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Contents

2
IDEA, MEDIUM AND MANNER
by Donald A. Borchardt

6
SOTHERN AND MARLOWE DIRECT SHAKESPEARE
by A. Richard Sogliuzzo

9
AN APPROACH TO PINTER
by Genevra Dvorak

12
WRITING AND PRODUCING
THE CENTENNIAL PLAY
by Raymond E. Carver

15
THE NEGRO IN THEATRE
PRIOR TO THE CIVIL WAR
by Kenneth M. Slattery

20
ABOUT THE ARTIST

21
ALPHA
PSI OMEGA GALLERY

27
Gallery of a Theatre Season

28
Gallery of Outstanding Photographs

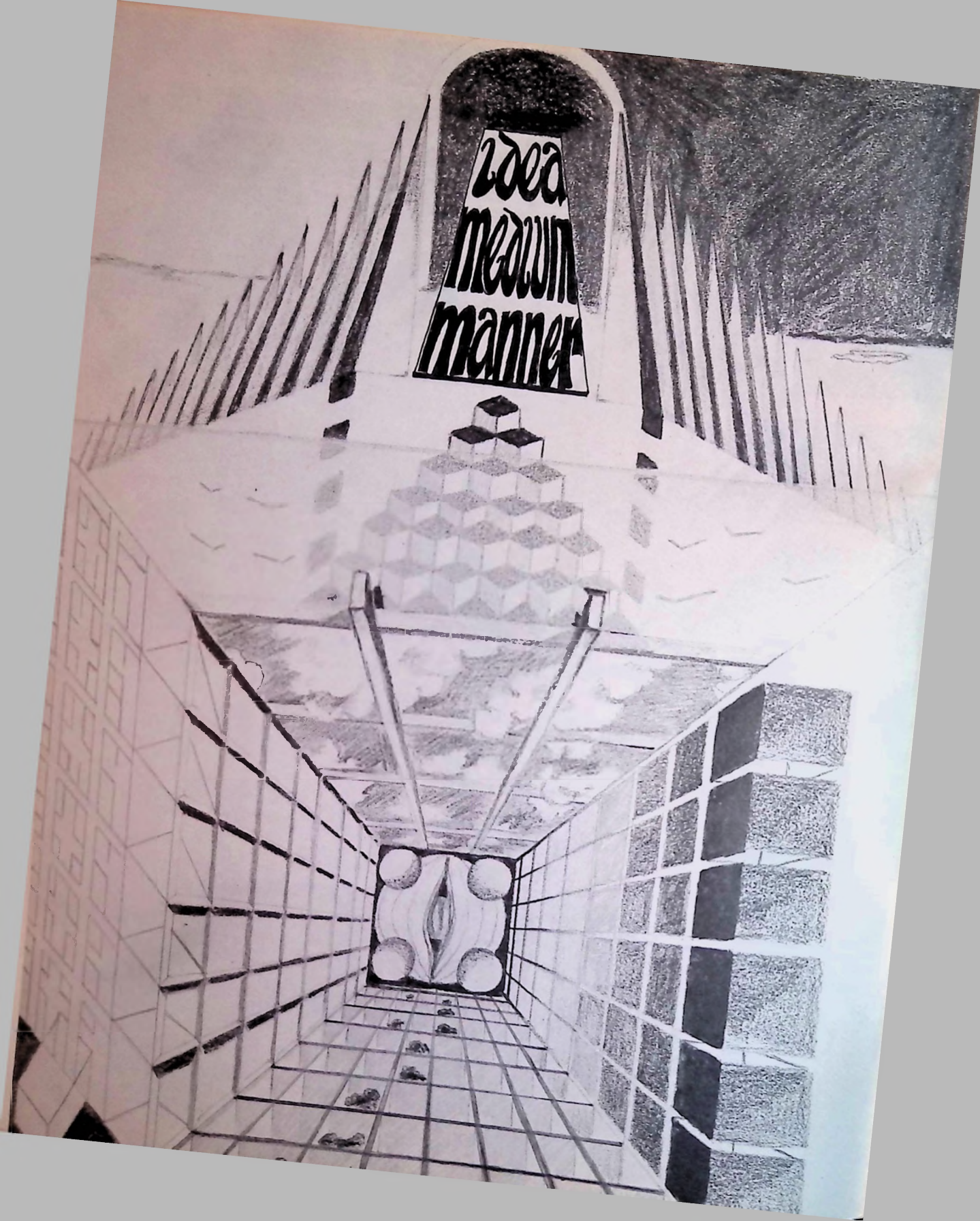
35
Gallery of Characterizations

41
Gallery of Children's Theatre

47
Charlie Brown's Gallery

52
ALPHA PSI OMEGA DIRECTORY





By DONALD A. BORCHARDT
Rutgers University

An age of innovation in the theatre is an exciting and restless time, when, to many, tradition becomes a bore. It is a time when many radically different points of view are expressed concerning the nature of theatre. In the long run these points of view will undoubtedly be remembered or forgotten depending on the validity of their relationship to artistic form. In the meantime, one of the difficulties we have in assessing what audiences witness in the theatre. Strong opinions are voiced for and against the "New Theatre." One only needs to read letters to the editor of the *New York Times* to see that opinions are generally based on personal tastes and dogmatic biases concerning the idea of theatre. If theatrical expression is to be considered in the context of art, some kind of yardstick is needed to put diverse theatrical events into meaningful perspective.

The most radical of innovations want to destroy theatre completely. The Comité d' Action Révolutionnaire de l' ex-Théâtre de France proposed as one of its goals "The sabotage of all that is 'cultural': Theatre, art, literature, etc. (right wing, left wing, governmental or avant-garde) and the maintenance of the political struggle in highest priority."¹ Another group, the Living Theatre, headed by Julien Beck advocates revolutionary theatre, theatre in the streets, in protest of political and moral restrictions on the complete freedom of man. Jean-Jacques Lebel, in his article "On the Ne-

cessity of Violation," expressed "the necessity of going beyond the aberrant subject-object relationship (looker-/looked-at, exploiter/exploited, spectator/actor, colonist/colonized, mad-doctor/madman, legalism/illegalism, etc.) which has until now dominated and conditioned modern art."²

We have been literally and figuratively exposed to new events described as "anti-theatre," "theatre games," "no theatre," "environmental theatre," "guerilla theatre," "absurd theatre," "ridiculous theatre," "theatre of cruelty," "theatre of panic," "destruct theatre," "happenings," and "theatre nudity." All of these efforts strive vigorously to change a conservative, and perhaps stereotyped, notion of what is considered to be "traditional" or "conventional" theatre. Each mode is a conceptual expression of life, and each one uses theatrical form to some degree, but for the most part they can be considered left of center on a scale of liberal and conservative attitudes toward established theatre conventions.

Organized "happenings," for example, have been defined as units of time divided into vague (sometimes specific) opportunities for expressive activity. Another definition regards "happenings" as life-like extensions of paintings, invented by painters rather than dramatists. They have also been thought of as ritual events that somehow satisfy the frustrated need for expression in a complex society. There have been frequent attempts to get audiences to perform



"The ideally balanced theatrical production will have not only visual and sound sensations but depth of thought as well."

spontaneously, and performers frequently disregard theatre traditions in order to free themselves, or express dissatisfaction with those who conform to the usual audience-performer relationship.

"Destruct theatre," to describe an example demonstrated by Ralph Ortiz, is a dramatic expression in which there is no spectator audience, and active participation is requisite. In one instance, a sensational anti-war theme was promoted by such acts as tearing clothes, shouting peace slogans, throwing animal blood on one another, killing mice and chickens by hand, running as a group into the streets, sounding fire sirens. The effect for at least some of those involved was purported to be ritualistic, a spiritual experience.

Bizarre costumes including the phalluses reminiscent of ancient Greek comedy, female roles played by males, burlesqued copulation, deliberate affectation of action and voice, characterize presentations of the Ridiculous Theatrical Company, a New York performing group directed by Charles Ludlam. One of the productions entitled "The Grand Tarot" was described by Mr. Ludlam as "A mystery cycle in which the occult images and hieroglyphic emblems of the medieval fortune telling cards appear like actors." For further discussion of Ludlam's company and other advocates of this mode of expression see Stefan Brecht, "Family of the f.p. (free people)" in *The Drama Review*, Fall, 1968.

These egregious forms of theatrical expression differ markedly from the intentions of the "commercial theatre," the aim to please popular taste in a never-ending race to find the formula of "show business" to insure a "hit." Neil Simon, for example, seems to have discovered the combination of elements that entertains masses of audiences. His success is evident in plays such as *Plaza Suite*, *Promises, Promises* and *The Last of the Red Hot Lovers*, all running simultaneously on Broadway. Other playwrights cannot with the same facility break through the great economic barriers. It seems obvious that extremely different approaches to theatrical production appeal to diverse audience interests. Extremities in audience appeal can be considered theatre art in its broadest sense but neither is guaranteed lasting and universal artistic relevance. It must be admitted that it is the playwright that is not only stageworthy but has literary quality as well which has the best chance of immortality. Nonetheless, the unconventional and the conventional exist side by side in New York theatres. New plays as well as revivals of old plays continue to be produced for public entertainment and financial gain as well as for artistic scrutiny. Students of the art of living theatre cannot ignore the anomalous any more than they can the conventional.

The subject of theatre appreciation and participation continues to be taught in colleges and universities. Some schools emphasize professional training for actors, playwrights, directors, and technicians. Other schools emphasize theory and criticism, dramatic literature, historical research, a subject of academic import and worthy of scholarly concern. Many undergraduate schools simply include theory and practice of theatre arts as a part of liberal arts education with no emphasis on professionalism or specialization. Some scholars of drama even exclude dramatic production from the world of art altogether even though they will admit musical

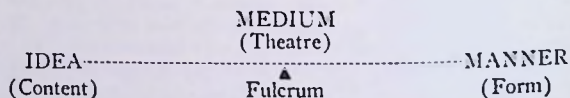
concerts, gallery shows of paintings and sculpture.

Beginning students are often bewildered by what they see on the stage, especially when the production is something other than the most contemporary realistic presentation or the most sensational and entertaining theatrical. Rarely are they able to perceive what they see and hear as it relates to an art form. Amidst the most avant-garde experimentation, and the most stereotyped formulas for success, one can sense a continuing need for renewed perspective on what has for centuries been termed "theatre art." To understand auditory and visual aspects in the context of form is as valuable as understanding the literary structure of the playscript. Theatre art must be evaluated as a living art form to be all inclusive. Whether the playscript is new or old the living performance is always subject to artistic criticism. When is a performance a work of art? What makes the practitioner a theatre artist? What elements of this art can be learned? One method for discovering answers to these questions is to compare other auditory and visual art forms with fundamental artistic principles used in the theatre.

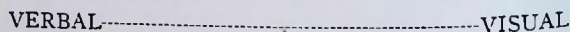
A Yardstick for Artistic Assessment

Works of art are difficult to assess by any means and it is sometimes helpful to contrive a measuring scheme where it promotes better understanding. One can consider three theoretical aspects with which any artist must be concerned: Idea, Medium, and Manner.

Irwin Edman, the late Columbia University philosopher, wrote in his treatise *Arts and the Man* that art intensifies, clarifies, and interprets human experience.³ An idea is that aspect of a work of art which "intensifies" human experience. It has to do with the content of the work, the subject matter, the aspects of life that are chosen for expression. The medium consists of tools and equipment needed for expressing the idea. One might choose canvas and paint, music, sculpture or theatre as a medium. Each of these requires a knowledge of certain crafts necessary for the intelligent use of the tools. The medium is the conscious choice of art form by which the idea may be communicated, or "clarified." The third aspect of concern is the manner in which the medium is used. This will determine the peculiar, or unique, interpretation of the idea. Ideally, the work of art will be a perfect blend of idea, medium, and manner.



The theatre is a collaborative art which means that not only will the playwright be concerned with a balance of idea and the manner, or form, of his play, but the actor, director and designer will also cooperate in balancing the concept, story, character relationships and décor in the manner of performance and style of design. The playwright, actor and director will make an effort to balance verbal aspects of the production with the visual.



If any of the performing artists emphasizes one aspect more than the other, the total concept will change depending on the degree of emphasis. This is not necessary to say that visual emphasis over verbal, for example, is "wrong." It merely suggests a varying "point of view" or "perspective." A mime production of Marcel Marceau, for instance, is a special case in point. The verbal would not be an integral part of the whole. If, on the other hand, scenic décor is part of the whole and it moves or is so striking as to divert attention from actors' voices the result will be an undesirable imbalance, like a painter's canvas appearing too heavily weighted on one side. The balance must be thought of in the context of the entire surface of the canvas in terms of spatial composition.

Audience Perception

From the point of view of the audience certain dramatic productions have more emotional appeal than intellectual, and some resemble reality more than others. The audience perspective, however, does depend on the level of sophistication, which will depend on knowledge of the medium and the level of education concerning ideas.

If it is understood that art forms represent interpretations of life, it will be understood that all works of art depart from what is known as "real life" and contain abstract characteristics in varying degrees. In theory, then, a dramatic production contains abstract elements (an ancient Greek mask, for example) as well as real elements (a mask may identify a happy or sad man). By viewing a visual representation from the center fulcrum, one can determine the degree of "abstraction" or "reality" presented.

ABSTRACT-----REAL
(Connotative) (Denotative)

To illustrate, a mask having a shape unlike a human face would fall left of the fulcrum. A mask having facial features such as a mouth, nose and eyes would be more easily identified with physical reality and fall in the direction of the "real" extreme. A mask having a balance of real and abstract features would be at the fulcrum, or center of the scale.

Audiences, in general, expecting a dramatic production to be easily identifiable in speech and appearance with their own real lives will usually regard symbolic representations (including a higher degree of abstraction) as unconvincing, or phony. This frequently happens when audiences accustomed to modern realistic drama in the mode of Tennessee Williams or Arthur Miller are unable to see relevance in productions of the Japanese Kabuki, or even in dramas of the English Restoration or other unfamiliar forms which are characteristically unlike reality in modern terms. What audiences frequently do not understand is that the art of theatre normally includes visual exaggeration and elements of poetry in the language even in the most realistic forms.

Ideas expressed dramatically on a literal level, only, are easily understood by the average audience. They require little imagination or intellectual contemplation. Those that require more imaginative contemplation and include implied meanings as well as literal meanings require a more sophisticated audience. For instance, Samuel Beckett's play, *Breath*, is only thirty seconds in length. It consists of the appear-

ance of a pile of trash accompanied by the sounds of heavy breathing. The curtain was raised and lowered five times in London before the select audience appreciated the impact of the message. In a literal sense, the play is meaningless if the audience sees the trash only as a pile of trash and the breathing as unrelated to the visual image. The implied meaning, however, is that the pile of trash symbolizes a decaying, disintegrated world in which humanity is buried and barely surviving the pollution. It is a highly concentrated idea portrayed by a selected arrangement of junk pieces and a planned rhythm of struggling breath. If the conceptual view of life, and the manner of presentation, are considered in an artistic context, as a composition, it is a powerful dramatic expression. It contains intellectual as well as emotional ingredients; or, cerebral as well as visceral ingredients, to use other words.

INTELLECT-----EMOTION
(Cerebral) (Visceral)

The ideally balanced theatrical production will have not only visual and sound sensations but depth of thought as well. Audiences do need a way of measuring what they see and hear in the theatre according to artistic form, but they also need a broad point of view to evaluate the plays of our times and of many peoples. It is desirable to distinguish between therapeutic disgorgement of emotion and artistically controlled expression. There is a need to distinguish among those who perform, to determine what constitutes artistry. As potential performers it is essential for inventive minds to channel ideas into meaningful expression.

Theatre art is an interpretation of life, not an imitation of it, and diversity in interpretation provides a rich spectrum for appreciation or participation or both. As Constantin Stanislavski says in his advice to the actor: "We need a broad point of view to act the plays of our times and of many peoples . . . to reach the pinnacle of fame an actor has to have more than his artistic talents, he must be an ideal human being . . . capable of reaching the high points of his epoch, of grasping the value of culture in the life of his people . . . of reflecting the spiritual cravings of his contemporaries."⁴ We know from the past that dogmatic adherence to tradition soon produces sterility but also that total disregard for artistic structure eventually comes to nothing.

In summary, then, since we live in such an eclectic age of theatre practice, with many kinds and styles of drama and production, it seems necessary to employ theoretical gauges and balances with which to measure the relative artistic ingredients of any living presentation. The purpose is not to establish rules but to give perspective to an understanding of theatre as an art form. The measuring devices suggested for this medium are: idea vs. manner, verbal vs. visual, abstract vs. real, and intellect vs. emotion.

Footnotes

¹ "A Propos De L' ex-Theatre De France," *The Drama Review*, Vol. 13, No. 1 (Fall, 1968), p. 96.

² Jean-Jacques Label, "On the Necessity of Violation," *The Drama Review*, p. 90.

³ Irwin Edman, *Arts and the Man*, Third Printing, (New York, 1951), p. 30.

⁴ Constantin Stanislavski, *An Actor's Handbook*, ed. Elizabeth Reynolds Hapgood, (New York, 1963), p. 11.

"Works of art are difficult to assess by any means and it is sometimes helpful to contrive a measuring scheme where it promotes better understanding: . . . Idea, Medium and Manner."





EDWARD H. SOTHERN AND JULIA MARLOWE DIRECT SHAKESPEARE

By A. RICHARD SOGLIUZZO
State University of New York at Albany

Editor's Note
Space limitation necessitated cutting the excellent documentation and annotation. Materials were gathered by the author through interviews with Ruth Hammond and William Adams. Manuscripts and promptbooks from the Museum of the City of New York, the New York Public Library, and the Folger Library were used for analysis. Other materials were found in the Wustach Collection in the New York Public Library, D.C.

The theatrical partnership of Edward H. Sothorn and Julia Marlowe, who married in 1911, was among the most successful star combinations in the history of the American theatre. Indeed, as Shakespearean producers, they are probably unequalled, having amassed a fortune during the twenty intermittent years of their repertory company's existence, 1904-1924. They were an unusual combination of brains, beauty, and professionalism. Marlowe had a superior knowledge of interpreting and performing Shakespeare, but Sothorn was a better director. Thus they divided the job of directing her interpretations on stage. Marlowe willingly relinquished the job of actually directing the actors. She considered directing "drudgery" and preferred to devote herself to her acting. Sothorn was an experienced director, with a passion for minute details. He enjoyed the conviviality of working with actors; Marlowe preferred to remain alone.

According to Marlowe's biographer, Charles Edward Russell, she prepared the promptbooks for *Romeo and Juliet*, *Much Ado About Nothing*, *The Taming of the Shrew*, and *Macbeth*, while *Hamlet* was entirely Sothorn's conception. However, there is evidence that they also shared the job of promptbook preparation. There are three preparation copies for their production of *Cymbeline* in 1924: two in Sothorn's handwriting and one in Marlowe's. Her copy is a duplication of Sothorn's, but contains additional suggestions for sectioning, casting, and business. Sothorn probably made the original preparation copy, which was later given to Marlowe for approval or changes. The typed promptbook was made from Marlowe's copy.

They followed the nineteenth century trend for antiquarianism in Shakespearean production, studying histories, commentaries, and essays about historical setting. Paintings, sketches, old prints, as well as scholarly works were consulted for details of costumes and scenery. Sothorn and Marlowe found this both instructive and stimulating, increasing their interest in acting and producing the play. In addition to historical research, they read all available commentaries on a play and reliable existing documentation of pre-



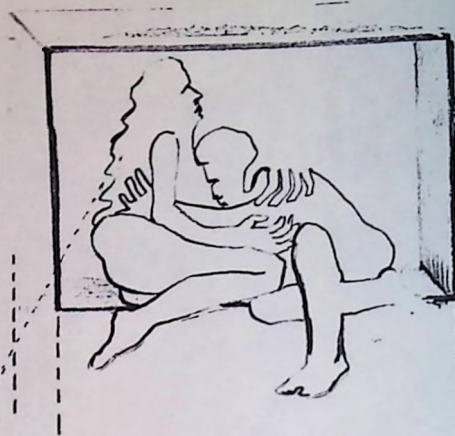
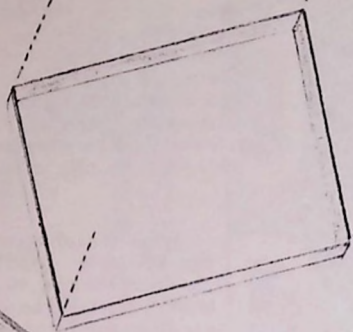
vious productions, and individual actors' interpretations of certain roles.

