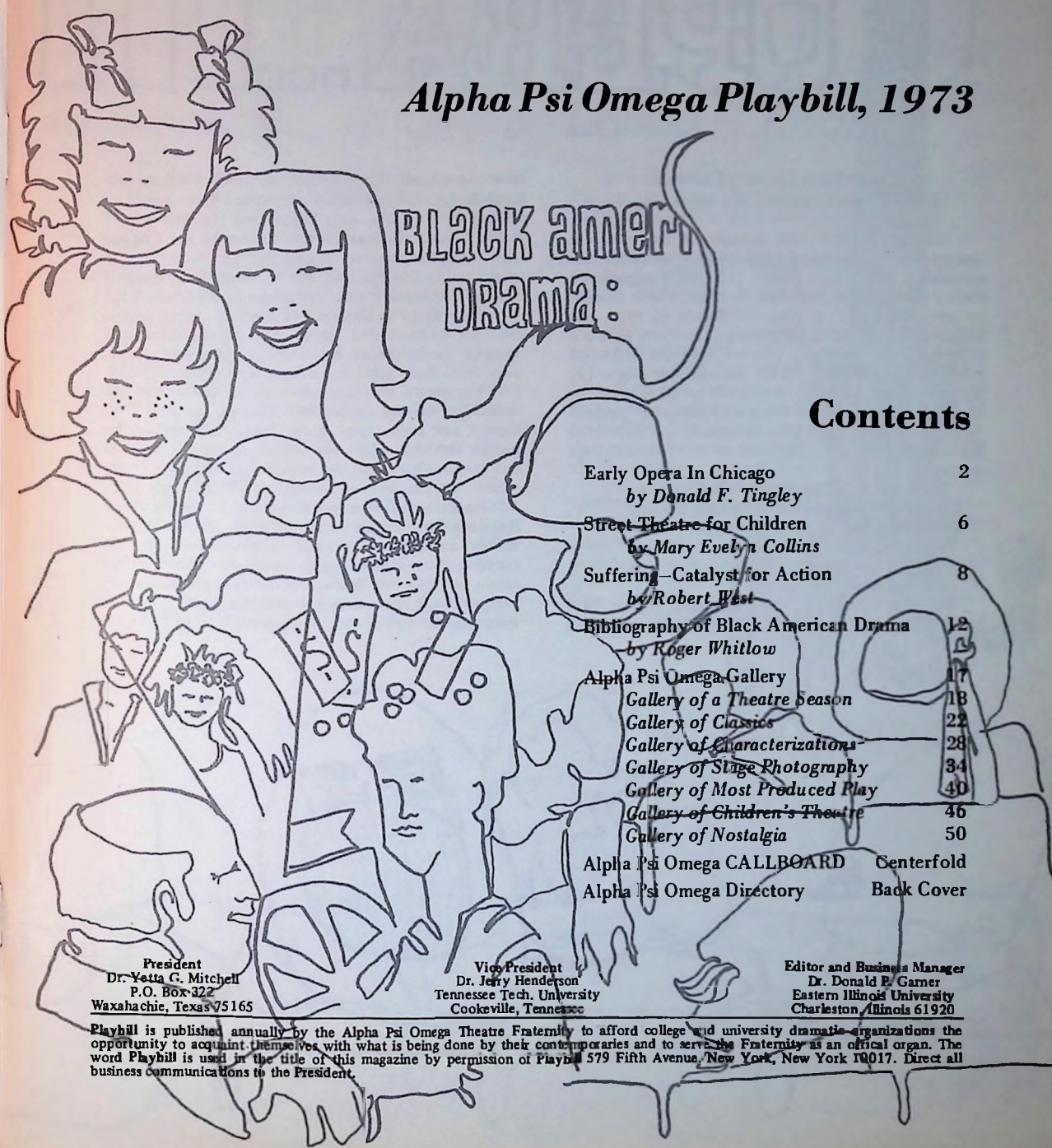


Alpha Psi Omega **PLAYBILL 1973**

**ART WORK**  
**Cover by Virginia Anderson**  
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# Alpha Psi Omega Playbill, 1973

## BLACK AMERICAN DRAMA:

### Contents

Early Opera In Chicago by Donald F. Tingley	2
Street Theatre for Children by Mary Evelyn Collins	6
Suffering—Catalyst for Action by Robert West	8
Bibliography of Black American Drama by Roger Whitlow	12
Alpha Psi Omega Gallery	17
Gallery of a Theatre Season	18
Gallery of Classics	22
Gallery of Characterizations	28
Gallery of Stage Photography	34
Gallery of Most Produced Play	40
Gallery of Children's Theatre	46
Gallery of Nostalgia	50
Alpha Psi Omega CALLBOARD	Centerfold
Alpha Psi Omega Directory	Back Cover

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# EARLY OPERA...in

## Turn of the Century Chicago: Avant Garde Center of the United States

During the first two decades of the twentieth century, Chicago produced a cultural atmosphere that was unrivaled in the United States. *The Dial*, a magazine of literary criticism was published there and Harriet Monroe brought out the first issue of *Poetry* in 1912, and Margaret Monroe began publication of the *Little Review* a little later. Carl Sandburg, Theodore Dreiser, Sherwood Anderson, Floyd Dell, Vachel Lindsay, and Edgar Lee Masters all lived in Chicago during this period as did scores of lesser writers. Most of these were the *avant garde* of their day. Their themes were naturalistic and their forms ran to blank verse. H.L. Mencken wrote of these Chicago writers:

Find me a writer who is indubitably an American and who has something new and interesting to say, and who says it with an air, and nine times out of ten I will show that he has some sort of connection with the shallow by the lake.

The Art Institute was flourishing and in 1913 brought the Armory show to Chicago. The artists in this

show represented the post-impressionists and cubists and shocked the local populace. Great writers from elsewhere, William Butler Yeats, Amy Lowell, and Matthew Arnold visited Chicago. Isadora Duncan danced on the Chicago stage; Maurice Browne started off the little theatre movement in Chicago; and the incomparable Theodore Thomas developed a great symphony in the Windy City.

Early opera in Chicago had a hectic course. During the later years of the nineteenth century, there were sporadic performances by traveling opera companies, some from New York, some from New Orleans. One of the big events in the promotion of opera was the dedication of the Auditorium Theatre in 1889. This theatre had been designed by Louis Sullivan and his partner Dankmar Adler. The engineering skill of Adler is said to have produced the near-perfect acoustics of the theatre. The theatre was opened in 1889 by a concert by Adelina Patti with President Benjamin Harrison and Vice President Levi Morton in the audience. Harriet Monroe, already known as a poetess, wrote an ode for the occasion. The company gave twenty-two performances during a four-week opera season. The traveling opera companies did not always do well in Chicago and in some instances, the season was a financial failure. In 1900, for





# CHICAGO

## AN ANECDOTAL HISTORY *by Donald F. Tingley*

example, the impresario from New York, Maurice Grau, announced that never again would he bring an opera company to Chicago. He said:

I have cut out Chicago; understand, cut out Chicago. Chicago does not want grand opera, repeat, and so I have done the only thing left to do. I have cut out the town absolutely! Absolutely! I have spoken.

The Chicago Tribune reacted defensively to the announcement that there would be no more opera in Chicago:

Would it not be more honest to admit that grand opera itself is in part a fad and a fashion instead of being one of the eternal verities upon which one may predicate cultures and artificial things, that its charm is largely that of novelty, that the lasting element in it is solely in the music, that one may prefer to hear the music apart from the so-called dramatic part without being a barbarian, and that finally all refinement and culture are not confined to the few complacent persons who happen to enjoy nothing in music but the operas of Richard Wagner.

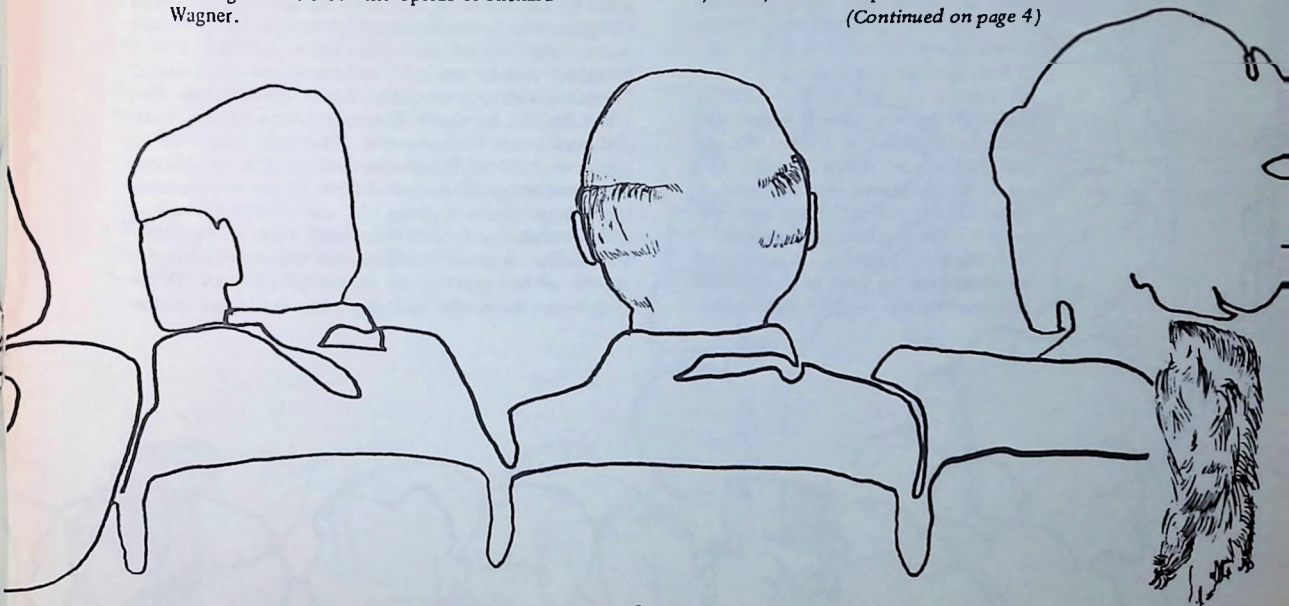
Pointing with pride to the great successes of the Chicago Symphony, the *Tribune* thought the orchestra was proof enough of the cultural stature of Chicago.

### Manhattan Opera Company: New York's Loss is Chicago's Gain

While Chicago's opera was floundering, there were also problems in New York, for about the same time, Oscar Hammerstein had organized the Manhattan Opera Company to compete with the well-established Metropolitan. Hammerstein hoped to run the latter out of business, but after several years, it became evident that there was no competition. The Metropolitan absorbed the smaller company at a cost of \$1,200,000.

Not long after, Hammerstein moved to Chicago and agreed to establish an opera company. The Chicago backers bought his remaining assets, including some costumes, scenery, and scores. Many of the singers, managerial people, and conductors also came to Chicago from the old Manhattan Opera Company, and the Chicago Grand Opera Company was born. It opened on November 3, 1910, with the production of Verdi's "Aida." The

*(Continued on page 4)*



president of the company was Harold Fowler McCormick of the reaper family and the vice president was Charles G. Dawes. The musical director was Cleofonte Campanini.

### Music, Money and McCormick: Chicago's Dominant Figures

There were a number of figures both musical and nonmusical that tended to dominate the Chicago opera scene. Just as Harold Fowler McCormick dominated the financial side of Chicago opera for a dozen years, Mary Garden, a soprano who had grown up in Chicago, tended to dominate it musically for at least twenty years. Mary Garden had been born in Scotland but grew up in Chicago and while still a young girl, studied music in Paris. She made her American debut with the Manhattan Opera Company in 1907 and from this time on she remained a highly controversial figure. Some people thought, as a musician, she could do no wrong while others thought that she could do nothing right. The third evening of the first season of the new opera company Mary Garden sang Debussy's "Pelleas & Melisande" before a sold-out house.

This opera became one of the most important in her repertoire. Debussy himself had coached the soprano in this role and is said to have fallen madly in love with her. Some had said that Mary Garden was not the greatest soprano of all times, but few doubt her ability as an actress both on and off the stage. She created many a tempestuous moment in Chicago circles. During the first season she was to sing the title role in Strauss's "Salome." In this performance, as in all her performances, she insisted on as much realism as possible. The opera was performed in French and what really broke up Chicago was her rendition of the "Dance of the Seven Veils." Mary Garden herself describes it in this way: "I have on enormous veils which I took off one by one and threw in Herod's face With the very last veil, I enveloped myself entirely. Under that last veil was just the thinnest, thinnest muslin. As I ran from the cistern over to Herod, I thrust the last veil at him and knelt and said, 'I want the head of Jakanaan.'"

The next morning Chicago found itself drawing up sides as to what had happened on the stage the night before.

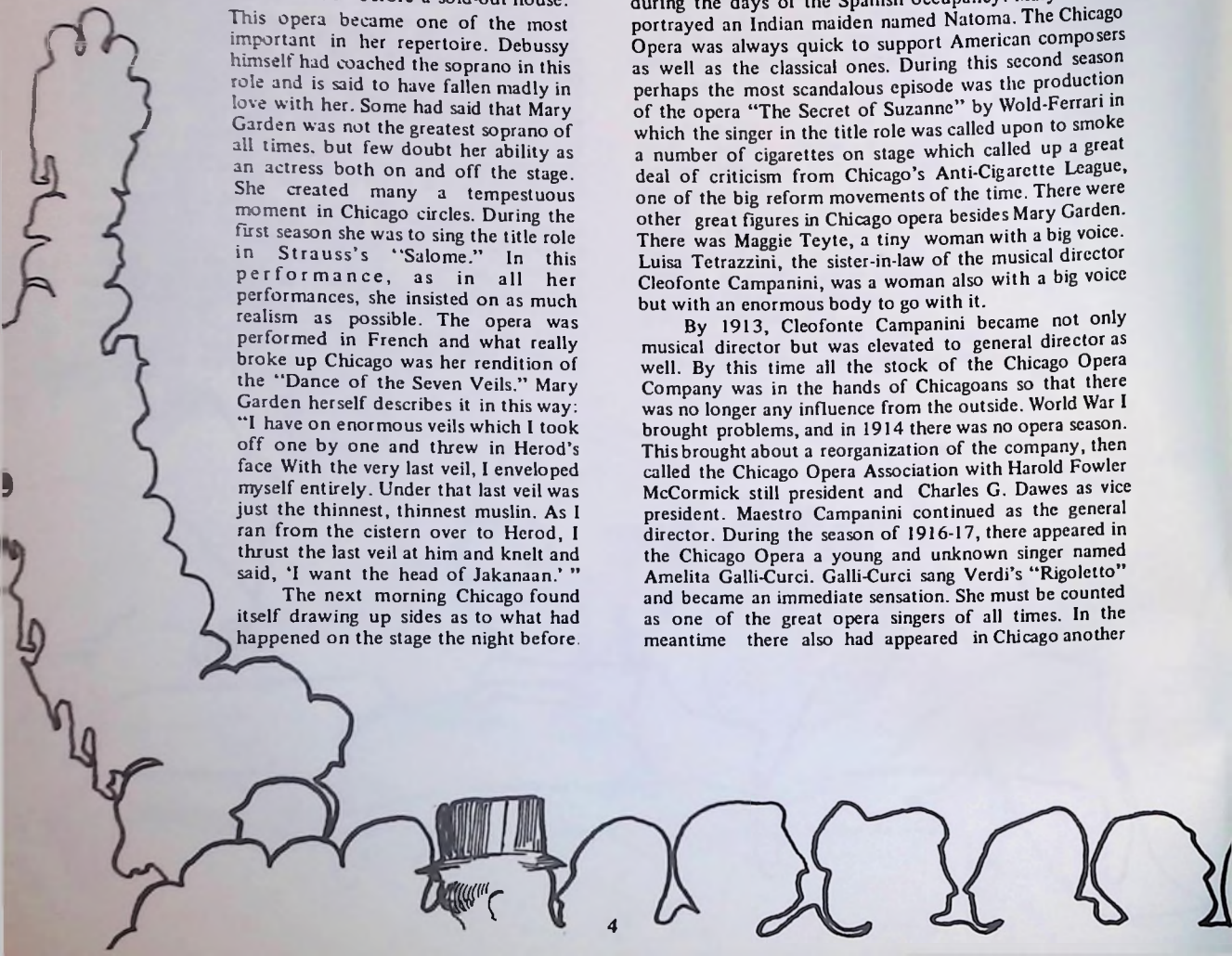
On the one hand the Puritans of the city thought it was a sinful spectacle. Chief of Police, Leroy T. Steward said:

It was disgusting. Miss Garden wallowed around like a cat in a bed of catnip. There was no art in her dance that I could see. If the same show were produced on Halsted Street the people would call it cheap, but at the Auditorium they say it's art.

Mary Garden felt this was a narrow view. In any case there was no problem selling the tickets for the second performance. The house was packed and tickets were selling at a premium. At this point, Arthur Farwell, president of Chicago's Law and Order League, protested, describing the performance as vicious and sinful. The third performance of "Salome" was cancelled, and this particular opera was not heard again in Chicago until Mary Garden herself became the musical director of the opera in the early 1920's.

