood*.

**ARKANSAS A AND M COLLEGE:** The Children's Theatre Workshop was initiated by the Alpha Psi Cast in 1969 and after sponsoring it for one season the administration recognized its worth and is now offering it for credit. Community involvement is over fifty per cent with the cast being drawn from faculty, students and community children over eight years of age.

**DANA COLLEGE (Nebraska):** As a gift from the college to the community, *Sunshine for the Queen* was presented for the children of the area. This is the fifth year for that event.

**SAINT MARY OF THE PLAINS COLLEGE (Kansas):** Two semesters of children's creative drama were presented on Saturdays for local children, under the direction of students in the speech-drama department. At the end of each semester, the children presented a creative program of scenes and skits to their parents and other audience members.

**NORTHEAST LOUISIANA STATE:** Two children's plays are produced each summer and children's theatre is taught both semesters of summer school. This is called summer children's theatre festival.

**AGNES SCOTT COLLEGE (Georgia):** This fall the Tau Nu cast will begin a program in cooperation with a local elementary school to start a dramatics club for sixth and seventh graders. The program will include general work on speech and movement, improvisations and the production of several plays, as well as tours to other theatres.

## Another Opening Continued

**NORTHWESTERN COLLEGE (Iowa):** College bought American Reformed Church to be remodeled for a permanent theatre building.

**NORTHEAST LOUISIANA STATE:** The new Northeast Theatre, a fully equipped theatre, has been added. Brown Auditorium has been completely remodeled and equipped as a theatre also.

**VALDOSTA STATE COLLEGE (Georgia):** Has a new 2.5 million dollar fine arts building. There are three theatres: one seats 800, one seats 275, and one seats approximately 100; a small television studio, ample dressing rooms, design areas, shop, and storage space.

## On the Road Again Continued

**SEATTLE PACIFIC COLLEGE (Washington):** Toured an original liturgical-worship playscript by George A. Scranton. The *Image* toured Washington and Oregon for approximately five months, with a total of 30 performances.

**DANA COLLEGE (Nebraska):** The touring chancel drama group presented *Murder in the Cathedral*, throughout Nebraska, Iowa, Illinois, and Ohio during Holy Week.

**SAINT FRANCIS COLLEGE (Pennsylvania):** *Shakespeare in the Pines*; a touring group of seven fraternity members, gave dramatized readings from Shakespearean tragedies for high schools in the area.

**DAVID LIPSCOMB COLLEGE (Tennessee):** Awarded a USO tour to Iceland and Greenland, they will present *Pajama Game* and a variety show. They leave October.


**NORTHERN MONTANA COLLEGE:** Toured *The Sandbox* winter quarter.

**UNIVERSITY OF MINNESOTA (Duluth):** This year toured its fall production of *Taming of the Shrew* to area junior high schools. The winter show *Antigone* toured Duluth Sr. High Schools and workshops were conducted for the students. Also the student directed one act *Not Enough Rope* was put on at the Air Force Base in Duluth.

**PRESBYTERIAN COLLEGE (South Carolina):** *Where Did We Go Wrong* was toured to churches, camps, and conventions over the state of South Carolina during the spring.

**SALEM COLLEGE (West Virginia):** The fall production of *Spoon River Anthology* was done twice on the Salem Campus and taken into Clarksburg, West Virginia where it was the first of a series of plays done at the Clarksburg Art Center.





## The Clearing House

**AUSTIN PEAY STATE UNIVERSITY (Tennessee):** In addition to their own productions, APSU made a successful effort at becoming involved in other campus activities by contributing hours of technical assistance and talent to programs presented by the Student Government Association and other organizations. They were quite active in the cooperative effort between the theatre and music departments in the opera workshop's production of *South Pacific*.

**SAMFORD UNIVERSITY (Alabama):** *The World of Carl Sandburg*, and *The Hollow Crown*.

**OKLAHOMA CHRISTIAN COLLEGE:** The *Monkey's Paw*, directed by Mark Garrison, was performed in sign language. Fifteen deaf people attended the show.

**TARKIO COLLEGE (Missouri):** Arthur Musto, M.A. University of Connecticut, Assistant Professor of Drama, Palm Beach Junior College, Palm Beach Florida.

