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Orvis Grout

Fort Hays Kansas State College

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A SURVEY OF DRAMATIC EDUCATION

in Western Kansas: Past

Achievements, with Plans

and Suggestions for the

Future

A Study of Past, Present, and Future Drama in
Western Kansas based upon Questionnaires,
Research, and Practical Experience.

being

A Thesis presented to the Graduate Faculty of
Fort Hays Kansas State College in partial
fulfillment of the requirements for
the Degree of Master of Science.

by

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(Fort Hays Kansas State College)

Approved Myrta E. McGinnis
Major Department

JBS treeter
Acting Chairman Graduate Council

Date: May 17, 1937



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Chapter I

AN ANALYSIS OF THE PRESENT STATUS of DRAMATIC EDUCATION IN WESTERN KANSAS

A. A Brief History of Dramatic Entertainment in Territory, with Some Consideration of Geographical Relations.

If we were to divide the state of Kansas vertically into two halves it would be obvious that the Fort Hays Kansas State College should be the center of dramatic art as well as of other culture in the western half of Kansas. The sowing and fostering of this art should be an important contribution of the college to the cultural life of the state.

Going back through the history of past entertainments, we are reminded of ghost towns of the west. Although they are but skeletons they play a very organic part in our drama today. We have never lost their entirety because their influences still haunt our present day interpretation.

In the gay 80's the dramatic canvas was colored with melodramatic pioneering pigments. A serious, romantic play, in which the primary emphasis was placed upon situation and incident rather than upon character, and which was over-acted, was so prominent that it cheapened dramatic entertainment.

The great disciple of this period or school was Louie Lord and her company. On their way from Kansas City to Denver they stopped over in Hays about twice a year for a one-night stand to massage the tear glands of the Haysites with a sentimental drama. Although a large lady, Louie Lord in her creation of the part of Topsy in "Uncle Tom's Cabin" is still cherished in the hearts of the few remaining old-timers here. She was criticized rather severely for showing too much of her legs while playing the part of Topsy.

The old courthouse served as a theatre in those days; the use of benches covered with sheets to represent ice in "Uncle Tom's Cabin" is an example of their elaborate stage settings. "Ten Nights in a Bar-Room" and "East Lynne" received the warmest welcomes, obviously because the ministers applauded. The conduct of the audience was usually creditable unless a drunk should happen to get his interpretations distorted and contradict the major emotion by laughter. The removal of such an individual was so common that the attention of the audience was seldom lost and complete sympathy was held, since empathy was an unnaturalized foreigner to these parts.

The departure of Louie Lord was a great sorrow and the press notices read of hope that she would return tomorrow. As one leafs through the files of the Hays Sentinel he will find short notices in the Personals expressing the desire to have Louie Lord back again.

The generalization just made as to the type of drama presented by stock companies may be contrasted with the write-ups and articles found in the Star-Sentinel (Hays) concerning a local dramatics club called "The Mystics". From all the facts that can be secured about them they represented and carried on the same work our Little Theatre today tries to do. Their list of plays presented shows that Hays, in comparison with the rest of the state, was as near to the outposts of dramatic experience as many of our eastern cities were. For example, they gave "Caste" on December 3, 1883, sixteen years after it was written, which in those days was considered a very short time. "Caste", written by Thomas William Robertson, is an important English drama because in many respects it inaugurated a new English drama. It is sentimental and its characterization is scarcely more finely drawn than in the 19th century melodrama. But it is the leader of the tea cup and saucer school of drama, which above all things else brought to the stage a greater naturalness in acting. Its philosophy is Victorian to the core, in its too simple solution of the problems arising from snobbery and selfishness and in its excessive sentimentalism.

"The Mystics" was composed of ladies and gentlemen well known in home circles and it was spoken of by traveling men who witnessed its performances as ranking with the best dramatics clubs in the state. The cast furnished

their own wardrobes and made many short trips from Hays to play in neighboring towns.

Following are excerpts taken from the files of the Ellis County Star, published by J. H. Downing of Hays City, concerning the productions given by "The Mystics":

January 9, 1883: "On Wednesday night, January 17, the Mystics will give their second entertainment, bringing out the popular English comedy, 'Meg's Diversion', with Mrs. John Gilbert in the role of Meg. The play is a good one and we hope to see the amateurs succeed."

December 3, 1883: "The crowd that assembled at Krueger's opera hall on Thursday night in response to the previous announcement that our home dramatic club had selected the occasion for a benefit left no question in the minds of those assembled there as to the public's appreciation of Mystic performances and performers. Not a reserve or single seat remained unoccupied and standing room was scarce. It might not have been inappropriately regarded as an ovation to the club. The audience, mainly composed of our best people from the city and surrounding towns, seemed well pleased with the new appointments of hall and stage and when the members of the new Imperial orchestra took their places they were greeted with a burst of applause - an orchestra of ten cultivated musicians being entirely unexpected by the audience. And thus opened the first night of the second season of the Mystics. The

play presented was "Caste", a comedy, replete with pathos, abundant in humor and alive with irrepressible fun. The actors were all Haysites and well known to our people, all having appeared here before with the exception of Duke Sweet."

March 25, 1884: "Reserve seats for the Mystics' presentation of 'The Lady of Lyons' were put on sale yesterday at Courtney's. By Saturday night there will not be a reserve seat left in the hall, so great is the desire to witness our club in this brilliant yet pathetic drama."

Other plays given by "The Mystics" included "Seven Clerks and Sweet Simon", and "Irish Attorney".

English plays are especially noted for the subtlety and fineness that is not found in the products of other countries and yet here in western Kansas town, where everyone was afflicted with the high blood pressure of melodrama, these few people were able to introduce and develop an appreciation for the finest type of drama of that time. The people who are interested in the drama of today in Hays should offer up thanks to those few individuals who brought their culture with them from the east and from the continent and so courageously pioneered the better drama, making Hays today a very liberal show town.

Then came the period of making the home, tilling the soil, and battling the elements for existence, causing fatality to monopolize the souls of men; and for defense,

emotions were inhibited. This process resulted in cold responses to sentimentality and to romance because there was no demand or no use for qualities that might endanger the stick-to-it-iveness that was needed.

At that time a form of comedy was popular in which the interest and entertainment resulted principally from a series of amusing situations and the emphasis rested on incident rather than on character, and in which subtlety was unheard of.

During this time were given such plays as "The Flower of the Ranch", presented in Topeka, September 27, 1892; "A Man of the People", an American drama in four acts, given in 1879; and "The Phoenix", an American melodrama, given in 1879 by the Milton Nobles Comedy Company. Such companies did not come out to western Kansas until the 90's.

In February, 1905, we find the famous comedy "Rip Van Winkle" being presented by the Russell Dramatics Company of Russell Kansas.

From 1916 to 1919 and even up to the year 1924 this country was flooded with the following companies: Nat and Verba Cross, Carl Simpson, Jimmie Nolan, Jack Benjamin, and Frank Manning, presenting plays of the extremely farcical type and some domestic comedy. For example, "A Pair of Green Stockings" was the favorite, with "Peg O' My Heart" running aclose second.

The next great factor in ~~the~~ years 1920 to 1927 in

in towns such as Smith Center, Goodland, Hill City, Atwood, Beloit, Concordia, Hays, Colby and Belleville, was the work which Olive Cackley carried on in dramatics. She was known as the director of home talent plays. The home talent era was the result of the first fall of the legitimate stage. The plays used were such as these: "The Lion and the Mouse", "Let's Go Some Place", and "Cappy Ricks", all domestic plays dealing with the home, its conflicts, and enforcing its basic principles.

The greatest influences upon drama in this section were the movies and the radio, whose ultimate contribution was to bring the people of America into a whole with one common philosophy running through its entirety. The entertainment that was produced by these two great factors was started and based upon the eastern standard and the eastern background, which was far more advanced than our western Kansas background. This resulted in a tremendous gap that western Kansas people had to jump over and yet make their adjustments to. When such a thing is forced upon people and they are not allowed to integrate such progress steadily, we find a whirlpool of maladjustments, ethically, aesthetically and logically, as well as in religion. Therefore, to take the situation and realize its difficulties and understand it sympathetically, we must go back and develop the backgrounds where the maladjustments started. Some sections of this country have been

able to do this efficiently through the high schools, while some communities are handcuffed by the maladjustment cases that are in control of the school.

Consequently a comic play which deals with life sincerely and satirically without exaggerated caricature in the character drawing, without exaggerated fun-making in the episodes, a social drama dealing with a problem or problems of modern life and contemporary interests, and a satire that holds up to ridicule certain foibles and weaknesses or vices of society or man, are usually so thought provoking and modern that they fail to appeal to those whose social codes and morals date back a couple of generations. The immediate defense of these people is to censure such a drama and give it the name of a "bawdy" play, or call it obscenity. But what is obscenity? It is but the momentary passing fashion on morals among a definite group of people. What is obscene in one stratum of society is conventional to another. What is vulgar and low to one generation is acceptable to another. A unanimous action taken today against an advanced type of play will be divided tomorrow, for so quickly do fashions change in morals, or behaviorism. Dogma, such as religious dogma, and the failure of influential people to grow in background and their insistence on censorship to an extreme degree will cause drama as an art and the intellectual public to suffer, more than the lecherous minded person who patronizes

bawdy shows. Those persons will go on breeding their kind forever unless some effort is made to teach them their errors. Merely censoring or banning a play only increases the surest method of attracting a capacity audience. In many of these communities we find a number of intellectually honest people and they are sometimes thought upon as something over which to lament, but the younger generation does not think so. It is out to do things, not just talk about them, to prove old tradition and blaze new trails of endeavor and new thought. This generation realizes that a new age is here: naturalism in drama, art, pragmatism in religion, and it is their endeavor to fall in line and be close to the outposts. According to Herbert Sidney Langfeld, Director of Psychology Laboratory at Princeton University, drama creates the least distance on the part of the audience, and therefore it is the most understood and forceful medium that can do the important job of educating. Drama, a cross section of life, works through the important senses of sight and hearing, and emotionally and intellectually represents the past and the present, and prophesies the future.

Last year the Fort Hays Kansas State College Little Theatre travelled with a play entitled "Mary the Third" by Rachael Crothers. The author presents a distinctly

skillful discussion of the question of marriage and divorce as it was in the past, as it is in the present, and as it might be. She does not mince the issue but faces it squarely and it is certain that in those communities where this play was presented, the mother, daughter, father, and son had a more understanding interpretation of the problem.

Peace plays, such as "The Enemy", convincingly display the erroneous and illogical aspects of war. The promoting of religious drama has been helpful in developing a broader and more honest, more acceptable view of religious problems.

Because of crop failures and shortage of financial resources many of the schools in various communities use cheap non-royalty plays and by so doing they have played below the level of the communities' intelligence, thereby cheating them in an artistic sense. The momentary applause and recognition was great but the audience's secondary gain was practically nil.

The geographical conditions and climatic conditions leave their marks on drama as well as any other culture. The bareness of the plains, the lack of greenness, and the constant surrounding of gray have found their way into the souls of men and govern them with their own vibration. The majority of people believe in the philosophy that happiness is man's ultimate goal and Greek philosophers have taught us that the middle line is the happiest trail, and to get

this middle line one extreme must be contrasted with the other extreme. We cannot live our whole lives in one certain sphere, or degree of vibration, but we must taste all to live fully. Therefore, in this country what we need the most to enjoy life is perhaps the most difficult to understand and to adjust to. Unconsciously people are hungry for fantastical and poetical qualities with all their symbolism and high vibrating tones, and yet the realism and the farce of two generations ago receive the warmest welcome.

In districts that have been put into a turmoil because of an industrial boom, such as oil, the dogma and the reserve are broken down because of the adolescent conduct that goes hand in hand with such a situation. Because of this breakdown minds are more in a state of receptivity and drama finds a fertile field. In the farming districts where good crops are common and people are satisfied and happy with their present conditions and thoughts, the dramatic standard finds a middle mark.

B. Questionnaire.

When it became the aim of this school to pioneer in the dramatic field in this country it was essential that we have an analysis of the dramatic education so as to know upon what level to start in the various communities. In order to secure this data a questionnaire made up of two divisions, stage facilities and the type of work that had

been accomplished in the past, was sent to eighty schools in the western Kansas territory. There were about thirty replies. From a study and interpretation of these replies it appears that the schools may be divided into three classes. It is hoped that more information may be secured in detail from these and the other schools of western Kansas so that when a play is scheduled from this campus it will be possible to go to this material and find out the type of play that would be the most suitable to play in these communities and the stage facilities that we shall have to work with.

In classifying these schools into three groups we considered three important points: the types of plays produced in the past, the shape and accoustics of the auditorium and stage, and the facilities that were available to work with. It was impossible to get an accurate analysis of the personality maladjustment of the community, but we had to secure this through the indirect means of write-ups, criticisms and individuals who lived in these communities. The estimation was worked out on the following rating: 50% for recognized types of plays or plays that were authorized by Burns Mantle's "Best Plays of the Year", M. V. C. Jeffreys' "Play Production", John Dolman, Jr.'s "The Art of Play Production", and Katharine Anne Ormanney's "The Stage and the School"; 25% for a satisfactory auditorium; 15% for standard stage facilities; and 10% for well-adjusted commun-

ities personality.

To make a theatre map one should use the language of the theatre in its construction and explanation. The theatre uses the psychological theory of synesthesia, that a sensation is interpreted immediately in terms of a sensation from a different sense organ from the one stimulated. The most common form of this is color-hearing. Each color accompanies a tone of the same vibration; therefore on the map we used low C on the piano, 256 vibrations, or brown, to represent the lowest class; upper C on the piano, 500 vibrations, or rich dark blue, to represent the middle class; and the upper range, 3000 vibrations, or greenish tinge in blue, to represent the communities of the highest vibrations.

C. A Theatre Map of Western Kansas, Showing Results of Questionnaire.

1. The black and white map represents the towns to which the questionnaire was sent. The dotted lines represent the feelers of contact which this school made last year. They have either produced plays, judged contests, or contacted the place in some other way in relation to drama.

Towns to Which the Questionnaire was Sent.
(Numbered according to geographical location.)

- | | | |
|-------------------|-------------------|-----------------|
| 1. St. Francis | 9. Russel Springs | 17. Garden City |
| 2. Bird City | 10. Gove | 18. Johnson |
| 3. Atwood | 11. Tribune | 19. Ulysses |
| 4. Oberlin | 12. Leoti | 20. Satanta |
| 5. Goodland | 13. Scott City | 21. Richfield |
| 6. Colby | 14. Dighton | 22. Hugoton |
| 7. Hoxie | 15. Syracuse | 23. Liberal |
| 8. Sharon Springs | 16. Lakin | 24. Meade |

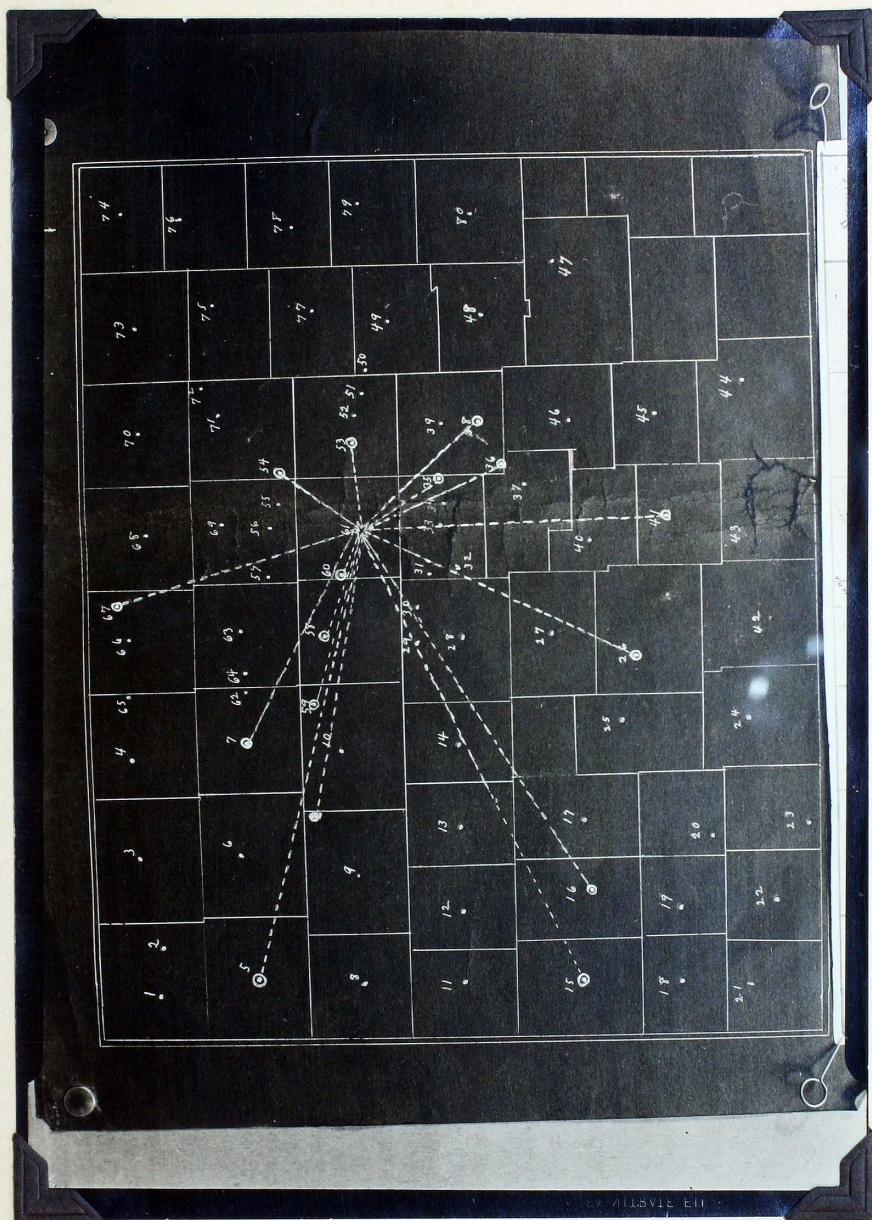


Figure 1.

Towns to Which the Questionnaire Was Sent. (Cont'd)

25. Cimarron	45. Pratt	63. Hill City
26. Dodge City	46. St. John	64. Morland
27. Jetmore	47. Hutchinson	65. Norcature
28. Ness City	48. Lyons	66. Norton
29. Ransom	49. Ellsworth	67. Almena
30. Brownell	50. Wilson	68. Phillipsburg
31. McCracken	51. Dorrance	69. Stockton
32. Alexander	52. Bunkerhill	70. Smith Center
33. LaCrosse	53. Russell	71. Osborne
34. Bison	54. Natoma	72. Downs
35. Otis	55. Codell	73. Mankato
36. Pawnee Rock	56. Plainville	74. Belleville
37. Larned	57. Palco	75. Beloit
38. Great Bend	58. Wakeeney	76. Concordia
39. Hoisington	59. Quinter	77. Lincoln
40. Kinsley	60. Ellis	78. Minneapolis
41. Greensburg	61. Hays	79. Salina
42. Ashland	62. Studley	80. McPherson
43. Coldwater		
44. Medicine Lodge		

2. The theatre color map. (The symbolism used in this map is the color tone and the expression of the old Greek masks).

The communities with the 3,000 vibrations are colored a greenish tinge in blue and the masks expressing elation represent the highest degree in dramatic education. The dark blue with 600 vibrations represents the communities falling in the middle class, or upper C. The communities with the brown color and a vibration of 256 represent low C, or the lowest level in dramatic education. Neutral tones represent territory for which evidence is not now available.

The towns which answered the questionnaire are tabulated in three divisions of ranking, as follows:

- A. Upper range of tone, greenish tinge in blue, 3000 vibrations.

These communities represent the outposts in dramatic

education; they are the dreamers, thinkers, creators and leaders. The school is not hampered by dogma but encouraged by modern education. Fear is abolished and they stand for honest thought. The school has excellent stage facilities. There you can play social drama that deals with a problem or problems of modern life and contemporary interest, or satire that holds up to ridicule certain foibles, weaknesses, or vices of society or man, or realism that attempts to present scenes and characters as they actually are in real life, without resorting to idealization; symbolism, that suggests spiritual values, by means of concrete signs, with rare subtlety and beauty of style; or expressionistic drama that seeks the inner meaning of social and psychological phenomena and attempts to express it in terms of the abstract.

The following schools are included in the above ranking:

Garden City	Beloit
Hugoton	Cimarron
Dodge City	Belleville
Pratt	Great Bend

B. Upper C, or dark blue, with 600 vibrations.

In these schools the stage facilities are good. Dogma has been reduced by industrial influences, or farming has been successful enough for the people to find a reserved happiness. Moderate smoking and drinking can be portrayed. High comedy that deals with life sincerely and satirically without exaggerated caricature in the character drawing, and without exaggerated fun-making in the episode, or a

serious romantic play in which the primary emphasis is placed on incident and situations rather than on character, should be used. Most of these schools have ill-shaped auditoriums; vision and accoustics are poor. The following schools are included in this class:

Pawnee
Almena
Osborne
St. Francis
Larned

Lyons
St. John
Satanta
Goodland

C. Low C, or the brown group, with a vibration of 256 per second.

The stage facilities in these communities are poor. Religious dogma is very prominent and therefore maladjusting the personality of the community.

Financial conditions cause the use of non-royalty and cheap plays, and dramatics is used to raise money for other activities.

In these communities low comedy is used where the characters are uneducated and blundering, and the situations are of the grossest nature, or the artificial and exaggerated mystery play, or a morality play that falls completely to the side of sentimentality and squeezes out the artistic. The auditoriums in these communities are ill-shaped.

The following schools fall into these conditions:

Palco
Bison
Ness City
Stockton
Holcomb

Alexander
Downs
Quinter
Hoxie
Moreland

Bibliographical Notes

The material for this chapter was taken from the files of the Ellis County Star and the Star-Sentinel of the years 1883 to 1889 and from the Ellsworth Reporter, 1875 to 1877, and from old show bills which were picked up miscellaneously.

The maps showing the levels of dramatic education of western Kansas were derived from an interpretation of the results of the questionnaire sent to 80 schools in western Kansas.

The informal material or opinions were based upon the interviews held with Mrs. Sara Fields and Mr. George Philip of Hays.

Chapter II

AIMS AND PURPOSES OF DRAMATIC ORGANIZATIONS

A. The Little Theatre as a Community Theatre.

With the break-down of road shows and the stock companies, the community theatres and educational theatres have had a real opportunity thrust upon them. Except for an occasional highbrow talkie, the literary drama is in the hands of the Little Theatre. Everyone knows that a certain percentage of the population enjoys literary drama (I mean Shakespeare, Shaw, Synge, Strindberg, Sophocles, Sheridan, and many others), and in many instances the Little Theatre throws away its golden opportunity. The Director insults the wrong people, or he plays Sheridan when he should have played Strindberg, or he hopelessly miscasts the play, or perhaps his trouble is just a lack of showmanship. By showmanship I do not mean merely the ability to mount a play attractively; I mean also the ability to obtain and hold the confidence of the members of the community and members of the organization, to choose the right play for the occasion, to formulate an intelligent casting policy, to take full advantage of the special local interests and prejudices of the community, to formulate a policy governing the status of the theatre (amateur, semi-professional, or

professional, stock or repertory, highbrow, bourgeois, or lowbrow), and to form a budget and stay within it.

The question that always arises is "What is the greatest service we can render our audience?" The answer is, first, to engage their interest in these days of radio and talkies in the acted drama given by natural spoken voices so that the legitimate theatre shall not completely perish, and second, to open their minds to forms of drama they are not accustomed to, including plays of the past which will bring to life literary courses in drama so likely to become mere dusty discussions of books to be read, rather than plays to be acted.

One main influence that is holding back the theatre in many localities is its hide-bound audience which feels insulted morally and intellectually when confronted by something it has not already seen a hundred times.

Many of the Little Theatres are in the adolescent period. They have passed the stage of the first growth but have not reached the years of discretion and stabilization. Let the Little Theatres continue to furnish amusement for their communities, but let them also realize that they are part of the most significant development in drama that the world has ever seen. If every member of every group were fired with this vision, then petty local squabbles, a tendency to mimic the treadmill of Broadway, even financial problems would disappear; and fearless experimen-

tation, development of standards, and hardy cooperation would make the great National American Theatre an actuality.

The commercial theatre is a slave to its audience, which accounts for the kind of bunk which is exhibited on the stages of Boston, New York, and Chicago and fairly represents a mean level of the desires of the great American public.

The next step in the evolution of the Little Theatre is on the auditorium side of the footlights. Where the Little Theatre group generally fail is in trying to make a compromise between the thing that they organize for and the box office impression that they make with it. Usually they struggle along until they learn the lesson of how to make a Little Theatre pay. When they achieve this, they discover themselves far from their original plans and aspirations and often with an entirely new set of people in control so that they naturally fail in serving any purpose, either artistic or useful. By producing sure-fire plays for its earlier season a Little Theatre may have hopes of capturing its public. Only after its public have been interested and formed can its director venture on untried and experimental work. Even then such experimental work can and should be sandwiched in at odd intervals only.