In studying previous productions, they borrowed whatever they considered theatrically effective, but refused to be slaves to "moss grown traditions" that had "long clung to the mummies of Egypt," said Sothorn. He disagreed with conservative critics, particularly those who considered Shakespeare a man of literature rather than the theatre. He asserted that these plays were "written by an actor for the theatre, and probably written, to some extent, in a theatre." In a satirical essay found in Sothorn's Pressbook entitled, "If Shakespeare Came Back," Sothorn, speaking as Shakespeare, ridiculed the critic whose purpose was to make himself seem profound by deeming the poet obscure:

What on earth does it matter? Either interpretation will serve. I can't remember what I intended. My dramas were written under the spur of necessity, to meet the crying need of the theatre of which I was one of the managers. They will be found to contain errors and blemishes. Let them be so and do not encourage infatuated worshippers to turn defects into beauties.

"Their unique contribution to the history of American theatre is that they were the last of the great 19th century actors to maintain a first rate travelling company, bringing Shakespeare to the masses."

"They were an unusual combination of brains, beauty and professionalism."



"He had little tolerance for actors who equated creativity with spontaneity."

Prior to his association with Marlowe, Sothorn's method for working on a production was to "remember a succession of pictures" in which the "business of every other actor" as well as his own was included. He made no notes at all, but reread the play a number of times until the "pictures" occurred to him. He blended them as he went along, "suited the action to the words." Marlowe could not adjust to this spontaneous procedure, and preferred to have everything carefully recorded on paper. From her earliest years as a child star in Ada Dow's company, she had carefully notated her business and movement as well as everyone else's "right down to the last gesture. Nothing was left to the accident and mood of the moment." However, she did allow herself some "leeway" during the performance. Fortunately, Sothorn and Marlowe's objectives were the same, even though their methods differed, so Sothorn easily adapted to her habits. Stage business and movement was carefully indicated in the promptbooks and ready for the first rehearsal.

Naturally, some members of the company rebelled against such excessively detailed preparation. Sothorn tells of "a well known actress," for some time a member of the company, who complained of having learned nothing from them, that her art had suffered incalculable harm. Every position, every step had to be mathematically the same at every performance; she was forced to stand within certain chalk marks or Marlowe was thrown off entirely. Nothing was left to the inspiration of the moment. Sothorn never denied these charges.

He had little tolerance for actors who equated creativity with spontaneity: "Inspiration be hanged! In working out the mechanics of a play everything must be absolutely premed-

itated: groupings must not be left to the chance of the moment; the motive of the author must be made clear, and things cannot be made clear unless they are understood and worked out with minute details. Then let inspiration run riot to its heart's delight."

The stage directions in the promptbooks indicate that fluidity of movement was characteristic of their productions, facilitated by their extensive preparation. In *Romeo and Juliet*, forty supernumeraries were utilized to create the atmosphere of a street in Verona; various characters make thirteen entrances and exits not indicated in the text. All this occurred during the opening moments of the production, before Sampson and Gregory appeared. Careful preparation, rigorous rehearsals, as well as inventive scenery that provided entrances and exits facilitated this varied and brisk movement.

A distinct difference between Marlowe's promptbooks when she managed her own company and those later formulated with Sothorn is the use of large crowds moving in dynamic patterns across the stage: This was Sothorn's contribution, a master at handling crowd scenes. Russell states that Sothorn's distinct contribution was "reflected in the great stage pictures he made for all productions."

Sothorn's staging of battle scenes recalls the dynamic quality of the silent screen spectacles. During the first fight scene in *Romeo and Juliet* the promptbook directions indicate eighteen combatants dueling, wrestling, rolling and jumping; they are later joined by twenty-two members of the rival families, carrying swords or clubs. In *Cymbeline*, the battle trumpets sound and fifty troops clash in battle: broadswords and shields clang, wounded fall and are carried off. Every thrust and parry is precisely numbered in the promptbook directions. Sothorn's virtuosity in swordsmanship, both from training and years of performing in swashbuckling melodramas, created battle scenes of physical pyrotechnics.

Precision in stage business and movement was achieved through arduous rehearsals. Sothorn relished rehearsals, and his company sometimes wished "his enthusiasm could be restrained." He seemed to enjoy rehearsing more than acting or even dining. Scant information is available regarding Sothorn's rehearsal schedules or procedures. Marlowe noted that each year they mounted three elaborate productions with

Continued Page 18

By GENEVRA DVORAK
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Harold Pinter's plays have frustrated, baffled, fascinated, provoked, and have elicited the gamut of critical reaction. After a performance, some have insisted that they have been "taken" and that Pinter is no playwright at all; others have seen him as the brightest star in the galaxy of contemporary theater. That critical comment affects the attitude of playgoers and influences attendance has been demonstrated over and again. Many of the "flops" can be directly attributed to critic's adverse and imperceptive remarks. Pinter's success as a dramatist has been in spite of, rather than because of dramatic criticism; and, initially, largely because of the impact his plays had on British radio and television audiences who were uninfluenced by critics, and who escaped seeing them through their eyes. Instead of leading, critics have been forced to follow public acclaim, groping to find suitable terms of analysis.

The basis of their criticism has rested predominantly on ascertaining the nature of Pinter's "mode of thought." Martin Esslin describes this technique of the drama critic: "We have to analyse the works themselves and find the tendencies and modes of thought in order to gain a picture of their artistic purpose. And once we have gained it . . . we can arrive at a perfectly valid judgment."¹ In consequence of this critical technique, Pinter has been seen as adhering to the precepts of the Theatre of the Absurd, the Angry Theatre, the Theatre of Protest, the Theatre of Dark Comedy or Black Humor, and the Theatre of Negation, depending upon the critic's assessment of the philosophical thought behind Pinter's work in relation to that of the particular "theatre." This trend toward thematic criticism—the tendency to categorize playwrights philosophically and thematically—Schechner attributes to the influence of Eric Bentley's *The Playwright As Thinker*, published in 1946.²

Esslin, in *The Theatre of the Absurd*, treats a number of playwrights, including Pinter, as "absurdist" concerned with communicating and exposing the reality of the human condition.³ "Pinter," he says, "relies entirely on his mastery of real-life idiom to produce a feeling of absurdity and futility of the human condition."⁴ Pinter himself has denied such a "concern," and has flatly asserted that he does not see man's condition as absurd. Rebelling at being labeled a "genius of the Theatre of the Absurd," he replied, "Sometimes I feel absurd, sometimes I don't. But I know that life isn't and my plays are not either."⁵ "I think it is impossible—and certainly for me—to start writing a play from any kind of abstract idea. . . . I start writing from an image of a situation and a couple of characters."⁶ "I'm not a theorist. I'm not an authoritative or reliable commentator on the dramatic scene, the social scene, any scene. I write plays, when I can manage it, that's all. That's the sum of it. I've never started a play from any kind of abstract idea or theory. . . ."⁷

To pin the absurdist philosophy on Pinter or to assign him to any "theatre," i.e. to interpret his work thematically, is to use a critical device that is not only useless, irrelevant,

"I think it is impossible—and certainly for me—to start writing a play from any kind of abstract idea . . . I start writing from an image of a situation and a couple of characters."



and confusing, but inaccurate and misleading as well. It ignores not only Pinter's explicit assertion that he distrusts all ideological statements and that politics bore him, but also his comment on the implicit autotelic nature of his writing: "What I write has no obligation to anything other than itself."⁸

Cognizance of Pinter's roles as poet and actor before becoming a playwright are particularly important in finding a more pertinent approach to his plays, for the mergence of these two experiences has effected results that nearly every critic has noticed at least casually: his poetic images, his rhythmic speech patterns, his remarkable sense of structure, his acute sense of what "works" on stage. Though often impressed by Pinter's ability to construct poetic images, critics fail to see that these images are the very substance of his plays. They sense the power of these images to deeply move, to terrify, to create suspense; but without exception, they do not see that Pinter writes his plays essentially as he writes his poetry, in the poetic tradition established by the Imagist poets early in the century. He himself has said that he found no difficulty moving from one genre to the other, that it was quite natural for him. This is not to imply that Pinter is conscious of his poetry's being in any tradition at all, or his dramas either. For these are terms learned in "Academia," and he had no experience there—his formal education ended with grammar school.

Examination of an excerpt from his poem "New Year in the Midlands" (1950) against a random list of Imagist precepts shows that Pinter's mode of perception is remarkably similar:

The black little crab women with the long
Eyes, lisp and claw in a can of chockfull stuff.
I am racked in the heat of treading; the well-rolled
Sailor boys soon rocked to sleep, whose ferret fig
So calms the coin of a day's fever.
Now in this quaver of a roistybar, the wansome lady
I blust and stir,
Who pouts the bristle of a sprouting fag—
Sprinkled and diced in these Midland lights
Are Freda the whipping glassy bawd, and your splut-
tered guide,
Blessed with ambrosial bitter weed.—Watch
How luminous hands
Unpin the town's genitals—
Young men and old
With the beetle glance,
The crawling brass whores, the clamping
Redshirted boy, ragefull, thudding his cage.

The Imagist poets believed that the image must be concrete, not abstract; it is not part of the poem, it *is* the poem; the poem should not *mean*, but *be*; rational and moral comment should be omitted; the human content is implied, not stated—it is implied by the choice of subject and the tone with which the image is treated; the arrangement of words—the language—should evoke a complex, concrete, emotional-intellectual image. That these principles are met in Pinter's

poem is evident at once. Here are concrete images of males and females with all the latent anxieties, drives, frustrations—prototypes of images we find in his plays.

The human element is implied, not stated; there is no message—no rational or moral comment, no information concerning motivation. What we actually *know* about the characters of the poem is meager indeed. But who would complain that Pinter has not "told" us enough about them, or that the "meaning" is frustratingly obscure?

Yet these are complaints commonly leveled at his plays, because conventional drama has taught us to expect motives of characters to be made clear, and reasons for actions made plausible. "Clarity," says Hugh Kenner,

"It is the immediacy of the impact of such plays. The juxtaposition of sight and sound, the splatter for responding to the modern

"is what you are used to."⁹ Used to conventional drama and the critical techniques thereof, the drama critic and playgoer find difficulty in accepting Pinter's plays on any other terms.

Marshall McLuhan's observation that "a change of modes of awareness is delayed by the persistence of older patterns of perception"¹⁰ is particularly applicable in accounting for the lag. Lacking a need for a new mode of perception until past mid-century, it is perhaps not surprising that the drama critic (and the playgoer) has generally been frustrated and ineffectual in dealing with a Beckett or a Pinter. Because the critic had no "need," he has had no adequate critical "tools" at hand. This situation is in contrast to that of the other arts of the modern era—poetry, music, painting, sculpture. Since early in the century, artists in these media have been creating works that are completely autotelic in concept (i.e. complete in themselves, without suggested "meaning" or "message"), and critical analysis has come to deal with them accordingly—not, however, without considerable initial protest, confusion, and bafflement comparable to that besetting today's dramatic critic.

Northrop Frye describes the mode of perception operating not only in Pinter's poetry and plays but also in all modern autotelic art, and points to the fallacy in not recognizing it. He says that "the image, the scene or thing presented, the immediate experience, is the reality that the arts are concerned with and to go beyond this is to risk dishonesty. The modern style is that the artist sees directly in contrast to suggesting meaning or form or purpose beyond what is presented."¹¹ Though this modern mode of perception as described by Frye is compatible with Pinter's, it is alien to the dramatic critic. Inclined as dramatic critics are to isolate and compartmentalize the genre of their interest, they are stymied in seeing the relationship of the Pinter plays to his poetry, and of both of these to the modern autotelic concept in all the arts. This is somewhat unaccountable in view of what every literary critic has been aware of for decades, namely that the autotelic principles of the Imagist movement in modern poetry headed by Ezra Pound achieved a formulation of these aesthetic principles which had a far-reaching and permeating effect on all imaginative writing, particularly in England, France, and the United States.

In Richard Gilman's comments we find an approach that indicates an awareness of a lag in critical perception of Pinter's poetic use of language. His remarks will be seen to derive from the Imagist lexicon of precepts: "Pinter's use of language exemplifies what is never considered in our public chatter about the theater—that language can itself be dramatic, can be the play, not merely the means of advancing an anecdote, a decoration, or the emblem of something thought to be *realer* than itself."¹² Though Gilman is not specific, it is not difficult to make application of his remarks. Excerpts from a passage in Act III of *The Birthday Party* illustrates the dramatic poetic quality of language functioning in a completely autotelic way. Stanley is being bombarded by lines spoken alternately by Goldberg and McCann. To reveal the poetic rhythm, the speakers' names are omitted. (Space precludes the inclusion of the entire 74-line image.)

From now on, we'll be the hub of your wheel.
We'll renew your season ticket.
We'll take tuppence off your morning tea.
We'll give you a discount on all inflammable goods.
We'll watch over you.
Advise you.
Give you proper care and treatment
Let you use the club bar.
Keep a table reserved.

You'll be integrated.
You'll give orders.
You'll make decisions.
You'll be a magnate.
A statesman.
You'll own yachts.
Animals.
Animals.

The rhythmic, cliché-ridden speech patterns spewing from the mouths of Goldberg and McCann onto the silent Stanley evoke, in Pound's words, a "complex, concrete, emotional-intellectual image"—a dramatic one indeed.

It is the immediacy of the impact of such structured dramatic images that is the essence of Pinter's plays. The juxtaposition of sight, sound, the splatter of words, and the emotional and psychological condition of the characters provides immediate assault on the sensibility—the "immediate experience" that Northrop Frye says is the basis for responding to the modern autotelic expression in all the arts. This immediacy is debilitated by a delayed reaction and response that seeks to discover a symbolic meaning: Do Goldberg and McCann symbolize the "Establishment"? Does this passage symbolize the artist and does the artist represent man reduced to conformity by the Establishment? Is the passage meant to show that man is powerless to explain his life except in meaningless clichés?

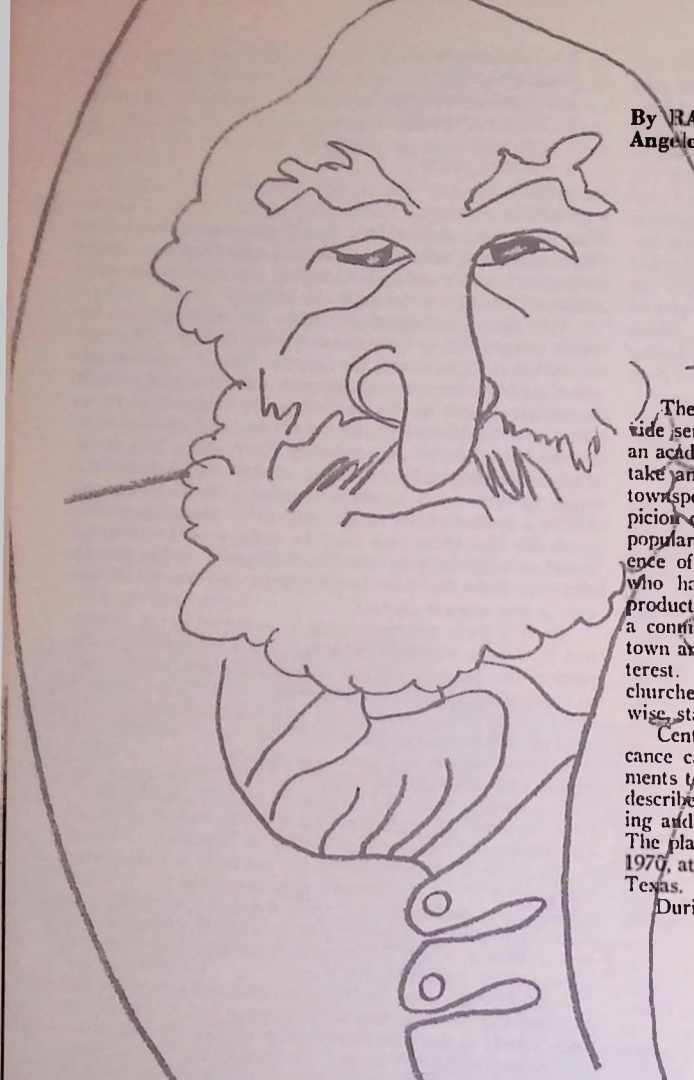
Each of these questions could be answered in the affirmative by anyone who cares to pose them, for the poetic ambiguity of this passage, and the play as a whole, allows it. But to do so goes against the grain of all that we know concerning Pinter. He denies that he writes symbolically and deplores interpretation of his work in that light. To him, symbolic interpretation is a "smoke screen, on the part of critics or the audience, against recognition, against an active and willing participation."¹³ To concern oneself with the play's symbolic meaning, or to insist on filling in that which is not known—cannot be known, according to Pinter—is to forfeit the pleasure of participation in the event, in the structured "happening."¹⁴ It constitutes a rejection of the play's immediacy, of its impact as a complex emotional experience, in favor of a private, post-mortem intellectual exercise completely devoid of registering the dynamics of the images, which in their totality *are* the play.

That Pinter's plays have a meaningful and immediate impact is evident in observing an audience in rapt attention, sitting "glued" to the seat, *participating* without thought of assigning symbolic meaning, of "discovering" philosophical implications, or of abstracting a "message." The experience is the message, as Hinchliffe implies in his remark that "one or two hours of enjoyment constitute, in themselves, a kind of meaning."¹⁵

The force of appeal in Pinter's plays, as Wellworth rightly suggests, stems from the subjective recognition by the audience of subliminal drives, urges, longings, searchings and anxieties that are indigenous to man's collective unconsciousness. In this respect he sees an affinity of Pinter to Artaud, an *intuitive* affinity, for Pinter is no student of the theater and has no interest in theories.¹⁶ Basic to Artaud's concept of pure theater was his belief that behind man's shell of "civilized" behavior is a primitive nature that is laden with deep-seated urges and drives—often cruel and sexual. To expose them, Artaud contended, was the true function of the theater.

Continued Page 19, Col. 1

structured dramatic images that is the essence of Pinter's of words and the immediate assault on the sensibility is the basis autotelic expression in all the arts."



By **RAYMOND E. CARVER**
Angelo State University

There are many occasions when college theatre may provide services to the local community which also complement an academic program. All too often, faculty members fail to take an active interest in local affairs. As a consequence, townspeople sometimes view local college faculties with suspicion or distrust. Theatre departments which do not offer popular boxoffice productions tend to attract a select audience of students, faculty, and college-educated townspeople who have been "educated" to enjoy "educational theatre productions." Almost any service which a college extends to a community can generate a positive response by bringing town and gown elements together on programs of mutual interest. Programs which appeal to groups (i.e. children, churches, etc.) tend to build audiences of people who, otherwise, stay away in droves.

Centennial celebrations and occasions of historical significance can provide special opportunities for theatre departments to move into the local scene. This article attempts to describe some of the problems involved in researching, writing and producing an historical play for a local community. The play described below was first produced on October 1, 1970, at the Angelo State University Theatre in San Angelo, Texas.