**PACIFIC LUTHERAN UNIVERSITY (Washington):** During the interim period (January, 1970) Prof. Karl headed a class entitled the *New York Theatre Experience* which spent three weeks in New York attending Broadway and off-Broadway plays. Among the shows they saw were *Hair*, *Great White Hope*, and *Hello Dolly*. They also attended a performance at Radio City Music Hall and toured Radio City and the Metropolitan Opera House.

**ARKANSAS A AND M:** Did a show incorporated with a community art exhibit.

**NORTHEAST LOUISIANA STATE:** John Carradine produced, directed, and starred in *The Merchant of Venice*.

**CENTRAL COLLEGE (Iowa):** Jonathan Gillman is a playwright from San Francisco, B.A. and M.A. from Harvard and M.F.A. from University of Minnesota. His play *Cloud of Dust* with its theme of pollution was presented in connection with Earth Day.

**UNIVERSITY OF TAMPA (Florida):** Eugenia Rawls played Amanda in *The Glass Menagerie*. She is the wife of Don Sewell, Chairman, American National Theatre Association.

**DANA COLLEGE (Nebraska):** Presented *Under Milkwood* by Dylan Thomas for the Nebraska Intercollegiate Speech and Drama Association.

**STATE UNIVERSITY OF ALBANY AT NEW YORK:** Experimental Theatre allows students to undertake short plays (running time: one hour or less) and rehearse them in a three week period before presenting them in a regular Friday night showcase series in the Arena Theatre. Some 25 different plays were presented. Also SUNYA was host to a distinguished group of scholars, critics, and directors for a seminar entitled *In Search of Thespis*, which dealt with the relevance of producing Greek tragedy in the 20th century. This event was in conjunction with the production of *Orestes* by Eupides.

**MARQUETTE UNIVERSITY (Wisconsin):** *I Never Promised You A Rose Garden* was done as a charity production for the Mental Health Association. Five hundred and fifty dollars was raised by the production which was directed by Tony Schneider.

**HASTINGS COLLEGE (Nebraska):** Thirty-four students and three sponsors toured Leningrad, Moscow, Prague, Budapest, and Vienna for three weeks in January, seeing plays, operas, ballets, and visiting art museums. They also attended sessions with actors at the Pushkin Drama Theatre and the Academy of Dramatic Art in Leningrad, and the Max Reinhardt Seminar in Vienna.

**SAINT MARY OF THE PLAINS COLLEGE (Kansas):** In a Readers' Theatre Festival, presented scenes from the following: *The Owl and the Pussycat*, *I Am a Camera*, *Spoon River Anthology*, *The Barretts of Wimpole Street*, *The Fourposter*.

**STATE UNIVERSITY COLLEGE AT ONEONTA. (New York):** Sent over 1,000 telegrams to state senators in addition to promoting all forms of peaceful, lawful protest.

**LINDENWOOD COLLEGE (Missouri):** Phillip Enoch of St. Louis directed *Orpheus Descending* and supervised the student-directed *Magic Circle* and *Peppermint Guiltline*. He also taught an acting course and a course in motion picture production.

**LINFIELD COLLEGE (Oregon):** Presented productions of *Good Grief*, *Charlie Brown*, *Love Story*, *A Prayer*, *Reflections on a Smile*; an original by M. Waller; *No Exit*; *How Can You Be in Two Places At Once When You're Not Anywhere at All?*; *Cain*; and *Music Across Still Waters*.

**RIDER COLLEGE (New Jersey):** *The Forced Marriage*, an original opera based on a play by Moliere and adapted by Clyde Tipton of Rider College, was first produced there last year. A number of outstanding artists sang major roles in the production. The leading role of Sganarelle was played by James Dehaven. Others in the cast were June Tipton, William Parent, Terry Penner, and David MacFarland.

**UNIVERSITY OF ARKANSAS AT LITTLE ROCK:** Sara Lockard wrote and directed a production of *All Come to Search for America*. It was well received by local audiences and was repeated at the Arkansas Speech Festival and at the Interpretation Festival at Southwest Missouri State College in Springfield.