During the second season, Mary Garden sang several roles. One of the interesting ones was the title role of Victor Herbert's "Natoma," an opera set in California, during the days of the Spanish occupancy. Mary Garden portrayed an Indian maiden named Natoma. The Chicago Opera was always quick to support American composers as well as the classical ones. During this second season perhaps the most scandalous episode was the production of the opera "The Secret of Suzanne" by Wold-Ferrari in which the singer in the title role was called upon to smoke a number of cigarettes on stage which called up a great deal of criticism from Chicago's Anti-Cigarette League, one of the big reform movements of the time. There were other great figures in Chicago opera besides Mary Garden. There was Maggie Teyte, a tiny woman with a big voice. Luisa Tetrazzini, the sister-in-law of the musical director Cleofonte Campanini, was a woman also with a big voice but with an enormous body to go with it.

By 1913, Cleofonte Campanini became not only musical director but was elevated to general director as well. By this time all the stock of the Chicago Opera Company was in the hands of Chicagoans so that there was no longer any influence from the outside. World War I brought problems, and in 1914 there was no opera season. This brought about a reorganization of the company, then called the Chicago Opera Association with Harold Fowler McCormick still president and Charles G. Dawes as vice president. Maestro Campanini continued as the general director. During the season of 1916-17, there appeared in the Chicago Opera a young and unknown singer named Amelita Galli-Curci. Galli-Curci sang Verdi's "Rigoletto" and became an immediate sensation. She must be counted as one of the great opera singers of all times. In the meantime there also had appeared in Chicago another





singer named Rosa Raisa and between Mary Garden, Galli-Curci, and Raisa most of the top roles were divided. Mary Garden sang mostly the French operas, Galli-Curci was a coloratura, and Rosa Raisa was more important in the dramatic works. Although each of these was a prima donna, they tended to not interfere with each other.

In the 1919-20 season, one of the features was the death of the director Cleofonte Campanini. His death and his funeral were almost as spectacular as any of the operas that Maestro Campanini produced. He died of pneumonia during the middle of that season and his funeral was held on the stage of the Auditorium Theatre with his coffin in the center of the stage brilliantly lighted with stands containing candles, his baton and scores resting nearby, and with flowers everywhere. The opera company provided a musical funeral service. After this, the Chicago public filed by the coffin for some three hours. Mary Garden recalled, "After that, the curtain came down slowly, and that was the last we saw of Cleofonte Campanini."

The spring following Campanini's death, Harold Fowler McCormick informed the company that he would back it for only two more years. McCormick and his wife, the former Edith Rockefeller, had been making up the deficits of the opera company for a good many years. At this point Mary Garden was chosen as the general director of the Opera. The McCormicks told Miss Garden, who liked to be called "Madame Directa," that they wanted to go out in a blaze of glory and that expense was not to be considered. This was to be the greatest opera season that Chicago and perhaps the world had ever known. The result was that "Madame Directa" traveled through Europe hiring talent, often paying them far above the going rates. By the time the opera season was ready to start, Miss Garden had lined up talent far in excess of what they needed. The final roster indicated that she had hired seventeen sopranos, nine contraltos and mezzo-sopranos, thirteen tenors, eight baritones, nine basses, and five conductors; at least twice as many of each as they would need, one authority says. There was, for example, Edith Mason singing "Madame Butterfly." "Madame Directa," herself sang "Carmen," "Pelleas and Melisande," "Louise," and "Le Jongleur de Notre Dame." She also did "Salome" which had been banned for the last eleven years. Apparently the critical taste of Chicago had changed in the intervening years because there was no outcry against the performance this time. Without any question, it was a great season. Mary Garden had seen to that. In the spring of 1922, the final figures were tabulated, and Harold Fowler McCormick was given a bill for the deficit for that season. The sum was \$1,100,000. According to one historian of the Chicago Opera, "The

*(Continued on page 14)*



# A STREET THEATRE FOR CHILDREN

by Mary Evelyn Collins, *William Carey College*

There are many cliches that could apply to the project initiated by the creative dramatics class at William Carey College in Hattiesburg, Mississippi. From a very small chestnut a mighty oak has seemed to have grown: children's street theatre.

The conception of the street theatre project received its first spark in San Francisco when a neighborhood children's theatre project was stumbled upon in the parking lot of the Bay City's Di Young Museum. Some of the overt techniques of the group seemed applicable to children's theatre. Later, during the same visit to the city, the San Francisco Mime Troupe presented one of their lively attacks on the "establishment" during the American Theatre Association Convention.

The two productions seemed quite similar. Both presented comic situations that carried wide audience appeal, using the villain-hero-heroine triangle. Both were didactic. The neighborhood project used a storyteller to show the children the essentials of audience behavior while following the story line. The San Francisco Mime Troupe produced an anti-war lesson via a humorous portrayal of the decadent military machine.

However, neither of these productions, similar in nature as they were, seemed totally adaptable to the children of Southern Mississippi. The neighborhood project was not as mobile as the San Francisco Mime Troupe with their portable stage, but the Mime Troupe did not have content that would interest young children for extended periods. The combination of the two ideas seemed to be the answer—why not take

theatre to the neighborhood street corner, the playground, or a family's yard?

In September, the project was begun in creative dramatics class and other students were invited to join. Criteria for the project were: a short script, small properties light enough to be carried by hand, simple musical instruments; simple, suggestive costumes, and genuine desire





to have a warm and creative experience WITH the children, not only FOR the children. Dubbed the William Carey College Children's Street Theatre Project, the students immediately took up responsibility with great excitement. Mrs. Leann Koss West, a senior English-Education major, wrote the twenty-minute script, "The Thirteenth Halloween," for production in late October.

No special budget was allowed for the project, and less than twenty dollars was spent for the production. Costumes were altered from old clothing and ancient remains from the theatre wardrobe closets. Properties included one stool, two Halloween trick or treat bags, a fairy wand, and a large banner between two poles. Musical instruments included several kazoo's and a set of tin can drums. Besides being inexpensive, this approach would give young audiences the idea that they might use old clothes and tin cans to produce their own play.

The first effort took place five blocks from campus on a corner parking lot across from a housing project. The majority of the inhabitants in the area had had little or no exposure to live theatre.

The cast and musicians made their way from the campus to the parking lot playing kazoo's and drums, inviting children to the play. At the end of the march, it took only minutes to set up the stage and to assemble the audience. A few children ran away because they were terrified of the wicked witch, one of the main characters. Thereafter, less make-up was used on the witch. Another mistake was the giving away of candy from the trick or treat bags. The cast almost lost two members in the chaos that ensued when seventy eager children dashed up to get their treat from the witch and a friendly insect!

During the play, the young audience sat with close attention, booing the witch and cheering the Frog Prince, the Fairy Good, and the forest creatures.

Other performances took place at an elementary school with a large number of special education students, a Salvation Army in an inner city area, a private school for trainable retarded children, and the college Student Government Association Halloween Carnival. Over seven hundred children enjoyed, cheered, booed, and clapped. Their enthusiasm was reflected in the excitement of the college students' interaction with the children.

If the project was to continue to grow, its future had to be decided upon. The first alternative was to write a convincing proposal, citing all the social and artistic good that would be the outcome of the program, then wait for funds from the state or federal governments. However, children do not wait to grow up until there are public funds available. The second alternative was chosen: continue with no budget, using sincerely interested students, improvising properties and costumes, and producing student-written scripts. This would keep the program changing, alive, and enthusiastic. Now, the only approval needed to carry on an outreach program such as this was that of Obra L. Quave, Director of Theatre. Thanks to his eager support, plans are now complete for the launching of the William Carey College Children's Street Theatre Program—Fall '73.

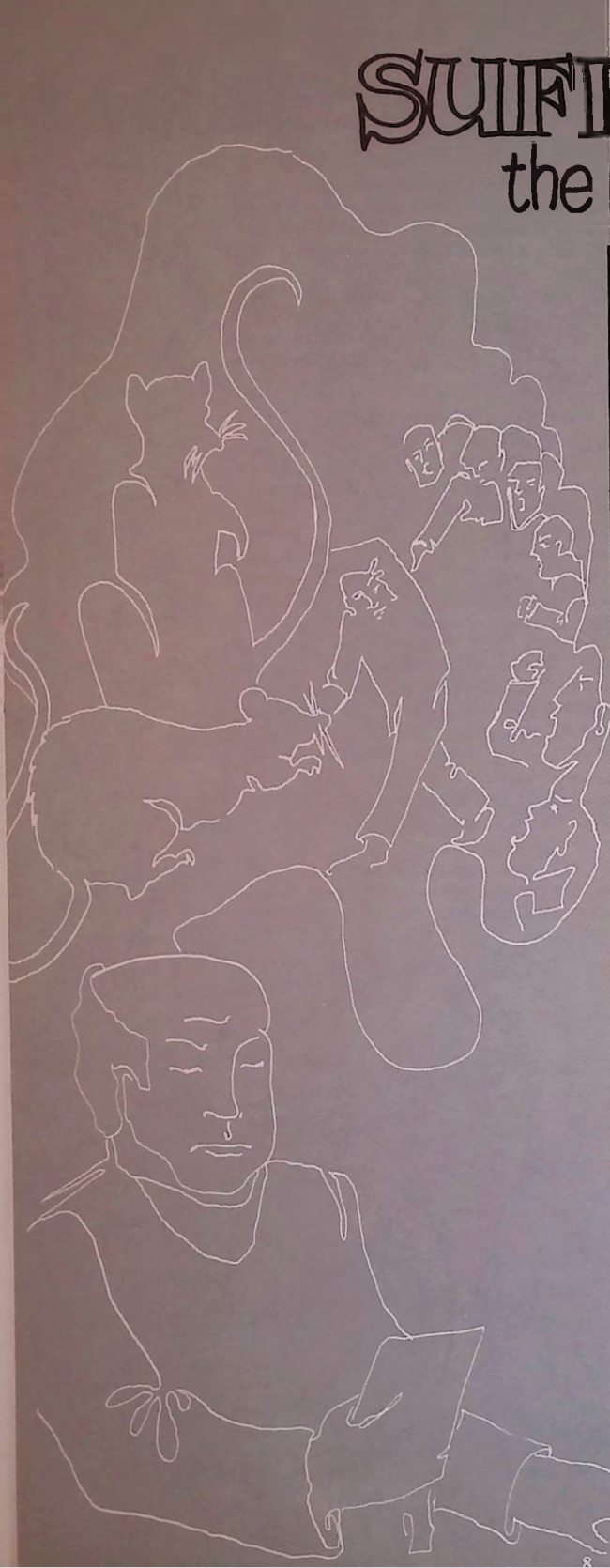
The small acorn has sprouted into, not just one, but many sapplings dotting street corners, vacant lots, and school yards all over South Mississippi.



# SUFFERING— the catalyst for action

by Robert W. West

Georgia Southern College



According to many psychologists, man exhibits external actions in order to fulfill certain needs and wants. These move him from within and direct him toward a desired goal. He acts to achieve the goal and when it is reached, the want is removed and the need dissolves.

What initiates man's actions toward eradication of a need is thought which is sometimes referred to in the drama as suffering. It is thought, or the thinking process that develops motives within the human organism or a character in a play. Different motives are active at different times and in different situations. Each motive is aroused by want. This existence of the want, therefore, incites the person or character into the action that will exterminate the want. The course of action is the goal.

The goal is a by-product of thought, and thought is an implicit activity in the mind or "psyche" of an individual. Some behavioral psychologists have attempted to explain human action or behavior in terms of the mind or inner personality. B.F. Skinner, a noted behavioral psychologist, believes that little can be gained by studying the inner mind. He suggests that man be studied and explanations of his behavior recorded according to observable external events.

In the drama it is only through the external events, verbalized in the script, that characters can be studied and analyzed. Suffering or thought is the primary ingredient for the creation of every dramatic character; however, suffering can be deciphered only by external actions, which necessitates reading and analyzing the play.

Acknowledging the later, this article, using two characters from Nikolai Gogol's *The Inspector General*, will discuss the significance of each character's sufferings and how these sufferings lead to decisions which in turn provoke their external actions.<sup>1</sup> The actions of each character will lead to specific goals. In the struggle to reach those goals, changes will occur. The characters selected for analysis are the Chief of Police and Hlestakov. The minor characters are, according to Gogol, prototypes, and could be found in almost any community.

Before discussing the sufferings of the Chief of Police and Hlestakov, a brief analysis of the play's structure is needed for clarification. The dramatic





form of *The Inspector General* is comedy, its subform satire. The play deviates from the popular form of comedy as its action moves through a state of unhappiness, to predicament, to happiness and back to predicament. The plot centers around a story which moves from a somewhat stable condition, to entanglement to unraveling. The unraveling sequence leads directly into a major crisis-climax. No sooner has the false inspector departed than the real inspector makes his appearance. The ridiculousness of the play is developed by mistaken identity.

All of the leading characters in *The Inspector General*, with the exception of Hlestakov and Osip, are pictured by Gogol as anormal. Provincial bureaucratic corruption abounds in the small Russian village. Its inhabitants, local bureaucrats, merchants, townspeople, all attempt to bribe and woo the mistaken inspector in order to secure or better their present status. The play as a whole involves the anormal characters in conflict with an anormal situation brought about by the mistaken identity of Hlestakov. Hlestakov and Osip, his servant, the normal characters in the play, are acted upon by the characters in the village. What is offered they accept with graciousness and enthusiasm. Both characters are victims of the ridiculous situation, and they wholeheartedly enter into it.

The entire first act centers around the Chief of Police. His sufferings when verbalized, provoke his actions, which in turn provoke the actions of all the other characters. As the play opens, the Chief is already in mental agony. Before his meeting with his fellow bureaucrats, he had read a letter from his godson. The letter said that a government official from Petersburg would be arriving at any time to inspect the local district, and that he would be posing as a private individual. The Chief infers two things from the letter, that the inspector will be traveling incognito, and that he has secret instructions. His mental tension is heightened by his dream about two extraordinary large rats and his fear that the local merchants and townspeople will complain about his government.

The Chief has experienced the play's disturbance. His suffering has prompted his motivation, and now he must act. His action is in the form of a plan. He tells all of his bureaucratic cronies about the letter and makes strong suggestions to each that they get their establishments in order. His mental concern of an unfavorable inspection is passed on to the others, which in turn will prompt them to action. None of the characters, including the Chief, makes any kind of an overt physical action until the character Bobchinsky rushes into the house, ranting illogically, that a young official from Petersburg by the name of Alexandrovich Hlestakov is residing at the local inn, and has been for two weeks. This evidence convinces him that it must be the inspector.

(Continued on page 10)



He tells all of his cohorts to get moving and get their places fixed in a hurry.

The Chief's mental distress obtains a slight respite when he learns that the inspector is a young man. He implies to Bobchinsky that a younger man is easier to handle. His intense suffering is still at a peak, for as he leaves the house heading for the inn he shouts, "Just grant, O Lord, that I may get all this off my hands as quickly as possible, and I'll set up such a candle as was never lighted before; . . ." (p. 606)

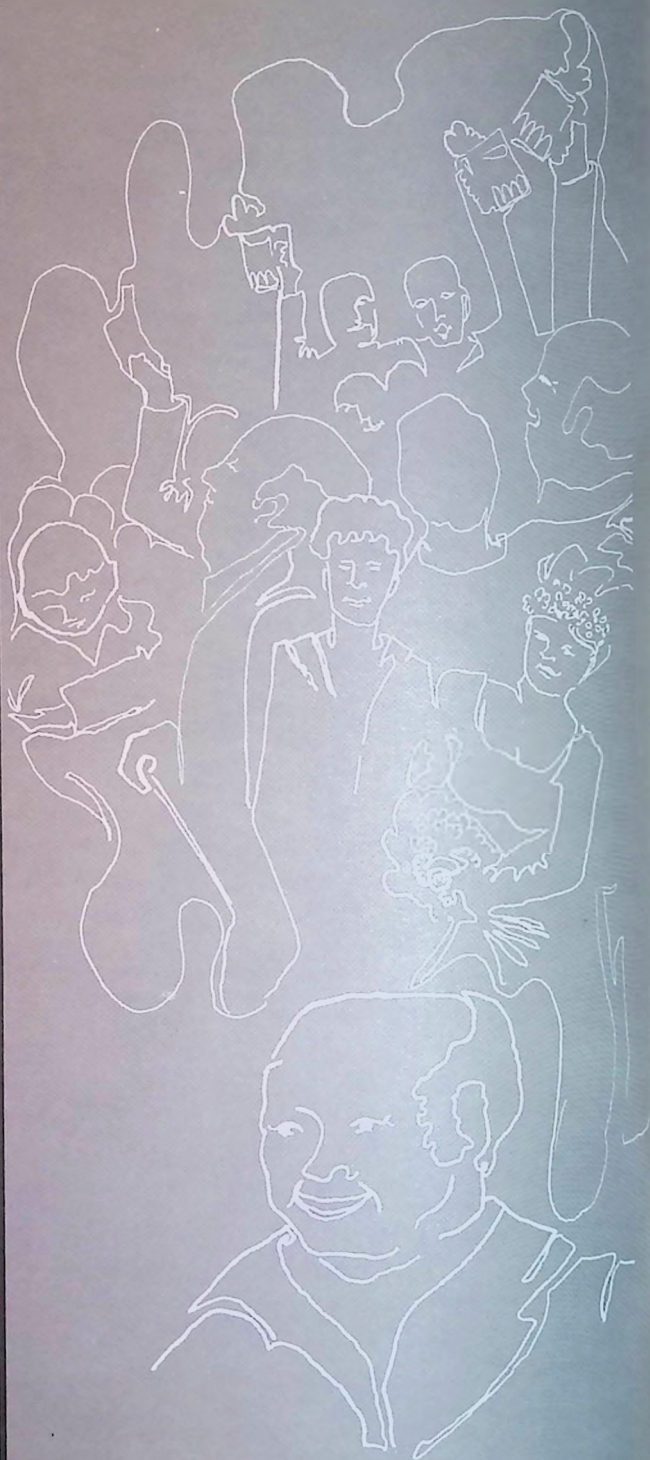
Hlestakov's suffering at the beginning of Act II stems from what Abraham H. Maslow would refer to as a desire for two basic needs of man, physiological (food) and security (money). From the moment that he commands Osip to obtain some food, until his departure from the town, his presence and his actions provide the stimuli for the actions of all the other characters in the play, including the Chief. Hlestakov does not make the discovery until half way through Act IV that everyone has mistaken him for an important government official. His accomplished deception is a direct result of his attitude towards the peasant class of Russia and his ability at playing the role of a high ranking Russian official, accompanied by a slight exaggeration of the truth. His attitude concerning the peasants is voiced in Act II when he states, "They, country bumbkins as they are, don't even know what 'will you receive him?' means." (p. 608)

Hlestakov's need for food is satisfied before the Chief's entrance in Act II. When the Chief appears, Hlestakov's suffering is guilt. He thinks that the Chief is going to take him to jail for not paying his hotel bill. The Chief is still not completely convinced that Hlestakov is the inspector until Hlestakov, fearing jail, shouts out, "Look here, I . . . I'm in the government service in Petersburg." (p. 610)

The Chief replies with an aside, "Oh, Lord my God, how angry his is! He's found out everything, those damned merchants have told him!" (p. 610)

From that moment on, Hlestakov is the focal character of the play. For the remainder of Act II, Hlestakov's suffering prompts him to play the role of a gentleman, and an official from Petersburg. His suffering concerning money motivates him to say, "I'll pay, I'll pay the money, but I haven't it now. I'm sticking around here because I haven't a kopek." (p. 610) The Chief offers him some money and Hlestakov eagerly accepts it. The Chief interprets this action as the acceptance of a bribe, and from that moment on, his goal is to find out what kind of a man Hlestakov is, and exactly how much he should be feared. This suffering on the part of the Chief will dictate his external action and establish his goals, namely, to treat Hlestakov with all the respect that is due a high government official, and to convince him that the governance of the town is in excellent hands.