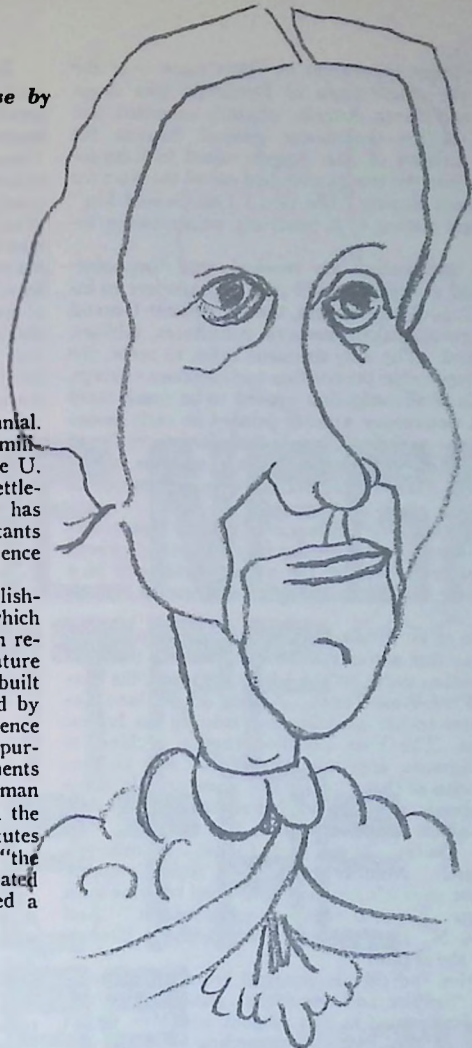
During the spring of 1970, several colleagues decided to

WRITING AND THE CENTENNIAL

"Almost any service which a college extends to a community can generate a positive response by bringing town and gown elements together on programs of mutual interest."

collaborate on a play celebrating the San Angelo Centennial. The subject of the play was Fort Concho, one of several military installations built in Texas during the 1850's by the U. S. Army. San Angelo, originally "Santa Angela," a settlement which survived after the fort was abandoned, has grown to become a city of approximately 65,000 inhabitants who regard the Fort as the original reason for the existence of the town.

Having decided on a subject for the play, the establishment of San Angelo, a search was started for materials which might have dramatic potential. Preliminary investigation revealed few events or characters of a highly dramatic nature during the years the Fort was active. Fort Concho was built where it now stands because a special order was issued by the Department of Army to construct a fort at the confluence of the North, Middle, and South Concho rivers for the purpose of defending settlers from Indians. Two settlements flourished, one a respectable community named after the man who established the mail station there, Ben Ficklin, and the other, Santa Angela, a haven for camp-following prostitutes and saloon keepers. Fort Concho became known as "the Pride of the West Texas Forts." Benficklin was designated the Tom Green county seat, and Santa Angela earned a



PRODUCING IAL PLAY

well-deserved if dubious reputation as "that place over the river." In 1882, the whole town of Benficklin was swept away by a flood, and Santa Angela, officially renamed San Angelo by order of the postmaster general, became the county seat. The citizens of San Angelo voted to incorporate in 1889 just before the troops marched out of the Fort for the last time, the band playing "The Girl I Left Behind Me," a sentimental, happy ending to a relatively uninteresting sequence of events.

The results of this preliminary research was disappointing in that it yielded a pitifully small cast of characters to include a board of U. S. Army officers, the Postmaster General Ben Ficklin, anonymous saloon keepers, prostitutes, soldiers, and a marching band. The only dramatic event to occur, the flood, seemed an impossible proposition to reproduce onstage.

A second phase of investigation proved to be much more fruitful. Original newspaper articles printed in early issues of the *Concho Times* and *San Angelo Standard* were found to be extremely useful as were anniversary editions of the current *San Angelo Standard-Times*, an excellent source of anecdotal materials.

The journals of one Dr. William M. Notson, a post surgeon stationed at Fort Concho during its early years, proved to be of special interest because the author wrote out of a genuine concern that his journals might be of use to historians.

Several reports of an ill-fated expedition were discovered. The expedition was lost without water after leaving the Fort in pursuit of an Indian party on the Llano Estacado, the barren "staked plains" of West Texas. Among others, here was a young girl's letter to her grandmother relating the horror of that expedition. The Fort Concho Museum archives is a goldmine of telegrams, approximately 20,000 sent and received at the vignette of that frontier life, some cryptic, some amusing, some pathetic, a few clever, but all having great dramatic potential—albeit little substance, for example: "To Annie Marshall. Dallas. Come back to me. I think you are a bad woman." Another read: "To Rob Corcoran. McKavett. Doctor says it's impossible to keep remains until day after tomorrow. Come at once—or you'll miss it." And yet another: "To M. B. Pulliam. Fort Griffin. How is Mary? We hear she is dead."

Other distinctive individuals emerged from the records: Parson Potter, a "hellfire and damnation, guntotin', circuit-ridin' preacher" who settled in San Angelo, and Mrs. Grierson, wife of one of the Post's commanding officers, who wrote very touching letters about her young daughter growing up, learning to dance, going swimming, getting sick, and dying at the age of twelve of typhoid. There were other accounts of frontier life written by an army bride, young officers, a supply sergeant, a carpenter who helped to build the Fort, Bart DeWitt (the man who named Santa Angela after his deceased wife), and others: ranchers, businessmen, politicians, lawyers, laymen, and outlaws—all having something to say about life on the edge of the wilderness.

A cast of characters began to appear, but there was no single individual among them who could tell the whole story. Certain prototypes materialized: a narrator-historian, a newspaper editor, a cowboy, old timers, and an inquisitive newcomer to the town. There was no desire to supplement this cast with a tribe of Indians in warpaint or cavalry troopers on horseback or an offstage choir singing "The Battle Hymn of the Republic."

Several other possible characters were not used—Dead Ellis, a black enlisted man who, presumed to be dead, awoke to find himself "laid out." His mourners were so shocked to see him sit up that they ran away in terror. The legend resembled frightened negro caricature so popular in the movies of the 1930's and 40's. One irresistible woman character was used because of her name—"Big Tit Kate."

By the time the search for characters had ended, there were two hundred people in search of an action. What one action could possibly represent the various concerns of two hundred individuals? After much deliberation, the title, *The Town They Left Behind Them*, was settled on. An oldtimer interviewed supplied an idea used in the play to answer the question, "Why would anybody want to live in a place like West Texas?" "Well," he said, "used to be I didn't know how to answer tomfool questions like that. But I know now it's the people. Oh, I suppose I could say the reason I live here is the roof I got over my head and a barn and six acres of land; and I like my work. Yes, I suppose I could say that's reason enough. But it's people make a man want to stay wherever he is. If he don't like the people, he don't hang around any longer than he has to. Doesn't matter what the name of the place is or what the Postmaster General decides to call it. As long as a man can call it home, well, then that's what it is."

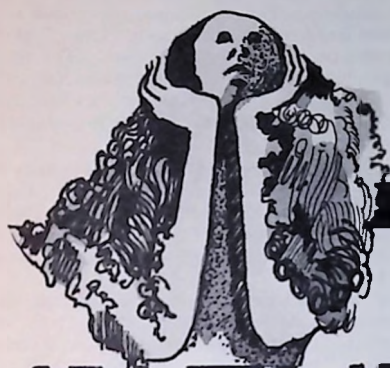
The next step was to find a suitable format for writing a play whose subject would be not one person but a people. Conventional models for historical plays may be found in Shakespeare's Chronical plays, Paul Green's outdoor dramas, pageants, centennial celebrations, and the like; but models chosen were *Under Milkwood* by Dylan Thomas and *Spoon River Anthology* by Edgar Lee Masters. Thomas himself described *Milkwood* as "a play for voices" whose subject was life in an imaginary Welsh village. Edgar Lee Masters wrote an anthology of epitaphs which read like afterwords from the graves of generations of people. Although neither of the two works requires special effects, both "plays for voices" are enhanced by performance in a theatrical setting which allows actors to move about freely. For this reason, a script was written which would allow the characters to tell stories and act out episodes on a stage composed of free-standing platforms.

The finished object resembled a dramatized narrative. Some events were talked about, some were acted out, and some were pantomimed. The flood, for example, was described by a narrator, standing downstage of about twenty actors who struggled and pulled themselves with difficulty across platforms, flailing about as if caught up in a flood. The entire scene was accompanied by the sounds of rain and floodwaters.

Characters sometimes introduced themselves, speaking directly to the audience. Some characters introduced others to the audience and some revealed their identities in representational conversations with each other. For example, there is a scene in which Parson Potter introduces himself to a little girl, asking where he might find the Santa Angela post office. She responds by giving him directions, whereupon he invites her to attend a religious service. He promises to tell her where Heaven is. Without pausing she replies: "Heh! You don't even know where the post office is!"

A synopsis of the plot will illustrate the structure of the play: The order is issued for the Fort to be built; carpenters, settlers and camp followers arrive; work commences but construction is slow; the two settlements take root; and certain characters and events are identified which contribute to an understanding of how the Fort and two communities prospered. The flood destroys Benficklin, the troops leave Fort Concho, and the citizens of San Angelo take a positive step, voting to incorporate as a town.

During the final moments of the play, the narrator explains that "the voices of soldiers and townspeople are silenced now. The journals and letters, newspapers, notes, telegrams, special orders, and books are closed. And the men and women who left a town behind them return to the darkness of the shadows we cast behind us." The exciting thing about writing and producing a centennial play is bringing townspeople into the college theatre.



THE NEGRO IN THEATRE BEFORE THE CIVIL WAR

By **KENNETH M. SLATTERY**
Morris Harvey College



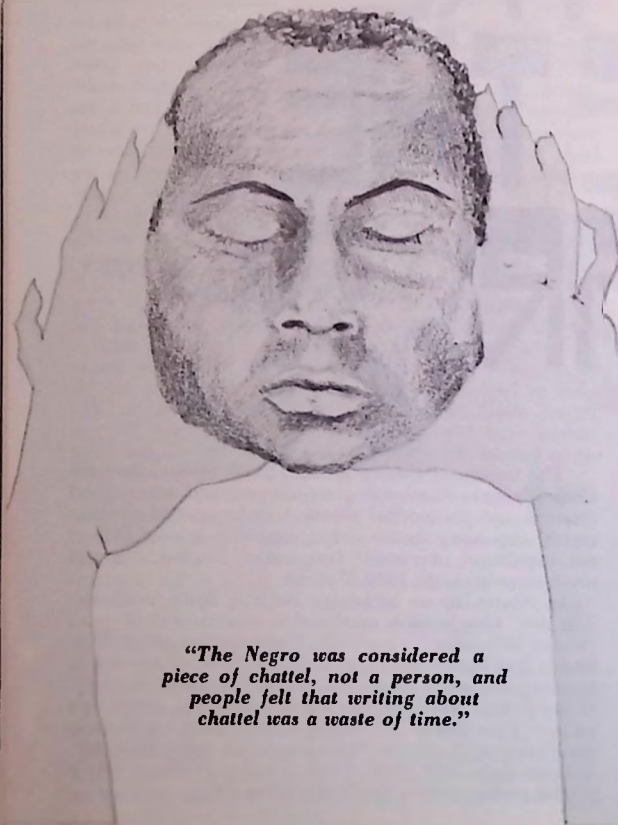
The history of theatre in the United States before the Civil War was filled with great actresses and actors, great theatres, and phenomenal growth. However, that exciting, rapidly expanding theatre almost completely ignored 18% of our population—the nearly two million Negroes, free and slave, recorded in the 1820-30 census.

In theatre history books, the Negro is barely mentioned, if at all. One possible exception is what is referred to as "Negro Minstrelsy." Ironically, Negro involvement in Minstrelsy was barred until after the Civil War. Negroes are, however, frequently mentioned as unruly audience members. Writers often wrote of the Negro section and prostitute's section of the theatre with equal disdain. Then too, there is the occasional Negro playing a servant in some stage play. But one finds very little, if any, mention of Negro actors playing leading roles in the theatre before 1865.

Was the lack of mention of any Negro involvement in theatre due to the fact that they were not involved? At a quick glance, that would seem to be the case. If one looks closely at the volumes of material written about nineteenth century American theatre, he will begin to notice obscure references to the Negro in theatre.

What can be termed "professional" Negro performances are recorded as early as 1821 in New York, and speculation is that the performances actually began in 1820. Negro entertainers are also mentioned in New Orleans in 1781, but those were not dramatic entertainers. There were also slave entertainers.

The likely reason that there is so little in theatre histories about the Negro involvement, is the general attitude toward Negroes in nineteenth century America. The Negro was considered a piece of chattel, not a person, and people felt that writing about chattel was a waste of time. Journalists didn't write about the melodious braying of jackasses, so why write about the singing and dancing of those savages? The only noteworthy material concerning Negroes was the notice of a runaway slave or a slave auction.



"The Negro was considered a piece of chattel, not a person, and people felt that writing about chattel was a waste of time."

The South was afraid of Negro gatherings, so most Southern states had laws prohibiting all Negroes from congregating in large numbers. The North was also afraid to a lesser degree. There had been several bloody Negro "uprisings" in America and the whites were nervous. The most famous of those uprisings was the highly publicized Nat Turner slave revolt in Virginia in 1831. Many whites had been killed in the revolt, and people were afraid that it could happen in their area.

Three times between 1827 and 1841, the free Negroes of Cincinnati, Ohio were run out of town. In the 1830's, there were anti-Negro riots in New York, Pittsburgh, and Philadelphia. Under the somewhat less than ideal atmosphere, it is a wonder that Negroes ever managed to participate in the theatre world at all.

Fortunately for the theatrical world, the Negroes did overcome nearly insurmountable odds to become actively involved in the American theatre. The Negro slave was a dancer, singer and clown. He sang as he worked, and in his "free time" he sang for his own entertainment. The masters tried to stop the singing, but they soon began to enjoy the free entertainment, and encouraged it. Slave singers and dancers became so popular that the masters rented them out for weddings and balls throughout the South.

The *Richmond Daily Inquirer* of July 27, 1853 ran an advertisement for a Negro entertainer for hire:

For hire, either for the remainder of the year or by the month, week, or job, the celebrated musician and fiddler, George Walker . . . admitted by common consent to be the best leader of a band in all eastern and middle Virginia.

The most famous of all of the slave entertainers was Blind Tom, a Negro boy who was born blind, and just happened to be a child prodigy on the piano. It was said that he could re-create any musical piece after hearing it only once. Blind Tom was exploited by his master, Colonel Bethume, and made into a national attraction, at no small reward to the Colonel.

Many non-slave Negro oddities are recorded as taking place throughout America in the ante-bellum period. One of the typical examples of the pathetic exploitation of Negroes, was the property of P. T. Barnum. In 1835, Barnum introduced a withered Negro crone "said to be over one hundred years old." She was boldly presented as having been George Washington's nurse. In the 1830's and 40's, free Negroes were entertaining on the showboat "Banjo" which had a "nigger show" on board, and while they were primarily musicians, they occasionally presented burlesque skits.

The Luca family, mother, father, and four sons, were the singing sensation of the North as early as 1853. They were apparently well received, and traveled extensively in the North until the Civil War. One other Negro entertainer of note was Elizabeth Taylor Greenfield. "The Black Swan." Miss Greenfield was an extraordinary singing sensation. She sang in Northern America, England, and Europe, and her voice was compared to that of Jenny Lind.

The Negro slave and non-slave entertainers provided enjoyment to many thousands of people in America, but they did not constitute the Negro theatre. The Negro theatre in America had its beginning in a New York tea-garden on Thomas Street. The garden was opened by a Mr. Brown, free man of color, in 1816 or 1817. To liven up the garden, Mr. Brown added vocal and instrumental music. His two

main attractions were Miss Ann Johnson and Mr. James Hewlett. In addition to the music, Hewlett is said to have added "by degrees" some dramatic exhibitions.

The tea-garden became so successful that Mr. Brown moved to another garden on Mercer Street. Shortly after, Brown remodeled the second story of the old African Grove Hospital into a "theatre." In 1820, he opened his "roughly built theatre" which was reported to seat 300.

Nothing is known about the African Grove productions until September of 1821, when the *National Advocate* recorded the fact that the African Grove was to be used by the Negro company for a performance of *Richard III*. Admission to that first recorded Negro dramatic performance in New York was 50 cents. Little is known about the actors themselves, except that Richard was played by a little waiter from a nearby hotel. Unfortunately, there is no record of the first Negro dramatic cast in a New York play.

One interesting note in the *National Advocate* article was that after the audience returned peaceably to their homes, some of the actors were taken up by the police. Arrested for reasons unknown! Was their acting that bad? It is probable that neighbors complained about the noisy Negroes, and had them arrested. Several times before the September play, neighbors had complained about the noise from the tea-garden. The arrests set a pattern of white harassment of the African Grove Theatre during their short performance history.

An extant handbill of October 1, 1821 contains two significant facts. A program that lists James Hewlett playing in *Richard III*, also records the first use of Negro women in the cast of the African Grove Company. Previously all characters, men or women, were played by men. Second, the bill lists what well may be the first Negro theatre families, the three Welshes and the two Hutchingtons. Unfortunately, neither family is mentioned in future playbills.

In early January, 1822, the African Grove Company again had trouble with the police. Between October of 1821 and January of 1822, the African Grove Company had moved from their theatre on Mercer Street and hired a hotel next to the great Park Theatre. The Park apparently was not overjoyed with the Negro competition. An article in the *American* of January 10, 1822, stated that the authorities found it necessary to "break up the establishment" because the audience was riotous and there was danger from fire and civil disorder. The African Company was ordered to cease production, but continued to perform daily in spite of the order so they were arrested and carted off to jail. After promising to "never again act Shakespeare," the company was released by the police. It is interesting that the company was arrested due to the riotous nature of its performances, but released upon the promise to never act Shakespeare! According to the writings of Francis Trollope and Johnathan Oldstyle, the general theatre audience at the great Park Theatre was very unruly and no better than the African Company's seemed to be. The evidence would seem to indicate that the African Company's crime was not danger of civil disorder, but being too successful in presenting Shakespeare in competition to the Park Theatre.

The article in the *American* contained other information which reflects on the quality of the African Grove Theatre company. It listed as the reason for the company's move to the hotel near the Park, that they were "dissatisfied with their small profit and great portion of fame." In 1822, the African Grove was charging 75 cents for box seats, 50 cents for the pit, and 37½ cents for the gallery. Those were high prices for an obscure Negro theatre, and a sure indicator of success.

However, whatever fame and fortune the African Company may have enjoyed at the Mercer Street theatre, the move to their new location and subsequent arrest was a death blow. In their next recorded appearance, October 2, 1822,

the African Company performed in a drastically altered form, reflecting the hard times that they were having. In the ten months since their arrest, the African Company had returned to their crude little theatre in the African Grove. There does not seem to be any record of the company performing between January 10 and October 28, 1822.

The white harassment failed to kill the African Company. In 1823, an article appeared in, of all places, *Sports of New York*, by Simon Snipe, which refers to the October 28th performance at the African Grove. It reflects the sad state of the theatre which was in bad repair and was "particularly well suited to warm weather, as it let in the breeze plentifully between the crevices of the boards." That would also account for the lack of any mentioned performances in the winter.

Snipe recorded a very poor level of scenic and acting production. Desdemona did not know her part, and had to constantly refer to the book for her answers. Because of her poor preparation, the audience began to throw "chestnuts, peas, apple-cores, and potatoes on the stage." Iago was hit "in a tender place" and was unable to continue. In the resulting confusion, the curtain was lowered and again raised revealing a singer, and later a dancing Desdemona who danced in "altercation with the fiddler." During her dance, Desdemona was again assailed with a shower of peas from the gallery and hissing from the pit. The curtain was again lowered, and after a short interlude of "dreadful music," the *Poor Soldier* was presented.

An extant playbill for June 20, 1823 announces what appears to have been the last performance of the African Company. It was to be a benefit performance for Mr. Brown, the manager. The play was to be the *Drama of King Shotaway*, "based on the facts taken from the Insurrection of the Caravs in the Island of St. Vincent, written from experience by Mr. Brown." The evening would also have the usual ballet and singing. The playbill contains the first mention of a play written by a Negro author in America. Therefore, it is possible that Mr. Brown was the first American Negro playwright, and the *Drama of King Shotaway*, the first American Negro drama. The play antedates by eleven years, the plays of Victor Sijour, free Negro of Louisiana who had over 20 plays produced in Paris. While Sijour was a Negro American, all of his plays were produced out of the United States. He may still be credited with being the first successful American Negro playwright, however, since the 1823 production of Mr. Brown's play was the last ever heard of it or Mr. Brown.

The playbill for the June 20th performance contained some information which indicates that the African Company had become financially solvent again. The final sure indicator of financial success was the fact that James Hewlett had rejoined the company to play *King Shotaway*!

In spite of the efforts of the African Company to prevent any trouble with the white establishment, their company was doomed. Perhaps the *Drama of King Shotaway*, a play about Negro insurrection, was too much for the white audiences to endure. There had been several slave revolts in the 1800's, and anti-Negro feelings were running high. Never again, after June 21, 1823, is the African Company mentioned. Since no documentation exists concerning their demise, it can only be speculated that the African Theatre was the victim of a sickness spreading through America in the mid-nineteenth century—hatred of Negroes!