**UNIVERSITY OF TAMPA (Florida):** Has a theatre enrichment program for all school children in the Tampa Bay area. A schedule of plays is sent to all English Departments to enable teachers to prepare teaching unit on plays. Matinees are scheduled for the students. An introductory lecture is presented to them at the theatre before they see the play, then they participate in a question and answer period. The program is laid out to be an effective teaching unit and has been extremely successful. Vincent J. Pettit created this program three years ago. His next project is to purchase TV equipment to enable him to video-tape productions of the classics and then make tapes available to any and all who wish to have copies made for a teaching aid.

## There's a Summer Place

**SOUTHWEST MISSOURI STATE COLLEGE:** Tent theatre that seats 450. Did *Mary, Mary, Celebration, Twelfth Night, She Loves Me*.

**ANGELO STATE UNIVERSITY:** All profits from summer theatre go to fine arts scholarship fund. 1969: *My Turn Now*, 1970: *Black Comedy*.

**FRANCIS T. NICHOLLS COLLEGE (Louisiana):** Season consists of two parts: one is a play involving children, second is play by college students for children.

**GEORGIA SOUTHERN COLLEGE:** Two plays in the round done in true repertory.

**INDIANA UNIVERSITY OF PENNSYLVANIA:** Six plays each summer, one is a musical.

**PI ALPHA, Eastern Michigan University:**

**JERRY LEE** — Working as production assistant on the Village Gate's production of *Jacques Brel is Alive and Well and Living in Paris*.

**RICHARD WORSWICK** — Meadowbrook Company at Oakland University.

**DALE BELLAIRE** — A member of Milwaukee Repertory Theatre.

**KAPPA IOTA, Southwestern at Memphis (Tennessee):**

**GEORGE HEARN** — One of the leads in the road company of *1776*.

**LEON RUSSOM** — Appearing in New York Shakespeare festival summer series in Central Park.

**LAMAR RICKEY** — (Now Lara Parker) Appearing on ABC's *Dark Shadows* and played title role in off-Broadway production of Wedekind's *Lulu*.

**RHO OMICRON, Lenoir Rhyne College (North Carolina):**

**DOUGLAS EBERHART** — After receiving his MFA in acting from Yale, joined a professional dance company in Hartford, Connecticut.

**TERRI TEAGUE** — Toured Europe with the Café Lamam theatre group.

**KATY HARRIS** — A teacher in a Charlotte, North Carolina high school, was elected to Board of Directors for the Carolina Dramatic Association.

**PI IOTA, South Oregon College:**

**SKIP HUBBARD** — Master carpenter on production staff of Oregon Shakespearean Festival.

**BRIAN STELLEY AND ELAINE SAWYER** — Both with Annus Bower Theatre.

**SCOTT WAGONER** — Received an Equity contract to appear with a company in Oklahoma City this coming fall.

**WESTERN KENTUCKY UNIVERSITY:** *Who's Afraid of Edward Albee*, and *See How They Run*.

**WASHBURN UNIVERSITY (Kansas):** *Parlor Story, Light Up the Sky*, and *Photo Finish*.

**UNIVERSITY OF SOUTHERN MISSISSIPPI:** A musical, an opera, and a play are done each summer.

**STATE UNIVERSITY COLLEGE (Oswego, New York):** Workshop in musical theatre will culminate in productions of *The Threepenny Opera* and *Once Upon a Mattress*.

**LOUISIANA STATE UNIVERSITY IN NEW ORLEANS:** Two or three plays during summer semester done in repertory.

**SOUTH DAKOTA STATE UNIVERSITY:** Last summer *Charley's Aunt* toured around the state for two months.

**SAINT MARY OF THE PLAINS COLLEGE (Kansas):** Repertory production of three plays: *Rope, The Heiress*, and *The Impossible Years*.

**WISCONSIN STATE UNIVERSITY:** *Once Upon a Mattress, Cactus Flower, The Fantastics*.

**BLOOMSBURG STATE COLLEGE (Pennsylvania):** *The Little Foxes, Hamlet*.

**CHAUDRON STATE COLLEGE (Nebraska):** A warehouse built in 1890 called Post Playhouse is summer theatre.

**MOUNT UNION COLLEGE (Ohio):** Repertory company which uses undergraduates. *The Fantasticks, Summertime, Labyrinth*, and cuttings from D. H. Lawrence.