In Act III, all of the characters are putting on their best fronts, including the wife and daughter of the Chief. By this time, Hlestakov's suffering is motivating him to play up his role. His goal at this point is to maintain his enjoyment by fooling the people. The Chief's suffering experiences a slight shift toward discovery during the latter part of Act II when he says, "Everything in the world has turned queer; you might expect a man to be something to





look at; but such a lean skinny fellow—how are you going to know who he is?" (p. 617) The Chief's suspicions temporarily motivate his suffering in another direction and prompt him to question Osip. Osip, realizing that he and his master have a good thing going for them, decides to participate in the game of make believe, allaying the suspicions of the Chief.

Act IV finds all of the local bureaucrats, merchants, and townspeople attempting to bribe Hlestakov for favors. The local bureaucrats want to secure or better their positions, the merchants and townspeople want retribution against the Chief, and all are willing to pay, either in cash or gifts. It is during the scene with the bureaucrats that Hlestakov discovers that everyone has mistaken him for an important government official. From that point on his suffering turns to a security of the mind as he attempts to reap as much reward from the situation as possible. Making sure that everything ends well, he sends Osip out to rent some horses and a carriage for their departure that afternoon.

One incident shakes his security slightly. While he is making love to the Chief's daughter, her mother enters. The daughter exits, and he proceeds to make love to the mother. When the daughter reenters, realizing that he might be in trouble, he jumps back to the daughter and asks for her hand in marriage.

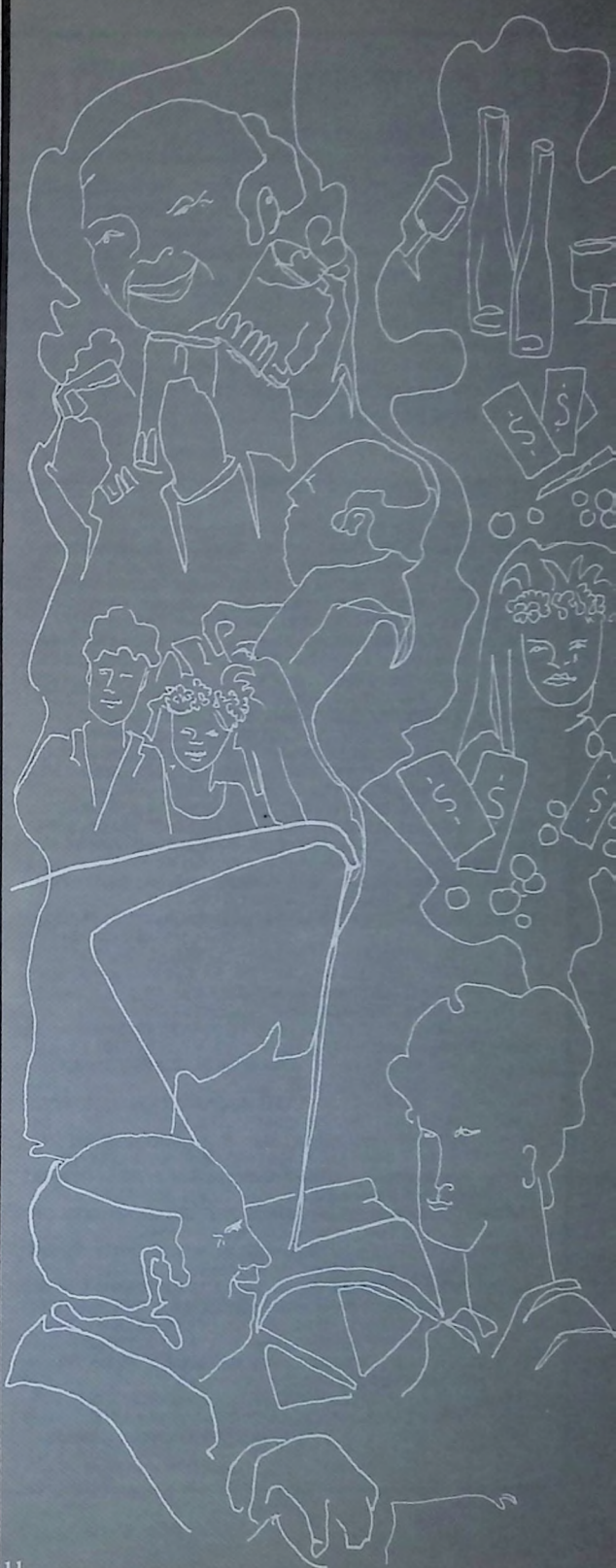
The Chief's suffering experiences a false discovery during Act IV, which causes his suffering to change, reversing his external actions. When he finds out that Hlestakov has asked for his daughter's hand in marriage, he no longer has to worry about the rat dream, bad reports, complaining citizens or merchants, or disgruntled bureaucrats. He has been redeemed to his former position, a position his suffering tells him is more secure and prestigious than before.

The ending of Act IV is a climax, not for the characters in the play, but for members of the audience. It is a fact that Hlestakov and Osip will never return. Gogol gives us one last touch of suspense just before Hlestakov's departure. His suffering being somewhat secure, and wanting to keep it that way is preparing to leave. When the Chief asks him something about the wedding, Hlestakov almost traps himself. He stumbles in dialogue for a brief moment, picks it up, pauses, speaks a bit of dialogue and finally says, "...and tomorrow I'll be back." (p. 627) The Chief's suffering, elated about the wedding plans and his new position, lets it slip by him.

The Chief, in Act V, with his suffering saturated with dreams of a potential position in Petersburg, has new goals, to push his new prestige and flaunt his secured position. The people return to his house to offer their best wishes to his daughter or to supplicate the Chief and beg his forgiveness. Naturally, the people who are wishing his daughter prosperity are seeking a little of their own.

When the Postmaster enters in Act V and reads the letter, a major discovery and reversal is experienced by all. Everyone has been duped. The Chief sums it up when he screams at the townspeople who are laughing at him, "What are you laughing at? You're laughing at yourselves!" (p. 633) The Chief's suffering has experienced a reversal. His first reaction is to reprimand himself for his stupidity. His suffering

*(Continued on page 15)*



# BLACK american Drama:

## —A CHECKLIST of the Most Significant Plays, Drama Anthologies, and Criticism

During the last decade, black drama, for a century the unloved step-sister of black American letters, has emerged not only as the most influential genre in black literary art but as one of the most powerful influences in American artistic expression generally. This sudden emergence—with Lorraine Hansberry's *A Raisin in the Sun* usually hailed as its beginning—is particularly remarkable because black drama, which has never been generous in its treatment of widely held American (i.e., white American) values, appears now to be so well received by readers and theater-goers alike, in part at least precisely because of its "anti-establishment" themes.

Whatever the various reasons for black drama's marked ascent in popularity, the velocity of the ascent has created some problems, the most important of which is the dearth of knowledge about what materials, dramatic and critical, are available. It is in the interest of overcoming this particular problem—by pointing out to drama teachers and students, and to theater groups, the important plays written by black Americans, as well as the useful anthologies of, and criticism about, those plays—that this checklist was prepared and is here presented.

Roger Whitlow

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tycoon's gentlemanly moan could be heard in every speakeasy in Chicago." Mary Garden, on the other hand, commented, "If it cost a million dollars, I'm sure it was worth it." The 1921-22 season marked the end of Harold Fowler McCormick's support of the Chicago Opera Company.

### Opera and Offices: The New Chicago Civic Opera House

As the McCormicks gave up control of the opera, a new plan was put into effect for financing the opera. This plan was fairly typical of the Chicago efforts in this kind of enterprise. It involved 500 guarantors who agreed to contribute a sum not to exceed \$1,000 a year for the next five years. No longer was the deficit to be picked up by one or a few of Chicago's tycoons. The losses were to be spread over a broader base. The Chicago Civic Opera went into operation in 1922. The new president was Samuel Insull, utilities magnate and a figure at the time as impressive as Harold Fowler McCormick. Charles D. Dawes again served as vice president. Harold and Edith Rockefeller McCormick were relegated to the Board of Trustees by their choice. As might be expected of Insull, he made it clear that from here on Chicago Opera was to be run on a businesslike basis with a strict accounting system. No longer would there be great losses for which nobody could account.

The Chicago Opera Company changed little in terms of the performances it gave. It tended to go a little more in the direction of Italian operas although, of course, this had nothing particularly to do with Insull but rather involved the taste of the musical people involved. Almost immediately the new president of the Opera Company devised a way to put opera on a paying basis in Chicago. In December of 1925 he revealed his plan. He proposed to build a great new opera house within a gigantic skyscraper wherein the opera house would occupy the ground floor while the top levels would be leased out as office space. The rentals thus acquired would be sufficient to cover the inevitable deficit of the opera. If the scheme were successful, and Insull was sure it could be, the Chicago Opera would be self-supporting. By the fall of 1927 plans were final for the building which was to be at 20 North Wacker Drive and construction began.

On January 26, 1929, the Chicago Civic Opera Company gave its last performance in the old Auditorium Hotel with Gounod's "Romeo and Juliet," sung by Edith Mason. The occasion was a very sentimental one with Chicagoans realizing that they were seeing their last opera in the old Auditorium Theatre. After the performance the

Maestro had the orchestra play "Home Sweet Home," the song Adelina Patti had sung at the dedication of the Auditorium Theatre some forty years before. By the fall of 1929, the great new structure at 20 North Wacker Drive was complete. It is ironic that the fortunes of the opera company fell on the same evil days as Insull's utilities empire. The first performance in the new opera company came early in November of 1929 in the very midst of the stock market crash. The building was forty-two stories with the ground floor consisting of the Chicago Civic Opera House and the smaller Civic Theatre. In the tower there was housed some 729,000 square feet of office space. The cost of the building came to a total of some \$20,000,000 half of which had been raised by subscription, the other half borrowed from the Metropolitan Life Insurance Company. The theatre seated 3,471 people with a main floor, two balconies, and thirty-one boxes. The house had a progressive lighting system so that lights could be directed to any part of the stage at any angle. The old scenery took on new life and dimension. The performers were intrigued with their new quarters, with the finest of dressing rooms and private bathrooms. Chicago had experienced grand opera for twenty years on a scale that brought top quality performance.



It perhaps should be remarked that the opera also provided a number of amorous adventures for Chicago tycoons. Harold Fowler McCormick eventually divorced Edith Rockefeller in order to enjoy a brief marriage with Ganna Walska, a Polish singer, whom he had employed to sing in the 1920 season. Charles Swift married Claire Dux, one of the sopranos of the opera company. J. Ogden Armour was much enamored with Mary Garden and although he never quite got to the point of marriage with "Madame Directa," he did show up unexpectedly all over the country wherever she might be singing.

For twenty years, despite all its foibles, Chicago produced a magnificent opera season each year. Both the talent and the operas produced rivaled New York. Unfortunately the very rich in Chicago were few in number. In any support of the arts, the same names turn up with great regularity in connection with the symphony, opera, theatre, the Art Institute, and literary endeavors. The great depression sounded the death knell of great opera. Never since 1929 has Chicago been able to regain its operatic eminence.



## Request for

# One Act Play Manuscripts

Two years ago, the beginning of an anthology of new and original plays by Alpha Psi Omega members, alums, and faculty was begun on an experimental basis. Each year the realizations of that project comes a little nearer. Again, this year, you are requested to submit short play manuscripts of student members, former student members, and faculty members for possible publication in a planned volume.

Requirements are simple:

- (1) plays should have had at least one college production,
- (2) plays should be originals and not adaptations,
- (3) plays should be copyrighted by the author if he desires a copyright,
- (4) performance time for the play should not exceed 35 minutes.

Please submit your manuscript to the editor of **Playbill** immediately. It should be neatly typed in play form with the author's full name and contact address in a prominent spot. The script should include a signed statement that the play has not been previously published and that the author gives his permission to have the play used in the anthology to be sponsored by ALPHA PSI OMEGA.

## Suffering—Catalyst for Action

(Continued from page 11)

experiences another change when he hears the other bureaucrats naming a scapegoat. He establishes a new goal, one of revenge. As he starts to bring it into action, the grand climax is struck with the announcement of the arrival of the real inspector.

Two main characters and their sufferings, which led to decisions and to physical actions, moved and motivated the characters of an entire production. Suffering is the basic material in the creation of characters; without characters there is no drama. To understand the drama is to understand the suffering of characters.

*The Inspector General* is one of those rare comedies containing elements that are contemporary in any historic period, gullible people and political absurdities. The main theme of the play, that everyone is out to get what he can, certainly has universal applications today. Some of the farce action in the play would entertain a modern day audience. An audience would find enjoyment in such scenes as the confused scene where all of the political bureaucrats attempt to enter the same door at the same time; the Walter Mitty type scene where Hlestakov gets so carried away with his own false story of being a department head in Petersburg that he actually starts believing in it and acting it out; the musical chair type of scene between Hlestakov and Marya, where he attempts to make love to her and she keeps moving away just at the right time.

The story is easy to follow and Gogol's keen awareness of the frailties and imperfections of people make the play delightfully entertaining as well as providing the innocent bystander a deeper insight into the foibles of man.

## FOOTNOTES

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# Notes from the Editor's Desk . . .

## 1 Back Issues of *Playbill* Are Needed

To our knowledge, the ALPHA PSI OMEGA PLAYBILL is one of the oldest theatre periodicals with continuous publication which is still being published in the United States. Even through the very difficult years—those of poverty and war—the magazine was published, thanks to the energy and devotion of retired editor Dr. Paul Opp of Fairmont, West Virginia.

Over the years, the national office archives show a number of missing issues of PLAYBILL. The editor and officers are requesting that you search your libraries for any copies with which you would be willing to part. Especially needed are copies of the ALPHA PSI OMEGA PLAYBILL for the years preceding 1947. More recent issues are needed for 1962, 1963, 1964, 1969, 1970 and 1972. Copies from other years will also be appreciated. Please send your copies to Dr. Donald P. Garner, Editor, ALPHA PSI OMEGA PLAYBILL, Eastern Illinois University, Charleston, Illinois 61920.

## 2 Request for Feature Articles for Publication

You are invited to participate in the publication activities of your organization. There is a constant demand for scholarly articles of general interest to both college theatre students and theatre faculty. Essays and research projects on theatre history, directing, acting, aesthetics, audience and playwriting are needed as well as articles utilizing modern criticism methodology.

Manuscripts submitted to PLAYBILL should not exceed 3,000 words and even shorter articles are preferred. The articles should be double spaced on standard 8½ by 11 paper. The articles may be submitted to the editor at any time.

Numerous works are submitted each year which are not useable. Some of the main reasons articles are not used are: (1) they are too long, (2) the author expects the editor to rewrite, shorten and put the article into correct English (a job that just is not possible), (3) the subject of the article is of a highly personalized experience, (4) the grammar and language is just not appropriate for publication.

## 3 Request for Better Communication

Each week letters are received from members stating they have not received publications and announcements. Due to the constant changes in addresses of fraternity members and to the expense involved in making constant changes, all publications and announcements are addressed to the Faculty Advisor of the chapter in the Department of Speech and Theatre or the Department of Theatre.

In most instances, members do not receive mail because (1) the local college-university mailroom has no listing of the chapter so mail is never delivered, (2) the faculty advisor forgets to disseminate the information to students and faculty and (3) the materials land on the desk of a busy Department Chairman who fails to recognize the important material. Make sure your chapter is properly listed with your local college-university mailroom. Check with your faculty advisor. Faculty advisors are urged to distribute materials.