Only one other Negro theatre was attempted in the United States before the Civil War. In the winter of 1838, E. V. Mathieu, free man of color, attempted to establish a Negro theatre in New Orleans. The project was approved by the city government, but for some unknown reason it never got off the ground.

An example of Sothorn and Marlowe's methods for coaching each other during rehearsals is contained in the promptbook for their production of *Romeo and Juliet* in 1904. Francis R. S. Powell, stage manager, recorded his observations of a rehearsal session. He was seated in the front of the theatre, and was later joined by Julia Marlowe, who temporarily left the stage to watch Sothorn's death scene as Romeo. She borrowed Powell's script, and listened carefully to Sothorn's reading, jotting down her ideas. Having completed her observations, she returned the script to Powell, and told him to bring her notes to Sothorn's attention. Powell stated that Sothorn was "always keenly aware of the value of her suggestions, promptly accepted and incorporated her suggested readings into his performance of the part."

The detailed business in the promptbooks indicates that Sothorn and Marlowe paid careful attention to every role in the play, from walk-ons to principals. The *Philadelphia Times* considered them to be the "first great actors on the American stage who learned at the outset of their consistently brilliant careers that a well balanced act is essential to success as their own proper impersonations of the various characters."

In assigning roles, Sothorn and Marlowe followed the practices of a stock rather than a repertory company: there was no rotation of roles. Actors such as Rowland Buckstone, the company comic, and Frederick Lewis, famous for his Mercutio, played the same roles through the years of the company. Moreover, Sothorn and Marlowe always played the leading roles; a disparity between publicity and practice, since Sothorn maintained that every actor be given the opportunity to play great roles. However, it was inconsistent with the star system to assign leading roles to members of the supporting company. But even though Sothorn and Marlowe were the focus of attention, the exactitude for detail exemplified in their directing procedures, their emphasis upon unity in production proves that they sought ensemble acting.

The final result of their combined efforts was a Shakespearean production in the Sothorn-Marlowe style, best described by Marlowe when she told Ruth Hammond, "We played him." They treated Shakespeare as entertainment not as religion. "First, and foremost," said Sothorn, "the plays of Shakespeare are fascinating stories." The Bard took popular material and "clothed it with his poetry and philosophy." His genius was "to wed brisk action to fine talk." At the Sothorn-Marlowe performances, children and "plain folk" who loved a thrill, applauded virtue in distress, and possessed a healthy hatred of villainy, enjoyed themselves to their hearts' content, while the literati enjoyed Shakespeare's language beautifully spoken.

Sothorn and Marlowe won the admiration of the theatrical and academic world, and became the most successful Shakespearean producers of their age, but they were not theatrical innovators. They merely followed the trends of Shakespearean production that prevailed in Europe and America during the late nineteenth and early twentieth centuries. Antiquarianism in Shakespearean production had been a convention for over half a century; and had been carried to its most elaborate excesses in the productions of Sir Herbert Beerbohm Tree. They adopted a form of modified Elizabethanism after William Poel's productions had proven successful. Sothorn and Marlowe's penchant for minute details and ensemble productions was the logical evolution of the director's art that began with William Charles Macready.

Their unique contribution to the history of the American theatre is that they were the last of the great nineteenth century actors to maintain a first rate traveling company, bringing Shakespeare to the masses. Theirs was the Shakespeare of the age of romance: sweet, pure, noble, and eternally optimistic.



numerous supernumeraries and a large company. All this she maintained was accomplished without "undue haste, with premeditation, foreknowledge, precision, and good humor, calmly, perfectly and within the space of four weeks." Three new productions were completed in four weeks.

Sothorn pressured the company with his demands, but seldom lost his actors' affection. "He drove us, he tired us, he killed us, but we loved it," said the actress Gladys Hanson, "Sothorn wears a halo for everybody who ever worked with him," quotes Ward Morehouse in *Matinee Tomorrow*. He has great respect for an actor's integrity, and generally conducted his rehearsals diplomatically, believing that by "brusqueness or cruelty a director destroyed the very quality for which an actor is paid." A master storyteller, Sothorn frequently began rehearsals by telling anecdotes, thus alleviating tensions. When angered by a member of the cast or crew, Sothorn delivered a heated reprimand. He never tolerated lateness or drunkenness, and was crushed when forced to fire Harold Coleman, one of his favorite actors, for being inebriated during a performance.

At rehearsals Sothorn emphasized interpretation and pronunciation, utilizing *A Book of Fire* as a standard of pronunciation. He would explain the interpretation of a line whenever necessary, but rarely read a line for an actor or demonstrated a piece of business, preferring to motivate rather than dictate; sacrificing his own conception of a line reading or a piece of business if it were antithetical to an actor.



In the manifestation of them in the images of his plays, Pinter is intuitively and unknowingly aligned to this aspect of Artaudian theory. For example, in *The Birthday Party*: the first-act-curtain scene where Stanley culminates his march around the room with a "savage" beating of his toy drum, the second-act-curtain scene when Stanley attempts to strangle one woman and rape another during the game of blind-man's bluff, and the scene in Act III (see above) where Goldberg and McCann cruelly taunt Stanley with rhythmic, cliché-ridden, rapid-fire dialogue; in *The Basement*: the scene where Stott lies trance-like "seeing" his sweetheart Jane and his friend Law perform an orgasmic maneuver; in *The Tea Party*: the ritualistic scene in which Wendy and Mr. Disson, her employer, kick the table-lighter back and forth between them, and the final scene where Disson "sees" (though blinded) Willy seducing both his wife and secretary; in *The Homecoming*: the scene of the sexual orgy between Ruth and Joey in the midst of the family reunion. These are but a few of the more obvious Artaudian-like examples; there are others less sharply focused. The whole of *The Lover*, for instance, exposes man's sado-masochistic urges, worked out through a "marriage game." In *A Slight Ache*, Flora and Ed reveal their secret and subconscious longings, using the silent match-seller as catalyst; and in *The Caretaker*, Davies's and Aston's subconscious cannot be distinguished from the conscious—effecting a condition that, preplexing though it is, the spectator recognizes as authentic.

Exposing the subconscious drives, urges, anxieties and fears evokes a participative response of recognition of man's subliminal self. It is this recognition which causes the impact on an audience, and which constitutes the force that binds the viewer of a Pinter play to his seat. The spectator who is bent on analyzing and packaging under specific label of message or symbol vitiates the dynamics of Pinter's art and forgoes its distinctive and essential quality.

References

- ¹ Martin Esslin, *The Theatre of the Absurd* (New York, 1961), p. 308.
- ² Richard Schechner, *Public Domain: Essays on the Theatre* (New York, 1969), p. 40.
- ³ Esslin, p. 311.
- ⁴ *Ibid.*, p. 209.
- ⁵ Pinter, *The Playwright Speaks*, Walter Wager, ed. (New York, 1967), p. 176.
- ⁶ *Ibid.*, p. 178.
- ⁷ Harold Pinter, "Writing for the Theater," *Evergreen Review* (July-August, 1964), p. 80.
- ⁸ Pinter in *The Playwright Speaks*, p. 178.
- ⁹ Hugh Kenner, "Letters in the Space Age," *Spectrum* (Spring-Summer, 1959), p. 69.
- ¹⁰ Marshall McLuhan, *The Gutenberg Galaxy* (Toronto, 1962), p. 3.
- ¹¹ Northrop Frye, *The Modern Century* (Toronto, 1967), p. 72.
- ¹² Preface to "Harold Pinter," *Writers at Work: The Paris Review Interviews, Third Series* (New York, 1967), p. 354.
- ¹³ Pinter, "Writing for the Theater," p. 82.
- ¹⁴ Pinter, *Writers at Work*, p. 358.
- ¹⁵ Arnold Hinchliffe, *Harold Pinter* (New York, 1967), preface iii.
- ¹⁶ George E. Wellworth, *The Theater of Protest and Paradox* (New York, 1964), p. 16.



The contributions of the African Grove Theatre to American theatre and the Negro race are few, but significant. One of its main contributions to theatre was the training of actors. In the three years of its existence, the African Company trained at least 25 actors and actresses. The two most notable of those were James Hewlett and Ira Aldridge. Hewlett was an active American actor, giving readings, impersonations, and cuttings for several years after the African Company folded. Aldridge was destined to become the most famous Negro actor of the nineteenth century. Unfortunately his successes were in Europe and he never acted professionally in America. Ira Aldridge's life is well documented in Marshall and Stock's book *Ira Aldridge, the Negro Tragedian*.

The African Grove Theatre was also a "preview of coming attractions." It planted the seeds of desire for drama among the Negroes of New York. The African Grove Theatre may have died in 1823, but the desire to act and see drama was well implanted in those who were in the company or saw the plays. The Negro had been shown that he had a place in the arts in America. Given a chance, even a less than equal one, the Negro had proved that he could perform up to white standards.

The Hewletts and Aldridges were the exceptions in the Negro theatre of the pre-Civil War days. By and large, the majority of the Negro entertainers went unnoticed by history, and undeveloped by America. The little information that does exist indicates something vital about the Negro and the Negro entertainers. Thomas Jefferson noticed in 1784 that they were "generally more gifted than whites in music." Alan Locke referred to a sense of the dramatic in Negroes.

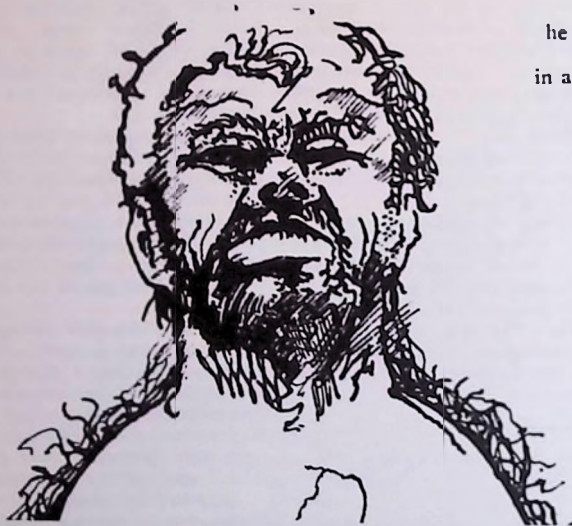
It is so tragic that a race with tremendous dramatic potential, was so oppressed that they were unable to blossom artistically until the middle of the twentieth century. In light of modern Negro theatre successes, most notably the Karamu in Cleveland, Ohio, it staggers the mind to think how far the Negro theatre could have advanced if the African Grove had been allowed to compete with the Park Theatre. If Mathieu's New Orleans theatre had been successful also, the whole course of Negro history, theatrical and nontheatrical, might have been vastly changed. The old plantation songs evolved into Jazz—how far could theatre have advanced?

about the artist

In searching for an artist to illustrate the articles in this issue of *Playbill*, the editor sought a person with a particular sort of talent—feeling, style, depth of understanding and knowledge of both art and theatre. Artist John E. Cash, whose stimulating drawings span this issue, was chosen because his work reveals those characteristics.

Over the years, Mr. Cash's careful collecting and discarding of techniques has resulted in a skilled and sophisticated style. His thoughtful interpretation of each article makes this evident. Artist Cash was born and educated in Illinois. After a teaching stint in Michigan, he left for Hawaii where he completed an M.F.A. Degree in art. He is presently combining a teaching career with free lance art work while maintaining his own studio.

D. G.





ADAMS STATE COLLEGE, Mu Epsilon, Alamosa, Colorado. Major productions: *The Night of the Auk*, *Star Spangled Girl*, *The Yellow Jacket*, *Mother Courage and Her Children*, *Tango*. Advisor, Dale E. Jeffries. 1971-72 officers: Bonnie Kay Jeffries, president; Karen Bowman, vice-president; Larry McQueen, secretary-treasurer.

ADELPHI UNIVERSITY, Mu Chi, Garden City, New York. Major productions: *Tonight at 8:30*, *They*, *Kiss Me Kate*, *The Winter's Tale*, *The Skin of Our Teeth*. Advisor, Joel Harvey. 1971-72 officers: Joyce Hainley and Charles Hellmich, co-presidents; James Gill, secretary.

ANDERSON COLLEGE, Lambda Theta, Anderson, Indiana. Major productions: *Sabrina Fair*, *Tartuffe*, *Fiddler on the Roof*, *The Price*, *The Mousetrap*. Advisor, Robert Smith. 1971-72 officers: Keith Ghormley, president; Henry Layne, vice-president; Tim Albert, secretary-treasurer.

ANGELO STATE UNIVERSITY, Delta Rho, San Angelo, Texas. Major productions: *Wait Until Dark*, *A Streetcar Named Desire*, *Romulus*, *No Man's Land*, *You're a Good Man, Charlie Brown*. Advisor, Dr. Raymond Carver. 1971-72 officers: Fred Moore, president; Janeen Haun, vice-president; Susan Coleman, secretary-treasurer.

APPALACHIAN STATE UNIVERSITY, Lambda Zeta, Boone, North Carolina. Major productions: *A Midsummer Night's Dream*, *Androcles and the Lion*, *J. B.*, *Cabaret*. Advisor, Ed Pilkington. 1971-72 officers: Morgan Gardner, president; Janice Poindexter, vice-president; Becca Bean, secretary-treasurer.

ARKANSAS COLLEGE, Alpha Xi, Batesville, Arkansas. Major productions: *Angel Street*, *A Midsummer Night's Dream*, *A Company of Wayward Saints*. Advisor, Mr. Carroll McKee. 1971-72 officers: Dennis Smith, president; Micki Greco, treasurer; Lettie Edens, secretary.

AUBURN UNIVERSITY, Tau Gamma, Auburn, Alabama. Major productions: *Plaza Suite*, *The Miser*, *Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad*, *Gammer Gurton's Needle*, *A Man for All Seasons*, *Picnic*, *Celebration*. Advisor, Leo A. Comeau.

AUSTIN COLLEGE, Nu Kappa, Sherman, Texas. Major productions: *In White America*, *Arsenic and Old Lace*, *Our Town*. Advisor, Dr. Paul W. Beardsley. 1971-72 officers: Bruce Elliott and Steve Plunkett.



Adelphi University: *Tonight at 8:30*; *Ways and Means*. Directed by Marie Donnet. Designed by James Morgan.



Adelphi University: *Kiss Me Kate*.



Arkansas College at Batesville: John Starks and Micki Greco in *Angel Street*. Directed by Carroll McKee.



Adelphi University: *The Skin of Our Teeth*.



Auburn University: Picnic.

BARAT COLLEGE, Tau Epsilon, Lake Forest, Illinois. Major productions: *Dark of the Moon, Ladies in Retirement, Peter Pan.* Advisor, Dr. Dale Miller. 1971-72 officers: Mari Toland, president; Miriam Flynn, vice-president; Mary Jean Gabler, secretary-treasurer.

BETHANY COLLEGE, Zeta Zeta, Lindsborg, Kansas. Major productions: *Playboy of the Western World, The Glass Menagerie.* Advisor, Robert L. Richey. 1971-72 officers: Tim Stergios, president; Jenny Paulseen, secretary-treasurer.

BUENA VISTA COLLEGE, Chi, Storm Lake, Iowa. Major productions: *The Cherry Orchard, The Company of Wayward Saints.* Advisor, Travis P. Lockhart. 1971-72 officers: James Hartman, president; Reid Swanson, vice-president; Al Semok, treasurer; Laura Whitmer, secretary.

CALIFORNIA LUTHERAN COLLEGE, Sigma Rho, Thousand Oaks, California. Major productions: *Man of La Mancha, Arms and the Man, The Odd Couple, Spoon River Anthology.* Advisor, Richard Adams. 1971-72 officers: Dennis Lloyd, president; Jackie McNitt, vice-president; Sandy Lukacs, secretary-treasurer.

CALIFORNIA STATE COLLEGE, Beta Omicron, California, Pennsylvania. Major productions: *Lovers, La Turista, A Delicate Balance, Hans Brinker and the Silver Skates, Objective Case, The Indian Wants the Bronx, The Good Woman of Setzuan, The If Box, Androcles and the Lion.* Advisor, Norma Langham.

CARROLL COLLEGE, Nu Tau, Waukesha, Wisconsin. Major productions: *The Happy Time, The Physicists, Waiting for Godot, The Show-Off.* Advisor, David Molthen. 1971-72 officers: Thomas Yemm, president; Lynn Clark, recording secretary; Melinda Chambers, pledge officer.

CARSON-NEWMAN COLLEGE, Eta Beta, Jefferson City, Tennessee. Major productions: *All My Sons, The Crucible, Summer-trace, My Three Angels, Hedda Gabler, Tartuffe.* Advisor, Newton Neely. 1971-72 officers: Ed Turney, president; Susan Koonce, vice-president; Becky Lee, secretary-treasurer.

CARTHAGE COLLEGE, Eta Omicron, Kenosha, Wisconsin. Major productions: *Hamlet, A Company of Wayward Saints, 125-Sow the Seed, The Roar of the Greasepaint, The Smell of the Crowd.* Faculty advisor, Dr. T. Shandy Holland. 1971-72 officers: Margaret Schmidt, president; Gary Voss, vice-president; Patricia Stewart, secretary; Randy Gullikson, treasurer.

CEDAR CREST COLLEGE, Iota Gamma, Allentown, Pennsylvania. Major productions: *Look Back in Anger, Ladies in Retirement, Fanny's First Play, Light Up the Sky.* Advisor, Marianna Loosemore. 1971-72 officers: Suzy Appleton, president; Kate de Angeli, secretary-treasurer.

CENTRAL COLLEGE, Alpha Zeta, Pella, Iowa. Major productions: *A Midsummer Night's Dream, Marat/Sade, The Lark.* Advisor, John Torrents. 1971-72 officers: Linda Garrison, president; Sherry Dickmeyer, vice-president; Barb DeVries, secretary-treasurer.

CREIGHTON UNIVERSITY, Mu Pi, Omaha, Nebraska. Major productions: *Waiting for Godot, Everything in the Garden, Trial of the Catonsville Nine and Apocalyptic.* Advisor, Harry Langdon. 1971-72 officers: Melanie Soucheray, president; Sharon Thomas, vice-president; Marilyn Cimino, secretary-treasurer.

DAVIS-ELKINS COLLEGE, Iota Omega, Elkins, West Virginia. Major production: *Antigone.* Advisor, Mrs. Claire Fiorentino. 1971-72 officers: David Davies Faunce, III, president; Carol Lance, vice-president; Debbie Du Gan, secretary-treasurer.



Anderson College: Sandy Roberts, Dan Rinker, and Keith Chornley in *Fiddler on the Roof*. Directed by Robert Smith.

spotlight on . . .



AUSTIN COLLEGE, Sherman, Texas, which had a short term artist-in-residence program this spring when stage and screen star Ginger Rogers appeared in the role of Stage Manager in Wilder's *Our Town*. During her brief stay she received an honorary Doctorate of Fine Arts Degree—the first of its kind to be granted to a woman at Austin College. She also participated in the dedication of the Ida Green Communication Center.

The two-million dollar Ida Green Communication Center was designed to be particularly relevant for study in the communication arts, the college's continuing education program, and inter-institutional educational endeavors in North Texas. The three-level structure has large expanses of solarglass behind tapered columns and contains over 50,000 feet of floor space.

Entrance into the elegantly furnished Ida Green Theatre is at ground level. Its ultra-modern equipment is designed to be adaptable for multi-media presentations before a fixed seating capacity of 600 people. The remainder of the first floor contains a large art gallery, offices and other rooms related to the theatre.

The Arena, a flexible experimental theatre for 350, is on the lower level. A lounge and reception area separates it from The Studio which is a smaller room for dance, acting classes, rehearsals and small-audience performances. The usual complement of dressing, make-up, costume rooms and other necessities for production completes this level.

An intermediate level contains faculty offices, storage, listening rooms, and recording studios and the control rooms for the theatres.

The second floor has the television control room, an important center as nearly every room and studio in the entire building is equipped for audio-video reception, most with "talk back" capabilities. Television facilities include a full range of capabilities from classroom use to full broadcast.

The Ida Green Communication Center represents the largest single gift ever made to Austin College.