Little Theatres come under various categories with individual problems, subject entirely to the geographical position and local conditions. It is impossible to classify them as a body, nor can it be expected of them all to do

the same type of work.

I believe that some emphasis on experimental drama should be a law of the Little Theatre. In addition to the regular schedule an original manuscript should be produced each year in order to stimulate creative playwriting.

The Community Little Theatre, with so few exceptions that you could name them in half a breath, is timid, conventional, imitative, and not half alive. Experimenting is looked upon as sort of a form of bolshevism. Most Little Theatres are so afraid of losing a subscriber that they scare off many potential customers who might go to see something daring. Almost any of the commercial theatres have more nerve than the majority of our Little Theatres. I suggest a few points which in my opinion are the basis of most of the trouble. Little Theatre audiences insist on productions which copy Broadway, both as to choice of plays and methods of production. Back stage organization is handled too much as a community activity. Casting is decided often more for social reasons than for ability or fitness. Directors use different players in successive productions instead of using the same group continually and by so doing building up an experienced group of trained actors who will eventually be fitted to interpret truly significant plays adequately. There is too much interference by communities, and there is lack of sound business management.

Let the Little Theatre look for new plays from its own group so that the theatre may assist in developing new

new playwrights. Let the production be an expression of its own community. An experienced acting company can be built up and the management placed in the hands of the heads of the different departments under a chairman who will coordinate different activities.

An example of a Community Drama Organization, is as follows:

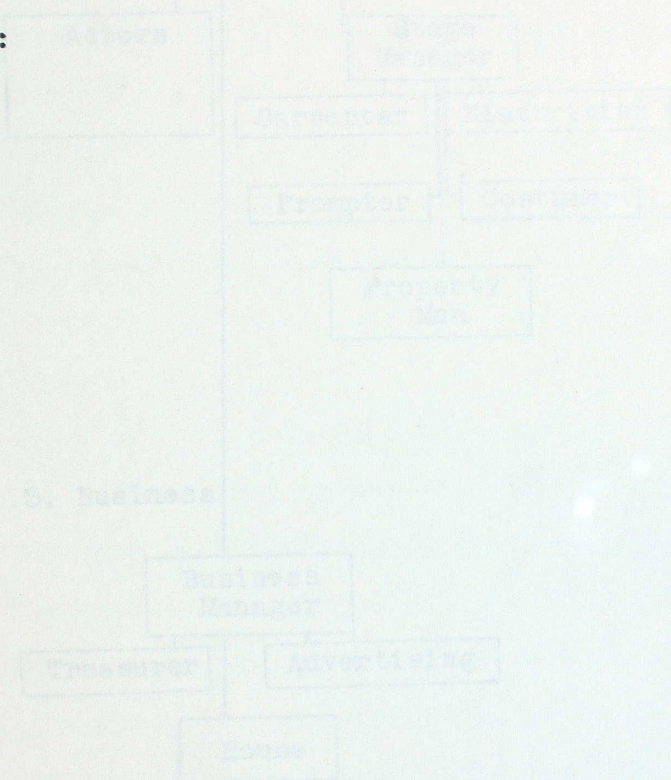


Figure 3

Diagram of a General Little Theatre Organization

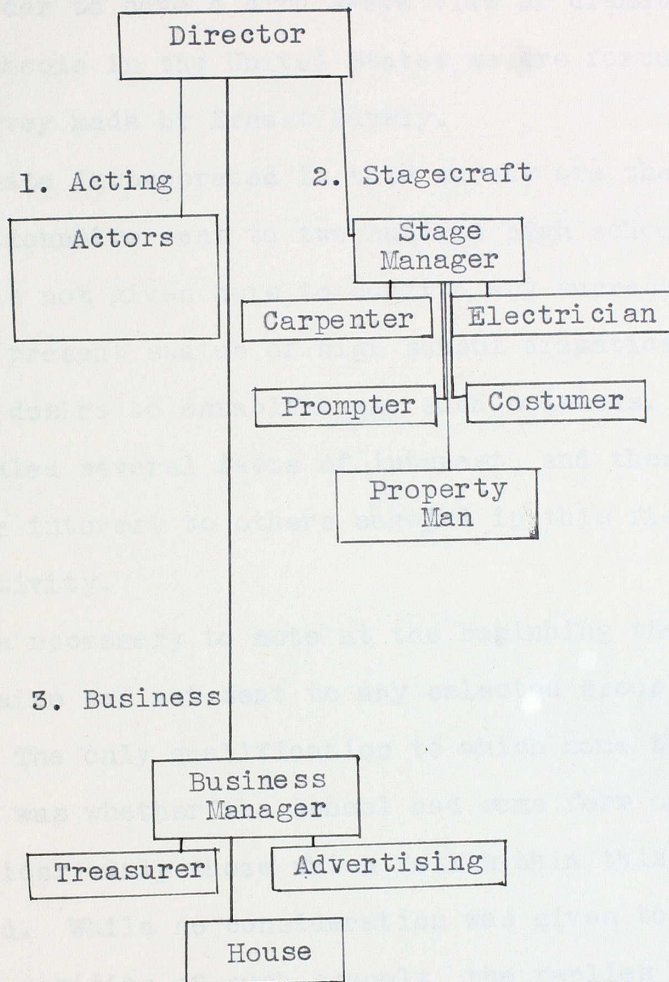


Figure 3

B. The Little Theatre as an Educational Theatre.

1. The High School Theatre.

In order to have a bird's-eye view of dramatics in high schools in the United States we are fortunate to have a survey made by Ernest Bavely.

The data incorporated in this survey are the results of a questionnaire sent to two hundred high schools. This material is not given here to confirm any current opinion as to the present status of high school dramatics, nor is there any desire to establish any such opinions. The data have revealed several facts of interest, and these may be of similar interest to others engaged in this field of school activity.

It is necessary to note at the beginning that the questionnaire was not sent to any selected group of high schools. The only qualification to which some thought was given was whether the school had some form of activity in dramatics. Only those which fell within this class were considered. While no consideration was given to the geographical position of such schools, the replies received represent nearly every state in the Union. Of the two hundred questionnaires mailed, fifty per cent were returned, and eight per cent of these were without answers. The items given below show the nature of the questionnaire as well as the replies obtained.

1. Are your courses in Dramatics credited as English?

Public Speaking? Dramatics? Other subjects? Answer:

Credited as	
English-----	17%
Public Speaking-----	25%
Dramatics-----	17%
Extra-curricular-----	10%
Extra-curricular but no credit given-----	23%
No reply-----	8%

It will be noticed that forty-two per cent gave courses in Dramatics that would not meet the needs of college entrance requirements.

2. What are the prerequisites for your course in Dramatics? Answers:

No Prerequisites-----	50%
Junior or Senior Standing-----	29%
Course in Public Speaking-----	5%
Scholarship and Ability to Act-----	8%
No reply-----	8%

3. Do you have a special course in Play Writing?

Answers:

Yes-----	1%
No-----	91%
No reply-----	8%

4. Do you use a textbook? Name? Answers:

Yes-----	31%
No-----	61%
No reply-----	8%

Of the thirty-one schools using textbooks, eleven per cent used books on Dramatics proper; the remainder used texts on Public Speaking. The following texts were mentioned:

Dramatics:

"Plays for Classroom Interpretations" by Knickerbocker-----	3%
"Technique in Dramatic Art" by Bosworth-----	3%
"Acting and Play Production" by Andrews and Veirick-----	2%
"One-Act Plays" by Cohen-----	2%
"Types of Modern Dramatic Composition" by Phillips and Johnson-----	1%

Public Speaking:

"Speech Arts" by Craig-----	10%
"Better Speech" by Woolbert and Weavers-----	6%
"Oral Interpretation of the Printed Page" by Clarke	3%
"Successful Speaking" by Sanford and Yeagers-----	1%

Over fifty per cent of the schools stated that notebooks, scrapbooks, lectures, general reference books, and research topics were used in place of a standard text.

5. Best hours you find for rehearsing? Answers:

7 to 9 a.m.-----	6%
12 to 1 p.m.-----	1%
3 to 5 p.m.-----	29%
7 to 10 p.m.-----	55%
No reply-----	9%

In several instances rehearsals were held during certain hours not because they were best, but because they were the only hours available. Several schools were under instructions from school authorities to rehearse from 3 to 5 in the afternoon.

6. How many weeks do you rehearse on a play? Number of rehearsals per week? Answers:

Weeks	Rehearsals per Week	Pct. of Schools	Weeks	Rehearsals per Week	Pct. of Schools
3-----	5-----	4%	6-----	2-----	2%
3-----	6-----	2%	6-----	3-----	6%
3-----	7-----	1%	6-----	4-----	8%
3-----	8-----	1%	6-----	5-----	6%
4-----	3-----	1%	6-----	6-----	3%
4-----	4-----	3%	7-----	4-----	1%
4-----	5-----	15%	7-----	5-----	1%
4-----	6-----	9%	8-----	2-----	1%
4-----	7-----	1%	8-----	3-----	1%
5-----	3-----	1%	8-----	5-----	2%
5-----	4-----	5%	9-----	3-----	1%
5-----	5-----	5%	10-----	2-----	2%
No reply-----	-----	15%	10-----	3-----	1%
12-----	4-----	1%	13-----	3-----	1%

Average number of weeks devoted to rehearsals----- 5.4
 Average number of rehearsals per week----- 4.3
 Average number of total rehearsals-----23.2

7. What do you include in your course in Dramatics?

Answers:

Topics	No. of Schools	Topics	No. of Schools
Pantomime-----	66	Acting-----	67
Scenic Designs-----	19	Research Topics----	25
Make-up-----	45	Voice Training-----	69
Production-----	38	Stage Models-----	17
Writing One-act Plays	25	History of Drama---	10
Characterization-----	70	Directing-----	30
Eurythmics-----	3	Scrapbooks-----	25
Work Shop-----	16	Costume Designing--	17
Lighting-----	25	Dramatize Stories--	33
Memory work and Oral Interpretation of Poems-----			8
Reading, Study and Criticism of Plays-----			10

(Only seventy-seven high schools answered this question)

8. Do you use understudies or double-cast systems?

Answers:

Understudies-----	11%
Double Casts-----	26%
Selected one cast and rehearsed-----	55%
No reply-----	8%

At the fourteenth annual convention of the National Association of Teachers of Speech at Chicago, December, 1928, a Committee for the Advancement of Speech Training was appointed. The delegates at that convention commissioned the Committee to plan and direct a five-year program having as its ultimate goal the institution of required courses of speech in every junior high school, high school, and preparatory school in the country. The Committee anticipates that in the not too distant future every school, whether primary, secondary, or collegiate, will have at least one

required course of a year in length stressing the fundamentals of effective speech, and will offer elective courses for advanced work in the various phases of speech education. One of these elective courses should be dramatics and play production. It is not enough to have schools producing a play or two each year as an extra-curricular activity. A basic course in play-production carrying full academic credit should be established in every school.

From the study of the status of high school dramatics it has been learned that today there is great activity in dramatics in the high schools, that high schools are giving dramatics more recognition by making it a credit course locally in their schools, that there is much diversity in the subject matter now being taught in high school dramatics, and also in the methods employed, that there is a great need for a few standard courses in high school dramatics, that it is generally admitted that high school dramatics should have a prerequisite course of fundamentals of speech, that some colleges and universities are now granting entrance credit for dramatics and are setting up requirements for that entrance credit, and that high school dramatics has changed so that the present content is not what it started out to be.

School boards, principals, and superintendents are coming to realize that dramatics is a powerful force in the development of pleasing and effective habits of voice,

action, posture, facial expression, and freedom from annoying mannerisms or embarrassing inhibitions caused by emotional tensions. They are coming to understand - and we must make certain that this point is constantly made clear to them - that training in dramatics is training in personality development.

Educators are coming to understand the true educational significance of dramatics. No longer do they regard the production of plays as merely a means of entertainment and display. The teacher directing the dramatic activities of a school has the right to expect that the students be previously trained in effective speech, including the coordination of all the agents of communication. It is unfair to call upon a teacher both to give a student elementary training in speech proficiency and to prepare that student to perform the delicate coordination of voice, posture, and action required in the acting of even the most minor part in a play. True, you can put such a student at shifting scenery, hauling properties, or tinkering with lights, but you cannot give him the training in poise and power which comes from the acting of a role in a satisfactory and stimulating manner. The teacher of dramatics, whether in primary, secondary, or collegiate work, will never be given adequate academic recognition until at least a year's training in the fundamentals of effective speech is made prerequisite to that

advanced phase of speech education called dramatics.

The interest in drama is an entering wedge by which the entire speech program may be instituted in those school systems in which adequate training is not now provided.

Strangely enough, administrators are rarely to blame for the backward condition of the speech training in the schools which they supervise. Occupied as they are by almost countless administrative details, they have little time or inclination to consider the needs of speech training. All too often these needs have never been carefully explained to them. Once the issues are made clear, the majority of the administrators are very eager to take steps to remedy the unsatisfactory condition.

Unless the entire speech program progresses, the dramatic program will inevitably suffer. In many of the high schools the work which is being done today is of an inferior quality, especially in western Kansas. If we had the opportunity to examine the knowledge of college freshman classes about dramatics we would probably find that a large number of these freshmen had taken part in plays while in high school, but an over-whelming majority of these plays were of a worthless character and many were probably carelessly produced. Most of the candidates for membership in the college dramatic society of Fort Hays Kansas State College are completely untrained and are without adequate knowledge of present-day plays, dramatists, and methods of production. Many secondary schools in this

state are still producing the same tawdry, trivial, non-royalty plays given twenty years ago. The training which the student receives is often worse than useless.

One all-important question remains: what can we do to improve conditions?

1. Bring to the attention of the superintendent of schools and the school principal the many reasons for instituting a complete speech program, including a required course in speech for all students and advanced instruction in dramatics and play production. Take your pleas to the man who can remedy existing conditions. Do not content yourself with complaining to fellow "friends" of speech and drama.

2. Insist that all speech subjects, whether dramatics, debating, oratory, interpretative reading, phonetics, persuasion, purposive conversation, the correction of speech defects, or conference and committee room speaking, be taught by teachers trained in the pedagogy of speech education. These teachers may legitimately be members of the department of English, but knowledge of the history of the drama should never be considered sufficient to qualify the director of the dramatic activities of a school.

3. Do not hesitate to criticize publicly the teacher of dramatics who constantly produces plays of inferior quality.

4. Write to some member of the Committee for the Advancement of Speech Training in Secondary Schools concerning the condition of speech and dramatic training in

your district. The Committee is eager to advise and help you in every possible way.

2. The College Theatre

Many problems of the College Theatre remain unsolved. Colleges are teaching and will continue to teach the art of drama, not as something to be studied in courses of literature from the printed page of old masterpieces, but as a living synthesis of all the elements which form dramatic art as it exists on a stage before an audience. But what is the main purpose of this education? Is it to train playwrights, directors, actors, scenic and costume designers? In other words, is the College to establish a school for those behind the footlights or those in front of them?

The Carnegie Institution of Technology and Yale University have endowed schools for those who wish to take up dramatic art as a profession. This is a logical development and it has found success. The aim of the College should be primarily to teach the principles of drama to the young men and women who are to be the audiences of the future. Just as a course in the novel or in painting should be designed for those who wish to achieve a deeper appreciation of fiction or the fine arts, so courses in dramatic art should instill the ability to see plays intelligently. Such courses at the same time will be of great value to anyone desirous of taking up playwriting for professional purposes. But mere courses in playwriting are often so technical that they deal with only one phase of dramatic art. Courses in drama must embrace a study of

all the elements of dramatic art, not merely the problems of the dramatist, certainly not the problems of a well-made play. The sooner we realize that there is no exact science of building a play the better it will be for drama and America.

A department of dramatics does not fit easily into the program of the average college. Producing plays takes time, energy, creative ability, such as is not expended on the more academic courses. A department of drama may be a practical, modern experiment in academic life that brings together theory and practice, beauty and actuality, vision and creation, soul and body. It should be the liason between art as an abstract entity and art as a living reality in the student's life. Failing to find in the curriculum the opportunity to study, and what is far more important, deprived of chances to create, the students founded dramatic organizations. These activities were all extra-curricular. Sometimes they were guided by a member of the faculty who gave of his knowledge freely but often mistakenly, and he was likely to advocate the production of plays which had amused our ancestors, but which bore youth. Youth revolted and began to demand the opportunity to produce sure-fire comedies from Broadway. Professional coaches were hired who did everything for the young men. They "put the play on" instead of directing its production and explaining the why and wherefore of every

move. Scenery and costumes were rented. Garish white bulbs furnished unspeakable illumination. If the audience roared, "the play was fine and everyone did well." The undergraduate had merely learned how to act more or less painfully. Once more youth revolted. They began to demand a share in creating something. At that moment education in dramatic art began in our colleges. The young men and women began to design costumes, scenery, lighting systems. They began to write dialogue and even music. They began to demand that the hired coach listen to their ideas of production. The results were often amazingly in-artistic, but good or bad, students and director faced the problems of dramatic art first hand, and the light of creation in their eyes, they went forth from the colleges and formed non-professional Little Theatres in the cities. They carried with them an enthusiasm and a deep understanding for drama. They shook the old theatre out of its stupefying lethargy. They are the nucleus of the intelligent theatre-goers who are demanding and getting the best out of dramatic art. They did this in spite of most colleges which at first flatly disapproved of such extracurricular activities and at best tolerated them as a necessary evil.

How we shall teach dramatics in college is our paramount question. Even our most advanced departments have fallen the victim of academic destruction and have pulled into the field craftsmen but not artists. They imitate nature so abominably. We do not need more classes, note-

books, tests, required attendance on lectures, parent-like lectures, and all the rest. What we need and must have is a community of spirits working together in a creative process, some teaching and all learning, theorizing, dreaming, building, and working together. No department of drama can ultimately succeed until it has shaken off completely the outworn garments of ancient academic conventions.

How can we produce plays on an inadequate stage? Only those of us who have traveled among the colleges and high schools know how inadequate most stages in these institutions are. Let the directors produce and work with what they have. Better a good job on an inadequate stage than an elaborate attempt when the "effort" of production consists in living up to the stage they have.

The director usually wants recognition. He fights for it and he is usually the loser. The fault more often than not lies at the feet of the director. We need men and women with imagination and insight, iconoclasts if necessary, but still men and women who will not sacrifice for any personal gain the larger interest of the art that they serve. The director is the crux of the whole matter. When he comes with his art, understanding what he wants, when he collects around him students who are disciples, not of him but of the great joy of the theatre, then he will twist and mold academic customs and they will yield to his wish. Let the students write their plays. When the dialogue is as

effective as it can be under the circumstances, let them produce it with scenery, lighting, costumes that bring out the inner spirit of the play. Let the director guide them carefully, sympathetically every inch of the way from the moment the author conceived his idea. Afterwards, let the director analyze with the author the reason for success or failure. That is education in dramatic art.

The values of amateur dramatics are mostly cultural and for the general student body rather than vocational and for the limited number. Dramatics attracts hundreds of students to participate. It appeals to students of varied abilities, not only to actors, but to art students, electrical engineers, novices in business management, and so on. Some teachers would mention as one of its advantages the training it gives students in qualities they lack by casting them in roles demanding such qualities, but this has always been rather hard on the audiences. Students in properly directed plays, however, get the discipline from prompt attendance at rehearsal and from the cooperation and teamwork that every successful play must show. Moreover, they are all brought into an active experience of many arts and offered that chance of self-testing and self-expression of which our present educational procedure of pumping things in by lectures in large classes so generally deprives them.

The education of students into a quick adjustment to different kinds and circumstances of plays is one of the

part in dramatics for the cultural benefits, but we must think also of the few students who wish to train for professional work. The college Little Theatres not in a great city have this double responsibility. He who shirks either of them may be stated to be a traitor to the cause, which is that every student wishing the opportunity can use the theatre as a refuge and outlet for the expression of whatever artistic tendencies he may have.

C. The Little Theatre of Fort Hays
Kansas State College, 1936

The Little Theatre of Fort Hays Kansas State College exists today - not in the form of a monumental building or as a monarchy ruled by one mind, but as a creative independent group giving their abilities and energy and receiving in payment the privilege of helping to give this section of Kansas an aesthetic value in life.

It is organized and run for the benefit of the community and not as an enterprise for personal profit.

The organization assumes as a basis the importance of the theatre both as an art and as a factor in social and educational life. It intends to encourage the development and presentation of original plays, to stimulate the appreciation of higher drama, and to give students the practical side of theatre art.

The organization recognizes as its executive head Dr. C. E. Rarick and his office as President of an institution of higher learning in western Kansas. It abides by his philosophy so that it may work into the harmonious whole of such an institution. In order to find the middle mark which Greek philosophers esteem so highly as the ultimate goal in life, and so that the organization may not defeat its own purpose by hasty and personal judgment, it works in cooperation with a Play Selecting Board

The F. H. K.S. C. Little Theatre Organization

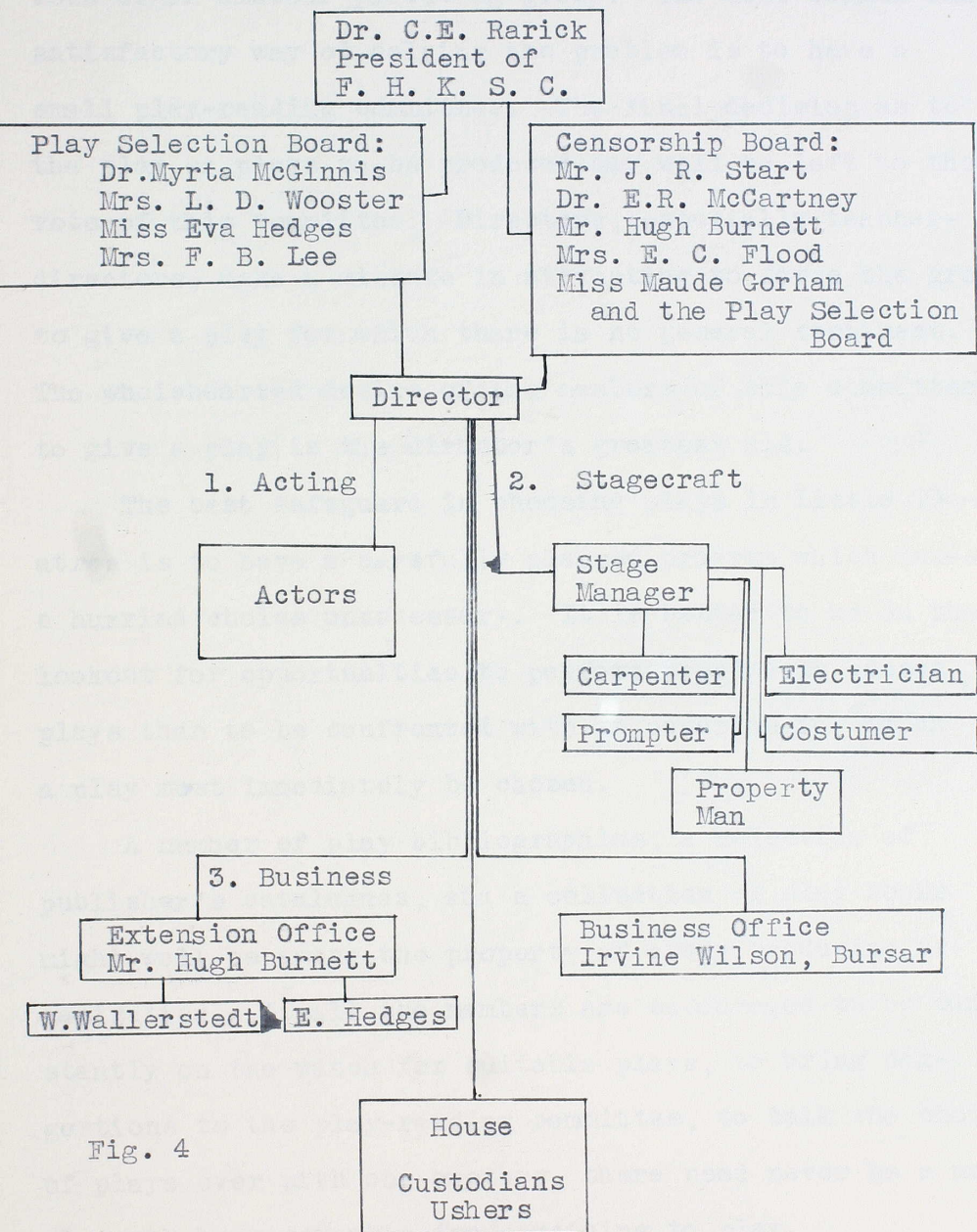


Fig. 4

and a Censorship Board appointed by the President.