**SOUTHERN OREGON COLLEGE:** Shakespeare apprentice program for high school students.

**TEXAS A AND I UNIV.:** Tours a musical program; this year, *Kiss Me Kate*.

## Alumni Notes

**KAPPA BETA, Gannon College (Pennsylvania):**

**JERRY BRACE** — Was technical director for studio arena theatre in Buffalo, New York now going to same position for New London Bar Theatre in New London New Hampshire.

**PI ETA, Birmingham Southern (Alabama):**

**MOLLY FRIEDEL** — Currently lighting shows off-Broadway.

**GRADY CLARKson** — Assistant manager for the Boston production of *Hair*.



# DIRECTORY

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 Nu Rho, The College of Emporia, Emporia, Kan. 66801  
 Nu Sigma, Lake Forest College, Lake Forest, Ill. 60045  
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 Rho Alpha, Pfeiffer College, Misenheimer, N.C. 28109  
 Rho Beta, Boston State College, Boston, Mass. 02115  
 Rho Gamma, University of Martin Campus, Paul Meek Tenn 02155  
 Rho Delta, Black Hills State College, Spearfish, S.D. 57783  
 Rho Epsilon, Valdosta State College, Valdosta, Ga. 31601  
 Rho Zeta, Fairleigh Dickinson University, Madison, N.J. 02116  
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 Rho Iota, Eastern Washington College, Cheney 99004  
 Rho Kappa, Worcester Polytechnic Institute, Worcester, Mass. 01609  
 Rho Lambda, Framingham State College, Framingham, Mass. 01701  
 Rho Mu, West Chester State College, West Chester, Pa. 19380  
 Rho Nu, Glassboro State College, Glassboro, N.J. 08028  
 Rho Xi, University of Corpus Christi, Corpus Christi, Tex. 78411  
 Rho Omicron, Sioux Falls College, Sioux Falls, S.D. 57101  
 Rho Pi, Notre Dame College Staten Island, Staten Island, N.Y. 10301  
 Rho Rho, Monmouth College, West Long Branch, N.J. 07764  
 Rho Sigma, Millersville State College, Millersville, Pa. 17551  
 Rho Tau, Luther College, Decorah, Iowa 52101  
 Rho Upsilon, Kutztown State College, Kutztown, Pa. 19530  
 Rho Phi, Grand Canyon College, Phoenix, Ariz. 85017  
 Rho Psi, Erskine College, Due West, S.C. 29639  
 Rho Chi, St. Joseph's College, Philadelphia, Pa. 19131  
 Rho Omega, Notre Dame College, Cleveland, Ohio 44121  
 Sigma Alpha, Oklahoma Christian College, Oklahoma City 73111  
 Sigma Beta, Taylor University, Upland, Ind. 46989  
 Sigma Gamma, North Texas State University, Denton 76203  
 Sigma Delta, Viterbo College, La Crosse, Wis. 54601  
 Sigma Zeta, Trenton State College, Trenton, N.J. 08625  
 Sigma Eta, Merrimack College, North Andover, Mass. 01845  
 Sigma Theta, Xavier University, Cincinnati, Ohio 45207  
 Sigma Iota, Dana College, Blair, Neb. 68008  
 Sigma Kappa, California Western University, San Diego 92106  
 Sigma Lambda, Louisiana State University in New Orleans, New Orleans 70122  
 Sigma Mu, Pan American College, Edinburg, Tex. 78539  
 Sigma Nu, College of Steubenville, Steubenville, Ohio 43954  
 Sigma Xi, Oklahoma College of Liberal Arts, Chickasha 73019  
 Sigma Omicron, Emerson College, Boston, Mass. 02116  
 Sigma Pi, California State Polytechnic College (Kellog-Vorhis Campus), Pomona 91766  
 Sigma Rho, California Lutheran College, Thousand Oaks 91360  
 Sigma Sigma, San Francisco College for Women, San Francisco, Calif. 94118  