DELTA STATE COLLEGE, Zeta Epsilon, Cleveland, Mississippi. Major productions: *See How They Run*, *Cactus Flower*, *The Member of the Wedding*, *Macbeth*, *Annie Get Your Gun*. Advisor, Richard D. Strahan. 1971-72 officers: Doug Thweatt, president; Franklin Miller, vice-president; Nancy Faulkner, treasurer.

DICKINSON COLLEGE, Lambda Phi, Carlisle, Pennsylvania. Major productions: *Imaginary Invalid*, *Adaptation*, *Bald Soprano*, *The Rimers of Eldritch*, *Rule a Wife and Have a Wife*. 1971-72 officers: Vincent L. Paterson, Jr., president; Molly Logan, secretary. Advisor, David Brubaker.



Barat College: Phil Jeager and Sharon Shakelford in *Feiffer's People*. Directed by Dale E. Miller.

DICKINSON STATE COLLEGE, Gamma Xi, Dickinson, North Dakota. Major productions: *The Merchant of Venice*, *Look Homeward Angel*, *Oklahoma!*, *The Four Poster*. Advisor, Jean Waldera. 1971-72 officers: Cheryl Hewson, president; Don Ehli, vice-president; Nancy Burkhardt, secretary-treasurer.

DOANE COLLEGE, Delta Omicron, Crete, Nebraska. Major productions: *Luther*, *The Absence of a Cello*, *Fiddler on the Roof*, *Everyman*. Advisor, Walter J. Barry. 1971-72 officers: Marcia DeCamp, president; Pam Dewey, vice-president; Loma Lindstrom, secretary-treasurer.

DUQUESNE UNIVERSITY, Mu Omega, Pittsburgh, Pennsylvania. Major productions: *An Enemy of the People*, *A Man for All Seasons*. Faculty advisor, Samuel S. Meli. 1971-72 officers: Ralph Stalter, president; Robert Metz, vice-president; Debra Grantz, secretary; Kenneth Kunkel, treasurer.

EAST CENTRAL STATE COLLEGE, Beta Zeta, Ada, Oklahoma. Major productions: *A Flea in Her Ear*, *An Enemy of the People*, *Guys and Dolls*. Advisors, Dorothy I. Summers and David J. Schallhorn. 1971-72 officers: Tom Sheldon, president; Betsy Ballard, vice-president; Linda Williams, secretary; Mike Owen, treasurer.

EASTERN KENTUCKY UNIVERSITY, Zeta Phi, Richmond, Kentucky. Major productions: *She Sings to Conquer*, *The Glass Menagerie*, *Two Pails of Water*, *You're a Good Man, Charlie Brown*. Advisor, Mrs. Joan Richman. 1971-72 officers: Kathryn Paris, president; Toni Trimble, vice-president; Penelope Hasekoester, secretary; Ruth Moore, treasurer.

EASTERN MICHIGAN UNIVERSITY, Pi Alpha, Ypsilanti, Michigan. Major productions: *Juno and the Paycock*, *West Side Story*, *You Can't Take It With You*, *The Trial of Tom Sawyer*, *Marat/Sade*. Advisor, P. George Bird. 1971-72 officers: Bruce Belesky, Susan Benish and Richard C. Underwood.

spotlight on . . .



CARROLL COLLEGE, Waukesha, Wisconsin. The 1972 season marked the 75th anniversary production of the Carroll Players, first organized by Professor May Rankin in 1896. On June 5 of that year, Carroll Players opened with *Bulwer's Richelieu*. The group is Wisconsin's oldest student theatre producing group and has been in continuous production since that date.

EAST STROUDSBURG STATE COLLEGE, Iota Omicron, East Stroudsburg, Pennsylvania. Major productions: *Blues for Mr. Charlie*, *Cabaret*. Advisor, J. J. Brennan. 1971-72 officers: David Swetz, president; Rita Plotnicki, vice-president; Elaine Bastian, secretary-treasurer.

ELIZABETHTOWN COLLEGE, Sigma Phi, Elizabethtown, Pennsylvania. Major productions: *Deadwood Dick*, *Charlie*, *Antigone*, *Zoo Story*, *Dust of the Road*. 1971-72 officers: Christopher Tamarin, president; Delbert Kaegel, vice-president; John Karpiak, treasurer; Holly Rebert, secretary.

FAIRLEIGH DICKINSON UNIVERSITY, Rho Zeta, Madison, New Jersey. Major productions: *The Night Thoreau Spent in Jail*, *Don't Drink the Water*, *Whitehouse Murder Case*, *Line*, *After the Rain*. Advisor, Harvey Flaxman. 1971-72 officers: Warren Stockwell and Phillip Maggio.

FORT HAYS KANSAS STATE COLLEGE, Lambda Xi, Hays, Kansas. Major productions: *The Pirates of Penzance*, *Marat/Sade*, *Black Comedy*, *The King is Dead*, *A View From the Bridge*, *A Grain of Sand*. Advisor, Lloyd Anton Frerer. 1971-72 officers: Mrs. Glenda Burgett, president; Ron Heape, vice-president; Myrna Ruder, secretary.



Central College: Nancy Kooistra, Harry Smith, Dennis Hoorigan, Joan McDonald in *Marat/Sade*. Directed by Maarten Feilings.



California State College: *The Good Woman of Setzuan*. Directed by Robert Cowan.



Carthage College: Randy Gullickson, Bruce Steinway and Ray Spoor in *Hamlet*. Directed by T. S. Holland.



Cedar Crest College: Michael Ginesi and Kate de Angeli in Ladies in Retirement. Directed by Elaine Bullis-Orms.

HUNTINGDON COLLEGE, Beta Eta, Montgomery, Alabama. Major productions: *Call Me Madam, A Doll's House, Brigadoon, Toys in the Attic, The Medium.* Advisor, R. Barmettler. 1971-72 officers: Larry Williams, president; Anne Castellina, correspondence secretary; Teresa Winters, secretary.

ILLINOIS STATE UNIVERSITY, Beta Theta, Normal, Illinois. Major productions: *School for Scandal, A Real Fast Caterpillar, The Lion in Winter, Shakespeare Now, Madame Butterfly, Harvey.* Advisor, Calvin Lee Pritner. 1971-72 officers: Jim Howell, president; Terri Hamann, secretary-treasurer.

INCARNATE WORD COLLEGE, Iota Xi, San Antonio, Texas. Major productions: *Arms and the Man, Blithe Spirit, The Great Cross-Country Race, Juno and the Paycock.* Advisor, Germaine Corbin. 1971-72 officers: Delma Cisneros, president; Peggy Ryan, vice-president; Irma Jimenez, secretary; Cathy Stopera, treasurer.

INDIANA CENTRAL COLLEGE, Gamma Theta, Indianapolis, Indiana. Major productions: *King Lear, The Boyfriend, Blithe Spirit, Oedipus Rex, The Fantasticks.* Advisor, Richard A. Williams. 1971-72 officers: Nathan Everett, president; Philip Haas, vice-president; Pamela Abbey, secretary; Katherine Geible, treasurer.

INDIANA UNIVERSITY OF PENNSYLVANIA, Nu Omicron, Indiana, Pennsylvania. Major productions: *Sunday in New York, Summertime, London Assurance, Don't Drink the Water, Room Service, A Funny Thing Happened on the Way to the Forum, Dark of the Moon, Playboy of the Western World, You're a Good Man, Charlie Brown, Fiddler on the Roof.* Advisor, Robert W. Ensley. 1971-72 officers: Jerome McMahon, president; Sandra Baer, secretary-treasurer.

IOWA WESLEYAN COLLEGE, Omega, Mt. Pleasant, Iowa. Major productions: *Six Characters in Search of an Author, Black Comedy.* Advisor, David M. Ferrell.

JACKSONVILLE UNIVERSITY, Phi Iota, Jacksonville, Florida. Major productions: *Celebration, The Ghost Sonata, Dark of the Moon, The Impossible Politician.* Advisor, Davis Sikes. 1971-72 officers: Sue Burhams, president; Coleen Heekin, secretary; Mike Robins, treasurer.

spotlight on . . .



GRAND CANYON COLLEGE, Phoenix, Arizona. The chapter must be proud of one of their alums, Christine M. Weidinger, who placed first in the national finals of the Metropolitan Opera Competition. Miss Weidinger, a soprano, has signed a year's contract with the New York Metropolitan Opera.



Duquesne University: Leonard Fredericks and Vincent Elia in An Enemy of the People. Directed by Frank J. Thornton. Designed by Glenn Gauer.



David Lipscomb College: Royal Gambit. Directed by Jerry Henderson.



Lynchburg
College: **Loot.** Directed
and designed by Joseph B.
St. Germain.



Marietta
College: **The Merry
Wives of Windsor.**
Directed and designed by
Ronald L. Loreman.



State University College at Oswego, New York: **The Time of Your Life.** Directed by John F. Kingston.
Designed by John W. Mincher, Jr.

GALLERY OF A THEATRE SEASON

One of the most pleasant tasks in working with *Playbill* is the reviewing of hundreds of college theatre programs through photographs. Many chapters send a complete photographic portfolio of their entire season—two or three photographs of every production. For this issue, Sam Houston State University of Huntsville, Texas, was chosen because of the quality and interest of their stage photographs to present its theatre season.

D.G.



Sam Houston State University:
The Odd Couple. Directed by Ginny Martin. Designed by I. Jay South.



Sam Houston State University:
Death of a Salesman. Directed and designed by I. Jay South.



Sam Houston State University:
The Obit Man. Directed by Maureen McIntyre. Designed by Vicki Stamps.



Sam Houston State University:
Androcles and the Lion. Directed by Maureen McIntyre. Designed by I. Jay South.



Sam Houston State University:
The Unknown Soldier and His Wife. Directed by Tom Soare. Designed by I. Jay South.



Sam Houston State University:
Slow Dance on the Killing Ground. Directed by Mary Sue Koenig. Designed by Kerry Kooker.



Sam Houston State University:
The Boy Friend. Directed by Charles A. Schmidt. Designed by I. Jay South.



Sam Houston State University:
A Clearing in the Woods. Directed by Richard Butler. Designed by Melissa Arlt.

A Gallery of Outstanding Photographs

TOP ROW

McNeese State University: *Tobacco Road*. Directed by Jerry Brown. Designed by Bill Dickerson.

Minot State College: *Mary Lou*. Directed by Tom Turner.

Hofstra University: *Threepenny Opera*. Directed by Carol Sica. Designed by Donald H. Swinney.

Each issue of *Playbill* brings letters from chapters expressing disappointment that only a few or none of their pictures were selected for publication. It is not unusual for *Playbill* to receive over a thousand pictures for an issue. Obviously, it is impossible to publish them all. As a result, unhappy directors, actors, and producers write requesting information on the qualities sought for *Playbill* pictures. To answer those requests, photographs were chosen to illustrate the following criteria: quality necessary for reproduction, picture interest, tension, movement and the esthetic interpretation of the play.

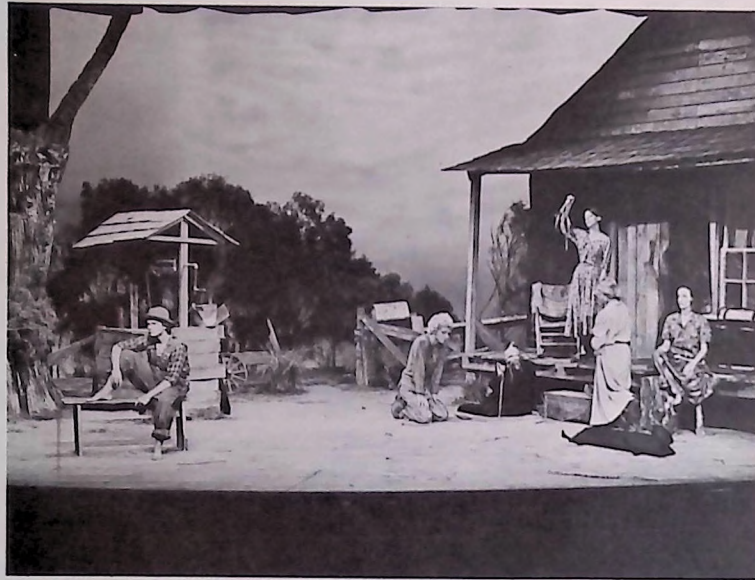
D.G.

BOTTOM ROW

Wright State University: *Save the Right to Life*. Directed by Paul Lane. Designed by Fredric Meyers.

Texas Christian University: *Price, Alan Klem in Spoon River*. Directed by Robert Britton. Designed by James Monroe.

Carroll College: *Daubner in George Kelly's The Show-Off*. Directed by David Molthen. Designed by Wayne L. Christensen.





Carroll College: Roger Stracener and Joseph Iaquinta in *Waiting for Godot*. Directed by Dorothy Sainsbury-Steinmetz.

GENEVA COLLEGE, Alpha Eta, Beaver Falls, Pennsylvania. Major productions: *You're a Good Man, Charlie Brown*, *A Midsummer Night's Dream*. Advisor, Harry Farra. 1971-72 officers: Jim Caldwell and Kathy Dominick.

GEORGE PEABODY COLLEGE FOR TEACHERS, Beta Alpha, Nashville, Tennessee. Major productions: *Heartbreak House*, *The Adding Machine*, *Man and Woman*. Advisor, Willard C. Booth. 1971-72 officers: Lucy Yeiser and Romona Garber, co-presidents; Richard Huckaba, secretary-treasurer.

GRAND CANYON COLLEGE, Rho Phi, Phoenix, Arizona. Major production: *Antigone*. Advisors, Lynnette McDonald and Betty L. Beck. 1971-72 officers: R. J. Savely, Jr., president; Betsy Goldman, vice-president; Lix Burkholder, secretary-treasurer.

GRAND VALLEY STATE COLLEGE, Phi Beta, Allendale, Michigan. Major productions: *Caucasian Chalk Circle*, *The Knack*, *Dracula*, *The Devil's Disciple*. Advisor, Laura Salaran. 1971-72 officers: Phillip F. Bowman, president; Dennis P. Manko, vice-president; Alex Dolcemascolo, secretary-treasurer.

HARDIN-SIMMONS UNIVERSITY, Zeta Theta, Abilene, Texas. Major productions: *The Fourposter*, *Inherit the Wind*, *Craig's Wife*. Advisor, Mr. Bill Clark. 1971-72 officers: Donna Dorsett, president; Connie Richardson, vice-president; Bonnie Moon, treasurer; Jane Taylor, secretary.

spotlight on . . .



DICKINSON STATE COLLEGE, Dickinson, North Dakota which featured Sam Jaffe and Betty Ackerman of Ben Casey fame as Shylock and Portia in *The Merchant of Venice*. Later in the season, another guest artist, Jim Gates, a New York actor came to choreograph and dance in *Oklahoma*.



Duquesne University: Debra Grants in *Please No Flowers*. Directed by Hope Surcek.

HASTINGS COLLEGE, Theta Psi, Hastings, Nebraska. Major productions: *Jimmy Shine*, *The Bald Soprano*, *The Trojan Women*, *Greensleeves*, *Magic*, *Gianni Schicchi*. Advisor, Hal Shiffler. 1971-72 officers: Bonnie Bailey, president; Charlotte Babcock, vice-president; Gwendolyn Roush, secretary-treasurer.

HOFSTRA UNIVERSITY, Mu Psi, Hempstead Long Island, New York. Major productions: *Another Part of the Forest*, *Threepenny Opera*, *Royal Gambit*, *Richard III*, *Once Upon a Mattress*. Advisor, Dr. Donald Swinney. 1971-72 officers: David Mixon, president; Arturo Porazzi, vice-president; Patricia M. Voigt, secretary.



College: Pat Chambers, Linda Bossmeyer, David Hayman in *er on the Roof*. Directed by Walter Barry.

JUDSON COLLEGE, Delta Omega, Marion, Alabama. Major productions: *Tartuffe*, *Charley's Aunt*, *Land of the Dragon*. Advisor, Charles R. Hannum. 1971-72 officers: Marie Scroggins, president; Sue Thomas, vice-president; Mindy Hinson, secretary; Amy Nichols, treasurer.

KENTUCKY WESLEYAN COLLEGE, Kentucky Lambda, Owensboro, Kentucky. Major productions: *Shakuntala*, *A Man for All Seasons*, *Faust*, *Oh Dad, Poor Dad, Momma's Hung You in the Hat and I'm Feeling So Sad*. Advisor, Ramon Delgado. 1971-72 officers: Vivian Parks, president; Guy Tostevin, vice-president; Alan [unclear], secretary-treasurer.



East Stroudsburg State College: *Blues for Mr. Charlie*.

Spotlight on . . .

JUDSON COLLEGE, Marion, Alabama which offers children a double treat. Their last show of each season happens to run when the town schools are out so they developed a "Picnic 'N Play" program. Sending letters to all kinds of organizations—scout troops, Bible schools, camps, etc.—they invite children between the ages of 6 and 12 years. The organizations bring children to campus at noon on the day of their choice. The theatre provides each child with a sack lunch consisting of a sandwich, potato chips, and a beverage and they have a picnic on the college green. At one o'clock they see a children's play and return home by two, well entertained and happy! Cost of each part of the treat is 75 cents. The idea is rewarding financially and is quite valuable for public relations.



East Central State College: *An Enemy of the People*. Directed by Dorothy Summers.



Eastern Kentucky University: Don Meade and Toni Tremble in *She Stoops to Conquer*. Directed by Haller T. Laughlin.

LAMAR UNIVERSITY, Pi Omicron, Beaumont, Texas. Major productions: *West Side Story*, *Rosencrantz and Guildenstern Are Dead*, *Oklahoma*, *The Trojan Women*, *Alice in Wonderland*. Advisor, S. Walker James. 1971-72 officers: Tommy Kendrick, president; Mike Hayes, vice-president; Dwight Wagner, secretary-treasurer.

LAVERNE COLLEGE, Zeta Xi, LaVerne, California. Major productions: *State of Siege*, *Heartbreak House*, *Endgame*. Advisor, Linda DeVries. 1971-72 officers: Andee Sinkking, president; Doug Kremer, vice-president; Beverly Ellis, secretary; Larry Ahrens, treasurer.

spotlight on . . .



ILLINOIS STATE UNIVERSITY at Normal which was fortunate to have Broadway designer Leo Kernz to design their production of *School for Scandal*. He also directed sessions in design and rendering techniques. Another guest was Leonard Nimoy (Mr. Spock of the Star Trek television series) who held various workshops in characterization and character development for actors.



Fort Hays Kansas State College: Don Doherty, Fon Heape, Phyllis Lapisa in *Marat/Sade*. Directed by Lloyd Frerer.

LENOIR RHYNE COLLEGE, Gamma Eta, Hickory, North Carolina. Major productions: *Six Characters in Search of an Author*, *You're a Good Man, Charlie Brown*, *Twelfth Night*. Advisor, Sam Baker. 1971-72 officers: Janice Bofto, president; Robert Russell, vice-president; Sue LeShay, secretary; Rhett B. Bryson, Jr., treasurer.

LEWIS COLLEGE, Zeta Omega, Lockport, Illinois. Major productions: *Serpent, Rosencrantz and Guildenstern are Dead, She Stoops to Conquer, The Boyfriend*. Advisor, Mr. Robert E. Sullivan. 1971-72 officers: Les Shulte, president; Bill Telfer, vice-president; Jackie Meade, secretary; Ken Kapelinski, treasurer.



Grand Valley State College: David VanderSchoor and Lois Gard in *Dracula*. Directed by Richard P. Manslee.



Grand Canyon College: Bruce McBride, Dave May, Liz Burkhold, Wes Crane in *Antigone*. Directed by Lynnette McDonald.

spotlight on . . .



LA VERNE COLLEGE, La Verne, California During the 1972 January interim, twenty theatre art students from Whittier and La Verne College trekked to London to study and participate in contemporary theatre. The tour was under the combined direction of Jack and Linda de Vries, professors at Whittier and La Verne Colleges, respectively.

During the London trip the students worked one week each with three professional companies, all representatives of fringe theatre in London. They also visited two professional training academies, saw eighteen West End plays, spent a weekend either Paris or Scotland and toured on day trips to Stratford, Stonehenge and Canterbury—a very full month of activities.