## 4 Fraternity Jewelry Available

The Balfour Company is the official jeweler for the fraternity. It supplies pins, lavoliers, medals, etc. which both individuals and chapters utilize. Their catalog may be obtained by the faculty sponsor. Dr. Yetta Mitchell, National President of the fraternity, will be happy to assist you with any questions or problems you may have concerning such matters.

**D. G.**



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**D. G.**



*Tom Garrow as Jemmo the Clown in The Red Shoes.*



*Margaret Bedford, Ann Englebrecht and Eric Renberg in The Member of the Wedding.*

# A GALLERY OF A



*Carroll Players and Junior High School Cast in You're a Good Man, Charlie Brown.*





L. to R.; Joseph Iaquina as John Dickinson; David Comella as James Wilson; Jeffrey Fons (standing) as Edward Rutledge; and Christopher Starck as Thomas Jefferson in 1776.

# THEATRE SEASON



David Tillotson as Bilbo Baggins in *The Hobbit*.



Joseph Iaquina as Pierpont Mauler, the Stock King in *St. Joan of the Stockyards*. Mask designed by Susan Peterson, artist in residence.

## Carroll College Presents . . .

MANY hundreds of photographs were submitted for publication in this issue of *Playbill*. Many schools submit a complete photographic portfolio of their entire season—two or three photographs of every production. For this issue, Carroll College, Waukesha, Wisconsin, was chosen to be featured in a special Gallery of a Theatre Season. Their portfolio includes many interesting shots and indicates an active and exciting year of theatre.

D.G.





**Judson College:** *A Funny Thing Happened on the Way to the Forum.* Charles Hannum, director.



**West Virginia State College:** *Dark of the Moon.* Virginia Gray, director.



**Florida Southern College:** *The Crucible.* Mel Wooton, director.

## SPOTLIGHT ON

TEXAS A. AND I. UNIVERSITY, Kingsville. The Drama Department at Texas A. and I. University initiated into this country what is believed to be the first bilingual university theatre program. This event will now be a regular occurrence in the A. and I. theatre season. Special permission from translator Sergio Corona (who flew in from Mexico City to see the show), enabled *La Fiacca to be presented* in its premiere United States performance. The play, with its A. and I. cast, was invited to play several places in Mexico, but could not do so due to lack of time. The lively farce, which concerns a man who decides to stop following his regular, everyday habits to prove that he is different, was directed by Joseph Rosenberg, who has just completed his first year with the A. and I. faculty. Both the English and Spanish-speaking productions were received with great enthusiasm.

—Barry Hoff



**State College of Arkansas:** *Love's Labours Lost.* C. Robert Hawley, director.





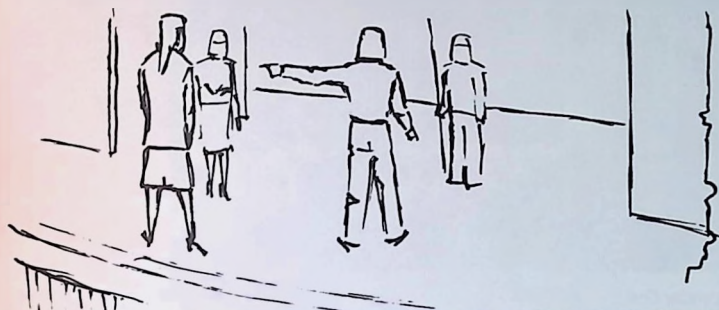
*Stratford College: Anthony Beavers and Sid Vernon in Ledge, Ledger, and the Legend. Paul C. Elliott, director.*



*Salem College: The Medium. Joan Jacobowsky and Mary Homrighous, directors.*



*West Chester State College: The Gingerbread Lady.*



*South Dakota State University: Dave Persigehl in Fiddler on the Roof. Dr. Lawrence Stine, director; Ray Peterson, scene designer.*





*State University College at Oswego: Mark Cole, Mary Jo Geary and Robert Schlick in **The School for Wives**. Kathleen K. Pendergast, director; John W. Mineher, Jr., scene designer.*



*Black Hills State College: Martin Collogan, Paul Higbee, and Mike Wells in **Oedipus the King**. Darrell Woolwine, director.*



*Indiana Central College: Steven Miller as **Iago** and Joel Catlin as **Cassio** in **Othello**. Richard A. Williams, director.*

a gallery of





*Tennessee Technological University: A Midsummer Night's Dream.*



*Northeastern University: Tartuffe. Eugene J. Blackman, Barry Bailey, scene designer.*



*University of Richmond: The Misanthrope. William Lockey, Jr., director; Burton Richman, scene designer.*



*Keuka College: L. to R.; Robin Sanders, Nick Hoppner, Bunny Williams in Twelfth Night. Susan Day, director.*

NOTHING seems to capture the essence of educational theatre more than pictures of productions of Shakespeare, Euripides, Moliere, Sheridan, and other early playwrights. Their value is limitless—for study, for history, for costinguming—and their adaptability is as wide as the imagination. Their timeless plots unfold problems that seem contemporary with our own. Maybe audiences enjoy realizing that current situations have been difficult, and solvable in other centuries. There is some reason for their appeal for Alpha Psi Omega colleges produce many of them each year. This year, two of the most produced shows were in the "classic" category. A very small sampling of those productions appear in this special Gallery of Classics in Theatre.

D.G.

# classics in theatre





*Murray State University:  
The Taming of the Shrew.*



*Hardin-Simmons University: L. to R.; Rick  
Gwartney, Kathy Walker, and Brian Burgess in  
School for Scandal. Gail Eggleston, director.*



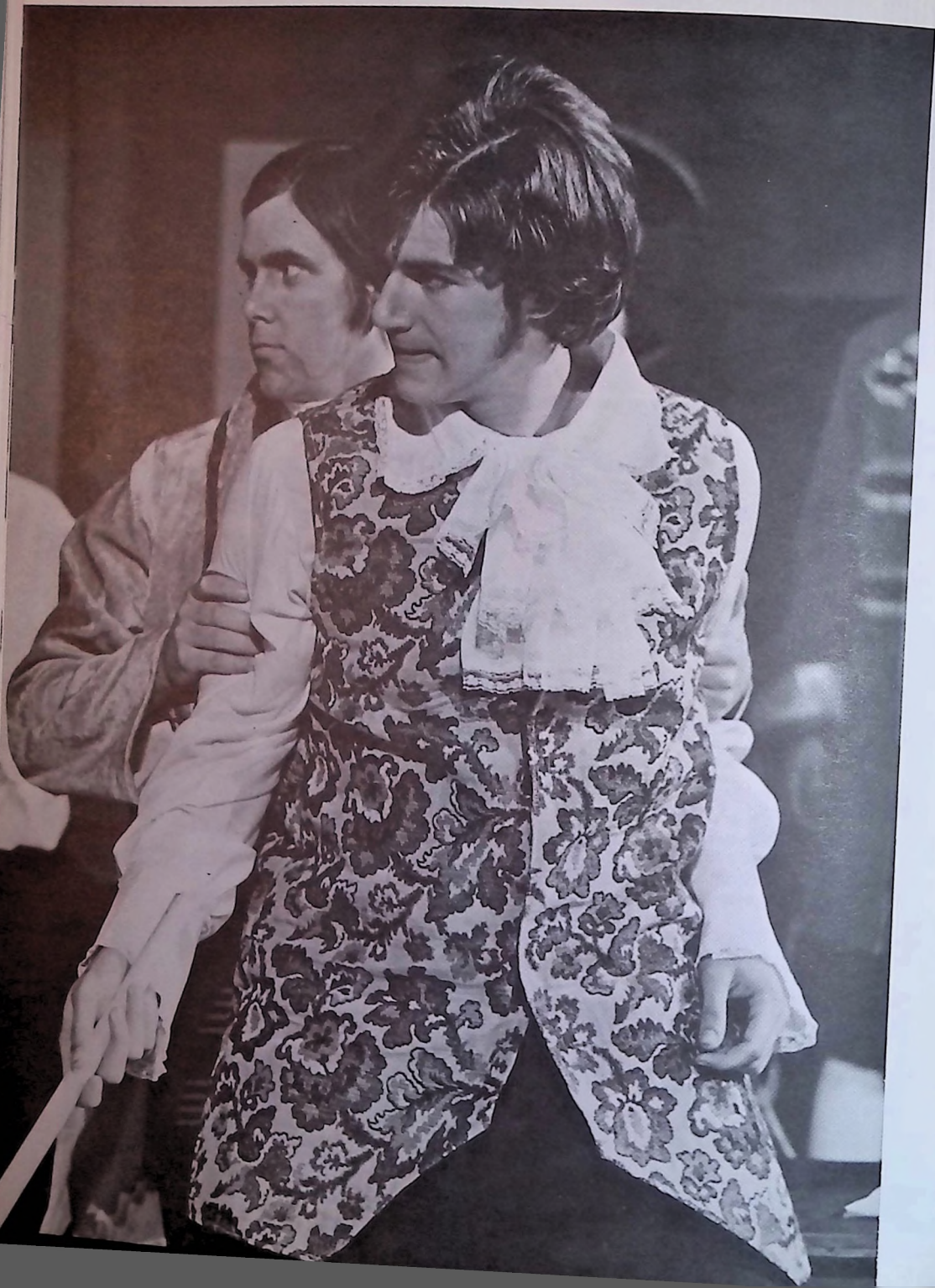
*David Lipscomb College:  
Mona Elder, David Vester,  
and Sandra Richardson in The  
Trojan Women. Jay Roberts,  
director.*



*Guess Who?*



*Linfield College: Larry Kaegle and David Abbajay in 1776. Ted Desel, director; Anna Elliott, costume designer.*





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# Playbill

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CARROLL COLLEGE, Nu Tau, Waukesha, Wisconsin. Productions: *The Member of the Wedding*; *St. Joan of the Stockyards*; *1776*; *The Red Shoes*; *You're a Good Man, Charlie Brown*; *The Hobbit*. Advisor, David Molthen. 1972-73 officers: Melinda Chambers, president; Terry Burton, secretary-treasurer; Roger Stracener, vice-president.

AURORA COLLEGE, Tau Beta, Aurora, Illinois. Productions: *No Exit*; *The Man Who Married a Dumb Wife*; *Christmas Carol*; *A Day in the Death of Joe Egg*. Advisor, Susan P. Reiter. 1972-73 officers: Richard Wassum, president; Mike Veres, vice-president; Melanie Elliott, secretary-treasurer.

AUSTIN PEAY STATE UNIVERSITY, Mu Zeta, Clarksville, Tennessee. Productions: *1776*; *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*; *A Midsummer Night's Dream*; *To Be Young, Gifted and Black*; *Rosencrantz and Guildenstern are Dead*. Advisor, I.J. Filippo. 1972-73 officers: Jerry Winsett, acting president and vice-president; Alan L. Mayor, secretary.

HUNTINGTON COLLEGE, Upsilon Eta, Huntington, Indiana. Productions: *Our Town*. Advisor, Carl D. Zurcher. 1972-73 officers: Lola Adams, president; Barry Fortna, secretary-treasurer.

AVERETT COLLEGE, Chi Gamma, Danville, Virginia. Productions: *Lily Flag*; *Hay Fever*; *Joan of Lorraine*. Advisor, Elizabeth R. Smith. 1972-73 officers: Joe Gillie, president; Janie Phillips, vice-president; Cappie Hiss, secretary-treasurer.

CENTRAL COLLEGE, Alpha Zeta, Pella, Iowa. Productions: *You're a Good Man, Charlie Brown*; *The Merchant of Venice*; *Six Characters in Search of an Author*; *Living de Life*. Advisor, John E. Torrents. 1972-73 officers: David Peerbolte, president; Dennis Horrigan, vice-president; Diane Vass, secretary; Paul Kelderhouse, treasurer.

**MISSISSIPPI STATE COLLEGE FOR WOMEN**, Delta Psi, Columbus. Productions: *The King and I*; *A Midsummer Night's Dream*. Advisor, Guy H. Keeton. 1972-73 officers: Mearion Adams Bradley, president; Gwen Ross, vice-president; Linda Sweet, treasurer.

**LAMAR UNIVERSITY**, Pi Omicron, Beaumont, Texas. Productions: *Purlie Victorious*; *Fiddler on the Roof*; *Noah*; *Due to Lack of Interest—Tomorrow Has Been Cancelled*. Advisor, S. Walker James. 1972-73 officers: Willioneita Pittman, president; Mike Hayes, vice-president; Kim James, secretary-treasurer; Dwight Wagner, historian.

**KUTZTOWN STATE COLLEGE**, Rho Upsilon, Kutztown, Pennsylvania. Productions: *One Flew Over the Cuckoo's Nest*; *How to Succeed in Business Without Really Trying*; *A Murder Has Been Arranged*. Advisor, Arthur H. Sinclair. 1972-73 officers: David Richards, president; Robin McKinley, secretary-treasurer.

**NORTHEASTERN UNIVERSITY**, Nu Chi, Boston, Massachusetts. Productions: *Trojan Women*; *Alice Again*; *Tartuffe*; *Exit the King*; *Kiss Me Kate*; *Butterflies Are Free*; *Visit to a Small Planet*. Advisor, Eugene J. Blackman. 1972-73 officers: Paul Iversen, president; Gail Holbrook, secretary.

**OAKLAND CITY COLLEGE**, Theta Nu, Oakland City, Indiana. Productions: *Macbeth*; *Our Town*; *The Fourposter*. Advisor, Margaret Harper. 1972-73 officers: Jim King, president; Dee Hattabaugh, vice-president; Deb Tolson, secretary.

**PRESBYTERIAN COLLEGE**, Tau Mu, Clinton, South Carolina. Production: *The Skin of Our Teeth*. Advisor, D. O. Rains. 1972-73 officers: Larry Woolbright, president; Joe McGraw, vice-president; Pam Shook, secretary.

**STERLING COLLEGE**, Pi Omega, Sterling, Kansas. Productions: *You're a Good Man, Charlie Brown*; *School for Scandal*; *Gold in the Hills* or *The Dead Sister's Secret*. Advisor, Gordon Kling. 1972-73 officers: Larry Thompson, president; Jim Sutton, vice-president; Cheryl Curtis, secretary-treasurer.

**TENNESSEE TECHNOLOGICAL UNIVERSITY**, Pi Upsilon, Cookeville. Productions: *Oliver*; *Waiting for Godot*; *Androcles and the Lion*; *A Cry of Players*. Advisor, Douglas A. Tidwell. 1972-73 officers: Tom DeMoss, president; Mike Williams, vice-president; Kaul Morgan Fincer, secretary; Howard Schwartz, treasurer; Joe Underwood, historian.

**PACIFIC LUTHERAN UNIVERSITY**, Theta Pi, Tacoma, Washington. Productions: *Taming of the Shrew*; *Hadrian VII*; *You're a Good Man, Charlie Brown*; *A Company of Wayward Saints*; *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*; *The Brave Little Tailor*; *Pinnocchio*. Advisor, Eric Nordholm. 1972-73 officers: Gordon Griffin, president; Carol Malvin, vice-president; Crys Schuh, secretary.

**MCKENDREE COLLEGE**, Alpha Theta, Lebanon, Illinois. Productions: *The Miser*; *Joe Egg*. Advisor, Mrs. Grace Welch. 1972-73 officers: Willis Rezba, president; Janet Simmons, vice-president; John W. Anderson, secretary.

**WEST CHESTER STATE COLLEGE**, Rho Mu, West Chester, Pennsylvania. Productions: *Elizabeth the Queen*; *Midsummer Night's Dream*; *Lovers*; *The Gingerbread Lady*. Advisors, Sandra M. Hall and Austin O. Perego. 1972-73 officers: Ernest W. Wertz, Jr., president; Margaret Davis, vice-president; Jan Carroll, secretary-treasurer.

**WESTERN CAROLINA UNIVERSITY**, Phi Omega, Cullowhee, North Carolina. Productions: *Bus Stop*; *Antigone*; *The Wingless Victory*; *The Glass Menagerie*; *Cost Fan Tutte*; *Lysistrata*; *The Effect of Gamma Rays of Man-in-the-Moon Marigolds*. Advisor, Donald L. Loeffler. 1972-73 officers: Andrea L. Brack, president; John D. Clark, vice-president; Nancy Hammill, secretary-treasurer.

**LA VERNE COLLEGE**, Zeta Xi, La Verne, California. Productions: *Dark of the Moon*; *Live Like Pigs*; *You're a Good Man, Charlie Brown*. Advisor, Linda De Vries. 1972-73 officers: Craig Suttle, Jane Ryan, Kevin Krause, Doug Kremer.

**SAM HOUSTON STATE UNIVERSITY**, Iota Iota, Huntsville, Texas. Productions: *The Miser*; *Arms and the Man*; *Rhinoceros*; *My Fair Lady*; *Butterflies Are Free*. Advisor, Maureen McIntyre. 1972-73 officers: Ken Simmons, president; Katrina Williams, vice-president; Patrick Carroll, secretary; Vicki Stamps, treasurer.

**PAN AMERICAN UNIVERSITY**, Sigma Mu, Edinburg, Texas. Productions: *In the Right Hand of God the Father*; *A Midsummer Night's Dream*; *An Evening of Pinter*. Advisor, J. G. Barefield. 1972-73 officers: Harry Leo Dancy, president; Linda Giss Van Nest, secretary-treasurer; Randall Thomas, vice-president.