The choice of plays is most important to the success of an amateur producing group. The most common and satisfactory way of solving the problem is to have a small play-reading committee. The final decision as to the play or plays to be produced may well be left to the vote of this committee. Directors, especially teacher-directors, make a mistake in attempting to force the group to give a play for which there is no general sentiment. The wholehearted desire of the members of this committee to give a play is the director's greatest aid.

The best safeguard in choosing plays in Little Theatres is to have a carefully planned program which makes a hurried choice unnecessary. It is better to be on the lookout for opportunities to perform previously chosen plays than to be confronted with an occasion for which a play must immediately be chosen.

A number of play bibliographies, a selection of publisher's catalogues, and a collection of play books might well be among the property of every producing organization. If all the members are encouraged to be constantly on the watch for suitable plays, to bring suggestions to the play-reading committee, to talk the choice of plays over with one another, there need never be a mad, eleventh-hour scramble for something to play.

The Censorship Board is composed of members from the various walks of life and with varied backgrounds. They

represent society as a whole and it is their task to judge the play from not only their background but also the background of the audience that the Little Theatre group will have to meet in traveling over western Kansas. They must know the religious, intellectual, and aesthetic level of western Kansas people, and they are to prophesy the reaction of these people towards this production. They re-check the three divisions of the production- acting and technique, stagecraft, and business. Their judgment is not personal but is to protect the group from faulty performances as far as possible, and also to insure that progress will be steady and accepted.

A good director should combine in himself a number of characters that are not often to be found in one man. He must be a competent actor; he must know his craft thoroughly if he is to understand and develop the potentialities of his cast. However, it is not always the best actor who makes the best director. He should be a student of philosophy, psychology, and history. He must be able to design the stage settings and costumes and work out the lighting for his play according to their psychological effect and their philosophical meaning. He must be able to organize the whole system, supervise and discipline his subordinates, know exactly what everybody is doing, and evaluate the capacity of each for his particular job. He must keep control of the entire machine, and at the same time remain calm and good-humoured in the handling of his

actors. It is essential that he should be a judge of human nature and help minor maladjustment personalities. He must be able to inspire, amuse, reprimand, console, without losing either the respect or the friendship of his actors and assistants. Moreover, he must be, to some extent, a technician. This does not mean that he must be a dressmaker, carpenter, or electrical engineer, but that he must understand enough of these crafts, from the point of view of the stage, to know what can be done at approximately what cost. He must know the technical as well as the artistic possibilities of the material and apparatus.

There are three methods of directing. The Gordon Craig Idea, as expressed in his era-making work, "The Art of the Theatre", is that the director is the dramatic artist, who expresses himself by the aid of scenery, lights, color, movements, actors, sounds, noises, in the same way that the sculptor expresses himself through clay. These media, therefore, should be as plastic and as unresistant as possible. The greatest actor is the actor with the body and voice that are most completely at the service of the Director. The less emotion the actor brings to his interpretation of his part the better. The director will supply the emotion. The actor must be able to move and speak so as to express the director. Hence, the greatest actor should be a super-puppet, with no individual ideas to interfere with those of the director.

The second method is the so-called modern directing,

that will give the actor no help whatever, except to talk and explain to him, in a supposedly pedagogic attempt to bring out from the actor a valid interpretation of the part.

The Fort Hays Kansas State College Little Theatre uses the method that falls between these two. The director does not absolutely insist on imposing his own conception on the actors but he does not hesitate to help them where help seems desirable. The actor is first permitted to give his conception of what he is about to create, and when this does not fit into the general thought, then the director tries to guide him, to show him the part which he must do in the building up of the whole. The director must never forget that actors are souls as well as bodies and each has within him an innate creative ability which, if properly directed, will give more warmth and sincerity than can ever be obtained through other methods.

This organization tries to have room for every one who is interested that can be tied up with play production, that is, those who are willing to manifest that interest in some concrete manner. Every member of the group should take part, not only as an actor in a play, but should build and paint scenery, design costumes, fill the office of stage manager, business manager, advertising manager, work out stage lighting, and many of the other activities that must come together in the full process of successful play production.

Under the director, the activities fall into three distinct divisions. The first division consists of the

actors. They are directly responsible to the director.

The stagecraft group is the second division. At its head is the stage manager, whose duties are assigned to a student who needs this experience. He is really lieutenant to the director, and aids him in carrying out his ideas. In the absence of the director he is in charge. He is the back-stage commander. He must see that scenes are set and struck properly, that the actors are in their entrances, correctly costumed and made up, that the performance starts promptly, and that everything runs smoothly. He will see that hired properties and costumes are delivered at the theatre on time and that they are correct. During the performance, he will control the scene changing and the distribution of furniture and properties. The stage manager should have complete diagrams of each set and he should also have a copy of the lighting plot.

The stage manager's principal assistant is the stage carpenter. The carpenter is in direct charge of building and painting the scenery and makes all changes necessary.

The electrician has charge of the lighting. His duties are to arrange the lights so as to secure the effects demanded by the director. During the performance he takes his orders and cues from the prompter.

The prompter is the next important assistant to the stage manager. He holds the book of the play, gives cues to actors who forget their lines, and gives the signals for off-stage noises, bells, sudden lights. The principal

qualifications of a good prompter are familiarity with the script, unwearied attention to the book, presence of mind, and a clear voice. He is assisted by the "call boy", whose duty is to summon the actors from the dressing rooms. He will remind them to bring their personal properties with them. He will see that all the actors involved in the scene are in the wings at the beginning of the scene (they must not be allowed to time their own arrivals), and he will report "All present."

The costumer, of course, is in charge of the costumes. He, or she, is in charge, under the director, of the purchasing of them or the making of them. After the costumes are received, they must be properly distributed and taken care of or repaired.

The property-master has charge of all properties, such as walking-stick, pistols, fans, lights, or, in fact, almost anything. The stage properties should be stored in an orderly way on tables. Nobody but the property-master should be allowed to touch the contents of the property tables. Sometimes the property-master and the "effect" man are combined into one. It is essential that the "effect" man should be intelligent, and possess a sense of artistic propriety and of the practical fitness of things. He should be familiar with the true nature of sounds which he has to imitate. Moreover, he should use good judgment in adjusting the intensity of the "effects", as well as in appropriately timing them.

The stage manager should so drill his assistants that no instruction is necessary during the performance. There should be no shouting, no collisions, no breathless running to and fro during the intervals. Everything must be done smoothly, silently, easily, and quickly.

Because the Fort Hays State College organization is a repertory and traveling group, the third division, which is the business management, is divided into two departments: the booking department, or the Extension Department, and the business office. Mr. Burnett, who has charge of the Extension office, organizes and sends out all advertising, books all the plays to towns of western Kansas. Miss Hedges maps out the route and takes care of the financial side. Mr. Wallerstedt, who has charge of the printing department, prints all advertising, bills, programs, and tickets.

The business office, with Mr. Irvine Wilson in charge, is fully in control of the funds of the organization. Royalties and ticket sales are under the jurisdiction of this office. No material can be bought without a requisition presented to this office and signed by the director, and all bills must be paid by this office. This office makes out a budget for each performance. After the performance a careful and complete report of actual expenses, income, and profit is made out and this is put on permanent record so as to influence the other productions.

On the campus of Fort Hays Kansas State College there

are two auditoriums in which performances are given - one located in Picken Hall, with a seating capacity of 750 people, and the Coliseum, with a seating capacity of 3500. The custodians, under the management of Mr. Wagner, keep these auditoriums in immaculate condition. The house manager is appointed by the business manager and it is his duty to keep the audience safe and comfortable throughout the performance. He should feel that he is the host and that each member of the audience is his guest. He must have a competent force of ushers, who are acquainted with the seating arrangement, and know the art of politely showing people to their seats. He must be always ready to remove fainting ladies without disturbing the other members of the audience, to keep the audience calm in case of accident or fire, and to keep his head and his temper in any of the other emergencies which sometimes arise at theatrical performances.

Since drama is the interpretation of life through symbols, we of the Fort Hays Kansas Little Theatre have chosen to interpret our work through a philosophy which has as its key growth, development from the most primitive form of expression which is imitative to the highest which is purely symbolic. We have used a series of studies to interpret our aim.

Figure 5 represents the beginning. The figures pulling on the rope represents our students coming directly from the soil which has their mother from whom they have received sustenance has bound them. At the left are the low forms pulling away from darkness, which represents unappreciative existence as serfs bound to the soil. On the right of the picture are lights coming from the halo of art. It is toward this light that bodies, representing soul, are trying to rise, still struggling burden bearers. But man cannot reach the heights, cannot pierce the mystical realm of pure art without guides, without encouragement. The two figures in the background representing the teachers or instructors are these guides, pointing the way as best they can to the freedom of understanding and expression which is that something we call art.

The body lines of the figures at the rope show struggle and the repetition of line shows the con-



Figure 5

tinuity of that struggle, repeated again and again although man is ever rising. That is man's sacrifice; his struggle never ends, for he never finds complete absorption. These figures are shown as a group, for man does not work for individual glory.

The balance and symmetry attempt to portray those peculiar qualities of sincere application and patient study which are essential for progress; for it is only by blind devotion and unquenchable enthusiasm that we are in any way able to satisfy the seeking within us, that we may reach the pedestal of our absolute mistress.

In figure 6, the madonna-like figure represents art, our absolute mistress. The man at her feet, with all lines going up, shows man's ultimate position, giving entire self-devotion, and feeling his reward in being permitted that inner communion which comes with understanding.



Art is Man's
Mistress

Figure 6.

Chapter III

THE CHILDREN'S THEATRE OF WILLIAM FISHER SCHOOL

Bibliographical Notes

This material was received from personal contact with the Iowa University Little Theatre, the Denver University Civic Theatre, and practical experience with the Fort Hays Kansas State Little Theatre; also from interviews with Homer L. Grout, who worked in the Dallas Little Theatre.

Jessie Briggs' "Once Upon a Time" is an adult play with adult lines and was written to be acted by adults for the entertainment of children. These lines had to be rewritten and simplified for the children's use and this was done by Miss Proffitt, Miss Paul, and the director. Each a play was an enormous undertaking because of the number and the inexperience of the cast. The play was to use all grades from the kindergarten to the sixth grade. The play, having numerous group characters, lent itself very satisfactorily to placing representatives, all of one grade, in special characterized groups.

The two major characters or singular characters were

Chapter III

THE CHILDREN'S THEATRE OF WILLIAM PICKEN SCHOOL

The Children's Creative Dramatic Department of Picken School was organized in 1935 through the executive encouragement of Miss McMIndes, principal of the school. The play "Snow White and the Seven Dwarfs", in which seventy-five children and three college musicians participated and all the teachers in Picken School helped instruct, was presented as a corner-stone production.

Jessie Brahms' "Snow White" is an adult play with adult lines and was written to be acted by adults for the entertainment of children. These lines had to be re-written and simplified for the children's use and this was done by Miss Proffitt, Miss Paul, and the director. Such a play was an enormous undertaking because of the number and the inexperience of the cast. The plan was to use all grades from the kindergarten to the sixth grade. The play, having numerous group characters, lent itself very satisfactorily to placing representatives, all of one grade, in special characterized groups.

The two major characters or singular characters were

selected from the two highest grades, the fifth and sixth, because of the great number of lines that had to be learned and because the stature of the body had to be larger, to give emphasis of character.

The group characters, such as the cats, dwarfs, and kittens, came from the lower grades because their relative stature needed to be smaller and the lines were less difficult. The learning of these lines was under the supervision of the teacher of each particular grade.

The three-level stage set was designed by Drew Dobosh and constructed by Mr. Havemann and student stage hands under his supervision. Costumes were made by the parents of the students under the supervision of Mrs. Golden and this stimulated an outside interest which is profitable to any creative organization. Music suitable to the play was produced through the efforts of Nadyne Calvert and Carl Malmberg. Dances were adapted and directed by Elizabeth Barbour of the Physical Education Department. Publicity was under the authority of Pearl G. Cruise; window cards and feature articles were the forms used. Mr. Wallerstedt, the college printer, cooperated with his efforts in printing the programs and window cards. Goldie Proffitt and Gaynelle Davis served as readers and technical advisers. Mary Mae Paul was general manager and it was her duty to bring all the factors into a nucleus.

The corner stone was large, beautiful with difficult plans for the future years.

qualities, but the abstract building remains to be built with the marble blocks of yearly production. The organization must mix more efficient concrete so as to hold the blocks firmly together as well as to develop the abstract architectural positions. And in the future we shall not only find a cathedral with unity between the other dwellings and the landscape of society, but shall have the mass and lines of strength.

The past year, or 1936, lent itself as a very profitable laboratory and it produced encouraging results. In general, dramatic work seemed to be the most valuable project, first, because the children loved it - it is the naturally dramatic period in their development and they enter into play preparation with the enthusiasm which is an absolute necessity in improving speech. Second, it quickened imagination, clarified conception, necessitated clear, audible speech-habits, and freed the child from self-consciousness in expression. Then too, it was the finished work which correlated all the creative and artistic study of the children - music, painting, dancing, oral reading and interpretation - with their English, history, and geography test knowledge.

The success of the first year encouraged the director and the teachers to desire rapid improvement, and realizing that change is the only sign of life, we began to lay plans for the future years.

For the year 1936-1937 the directorship of the Children's Theatre was vested in the adult Little Theatre group of the College. Students with two or three years of experience in this organization who are interested in Children's Theatre work served as assistant directors under the supervision of the Little Theatre Director. Since drama is a melting pot for all the different arts, it was our aim to consult the corresponding departments on this campus and get authoritative instructions and advice. Each of the assistant directors was asked to sign for the type of work in which he or she is most interested - stage management, including lighting and scenic design, costume design, dancing, music, make-up, business, and it was the duty of each to present and teach this division of drama. This gave these assistants experience in teaching as well as a great amount of research in the process of developing their units.

The first semester we started with about forty pupils in the group teaching of dramatic technique. Ages varied from 5 to 11 years in order to estimate the chronological response to the method of presentation of material. The first, second, and third grades were put into one class which met one hour a week, and the fourth, fifth, and sixth were put into another class using two hours a week. First, we organized into a Little Theatre group with all

its various offices mentioned in Chapter I. Children like nothing better than club membership. It emphasizes the necessity of coordinated effort and removes many very important disciplinary difficulties according to the psychology of modern teaching. Any creative group work is impossible unless some such self-disciplinary arrangement is made where the children themselves make and enforce their own rules of conduct. The teacher should be their director and not their policeman, and they should accept their responsibilities, as children always will in the right atmosphere. If a child could not fit into this disciplinary plan and we by the use of psychology were unable to solve the problem, then the child was cordially dismissed until adjustments could be made.

Before entering the field of developing actors, no matter how insignificant their position might be with the rank and file of the theatre world, we must always remember that there are two important aspects in acting that must be molded into one. Not all acting is art just as all painting is not necessarily art, or all writing, but when acting takes on imaginative warmth and creative qualities, then it is art. So we always realized the distinction between the craft of acting and the art of acting. Craft of acting or the technique is the pre-

meditated use of those forms of voice, pose, and gesture by which emotions are generally express in nature. Art of acting in its true sense is infinite and cannot be taught, and what cannot be taught cannot be mastered; therefore art is our mistress and she will not be flirted with or abused without sweet revenge. She demands enthusiasm; pettiness is her cancerous sore. Humanity or the warm response and sympathy for the moods of others is her healing salve and creative imagination is her most precious vitamin. The training of the body, as Boleslavsky expressed it, is like tuning up an instrument, but the most perfectly tuned violin will not play by itself without the musician to make it sing.

The students had to be taught as a group and the plan that was used is as follows:

1. Every day part of the period was taken up by a series of exercises for fundamental voice placement and supporting breath control. The students practiced deep breathing, expanding the abdominal muscles with each intake of the breath, and contracting them as the breath was allowed to go out slowly. Before beginning it, they had to have a correct posture; erect, without stiffness in any part of the body; the chest up, the head back and up, but without any strain on the back of the neck or the larynx; the small of the back straight, not curved; with the toes on an even line; the arms hanging easily at the side.

Draw the air into the lungs slowly and evenly and without strain until the chest and all the muscles of respiration are expanded. The feeling of expansion from the chest to the diaphragm should be one of simultaneous action. After full inspiration, hold the breath, then exhale slowly and evenly. Repeat only a few times at first, gradually increasing the number each day.

The voice organs were explained to them in a much simpler and understanding way than the following:

The Chest or Thorax, a flexible, bony cavity, which can be enlarged or decreased in size by the muscles of the chest. It contains the lungs, and the capacity of the lungs is determined by the size of the chest.

The Lungs, which collect the air in inspiration and compress it in aspiration, and which bring in fresh oxygen and expel the waste carbon dioxide of the blood.

The Air Passages, through which the air is drawn into the lungs. These include: the Windpipe or Trachea with its two major branches or bronchial tubes; the Larynx, which is also the voice box containing the vocal cords; the Pharynx or throat; and the Oral and Nasal Cavities of the mouth and nose. All these passages carry the air into the lungs.

In order to develop articulation five or ten minutes of the period was devoted to exercises on the elementary

sounds of the English language. The exercise used was as follows:

THE THREE CLASSES OF SOUNDS

The forty-two elementary sounds may be divided into three classes: Tonic, Subtonics, and Atonics. There are sixteen tonic, sixteen subtonic, and ten atonic elements, as follows:

<u>Tonic</u>	<u>Subtonic</u>	<u>Atonic</u>
a as in ale	b as in babe	p as in pipe
a as in arm	d as in did	t as in tent
a as in all	g as in gag	k as in kite
a as in and	j as in joy	ch as in child
e as in eve	v as in vile	f as in fate
e as in end	th as in then	th as in think
i as in ice	z as in zone	s as in sin
i as in imp .	z as in azure	sh as in she
o as in old	l as in lull	h as in hat
o as in move	m as in mar	wh as in what
o as in on	n as in not	
u as in tune	r as in far	
u as in up	r as in run	
u as in full	ng as in sing	
ou as in out	w as in well	
oi as in oil	y as in yet	

The exercise on the tonic elements is as follows:

Stand, with careful attention to the proper position, and be sure that there is no straining of the breathing muscles. Inhale through both nose and mouth, feeling the abdominal expand. Exhale slowly.

Inhale; and, instead of exhaling a long breath, convert the breath into the first tonic element (the sound

of a as in ale). Do not continue the sound to the point of exhausting the breath. There must be no strain. With daily practice, the lung capacity will be increased, thus increasing the ability to prolong the sound easily. The tone should be brought from the front of the mouth, resounded by the head resonators, and produced with a moderate force.

Inhale, and convert the outgoing breath into the next tonic (the sound of a as in arm).

Repeat on all sixteen tonics. See that there is sufficient jaw and open mouth action to give these sounds full value.

The exercise on the subtonics and atonics is as follows: Take the proper position as in the preceding exercise, and inhale and exhale. Inhale, and convert the outgoing breath into the first subtonic element (b as in babe). Do not pronounce the b as a letter in the alphabet, be, which is a combination of the sound of b itself and the first sound of e; but eliminate the tonic e, and you have the elementary b sound alone.

Inhale and convert the outgoing breath into the second subtonic element (d as in did). As with the b, pronounce only the elementary sound. The alphabetical de is made up of the sound of d itself and the first sound of e. As before, eliminate the tonic e, and you have the elementary d sound alone.

Repeat on all sixteen subtonics, pronouncing only the elementary sounds of these consonants. It will be found that the subtonic elements can be sustained only a short time. Therefore, as you become familiar with them through practice, you can utter four or six of them before an intake of breath is necessary.

In the same way, practice the atonics. As these have no tone, all ten can be articulated after one deep inhalation.

Before going on to the step of voice forms we must understand the basic emotion that causes their expression. The presentation of this was interpreted and projected on to the child according to his or her mental capacity. It is far better to have the explanation a little below the child's level of intelligence. In order to develop their synesthesia or the ability to interpret a sensory impression from one sense organ in the terms of a sensation of a different sort we first started with tone color.

With every tone there is vibration and this vibration corresponds to a color vibration. Therefore we struck the tone on a piano and at the same time presented a color card with the same vibration and gave examples of characterizations at the same time. For example, a very low tone, 65 vibrations, would be a dark brown or black and would correspond to a crow or a villain type of person. This would give rise to an emotion of a depressive type such as

horror.

Not only must we consider tone and color but also line. The child should realize that lines are as symbolical as any other factor in art. In general, we think of a long, straight line as representing tragedy; the short, jagged line, or short, curved line as denoting comedy; lines going down suggest depressed and relaxed emotion, such as horror, dread, regret, grief, sorrow, and remorse. Lines that turn up show more physical action, and so are representative of the elating and tensive emotions, such as hope, desire, impatience, hate, jealousy, fear, terror, and astonishment.

It would be impossible for the child to receive the three factors that make up the table of symbolism and digest them properly. Therefore, the next step was to integrate them and give them to the child as a whole, not with explanations, but rather by impressions through two senses, sight and hearing. So that the child might see the lines of the body rather than the contours in the realistic sense, silhouette forms were used. In order to produce the silhouette forms it was best to use a white screen with an individual in front of the spotlights that were located behind the screen. In order to change the color of light colored gelatine was placed over the floodlights. On the piano or on a victrola music was played with varied tones so as to get a variation of vibrations. Before this process

was carried out the children were given a list of fundamental characters to look and to listen for. For example, the villain type, the hard type, the loving type, the superstitious type, the clown type, the elderly type, the fairy type, and the child type. The following table was also given and explained to them so that they might have an elementary guide:

Vibrations per second		Color seen
Very low tone	65	Dark Brown
	150 to 200	Orange or reddish orange
Low C on piano	256	Brown
	300	Brown to vermilion or pink
	400	Brownish pink
Upper C on piano	500	Rosy Brown, brown or pink, becoming blue
	600	Rich dark blue
	700	Mixed pink and blue, lilac
	800	Light blue
	900	Light blue
	1,000	Very light blue
Upper singing range	1,200	Blue shading off to gray
	1,300	Thinnish blue
	3,000	Greenish tinge in blue
	4,000 to 12,000	Green
	Above 12,000	Colorless gray.

The room was then darkened and the spotlights turned on the screen and then the music started and the individual, as he was stimulated by the music, reacted, giving the correct gesture line, body movement, or action. The color also was changed as the different moods of the music suggested. By using this method the children received the integrated impressions or symbols and as they recognized them they called them aloud, which aided attention and response. In this manner we gave and developed a sense of

symbolism in the child that is subjective as well as objective, and is a medium of interpretation and understanding of the remaining technique. Figure 78 shows the theory of synesthesia being applied.

Makeup was found to be a most interesting and enjoyable stage of their training. Using the Max Factor instructions in makeup, they were taught to do juvenile and old-age makeup. Every shadow, every line was explained simply by using the table of symbols. This material was rapidly received, digested, and executed, and their retention was far above that of adult students. They actually did the makeup.

The next step in the technique of drama was to teach them the utterances which are merely the modes of sending out sounds made by organs of speech. They must not only know when to use them but how to use them; so we give them a short description based upon the theory of synesthesia.

The seven modes of utterance are:

Effusive: Language of repose indicates a quiet, undisturbed condition of the mind, passages convey ideas of physical and mental relaxation and contentment. Everyday talk; lyric poems in minor key; Longfellow's "Snowflakes": "Silent and soft and slow, descends the snow." This utterance would suggest a high vibration tone and color, such as green, with soft curved lines, a symbol of rest.

Expulsive: Expresses sustained mental activity, de-



Figure 7.



Figure 8.



Figure 9.

greet of mental force sets muscular system to work, compressing air in lungs, a more determined effort to be heard. We are apt to use it whenever discussing topics of interest to us: Color of dress, what we like to eat, etc. Examples: Hamlet's speech, Act III, Scene I, Advice to Players. About a thousand vibration tone and color with stronger line would be in harmony with this utterance.

Explosive: Results from sudden mental impressions, producing abrupt muscular action, so that the voice bursts out! Shouts of joy, shrieks of terror, outburst of laughter, etc. Examples: Dogmatic speaker--"A horse! A horse! My kingdom for a horse!" The tone color used would depend entirely upon the interpretation. About a 500 vibration tone color with a line that has a long definite action space.

Sighing: Reveals mental distress, produced by a large, quick, though not abrupt, inhalation and prolonged exhalation in the expulsive mode. It is signified by the words "Ah!" or "Oh!" Examples: Lady Macbeth "Here's the smell of the blood; still all the perfumes of Arabia will not sweeten this little hand. Oh! Oh! Oh!" This would suggest a 300 vibration tone and a brown or pink color, and a long line, with a sharp angle at the end.