The focus of the month's program was upon English experimental theatre following last year's January program at La Verne College, which students worked in experimental American companies in San Francisco and Los Angeles. The study tour of London enabled the students to compare avant-garde theatre-activity in two countries.



Huntingdon College: *Brigadoon*. Directed by Robert Barnettler.

LIMESTONE COLLEGE, Tau Psi, Gaffney, South Carolina Major productions: *Little Murders, You're a Good Man, Charlie Brown, Our Town, Epiphany, The Recruitment of Lester Littlefield, Fumed Oak*. Advisor, Laurens Moore. 1971-72 officers: Linda Williams, president; Beverly Day, vice-president; Donna Doughty, secretary-treasurer.



Illinois State University: Mary Capple and Richard Snyder in *The Lion in Winter*. Directed by Ralph Lane.

MARQUETTE UNIVERSITY, Tau Omega, Milwaukee, Wisconsin. Major productions: *After the Fall*, *Umbrellas of Cherbourg*, *Complaisant Lover*, *Becket*, *Slow Dance on the Killing Ground*, *The Rivals*. Advisor, Leo M. Jones.

LINDENWOOD COLLEGE, Psi, St. Charles, Missouri. Major productions: *Call It a Day*, *The Serpent*, *The Chalk Garden*. Advisor, Robert Douglas Hume. Officers: Linda Piper and Tom Hergert.

LINFIELD COLLEGE, Sigma Cast, McMinnville, Oregon. Major productions: *Charlie Brown*, *Coriolanus*, *The Matchmaker*, *Marriage of Figaro*. Advisor, Mr. T. J. Desel. 1971-72 officers: Matt Coleman, president; Diane Benedict, secretary.

LORAS COLLEGE, Loras Players, Dubuque, Iowa. Major productions: *Biedermann and the Firebugs*, *Young Abe Lincoln*, *The Imaginary Invalid*, 1776. Advisor, Donald W. Stribling. 1971-72 officers: Bruce Bamberger, president; Tom Kokontis, vice-president; John M. Galo, secretary.



Illinois State University: Richard Snyder and Mary Capple in *The Lion in Winter*. Directed by Ralph Lane.

spotlight on . . .



LOUISIANA STATE UNIVERSITY at New Orleans which will open their 2.5 million dollar center for the performing arts in September of 1972. This modern center houses the departments of Drama and Communications, Music and Fine Arts. In addition to the usual classrooms and faculty offices, the three story structure has two theatres for public performances, a laboratory theatre, a movie sound stage, a television production control studio, wardrobe and costume areas, a scenery design shop, dressing and make-up rooms and a recital hall.



Jacksonville University: Gerald Murphy, Diane Benjamin, John Dorman, Robert Lewat in *Dark of the Moon*. Directed by Charles A. Leibel. Designed by Davis Sikes.



Kentucky Wesleyan College: Alan Denton and Sherry Tostevin in *Faust*. Directed by Craig Hutchinson.



Loras College: Kevin Dolan, John Gal, Tom Kokontis, Rita Breen in *1776*. Directed by Don and Lauretta Stribling.

LOUISIANA STATE UNIVERSITY AT NEW ORLEANS, Sigma Lambda, New Orleans, Louisiana. Major productions: *An Angel Comes to Babylon, Thieves Carnival, One Flew Over the Cuckoo's Nest, Agamemnon*. Advisor, Mr. James Ragland. 1971-72 officers: John T. Oertling, president; Wanda Jean Jones, vice-president; Delia Belle Shaw, secretary.

LYNCHBURG COLLEGE, Epsilon, Lynchburg, Virginia. Major productions: *Angel Street, Loot, You're a Good Man Charlie Brown, Cat on a Hot Tin Roof*. Advisor, Dr. Robert C. Hailey. 1971-72 officers: David M. Misner, president; Elizabeth K. Bauman, vice-president; Gregory L. Simpson, secretary-treasurer.

MARIETTA COLLEGE, Eta Alpha, Marietta, Ohio. Major productions: *The Playboy of the Western World, The Journey of the Fifth Horse, The Merry Wives of Windsor, The Bald Soprano, The American Dream*. Advisor, Willard J. Friederich. 1971-72 officers: Wesley Blauss and Susan Barry, co-presidents; Susan and Thomas Brockett, co-vice-presidents; Barbara Loomis, treasurer.

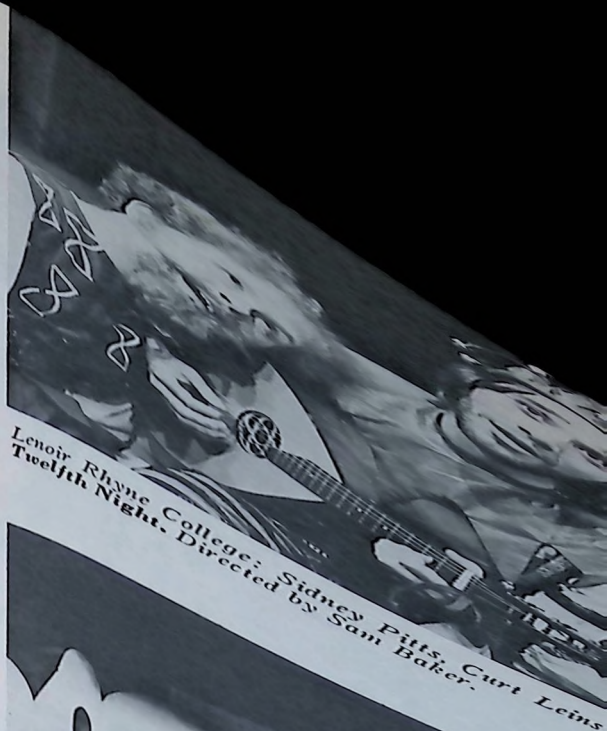


Lamar University: Ira Smith, Kerry Philips, Mary Sachitano in *A Funny Thing Happened on the Way to the Forum*. Directed by Mike Russell.

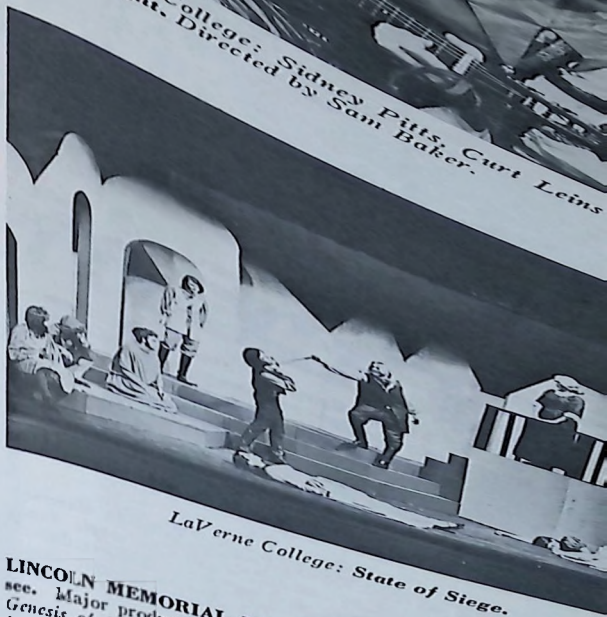
spotlight on . . .



LYNCHBURG COLLEGE, Lynchburg, Virginia. The cast has for three years sold the programs that co-ordinate with their productions. Profits from the advertising space in the playbills and receipts of their sales, are used for the Alpha Psi Omega (Epsilon cast) Scholarship for the Dramatic Arts. The amount has risen each year and now amounts to \$500.00.

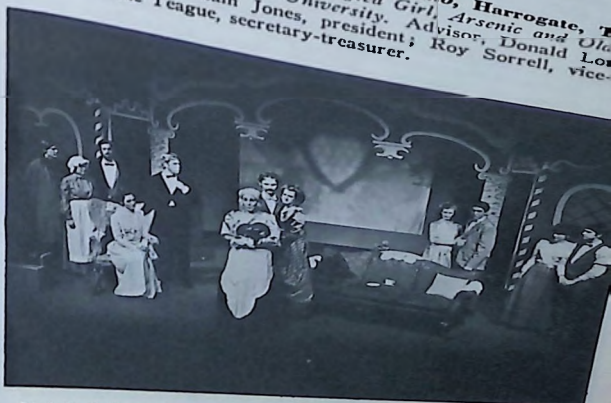


Lenoir Rhyme College: Sidney Pitts, Curt Leins in *Twelfth Night*. Directed by Sam Baker.



LaVerne College: *State of Siege*.

LINCOLN MEMORIAL UNIVERSITY, Rho, Harrogate, Tennessee. Major productions: *Star Spangled Girl, Arsenic and Old Lace, Genesis of Lincoln Memorial University*. Advisor, Donald Loe. 1971-72 officers: William Jones, president; Roy Sorrell, vice-president; Catherine Teague, secretary-treasurer.



Linfield College: *The Matchmaker*. Directed and designed by Ted Desel.

Louisiana State University at New Orleans: Wanda Jean Jones and Lorraine LeBlanc in *An Angel Comes to Babylon*. Directed by James M. Ragland.



McKENDREE, *Alpha Theta*, Lebanon, Illinois. Major productions: *Arms and the Man*, *Carousel*. Advisor, Grace Welch. 1971-72 officers: David McKenzie, president; Cathy Porter, vice-president; Cynthia Steele and Jan Simmons, secretary and treasurer.

McPHERSON COLLEGE, *Theta Epsilon*, McPherson, Kansas. Major productions: *Barefoot in the Park*, *Winnic-the-Pooh*. Advisor, Una Yoder. 1971-72 officers: Rick Tyler, president; Carol Flory, secretary.

MERCYHURST COLLEGE, *Iota Zeta*, Erie, Pennsylvania. Major productions: *The Prime of Miss Jean Brodie*, *Mame*. Advisor, Paul C. Iddings. 1971-72 officers: Dennis Andres, president; Marie Oliveri, vice-president; Kathleen Guion, secretary-treasurer.

MIDDLE TENNESSEE STATE UNIVERSITY, *Lambda Gamma*, Murfreesboro, Tennessee. Major productions: *The Apple Tree*, *The Rainmaker*, *Ladies in Retirement*, *A Man for All Seasons*, *Sacramento 50 Miles*. Advisor, Dorethe Tucker. 1971-72 officers: Gwen Mason, president; Clark Tucker, vice-president; Vickie Greene, secretary-treasurer.

MIDLAND LUTHERAN COLLEGE, *Lambda Iota*, Fremont, Nebraska. Major productions: *Cactus Flower*, *Our Town*, *Hello Dolly*. Advisor, Robert A. Schanke. 1971-72 officers: Barry Mann, president; Ruth Valine, vice-president; Ken Hughes, pledge master.



Lamar University: *West Side Story*. Directed by S. Walker James.

spotlight on . . .



MARQUETTE UNIVERSITY, Milwaukee, Wisconsin. During Christmas vacation a number of members did benefit performances for the Joseph Schlitz Brewing Company employees' children. Instead of being paid for their efforts, they asked that a color television set be given to the Milwaukee Children's Hospital playroom.



Mississippi State University: Mary Jo O'Leary and Ray Jordan in *Look Homeward, Angel*. Directed by Dominic J. Cunetto.



Mount Mary College: Mike Flaherty and Mike McDonald in *Oliver*. Directed by S. Jeanette Klimisch.



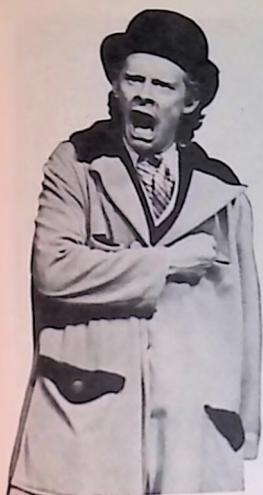
Murray State University: *The Skin of Our Teeth*. Directed by Robert E. Johnson. Designed by James I. Schenck.

spotlight on . . .



MINOT STATE COLLEGE, Minot, North Dakota. The highlight of the 1971 summer season was having Shelley Berman on hand to take the role of Tevya in *Fiddler on the Roof*. He was on campus for two weeks to rehearse, perform and teach. His stay was so successful that the MSC Summer Musical Theatre received a \$2,000 grant from the North Dakota Council for the Arts and Humanities to bring another professional performer in for the 1972 season.

The opening performance of *Fiddler on the Roof* also served as the official dedication for the new MSC Amphitheatre. The facility was paid for by students and alumni. The student body voted on and passed a special \$2.00 assessment to their activity fee to finance half the cost of construction while the other half came from a group of interested alumni called the M-200 club.



Roanoke College: Lee Griswald in *She Stoops to Conquer*. Directed by Sam R. Good.



Central College: Dennis Horrigan in *A Midsummer Night's Dream*. Directed by Maurice Birdsall.

A Gallery of Characterizations



Hofstra University: Glen Agrin, Joyce Hanley in *Threepenny Opera*. Directed by Carol Sica.



Jacksonville University: Pete Peterson in *The Ghost Sonata*. Directed by Dr. Eugene Jacobson.



William Woods College
Trojan Women. Directed by Irby Darnell.



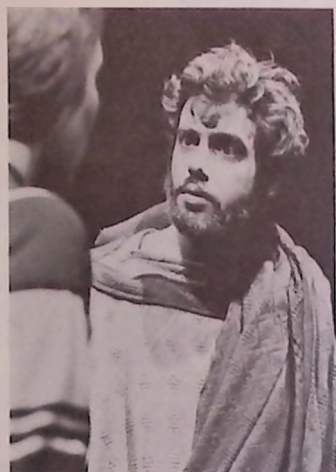
Duquesne University: Russell Lawyer in *A Man For All Seasons*. Directed by Frank J. Thornton.

Lenoir Rhyne College: Mark Hegele in *Twelfth Night*. Directed by Sam Baker.

University of Richmond: Jane Bushway in *Joan of Lorraine*. Directed by Alton Williams and Fred Blumback.

Union College: Judy Budenhagen in *Romeo and Juliet*. Directed by Patricia Donckhor.

Characterizations



Linfeld College: David Gibson in *Coriolanus*. Directed by Helene Nelson.



Indiana Central College: Aldo Bertorelli in *King Lear*. Directed by Richard A. Williams.



Huslin College: Allyn Winslow, Paul Tompkins in *Our Town*. Directed by Paul and Bonnie Beardsley.



Western New Mexico University: Colwyn Keil in *Prometheus Bound*. Directed by Dr. W. J. Louis.



Western New Mexico University: Bill Louis in *Prometheus Bound*. Directed by Dr. W. J. Louis.



Roanoke College: Lee Griswald in *Threepenny Opera*. Directed by Sam R. Good.



Minot State College: Vance Gilbraith in *Rimers of Eldritch*. Directed by Kenn Robbins.

MINOT STATE COLLEGE, Delta Theta, Minot, North Dakota. Major productions: *Ah, Wilderness!*, *The Rimers of Eldritch*, *Richard III*, *The Knack*, *The Soldier's Tale*. Advisor, Tom Turner. 1971-72 officers: Paula Lade, president; Terri Hillestad, vice-president; Joline Black, secretary-treasurer.

MISSISSIPPI STATE COLLEGE FOR WOMEN, Delta Psi, Columbus, Mississippi. Major productions: *The Crucible*, *The Curious Savage*. Advisor, Guy H. Keeton. 1971-72 officers: Margaret Livingston, president; Carinda Cagle, vice-president; Lynn Hodges, secretary-treasurer.

MISSISSIPPI STATE UNIVERSITY, Eta Pi, State College, Mississippi. Major productions: *Look Homeward Angel*, *Come Blow Your Horn*. Advisor, Dr. D. S. Cunetto. 1971-72 officers: Jo Nelle Smith, president; David Cardwell, vice-president; Mary Jo O'Leary, secretary.

MONMOUTH COLLEGE, Rho Rho, West Long Branch, New Jersey. Major productions: *Androcles and the Lion*, *Ah, Wilderness!*, *Glass Menagerie*, *Tartuffe*, *The Man in the Dog Suit*. Advisor, Lauren K. Woods. 1971-72 officers: Greg France, president; Jim Fisher, secretary-treasurer.

MORNINGSIDE COLLEGE, Alpha Gamma, Sioux City, Iowa. Major productions: *Visit to a Small Planet*, *Where's Charley?*, *Gypsy*, *Little Mary Sunshine*, *The Devil's Disciple*, *The Menachemini*, *Lute Song*, *Rhinoceros*, *The Promise*. Advisor, Lyle E. Fisher. 1971-72 officers: Sandra Fuller, Karen Clements, Brian Merchant.

MOUNT MARTY COLLEGE, Nu Mu, Yankton, South Dakota. Major productions: *Oliver*, *The Indian Wants the Bronx*, *It's Called the Sugar Plum*, *Star Spangled Girl*. Advisor, S. Jeanette Klimisch. 1971-72 officers: Steve Jayjack, president; Mary Pierce, secretary.

MOUNT UNION COLLEGE, Alpha Tau, Alliance, Ohio. Major productions: *The Physicists*, *The Contrast*, *The Winter's Tale*. Advisor, James E. Vincent. 1971-72 officers: Gwen Rowland, president; Marla Dammann, vice-president; Diane Wondisford, secretary; Mickey McGinnis, treasurer.



McKendree College: Skip Rezba and Sarah Nalevac in *Arms and the Man*. Directed by Grace Welch.



Mount Union College: Dale Johnson and John Feather in *The Contrast*. Directed by Alan Hedges.



Minot State College: *Stop the World, I Want to Get Off*. Directed by Kenn Robbins.

MURRAY STATE UNIVERSITY, Gamma Epsilon, Murray, Kentucky. Major productions: *A Christmas Carol*, *The Skin of Our Teeth*, *The Imaginary Invalid*. Advisor, Mr. Robert E. Johnson. 1971-72 officers: Christy Lowery, president; Barbara Fulton, vice-president; Emily Gnadinger, secretary-treasurer.



Mount Union College: Bob Karlovac and Doug Tarr in *The Winter's Tale*. Directed by James E. Vincent.



Minot State College: Debbie Wallace and Robert Slorby in *Ah, Wilderness!* Directed by Kenn Robbins.



Middle Tennessee State University: Ronnie Meek and Paul Finholt in *A Man for All Seasons*. Directed by Dorethe Tucker.



Mercyhurst College: Glenn Gramigna, Mike Weiss, Randy Byrd in *Black Comedy*. Directed by Paul Iddings.



Marietta College: *Playboy of the Western World*. Directed and designed by Ronald L. Loreman.

spotlight on . . .

MOUNT MARTY COLLEGE, Yankton, South Dakota where the children's theatre program is a catalyst for various activities. The program which is partially funded by the South Dakota Arts Council, is directed by S. Jeanette Klimisch.

Summer theatre at Mount Marty is devoted to children's plays, not an unlikely situation, but their approach is an effective one. Instead of working with children of all ages in one group, they divide them into two age categories so that emphasis can coordinate with interest and ability. The first, Creative Dramatics, includes children ages six through nine. Dramatic games, improvisations and story dramatizations help further the child's social awareness and his ability to work with others. The second category, Youth Theatre, is for 10 through 13 year-olds. Here they go a step up the dramatic ladder and produce short plays. The young people function as actors, assistant directors and work on production crews. This six-week program must be looked forward to by many area young people.

During Mount Marty's Interim, a program called Creative Recreation Activities for Young People provides college involvement with the community and teaches students creative drama as an approach to children's groups and scout troops are used to present new ideas for recreation.

NATIONAL COLLEGE OF EDUCATION, Mu Sigma, Evanston, Illinois. Major productions: *The Serpent*, *The Fantasticks*, *Bad Seed*, *A Midsummer Night's Dream*. Advisor, Richard P. Bagg. 1971-72 officers: Philip Brown, Sandi Lary, Jocelyn Balaban.

NORTHWESTERN, Delta Lambda, Orange City, Iowa. Major productions: *The Star Spangled Girl*, *Heddi*, *The World of Carl Sandburg*, *Romeo and Juliet*. Advisor, Theora England. 1971-72 officers: Robert Ponkersloot, president; Howard Moths and Bertha Bolteslager, vice-presidents; Susan Klay and Nattalee DeBoer, secretaries.