**WESTMINSTER COLLEGE**, Nu Gamma, New Wilmington, Pennsylvania. Productions: *Hello, Dolly*; *Witness for the Prosecution*; *Dracula*; *The Admirable Crichton*; *On Borrowed Time*. Advisor, Earl C. Lammel. 1972-73 officers: Dennis Lasigna, president; Joan Varnum, vice-president; Chris Flaharty, treasurer; Jenny Edelman, secretary.

**WEST VIRGINIA STATE COLLEGE**, Pi, Institute. Productions: *Dark of the Moon*; *The Man Who Came to Dinner*; *The Me Nobody Knows*; *Female Liberation*; *Idealists' Party for Permanent Equality and Democracy (F.L.I.P.P.E.D.)*. Advisor, Virginia P. Gray. 1972-73 officers: Nancy J. Blair, president; Valerie Gillispie, vice-president; Deborah Lusic, secretary-treasurer.

**SOUTHERN STATE COLLEGE**, Mu Phi, Magnolia, Arkansas. Productions: *Blues for Mr. Charlie*; *The Glass Menagerie*; *Oklahoma!*; *Butterflies Are Free*; *Pale Pink Dragon*. Advisor, Margaret Harton.



**BERRY COLLEGE**, Kappa Alpha, Mount Berry, Georgia. Productions: *Spoon River Anthology*; *Imaginary Invalid*; *Carnival*; *My Sweet Charlie*. Advisor, Leroy Clark. 1972-73 officers: Terry Jensen, president; Brad Bonnell, vice-president; Ellen Free, secretary; Kit Muma, treasurer.

**FLORIDA SOUTHERN COLLEGE**, Delta Nu, Lakeland. Productions: *Dracula*; *The Crucible*; *Tartuffe*; *Kiss Me, Kate*. Advisor, Melvin E. Wooton, Jr. 1972-73 officers: Glenn Ellis, president; Jean Stevenson, secretary-treasurer; Bob Dienst, vice-president.

**CLEMSON UNIVERSITY**, Phi Alpha, Clemson, South Carolina. Productions: *The School for Wives*; *Of Mice and Men*; *See How They Run*; *Dames at Sea*. Advisor, Robert F. Barton. 1972-73 officers: Anne M. Cooney, president; James S. Childers, vice-president; B.J. Black, secretary; Michael Ausherman, treasurer.

**BLOOMSBURG STATE COLLEGE**, Alpha Omicron, Bloomsburg, Pennsylvania. Productions: *Last of the Red Hot Lovers*; *A Midsummer Night's Dream*; *The Roar of the Grease Paint, the Smell of the Crowd*; *The Night Thoreau Spent in Jail*. 1972-73 officers: Jean LeGates, president; Alan Klawitter, vice-president; Grace Walewski, secretary-treasurer; Scott Atherton, Jane Clause, historian.

**MANSFIELD STATE COLLEGE**, Lambda Upsilon, Mansfield, Pennsylvania. Productions: *The Hostage*; *Taming of the Shrew*; *Hotel Paradiso*. Advisor, Frank Ball.

**MARQUETTE UNIVERSITY**, Tau Omega, Milwaukee, Wisconsin. Productions: *Getting Married*; *Zorba*; *The Winter's Tale*; *The Hostage*. Advisor, Leo M. Jones.

**BLACKBURN COLLEGE**, Chi Eta, Carlinville, Illinois. Productions: *USA*; *Tartuffe*; *You're a Good Man, Charlie Brown*; *Sophocles' Antigone*. Advisor, Larry B. McEwen. 1972-73 officers: Bill Denninger, president; Bruce Faulkner, vice-president; Patricia Tucker, secretary-treasurer.

**CARTHAGE COLLEGE**, Eta Omicron, Kenosha, Wisconsin. Productions: *A Cry of Players*; *Sunshine in My Pocket*; *A Sleep of Prisoners*; *Stop the World!*. Advisor, Shandy Holland. 1972-73 officers: Patty Stewart, president; Russell Fran, vice-president; Dale Loeffler, secretary; Randy Guelickson, treasurer.

**CARROLL COLLEGE**, Phi Sigma, Helena, Montana. Productions: *The Drunkard*; *Trial of Catonsville Nine*; *And Miss Reardon Drinks a Little*; *The Star Spangled Girl*. Advisor, Mr. David Haney. 1972-73 officers: Jeanne Whelan, Ralph Oates, Andrea Peterson.

**MARY MANSE COLLEGE**, Chi Zeta, Toledo, Ohio. Production: *Barefoot in the Park*. Advisor, John E. Marzocco. 1972-73 officers: Mary Ellen Kaufman, president; Sue Crippen, vice-president; Linda Jones, secretary.

**UNIVERSITY OF DUBUQUE**, Delta Zeta, Dubuque, Iowa. Production: *Thieves' Carnival*. Advisor, Raymond Thompson. 1972-73 officer: Steven Vreeland, president.

**STATE UNIVERSITY COLLEGE**, Mu Iota, Oswego, New York. Productions: *The Lion in Winter*; *The Balcony*; *Pinocchio*; *The School for Wives*; *Camelot*; *The Boyfriend*. Advisor, Kathleen K. Pendergast. 1972-73 officers: Tom Morse, president; Bruce Rogers, vice-president; Patrice Sutton, secretary.

**STEPHEN F. AUSTIN STATE UNIVERSITY**, Beta Phi, Nacogdoches, Texas. Productions: *The Shoemakers' Holiday*; *Royal Gambit*; *Alice's Adventures in Wonderland*; *Alice Sit-By-The-Fire*; *An Evening of Black Theatre*; *Dutchman and Day of Absence*; *A Streetcar Named Desire*; *Lovers*; 1776. Advisor, D. W.K. Waters, Jr. 1972-73 officers: Barbara Polk, president; Kay Haley, vice president; Cecilia Reeves and Claudia Beech, secretary-treasurer.

**ADAMS STATE COLLEGE**, Mu Epsilon, Alamosa, Colorado. Productions: *Spoon River Anthology*; *Miss Reardon Drinks A Little*; *Waiting for Godot*; *Twelfth Night*; *Charley's Aunt*. Advisor, Dale E. Jeffries. 1972-73 officers: Larry McQueen, president; Tom Roberts, vice president; John Swanson, secretary-treasurer.

**EASTERN MONTANA COLLEGE**, Eta Lambda, Billings. Productions: *Butterflies Are Free*; *Annabelle Broom*; *Servant of Two Masters*; *Damn Yankees*; *What Every Woman Knows*; *Enemy of the People*; *Sheep on the Runway*. Advisor, Frederick K. Miller. 1972-73 officers: Rod Garrison, president; Marsha Wiest, vice president; Douglas Marney, secretary-treasurer.

**WILLIAM WOODS AND WESTMINSTER COLLEGE**, Alpha Epsilon, Fulton, Missouri. Productions: *Company*; *You're a Good Man, Charlie Brown*; *The Philanthropist*; *Rashomon*; *Echoes*; *Adaptation*; *Next*; *Macbeth*; *Winnie the Pooh*. Advisors, Chris West and Scott Hoffman. 1972-73 officers: Bob Coffey and Bill Hale, presidents; Misty Dahm, vice president; Sue Zeiger, secretary; Charlotte Smith, treasurer.

**SOUTHWEST TEXAS STATE UNIVERSITY**, Iota Epsilon, San Marcos. Productions: *Taming of the Shrew*; *The Glass Menagerie*; *A Day in the Life of Jot*; *Ceremonies in Dark Old Men*; *You're Always Cryin'*; *Miranda*; *The Clockmaker from Corboda*. Advisor, David G. Flemming. 1972-73 officers: Michael Griffith, president; Joy Taylor, business manager; Jerrel Shockley, vice president.

**TRENTON STATE COLLEGE**, Sigma Zeta, Trenton, New Jersey. Productions: *The Timers of Eldritch*; *They*; *Boys in the Band*; *Androcles and the Lion*; *Ceremonies in Dark Old Men*; *The Glass Menagerie*. Advisor, Jack McCullough.

Directed

By

Secretary and Light

By

GLENN CAUER



GEORGIA SOUTHERN COLLEGE, Theta Lambda, Statesboro. Productions: *The Lion in Winter*; *Man of La Mancha*; *Toad of Toad Hall*; *You Can't Take It With You*; *Lovers*; *Born Yesterday*. Advisor, Richard Johnson. 1972-73 officers: Gail Munz, president; Stephen Haussmann, vice-president; Lorishea Ellison, secretary; N. Alan Wallace, treasurer.

SAINT JOHN'S UNIVERSITY, Rho Pi, Staten Island, New York. Productions: *The Man Who Came to Dinner*; *You're a Good Man, Charlie Brown*; *Happy Birthday, Wanda June*; *Hogan's Coat*. Advisor, Barbara Mendoza.

LINFIELD COLLEGE, Sigma, McMinnville, Oregon. Productions: *The Mikado*; *Effects of Gamma Rays on Man-in-the-Moon Marigolds*; *Room Service*; *Anne of the Thousand Days*; 1776. Advisor, Ted J. Desel.

FLORIDA TECHNOLOGICAL UNIVERSITY, Chi Xi, Orlando. Productions: *House of Bernarda Alba*; *Right You Are, If You Think You Are*; *How to Succeed in Business Without Really Trying*; *The Rivals*. Advisor, Frances L. Johnson.

NICHOLLS STATE UNIVERSITY, Mu Nu, Thibodaux, Louisiana. Production: *These Are My People, This Is My Land*. Advisor, Greg Mullins. 1972-73 officers: Rick Duet, president; Millie Haight, secretary; Debbie Kohls, vice-president.

INDIANA STATE UNIVERSITY, Phi Omicron, Evansville. Productions: *Mary Stuart*; *The Man Who Came to Dinner*; *Happy Birthday, Wanda June*. Advisor, Clayton Crenshaw. 1972-73 officers: Paul Groeninger, president; Debra S. Perkins, vice-president; Robert Barnett, sergeant at arms; Pam S. Sandusky, secretary-treasurer.

HASTINGS COLLEGE, Theta Psi, Hastings Nebraska. Productions: *The Drunkard*; *You're a Good Man, Charlie Brown*; *The Importance of Being Earnest*; *Marlin the Magnificent*. Advisor, H.C. Shiffler. 1972-73 officers: Gwendolyn Roush, president; Kathy Wilson, vice-president; Linda Harry, secretary-treasurer.

VIRGINIA INTERMONT COLLEGE, Chi Rho, Bristol. Productions: *The Flies*; *You're a Good Man, Charlie Brown*. Advisor, William E. Deahl, Jr.

MCPHERSON COLLEGE, Theta Epsilon, McPherson, Kansas. Productions: *Cactus Flower*; *The Amorous Flea*; *Dark of the Moon*. Advisor, Una Yoder. 1972-73 officers: Keith R. Stary, president; Lois A. Pierson, secretary.

KANSAS WESLEYAN, Upsilon, Salina. Productions: *Mary, Mary*; *The Birds*; *Hedda Gabler*; *Winnie-The-Pooh*. Advisor, Jimmy N. Cranke. 1972-73 officers: Tom Ward, president; Larry Keller, vice-president; Francene Gwin, secretary; Kevin P. Kinnally.

KEARNEY STATE COLLEGE, Nu Upsilon, Kearney, Nebraska. Productions: *Gallows Humor*; *What the Butler Saw*; *The Prime of Miss Jean Brodie*; *Celebration*; *Feiffer's People*; *Butterflies Are Free*; *Mother Courage & Her Children*. Advisor, Fred Koontz. 1972-73 officers: Randy Rood, president; Pat Gallagher, vice-president; Sue Onken, secretary; Tom Gallagher, historian.

CONCORD COLLEGE, Beta Xi, Athens, West Virginia. Productions: *Dracula*; *The Effects of Gamma Rays on Man-in-the-Moon Marigolds*; *Black Comedy*; *Finian's Rainbow*. Advisor, Don Recklies. 1972-73 officers: Cathy Bailey, president; David Dillon, vice-president; Deonate Harvey, secretary.

NORTHEAST MISSOURI STATE UNIVERSITY, Upsilon Zeta, Kirksville. Productions: *Of Mice and Men*; *Last Sweet Days of Isaac*; *Pygmalion*; *Dylan*; *Deathwatch*; *Play*. Advisor, O. J. Merrell. 1972-73 officers: Simon Ramirez, president; Christine Renstrom, vice-president; Jane-Ann Rinkle, secretary-treasurer.

MISSISSIPPI STATE UNIVERSITY, Eta Phi, Mississippi State. Productions: *Blythe Spirit*; *Antigone*; *The Matchmaker*. Advisor, D. J. Cunetto. 1972-73 officers: Helen Hancken, president; Clyde Harthcock, vice-president; Sue Hinton, secretary-treasurer.

NORTHWESTERN COLLEGE, Delta Lambda, Orange City, Iowa. Productions: *You're a Good Man, Charlie Brown*; *The Merry Pranks of Tyll*; *Pygmalion*. Advisor, Theora England. 1972-73 officers: Bertha Dolieslager, president; Michael Gray, 1st vice-president; Marcia Moths, 2nd vice-president; Muriel Dykstra, correspondence secretary; Shirleen Plantage, recording secretary; Carl Boersma, treasurer.

KEUKA COLLEGE, Beta Omega, Keuka Park, New York. Productions: *The Killing of Sister George*; *Twelfth Night*; *Shameful in Your Eyes*. Advisor, Susan S. Day. 1972-73 officers: Pat Gibson, president; Laurie Fitzpatrick, vice-president.

NOTRE DAME, Rho Omega, South Euclid, Ohio. Productions: *Cradle Song*; *American Kalied*. Advisor, Louina Parmenter. 1972-73 officers: Marion Morley, Mary Ellen McDuigan.

MORNINGSIDE COLLEGE, Alpha Gamma, Sioux City, Iowa. Productions: *Roar of the Greasepaint*; *Tartuffe*; *A Doll's House*; *Macbeth*. Advisor, Lyle E. Fisher. 1972-73 officers: David Huston, president; Doreen Dirks, vice-president; Carol Tradup, secretary-treasurer.



**STRATFORD COLLEGE**, Chi Beta, Danville, Virginia. Production: *Mame*. Advisor, Paul C. Elliott. 1972-73 officers: Janice Gansley, president; Eileen Davis, vice-president.

**WESTERN CONNECTICUT STATE COLLEGE**, Beta Lambda, Danbury. Productions: *Marat/Sade*; *You're a Good Man, Charlie Brown*; *The Night Thoreau Spent in Jail*. Advisor, Richard Reimold. 1972-73 officers: Frank Herbert, president; Tim Cleary, vice-president.

**RIPON COLLEGE**, Upsilon Tau, Ripon, Wisconsin. Productions: *The Glass Menagerie*; *Musicals*; *Dr. Fish, I'm Really Here*; *Pierre Patelin*; *The Boor*. Advisor, Edmund Roney. 1972-73 officers: Marge Zellmer, Dale Haring, Sue Jelly.

**LEBANON VALLEY COLLEGE**, Rho Eta, Annville, Pennsylvania. Productions: *Cabaret*; *Look Back in Anger*; *Man of La Mancha*; *The Crucible*; *Camelot*; *Hello Dolly!*; *The Winter's Tale*; *The Odd Couple*; *Two By Two*. Advisor, Anna Faber.

**LENOIR RHYNE COLLEGE**, Gamma Eta, Hickory, North Carolina. Productions: *Charlie's Aunt*; *The Trojan Women*; *Dark of the Moon*. Advisor, Sam Baker. 1972-73 officers: Susan LeShay, president; Mark Hegele, vice-president; Suzanne Jeffers, secretary.

**YOUNGSTOWN STATE UNIVERSITY**, Eta Phi, Youngstown, Ohio. Productions: *The Time of Your Life*; *The House of Blue Leaves*; *The Devil's Disciple*; *Oh Dad, Poor Dad*. Advisor, B. G. Hulsopple. 1972-73 officers: John J. Ashby, president; Debby Coots, secretary.

**WHITWORTH COLLEGE**, Theta Rho, Spokane, Washington. Productions: *Indians*; *Great Cross Country Race*; *The Terrible Meek*. Advisor, Albert C. Gunderson. 1972-73 officers: Paul Blott, president; Kyle Storm, vice-president; Holly Anderson, secretary.

**ROANOKE COLLEGE**, Gamma Psi, Salem, Virginia. Productions: *Arsenic and Old Lace*; *Murder in the Cathedral*; *Rites of Penance*. Advisor, Sam R. Good. 1972-73 officers: W. Scott Allison, president; Mary Kinser, vice-president; Laura Aycock, secretary-treasurer.

**LONG ISLAND UNIVERSITY**, Phi Rho, Brooklyn, New York. Productions: *The Scarecrow*; *The Firebugs*; *The Impresario*; *Dark of the Moon*. Advisor, David C. Gild. 1972-73 officers: Gordon Forbes, president; Walter Mantani, vice-president; Margo Mottur, secretary; Lorraine Crea, treasurer.

**WILLIAM CAREY COLLEGE**, Sigma Chi, Hattiesburg, Mississippi. Productions: *All My Sons*; *Pegora the Witch*; *An Evening with Ionesco*; *Even the Hater*. Advisor, O.L. Quave. 1972-73 officers: Jo Laurin McDonald, president; Kathryn Hatchell, vice-president; Van Payne, secretary.

**WILLIAM PENN COLLEGE**, Kappa Psi, Oskaloosa, Iowa. Productions: *Summertime*; *Harvey*; *A Thurber Carnival*; *A Raisin in the Sun*; *Dawn Over Sylvania*. Advisor, Richard Scharine. 1972-73 officers: LaVon Worley, president; Leslie Trout, vice-president; Mary Hyslop, secretary.