Sobbing: Generally terminates a long strain of weeping; shows the inability of the mind to control the

physique. It is produced by a spasmodic inhalation and an expulsive exhalation of the breath. Overwhelming outburst of grief destroys the truthfulness of the representation and shows lack of study. Frequently the sob remains as a sign of mental distress long after the cause of the first outburst has passed. About 200 vibration tone, orange or reddish orange with a long line without any curving upward.

Panting: Expresses physical distress. It is a result of unusual and violent exercise. Breathing is made up of short, quick inhalations with rapid expulsions. Panting utterance projects a sentence broken in phrases. Recovery of normal breathing should be gradual. This is about a 65 vibration tone, dark brown color, and sharp, jagged lines.

Gasping: Utter physical exhaustion. It is made by a long, slow, and continuously weakening exhalation and a short, abrupt inhalation. It seems like an intense muscular contraction for the purpose of retaining the breath, which the gradual relaxation through growing weakness allows to escape in expulsive manner at first, but terminating in mere effusion, and then, by an abrupt contraction, as if the will power were suddenly exerting itself, the breath is snatched back again. The words and phrases of sentences ride out upon the expiring breath. This utterance would be interpreted in a dark tone and a distorted line.

Exercise in Utterance: Stand in the correct position. Inhale, feeling the abdominal muscles expand; and exhale,

slowly, allowing the muscles to contract.

Effusive Utterance: Relax. Inhale, and utter the tonic elements, with a clear but subdued tone. Let the sounds flow out easily. Combine the elements into groups of four each for each breath. Articulate distinctly.

Expulsive Utterance: Resume moderate tension and energy. Inhale; and utter the tonic elements (four at a time) with moderate force and a clear tone. Speak the tonics smoothly, and prolong sufficiently to avoid staccato. Repeat, each time increasing the energy and loudness, until all the resonators are in use, producing a very strong, clear tone.

Explosive Utterance: Inhale; and utter the tonic elements with a short, sharp, explosive effect, resonance in the head. Repeat with increasing energy and loudness. Next, repeat the tonics with the same energy and loudness, and with a quaver. This produces a sound like laughter.

Sighing Utterance: Take a deep, quick, but not abrupt breath; then articulate the tonics on a prolonged exhalation, in the expulsive mode. The duration of the sound may be short or long, without tone or with a breathy tone.

Sobbing Utterance: Take three or four quick, abrupt inhalations, through the nose and mouth. Utter each tonic element with head resonance and in the expulsive mode. Send the sound out with a quaver and a crescendo effect,

and terminate it explosively. The action exhausts the breath, and necessitates a quick, abrupt inhalation.

So as not to confuse the utterances and the forces our next step was to teach stage principles, using the following suggestions: On the blackboard a diagram of a plain interior setting showing entrances from all possible directions was drawn. The abbreviations of terms used in the diagram were as follows:

C	Centre
R C	Right Centre
R	Right
L C	Left Centre
L	Left
U R	Up Right
U L	Up Left
D R	Down Right
D L	Down Left
U C	Up Centre

After allowing them to draw their own diagram on the board, putting in all the stage positions, a stage was drawn on the floor and as the director called out different stage positions each student had to find them as rapidly as possible. Such a drill gave them a background for stage business direction.

In a much simpler manner the degrees of force were explained and demonstrated by the directors, using the following examples:

DEGREES OF FORCE

1. Whispering Force: We hear the whisper in secretiveness or in weakness. Examples; a prayer, the

sleep-walking scene in Macbeth.

2. **Suppressed Force:** The result of mental control over the strength and activity of the voice producing organs which would, otherwise, produce loudness; always a combination of feeling and intelligence. Example: Voice in a sick room, expresses sympathy; balcony scene in Romeo and Juliet. The emotions of anxiety, indignation, wonder, amazement, awe, fear, and dread are frequently expressed by the suppressed force.

3. **Moderate Force.** The most inclusive of all the degrees of force which have been named, varying from a subdued expression to pronouncements of strength and decision, though not great loudness. Moderate force is a degree of strength which appeals to the intellect only. It never seeks to arouse feeling, and it is always opposed to any display of sensation by which the mind may lose control of the situation. Examples: Normal conversation of well balanced people; Hamlet's speech of "Advice to the players."

4. **Declamatory Force:** Results from increased mental and physical energy and increased strength of the voice producing organs. The degree of the force will depend upon the kind of emotion and the strength of the impression. Indicates a strong mental opposition to or sympathy with its cause. Always a degree of loudness in declamatory force. Examples: Animated conversation; oratorical speeches.

5. Impassioned Force: Indicates the absence of mental control. Whenever mentality is submerged by physical sensation, whether the animal nature is uncontrolled in terror, horror, grief, wild joy, or anger, we may call the force of the emotion impassioned. In nature this force is frequently the cause of death. Examples: The rage of Shylock when he learns of Jessica's flight with Lorenzo. Juliet, about to drink the potion and overcome with nameless fears. Macduff, swayed by thoughts of vengeance for the murder of his wife and children.

By this time the children were becoming rather bored with the mechanics or the technique of drama; so in order to save interest a play was selected to work on. In selecting a play, we tried to be sure of three things, that it had literary quality, dramatic quality, and contained an idea. By literary quality is meant that language should be poetic. There is no benefit in the memorizing of commonplace lines. By dramatic quality is meant that the play should have an interesting plot, with a climax. Lack of climax, or culminating point, is the lack of most children's plays. That the play should contain an idea means that it should teach some dominant truth, either subtly or openly. It may be either the great lesson that evil will always find defeat and good will eventually be the strongest, as in "Snow White".

In selecting a cast there should be enough plays so

that the children could take the minor parts in one play and the major roles in another; and there should be two casts for each, so that on the eve of a performance, if one player is ill his place can be filled by a prepared character. If the director apportions the parts according to remedial reasons, he ought to see that the sluggishly inclined children have brisk parts, that the shy child has something appealing to say and do, that the bumptious, forward child plays a character who is controlled and quiet. The older children should be put in charge of the properties, scenery, or lighting, and they must be coached and instructed in their duties. If properties are to be made, all the children in the cast must agree to help.

Assuming that the children meet for rehearsals two or three times a week, four or five months is not too long a period of preparation. The first week of rehearsal on "Kai Khosru," the play used by the Picken School, was devoted almost entirely to an interior process. The imaginative element of the play had to be fused with the imaginative faculties of the children. In order to stimulate the imagination to a creative state the following methods were used: First, the story of the play was told simply, usually just in parts. The children were then instructed to draw, paint, or model in clay any character or scene

which was important in their mind's eye. The explanation made by them stimulated their imagination and eagerness to create.

As soon as the story was finished the children were encouraged to interpret it in as many different ways as possible, acting it formally, inventing their own dialogue, and pantomime. From time to time the director used actual lines in the play, offering them as substitutes for the children's improvised words, allowing the child to invent gestures or attitudes to suit them. The best of these gestures must be recognized by the director so that it will be obvious to the child. The children will be quick to appreciate and remember those gestures and also the bits of poetical lines because they delight in the exactness and rhythmic quality and begin to make them their own. The child should never see the printed play or memorize lines from the written part. The intellectual effort will become predominant, and the natural dramatic impulse will degenerate to recitation. Each child in the group should enjoy the experience of acting all the parts, however, unsuited he may be in size, appearance, or talent. Any tendency to crystallize into a particular character should be fought against until the performance is very close, because the deepest imaginative experience is attained by the child only when he is lost in the story, regardless of his own individual position.

Upon starting to shape the performance and build stage business it is very profitable to explain the stage principles, using a miniature stage and miniature dolls. Each doll will be identified with a character in the play and in full view of the cast as a whole. The director should show the stage positions by moving the dolls in position and repeating a line at the same time. By this means the pupils will be able to see their own positions, or to see themselves as others see them. This method is only used once or twice because of the danger of children's imitating and not creating. Whenever possible music should be used as a background to intensify and augment the feeling of the situation, because it stimulates the imagination and frees the body from restraint. The children will unconsciously feel the rhythm, not only of the whole play, but of each act and also the innumerable crescendos and diminuendos.

The director should never be guilty of making a child nervous by nagging. Encouragement and praise will do wonders for a backward, nervous child. The director must always recognize effort and the will to do, no matter how cloaked or hidden by inability or mistakes.

The children should work with properties from the first so that the acquaintance becomes second nature.

In order to find out how much of the technical material the child has retained and also to encourage the

the creative application, each character designed and interpreted his own stage set under the supervision of the art director, Mr. Dobosh. It is extremely important that a children's play should never be robbed of its value by poor costumes and ugly scenery. The damage done to children's taste and their feeling for beauty is irreparable. Where it is not possible to develop a beautiful stage setting it is better to give a performance without costumes and on a formal studio stage.

The evening of the performance should be one of glamour with all the responsibilities resting upon the shoulders of the children. They should serve as ushers, house managers, business manager, stage hands, call boys, and the many other offices that make up a complete theatre. Let them be trained to the extent that they have complete confidence in themselves to do the job given to them.

During the year the children should keep in mind that they will write a play, and they must watch for dramatic plot material in their study of English and history. In class the simple elements of successful drama should be discussed - conflict, suspense, contrast, climax, characterization. The story or plot ideas suggested by different students should be voted on. The elected plot should then be divided into scenes and acts; each child, as outside work, should write one scene; and the play itself should be written by the class.

Both sound and imagery seem to penetrate a child's mind with a swiftness and clarity which can be explained only by recognizing that for a few short years, at least, children possess imaginative qualities which are in some measure akin to those of poets and artists. It is our part to introduce these kindred to each other, then stand aside.

Bibliographical Note

This material was based upon practical experience with the Fort Gay House State Children's Theatre, and material acquired from the Elm-Gait Children's Theatre published by the National Theatre Conference, Theatre Arts, Inc., New York, and also from the study of psychology under Dr. George A. Kelly.

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This material was based upon practical experience with the Fort Hays Kansas State Children's Theatre, and material received from the King-Coit Children's Theatre published by the National Theatre Conference, Theatre Arts, Inc., New York, and also from the study of psychology under Dr. George A. Kelly.

Chapter IV

HELPFUL SHORT CUTS IN PLAY PRODUCTION

It is not the object of this chapter to present a detailed course in stage craft, in make-up, in publicity, but rather to give a few suggestions and a few short-cuts that are so badly needed in Little Theatres in western Kansas. From these few suggestions with the aid of creative ingenuity a great amount of dramatic work could be accomplished.

In this territory the common cry and complaint of dramatics directors is that the stage equipment and facilities are so meagre that it is impossible to produce good productions. But this complaint is certainly defeated when we think that perhaps the greatest recognized repertoire theatre, known as the Hedgerow Theatre, under the direction of Jasper Deeter, was started with a \$9.00 financial backing and an old mill to work in with hardly room to seat over 100 people. From these seemingly impossible circumstances has come a parade of over 300 actors and actresses who are now in the professional legitimate theatre, and their productions have furnished inspiration and models for Little Theatres. From this

example we receive the proof that we can reach the stars through difficulties and by so doing we should earn a higher recognition because it takes more thought and more organizing and more art. Almost any high school auditorium would have seemed a God-send and a heaven for those who started the Hedgerow Theatre. The greatest fallacy in college dramatics is that the students are spoiled with the ever-ready store-made equipment and when turned out into the field they are unable to deal with the meagre facilities and unable to prepare home-made facilities, and for the lack of this intelligence and adaptability they give the common excuse.

Without further delay we will jump into the midst of the making of home-made stage facilities.

The importance of lighting cannot be overestimated, for there is no other single element that has equal possibilities. It is lighting that fuses settings, costumes, and action into a unified and harmonious whole. In choosing the color and lighting scheme for a play the climax of the play should be analyzed and acted upon and the color chosen accordingly, thus bringing to the audience greater sympathy and feeling for the emotional struggle portrayed. In planning lighting the director must have four things in mind - to give light, to give color, to show the time of day, and to light the action. Although the dimmers are comparatively new in lighting

equipment, we shall place them first because of their importance in modern stagecraft.

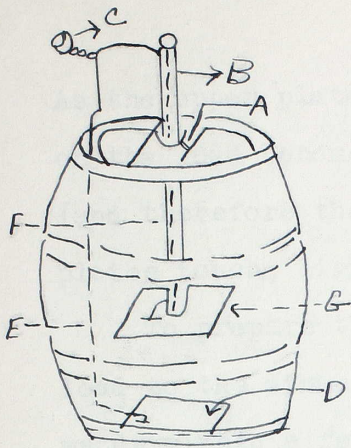
Home-made Salt Water Dimmers: The subject of inexpensive, yet practical dimmers has long been one of worry to directors and technical experts in Little Theatres. Many know how to construct salt water dimmers, but for those who never have attempted this piece of home-made equipment we offer these directions which may be easily followed, and the results obtainable are quite satisfactory. However do not expect this dimmer to compete with the real article, the commercial dimmer made by various manufacturers and on sale in most large cities.

In figure 10 we see a barrel-type dimmer. Other containers may be used, such as earthen crocks, but small, wooden wine kegs prove the best, we believe.

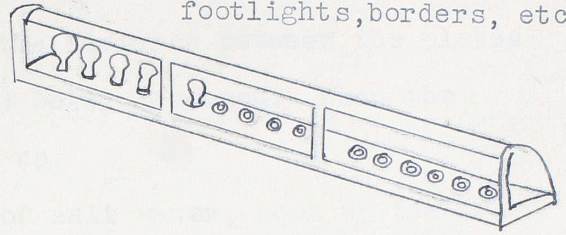
Across the top a board is nailed, (a). The hole in the center allows the stick, (b), to pass down into the liquid. Two metal plates, preferably copper, form the contact surfaces; (g) is fastened to the lower end of the stick, and (d) is attached to the floor of the container, or left lying in place.

Two contact wires are connected, one, (f), to the upper plate, and the other, (e), to the floor plate. These are brought out to plug (C). The medium is a solution of salt water, the density of which depends upon the load to be dimmed and must be changed for varying loads.

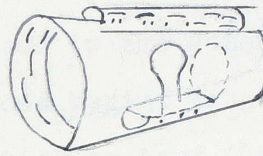
In principle, the dimmer works in the following manner;



Strip Lights to be used for
footlights, borders, etc.



Cone lamp to be
used for spot



Bunch light
to be used
for flood

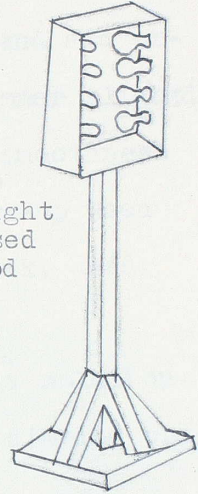


Fig. 12.

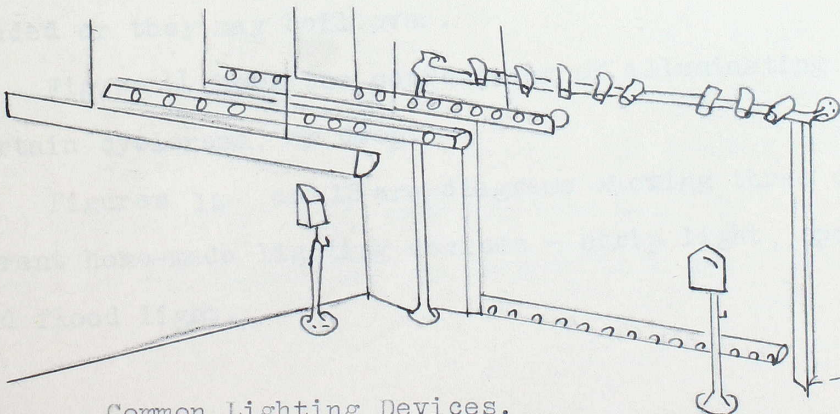
Fig. 11

Overhead strip
light, or back
border.

cyclor-
ama or
drop

strip-
light
on floor set at an angle

ground roll



Common Lighting Devices.
Fig. 13

As the upper plate is lowered in the medium, the lights on the load become brighter, the distance between the plates (and therefore the resistance) being lessened. When the plates touch, lights are full up.

To prepare the solution of salt water, hook up the load to the dimmer and fill the barrel or container with water within a few inches of the top. Next, lower the upper plate until it is barely immersed in the water and add ordinary table salt. When the load begins to glimmer slightly, stop the salt, and lower the stick to test the smoothness of the dimming. If there is a perceptible flare-up when the plates touch, your solution is still too weak. Add more salt and repeat the test.

This testing may take several trials, but a solution of the proper strength can be made so that the dimming process really is effective and smooth.

Although we have illustrated only the simple fundamentals, tricky adjustment levers may be attached to the stick, such as a jointed lever or counter-weighted lines. It would be well to be sure that the dimmers are not overloaded or they may boil over.

Figure 11 shows the correct way of illuminating a curtain cyclorama, or drop.

Figures 12 and 13 are diagrams showing three different home-made lighting devices - strip light, spotlight, and flood light.

The strip light: These are lights arranged alongside of one another in a row, and furnished with a reflector. Eight or ten feet is a satisfactory length. Strips of this sort can be used for footlights when they are properly placed along the front of the stage, or as border lights when they are suspended at the proper angle from above, or as proscenium-arch lights when they are fastened above or to one side of the proscenium arch.

For homemade strips a series of light sockets may be fastened to a piece of wood, three or four inches wide and of the desired length. A piece of tin, eight or ten inches wide, and of the same length as the baseboard, may be bent and fastened into an excellent reflector. It should be left bright inside, and painted black on the outside. In such a strip, the bulbs should always be arranged as in the illustration, so that they throw the light from the side. They give more light in this position; there is a "dead" spot at the end of most bulbs.

A tin cone or horn may be made for a spotlight. It can best be made around a single large bulb, mounted on a socket which has been set on a square of wood. A tin reflector can be tacked to the back edge of the wooden block. Holes above the bulb will be necessary for ventilation, but it will be necessary to rivet a tin hood over the holes or they will ~~set~~ light out. Of course, this substitute will

have no lens, which is the most important single piece of the spotlight. But the homemade article will cast a limited spot of light. It will work better if the inner rim of the cone is painted black for a distance of six inches or so: this black rim helps to make the light from the cone less diffuse by preventing it from being reflected by the extreme edge of the cone - it prevents the light from "kicking off," in the technical jargon of the stage electricians.

For a flood light, a bunch light is the best substitute. When electricity was in its infancy, before the huge powerful bulbs of the present day had been invented, bunch lights were universally used. It consists of nothing more or less than a box arranged to contain a number of small bulbs. It throws a diffuse light over a large area, just as a flood does. If a wooden box is used, it had better be lined with tin. It may be set on a standard, but if it appears at all top-heavy, it should be fastened to the floor whenever it is used. This may best be done with one or two stage screws. The amount of light may be regulated by unscrewing some of the bulbs. The variation possible with a bunch light, is therefore, from a single bulb to the united strength of the total number of bulbs. Color may be introduced by the use of colored bulbs, or by arranging a device at the front of the box to hold gelatine slides.

In making homemade electrical devices care must be taken to avoid fire risks; nothing should be done that will invalidate fire insurance policies.

Scenery may roughly be divided into two main classes - draperies of unpainted material, which are left their natural color or died in solid color, and the painted scenery of the more or less traditional types. With two sets of homemade drapes the effects that one can get suitable to every play are surprising. The reason for this is that drapes are pliable and have the faculty of producing symbolism and impressionism that are of the modern school. Home-made drapes can be made of flannel, monk's cloth, hes-sian denim, cotton velvet, poplin, and burlap - the one that we stress favorably. Why destroy all the burlap sacks when, if they are split and sewed together and died either gray or black, they will have the appearance of beautiful material to the audience? With the proper lighting effects and the draping almost every play can be set; even outdoor scenes have been successfully achieved.

Figure 14 shows two methods of hanging drapes. As in figure 14A wires may be used on which to hang the curtains and they may be stretched from wall to wall and tightened with a turnbuckle, as already described for the proscenium curtain. Sometimes wooden slats may be hung with hooks between the two wires. The slats will keep the wires parallel and the curtain may be fastened to both slats and wires.

Fig. 14

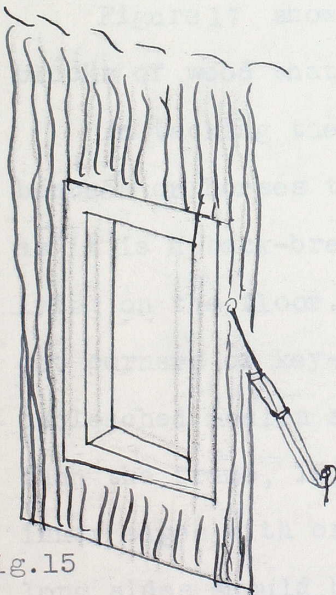
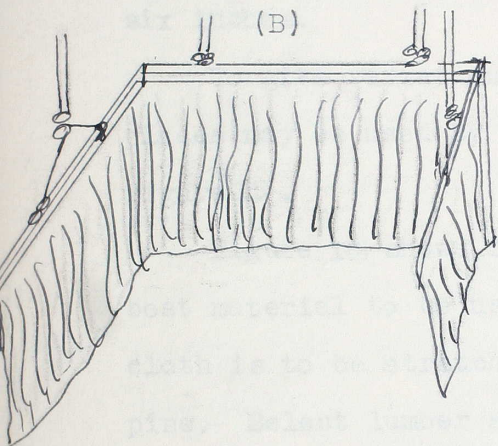
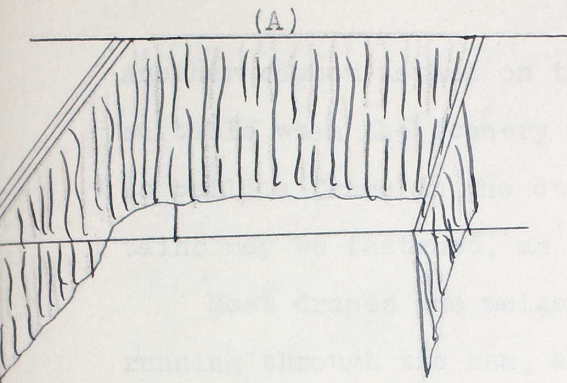


Fig.15

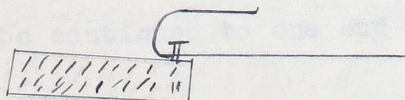
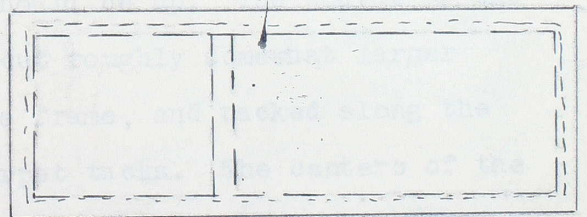
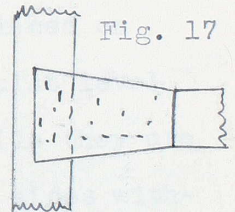
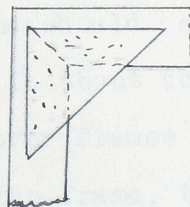
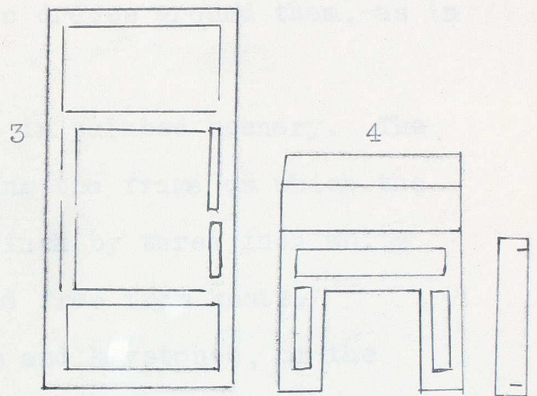
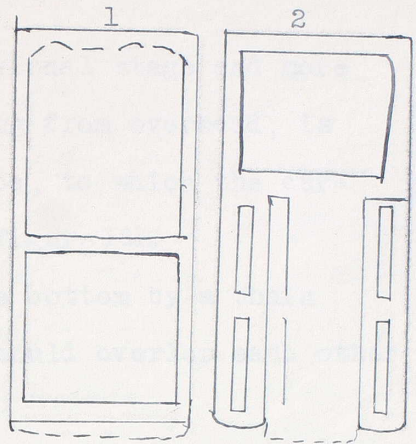


Fig.18

Fig. 16



Another common method on the professional stage and more suitable when the scenery may be hung from overhead, is to build a frame in the desired shape, to which the curtains may be fastened, as shown in figure 14B.

Most drapes are weighted at the bottom by a chain running through the hem, and they should overlap each other six inches.

To give variation Gothic windows, doors, pictures, fireplaces may be used by folding the drapes around them, as in figure 15.

Figure 16 shows four pieces in painted scenery. The best material to be used in making the frame on which the cloth is to be stretched is one inch by three inch white pine. Select lumber straight and free from knots.

Figure 17 shows the corners and keystones, or the blocks of wood that reinforce the corner joints.