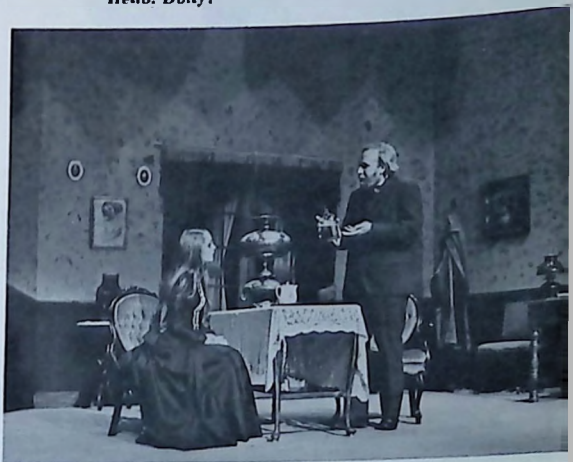
Monmouth College: Jim Fisher and Su Gilden in **The Glass Menagerie**. Directed by Kenneth Knapp.



Midland College: Fred Nelson and Mike Frederiksen in **Hello, Dolly!**



Morningside College: Peter Farley and Nancy Samuelson in **The Menacechmi**. Directed by Richard L. Jennings.



McNeese State University: Jeri Webb and Arthur Wannage in **Angels in Street**. Directed by Jerry Brown.



Northeastern University:
The Connection.
Directed by Mort Kaplan.
Designed by Rand Manasse.

Northwestern State College:
Jonna Johnson, Stuart
Hoskins, Linda Hoskins in
Only an Orphan Girl.
Directed by Linda Stewart.





National College
of Education:
The Serpent.

Oregon
College of
Education:
Rex Rabold
and Kathy
Eckerman in
*The
Gentleman
Dancing
Master.*
Directed by
Richard A.
Davis.



Northeastern University: *A Flea In Her Ear.* Directed by Eugene J. Blackman. Designed by Barry Bailey.



National College of Education: Joy Kohen and Brian Boyle in *A Midsummer Night's Dream.*

spotlight on . . .

MURRAY STATE UNIVERSITY, Murray, Kentucky. The cast is proud of their new facilities named Price Doyle Fine Arts Center. The continental style, 345 seat theatre provides the audience with perfect sight lines. A suspended acoustical ceiling, walnut wall treatment, wide aisles, and comfortable seating assure beauty and practicality amid colors of gold, brown, and red.

The audience faces a proscenium of 40 x 20 feet with side stages and a sunken orchestra pit, a versatile arrangement that accommodates about any setting.

The stage proper is 62 x 42 feet with a grid height of 65 feet consisting of a rope system in addition to a 37 line counterweight system. The possibilities of flying scenery are limitless.

A 148 circuit quartz lighting system consists of a dimmer board, patch panel and a two scene preset control as well as two catwalks and side lighting in the house. Both the lighting and sound systems are operated from the control room at the rear of the theatre.

The theatre plan also houses two scene shops, a costume construction area, a laundry and dye room, wardrobe storage, dressing rooms with showers and lockers, prop storage and make-up rooms.

GALLERY OF CHILDREN'S

THEATRE



*McPherson College: Mike Irwin in **Winnie the Pooh**. Directed by Rick Tyler.*



*Incarnate Word College:
John Everling and Juliet Losoya in
The Great Cross-Country Race.
Directed by Germaine Corbin.*



*Incarnate Word College:
John Everling and Juliet Losoya in
The Great Cross-Country Race.
Directed by Germaine Corbin.*



*State University College at Oswego, New York: **The Wizard of Oz**.
Directed by Rosemary S. Nesbitt.*



*University of Arkansas at Monticello: **The Bremen Town Musicians**. Directed by Fran Franklin.*



Michael Gray, Janet
son in *Heidi*. Di-
gland.



State College of Arkansas at Conway: Danny Rogers,
Teresa Ragsdale, Gene Sweepston in *The Grouch*. Di-
rected by Jack Peyrouse.



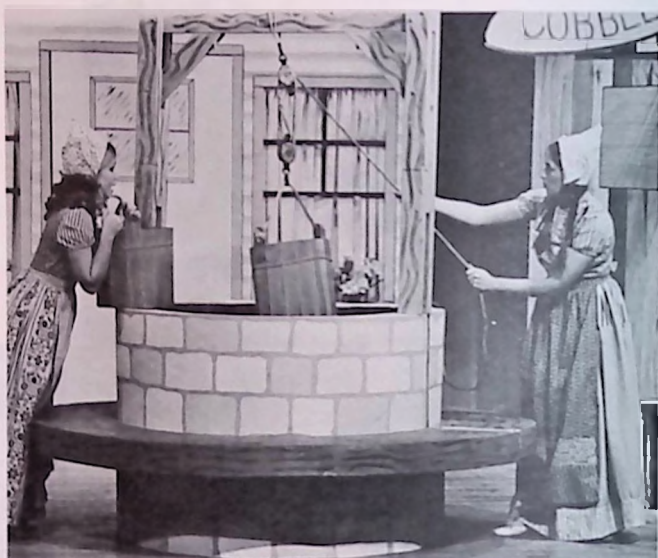
University of Southwestern Louisiana:
Mary Ann Carson and Justin Quigley in
Hansel and Gretel from Lullapoppo.
Directed by Harold W. Poe.

CHILDREN'S



College for Women:
Hill, Lynn Hodges in
Directed by Guy H.

T H E A T R E



Eastern Kentucky University: Irish Perry and Nanette Fritz in *Two Pails of
Water*. Directed by Joan Richman.



University at New Orleans: Charmin
Hudson in *Pierre, A Cautionary*
Kaye DeMetz.



William Woods College: *Sleeping Beauty*. Directed and designed by Chris West.

NORTHWESTERN STATE COLLEGE, Gamma Rho, Alva, Oklahoma. Major productions: *Wait Until Dark*, *Diary of Anne Frank*, *Plaza Suite*, *Only an Orphan Girl*. Advisor, Dr. Linda Stewart. 1971-72 officers: Richard McKee, president; Linda Glorioso, vice-president; Jonna Johnson, secretary-treasurer.

NORTHEASTERN UNIVERSITY, Nu Chi, Boston, Massachusetts. Major productions: *A Flea in Her Ear*, *A Lion in Winter*, *The Connection*, *Hedda Gabler*, *Suddenly Last Summer*, *The Adding Machine*, *Anyone Can Whistle*, *The Baptism*. Advisor, Eugene J. Blackman.

OAKLAND CITY COLLEGE, Theta Nu, Oakland City, Indiana. Major productions: *The Crucible*, *Barefoot in the Park*. Advisor, Dr. Margaret Earl Harper. 1971-72 officers: Steve Sweltzer, president; Don Alton, vice-president; Teresa Farley, secretary-treasurer.



Panhandle State College: *Oklahoma*. Directed by Fred Short and Milton Bradley.



Rocky Mountain College: *Daniel Rogers and Louis F. Edwards*. Directed by D. E. Moffitt.



Seattle Pacific College: *Pam Baker and David Gyrog in Servant of Two Masters*. Directed by George Scranton.



Stephen F. Austin State University: *Roger Stallings, and Cynthia Lowry in The Sea Gull*. Directed by T. K. Heimo.

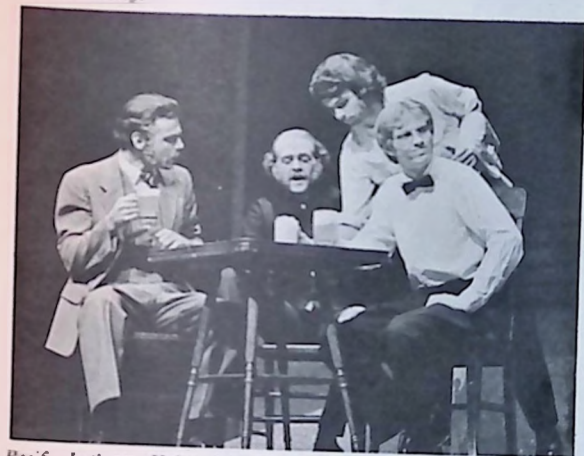
OKLAHOMA CITY UNIVERSITY, Oklahoma Gamma, Oklahoma City, Oklahoma. Major productions: *Macbeth*, *The Madwoman of Chaillot*, *Philadelphia, Here I Come*. Advisor, Marianna Davenport. 1971-72 officers: Stephen Reynolds, president; Gary Bodiford, vice-president; Debbie Otto Long, secretary-treasurer.

ORAL ROBERTS UNIVERSITY, Phi Xi, Tulsa, Oklahoma. Major productions: *A Man for All Seasons*, *The Rainmaker*, *The Princess and the Swineherd*, *The Great Cross Country Race*, *Under the Sycamore Tree*, *Waiting for Godot*. Advisor, Raymond J. Lewandowski. 1971-72 officers: Alma Golder, president; Hal Warfield, vice-president; Janet Beck, secretary; Pepi Ford, treasurer.

OREGON COLLEGE OF EDUCATION, Kappa Mu, Monmouth, Oregon. Major productions: *The Crucible*, *The Gentleman Dancing Master*, *Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feeling So Sad*, *Miss Julie*, *How Courteously Love Came to Gaylen Davis*. 1971-72 officers: Rex Rabold, president; Cheryl Cooper, vice-president; Alan Helyer, secretary.

PACIFIC LUTHERAN UNIVERSITY, Theta Pi, Tacoma, Washington. Major productions: *The Visit*, *The Rainmaker*, *The Lion in Winter*, *Bury the Dead*, *The King and I*, *Androcles and the Lion*, *The Lost Kiva*. Advisor, Eric Nordholm. 1971-72 officers: Doug Parker, president; Gwen Larson, vice-president; Suzie Sheridan, assistant vice-president; Carol Malvin, secretary-treasurer.

PANHANDLE STATE COLLEGE, Delta Chi, Goodwell, Oklahoma. Major productions: *Oklahoma!*, *Sabrina Fair*, *Master Builder*, *Dust*. Advisor, Fred Short. 1971-72 officers: Bryan Woods, president; Dave Winters, vice-president; Dorothy McMakin, secretary-treasurer.



Pacific Lutheran University: Don Shandrow, Bob Hassleblad, Dan Frazier, Jim Degan in *The Visit*. Directed by Bill Parker.



Pacific Lutheran University: Karen Wroalstad and Doug Parker in *The King and I*. Directed and designed by Eric Nordholm.



St. Francis College: Mark Alexander in *The Man Who Came to Dinner*. Directed by John Clifford.

PFEIFFER COLLEGE, Rho Alpha, Misenheimer, North Carolina. Major productions: *Night Must Fall*, *The Skin of Our Teeth*, *The Tempest*. Advisor, Mary Wing.

ROANOKE COLLEGE, Gamma Psi, Salem, Virginia. Major productions: *The Brick and the Rose*, *She Stoops to Conquer*, *Six Characters in Search of an Author*, *Three Penny Opera*. Advisor, Mr. Sam R. Good. 1971-72 officers: Bob Brown, president; Cindy Mohan, vice-president; Ann Miller, secretary-treasurer.

ROCKY MOUNTAIN COLLEGE, Gamma Phi, Billings, Montana. Major productions: *The Crucible*, *Easter*, *Antigone*. Advisor, D. E. Mofitt. 1971-72 officers: Daniel Rogers, president; Glee Murray, vice-president; Sherill Prescott, secretary-treasurer.

spotlight on . . .



UNIVERSITY OF ARKANSAS at Monticello. In 1969, "The Bord Treders" (local name of cast) launched a Children's Theatre Workshop Program despite the fact that their entire budget totaled \$2.00. Local merchants were kind enough to charge and loan all kinds of things until the cast was financially solvent. They wrote their own script, built their set, made costumes and cast twenty children over eight years old and one fifty-year old Fairy Godmother for their production of *Cinderella*! By 1971, 1970's \$200 budget had increased to \$1400.

Recognition for this program has come from many areas. Students vie for various positions. An area writer has submitted a script which will be used in the 1972 production, *The Magic Thimble*. Educational television in Arkansas has requested a filmed production for state-wide viewing and best of all, the Office of Arts and Humanities in Arkansas has awarded a \$1200 grant for the production.

U. of A. at Monticello is rightfully pleased with a job well done. They feel that the impromptu performance by a five-year-old audience member best explains their feelings. At curtain call, the little boy left his seat, walked on stage, grasped the hand of the fairy godmother and begged "Let's do it again, please, let's do it again!"



State University College at Oswego: David Taylor, Anthony Rasmus, H. Barton Ward in *The Country Wife*.



Slippery Rock State College: *Man of La Mancha*. Directed by Timothy L. Walters. Designed by Dale Melsness.



State University College at Oswego, New York: Ellen Fuhrman, Christine Estabrook, Mary Jo Geary in *Electra*. Directed by Kathleen Pendergast. Designed by John W. Mincher, Jr.



South Dakota State University: Nellie Siebrecht, Jeff Bennett and Ray Peterson in *Man of La Mancha*. Directed by Lawrence Stine.



Saint Mary of the Plains College: Linda Renner, Jeffrey Storer, Tom Bos in *Romeo and Juliet*. Directed by Barry Alexander.

SAINT FRANCIS COLLEGE, Pi Zeta, Brooklyn, New York. Major productions: *Dracula*, *The Man Who Came to Dinner*. Advisor, Lawrence Drowne. 1971-72 officers: Mark A. Alexander, president; Louise O'Brien, vice-president; William Castello, secretary; Gregory Gorman, treasurer.

SAINT MARY OF THE PLAINS COLLEGE, Tau Omicron, Dodge City, Kansas. Major productions: *Romeo and Juliet*, *The Glass Menagerie*, *Forty Curats*. Advisor, Barry Alexander. 1971-72 officers: Michael Pearl, president; Barney Korblik, vice-president; Morgan Holmes, secretary; Rhonda Hall, treasurer.

SAM HOUSTON STATE UNIVERSITY, Iota Iota, Huntsville, Texas. Major productions: *The Odd Couple*, *Death of a Salesman*, *The Boyfriend*, *Unknown Soldier*, *Slow Dance on the Killing Ground*, *Clearing in the Woods*. Advisor, Maureen McIntyre. 1971-72 officers: Carl Beery Moore, president; Karla Claton, vice-president; Ginny Hartman, secretary; Janet Robbins, treasurer.

SEATTLE PACIFIC COLLEGE, Eta Psi, Seattle, Washington. Major productions: *Summertime*, *A Sleep of Prisoners*, *Servant of Two Masters*. Advisor, George Scranton. 1971-72 officers: John Bartelt, president; Jonathan Langer, vice-president; Beverly Miller, secretary-treasurer.



Tennessee Tech University: Jim Knox, Linda Faust, Larry Stein, Greg Williams in 1984. Directed by Douglas A. Tidwell.



Texas Christian University: Laura Beard, Mary Anne Mitchell, Amy Griggs and Melanie Mitchell in *The Cradle Song*.

spotlight on . . .

WESTERN NEW MEXICO UNIVERSITY in Silver City. The cast must have been hard to find during the community's Annual Spring Fiesta. They closed up shop and took their production of the melodrama "He Done Her Wrong or Wedded But No Wife" to a roped off street where they did six performances in two days for the fiesta-goers. The following Sunday, the show was presented in a New Mexican landscape near Lake Roberts. Two different casts performed the melodrama during the noon break of the Spring Regatta. Hundreds of people sat on the hillside eating their steaks and laughing uproariously at the comic antics of the cast.

All the world is a stage.

CHARLIE BRO

One of the most popular plays done in 1971-72 was *You're a Good Man, Charlie Brown*. So many chapters submitted pictures of their productions that we thought they made for interesting comparisons.

D.G.

Simpson College: You're A Good Man, Charlie Brown. Directed by Joe V. Graber.



University of Arkansas at Monticello: You're A Good Man, Charlie Brown. Directed by Fran Franklin.



Lenoir Rhyne College: You're A Good Man, Charlie Brown. Directed by Sam Baker.



WN THEATRE

Wright State University: You're A Good Man, Charlie Brown. Directed by Carolyn Selberg.



Geneva College: You're A Good Man, Charlie Brown. Directed by Mitzi S. Ganelin.



Lynchburg College: You're A Good Man, Charlie Brown. Directed by Robert C. Hailey.



Eastern Kentucky University: You're A Good Man, Charlie Brown. Directed by Dr. Haller T. Laughlin.

Zeta Gamma, Indianola, Iowa. Major productions: *The Deputy, The Rude Mechanic a Good Man, Charlie Brown.* Advisor, J. Peters: Denis R. Hildreth, president; Henry C. Pitt; John L. Henning, III, secretary-treasurer.

GE, Rho Omicron, Sioux Falls, South Dakota. Major productions: *Desire Under the Elms, Mr. Crinkle's School for Scandal.* Advisor, Perry W. Patterson: Carol Sutterlin, president; John Tucker, secretary-treasurer.

IE COLLEGE, Delta Phi, Slippery Rock, Pennsylvania. Major productions: *The Headhunters, Antigone, Hiccup Hurrah, The Prince of Miss Jean Brodie.* Advisor, Mr. Milton E. Carless. 1971-72 officers: Jim Hahn, vice-president; Linda Vona, treasurer.

IE UNIVERSITY, Lambda Sigma, Brookline, Massachusetts. Major productions: *Don Juan in Hell, The Rose, Picnic, The Pensive Suggestion, The Visitor.* Advisor, Judith Zivanovic. 1971-72 officers: Chuck Blackman, vice-president; Warren

IE, Mu Phi, Magnolia, Arkansas. Major productions: *Madame de Chailot, The Fantasticks, The Wizard of Oz, The Pensive Suggestion, The Visitor.* Advisor, Margaret Harwood: Mara Deckelman, president; Anita Hardage,



University of Arkansas at Little Rock: *James Horwell in M...*
Directed by Cliff Haislip. Designed by Tom Schumacher.



Westmar College: *Daneen Stahl, Dick Bardole, Dan Jacobsen, Pat Krieger in Galileo.* Directed by Ruth Monroe.

STATE COLLEGE OF ARKANSAS, Zeta Delta, Conway, Arkansas. Major productions: *The Grouch, All the Way Home, Fallen Angels.* Advisor, Sally Roden. 1971-72 officers: Kathy Borecky, president; Janice Brown, vice-president; Phyllis West, secretary-treasurer.

STATE UNIVERSITY COLLEGE, Mu Iota, Oswego, New York. Major productions: *Huui, Huui, Electra, The Time of Your Life, The Wizard of Oz, The Country Wife, Man of La Mancha.* Advisor, Kathleen K. Pendergast. 1971-72 officers: William Kent, Diane Hemmes Greene and Kenn Naegle.

STEPHEN F. AUSTIN STATE UNIVERSITY, Beta Phi, Nacogdoches, Texas. Major productions: *The Crucible, Tom Edison and the Wonderful "Why", The Sea Gull, Fiddler on the Roof.* Advisor, W. K. Waters Jr. 1971-72 officers: William Sherr, president; Vicki Bergman, vice-president; Barbara Polk, secretary-treasurer.

STERLING COLLEGE, Pi Omega, Sterling, Kansas. Major productions: *Fiddler on the Roof, Antigone, The Merchant of Venice.* Advisor, Gordon S. Kling, II. 1971-72 officers: Clark Killion, president; Marilyn Stewart, vice-president; Mindy Manley, secretary-treasurer.

TENNESSEE TECHNOLOGICAL UNIVERSITY, Pi Upsilon, Cookeville, Tennessee. Major productions: *1984, Camelot, The Devil to Pay, Reynard the Fox.* Advisor, Douglas A. Tidwell. 1971-72 officers: Larry Stein, president; Tom DeMoss, vice-president; Sarah Demarest, secretary-treasurer.



University of Southwestern Louisiana: *The Devil's Discipline.* Directed by Harold W. Poe. Designed by Richard C. Zimmermann.

Directed by Henry Hammack.



William Woods College: *Man of La Mancha*. Directed by Darnell.

TEXAS A & I UNIVERSITY, Kappa Phi, Kingsville, Texas. Major productions: *Doctor Faustus*, *A Sleep of Prisoners*, *Romulus the Great*, *Alice in Wonderland*, *Plaza Suite*. 1971-72 officers: Steve Shipley, president; Vicki Bond, secretary-treasurer.

TEXAS CHRISTIAN UNIVERSITY, Delta Upsilon, Fort Worth, Texas. Major productions: *Spoon River*, *Patience*, *The Price*, *The Headhunters*, *The Rivals*, *The Candle Song*. 1971-72 officers: Margo Price, president; Paula Sperry, secretary; Dale Mitchell, treasurer.