**ROCKHURST COLLEGE**, Phi Eta, Kansas City, Missouri. Productions: *The Unsinkable Molly Brown*; *The Investigation*; *A Funny Thing Happened on the Way to the Forum*; *The House at Pooh Corner*. Advisor, Edward McGee. 1972-73 officers: Julie McDonnell, president; Anacia Henleben, vice-president; Michael Guion, secretary.

**SAINT FRANCIS COLLEGE**, Pi Zeta, Brooklyn, New York. Productions: *Right You Are, If You Think You Are*; *Winterset*; *The Matchmaker*. Advisor, Lawrence Drowne. 1972-73 officers: Louise O'Brien, president; Anne Cronin, vice-president; William Manza, treasurer; Robert Borch, secretary.

**LORAS COLLEGE**, Loras Players, Dubuque, Iowa. Productions: *Of Thee I Sing*; *John Brown's Body*; *Winnie the Pooh*; *Butterflies Are Free*; *Secret Life of Walter Mitty*. Advisor, Donald W. Stribling. 1972-73 officers: Thomas J. Kokontis, Richard Johnson, Mary Tavegia.

**WESTERN NEW MEXICO UNIVERSITY**, Beta Upsilon, Silver City. Productions: *Bus Stop*; *Oklahoma!*; *Virtue Victorious*; *A Matter of Communication*. Advisor, William J. Louis. 1972-73 officers: P. Mark Ghan, president; Charles Alfaro, vice-president; Naomi Whipple, secretary-treasurer.

**SAINT FRANCIS COLLEGE**, Tau Delta, Loretto, Pennsylvania. Productions: *Sukeroku's Affinity for Edo Cherry Blossoms*; *The Devil and Daniel Webster*; *Company*. Advisor, Mr. Resinski. 1972-73 officers: Dave Fuchs, Kevin Reilly, Jody Knott, Anne White.

**WRIGHT STATE UNIVERSITY**, Sigma Psi, Dayton, Ohio. Productions: *The Fantasticks*; *Rashomon*; *The Rimers of Eldritch*; *Arms and the Man*; *Effect of Gamma Rays on Man-in-the-Moon Marigolds*; *The Taming of the Shrew*. Advisor, Abe J. Bassett. 1972-73 officers: Kathy Brockman, Vikki Lyall, Rob Mains.

**TAYLOR UNIVERSITY**, Sigma Beta, Upland, Indiana. Productions: *The Importance of Being Earnest*; *A Man for All Seasons*; *The Skin of Our Teeth*; *Grimm's Fairy Tales*.



**NORTH GEORGIA COLLEGE**, Nu Pi, Dahlonega. Production: *The Odd Couple*. Advisor, Joe H. Morgan. 1972-73 officers: Wayne McAllister, president; Ben Clark, vice-president; Laura McCormick, secretary.

**SOUTHWESTERN STATE COLLEGE**, Gamma Chi, Weatherford, Oklahoma. Productions: *The Killing of Sister George*; *Toad of Toad Hall*; *Cat on a Hot Tin Roof*; *Your Own Thing*; *Joan of Lorraine*; *Comedy of Errors*. Advisor, Irwin Bingham. 1972-73 officers: Treva Rowland, president; David McMurtry, vice-president; Emma Williams, secretary-treasurer; Bruce Darby, historian.

**GEORGE PEABODY COLLEGE**, Beta Alpha, Nashville, Tennessee. Productions: *Dark of the Moon*; *Everyman*; *Sopranos and Serpents*. Advisor, Willard C. Booth. 1972-73 officers: Sharon Pepper, president; Chelle Colombaris, secretary; Debbie Rothschild, historian.

**JACKSONVILLE UNIVERSITY**, Phi Iota, Jacksonville, Florida. Productions: *The Merry Widow*; *The First Ladies Are in the Caboose*; *The Country Wife*. Advisor, Davis Sikes. 1972-73 officers: Steve Lee, Doug Landrum, Pam Howland.

**UNIVERSITY OF ARKANSAS AT MONTICELLO**, Upsilon Theta, Monticello. Productions: *J. B.*; *The Fantasticks*. Advisor, Fran Franklin. 1972-73 officers: Charles Rumph, president; Mike Boyd, vice-president; Sue Cheatham, secretary.

**HARDIN-SIMMONS UNIVERSITY**, Zeta Theta, Abilene, Texas. Productions: *Jesus, Son of Man*; *Dark of the Moon*; *Hamlet*; *School for Scandal*. Advisor, Ramon Delgado. 1972-73 officers: Donna Dorsett, president; Steven Vincent, vice-president; Lynne Vancil, secretary.

**NORTHEASTERN STATE COLLEGE**, Mu Gamma, Tahlequah, Oklahoma. Productions: *The Fantasticks*; *He Who Gets Slapped*; *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*; *Indiana*. Advisor, James K. Malone. 1972-73 officers: Larry Griffin, president; John Rothrock, vice-president; Becky Burroughs, secretary; Lloyd Harris, treasurer.

**JUDSON COLLEGE**, Delta Omega, Marion, Alabama. Productions: *The Glass Menagerie*; *A Funny Thing Happened on the Way to the Forum*; *Androcles and the Lion*. Advisor, Charles R. Hannum. 1972-73 officers: Mindy Hinson, president; D. J. Powell, vice-president; April Autrey, secretary; Barbara Parham, treasurer.

**MOUNT MARTY COLLEGE**, Nu Mu, Yankton, South Dakota. Productions: *Aesop's Fables*; *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*; *Arms and the Man*; *Two By Chekhov*; *Androcles and the Lion*; *The Lion*; *The Witch and the Wardrobe*. Advisor, Sister Jeanette Klimisch. 1972-73 officers: Mike Flaherty, president; Bette Weiler, secretary-treasurer.

**IOWA WESLEYAN COLLEGE**, Omega, Mount Pleasant. Productions: *Antigone*; *An Inspector Calls*. Advisor, David M. Ferrell. 1972-73 officers: John C. Walrath, president; John R. Burrow, vice-president; Ann Ralston, treasurer.

**SOUTHWEST MISSOURI STATE UNIVERSITY**, Kappa Gamma, Springfield. Productions: *Indians*; *Sweet Charity*; *The Hostage*; *Home*; *A Taste of Honey*; *Die Walkure*; *A Separate Peace*; *Big Klaus, Little Klaus*. Advisor, Leslie Irene Coger. 1972-73 officers: Philip D. McGuire, president; Kathy Reiter, vice-president; Charles Tunstall, secretary-treasurer.

**MOUNT UNION COLLEGE**, Alpha Tau, Alliance, Ohio. Productions: *The Flies*; *The Chalk Garden*; *Ms. Advisor*. James E. Vincent. 1972-73 officer: Gwen Rowland, president.

**NORTH CENTRAL COLLEGE**, Delta Epsilon, Naperville, Illinois. Productions: *Love Rides the Rails or Will the Mail Train Run Tonight?*; *A Midsummer Night's Dream*; *Dracula*; *On a Clear Day You Can See Forever*; *Ilay Fever*; *The Night Thoreau Spent in Jail*. Advisor, Donald T. Shanower. 1972-73 officers: Mary Bender, president; Dave Collins, vice-president; Sheila Pettus, secretary-treasurer.

**GRAND CANYON COLLEGE**, Rho Phi, Phoenix, Arizona. Productions: *Candida*. Advisor, Lynnette McDonald. 1972-73 officers: Betsy Goldman, president; Wes Crane, vice-president; Liz Burkholder, secretary.

**SOUTHERN COLORADO STATE COLLEGE**, Colorado Zeta, Pueblo. Productions: *As You Like It*; *El Carousell*. Advisor, Ken Plonkey. 1972-73 officers: Russell Dean Peltzer, president; Guy James Petty, vice-president; Susan Lane, secretary; Rosalie Polanco, treasurer; Susan Cunningham, historian.

**UNIVERSITY OF ARKANSAS AT LITTLE ROCK**, Eta Mu, Little Rock. Productions: *The Night Thoreau Spent in Jail*; *Paint Your Wagon*; *Rumpelstiltskin*; *I Never Sang for My Father*; *The House of Blue Leaves*. Advisor, Clifford Haislip. 1972-73 officers: Rick Purtle, president; Janet Harwell, vice-president; Steve Shofner, secretary-treasurer.

**MURRAY STATE UNIVERSITY**, Gamma Epsilon, Murray, Kentucky. Productions: *A Flea in Her Ear*; *Androcles and the Lion*; *The Taming of the Shrew*; *Rosencrantz and Guildenstern Are Dead*. Advisor, Robert E. Johnson. 1972-73 officers: Jerry Abbitt, president; Charlie Hall, vice-president; Michael Hardy, secretary.

**ATHENS COLLEGE**, Mu Upsilon, Athens, Alabama. Productions: *The Little Foxes*; *Aladdin and the Wonderful Lamp*; *Private Lives*. Advisor, Lawrence A. Saunders. 1972-73 officers: Steven Nelson, president; David Noble, vice-president; Sheril Schnlepp, secretary.



SAINT JOHN'S UNIVERSITY, Upsilon Chi, Jamaica, New York. Productions: *Plaza Suite*; *Angel Street*; *Celebration*. Advisor, Marion H. Lee. 1972-73 officers: Patricia McPartland, president; Meg Stevenson, vice-president; Mary Ann Re, secretary.

WESTFIELD STATE COLLEGE, Pi Psi, Westfield, Massachusetts. Productions: *The Blood Knot*; *The Doctor in Spite of Himself*; *Hey You, Light Man*; *The Trial of the Catonsville Nine*; *Mother Courage*. Advisor, F. E. Mello. 1972-73 officers: Michael Smith, president; Mark Tomeo, vice-president; Susan Nolan, secretary-treasurer.

WESTMAR COLLEGE, Iota Lambda, LeMars, Iowa. Productions: *Tango*; *The Matchmaker*; *The Death and Life of Sneaky Fitch*. 1972-73 officers: Dan Jacobsen, president; Joe Rohring, vice-president; Daneen Stahl, secretary-treasurer.

SAINT MARY OF THE PLAINS COLLEGE, Tau Omicron, Dodge City, Kansas. Productions: *A Streetcar Named Desire*; *Blithe Spirit*; *Musical Theatre Cavalcade*; *Conduct Unbecoming*. Advisor, Barry Alexander. 1972-73 officers: Jayce Bos, president; Anne Kaiser, vice-president; Rhonda Hall, treasurer.

WEST VIRGINIA WESLEYAN COLLEGE, Alpha Rho, Buckhannon. Productions: *Fiddler on the Roof*; *The Rainmaker*; *Here We Are!*. Advisor, Charles Presar. 1972-73 officers: Diane N. Cavis, president, Luther G. Smith, vice-president; Vicki O'Neil, secretary; John Shaffer, treasurer.

MARIETTA COLLEGE, Eta Alpha, Marietta, Ohio. Productions: *Design for Murder*; *An Enemy of the People*; *Beauty and the Beast*; *Turcaret*. Advisor, W. J. Friederich. 1972-73 officers: Thomas Brockett, president; Mike Foley, vice-president; Stephanie Stakes, secretary-treasurer.

SAINT MARY'S UNIVERSITY, Tau Zeta, San Antonio, Texas. Productions: *Two Blind Mice*; *Hansel and Gretel*; *The Cowardly Knight*; *Othello*. Advisor, Charles B. Myler. 1972-73 officers: Jaime Gray, president; Marilyn Hahn, vice-president; Joseph Condello, secretary-treasurer.

WEST LIBERTY STATE COLLEGE, Eta Rho, West Liberty, Virginia. Productions: *The Man Who Came to Dinner*; *A Company of Wayward Saints*; *Hedda Gabler*; *Man of La Mancha*. Advisor, Helen M. T. Kelly. 1972-73 officers: Judy Porter, president; Richard Covert, secretary-treasurer.

SAMFORD UNIVERSITY, Tau Lambda, Birmingham, Alabama. Productions: *Waiting for Godot*; *The Misanthrope*. Advisor, Harold Hunt. 1972-73 officers: Ric DuBois, president; Kim Hazzard, vice-president; Becky Britton, secretary-treasurer; Chuck Leachman, historian.

BLACK HILLS STATE COLLEGE, Rho Delta, Spearfish, South Dakota. Productions: *You're a Good Man, Charlie Brown*; *Oliver*; *The Cave Dwellers*; *Night Watch*; *Oedipus the King*; *The Man Most Likely to...*; *Butterflies Are Free*. Advisor, Darrell Woolwine. 1972-73 officers: Mike Pangburn, president; Frank Pauwels, vice-president; Patty McQuiston, secretary-treasurer.

BUENA VISTA COLLEGE, Chi, Storm Lake, Iowa. Productions: *A Man for All Seasons*; *Don Juan in Hell from Man and Superman*; *Fashion or Life in New York*. Advisor, Travis Lockhart. 1972-73 officers: Jim Hartman, president; Reid Swanson, vice-president; Laura Whitmer, secretary; Dwight Guthrie, treasurer.

EAST CENTRAL STATE COLLEGE, Beta Zeta, Ada, Oklahoma. Productions: *Plaza Suite*; *Black Comedy*; *Hedda Gabler*; *Fiddler on the Roof*; *Bell, Book & Candle*; *Send Me No Flowers*. Advisors: Dorothy I. Summers, David J. Schallhorn. 1972-73 officers: Tom Sheldon, president; Mike Owen, vice-president; Judy Lee, secretary; Kathy O'Donnell, treasurer.

CARSON-NEWMAN COLLEGE, Eta Beta, Jefferson City, Tennessee. Productions: *Dark of the Moon*; *The Silver Whistle*; *The Serpent*. Advisor, John Lee Welton. 1972-73 officers: Julia Dye, president; Jamie Callaway, secretary; Gene Ellis, vice-president.

NEW YORK UNIVERSITY, Beta Delta, New York. Productions: *The Wind in the Willows*; *The Rat Wife*; *Tango*; *Six Characters in Search of an Author*. Advisor, Lowell Swortzell.

CEDAR CREST COLLEGE, Iota Gamma, Allentown, Pennsylvania. Productions: *The Prime of Miss Jean Brodie*; *The White Lies and Black Comedy*; *USA*; *School for Scandal*. Advisor, Marianna Loosemore. 1972-73 officers: Jan Moffat, president; Margaret Amon, secretary-treasurer.

INDIANA CENTRAL COLLEGE, Gamma Theta, Indianapolis. Productions: *The Wizard of Oz*; *The Fantasticks*; *You're a Good Man, Charlie Brown*; *Othello*; *1776*; *A Man for All Seasons*. Advisor, Richard A. Williams. 1972-73 officers: Linda Potter, president; Charles Schaffer, vice-president; Pamela Miller, secretary; James Long, treasurer; Rebecca Geible, historian.

BETHANY COLLEGE, Zeta Zeta, Lindsborg, Kansas. Productions: *The Rainmaker*; *Deadwood Dick*; *Jeppe of the Hill*. Advisor, Robert L. Richey. 1972-73 officers: Keith Anderson, president; Deborah Schlobohm, vice-president; Ron Heater, secretary.

STATE COLLEGE OF ARKANSAS, Zeta Delta, Conway. Productions: *Madwoman of Chailott*; *Dumbell People in a Barbell World*; *Love's Labour's Lost*; *Kiss Me Kate*. Advisors: Sally Roden and C. Robert Hawley. 1972-73 officers: Eulea Knowles, president; Bill Ferguson, vice-president; Pam Myers, secretary-treasurer.



### BOYS IN THE BAND

**OGLETHORPE UNIVERSITY**, Xi Kappa, Atlanta, Georgia. Productions: *You're a Good Man, Charlie Brown*; *Lonesome Train*; 1984. 1972-73 officers: Richard Poloway, president; Mark Serbin, secretary; Sandi Gottlieb, vice-president.

**OUR LADY OF THE LAKE COLLEGE**, Iota Pi, San Antonio, Texas. Productions: *Cosas De Muchachos*; *The Police*; *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. Advisor, Richard Slocum. 1972-73 officers: Pat Bart, Betty Kocurek, Steven Wooldridge.

**UNIVERSITY OF RICHMOND**, Eta, Richmond, Virginia. Productions: *The Night Thoreau Spent in Jail*; *Rhinoceros*; *Detective Story*; *The Misanthrope*. Advisor, Alton Williams. 1972-73 officers: Phil Chenault, president; Rick Gehr, vice-president; Jane Bushway, secretary; Ben Emerson, treasurer; Chris Torres, historian.

**MIDDLE TENNESSEE STATE UNIVERSITY**, Lambda Gamma, Murfreesboro. Productions: *A Cry of Players*; *The Misanthrope*; *Black Comedy*; *Thieves' Carnival*. Advisor, Dorethe Tucker. 1972-73 officers: Tom O'Brien, president; Steve Dees, vice-president; Pam Smotherman, secretary.

**SOUTH DAKOTA STATE UNIVERSITY**, Lambda Sigma, Brookings. Productions: *Fiddler on the Roof*; *The Bald Soprano* and *The Sandbox*; *Auntie Mame*; *The Death of a Salesman*. Advisor, Judith Zivanovic. 1972-73 officers: Jeff Bennett, president; Tom Hawkey, vice-president; Orlen Gunderson, secretary-treasurer.

**UNIVERSITY OF SOUTHWESTERN LOUISIANA**, Theta Tau, Lafayette. Productions: *The Odd Couple*; *The Firebugs*; *Born Yesterday*; *The Wizard of Oz*; *Hamlet*. Advisor, Ronald C. Kern. 1972-73 officers: Susan Bing, president; Dale Bernard, vice-president; Sou Garrett, secretary-treasurer.