In tacking the cloth the frame should be placed on benches or horses that will raise it about to waist level, as it is a back-breaking job to cover frames while they are lying on the floor. The face of the frame, the sides without corners or key-stones, should be up. The canvas or the unbleached muslin should be cut roughly somewhat larger than the frame, laid over the frame, and tacked along the inner edges with ordinary carpet tacks. The centers of the long sides should be the starting points, from where the tacking should be continued to one end of the frame, a man

working on each side so that the material is at all times being pulled evenly and parallel. In the same way, the material should be tacked towards the other end, and then the ends should be tacked. The pull on the material should always be towards the ends, and the material must not be stretched too tightly, as it shrinks with the painting. The important thing to note is that the tacking is along the inner edge of the batten, and the tacks should not be driven away down.

There are four methods of painting scenery.

(1) Sponging - a large sponge is trimmed so that it has a flat surface. It is dipped into the paint, wrung out, and the flat surface of the sponge is patted on to the surface to be painted. The result is a pattern of spots made by the face of the sponge. The sponge must be constantly turned to left and right during the patting, so that the outline of the sponge will be lost in the larger pattern of spots. But it must not be turned while it is on the surface. Several colors may be sponged on, one over the other. Sometimes a solid color may first be painted on the surface to be sponged, as a sort of background.

(2) Cloth Rolling - A large cloth may be dipped into the paint, wrung partly dry, and then while still twisted, rolled across the surface to be painted. A variety of effects may be secured, as in sponging, by using several colors, one over the other, and by changing the direction of

the rolling.

(3) Spattering - A brush is dipped in paint, which is spattered on to the surface by shaking the brush or by snapping it so that paint falls on the surface in small drops. This is, perhaps, the commonest means used in professional scenepainting studios. The surface to be spattered may be vertical or horizontal; but if it is vertical it is necessary to have the paint sufficiently thick so that the spots will not run from gravity.

(4) Puddling - The surface to be covered is placed horizontally, and the paint is poured on, then pushed about and blended by a large brush. Several colors may be used, usually variations of the same color, such as two or three shades of green and a green-yellow. This process can be very rapid if one person is appointed to take a bucket of each color and simply pour it on as needed, while one or two others with brushes blend the edges of the colors by running them together.

Large windows, such as Gothic windows, that must have color in them and yet be transparent are very simple to make. First, cut the frame out of cardboard; drygoods boxes and mattress cartons should be saved for this purpose. Then take a wide and long strip of printing paper, which can be secured at any news office, and draw and paint with water colors any diagram or figure that you wish to. As soon as this is dry, spread on a solution of half turpentine

and half linseed oil with a brush and let it dry. Then glue it on to the frame and hang it.

Costuming - The important thing in costuming is to develop a costume plate, and from there on making the pattern and sewing and dying is a process that most housewives are very familiar with. But there are a few unusual facts that are valuable. Painting costumes is an interesting field. All sorts of decorations and designs may be made with paint. The paint used is similar to that used in making scenery, that is, it is made with hot water, glue, or mucilage, and dry pigments. Aluminum or gilt radiator paint may be used for silver and gold color. The material to be painted should be placed on a flat surface and the design should be painted with a stiff brush. Collars and cuffs and borders may be painted on English garments, for example, or the entire surface of a tunic may be covered with a pattern.

Tights may be made by putting feet on underwear and dying them the color necessary.

Shoes - Heavy stockings cut or laced, or rolled to suit the occasion, with an inner sole of cardboard, may sometimes be used for medieval cloth shoes. Sandals may be made with inner soles and lacing.

Hats - The foundation of a hat may be made in the following manner. The material used is buckram. First a milliner's mould or block of wood is cut and greased with some heavy grease. Then the buckram is steamed and pressed down

over the mould and a string tied around the bottom edge. When this has dried it is taken off the mould and wired around the bottom. This is the crown of the hat. A brim of the desired shape and size is cut and wired around the edge. This crown and brim are then covered with the material and sewed together and the required trimming put on the hat. A hat lining is made and put in the hat, and it is ready to wear.

One essential of mask making is that you have a mould on which to model the mask. One way of doing this is to take Prang modeling clay and model the face of the character in it. This clay hardens over night and gives you a good convex mould on which to model the mask. Next make a mixture of tissue paper or unprinted newspaper and glue (about one part glue to two parts water) and then add flour and whiting and work until smooth. Coat the mould with heavy grease and then cover it with this mixture. When the mixture is dry take it off the mould and paint with tempera color mixed with glue and water. After the painting is done shellac the outside and the inside of the mask. The outside coat of shellac should be rubbed down with the pumice to take off the gloss so that it will not reflect too much light. A very interesting effect may be gained by shellacking the high lights with white shellac and the shadows with orange shellac.

Armor - Armor is of two kinds, the plate type and link mail. Neither one is really easy to make but the

but the link mail is simpler than the plate type. Mop cloth is an excellent substitute. It comes in tubular form and may be bought of any cloth manufacturer. As it comes only in white it must first be dyed. If dyed a dark gray and then brown with silver powder it will look like polished links because the bits of silver will catch on the rough surface.

Property Hints for Children's Theatres

If a fallen tree-trunk or a log is needed for a forest scene, it can be made by fastening together two small vinegar barrels, and covering them with green and brown burlap to represent bark and moss. Or it can be covered with brown burlap and gray lichen - real lichen fastened to it with strong glue. Such a stage property as this can be used again and again. A seventeenth century broom can be made by tying an armful of hazel or willow switches to an old broom-handle. The browner and sturdier the twigs are the better. A round brown collar-box can be used for an earthen bowl. A white cardboard shoe-box is cut down a little, covered with black tissue paper, has a little yellow pane inserted in each side, and a curtain ring for a handle, and you have a lantern.

Three boxes nailed together like this will make a hearth. If it is to be a medieval or fairy-tale hearth, cover it with cheap gray cambric, bulked to look like stone, and marked with splotches of white and brown chalk. Be

sure you turn the unglazed side of the cambric outward. Use chalk because paint does not show up well on cambric. A brick fireplace for a modern scene can be made in the same way, covering the boxes with brick chimney paper that can be bought at almost any book store. A narrow box on rockers, stained brown, becomes a Puritan or eighteenth-century cradle. Gilded and hooded, it is the cradle of a royal princess. Couch-seats can be made from boxes; only be sure that they are secure.

Makeup

Very little information can be found on home-made make-up materials. Make-up in itself is experimental and no definite rules can be followed. Make-up changes with lighting, stage set, play, and character. In preparing to make-up either at home or school the following materials are advisable to have in your make-up box: cheesecloth or towels to protect the dressing table; Kleenex or cheesecloth to remove make-up; hand mirror; comb; brush; scissors; matches; paper stumps; orange sticks, or wire hairpins; two lamb's wool puffs of good size, one for light powder and one for dark - a supply of absorbent cotton can be used for putting on powder when large groups are using the make-up; a baby's brush for removing excess powder; a hare's foot for retouching the make-up; a tin of theatrical cold cream; grease paints - light foundation (No.1), medium, olive, "sunburn," brown. These should be purchased after a careful study of

the color chart put out by the company furnishing them, since number and name differ widely. You will also need lining sticks - dark brown, black, gray, medium blue, lake vermillion; lip sticks; medium wet rouge; medium dry rouge; face powder - juvenile, deep pink, dull yellow; cosmetic - brown, black; mascara - black. White mascara is very satisfactory for men to use in whitening the hair over the temples.

Additional materials to be purchased as the need arises include purple, green, and white liners; crepe hair with spirit gum and alcohol; nose putty; black wax; liquid powder; aluminum powder.

Before a mirror practice first the simple make-ups, carefully studying the features and noting good points to be emphasized and defects to be eliminated. Then take different characters out of drama, whether they be of the aged type or bizarre characters, and create according to the imagination; or one may use portraits or pictures as a help. It is very important that every actor be competent to make himself up.

Perhaps the greatest make-up artist of the present day is Max Factor of Hollywood. It would be altogether proper and fitting to give a few of his general short-cuts of technique of make-up.

As in portrait painting, so in make-up, we resort to chiaroscuro, an arrangement of light and shade, to produce

various character effects. A highlight is the name we give to the patch of light which stands out in "white" relief or contrast with respect to dark or shaded areas. Highlights are used to give prominence or definition to the nose, cheeks, chin, and wrinkles in creating a particular character.

Every dark line that is drawn on the face should be highlighted with a much lighter shade, and the edges of these lines must be properly blended with the foundation color of the complexion.

To highlight the features, use a lighter shade of make-up than the ground tone that is being used on the rest of the face. For ordinary highlighting use a shade three or four times lighter than the base. For extreme highlighting, use white or yellow lining colors. To make shadows or lowlights, use coloring of a darker shade than the ground tones of the complexion, such as dark brown, light brown, blue gray, or maroon. In straight make-up, shadows can be used to offset features that are out of pleasing proportions. In special character make-up, shadows are employed to produce sunken features by blending them with highlights. To sink or hollow the cheeks and temples use shadows of gray or brown, highlighted with contrasting white or yellow and blending the whole into the base color. In most cases, in making shadows or lowlights, do not apply black.

To make the eyes appear larger, draw a line with the dermatograph pencil around the upper and lower eyelids. This line must be drawn a reasonable distance from the lash lines, allowing the skin to be visible, and extended to the outer corner of the eyes. The eyebrows, too, should be arranged to obtain the desired effect.

While there are significant differences in the proportions of the nose among different types of people, it might be helpful to know the general standing of proportions accepted by most sculptors and portrait painters, as follows:

1. The length of the nose must be equal to that of the forehead.
2. A front view of the nose should give the arch a little more width near the middle.
3. The point must be neither round nor fleshy; the lower contour, precisely outlined, neither narrow nor wide.
4. The flanks must be seen distinctly.
5. In the profile, the lower part of the nose should be only one-third its length.
6. The sides of the nose form a wall.

When these proportions are required, the use of highlights and shadows will give the effect.

To make the nose thinner and more prominent use a highlight on the bridge of the nose of a much lighter shade than the ground color of the complexion, carefully blending the sides with gray shadow or red brown.

To tilt the nose upward use brown shadow in a triangular shape underneath between the nostrils.

The mouth may be called the most sympathetic part of the face. Its mobility makes it readily responsive to our innermost feelings, indeed, the mouth can sometimes betray our deepest thoughts. And with the eyes it makes up a language that is unmistakably communicated.

In making up the feminine lips the width and the cupid's bow should be in pleasing proportion to the other features. To achieve this, sometimes the natural lip lines may have to be concealed. This is done by applying lip rouge, forming the desired shape and size, then carefully spreading the ground color to the edges of your new lip line with a tinting brush especially designed for this purpose. To hide the line of demarkation, pat the complete surface of your concealed line with your index finger.

Men in applying lip rouge must avoid the appearance of a cupid's bow. Strange to say, this is often overlooked.

If one lip is more prominent than the other, use two shades: a dark shade to subdue the prominent lip and a bright shade to accent the other.

A jovial, good-natured expression is effected by tilting the ends of the mouth upward. A worried, haggard, painful expression is made by dropping the ends of the mouth. The symbols of the drama, Comedy and Tragedy, illustrate

these two expressions.

Make-up is affected by lighting and therefore it should be checked and rechecked with the lighting under which it will appear. It is far better to have make-up weak than to have it too pronounced. The make-up should therefore be judged from near the front rather than from the back of the auditorium, for at a distance one does not expect to see facial details.

Today stage setting is pointing to expressionism, which strives to intensify the emotional appeal of a play by means of light, color, rhythm, and manipulating of line and mass to produce a psychical reaction in harmony with the spirit of the play rather than an imitation of actual life. To accomplish this abstract idea the great artistic composers have resorted to every possible means of getting away from the limitations of the traditional theatre. There are no limitations to the power of creation in expressionistic stage setting, and therefore, may we give it unlimited support. It is also the type of stage setting where waste material, such as grocery boxes, gunny sacks, barrels, paste-board cartons of all descriptions, and many others, can be used.

Figures 19 and 19B are examples of expressionistic stage settings for "Man and the Masses." The background is a sky cloth of a sky green color representing the high vibrations of man's hope and happiness. The gray flats, which are

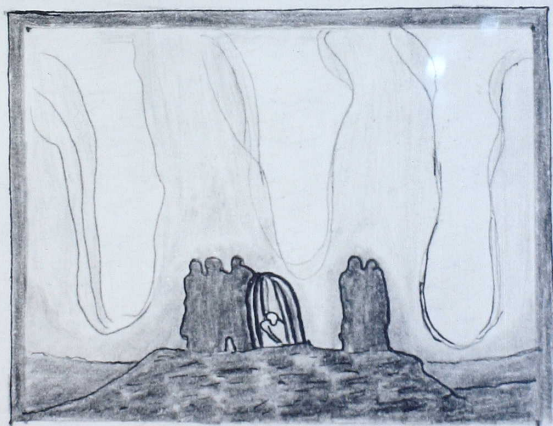
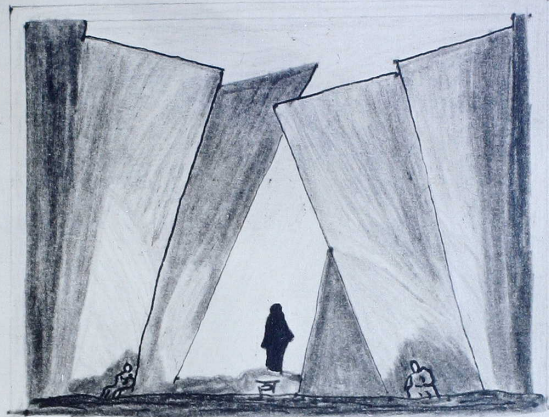


Figure 19A+B.

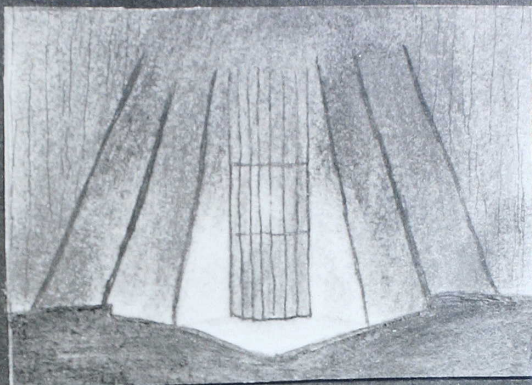
hung from the lofts, represent mass falling upon the individual, crushing the sight of hope and life from him. The whole stage setting is produced with worn-out stage flats with shadow lighting, and yet it is the picture of the conflict of the individual soul.

Figure 20 shows the use of pyramids made out of mattress cartons that you can secure from a furniture store. The cardboard is cut and tacked onto a frail wooden framework in a pyramid shape. The background is a burlap cyclorama dyed black. The door is made out of long strips of crepe paper, and with lighting, a prison, a castle, and a throne room can be represented.

In figure 21, the important thing to note is the use of green drapes to represent trees and grocery boxes painted to represent mass and levels.

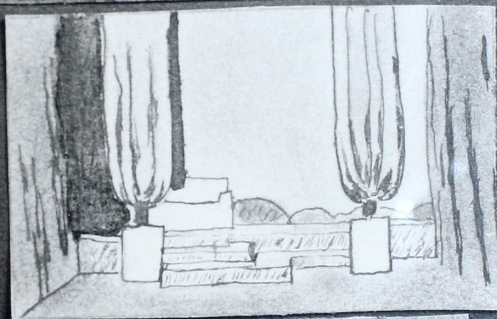
In figure 22 is an example of the use of barrels and rug cylinders to represent a wharf. The background is a burlap cyclorama with a dark blue floodlight. The shadows are produced by a faint flood from the left of the stage.

Figure 23 is a cathedral scene produced by gray burlap drapes. The Gothic windows are made as described previously in this chapter. They are hung from the lofts in the curved position and lighted with flood lights. The drapes are hung on three flies in order to give distance. The arch effect is produced by simply pulling into drapes by the use of loft ropes. The doorways are cut out of pasteboard car-



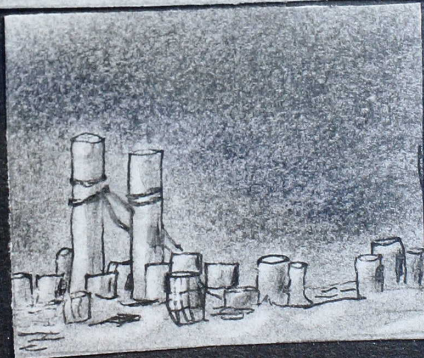
(FIG. 20)

Figure 20.



(FIG. 21)

Figure 21.



(FIG. 22)

Figure 22.



(FIG. 23)

Figure 23.



Figure 24.



Figure 25.



Figure 26.

tons and the architectural forms are painted on.

Figure 24 shows the suggestion of the interior of a cabin on a ship by beams which are made out of cardboard and suspended from the loft by ropes. No border lights are used and all illumination is accomplished by the use of spotlights. The black cyclorama gives indefinite walls and ceiling. This set was used for the play "Outward Bound" given by the Fort Hays Little Theatre.

Figure 25 shows the stage setting designed and constructed for the play "Noah," given by the Little Theatre. The framework for the trees and ark was made out of scrap lumber covered with cardboard. The surface was then rounded by gluing on crumpled newspapers. The ribs of the ark were rolled newspapers. A blue backdrop was used for the sky.

Figure 26 represents the use of a combination of drapes, flats, and oiled windows, used in the production "Cradle Song."

The following table should be used as a guide in painting and designing impressionistic sets, as well as for costuming. A list of the colors and their symbols cannot be all-comprehensive, but a short table showing some of the most widely used of these symbolic meanings may prove helpful.

TABLE OF COLOR SYMBOLISMS

I	II	III	IV	V	VI
General & personal abstractions	Specifically personal abstractions	Occupations	Forces, objects, material etc.	Seasons, occasions	Individuals
innocence purity holiness faith joy	chastity (in woman) integrity (e.g., of judges) humility (of rich men)		light	winter mourning (in China Egypt & Med. Eur.) weddings	deities angels ghosts (mod.) priests virgins saints
despair wickedness death shame depression mystery		witchcraft magic		mourning	Satan monks nuns
humility accused innocence mystery subtlety					monks
monotony poverty inferiority	negative personality			autumn	
truth quietness modesty integrity firmness stability	fidelity (of lovers)		water cold		
fruitfulness love constancy dignity power joy	goodness (of God) wisdom (e.g. of Minerva)		gold sun	marriages harvest	royalty (in Bible)

Table of Color Symbolisms (Cont'd)

I	II	III	IV	V	VI
General & personal abstractions	Specifically personal abstractions	Occupations	Forces, objects, material, etc.	Seasons, seasons, occasions	Individuals
jealousy W inconstancy deceit r/decay	treason (of Judas	usurer (me- dieval Jews)			
passionate love ardent zeal divine love creative power cruelty guilt hatred courage haste warmth excitement	purity (the above	war as (of Galahad) honor (in Bible)	heat energy blood fire	autumn	royalty cardinals
passion GE Mild unrest vitality			light		
dignity temperance fasting passion suffering LE tragic love martyred truth solemnity seriousness	majesty (of kings)				royalty
hope thought envy eternity faith truth loyalty inspiration vitality				Spring- time	apothecaries (in And. Eng.) Robin Hood

A standard list of stage facilities that could be used to successfully produce plays is as follows:

1. Draw curtain
2. Curtain cyclorama
3. Standard interior set
4. Two spot lights
5. One flood light
6. Two rows border lights
7. One row of footlights, red, blue and white
8. Switchboard
9. Plain drop
10. A foliage border
11. A plain border
12. Available furniture

Fig. 28

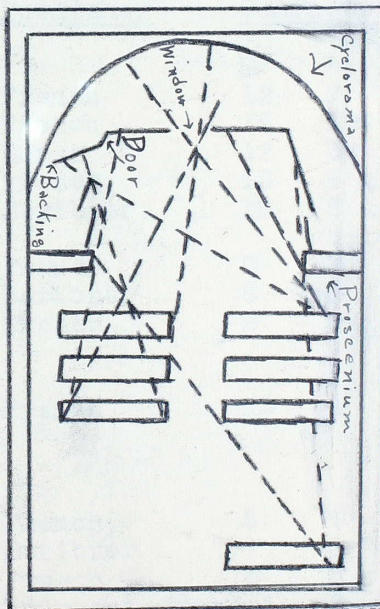
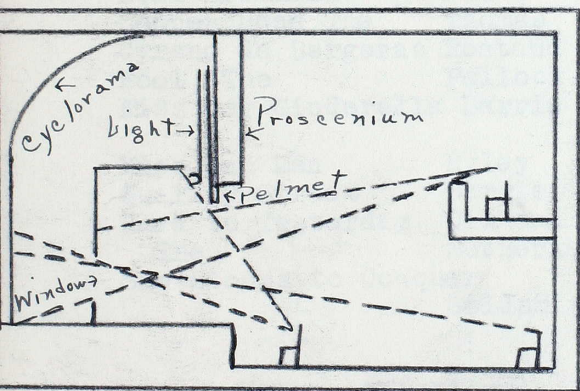


Diagram showing the correct shape of an auditorium, as to sight and accoustics.

For high schools, colleges, and communities that wish to raise the standard of dramatic production, it is beneficial to have a suggested group of plays authorized by individuals of dramatic experience from different positions in the field and from different parts of the country, so that they may have as universal a selection as possible. The following list is taken from the suggested lists of M. V. C. Jeffreys of London University; Katharine Anne Ommanney, Instructor in Dramatics, North High School, Denver, Colorado; John Dolman, Jr., Professor of English, University of Pennsylvania:

<u>Title</u>	<u>Author</u>	<u>Publisher</u>	<u>Characters</u>		<u>Royalty</u>
(Four-act Plays)			M	W	
Beau Brummell	Fitch	French	12	7	\$25.00
Copper Head, The	Thomas	French	15	10	25.00
Cyrano de Bergerac	Rostand	Doran	12	3	p
Fool, The	Pollock	French	13	8	r
Kiss For Cinderella	Barrie	Scribner	10	8 & 4 children	40.00
Mice and Men	Ryley	French	7	5	25.00
Quality Street	Barrie	Scribner	6	8	p
Road to Yesterday	Dix and	French	8	6	25.00
The She Stoops to Conquer	Sutherland				
	Goldsmith	French	13	4	n
(Three-act Plays)					
Adam and Eve	Bolton	French	5	4	25.00
Admirable Crichton	Barrie	Scribner	7	5	p
Belinda	Milne	French	3	3	50.00
Brat, The	Fulton	Longmans-Green	4	7	25.00
Broken Dishes	Flavin	French	6	4	p
Cappy Ricks	Rose	French	6	3	25.00
Cinderella Man	Carpenter	French	8	3	25.00
Cricket on the Hearth	Dickens & Smith	French	7	8	n
Devil and the Cheese, The	Cushing	French	7	2	p
Doctor in Spite of Moliere Himself, A		French	6	3	n

Title	Author	Publisher	Characters		Royalty
			M	W	
Dulcy	Kaufman & Connelly	French	8	3	\$25.00
Enemy, The	Pollock	Longmans Green	7	3 & 1 child	25.00
Esmeralda	Gillette & Burnett	French	4	7	10.00
First Year, The	Craven	French	5	4	p
Gypsy Trail	Housum	French	3	4	25.00
He Who Gets Slapped	Andrejev	Brentano's	8	5	r
Holiday	Barry	French	7	5	p
Ice Bound	Davis	Longmans Green	6	6	25.00
Ivory Door, The	Milne	French	16	4	50.00
Kempy	Nugent	French	4	4	25.00
Lillies of the Field	Turner	French	4	7	p
Mary the Third	Crothers	Baker	5	5	25.00
Milestones	Bennett & Knoblock	Doran	9	6	25.00
Mr. Pim Passes By	Milne	French	3	4	50.00
Nothing but the Truth	Montgomery	French	5	6	25.00
Officer 666	MacHugh	French	9	3	25.00
Outward Bound	Vane	French	6	3	p
Passing of the Third	Jerome	French	6	6	25.00
Floor Back					
Prunella	Housman & Barker	Little Brown	12	10	50.00
Queen's Husband, The	Sherwood	Longmans Green	11	4	25.00
Romantic Age, The	Milne	French	5	4	50.00
R. U. R.	Capek	Baker	7	6	r.
Sunup	Vollmer	Longmans Green	7	2	25.00
Swan, The	Molnar	Longmans Green	12	8	25.00
Three Live Ghosts	Isham and	French	6	4	25.00
Who's Boss	Marcin				
Who's Boss	Toler	French	4	6	25.00
Wren, The	Tarkington	French	4	3	25.00
You and I	Barry	French	4	3	50.00
Youngest, The	Barry	French	4	5	50.00
(One-act Plays)					
Boor, The	Tchekoff	French	2	1	n
Close the Book	Glaspell	Small Maynard	3	2	£.
Florist Shop, The	Hawkridge	Brentano	3	2	10.00
Hero of Santa Maria	Goodman & Hecht	Appleton	3	2	p
Juliet and Romeo	Gribble	Appleton	3	2	p
Londonderry Air	Field	Scribner	2	2	p
Man Who Married A Dumb Wife	France	Dodd Mead	7	3	15.00
Noble Lord, The	Wilde	Baker	2	1	5.00
Pot Boiler, The	Gerstenberg	Longmans Green	5	2	\$5-\$10
Romancers, The	Rostand	Baker	1	6	n
Sham	Tompkins	Appleton	3	1	10.00
Twelve Pound Look	Barrie	Scribner	1	2	p