 Sigma Tau, Cumberland College, Willinsburg, Ky. 40769  
 Sigma Upsilon, College of Guam, Agana, Guam 96910  
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 Sigma Chi, William Carey College, Hattiesburg, Miss. 39401  
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 Sigma Omega, Salisbury State College, Salisbury, Md. 21801  
 Tau Alpha, University of Cincinnati, Cincinnati, Ohio 45221  
 Tau Beta, Aurora College, Aurora, Ill. 60507  
 Tau Gamma, Auburn University, Auburn, Ala. 36830  
 Tau Delta, St. Francis College, Loretto, Pa. 15940  
 Tau Epsilon, Barat College of the Sacred Heart, Lake Forest, Ill. 60040  
 Tau Zeta, St. Mary's University, San Antonio, Tex. 78228  
 Tau Eta, Rider College, Trenton, N.J. 08602  
 Tau Iota, St. Joseph's College for Women, Brooklyn, N.Y. 11205  
 Tau Kappa, University of Oklahoma, Norman 73069  
 Tau Lambda, Samford University, Birmingham, Ala. 35209  
 Tau Mu, Presbyterian College, Clinton, S.C. 29325  
 Tau Nu, Agnes Scott College, Decatur, Ga. 30030  
 Tau Xi, Richmond Professional Institute, Richmond, Va. 08202  
 Tau Omicron, St. Mary of the Plains College, Dodge City, Kan. 67801  
 Tau Pi, Mobile College, Mobile, Ala. 36613  
 Tau Rho, Howard University, Washington, D.C. 20001  
 Tau Sigma, LaSalle College, Philadelphia, Pa. 19141  
 Tau Tau, Pikeville College, Pikeville, Ky. 41501  
 Tau Upsilon, University of Maryland, (Baltimore County Campus) Baltimore 21204  
 Tau Phi, Prairie View A & M College, Prairie View, Tex. 77445  
 Tau Chi, Gwynedd-Mercy College, Gwynedd Valley, Penn.  
 Tau Psi, Limestone College, Gaffney, S.C. 29340  
 Tau Omega, Marquette University, Milwaukee, Wis. 53233  
 Upsilon Alpha, University of Nevada, Reno 89507  
 Upsilon Beta, Southampton College of Long Island, Southampton, N.Y.  
 Upsilon Gamma, Loyola College, Baltimore, Md. 21201  
 Upsilon Delta, Bryant College, Providence, R.I. 02906  
 Upsilon Zeta, Northeast Missouri State College, Kirksville 63501  
 Upsilon Eta, Huntington College, Huntington, Ind. 46750  
 Upsilon Theta, Arkansas A & M College, College Heights 71655  
 Upsilon Iota, Johnson C. Smith University, Charlotte, N.C. 28208  
 Upsilon Kappa, Phillips University, Enid, Okla. 73701  
 Upsilon Lambda, Husson College, Bangor, Me. 04401  
 Upsilon Mu, State University of New York, Albany, N.Y. 12203  
 Upsilon Xi, High Point College, High Point, N.C. 27262  
 Upsilon Omicron, Missouri Southern College, Joplin 64801  
 Upsilon Pi, The Fort Valley State College, Fort Valley, Ga. 31030  
 Upsilon Rho, Mt. Mercy College, Cedar Rapids, Iowa 52402  
 Upsilon Sigma, Pennsylvania Military College, Chester 19013  
 Upsilon Tau, Ripon College, Ripon, Wis. 54971  
 Upsilon Phi, Mount Mercy College, Cedar Rapids, Iowa 52402  
 Upsilon Chi, St. John's University, Jamaica, N.Y. 11432  
 Phi Alpha, Clemson University, Clemson, S.C. 29631  
 Phi Beta, Grand Valley State College, Allendale, Mich. 49401  
 Phi Delta, University of Idaho, Moscow 83843  
 Phi Epsilon, North Carolina A & T University, Greensboro 27411  
 Phi Zeta, Elizabeth City State University, Elizabeth City, N.C. 27908  
 27908

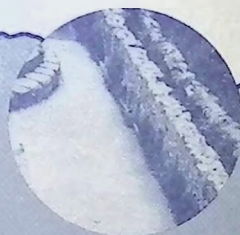
Vicenza's Teatro Olimpico



Verona's Teatro Romano



Teatro Olimpico at Sabbioneta



Small Theatre at



Theatre at Tyndaris