**UNION COLLEGE**, Zeta Chi, Barbourville, Kentucky. Productions: *You're a Good Man, Charlie Brown*; *Burdz*; *All My Sons*. Advisor, Patricia Dontchos. 1972-73 officers: Steven Henthorn, president; Jay Bechtel, vice-president; Jan Fish, secretary-treasurer.

**MORRIS HARVEY COLLEGE**, Lambda Delta, Charleston, West Virginia. Productions: *The Lion in Winter*; *Everyman*. Advisor, Ken Slattery. 1972-73 officers: Cindy Bail, president; Sue Weld, vice-president; James Katzenstein, secretary-treasurer.

**WASHBURN UNIVERSITY**, Eta Theta, Topeka, Kansas. Productions: *The Rivals*; *I Am a Camera*; *The Merry Wives of Windsor*; *Harvey*. Advisor, Hugh G. McCausland. 1972-73 officers: Michael Muller, president; Sally Muller, vice-president; Bruce Ottman, treasurer.

**SLIPPERY ROCK STATE COLLEGE**, Delta Phi, Slippery Rock, Pennsylvania. Advisor, Raymond Wallace. 1972-73 officers: Dianne Daniels, president; Jeff Walker, vice-president; Cecelia Olexa, treasurer; Jennifer Banks, recording secretary; Patti Thomas, membership secretary.

**TEXAS A & I UNIVERSITY**, Kappa Phi, Kingsville. Productions: *The Taming of the Shrew*; *The Crucible*; *Notes From No Place*; *La Fiaca*; *Pecos Bill*; *A Flea in Her Ear*. Advisor, Randall Buchanan. 1972-73 officers: Vicki Bond, president; Steve Wallace, vice-president; Robin Howard, secretary-treasurer.

**SALEM COLLEGE**, Upsilon Omega, Winston-Salem, North Carolina. Productions: *The Medium*; *The Telephone*. Advisor, Mary Homrighous. 1972-73 officers: Chris Moran, president; Christi White, secretary.

**CREIGHTON UNIVERSITY**, Mu Pi, Omaha, Nebraska. Productions: *Mikado*; *Exit the King*; *Cast in Darkness*; *World of Jules Feiffer*. Advisor, Harry Langdon. 1972-73 officers: Pam Starck, president; Michael Feely, vice-president; Barbara Fick, secretary.

**UNIVERSITY OF MAINE AT FARMINGTON**, Phi Chi, Farmington. Productions: *Ah, Wilderness*; *Detective Story*; *The Boy Friend*. Advisor, Herschel L. Bricker. 1972-73 officers: Elaine Davis, president; Courtney Knapp, vice-president; John Davis, secretary.

**UNIVERSITY OF NEVADA**, Upsilon Alpha, Reno. Productions: *Oh, What a Lovely War*; *Dark of the Moon*; *A Midsummer Night's Dream*; *Hello Dolly!*. Advisor, Bob Dillard. 1972-73 officers: Dan Pinkerton, Roni Gallion, Patty Coluse.

**DAVID LIPSCOMB COLLEGE**, Pi Kappa, Nashville, Tennessee. Productions: *You're a Good Man, Charlie Brown*; *The Trojan Women*; *1776*; *The Importance of Being Earnest*. Advisor, Jerry Henderson. 1972-73 officers: Sherilyn Forrester, Pat Douglas, Anne Johnson.

**OKLAHOMA CITY UNIVERSITY**, Oklahoma Gamma, Oklahoma City. Productions: *Night of the Iguana*; *Rosmersholm*; *The Skin of Our Teeth*; *Shelly or the Idealist*. Advisor, Marianna Davenport. 1972-73 officers: James D. Long, president; Christy Carson, vice-president; Cindi Lukrofka, secretary-treasurer.

**OREGON COLLEGE OF EDUCATION**, Kappa Mu, Monmouth. Productions: *Androcles and the Lion*; *Casbo*; *R.U.R.*; *Rumplestiltskin*. Advisor, Richard A. Davis. 1972-73 officers: Jim Giledorf, president; Ann Marshall, vice-president; Shelley Berns, secretary.

**MINOT STATE COLLEGE**, Delta Theta, Minot, North Dakota. Productions: *Plays for Bleeker Street*; *An Enemy of the People*; *You Know I Can't Hear You When the Water's Running*; *The Innocents*; *The King and I*; *Dames at Sea*; *Man of La Mancha*. Advisor, Kenn Robbins. 1972-73 officers: Terry Vandal, president; Dave Kjos, vice-president; Kevin Neuharth, secretary-treasurer.



**EASTERN WASHINGTON STATE COLLEGE**, Rho Iota, Cheney. Productions: *You're a Good Man, Charlie Brown*; *On the Side of the Angels*; *John Brown's Body*; *Be Your Age*; *The Imaginary Invalid*; *J.B.*; *Two Dozen Red Roses*. Advisor, Susan G. Pfuehler. 1972-73 officers: Gordon L. Peone, president; James M. Armstrong, vice-president; Nancy Harvey, secretary; Deborah R. Rigg, treasurer.

**EAST TENNESSEE STATE UNIVERSITY**, Lambda Epsilon, Johnson City. Productions: *The Taming of the Shrew*; *A Hatful of Rain*; *After the Fall*; *The Imaginary Invalid*; *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. Advisor, George F. McAtee, Jr.

**ANDERSON COLLEGE**, Lambda Theta, Anderson, Indiana. Productions: *The Glass Menagerie*; *The Merchant of Venice*; *The Music Man*; *A Doll House*. Advisor, Robert Smith. 1972-73 officers: Keith Ghormley, president; Bob Holstein, vice-president; Sadi Evans, secretary-treasurer.

**DAVIDSON COLLEGE**, Iota Kappa, Davidson, North Carolina. Productions: *The School for Scandal*; *Juno and the Paycock*. Advisor, Rupert T. Barber, Jr.

**CAMERON COLLEGE**, Phi Lambda, Lawton, Oklahoma. Productions: *110 in the Shade*; *Screwtop*; *All My Sons*; *Butterflies Are Free*. Advisor, J.C. Hicks.

**DELTA STATE COLLEGE**, Zeta Epsilon, Cleveland, Mississippi. Productions: *The Last of the Red Hot Lovers*; *Death of a Salesman*; *The Fantasticks*; *Ten Little Indians*. Advisor, Richard D. Strahan. 1972-73 officers: Janson Rainer, president; Deb Weed, vice-president; Wayne Haney, secretary.

**DUQUESNE UNIVERSITY**, Mu Omega, Pittsburgh, Pennsylvania. Productions: *Long Day's Journey Into Night*; *The Rivals*. Advisor, Samuel S. Meli. 1972-73 officers: Michael McDonough, president; Philip Battenfield, vice-president; Denise Jozwick, secretary; David Ciummo, treasurer.

**GARDNER-WEBB COLLEGE**, Phi Upsilon, Boiling Springs, North Carolina. Productions: *J.B.*; *The Circle*. Advisor, Charles W. Cox. 1972-73 officers: Sharon Capps, president; Stan Napier, secretary-treasurer.

**COLORADO STATE UNIVERSITY**, Gamma Zeta, Fort Collins. Productions: *You Know I Can't Hear You When the Water's Running*; *The Boys in the Band*; *Who's Afraid of Virginia Woolf?*; *Three Penny Opera*; *Little Murders*; *Last of the Red Hot Lovers*; *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*; *The Madwoman of Chailot*; *Die Fledermaus*. Advisor, Morris U. Burns. 1972-73 officers: Terry W. Schwab, president; Diana Sweeney, vice-president; Terry L. Schwab, secretary; Bonnie Vorenberg, treasurer.

## Spotlight on

AVERETT COLLEGE, Danville, Virginia.

Fanny Flagg, Dick Van Dyke's television sister, was once quoted in *TV Guide* as saying that she named herself for a small town in Alabama called "Lilly Flagg" which had been named after her grandmother. She went on to say that since she had learned that the town in fact had been named after a milk cow, she was now forced to change her story.

Dr. Elizabeth R. Smith, Director of Speech and Drama at Averett College in Danville, Virginia, spent two years writing a book based on the real facts of Lilly Flagg, Alabama. When the land for a small train depot was purchased, the original owner insisted that the junction be named for his milk cow, Lilly Flagg. The junction, "Lilly Flagg", is no more for the town has spread beyond there and only a street named for the famous cow is left. The Jersey cow brought nothing but fame to the town that is now Huntsville, Alabama, and nothing has topped her yet, save perhaps the building of a NASA complex there!

The pertinent facts in the book are true; Dr. Smith later added music and lyrics and *Lilly Flagg* became a musical. In 1972, Averett College gave an elaborate production of it which cost over eight thousand dollars. A fourteen piece orchestra under the direction of Eugene Stryker, who also orchestrated the fourteen songs, was hired. Over a hundred costumes were designed and executed in the drama department. The show was held over and played to a total of over 4,000.

—D. G.



New York University: William Carr in *The Rat Wife*. Ruzz Podewell, director; Clyde Wachsberger, designer.



# GALLERY OF



*Linfield College: Gerald Barrow as Ben Franklin in 1776.*



*Lenior Rhyne College: Michael Bush and Jim Mauney in Charley's Aunt.*

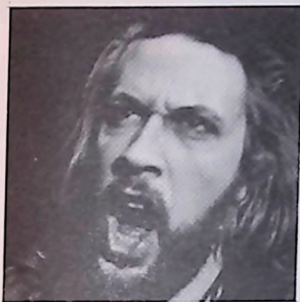


*Carthage College: Ray Spoor in Stop the World, I Want to Get Off.*



*Southern State College of Arkansas: John Wesley as Richard in Blues for Mr. Charlie.*

# CHARACTERIZATIONS



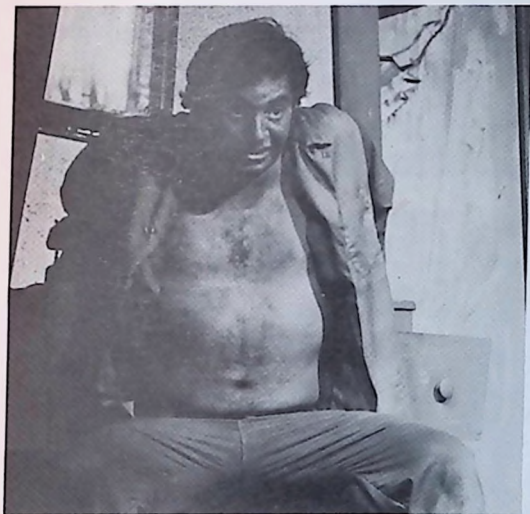
*Morningside College: Peter Farley in Macbeth.*



*Youngstown State University: Dirk Fischer in The House of Blue Leaves.*



*Black Hills State College: Mark Ramey in Oedipus the King.*



*University of Richmond: Burton Richman in Rhinoceros.*



*Wright State University: Lynne Moon in Rashomon.*





Lebanon Valley College

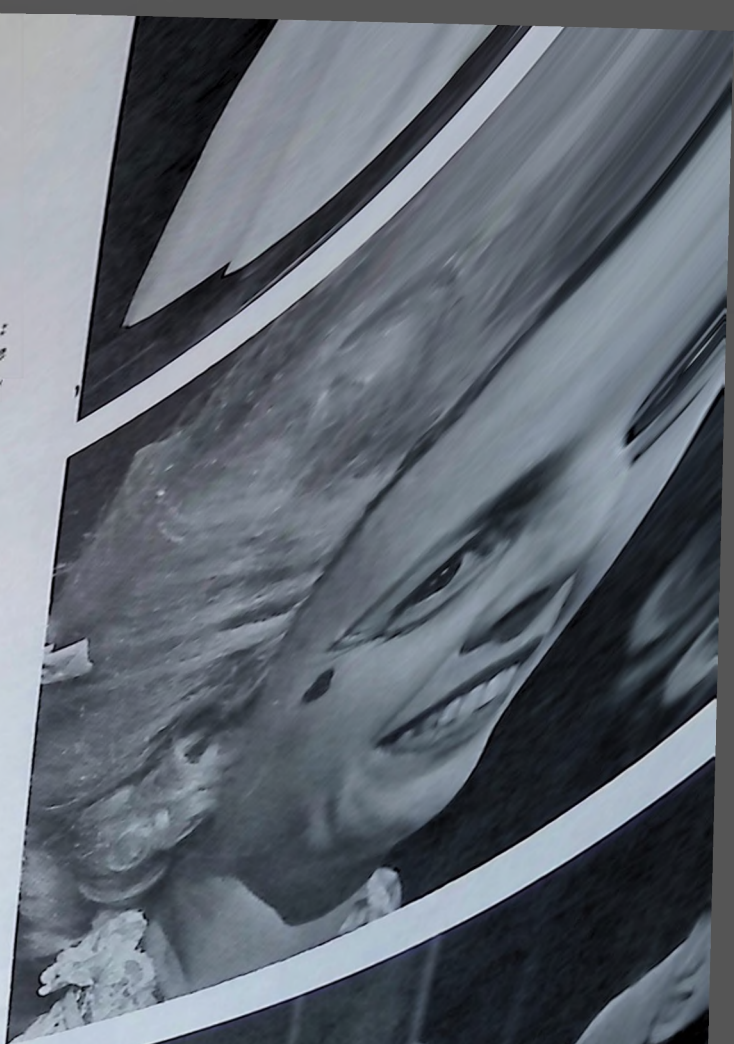
Middle Tennessee State University:  
Thieves' Carnival. Dorethe  
Tucker, director.

Mansfield State College: Hotel Paradiso.  
Frank Ball, director; William Reznicek,  
scene designer.

Long Island University: Suzanne  
Edelman and Walter Mantani in the  
Impresario. Gordon Forbes, director.

Kutztown State College: How to Succeed  
in Business Without Really Trying.  
D. Parry and E. Mayberry, directors.

Minot State College: Wayne Nelson and  
Cheryle Ram in Man of La Mancha.  
Kenn Robbins, director.







*Western Carolina University: Bus Stop. Robert L. Yowell, director; Richard S. Beam, scene designer.*



*Western New Mexico University: Oklahoma!. Wm. Louis, director.*



*Westmar College: Allan Goodstein and Ellen Heydon in The Matchmaker. Ruth Monroe, director.*



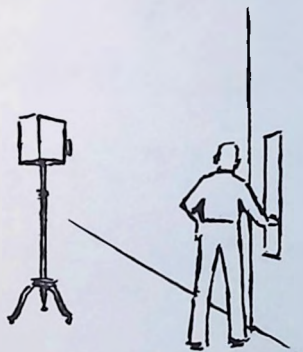
*William Carey College: Bill Stevens, Bob Terry, and Jay Rogers in The Bald Soprano. O. L. Quave, director.*



Youngstown State University: *The House of Blue Leaves*. Bill Hulsopple, director;  
Frank Castronove, scene designer.

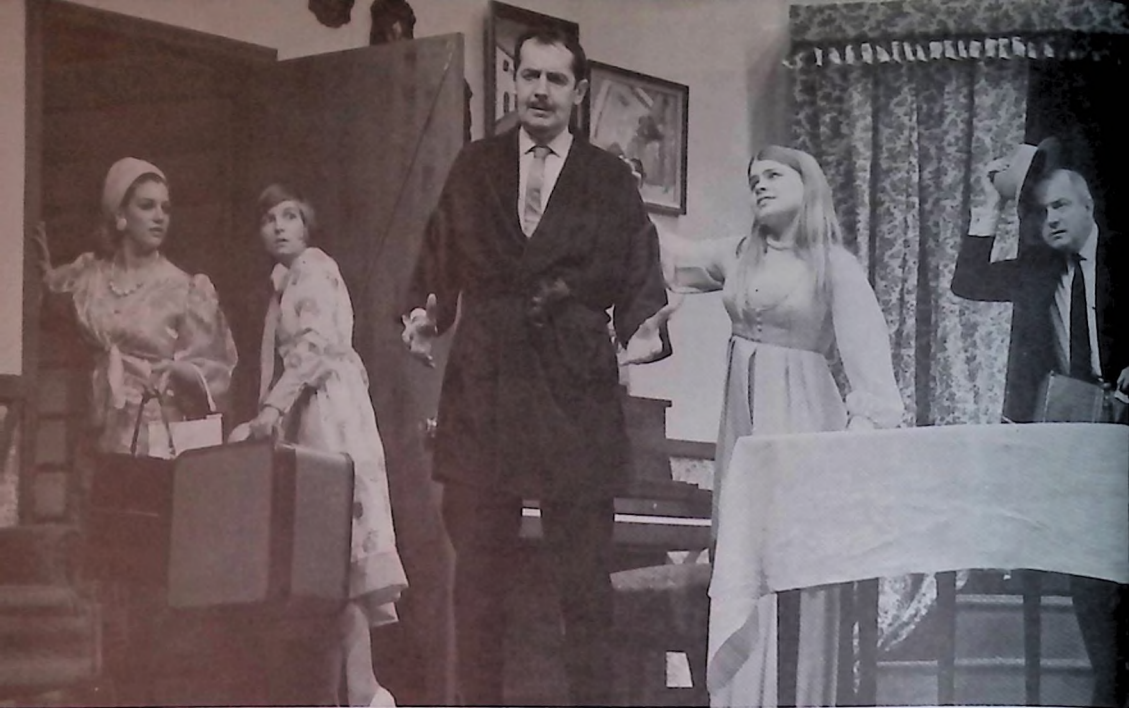
## Spotlight on

YOUNGSTOWN STATE UNIVERSITY, Youngstown Ohio. The Youngstown State University production of John Guare's *The House of Blue Leaves* was the premiere of the show in the Youngstown-Warren area. Preceding a Friday night performance, the theatre was evacuated by the Youngstown police department bomb squad because a maintenance man had seen a prop bomb laying back stage and had reported it to the police. The boy who designed the bomb was also cast as "Ronnie," the crazy son in the show. That night, he went backstage in costume and found several policemen hovering around "his" bomb. He hurried over, afraid they would take it, saying, "It's okay; it's mine; I made it!" He was promptly hustled off to the waiting police car. With much explaining, the boy was released (bomb intact) and the show went on!