<u>Title</u> (One-Act Plays - More Serious)	<u>Author</u>	<u>Publisher</u>	<u>Characters</u>		<u>Royalty</u>
			M	W	
Bishop's Candlesticks	McKinnel	French	6	4	\$10.00
The					
Caleb Stone's Death	Flavin	French	6	4	10.00
Watch					
Clod, The	Beach	French	4	1	10.00
Death and the Fool	Hofmannsthal	LittleBrown	4	2	
Drums of Oude, The	Strong	French	7	1	10.00
Eldest, The	Ferber	Appleton	3	3	10.00
				(voice)	
Fifth Commandment,	Houghton	French	2	2	5.00
Finger of God, The	Wilde	Henry Holt	2	1	p
In the Hospital	Dickinson	Huebsch	3	2	p
Interior	Maeterlinck	Appleton	4	5	10.00
Land of Hearts De-	Yeats	French	5	3	n
sire, The					
Minuet, A	Parker	French	2	1	10.00
No-'Count Boy	Green	Heath	2	2	5.00
Rider of Dreams	Torrence	Harper	2	1 &	r
				1 child	
Riders to the Sea	Synge	Atlantic Mthly.	1	3	p
Scales and the Sword	Bishop	Brentano	6	1	p
Storm, The	Drinkwater	Houghton Mifflin	2	3	p
Valiant, The	Hall & Mid-	LongmansGreen	5	1	10.00
	dlemass				

(One-Act Plays for Boys)

Bound East for					
Cardiff	O'Neill	Appleton	11		p
Brains	Flavin	French	5		10.00
Ghost of Jerry	Jacobs	French	7		5.00
Bundler, The					
Glittering Gate, The	Dunsany	French	2		p
Rising of the Moon	Lady Gregory	Putnam	4		5.00
Submerged	Cottman &	French	6		10.00
	Shaw				
Three Lepers of	Clements	Appleton	3		p
Sunkel & Garab					
X-O	Drinkwater	Houghton-Mif.	6		p
When the Ship Goes	McQuire	French	10		5.00
Down					

(One-Act Plays for Girls)

Rehearsal, The	Morely	Doubleday		6	10.00
Will o' the Wisp	Halman	Baker		4	10.00

(One-Act Fantasy)

End of the Rainbow	Webber	Baker	2	1	p
House with the					
Twisty Windows, The	Pakington	French	4	3	5.00
Land of Hearts	Yeats	Baker	3	3	p
Desire, The					

Title	Author	Publisher	Characters		Royalty
			M	W	
Maker of Dreams, The	Down	Baker	2	1	\$8.00
Pierrot of the Minute	Dawson	French	1	1	p
Romance of Willow Pattern	Van der Veer	Longmans Gr.	4	1	p
St. Simeon Stylites	F. Sladen-Smith	French	6	2	10.00
Snow White and the Seven Dwarfs	White	French	13	11	

(Christmas Plays)

Bird's Christmas Carol, The	Wiggin	Houghton Mif.			
Christmas Play	Coakley	French	25	5	10.00
Dust of the Road	Goodman	Stage Guild Chicago	3	1	10.00
Hyacinths for Christmas	Helliwell	Row, Peterson	4	4 & 2 children	r
Light of the World	Smith	Century	21	22 & more	
Nativity, The	Sanchez & Robinson	French	19	1	n
Vanishing Princess	Golden	French	2	1 and crowd	10.00
Why the Chimes Rang	McFadden	French	3	1 and pageant	10.00

(Easter Plays)

Boy Who Discovered Easter, The	McFadden	French	2	2	r.
Good Friday	Masefield	Macmillan	12	and throng	
Simon the Cyrenian	Hummel	Baker	4	1	
Terrible Meek, The	Kennedy	Harper	2	1	r
Two Thieves, The	Kennedy	Baker	2	and choir	5.00

Note: Under "Characters" M stands for men, and W, women; under "Royalty", p means that permission must be obtained and the charges ascertained, n means no royalty is charged, and r that it is charged.

Period Classification of Plays for Advanced Groups

Greek Classics

Aristophanes:

Birds

Clouds

Frogs

Euripides:

Medea

Alcestis

Medieval

Anon:

Everyman

Elizabethan

Dekker:

The Shoemaker's Holiday

Shakespeare:

As You Like It

Coriolanus

Henry V

Julius Caesar

Richard II

The Taming of the Shrew

Twelfth Night

Udall:

Ralph Roister Doister

Restoration

Congreve:

The Way of the World

Eighteenth Century

Goldsmith:

She Stopps to Conquer

Sheridan:

The Rivals

The School for Scandal

Modern English and American

Barker, Granville:

Dr. Knock

Barrie, James:

Dear Brutus

Bennett, Arnold:

Milestones

Brighouse, Harold:

Lonesome Like

Dane, Clemence:

A Bill of Divorcement

Drinkwater, John:

Abraham Lincoln

Galsworthy, John:

Strife

The Roof

Glaspell, Susan:

The Inheritors

Houghton, Stanley:
 The Younger Generation
 Kaiser:
 Gas
 Milne, A.A.:
 The Fourth Wall
 O'Neill, Eugene:
 Marco Millions
 Ile (One-act)
 Where the Cross Was Made (One-act)
 Rice, Elmer:
 The Adding Machine
 St. John Ervine:
 The Ship
 Shaw, Bernard:
 Arms and the Man
 St. Joan
 The Devil's Disciple
 Sherriff, R.C.:
 Journey's End
 Brieux, Eugene:
 False Gods
 Toller, Ernst:
 Masses and Men
 Pirandello:
 Six Characters in Search of an Author

Spanish

Sierra:
 The Cradle Song

Scandinavian

Ibsen, Henrik:
 Ghosts
 The Doll's House

Short List of Children's Plays Recommended by the Goodman Theatre

Aladdin and His Wonderful Lamp, by James Norris
 Jolly Robin Hood, dramatized from the ballads of Robin Hood -
 Charlotte B. Chorpenning
 The Sleeping Beauty, by Charlotte B. Chorpenning
 Huckleberry Finn, by Mark Twain.

Theatre Publicity

In Little Theatre organizations there are no stars. Emphasis is, or should be, on a well-rounded production. The company is fairly permanent and the schedule is laid down some weeks in advance. This means that whoever is handling the publicity is not working against time and that he may prepare himself for a season's material by doing his work well in advance.

A press agent, whether he is working for Ringling or a Little Theatre group in a city of 3,000, should be informative. It is wise to stick closely to those items of information which have a general and news value.

If a group is doing a modern play, let all possible data on that play be assembled: the author and his past work as a means of identifying him; the play and its success in the major cities; the company and its past productions. If there is a background to the play, let it be assembled. For example, "Outward Bound," a supernatural play, fundamentally is derived from the old Greek play where the problem of crossing the River Styx was the important thing. The characters in the play symbolize the major philosophies in society today, whether they be erroneous or plausible.

If it be some classic, there is always a public li-

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brary; indeed, a public library is a press agent's best friend, for it contains much information. And there is such a wide range of theatrical comment in published form that it is never hard, after slight searching, to light upon the book or books which will provide much information on almost any well known play.

Where the play has a great author, a Shaw, an O'Neill, an O'Casey, or a Galsworthy, biographical stuff on the man, drawing in enough of his better known work, has a value. And every modern author has, at some time or another, set forth his own views on his own play....all of which makes good reading.

Pictorial publicity is as good as written. The ancient Chinese and the modern advertising men agree that one picture is often worth a thousand stories. What sort of pictures, then?

First of all, nothing arty. The soft-focus stuff may look well in exhibition and in rotogravure sections, which can reproduce almost anything admirably; but in the darker half-tones of daily paper print, there must be a clear outline. Thus, sharp pictures are the best. In taking scene pictures which may be used in papers it is well to remember that the demand for large groups is non-existent and that two or three people in a scene is enough, because psychologists tell us that we cannot comprehend over six things at

one time and still keep interest.

In the large cities papers have their own engraving plants and will reproduce from photographs. In other places, they seek mats or electro-types, and it is a small town, indeed, where the local papers have not their own casting machine to make cuts from mats. Where the company is more or less permanent, it is well to have a supply of mats on hand, two or three poses of each player in one and two-column widths. The cost is slight, as little as five or six cents a mat, even if not purchased in large quantities.

If you have a person in your organization who lectures well and who knows local social clubs, it is well to see that he appears before the various clubs of the city whenever possible, and some sort of an arrangement might be made whereby this person can disseminate interesting information on future productions. Any other means of enlisting local interest is worth trying, and above all things, if you are using the local papers for much publicity, do your part and support them with advertising whenever it is possible. And then there is the direct mail method, too, of notifying selected lists of people whenever something of interest is in prospect. Avoid stereotyped forms of letters and tell as much as possible to tell in a letter.

The knowledge of stage business, or the back-stage activity, does not lend itself to any definite form and

therefore, it challenges the individual's creative and mechanical ability. The same effect may be secured by many different methods. A knowledge of physics, chemistry, mechanic arts, fine arts, and economics is the library for back-stage effects. The material presented above is merely an example of what has been done and should serve as a stimulant to what can be done.

Bibliographical Notes

Much of this material was received from practical experience in the Fort Hays Kansas State Little Theatre, using these texts: Daykarkhanove, Tamara, Make-up for the Small Stage; Boleslavsky, Richard, Fundamentals of Acting; Cheney, Sheldon, Stage Decoration; Clark, Barrett, How to Produce Amateur Plays; Baird, Hermann, Expressionism; Powell, Alvin Leslie and Rodgers, A., Lighting for Non-Professional Stage Production; Sage, Elizabeth, A Study of Costume; as a guide and help.

Chapter V

THE PLAY FESTIVAL

A DIVISION OF THE FINE ARTS FESTIVAL

In the western half of Kansas dramatic contests are first found in the county and then they are taken to a regional contest. Examples of this are the Union-Pacific League, the Santa Fe at Dodge City, the Rock Island, etc. But at the present time there are no state contests for the western part of Kansas. Hays is admirably suited to a festival of this sort since it is centrally located for all the high schools in western Kansas. A play festival of this type held at Hays and sponsored by the college will not only be of advertising value but will give a stimulus to dramatic education.

The chief values of a play tournament are the possibilities for improvement of regular dramatic work through intercourse with others engaged in the same field. If a tournament's sole purpose is to rate the schools participating it defeats its own end, for no school can be judged absolutely on one small play for its entire work of the year. The tournament need not be just and lose affair. It can be a place where students can see each other's work, where directors can exchange ideas, where

excellence of work can be rewarded, but also where the steenth place many not seem hopeless if the director and the cast have caught a new enthusiasm for the work. Another value of a play festival is thereward that comes from doing an unusual type of play. The harder, the better, becomes the watchword. All of us are more or less hampered by prevailing taste in our communities when it comes to our regular production, but when we choose our tournament play we may do the thing we secretly have longed to do. The standards of plays as well as of acting may be raised because schools did worth-while and unusual things in festivals.

The last value of all is the reward that comes from doing one's best. Throughout the year high school groups at times may have hearkened to the appeal "give the public what it wants," and they as directors and students may have listened to the lazy slogan, "this will get by," but when they know that their efforts are to be placed by the side of those of neighboring schools, they are ashamed to give less than their best. In this respect all competitors can be winners, for the work is and should be the end in itself.

In a drama festival several main points must be borned in mind.

- 1.2 The importance of standardizing the plays chosen;
2. The necessity of recognizing ability and sincere effort on the part of the actors rather than skilled tech-

nique;

3. The wisdom of maintaining a uniform simplicity of production.

I do not advise the use of the term contest since it seems wiser to keep out the element of rivalry as much as possible. It should not be a question of who will win the prize but which school will make the most effective and best use of drama.

Those who are participating will be given passes and all others will pay an admission fee according to the business office request.

Only the winning regional groups will compete in the festival at Hays. There will be three judges.

Each group will prepare the stage for its own play and clear the stage afterwards. Three members of the College Little Theatre group will be assigned to each group to help and assist them in every way possible.

In order to maintain a high standard of plays it is well for the Hays committee to pass upon an accredited list of plays and require all competing plays to be chosen from this list.

I may state here that high school students, because of their adolescent age, understand and do better with melodrama and tragedy. Good comedy is usually too subtle for them to grasp.

Suggested list of one-act plays for contest purposes:

<u>Name of Play</u>	<u>Author</u>	<u>Publisher</u>	<u>Royalty</u>
Bishop's Candlesticks	McKinnel	French	\$10.00
Bread	Eastman	French	5.00
Dust of the Road	Goodman	Longman Green	10.00
Why the Chimes Rang	McFadden	French	5. and 10.

As time goes on directors and even students should be able to write enough good one-act plays so that these high schools could use them without paying royalty.

The list of plays should be mimeographed and issued to every school in the western half of Kansas with the invitation to participate if the school wins in the local contest. It is wise to rule that the same play may be given by only one group in each region, because it would be disastrous if the plays that come to the state contest should be the same. Therefore it would be advisable to arrange for preliminary entrees long in advance. It is obvious that in the first formative years of these contests rules and regulations must have a certain degree of plasticity.

1. All actors must be accredited members in the high schools and not recruited for the occasion. If this rule is not very strictly adhered to we shall defeat our main purpose.

2. Directors should not take part. The performance must not be professional.

3. In order to simplify production it is advisable to limit properties. A curtain cyclorama and such small properties as could be carried in an automobile are sufficient, plus the use of local lighting equipment.

Basis of judgment - Since the plays will be chosen from a given list and their eligibility established by the reading committee, the subject matter and appeal will not be regarded to a major degree by the judges. They will judge on the quality of the performance.

The following points should be considered in judging contests:

1. Group training. Is the work the result of regular systematic training, or only sporadic effort? Is it well organized and dignified? Are the performers free from self-consciousness? Do they show understanding and sincerity? Is the work of such a character as to show adaptability and resourcefulness on the part of the participant? Are the actors dependent upon setting, or are they able to carry on the play without the support of the setting? Is there group cooperation? Have the participants been allowed individual development of parts or do they reflect slavish imitations of a director? Does the interpretation bring out the salient points of drama simply and forcefully?

2. Production. Are the setting, scene lighting, properties, artistic and interpretative? Does the production show resourcefulness and originality? Has it been planned

carefully as to expense?

3. Costumes. Are they historically correct, artistic, and expressive of the spirit of the play? Is the costuming the work of the group or of an outside expert (renting)?

4. Is the acting convincing and sincere? Does it show character development? Is there equal attention to minor parts?

The directors should be given copies of these desired points long in advance.

After all the performances have been given it is good psychology to entertain the directors, students, and committees at tea and give them a chance to discuss the undertaking and air their grievances. The day should be concluded with a play given by the Little Theatre to which all directors, contestants, and committees are invited.

We can expect that the financial question will arise as to how the high school will pay the royalty on the contest play as well as the travel expenses to the contest. In the past students have worked in dramatics and given plays for the sole purpose of raising money for banquets and other activities. But why, when dramatics is such an important activity in itself, should it be used for such a slavish means? If the earnings of other activities are used for the progress and enjoyment of

themselves, why cannot the earnings from dramatics be used for dramatics? Using this theory, those students who are interested in dramatics could produce a three-act (royalty or non-royalty) play in their own community so as to raise money to pay the royalty and entrance fee of a contest play and also their traveling expense to the contest. They certainly should enjoy a trip as much as a debate team or athletic team. Please understand we are not condemning either. If we were to support fairness it would be obvious that a theatre group could pay its way without drawing from the treasury of the school.

In order to present such a drama festival plan to the schools of western Kansas it would be advisable to send out printed bulletins containing the following:

(See sample bulletin).

FIRST ANNUAL

WESTERN KANSAS

DRAMA FESTIVAL

May 3, 1937

Picken Auditorium

Fort Hays Kansas State College
Hays, Kansas

Original;
from the Iowa
City, and the
Dallas.

Bibliographical Notes

The material is almost all original; a few suggestions have been taken from the Iowa State Contest held at Iowa University, and the Dallas Dramatics Tournament held in Dallas.

APPENDIX

A file of questionnaires which were returned to us from twenty-seven of the schools to which the form had been sent. The material was used as a criterion of the level of dramatic education in western Kansas.

The questionnaires are filed in the original copy of this thesis.

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Alexander, Kansas

Scenery ☒

Lighting ☒

Hardware ☒

Painting ☒

Costume ☒

Makeup ☒

Stage ☒ Width 32 Depth 18 Height 20 Size of Auditorium (Seating capacity, 525-550)

Shape of Auditorium rectangular Acoustics excellent

Name of plays that have been presented in the past "Tiger House" "Habakkuk House" "Short Sleeves" "The Man in Black"

Name of play that seemed to rank first with appreciation of audience This is my first year & we gave the plays last named above of these two "The Man in Black" was best received

Scenery: Exterior Set _____ Interior Set 1 Unit Flat _____

Fireplace 1 Door 2 Window 1 + 1 arch Size of Flats 6x18 French door 1

Two Panel Door 1 Colonial Door No French Door _____

One Panel Door _____ Hinge Flat with Large Opening _____

French Doors and Casing _____ Flat with Arched Opening _____ Arched Door _____

Flat with Gothic Arch Opening _____ Gothic Door _____ Parallels _____ Steps ☒

Platforms _____ Casement Window _____ Full-light Window _____ Six Light Window _____

Two Light Window ☒ Colonial Fireplace _____ French Mantel Fireplace _____

Modern Fireplace _____ Stone Fireplace _____

Columns: Standard _____ Half-round _____ Square Pilaster _____

Ornaments: Newel Post _____ Profile Balustrade _____ Tree Trunk ☒

Tree Tab _____ Foliage Ground Row ☒ Stone or Built Rock _____ Tree Stump _____

Profile Fence _____ Plain Ground Row _____ Wood Wings ☒ Plain Drop ☒

A Drop with a Foliage Border ☒ Cup Drop _____ Curtain Cycloramas ☒

Curve Cyclorama _____ Ceilings _____ Light Tormentors _____

*from under the
terms sufficient to
to be*

Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
Brace Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button ☒
Stage Braces _____ Picture Frame Hangers ☒ Snap Hooks _____ Ceiling Plates _____
Side Draw _____ Cutrain Rigging ☒ Wind Bags _____ Loft Blacks (3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies ☒
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board ☒ Spot Light (No. of watts) _____
Baby Spot (250-400) Watt _____ Foot Light Spot _____ Hanging Spot _____
Hanging Flood _____ Standing Flood _____ Border Lights _____ X-ray or Section _____
Borders _____ Sectional Foot Lights ☒ Open-Faced Foot Lighting _____
Flush-Wall Outlet ☒ Multiple Connector _____ Link Fuse _____ Cartridge Fuse _____
Knife-In Type _____ The Slip Connectors _____ Stage Floor Pockets _____ Wall _____
Pockets _____ Stage Plugs _____ Plugging Box _____ Plate Dimmers _____
Slide Dimmers _____ Color Wheel _____ Projectile and Effect Apparatus _____
Color Frames _____ Gelatin and Color Medians _____
Sound Effects _____ Wigs _____ Properties and Effects _____
Director's Kit _____ Student's Kit _____ Midget Kit ☒
Costumes: Play Producing Weak on Costumes, rent, or borrow as
needed.

Some of the technical words you use, and
terms are unknown to me, although I
have been in & produced several plays & have
taken considerable dramatics

I've answered to the best of my ability,
but believe one might get greater knowledge
the questionnaire was a little less technical
& a little more explanatory. yours
J. Owen Watson

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width 22 Depth 16 Height 12 Size of Auditorium 500

Shape of Auditorium Rectangle Acoustics Good

Name of plays that have been presented in the past

Black Beauty Peggy Parish Yellow Shadow Many others

Name of play that seemed to rank first with appreciation of audience

Yellow Shadow

Scenery: Exterior Set ---- Interior Set 1 Unit Flat ----

Fireplace ---- Door ---- Window 1 Size of Flats ---- French door ----

Two Panel Door 1 Colonial Door ---- French Door ----

One Panel Door 2 Hinge Flat with Large Opening ----

French Doors and Casing ---- Flat with Arched Opening ---- Arched Door ----

Flat with Gothic Arch Opening ---- Gothic Door ---- Parallels ---- Steps ----

Platforms ---- Casement Window ---- Full-light Window ---- Six Light window ----

Two Light Window ---- Colonial Fireplace ---- French Mantel Fireplace ----

Modern Fireplace 1 Stone Fireplace ----

Columns: Standard ---- Half-round ---- Square Pilaster ----

Ornaments: Newel Post ---- Profile Balustrade ---- Tree Trunk ----

Tree Tab ---- Foliage Ground Row ---- Stone or Built Rock ---- Tree Stump ----

Profile Fence ---- Plain Ground Row ---- Wood Wings ---- Plain Drop ----

A Drop with a Foliage Border ---- Cup Drop ---- Curtain Cycloramas ----

Curve Cyclorama ---- Ceilings ---- Light Tormentors ----


Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
Brace Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____
Stage Braces _____ Picture Frame Hangers _____ Snap Hooks _____ Ceiling Plate _____
Side Draw 1 _____ Curtain Rigging _____ Wind Bags _____ Loft Blocks(3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies _____
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board _____ Spot Light(no. of watts) _____
Baby Spot (250-400 watt) 1 _____ Foot Light Spot _____ Hanging Spot _____
Hanging Flood _____ Standing Flood _____ Border Lights _____ X-ray or Sectional
Borders _____ Sectional Foot Lights _____ Open-Faced Foot Lighting 1 White
Flush-Cell Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge Fuse _____
Knife-In Type _____ The Slip Connectors _____ Stage Floor Pockets _____ Wall
Pockets _____ Stage Plugs 2 _____ Plugging Box _____ Plate Dimmers _____
Slide Dimmers _____ Color Wheel _____ Projectile and Effect Apparatus _____
Color Frames _____ Gelatin and Color Medians _____
Sound Effects _____ Wigs _____ Properties and Effects _____
Director's Kit _____ Student's Kit _____ Midget Kit _____
Costumes: Play Producing _____

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width 40ft. Depth 20ft. Height 14ft. Size of Auditorium 1200

Shape of Auditorium  Accoustics very good.

Name of plays that have been presented in the past Tiger House,

Coppy Ricks, Drums of Death

Name of plays that seemed to rank first with appreciation of audience

Tiger House.

Scenery: Exterior Set 1 Interior Set 1 Unit Flat 1 orial curtain

Fireplace yes Door yes Window yes Size of Flats 14 4 French door yes

Two Panel Door yes Colonial Door yes French Door yes

One Panel Door yes Hinge Flat with Large Opening no

French Doors and Casing yes Flat with Arched Opening no Arched Door no

Flat with Gothic Arch Opening no Gothic Door no Parallels no Steps no

Platforms Casement Window Full-light Window Six Light Window

Two Light Window Colonial Fireplace French Mantel Fireplace

Modern Fireplace Stone Fireplace

Columns: Standard Half-round Square Pilaster

Ornaments: Newel Post Profile Balustrade Tree Trunk

Tree Tab Foliage Ground Row Stone or Built Rock Tree Stump

Profile Fence Plain Ground Row Wood Kings Plain Drop

A Drop with a foliage Border yes Cap Drop Curtain Cycloramas yes - good d

Curved Cyclorama no Ceilings no Light Tormentors yes

Belleville, Kansas

100

Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
Brace Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____
Stage Beaces _____ Picture Frame Hangers _____ Snap Hooks _____ Ceiling Plate _____
Side Draw _____ Curtain Rigging _____ Wind Bags _____ Loft Blocks (3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies _____
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board Yes ^{- good.} Spot Light (no. of watts) No
Baby Spot (250-400 watt) _____ Foot Light Spot No Hanging Spot No
Hanging Flood _____ Standing Flood _____ Border Lights _____ X-ray or Sectional
Borders _____ Sectional Foot Lights _____ Open-Faced Foot Lighting Yes - R.W.
Flush Wall Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge Fuse
_____ Knife-In Type _____ The Slip Connectors _____ Stage Floor Pockets _____
Wall Pockets _____ Stage Plugs 4 Plugging Box 4 Plate Dimmers _____
Slide Dimmers _____ Color Wheel No Projectile and Effect Apparatus _____
Color Frames _____ Gelatin and Color Medians _____
Sound Effects _____ Wigs _____ Properties and effects _____
Director's Kit Yes Student's Kit Yes Midget Kit _____
Costumes: Play Producing No Dram. Dimmings

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery ☒ Lighting ☒ Hardware ☒ Painting ☒ Costume Makeup ☒

Width 30 Depth 15 Height 20 Size of Auditorium 1000

Shape of Auditorium  Acoustics Very good.