UNION COLLEGE, Zeta Chi, Barboursville, Kentucky. Major productions: *How to Succeed in Business Without Really Trying*, *Medea*, *The Rainmaker*, *The Miser*, *Romeo and Juliet*.

UNIVERSITY OF ARKANSAS AT LITTLE ROCK, Eta Mu, Little Rock, Arkansas. Major productions: *The Rainmaker*, *Mame*, *Child's Play*, *Hedda Gabler*, *The Unwicked Witch*. 1971-72 officers: Carey Brennan, president; Steve Shofner, vice-president; Jay Jones, secretary.



University of Richmond: Frank Howarth and Bruce Miller in *As You Like It*. Directed by William Lockey, Jr.

William Woods College: *The Fant*



William Woods College: Nan Wade and Dave Gibbs in *D*. Directed by Chris West.

spotlight on . . .



WEST LIBERTY STATE COLLEGE, W Liberty, Virginia. The spotlight is on the audience this time. The Hilltop Players presented a music version of "Winnie the Pooh" for their regular audience as well as presenting three daytime performances for Wheeling area school children who were bused in for the occasion. The cast was delighted the week after the performance, when they were showered with hundreds of letters and drawings expressing the delightful reactions of the children. "I like 'Roo' because he ran away from Kanga" . . . "I like the part best where piglet had a bath" . . . "The birthday cake and the candy at the end were the best" . . . etc. etc.

OF ARKANSAS AT MONTICELLO, Upsilon Theta,
 Arkansas. Major productions: *You're A Good Man,*
The Bremen Town Musicians. Faculty advisor, Fran
 -72 officers: Betsy Thompson, president; Charles
 idient; Jim Taylor, secretary-treasurer.

OF RICHMOND, Eta, Richmond, Virginia. Major
You Like It, The Christmas Story, Joan of Lorraine,
idney Brustein's Window, The Wizard of Oz.
 illiams. 1971-72 officers: Nancy Boykin, president;
 vice-president; Midge Liggan, treasurer; Marcy

OF SOUTHWESTERN LOUISIANA, Theta Tau,
 na. Major productions: *The Devil's Disciple, The*
 sor, Harold W. Poe. 1971-72 officers: Marilyn
 Donald Begnaud, vice-president; Susan Bing, sec-

WISCONSIN-STOUT, Zeta Beta, Meno-
 Major productions: *Dial "M" for Murder, You*
You When the Water's Running, You're a Good
 i. Advisor, Noel Falkofsky. 1971-72 officers:
 -sident; James Radatz, vice-president; Cyndy
 -saurer.

TE COLLEGE, Alpha Phi, Valley City, North
 actions: *Six Characters in Search of an Author,*
er, You're a Good Man, Charlie Brown, The
Sunday in New York. Advisor, Mr. Daune
 s; Alan Hearonemus, president; Marcia Foss,
 e Sommerfeld, secretary-treasurer.

SITY, Eta Theta, Topeka, Kansas. Major
Henry IV, As You Like It, Don't Drink the
 G. McCausland. 1971-72 officers: Rosemary
 ke, vice-president; Sally Jones, secretary.



William Carey College: Brenda Draughn, Kathryn Hatchell
 and John Gibeau in *The Importance of Being Earnest*.
 Directed by Mary Evelyn Collins.

WAYNE STATE COLLEGE, Beta Rho, Wayne, Nebraska. Major
 productions: *Harvey, Oedipus Rex.* Advisor, Helen J. Russell.
 1971-72 officers: Dwight Meyerink, president; Lynn Johanson, vice-
 president; Charlene Hesse and Linda Ford, secretary-treasurer.



WEST CHESTER STATE COLLEGE, *Rho Mu*, West Chester, Pennsylvania. Major productions: *The Crucible*, *Fashion*, *Arsenic and Old Lace*, *Catch Me If You Can*. Advisor, Sandra M. Hall. 1971-72 officers: Robert McCracken, president; Sue Piscitelli, vice-president; Kathleen Rearick, secretary-treasurer.

WESTERN NEW MEXICO UNIVERSITY, *Beta Upsilon*, Silver City, New Mexico. Major productions: *Ghosts*, *Prometheus Bound*. Advisor, William J. Louis. 1971-72 officers: Andy Bing, president; Art Amari, vice-president; Tiny Arana, secretary-treasurer.

WEST LIBERTY STATE COLLEGE, *Eta Rho*, West Liberty, West Virginia. Major productions: *Cactus Flower*, *Winnie-the-Pooh*, *The Mousetrap*, *You're a Good Man, Charlie Brown*. Advisor, Dr. Helen Kelly. 1971-72 officers: Thomas Meredith, president; Janie Miller, secretary-treasurer.

WESTMAR COLLEGE, *Iota Lambda*, LeMars, Iowa. Major productions: *Galileo*, *The Merry Wives of Windsor*. Advisor, Ruth Monroe. 1971-72 officers: Bob Devany, president; Dan Jacobsen, vice-president; Carol Little, secretary; Rita Sukut, treasurer.

WEST VIRGINIA WESLEYAN COLLEGE, *Alpha Rho*, Buckhannon, West Virginia. Major productions: *The Night Thoreau Spent in Jail*, *An Italian Straw Hat*, *Here We Are*. Advisor, Charles I. Presar. 1971-72 officers: John Shaffer, president; Jay Boyd, vice-president; Brenda Duke, secretary; Brent Virts, treasurer.



Western New Mexico University: *Prometheus Bound*. Directed and designed by W. J. Louis.



West Chester State College: *The Crucible*. Directed by Hashimoto.



William Carey College: *Donna Gates and Morris Dunn in Amahl and the Night Visitors*. Music directed by Ray Luper. Staged by O. L. Quave.

WILLIAM CAREY COLLEGE, *Sigma Chi*, Hattiesburg, Mississippi. Major productions: *State of Siege*, *Amahl and the Night Visitors*, *The Importance of Being Earnest*, *The Figure on the Cross*. Faculty advisors, O. L. Quave and Mary E. Collins. 1971-72 officers: Michael West, president; Kathryn Hatchell, vice-president; Brenda Draughn, secretary; Deborah Cook, treasurer.

WILLIAM WOODS AND WESTMINSTER COLLEGE, *Alpha Epsilon*, Fulton, Missouri. Major productions: *A Flea in Her Ear*, *Sleeping Beauty*, *Dracula*, *Trojan Women*, *The Fantasticks*, *Lovers*, *The Man of La Mancha*. Advisors, Chris West and Scott Hoffman. 1971-72 officers: Frank Dent and Bob Coffey, presidents; Brad Belamy, vice president; Candice Williams, secretary-treasurer.

WRIGHT STATE UNIVERSITY, *Sigma Psi*, Dayton, Ohio. Major productions: *The Birds*, *The Night Thoreau Spent in Jail*, *You're a Good Man, Charlie Brown*, *Ah, Wilderness!*, *Tartuffe*, *Picnic*. Advisor, Abe Bassett. 1971-72 officers: Vikki Lyall, president; Kathie Brockman, vice-president.



Wayne State College: *Ron Rieker, Lisa Fricke, Nancy Wachholtz, Sherri Skelton in Harvey*. Directed by Helen J. Russell.

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Lambda Mu, Wayne State Univ., Detroit 48202
Lambda Nu, Penn State Univ., Harrisburg 17106
Lambda Xi, Penn State Univ., Schuylkill 17070
Lambda Omicron, N. Carolina State Univ., Raleigh 27607
Lambda Pi, Villanova Univ., Philadelphia, Pa. 19080
Lambda Rho, Central Penn. State Univ., Altoona 16801
Lambda Sigma, South Ala. State Univ., Brookings 36028
Lambda Tau, Emmanuel College, Boston, Mass. 02115
Lambda Upsilon, Marshall State College, Staunton 25580
Lambda Phi, Dickinson College, Carlisle, Pa. 16801
Lambda Chi, University of Nebraska at Omaha 68181
Lambda Psi, Western College, Greenville, Tenn. 37743
Lambda Omega, State Univ. College at Oneonta 13820
Kontroy Lambda, Ky. Wesleyan Coll., Owensboro 40301
Lambda Pi Alpha, Iowa State College, Des Moines 50319
Mu Alpha, Hillsdale College, Hillsdale, Mich. 49120
Mu Beta, Quincy University, Quincy, Ill. 62305
Mu Gamma, Northwestern St. Coll., Tahlequah 74464
Mu Delta, New Mexico State University, Las Cruces 88001
Mu Epsilon, Alcorn State College, Alcorn, Miss. 39201
Mu Zeta, Austin Peay State College, Clarksville 37040
Mu Eta, Texas State University, Commerce 75429
Mu Theta, John Carroll University, Cleveland 44118
Mu Iota, State University College, Oswego, N. Y. 13320
Mu Kappa, Western Ky. State Univ., Bowling Green 42301
Mu Lambda, Washington College, Chestertown, Md. 21550
Mu Nu, Francis T. Nicholas St. Coll., Tibbeto, La. 70568
Mu Xi, Boston University, Boston, Mass. 02215
Mu Omicron, Memphis State University, Memphis 38152
Mu Pi, Clarkson University, Omaha, Neb. 68102
Mu Rho, Rhode Island College, Providence 02908
Mu Sigma, National College of Education, Evansville 47711
Mu Tau, Central Washington State College, Ellensburg 98926
Mu Upsilon, Auburn College, Athens, Ala. 35611
Mu Phi, Southern State College, Magnolia, Ark. 71753
Mu Chi, Adelphi Univ., Garden City, Long Island, N. Y. 11560
Mu Psi, Hofstra University, Hempstead, N. Y. 11550
Mu Omega, Duquesne University, Pittsburgh, Pa. 15261
Mu Alpha, Livingston University, Livingston, Ala. 35460

Nu Beta, Parsons College, Fairfield, Iowa 52521
Nu Gamma, Westminster College, New Wilmington, Pa. 16142
Nu Delta, Saint Mary's College, Winona, Minn. 55987
Nu Epsilon, Evansville College, Evansville, Ind. 47701
Nu Zeta, Jersey City State College, Jersey City, N. J. 07310
Nu Eta, Niagara University, Niagara University, N. Y. 14109
Nu Iota, Hartwick College, Oneonta, N. Y. 13820
Nu Kappa, Austin College, Sherman, Tex. 76780
Nu Lambda, College of Notre Dame, Baltimore, Md. 21210
Nu Mu, Mount Mary College, Yankton, S. D. 57105
Nu Nu, Findlay College, Findlay, Ohio 44840
Nu Xi, St. Mary's Dominican College, New Orleans, La. 70118
Nu Omicron, Indiana Univ. of Pennsylvania, Indiana 15701
Nu Pi, North Georgia College, Dahlonega 30533
Nu Rho, The College of Emporia, Emporia, Kan. 66801
Nu Sigma, Lake Forest College, Lake Forest, Ill. 60045
Nu Tau, Carroll College, Waukesha, Wis. 53190
Nu Upsilon, Kearney State College, Kearney, Neb. 68849
Nu Phi, Morgan State College, Baltimore, Md. 21215
Nu Chi, Northeastern University, Boston, Mass. 02115
Nu Psi, The State University of Rutgers, Newark, N. J. 07102
Nu Omega, College of St. Teresa, Winona, Minn. 55987
Pi Alpha, Eastern Michigan University, Ypsilanti 48197
Pi Beta, Mount Mary College, Milwaukee, Wis. 53223
Pi Gamma, McNeese State College, Lake Charles, La. 70601
Pi Delta, Milwaukee University, Wauwatosa, Wis. 53090
Pi Epsilon, Gettysburg College, Gettysburg, Pa. 17325
Pi Zeta, St. Francis College, Brooklyn, N. Y. 11231
Pi Eta, Birmingham-Southern College, Birmingham, Ala. 35294
Pi Iota, Southern Oregon College of Education, Ashland 97520
Pi Kappa, David Lipscomb College, Nashville, Tenn. 37203
Pi Lambda, Illinois College, Jacksonville 62601
Pi Mu, Whittier College, Whittier, Calif. 90608
Pi Nu, Marygrove College, Detroit, Mich. 48223
Pi Xi, Chadron State College, Chadron, Neb. 68601
Pi Omicron, Lamar State Coll. of Tech., Beaumont, Tex. 77704
Pi Pi, Converse College, Spartanburg, S. C. 29304
Pi Rho, Xavier University, New Orleans, La. 70125
Pi Sigma, Mercy College, Detroit, Mich. 48110
Pi Tau, Shipensburg State College, Shipensburg, Pa. 17237
Pi Upsilon, Tenn. Tech. Univ., Cookeville 38501
Pi Phi, Springfield College, Springfield, Mass. 01109
Pi Chi, Mississippi College, Clinton 39064
Pi Psi, Westfield State College, Westfield, Mass. 01085
Pi Omega, Sterling College, Sterling, Kan. 66157
Rho Alpha, Pfeiffer College, Misenheimer, N. C. 28106
Rho Beta, Boston State College, Boston, Mass. 02115
Rho Gamma, Univ. of Tenn. Martin Campus, Tenn. 38237
Rho Delta, Black Hills State College, Spearfish, S. D. 57523
Rho Epsilon, Valdosta State College, Valdosta, Ga. 31601
Rho Zeta, Fairleigh Dickinson University, Madison, N. J. 07040
Rho Eta, Lebanon Valley College, Annville, Pa. 17003
Rho Theta, Paterson State College, Wayne, N. J. 07073
Rho Iota, Eastern Washington College, Cheney 99004
Rho Kappa, Worcester Poly. Inst., Worcester, Mass. 01609
Rho Lambda, Framingham St. Coll., 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. 10313
Rho Rho, Monmouth College, West Long Branch, N. J. 07754
Rho Sigma, Millersville State College, Millersville, Pa. 17551
Rho Tau, Luther College, Decorah, Iowa 52001
Rho Upsilon, Kutztown State College, Kutztown, Pa. 19320
Rho Phi, Grand Canyon College, Phoenix, Ariz. 85017
Rho Chi, St. Joseph's College, Philadelphia, Pa. 19131
Rho Psi, Erie College, Erie, Pa. 16501
Rho Omega, Notre Dame College, Cleveland, Ohio 44121
Sigma Alpha, Ohio Christian College, Ohio City 73111
Sigma Beta, Taylor University, Upland, Ind. 46783
Sigma Gamma, North Texas State University, Denton 76203
Sigma Delta, Viterbo College, La Crosse, Wis. 54601
Sigma Zeta, Trenton State College, Trenton, N. J. 08623

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 92108
Sigma Lambda, La. State Univ. in New Orleans, N. O. 70122
Sigma Nu, San American College, Edinburg, Tex. 78539
Sigma Omicron, College of Steubenville, Steubenville, Ohio 43951
Sigma Xi, Oklahoma College of Liberal Arts, Chickasha 73019
Sigma Omicron, Emerson College, Boston, Mass. 02115
Sigma Pi, California State Polytechnic College (Kellogg-Vorhes Campus), Pomona 91766
Sigma Rho, California Lutheran College, Thousand Oaks 91320
Sigma Sigma, San Francisco College for Women, Calif. 94118
Sigma Tau, Cumberland College, Williamsburg, Ky. 40765
Sigma Upsilon, College of Guam, Agaña, Guam 96910
Sigma Phi, Elizabethtown College, Elizabethtown, Pa. 17022
Sigma Chi, William Carey College, Hattiesburg, Miss. 39103
Sigma Psi, Wright State Campus, Dayton, Ohio 45431
Sigma Omega, Salisbury State College, Salisbury, Md. 21801
Tau Alpha, University of Cincinnati, Cincinnati, Ohio 45221
Tau Beta, Aurora College, Aurora, Ill. 60025
Tau Gamma, Auburn University, Auburn, Ala. 36830
Tau Delta, St. Francis College, Loretto, Pa. 15940
Tau Epsilon, Barst College of the Sacred Heart, Lake Forest, Ill. 60043
Tau Zeta, St. Mary's University, San Antonio, Tex. 78228
Tau Eta, Rider College, Trenton, N. J. 08602
Tau Iota, Joseph's Coll. for Women, Brucklyn, N. Y. 11253
Tau Kappa, University of Oklahoma, Norman 73069
Tau Lambda, Samford University, Birmingham, Ala. 35226
Tau Mu, Presbyterian College, Clinton, S. C. 29301
Tau Nu, Agnes Scott College, Decatur, Ga. 30030
Tau Xi, Virginia Commonwealth Univ., Richmond, Va. 23220
Tau Omicron, St. Mary of the Plains College, Dodge City, Kan. 67801
Tau Pi, Mobile College, Mobile, Ala. 36683
Tau Rho, Howard University, Washington, D. C. 20051
Tau Sigma, LaSalle College, Philadelphia, Pa. 19141
Tau Tau, Pikeville College, Pikeville, Ky. 40360
Tau Upsilon, University of Maryland (Baltimore County Campus), Baltimore 21225
Tau Phi, Pacific View A & M College, Pahrump, Nev. 77445
Tau Psi, Limestone College, Gaffney, S. C. 29340
Tau Omega, Marquette University, Milwaukee, Wis. 53233
Upsilon Alpha, University of Nevada, Reno 89507
Upsilon Beta, Lincoln University, Jefferson City, Mo. 64501
Upsilon Gamma, Loyola College, Baltimore, Md. 21204
Upsilon Delta, Bryant College, Providence, R.I. 02906
Upsilon Zeta, Northeast Mo. St. Coll., Kirksville 63501
Upsilon Eta, Huntington College, Huntington, Ind. 46750
Upsilon Theta, Arkansas A & M College, College Heights 71553
Upsilon Iota, Johnson C. Smith Univ., Charlotte, N. C. 28208
Upsilon Kappa, Phillips University, Enid, Okla. 73734
Upsilon Lambda, Husson College, Bangor, Me. 04401
Upsilon Mu, State Univ. of New York, Albany, N. Y. 12203
Upsilon Nu, High Point College, High Point, N. C. 27626
Upsilon Omicron, Missouri Southern College, Joplin 64601
Upsilon Pi, The Fort Valley State College, La. 31030
Upsilon Rho, Mt. Mercy College, Cedar Rapids 52402
Upsilon Sigma, Pennsylvania Military College, Chester 19013
Upsilon Tau, Alcorn College, Ripon, Wis. 54971
Upsilon Chi, St. John's University, Jamaica, N. Y. 11432
Upsilon Omicron, Salem College, Winston-Salem, N. C. 27158
Phi Alpha, Clemson University, Clemson, S. C. 29631
Phi Beta, Grand Valley State College, Allendale, Mich. 49401
Phi Gamma, Ohio Dominion College, Columbus, Ohio 43219
Phi Delta, University of Idaho, Moscow 83843
Phi Epsilon, North Carolina A & T Univ., Greensboro 27411
Phi Zeta, Elizabeth City State University, N.C. 27806
Phi Eta, Hocking College, Kansas City, Missour 64110
Phi Theta, Old Dominion University, Norfolk, Va. 23504
Phi Iota, Jacksonville University, Jacksonville, Fla. 32211
Phi Kappa, Albany College, Wilmore, Ky. 40250
Phi Lambda, Cameron College, Lawton, Okla. 73501
Phi Mu, Hampton Institute, Hampton, Va. 23060
Phi Nu, Fayetteville State University, Fayetteville, N. C. 28404
Phi Xi, Ochs Roberts University, Tulsa, Oklahoma 74103

Phi Omicron, St. John's University, Jamaica, N. Y. 11432
Phi Omicron, Salem College, Winston-Salem, N. C. 27158
Phi Alpha, Clemson University, Clemson, S. C. 29631
Phi Beta, Grand Valley State College, Allendale, Mich. 49401
Phi Gamma, Ohio Dominion College, Columbus, Ohio 43219
Phi Delta, University of Idaho, Moscow 83843
Phi Epsilon, North Carolina A & T Univ., Greensboro 27411
Phi Zeta, Elizabeth City State University, N.C. 27806
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Phi Mu, Hampton Institute, Hampton, Va. 23060
Phi Nu, Fayetteville State University, Fayetteville, N. C. 28404
Phi Xi, Ochs Roberts University, Tulsa, Oklahoma 74103