Wright State University: *Joseph Smalley and Joseph Herzog in The Fantasticks*. David H. Germann, director; Fredic S. Meyers, scene designer.





*Averett College: L. to R.; Marcia Cahill, Leslie Kiernan, Robroy Farquahr, Worsham, Harry Banta, Elizabeth R. Smith, Vince Bateman, and Joe Gillie in Hay Fever.*

PERHAPS this Gallery presentation could be used as a guide to producing better stage photographs. The photographs in the Gallery were chosen because they reveal a wide variety of interest factors which could be considered important in improving stage photography. Some photos utilize complete sets; some focus on characterizations or stage groupings. All reveal tension and movement and seem to have been stopped in action for the second. They all endeavor to reveal the feeling and interpretation of the play.

D.G.



*State University College at Oswego: Jim Clark, Kent Williams, and Jean Cassells in The School for Wives. John W. Mincher, Jr., scene designer.*

*LaVerne College: L. to R.; Heidi Brexendorff, Jackie Larson, C. Thurman Suttle, and Judy Golen in Live Like Pigs. Linda de Vries, director and scene designer.*



*Mount Union College: The Flies. James E. Vincent, director; Harold J. Hunger, scene designer.*

*West Liberty State: L. to R.; Raymond G. Hughes, Judy Porter, and Tom Cervone in The Man Who Came to Dinner. Stanley Harrison, director.*





*Marietta College: Turca  
costumer; R. L. Lorema*

# *A Gallery of Stage Photography*



*Rocky Mountain College: L. to R.; David Willis, Sha  
Dibi Johnson, Howard Arnold in Bus Stop. D. E. M*







*Aldelphi University: Dames at Sea.  
Joel Harvey, director; James  
Morgan, scene designer.*



*Anderson College: Tom  
Harp and Dan Rinker  
in The Music Man. Robert  
Smith, director.*



*Athens College: David Noble, Mickey Guimarin and Linda Claypool  
in Alladin and the Wonderful Lamp. Lawrence A. Saunders, director.*



*Aurora College: Mike Veres and Don Ball in The Man Who Married a Dumb Wife. Susan Pellowe Reiter, director.*



*Barry College: Carolyn Haley and Steve Jones in Carnival. Leroy Clark, director.*





# spotlight on

AURORA COLLEGE, Aurora, Illinois. At Aurora College, a play served as catalyst for a discussion of a live program: the special considerations of family living that confront the parents of retarded children. At 10:00 on a Saturday morning, actors presented Peter Nichols' *A Day in the Death of Joe Egg*. Then, after a box lunch, the audience divided into small groups to share knowledge, experience, and questions. The discussions were led by marriage counselors, social workers, psychologists, educators, and parents of retarded children. The day concluded with a panel discussion featuring these resource people.

Also during the year, Aurora College Drama Guild played a dress rehearsal of a comedy to nearly 200 residents of a local home for the retarded. All together, the theatre department felt that it had contributed significantly to the understanding of these problems.

—Susan P. Reiter,  
Director of Theatre

*University of Arkansas at Little Rock: Cal Bartlett and Kyle Rutledge in The Night Thoreau Spent in Jail. Clifford Haislip, director.*

*South Dakota State University: John Kluczny and Betty Jean Mechalet in The Sandbox. Clarence Denton, director.*





# gallery of



*Jois Walmsley as Tillie; Northeastern State College.*



*Rocky Mountain College: Jois Walmsley as Tillie; Nancy Harper as Beatrice; and Bonnie Banks as Nanny.*

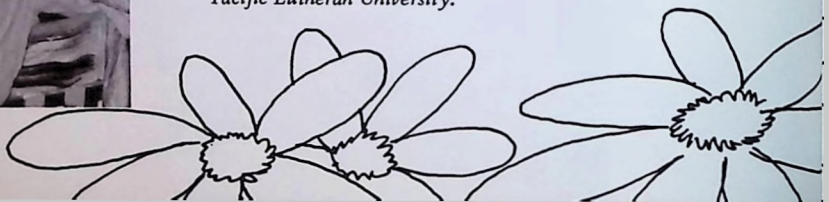
THE most produced plays of Alpha Psi Omega colleges in 1972-73 were *Taming of the Shrew*, *Midsummer Night's Dream*, *Dark of the Moon*, *Butterflies Are Free*, *You're a Good Man Charlie Brown*, and *The Case of the Effect of Gamma Rays on Man-in-the-Moon Marigolds*. Many persons have commented on how much they like to compare picture interpretations of the same play by different groups, so, *Playbill* decided, for the second consecutive year to feature photographs from the most produced play of the 1972-73 Alpha Psi Omega year: *The Case of the Effect of Gamma Rays on Man-in-the-Moon Marigolds*.

D.G.

*Mary Pierce of Mount Marty College as Beatrice.*



*Marjie Nistad, Kathy Dowling and Molly Fischer of Pacific Lutheran University.*





# most produced play



*Mary Kessler and Sandra Boggs of Wright State University.*



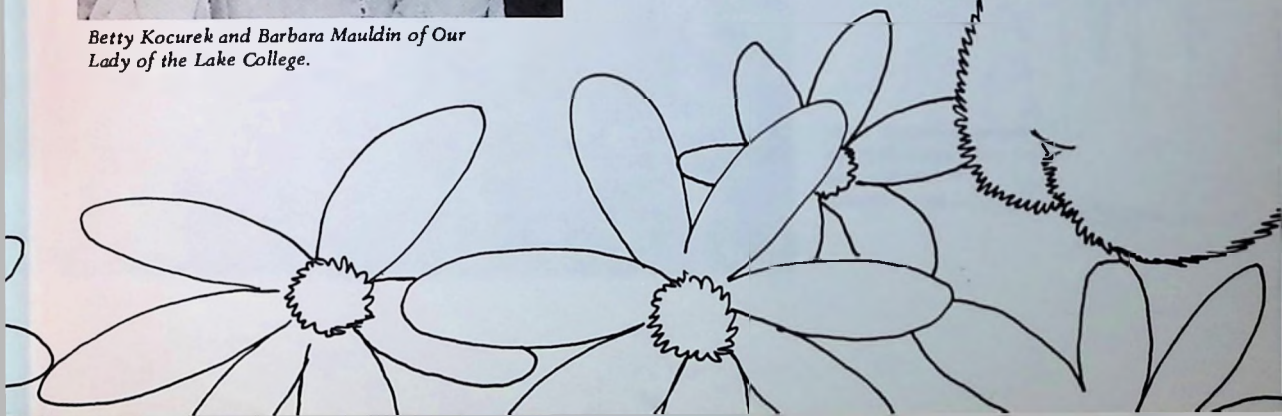
*Mary Kessler of Wright State University.*



*Betty Kocurek and Barbara Mauldin of Our Lady of the Lake College.*



*Susie Storts as Ruth and Fran Tibbetts as Beatrice, Northeastern State College.*





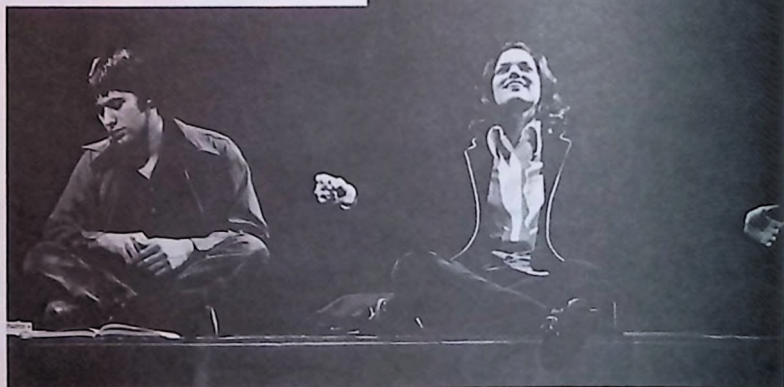


*Delta State College: Death of a Salesman. Richard Strahan, director.*



*Doane College: Greg Siewert and Kay Dukes in Turcaret. Walter Barry, director; Mary Sims, scene designer.*

*Duquesne University: David Ciummo and Virginia Hoffman in Lovers. Daniel McBride, director.*





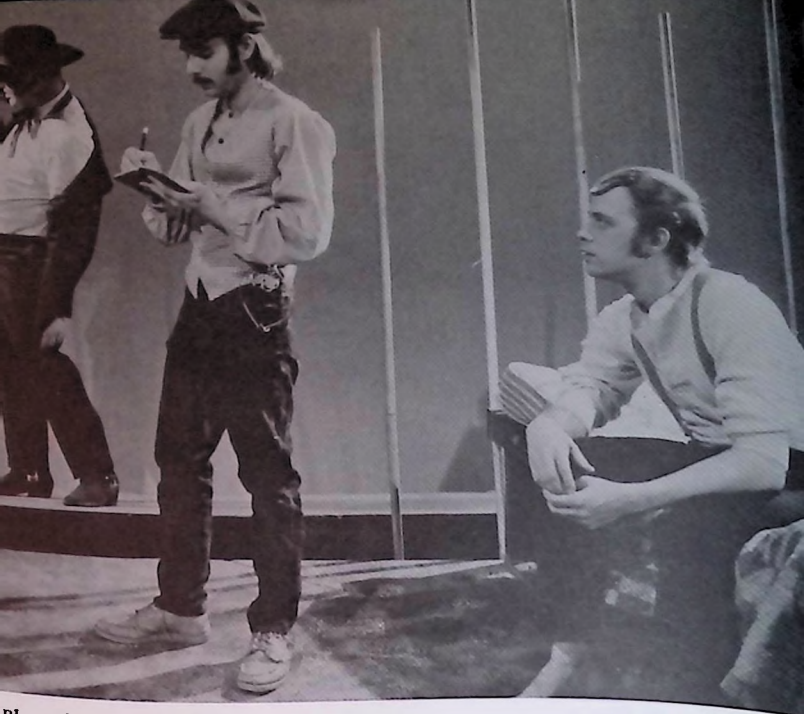
*East Central State College: Wynell Lloyd, Craig Young, Tom Sheldon  
in Black Comedy. Dorothy Summers, director.*



*St. Francis College:  
Winterset.  
Joan Clifford,  
director.*







*Bloomsburg State College: The Night Thoreau Spent in Jail.*

*Carson-Newman College: Dark of the Moon. John Lee Welton, director.*



# Spotlight on

SOUTH DAKOTA STATE UNIVERSITY, Brookings. This year, for the first time, Lambda Sigma Chapter presented two one hundred dollar scholarships to a male and female graduating senior who demonstrated considerable interest and potential in theatre. In order to finance this venture, the organization produced a musical revue. This year, the revue was entitled "Another Op'nin', Another Show," and recalled a decade of musical memories at South Dakota State University. The production featured scenes and musical numbers from each musical performed over the last decade. As often as possible, actors and actresses from the campus and surrounding area were cast to recreate their original roles. The sets were simple and included only a few props. Excerpts from each show were identified by a sign that was lit up on the backdrop.

The production was very popular with the students and the community and ran two nights to very good houses. In this way Alpha Psi Omega Lambda Sigma Chapter was able to finance both the scholarships and its coming workshop as well as other activities.

Dr. Judith Zivanovic, Director



Davidson College: Robert Wright and Ro  
Juno and the Paycock. Rupert T. Barber,   
Charles Hodae. sc





*Sam Houston State University: The Clown Who Ran Away.*



*Indiana Central College: The Wizard of Oz.*

# Gallery of CHILDREN'S

*New York University: Susan Siegel and Blake Leach  
in The Wind in the Willows. Nancy Swartzell, director.*





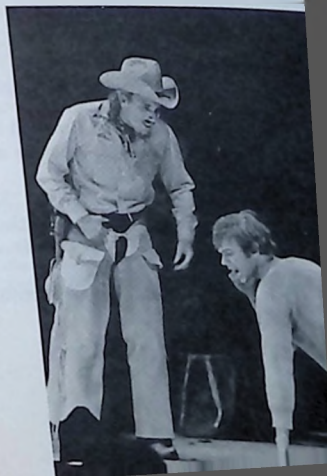
Mississippi State College for Women: Mearion Bradley, Metra Muskelley, and J. D. Smith in *Pinocchio*.  
Guy H. Keeton, director and designer.



Kansas Wesleyan: Jinny Granke and Paul Hulsey in *Winnie the Pooh*.  
Thomas H. Ward, director.



Texas A. & I. University: Jim Sta and Randy Bonifay in *Pecos Bill*.  
Paul John Smith, director.







*Florida Technological University: House of Bernarda Alba.  
David Mays, director.*

## SPOTLIGHT ON

NORTHEAST MISSOURI STATE UNIVERSITY, Kirksville. Northeast Missouri State University's summer theatre is housed in an ice house on the banks of the Mississippi River. The building has been part of Hannibal's history since 1854 when the Stillwell Cold Storage Company was established as the first ice house west of the Mississippi. Dressing rooms, stage, and seats all occupy space once devoted to the Star, Sterling, and Export brands of famous Stillwell Ham, (which sold for as little as eight cents a pound) distributed around the world in the late 1800's. The ice house has survived two fires and in the past year survived the flooding of the Mississippi. In spite of all its natural disasters, the multi-purpose ice house saw its sixth season of repertory theatre.

The six productions that were presented in 1973 were: "Butterflies Are Free;" "The Odd Couple;" "Play It Again Sam;" "Tom Sawyer;" "Danger at the Crossroads;" and "Adam and Eve." Mr. Alfred Srnka and Mr. Don Folkman, both of the faculty of Northeast Missouri State were director and scene designer.

—Christine Renstrom, Vice-President

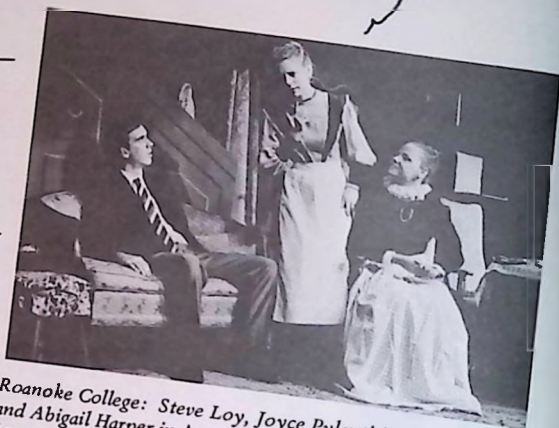


**Bottom:** *Grand Canyon College: Candida. Lynette McDonald, director; Kenneth Goldsberry, scene designer.*

**Top:** *Iowa Wesleyan College: Terry Neil and Clare Beltramea in Antigone. David M. Ferrell, director.*



# A GALLERY OF NOSTALGIA



Roanoke College: Steve Loy, Joyce Pylant, and Abigail Harper in *Arsenic and Old Lace*. Sam R. Good, director and scene designer.



West Liberty State: *The Man Who Came to Dinner*. Stanley Harrison, director.



St. John's University: Susan Ferenz as Mrs. Manningham; James Morris as the Inspector in *Angel Street*. Dr. Thomas Fenaughty, director.



Georgia Southern College: *You Can't Take It With You*. Richard B. Johnson, director; Bob West, designer.



*University of Richmond: Detective Story.  
Jack Welsh, director.*



*Carroll College: Pete Alyea and Patty O'Malley in  
The Drunkard. David Haney, director.*

THE theatre, both professional and educational seems caught on the frenzy of reminescence. Audiences from Broadway to campus town are bathed in nostalgia while watching revivals of plays that are but a generation or two old. Most of them were hits in their day and for years, gone, but not forgotten, they are making their reappearances. Alpha Psi Omega colleges produced what seemed to be an unusual number of these plays this year. Perhaps you would like to take down your old Playbills and compare the pictures in this issue with those of yesteryear.

D.G.



*Oakland City College: Our Town.  
Dr. Harper, director and scene  
designer.*



*Davidson College: Curse You, Jack Dalton. Jeanne Ann  
Williams, director; Joe Rodriguez, scene designer.*





Northeast Missouri State University: George Harris and Ron Clark in *Of Mice and Men*. O. J. Merrell, director; Don Folkman, scene designer.

*Spotlight on...*

TENNESSEE TECHNOLOGICAL UNIVERSITY, Cookeville. 1972-73 marked the second tour of Tennessee Technological University to the state penal institutions. George Bernard Shaw's *Androcles and the Lion* was presented for one adult and four juvenile institutions. The response was fantastic; each place asked the group to return and other invitations are coming in as the tour group's reputation spreads. A State Arts Commission grant will provide the funds for the tour next year and should allow expansion for performances at other institutions.

—Tom DeMoss, President



Kearney State College: Jon Wrage and Cheryl Bengé in *Butterflies Are Free*. Fred Koontz, director.



Cedar Crest College: John Flautz and Barbara Pizuette in *School for Scandal*. Marianna Loosemore, director.