Name of plays that have been presented in the past Used 22 plays
for several years.

Name of play that seemed to rank first with appreciation of audience _____

Scenery: Exterior Set 1 Interior Set 1 Unit Flat yes

Fireplace yes Door 4 Window 2 Size of Flats 4-12 French door No.

Two Panel Door No. Colonial Door No. French Door No.

One Panel Door yes³ Hinge Flat with Large Opening _____

French Doors And Casing _____ Flat with Arched Opening _____ Arched Door _____

Flat with Gothic Arch Opening _____ Gothic door _____ Parallels _____ Steps _____

Platforms _____ Casement Window ☒ Full-light Window ☒ Six Light Window _____

Two Light Window ☒ Colonial Fireplace ☒ French Mantel Fireplace ☒

Modern Fireplace ☒ Stone Fireplace _____

Columns: Standard ☒ Half-round ☒ Square Pilaster ☒

Ornaments: Novel Post _____ Profile Balustrade _____ Tree Trunk _____

Tree Tab _____ Foliage Ground Row _____ Stone or Built Rock _____ Tree Stump _____

Profile Fence _____ Plain Ground Row _____ Wood Wings _____ Plain Drop _____

A Drop with a Foliage Border _____ Cup Drop _____ Curtain Cycloramas _____

Curve Cyclorama No Ceilings No Light Tormentors yes

Beloit, Kansas

Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
Brace Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____
Stage Braces _____ Picture Frame Hangers _____ Snap Hooks _____ Ceiling Plate _____
Side Draw _____ Curtain Rigging _____ Wind Bags _____ Loft Blocks (3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies _____
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board Yes Spot Light (no. of watts) ^a _____
Baby Spot (250-400 watt) 1 Foot Light Spot _____ Hanging Spot _____
Hanging Flood _____ Standing Flood _____ Border Lights _____ X-ray or Sectional
Borders _____ Sectional Foot Lights _____ Open-Faced Foot Lighting Yes _____
Flush-Wall Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge
Fuse _____ Knife-In Type _____ The Slip Connectors _____ Stage Floor Pockets _____
Wall Pockets _____ Stage Plugs _____ Plugging Box _____ Plate Dimmers _____
Slide Dimmers No Color Wheel 1 Projectile and Effect Apparatus _____
Color Frames ✓ Gelatin and Color Medians _____
Sound Effects _____ Wigs _____ Properties and Effects _____
Director's Kit ✓ Student's Kit _____ Midget Kit _____
Costumes: Play Producing _____

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Stage Lighting Hardware Painting Costume Makeup
 Width 22' Depth 15' Height 11' Size of Auditorium Seating capacity 450
 Shape of Auditorium Rectangle Acoustics Poor - Concrete & plaster
 Name of plays that have been presented in the past 'Small Town Romeo', 'Her Better than Gold', 'Now Don't Laugh', 'Early Shoes', 'Rhodes Island'
 Name of play that seemed to rank first with appreciation of audience 'Better than Gold' best play that has ever been presented here.
 Scenery: Exterior Set yes Interior Set yes Unit Flat yes - 10
 Fireplace no Door no Window no Size of Flats 5x8' French door no
 Two Panel Door no Colonial Door no French Door no
 One Panel Door yes - 2 Hinge Flat with Large Opening no
 French Doors and Casing no Flat with Arched Opening no Arched Door no
 Flat with Gothic Arch Opening no Gothic Door no Parallels no Stops no
 Platforms no Casement Window no Full-light Window no Six Light Window no
 Two Light Window yes - 1 Colonial Fireplace no French Mantel Fireplace no
 Modern Fireplace no Stone Fireplace Masonry of native rock as is
 Columns: Standard no Half-round no Square Pilaster no
 Ornaments: Newel Post no Profile Balustrade no Tree Trunk no
 Tree Tab no Foliage Ground Row no Stone or Built Rock no Tree Stump no
 Profile Fence yes Plain Ground Row no Wood Wings no Plain Drop yes
 A Drop with a Foliage Border yes Cup Drop no Curtain Cycloramas no
 Curve Cyclorama no Ceilings no Light Tormentors no

Stage Hardware: The Bash Cleat no Back Flaps no Stage Screws no
Brace Cleats no Tear-Off Cleats no Stop Cleats no Door Button yes
Stage Braces no Picture Frame Hangers no Snap Hooks no Ceiling Plate no
Side Draw no Curtain Rigging yes Wind Bags no Loft Blocks (3) no
Head Block no Side Block no
Scenic Paints and Supplies No paints
Brushes: Lay-In no Foliage Liner no Priming no Dutch Brush no
The Glue no Switch Board yes Spot Light (no. of watts) no
Baby Spot (250-400 watt) no Foot Light Spot no Hanging Spot yes (250 w
(1,800 watt)
Hanging Flood yes Standing Flood no Border Lights no X-ray or Sectional
Borders no Sectional Foot Lights no Open-Faced Foot Lighting yes (1125 wa
Flush-Wall Outlet no Multiple Connector yes Link Fuse no Cartridge Fuse
no Knife-In Type no The Slip Connectors no Stage Floor Pockets yes
Wall Pockets no Stage Plugs yes Plugging Box no Plate Dimmers no
Slide Dimmers no Color Wheel no Projectile and Effect Apparatus no
Color Frames no Gelatin and Color Medians no
Sound Effects no Wigs yes - 4 Properties and Effects Poor
Director's Kit yes Student's Kit no Midget Kit no
Costumes: Play Producing Borrowed locally as they are
needed. "Society" clothing is missing in this local
but otherwise costumes are above the average -
especially old time costumes.

Victor C. Deibert
Play Director

Six Divisions:

Scenery	Lighting	Hardware	Painting	Costume	Makeup
Stage ↓					
Width <i>Proscen. 28'</i>	Depth <i>16'</i>	Height <i>Pros. Arch 14'</i>	Size of Auditorium	Seating capacity	
<i>Over-all 55'</i>		<i>Ceiling 30'</i>		<i>Main 418</i>	
Shape of Auditorium		Acoustics		<i>Boil. 345</i>	
				<i>Total. 763</i>	

Name of plays that have been presented in the past *Big-Hearted Herbert; Sky-Hy*

In the light of the Moon; Reach for the Moon; A Message from Khyfu (one act)
Once in a lifetime; Sod (one-act); Cynthia's Candlesticks;

Name of play that seemed to rank first with appreciation of audience _____

Reach for the Moon

Scenery: Exterior Set ☒ Interior Set ☒ Unit Flat ☒ *1 reversible*

Fireplace ☒ Door ☒ Window ☒ Size of Flats _____ French door ☒

Two Panel Door _____ Colonial Door _____ French Door _____

One Panel Door ☒ Hinge Flat with Large Opening ☒

French Doors and Casing _____ Flat With Arched Opening _____ Arched Door _____

Flat with Gothic Arch Opening _____ Gothic Door _____ Parallels _____ Stops _____

Platforms _____ Casement Window ☒ Full-light Window _____ Six Light Window _____

Two Light Window _____ Colonial Fireplace _____ French Mantel Fire-
 place _____ Modern Fireplace _____ Stone Fireplace _____

Columns: Standard _____ Half-round _____ Square Pilaster _____

Ornaments: Newel Post _____ Profile Balustrade _____ Tree Trunk _____

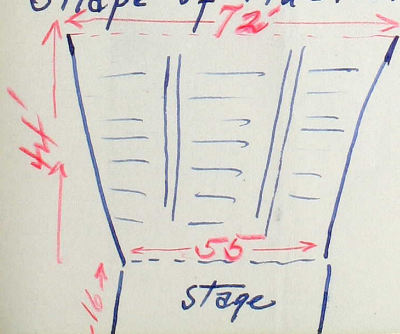
Tree Tab _____ Foliage Ground Row _____ Stone or Built Rock _____ Tree Stump _____

Profile Fence _____ Plain Ground Row _____ Wood Wings ☒ Plain Drop _____

A Drop with a Foliage Border _____ Cup Drop _____ Curtain Cycloramas ☒

Curve Cyclorama _____ Ceilings _____ Light Tormentors _____

Shape of Auditorium



1 set Cathedral Velour front Curtains
1 " Tormentors - same!
1 Terrycloth Cyc - raises into loft.
1 Back drop - outdoor scene
raises into loft.
1 concert curtain silk peach Velour
Side-draw

Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
Brace Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____
Stage Braces _____ Picture Frame Hangers _____ Snap Hooks _____ Ceiling Plate _____
Side Draw _____ Outrain Rigging _____ Wind Bags _____ Loft Blocks (3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies *Purchase as needed -*
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board _____ Spot Light (no. of watts) *1000*
Baby Spot (250-400 Watt) _____ Foot Light Spot _____ Hanging Spot _____
Hanging Flood _____ Standing Flood ☒ Border Lights *2 rows* X-ray or Sectional
3 color
Borders _____ Sectional Foot Lights _____ Open-Faced Foot Lighting *1 row - 3 colors*
Flush-Wall Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge Fuse _____
Knife-In Typw _____ The Slip Connectors _____ Stage Floor Pockets _____ Wall
Pockets _____ Stage Plugs ☒ Plugging Box _____ Plate Dimmers _____
Slide Dimmers _____ Color Wheel ☒ Projectile and Effect Apparatus _____
Color Frames _____ Gelatin and color Medians _____
Sound Effects _____ Wigs _____ Properties and Effects _____
Director's Kit _____ Student's Kit _____ Midget Kit _____
Costumes: _____ Play Producing _____

None


Stage Facilities of Auditoriums in Western Kansas

Dodge City, Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width 30 Depth 20 Height 25 Size of Auditorium 1200

Shape of Auditorium  Acoustics Very Good.

Name of plays that have been presented in the past Children of this

Double Doors.

Name of play that seemed to rank first with appreciation of audience _____

Scenery: Exterior Set 1 Interior Set 1 Unit Flat yes

Fireplace yes Door yes Window 1 Size of Flats 4-12 French Door yes

Two Panel Door yes Colonial Door _____ French Door yes 1

One Panel Door ✓ Hinge Flat with Large Opening 1

French Doors and Casing yes Flat With Arched Opening no Arched Door no

Flat with Gothic Arch Opening no Gothic Door no Parallels no Steps no

Platforms no Casement Window _____ Four Light Window 1 Six Light Window _____

Two Light Window ✓ Colonial Fireplace yes French Mantel Fireplace ✓

Modern Fireplace ✓ Stone Fireplace ✓

Columns: Standard ✓ Half-round ✓ Square Pilaster 2

Ornaments: Newel Post ✓ Profile Balustrade ✓ Tree Trunk 2

Tree Tab yes Foliage Ground Row no Stone or Built Rock no Tree Stump no

Profile Fence no Plain Ground Row no Wood Wings yes 2 Plain Drop no

A Drop with a Foliage Border yes Cut Drop ✓ Curtain Cycloramas yes

Curve Cyclorama ✓ Ceilings ✓ Light Tormentors yes

Santa Fe Art Festival.

Stage Hardware: The Lash Cleat Yes Back Flaps Yes Stage Screws Yes
Brace Cleats Yes Tear -Off Cleats ✓ Stop Cleats ✓ Door Button ✓
Stage Braces Yes Picture Frame Hangers ✓ Snap Hooks ✓ Ceiling Plate ✓
Side Draw Yes Curtain Rigging ✓ Wind Bags ✓ Soft Blocks (3) ✓
Head Block ✓ Side Block ✓
Scenic Paints and Supplies ✓
Brushes: Lay-In ✓ Foliage Liner ✓ Priming ✓ Dutch Brush ✓
The Glue ✓ Switch Board Yes Spot Light (no. of watts) Yes 2
Baby Spot (250-400 watt) ✓ Foot Light Spot ✓ Hanging Spot ✓
Hanging Flood ✓ Standing Flood ✓ Border Lights as X-ray or Sectional
Borders B Sectional Foot Lights Yes Open-Faced Foot Lighting ✓
Flush-Wall Outlet Yes Multiple Connector ✓ Link Fuse 2 Cartridge Fuse ✓
Knife-In Typw ✓ The Slip Connectors ✓ Stage Floor Pockets Yes Wall
Pockets No Stage Plugs Yes Flugging Box No Plate Dimmers Yes
Slide Dimmers No Color Wheel Yes Projectile and Effect Apparatus ✓
Color Frames ✓ Gelatin and Color Medians ✓
Sound Effects ✓ Wigs ✓ Properties and Effects ✓
Director's Kit Yes Student's Kit Yes Midget Kit ✓
Costumes: Play Producing ✓

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Downs, Kansas

Scenery Stage ✓ Lighting 20 switches ✓ Hardware yes Painting yes Costume yes Makeup yes
 Width 36' Depth 15' Height 36" Size of Auditorium (70 x 48) Seating Capacity 15
 Shape of Auditorium Rectangular Acoustics 570

Name of plays that have been presented in the past Buckey Alabama Bo

Paging Captain Kidd, Lookin' Lovely, Short-cut to a
Cheering Society, On Jones Road, The Wagon Song, Spring
 Name of play that seemed to rank first with appreciation of audience Stocks

Scenery: Exterior Set 1 Interior Set 2 Unit Flat 74

Fireplace 1 Door 2 Window 1 Size of Flats 70 French door 1

Two Panel Door 2 Colonial Door 70 French Door 1

One Panel Door No Hinge Flat with Large Opening No

French Doors and Casing No Flat with Arched Opening No Arched Door No

Flat with Gothic Arch Opening No Gothic Door No Parallels No Steps No

Platforms One Casement Window Yes Full-light Window 48 Six Light Window 2

Two Light Window No Colonial Fireplace Yes French Mantel Fireplace Yes

Modern Fireplace No Stone Fireplace No

Columns: Standare No Half-round No Square Pilaster Yes

Ornaments: Newel Post No Profile Balustrade No Tree Trunk Yes

Tree Tab Yes Foliage Ground How Yes Stone or Built Rock Yes Tree Stump No

Profile Fence Yes Plain Ground How No Wood Wings No Plain Drop Yes

A Drop with a Foliage Border Yes Cup Drop No Curtain Cycloramas No

Curve Cyclorama No Celings Yes Light Tormentors No

Stage Hardware: The Lash Cleat No Back Flaps Yes Stage Screws Yes
Brace Cleats No Tear-Off Cleats No Stop Cleats No Door Button Yes
Stage Braces Yes Picture Frame Hangers Yes Snap Hooks Yes Ceiling Plate No
Side Draw No Curtain Rigging Yes Wind Bags No Loft Clicks (3) No
Head Block No Side Block No
Scenic Paints and Supplies Yes
Brushes: Lay-In No Foliage Liner No Priming No Dutch Brush No
The Glue No Switch Board Yes Spot Light (no. of watts) No
Baby Spot (250-400 Watt) No Foot Light Spot No Hanging Spot No
Hanging Flood No Standing Flood No Border Lights Yes X-ray or Sectional
Border Yes Sectional Foot Lights Yes Open-Faced Foot Lighting Yes
Flush-Wall Outlet No Multiple Connector No Link Fuse No Cartridge Fuse No
Knife-In Type No The Slip Connectors No Stage Floor Pockets No Wall
Pockets No Stage Plugs Yes Plugging Box Yes Plate Dimmers No
Slide Dimmers No Color Wheel No Projectile and Effect Apparatus Yes
Color Frames Yes Gelatin and Color Medians No
Sound Effects No Wigs No Properties and Effects No
Director's Kit No Student's Kit No Midget Kit No
Costumes: Play Producing No

Stage Facilities of Auditoriums in Western Kansas

Six Divisions?

Scenery

Lighting

Hardware

Painting

Costume

Makeup

Stage ↓

Width

70

Depth

40

Height

?

Size of Auditorium

Seating capacity)
Up to 1000 Shink - US
500 seats U

Shape of Auditorium



Acoustics: below average

Name of plays that have been presented in the past

In the Next Room, The Youngest,
Lady Windermere's Fan, The Doll's House, Arms and the Man

Name of play that seemed to rank first with appreciation of audience

In the Next Room or Arms and the Man

Scenery:

Exterior Set

✓

Interior Set

✓

Unit Flat

Fireplace

✓

Door

✓

Window

✓

Size of Flats

French door

✓

Two Panel Door

✓

Colonial Door

French Door

One panel door

Ginge flat with large opening

French Doors and Casing

✓

Flat with arched opening

Arched door

Flat with Gothic Arch Opening

Gothic Door

Parallels

Stops

Platforms

Casement Window

Full-light Window

?

Six Light Window

Two Light Window

Colonial Fireplace

French Mantel Fireplace

Modern Fireplace

✓

Stone Fireplace

Columns:

Standard

Half-round

Square Pilaster

Ornaments: Newel Post

Profile Balustrade

Tree Trunk

Tree Tab

Foliage Ground Row

Stone or Built Rock

Tree Stump

Profile Fence

Plain Ground Row

Wood Wings

Plain Drop

A Drop with a Foliage Border

✓

Cup Drop

Curtain Cycloramas

Curve Cyclorama

Ceilings

Light Tormentors

Garden City, Kan

Stage Hardware: The Lash Cleat ☒ Back Flaps _____ Stage Screws ☒
Brace Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button ☒
Stage Braces ☒ Picture Frame Hangers _____ Snap Hooks _____ Ceiling Plate _____
Side Draw _____ Curtain Rigging _____ Wind Bags _____ Loft Blocks (3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies _____
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board ^{very inadequate} ☒ Spot Light (no. of watts) _____
Baby Spot (250-400 watt) _____ Foot Light Spot _____ Hanging Spot _____
Hanging Flood _____ Standing Flood _____ Border Lights _____ X-ray or Sectional
Borders ☒ Sectional Foot Lights ☒ Open-Faced Foot Lighting _____
Flush-Wall Outlet ☒ Multiple Connector _____ Link Fuse _____ Cartridge Fuse _____
Knife-In Type _____ The Slip Connectors _____ Stage Floor Pockets ☒ Wall
Pockets ☒ Stage Plugs _____ Plugging Box _____ Plate Dimmers _____
Slide Dimmers _____ Color Wheel _____ Projectile and Effect Apparatus _____
Color Frames _____ Gelating and Color Medians _____
Sound Effects _____ Wigs _____ Properties and Effects _____
Director's Kit ☒ Student's Kit _____ Midget Kit ☒
Costumes: Play Producing _____

Dood Land, 1911

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width 22' Depth 15 Height 15 Size of Auditorium 750

Shape of Auditorium  Acoustics Good.

Name of plays that have been presented in the past See - Up, by
the T. H. K. S. Little Theatre.

Name of play that seemed to rank first with appreciation of audience _____

Scenery: Exterior Set 1 Interior Set 1 Unit Flat Yes

Fireplace ✓ Door 4 Window 1 Size of Flats 12 1/4' French Door No.

Two Panel Door Yes Colonial Door No French Door No.

One Panel Door No. Hinge Flat with Large Opening No.

French Doors and Casing No. Flat With Arched Opening No Arched Door No

Flat with Gothic Arch Opening No Gothic Door No Parallels No Stops No

Platforms No. Casement Window No Full-Light Window No Six Light Window

Two Light Window Yes Colonial Fireplace No French Mantel Fireplace Yes

Modern Fireplace No. Stone Fireplace No.

Columns: Standard No Half-round No Square Pilaster No.

Ornaments: Newel Post No Profile Balustrade No Tree Trunk No.

Tree Tab No. Foliage Ground Row No Stone or Built Rock No Tree Stump No

Profile Fence No Plain Ground Row No Wood Wings Yes Plain Drop Yes.

A Drop with a Foliage Border Yes Cup Drop No Curtain Cycloramas No.

Curve Cyclorama No Ceilings No Light Tormentors Yes.

Stage Hardware: The Lash Cleat Yes Back Flaps No Stage Screws Yes
Brace Cleats ✓ Tear-Off Cleats ✓ Stop Cleats ✓ Door Button No
Stage Braces ✓ Picture Frame Hangers ✓ Snap Hooks ✓ Ceiling Plate
Side Draw ✓ Curtain Rigging ✓ Wind Bags ✓ Loft Blocks (3) ✓
Head Block ✓ Side Block ✓
Scenic Paints and Supplies ✓
Brushes: Lgy-In ✓ Foliage Liner ✓ Priming ✓ Dutch Brush ✓
The Glue ✓ Switch Board Yes Spot Light (no. of watts) Yes
Baby Spot (250-400 watt) No Foot Light Spot No Hanging Spot No
Hanging Flood No Standing Flood No Border Lights No X-Ray or Sectional
Borders 4 Sectional Foot Lights Yes Open-Faced Foot Lighting Yes
Flush-Wall Outlet Yes Multiple Connector Yes Link Fuse ✓ Cartridge Fuse
Knife-In Type Yes The Slip Connectors ✓ Stage Floor Pockets Yes Wall
Pockets ✓ Stage Plugs Yes Plugging Box Yes Plate Dimmers Yes
Slide Dimmers ✓ Color Wheel ✓ Projectile and Effect Apparatus ✓
Color Frames ✓ Gelatin and Color Medians ✓
Sound Effects ✓ Wigs ✓ Properties and Effects ✓
Director's Kit Yes Student's Kit ✓ Midget Kit ✓
Costumes: Play Producing ✓.

Great Bend.

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width 30 Depth 20 Height 20 Size of Auditorium 850.

Shape of Auditorium



Acoustics Good.

Name of plays that have been presented in the past

Used the N.Y. plays
Emporia players, T.G.N.S. Players - Little Theatre

Name of play that seemed to rank first with appreciation of audience

Scenery:

Exterior Set 1 Interior Set 2 Unit Flat Yes

Fireplace 1 Door 4 Window 3 Size of Flats 4-12 French door Yes

Two Panel Door 3 Colonial Door No French Door No

One Panel Door ✓ Hinge Flat with Large Opening ✓

French Doors and Casings Yes Flat with Arched Opening ✓ Arched Door ✓

Flat with Gothic Arch Opening No Gothic Door No Parallels No Steps Yes

Platforms No Casement Window Yes Full-light Window Yes Six Light window ✓

Two Light Window ✓ Colonial Fireplace ✓ French Mantel Fireplace ✓

Modern Fireplace Yes Stone Fireplace ✓

Columns: Standard ✓ Half-round ✓ Square Pilaster ✓

Ornaments: Novel Post ✓ Profile Balustrade ✓ Tree Trunk ✓

Tree Tab ✓ Foliage Ground Row ✓ Stone or Built Rock ✓ Tree Stump ✓

Profile Fence ✓ Plain Ground Row ✓ Wood Wings Yes Plain Drop Yes

A Drop with a Foliage Border ✓ Cup Drop ✓ Curtain Cycloramas Yes

Curve Cyclorama Yes Ceilings ✓ Light Torsors Yes

Stage Hardware: The Lash Cleat ☒ Back Flaps ☒ Stage Screws ☒
Brace Cleats ☒ Tear-Off Cleats ☒ Stop Cleats ☒ Door Button yes
Stage Braces ☒ Picture Frame Hangers ☒ Snap Hooks ☒ Ceiling Plate ☒
Side Draw ☒ Curtain Rigging yes Wind Bags ☒ Loft Blocks(3) yes
Head Block yes Side Block ☒
Scenic Paints and Supplies ☒
Brushes: Lay-In ☒ Foliage Liner ☒ Priming ☒ Dutch Brush ☒
The Glue ☒ Switch Board ☒ Spot Light(no. of watts) ☒
Baby Spot (250-400 watt) yes Foot Light Spot ☒ Hanging Spot ☒
Hanging Flood ☒ Standing Flood ☒ Border Lights yes X-ray or Sectional
Borders yes Sectional Foot Lights yes Open-Faced Foot Lighting ☒
Flush-Ball Outlet ☒ Multiple Connector yes Link Fuse yes Cartridge Fuse ☒
Knife-In Type ☒ The Slip Connectors ☒ Stage Floor Pockets yes Wall
Pockets ☒ Stage Plugs yes Plugging Box yes Plate Dimmers yes
Slide Dimmers ☒ Color Wheel yes Projectile and Effect Apparatus ☒
Color Frames yes Gelatin and Color Medians yes
Sound Effects ☒ Wigs ☒ Properties and Effects ☒
Director's Kit yes Student's Kit ☒ Midget Kit ☒
Costumes: Play Producing ☒

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width 20 Depth ¹² stage. Height 15 ft. Size of Auditorium 700

Shape of Auditorium  Acoustics poor.

Name of plays that have been presented in the past Meet Uncle Charley,
Green Apple,

Name of plays that seemed to rank first with appreciation of audience

Farce - comedy.

Scenery: Exterior Set 1 ^{poor.} Interior Set 1 ^{poor.} Unit Flat Yes.

Fireplace 1 ^{Painted} Door 3 Window 1 Size of Flats 12-4 French door 1 ^{double.}

Two Panel Door Yes. Colonial Door No. French Door 1 ^{double.}

One Panel Door No. Hinge Flat with Large Opening No.

French Doors and Casing No. Flat with Arched Opening No. Arched Door No.

Flat with Gothic Arch Opening No. Gothic Door No. Parallels No. Stops No.

Platforms No. Casement Window No. Full-light Window 1 Six Light Window

No. Two Light Window No. Colonial Fireplace Yes. French Mantel Fireplace

No. Modern Fireplace No. Stone fireplace No.

Columns: Standard No. Half-round No. Square Pilaster No.

Ornaments: Newel Post No. Profile Balustrade No. Tree Trunk No.

Tree Tab Yes! Foliage Ground Row No. Stone or Built Rock No. Tree Stump No.

Profile Fence No. Plain Ground Row No. Wood Wings 2 Plain Drop 1

A Drop with a Foliage Border 1 Cup Drop No. Curtain Cycloramas No.

Curve Cyclorama No. Ceilings No. Light Tormentors No.

Stage Hardware: The Lash Cleat No Back Flaps No Stage Screws No
Brace Cleats No Tear-Off Cleats No Stop Cleats No Door Button Yes.
Stage Braces No Picture Frame Hangers No Snap Hooks No Ceiling Plate No.
Side Draw Yes Curtain Rigging Yes Wind Bags No Loft Blocks (3) _____
Head Block Yes - Side Block Yes -
Scenic Paints and Supplies No.
Brushes: Lay-In No Foliage Liner No Priming No Dutch Brush No.
The Glue No (Switch Board Yes ^{small} Spot Light (no. of watts) Yes.
Baby Spot (250-400 Watt) No Foot Light Spot No Hanging Spot No.
Hanging Flood Yes Standing Flood No Border Lights No ^{row} Z-ray or Sectional
Borders No Sectional Foot Lights No Open-Faced Foot Lighting Yes.
Flush-Wall Outlet No Multiple Connector No Link Fuse No Cartridge Fuse No.
Knife-In Type ? The Slip Connectors _____ Stage Floor Pockets _____ Wall
Pockets No Stage Plugs No Plugging Box No Plate Dimmers No.
Slide Dimmers No Color Wheel Yes Projectile and Effect Apparatus No.
Color Frames No Gelatin and Color Medians No.
Sound Effects No Wigs No Properties and Effects No.
Director's Kit Yes Student's Kit No Midget Kit No.
Costumes: Play Producing No.

E. E. Bruegel

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width ~~40~~ 20 Depth 10 ft. Height 12 Size of Auditorium 500

Shape of Auditorium *rect - Basketball* Acoustics *poor*

Name of plays that have been presented in the past *Small Town Romeo*

Ducks, Price Tag, College Hofo

Name of play that seemed to rank first with appreciation of audience

Small Town Romeo

Scenery: Exterior Set ^{*Curtain*} 1 Interior Set 1 Unit Flat

Fireplace Door 3 Window 2 Size of Flats French door 1

Two Panel Door 1 Colonial Door French Door

One Panel Door 2 Hinge Flat with Large Opening

French Doors and Casing Flat With Arched Opening Arched Door

Flat with Gothic Arch Opening Gothic Door Parallels Steps 1

Platforms Casement Window Full-light Window Six Light Window

Two Light Window Colonial Fireplace French Mantel Fireplace

Modern Fireplace Stone Fireplace

Columns: Standard Half-round Square Pilaster

Ornaments: Newel Post Profile Balustrade Tree Trunk

Tree Tab Foliage Ground Row Stone or Built Rock Tree Stump

Profile Fence Plain Ground Row Wood Wings Plain Drop

A Drop with a Foliage Border Cup Drop Curtain Cycloramas

Curve Cyclorama 1 Ceilings Light Tormentors 2

Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
Brace Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____
Stage Braces _____ Picture Frame Hangers _____ Snap Hooks _____ Ceiling Plate _____
Side Draw _____ Curtain Rigging _____ Wind Bags _____ Loft Blocks(3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies _____
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board 1 Spot Light(no. of watts) _____
Baby Spot (250-400 Watt) _____ Foot Light Spot _____ Hanging Spot _____
Hanging Flood _____ Standing Flood _____ Border Lights 2 X-ray or Sectional
Borders _____ Sectional Foot Lights 3 Open-Faced Foot Lighting _____
Flush-Wall Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge Fuse _____
Knife-In Type _____ The Slip Connectors _____ Stage Floor Pockets _____ Wall
Pockets _____ Stage Plugs _____ Plugging Box _____ Plate Dimmers _____
Slide Dimmers _____ Color Wheel _____ Projectile and Effect Apparatus _____
Color Frames _____ Gelatin and Color Medians _____
Sound Effects _____ Wigs _____ Properties and Effects _____
Director's Kit 1 Student's Kit _____ Midget Kit _____
Costumes: Play Producing not

~~Red Type~~

Stage Facilities of Auditoriums in Western Kansas

*Zugatan Rural High School
Zugatan, Kansas*

Six Divisions:

Scenery *Stage* ↓ Lighting Hardware Painting Costume Makeup
Width *30 feet* Depth *24 feet* Height *23 feet* Size of Auditorium *Seating capacity 1,000*
Shape of Auditorium *Rectangular* Acoustics *Good*

Name of plays that have been presented in the past *Messenger from Mars, Rag O' my Heart, Girl My, Cal O' Mine Tails, Be An Optimist, Am I Intending, Foodles, The Empty House,*

Name of play that seemed to rank first with appreciation of audience *Applesauce (Kannars) meet Uncle Sally, The Professor, Big hearted Herbert, Adam and Eva, Cappy Richs,*

Scenery: Exterior Set 1 Interior Set 1 Unit Flat 2 single door - 1 double door - 1 wing
Fireplace 1 Door 2 Window 1 Size of Flats fireplace - 4 plain - 2 gage -
Two Panel Door 1 Colonial Door French Door
One Panel Door 2 Hinge Flat with Large Opening
French Doors and Casing Flat with Arched Opening Arched Door
Flat with Gothic Arch Opening Gothic Door Parallels Stops
Platforms Casement Window Full-light Window 1 Six Light Window
Two Light Window Colonial Fireplace French Mantel Fireplace
Modern Fireplace Stone Fireplace
Columns: Standard Half-round Square Pilaster
Ornaments: Newel Post ✓ Profile Balustrade ✓ Tree Trunk
Tree Tab Foliage Ground Row Stone or Built Rock Tree Stump
Profile Fence Plain Ground Row Wood Wings 4 Plain Drop 1
A Drop with a Foliage Border Cup Drop Curtain Cycloramas ✓
Curve Cyclorama Ceilings Light Tormentors 3

Stage Hardware: The Lash Cleat ☒ Back Flaps _____ Stage Screws _____
Brace Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____
Stage Braces _____ Picture Frame Hangers _____ Snap Hooks _____ Ceiling Plate _____
Side Draw ☒ Curtain Rigging _____ Wind Bags _____ Loft Blocks (3) _____
Head Block _____ Side Block _____

Scenic Paints and Supplies _____

Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____

The Glue _____ Switch Board ☒ Spot Light (no. of watts) _____

Baby Spot (250-400 watt) 250 Foot Light Spot _____ Hanging Spot _____

Hanging Flood _____ Standing Flood _____ Border Lights _____ X-ray or Sectional

Borders ☒ Sectional Foot Lights _____ Open-Faced Foot Lighting ☒

Flush-Wall Outlet ☒ Multiple Connector _____ Link Fuse _____ Cartridge Fuse

_____ Knife-In Type ☒ The Slip Connectors _____ Stage Floor Pockets 4

Wall Pockets _____ Stage Plugs ☒ Plugging Box ☒ Plate Dimmers ☒

Slide Dimmers _____ Color Wheel ☒ Projectile and Effect Apparatus _____

Color Frames _____ Gelatin and Color Medians 6

Sound Effects _____ Wigs _____ Properties and effects living room furniture

Director's Kit ☒ Student's Kit ☒ Midget Kit _____

Costumes: Play Producing Dramatics class.

*Plays put on by Junior,
Senior, and Sophomore class.*

*Mayorie Stanton
Dramatics Instructor*

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery 4 Lighting yes Hardware 0 Painting 0 Costume 0 Makeup 0
Stages
 Width 41 Depth 25 Height 25 Size of Auditorium (Seating capacity)
1700

Shape of Auditorium Rectangular Acoustics good.

Name of plays that have been presented in the past Kempy, Growing Pains
New Browns, Goose Hangs High, Icebound.

Name of play that seemed to rank first with appreciation of audience 13

New Browns, Growing Pains.

Scenery: Exterior Set 1 Interior Set 3 Unit Flat 1

Fireplace yes Door yes Window yes Size of Flats 10x16 French door 1

Two Panel Door 2 Colonial Door 0 French Door 1

One Panel Door 2 Hinge Flat with Large Opening 0

French Doors and Casing 1 Flat With Arched Opening 0 Arched Door 0

Flat with Gothic Arch Opening 0 Gothic Door 0 Parallels ? Stops ?

Platforms 0 Casement Window 0 Full-light Window 0 Six Light Window 1

Two Light Window 1 Colonial Fireplace 0 French Mantel Fireplace 0

Modern Fireplace 0 Brick Stone Fireplace 1

Columns: Standard 0 Half-round 0 Square Pilaster 0

Ornaments: Newel Post 0 Profile Balustrade 0 Tree Trunk 1

Tree Tab 0 Foliage Ground Row 0 Stone or Built Rock 0 Tree Stump 0

Profile Fence 0 Plain Ground Row 0 Wood Wings set Plain Drop 1

A Drop with a Foliage Border 1 Cup Drop ? Curtain Cycloramas ?

Curve Cyclorama 0 Ceilings 1 Light Tormentors 2

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery *Stage* ⁴ Lighting Hardware Painting Costume Makeup
 Width *24'* Depth *15'* Height Size of Auditorium *Seating capacity 700*

Shape of Auditorium *rectangular* Acoustics *good*

Name of plays that have been presented in the past *Paging Capt. Kidd, Digging Up the Dirt, How Dare You! Second Childhood, Lucky Break!*

Name of play that seemed to rank first with appreciation of audience _____

Scenery: Exterior Set *yes* Interior Set *yes* Unit Flat _____

Fireplace *yes* Door *yes* Window *yes* Size of Flats _____ French door *yes*

Two Panel Door *yes* Colonial Door _____ French Door *yes*

One Panel Door *yes* Hinge Flat with Large Opening _____

French Doors and Casing *yes* Flat with Arched Opening _____ Arched Door _____

Flat with Gothic Arch Opening _____ Gothic Door _____ Parallels _____ Steps _____

Platforms _____ Casement Window _____ Full-light Window _____ Six Light Window _____

Two Light Window _____ Colonial Fireplace _____ French Mantel fireplace _____

Modern Fireplace _____ Stone Fireplace _____

Columns: Standard _____ Half-round _____ Square Pilaster _____

Ornaments: Newel Post *yes* Profile Balustrade _____ Tree Trunk _____

Tree Tab _____ Foliage Ground Row *yes* Stone or Built Rock _____ Tree Stump _____

Profile Fence _____ Plain Ground Row _____ Wood Wings *yes* Plain Drop _____

A Drop with a Foliage Border *yes* Cup Drop _____ Curtain Cycloramas *yes*

Curve Cyclorama _____ Ceilings _____ Light Tormentors _____

Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
Brace Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____
Stage Braces _____ Picture Frame Hangers _____ Snap Hooks _____ -Ceiling Plate _____
Side Draw _____ Curtain Rigging _____ Wind Bags _____ Loft Blocks (3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies _____
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board _____ Spot Light (no. of watts) _____
Baby Spot (250-400 Watt) _____ Foot Light Spot _____ Hanging Spot _____
Hanging Flood ☒ Standing Flood ☒ Border Lights _____ Z-ray or Sectional
Borders ☒ Sectional Foot Lights ☒ Open-Faced Foot Lighting _____
Flush-Wall Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge Fuse _____
Knife-In Type _____ The Slip Connectors _____ Stage Floor Pockets _____ Wall
Pockets _____ Stage Plugs _____ Plugging Box _____ Plate Dimmers _____
Slide Dimmers _____ Color Wheel _____ Projectile and Effect Apparatus _____
Color Frames _____ Gelatin and Color Medians _____
Sound Effects _____ Wigs _____ Properties and Effects _____
Director's Kit _____ Student's Kit _____ Midget Kit _____
Costumes: Play Producing _____

Paul H. Bade

Stage Facilities of Auditoriums in Western Kansas

Divisions:

Scenery 2 sets Lighting onked Hardware footlight Painting _____ Costume _____ Makeup _____
 Width 22 ft Depth 14 Height 14 Size of Auditorium (Seating capacity)
 Shape of Auditorium 53' x 60 ft. Acoustics fair

Name of plays that have been presented in the past _____

Name of plays that seemed to rank first with appreciation of audience _____

Scenery: Exterior Set / Interior Set / Unit Flat _____

Replace _____ Door / Window / Size of Flats _____ French door _____

Two Panel Door / Colonial Door _____ French Door _____

One Panel Door / Hinge Flat with Large Opening _____

French Doors and Casing _____ Flat With Arched Opening _____ Arched Door _____

Flat with Gothic Arch Opening _____ Gothic Door _____ Parallels _____ Stops _____

Platforms _____ Casement Window _____ Full-light Window --- Six Light Window _____

Two Light Window _____ Colonial Fireplace _____ French Mantel Fireplace _____

Modern Fireplace _____ Stone Fireplace _____

Columns: Standard _____ Half-round _____ Square Pilaster _____

Ornaments: Newel Post _____ Profile Balustrade _____ Tree Trunk 2

Tree Tab _____ Foliage Ground Row _____ Stone or Built Rock _____ Tree Stump _____

Profile Fence _____ Plain Ground Row _____ Wood Wings 4 Plain Drop _____

Drop with a Foliage Border / Cup Drop _____ Curtain Cycloramas _____

Curve Cyclorama _____ Ceilings _____ Light Tormentors _____

Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
Stage Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____
Stage Braces _____ Picture Frame Hangers 4 _____ Sarp Hooks _____ Ceiling Plate _____
Side Draw _____ Outrain Rigging _____ Wind Bage _____ Lgft Blacks (3) _____
Head Block 1 _____ Side Block 2 _____
Theatrical Paints and Supplies _____
Brushes: Lay-in _____ Foliage Liner _____ Priming _____ Dutch Brush _____
Epoxy Glue _____ Switch Board 1 _____ Spot Light (no. of watts) variable
by Spot (250-400 Watt) _____ Foot light Spot 1 _____ Hanging Spot _____
Hanging Flood 1 _____ Standing Flood _____ Border Lights _____ X-ray or Sectional
Orders-----Sectional Foot Lights _____ Open-Faced Foot Lighting yes
Push-Wall Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge Fuse yes
Life-In Type _____ The Slip Connectors _____ Stage Floor Pockets _____ Wall
Pockets _____ Stage Plugs yes _____ Plugging Box yes _____ Plate Dimmers _____
Slide Dimmers 1 _____ Color Wheel _____ Projectile and Effect Apparatus _____
Color Frames _____ Gelatin and Color Medians _____
Sound Effects _____ Wigs _____ Properties and Effects _____
Director's Kit yes _____ Student's Kit _____ Midget Kit _____
Stages: Play Producing _____

Morland High School
Morland Kans.

Stage Facilities of Auditoriums in Western Kansas

Divisions:

every Lighting Hardware Painting Costume Makeup
 Depth Height Size of Auditorium Seating capacity;
 of Auditorium Rectangular Acoustics Poor
 of plays that have been presented in the past "Second Childhood"
"Grandma's Christmas," "There Goes the Bride," "Cricket On the Hearth"
 of play that seemed to rank first with appreciation of audience "There Goes the Bride"
 every: Exterior Set no Interior Set no Unit Flat no
place 1 Door 3 Window no Size of flats French door no
Panel Door no Colonial Door no French door no
panel Door no Hinge Flat with large Opening no
Arch Doors and Casing no Flat with Arched Opening no Arched door no
with Gothic Arch Opening no Gothic Door no Parallels no Stops no
forms no Casement Window no Full-light Window no Six Light Window no
Light Window no Colonial Fireplace French Mantel Fireplace
ern Fireplace Stone Fireplace yes
urns: Standard no Half-round no Square Pilaster no
aments: Newel Post no Profile Balustrade no Tree Trunk no
Tab no Foliage Ground Row no Stone or Built Rock no Tree Stump no
File Fence no Plain Ground Row no Wood Wings no Plain Drop no
rop with a Foliage Border no Cup Drop no Curtain Cycloramas yes
ve Cyclorama no Ceilings Light Tormentors

Hardware: The Lash Cleat no Back Flaps no Stage Screws no
Cleats no Tear-Off Cleats no Stop Cleats no Door Button no
Braces no Picture Frame Hangers no Snap Hooks no Ceiling Plate no
Draw no Curtain Rigging Poor Wind Bags no Loft Blocks (3) no
Block no Side Block no
Paints and Supplies no
Foliage Liner no Priming no Dutch Brush no
Glue no Switch Board Small Spot Light (no. of watts) no
Spot (250-400 watt) no Foot Light Spot no Hanging Spot no
Flood no Standing Flood no Border Lights no X-ray or Sectional
Sectional Foot Lights no Open-Faced Foot Lighting yes (not in use)
Wall Outlet no Multiple Connector no Link Fuse no Cartridge Fuse no
In Type no The Slip Connectors no Stage Floor Pockets no Wall
Pockets no Stage Plugs no Plugging Box no Plate Dimmers no
Dimmers no Color Wheel no Projectile and Effect Apparatus no
Frames no Gelatin and Color Medians no
Effects no Wigs 3 Properties and effects no
Director's Kit no Student's Kit no Midget Kit no Excellent make-up
equipment

Costumes: Play Producing no

in poor condition

We produce our three-act plays in
theatre down town. The one-acts are given
in the school stage, which is small.
We do not have room to store properties or
costumes.

College, High School

Stage Facilities of Auditoriums in Western Kansas

ix Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Stage *+*
Width *46 ft* Depth *16* Height *20* Size of Auditorium (*Seating Capacity*)
- 826 +

Shape of Auditorium *Rectangle* Acoustics *OK*

Name of plays that have been presented in the past (*INTRODUCING SUSAN (THE GHOST WALKS)*)

FOR TEN) (*Poodles*) (*YOUR MAMMY OR YOUR WIFE*)

Name of play that seemed to rank first with appreciation of audience *Your Mammy*

or Your Wife

Scenery: Exterior Set ☒ Interior Set ☒ Unit Flat ☒

Fireplace ☒ Door ☒ Window ☒ Size of Flats *6x14* French doors ☒

Two Panel Door ☒ Colonial Door ☐ French Door ☐

One Panel Door ☒ Hinge Flat with Large Opening ☒

French Doors and Casing ☐ Flat With Arched Opening ☐ Arched Door ☐

Flat with Gothic Arch Opening ☐ Gothic Door ☐ Parallels ☐ Steps ☒

Platforms ☐ Casement Window ☐ Full-light Window ☐ Six Light Window ☒

Two Light Window ☐ Colonial Fireplace ☐ French Mantel Fireplace ☐

Modern Fireplace ☐ Stone Fireplace ☐

Columns: Standard ☐ Half-round ☐ Square Pilaster ☐

Ornaments: Newel Post ☐ Profile Balustrade ☐ Tree Trunk ☐

Tree Tab ☐ Foliage Ground Row ☐ Stone or Built Rock ☐ Tree Stump ☐

Profile Fence ☐ Plain Ground Row ☐ Wood Wings ☒ Plain Drop ☒

Drop with a Foliage Border ☐ Cup Drop ☐ Curtain Cycloramas ☒

Curve Cyclorama ☐ Ceilings ☐ Light Tormentors ☒

Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
Dress Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____
Stage Braces _____ Picture Frame Hangers _____ Snap Hooks _____ Ceiling Plate ☒
Side Draw ☒ Cutrain Rigging _____ Wind Bags _____ Loft Blacks (3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies _____
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board ☒ Spot Light (No. of watts) _____
Baby Spot (250-400) Watt _____ Foot Light Spot _____ Hanging Spot _____
Hanging Flood _____ Standing Flood _____ Border Lights ☒ X-ray or Sectional
Orders _____ Sectional Foot Lights ☒ Open-Faced Foot Lighting ☒
Flush-Wall Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge Fuse _____
Knife-In Type _____ The Slip Connectors _____ Stage Floor Pockets _____ Wall
Pockets _____ Stage Plugs ☒ Plugging Box _____ Plate Dimmers _____
Slide Dimmers _____ Color Wheel _____ Projectile and Effect Apparatus _____
Color Frames _____ Gelatin and Color Medians _____
Sound Effects _____ Wigs ☒ Properties and Effects _____
Director's Kit ☒ Student's Kit _____ Midget Kit _____
Costumes: Play Producing _____

Stage Facilities of Auditoriums in Western Kansas

Divisions:

ery yes Lighting yes Hardware no Painting yes Costume very few Makeup yes
 n 30 Depth 18 s Height 20 Size of Auditorium (seating capacity) 500

e of Auditorium E  Acoustics

of plays that have been presented in the past _____

of plays that seemed to rank first with appreciation of audience _____

ery: Exterior Set yes Interior Set yes Unit Flat _____

place yes Door yes Window yes Size of Flats _____ French door no

Panel Door no Colonial Door no French Door no

Panel Door yes Hinge Flat with Large Opening no

h Doors and Casing no Flat with Arched Opening no Arched Door no

with Gothic Arch Opening no Gothic Door no Parallels no Steps no

Forms no Casement Window no Full-light Window no Six Light Window no

ight Window no Colonial Fireplace no French Mantel Fireplace no

n Fireplace no Stone Fireplace no

ns: Standard no Half-round no Square Pilaster no

ents: Newel Post no Profile Balustrade no Tree Trunk no

Tab no Foliage Ground Row no Stone or Built Rock no Tree Stump no

le Fence no Plain Ground Row _____ Wood Wings yes Plain Drop yes

p with a Foliage Border yes Cup Drop no Curtain Cycloramas yes

Cyclorama no Ceilings yes Light Tormentors _____

Hardware: The Lash Cleat No Back Flaps No Stage Screws No
Cleats No Tear-Off Cleats No Stop Cleats No Door Button No
Braces No Picture Frame Hangers No Snap Hooks No Ceiling Plate No
Draw No Curtain Rigging Yes Wind Bags No Loft Blocks (3) Yes
Block No Side Block No
Paints and Supplies None
Lay-In No Foliage Liner No Priming No Dutch Brush No
Switch Board Yes Spot Light (no. of watts) No
Spot (250-400 Watt) No Foot Light Spot No Hanging Spot No
Flood Yes Standing Flood No Border Lights No Z-ray or Sectional
Sectional Foot Lights Yes Open-Faced Foot Lighting Yes
Wall Outlet No Multiple Connector No Link Fuse No Cartridge Fuse Yes
In Type Yes The Slip Connectors No Stage Floor Pocket No Wall
Stage Plugs No Plugging Box Yes Plate Dimmers No
Dimmers No Color Wheel No Projectile and Effect Apparatus No
Frames No Gelatin and Color Medians No
Effects No Wigs Yes Properties and Effects Very few
Director's Kit No Student's Kit No Midget Kit No
Play Producing None to mention

Palco

R. Y. Lebow

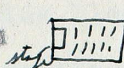
Stage Facilities of Auditoriums in Western Kansas

Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width 20 Depth 15 Height 12 Size of Auditorium 500

Shape of Auditorium



Basketball
Court.

Acoustics

poor.

Kind of plays that have been presented in the past

Mary III - J. H. K.

Little Theatre.

Kind of play that seemed to rank first with appreciation of audience

Scenery: Exterior Set ☒ Interior Set ☐ Unit Flat ☒

Replace ☒ Door ☒ Window ☒ Size of Flats ☒ French Door ☒

Panel Door ☒ Colonial Door ☒ French Door ☒

Panel Door ☒ Hinge Flat with Large Opening ☒

French Doors and Casing ☒ Flat With Arched Opening ☒ Arched Door ☒

Flat with Gothic Arch Opening ☒ Gothic Door ☒ Parallels ☒ Stops ☒

Platforms ☒ Casement Window ☒ Full-light Window ☒ Six Light Window ☒

Light Window ☒ Colonial Fireplace ☒ French Mantel Fireplace ☒

Modern Fireplace ☒ Stone Fireplace ☒

Columns: Standard ☒ Half-round ☒ Square Pilaster ☒

Ornaments: Newel Post ☒ Profile Balustrade ☒ Tree Trunk ☒

Tree Tab ☒ Foliage Ground Row ☒ Stone or Built Rock ☒ Tree Stump ☒

Profile Fence ☒ Plain Ground Row ☒ Wood Wings ☒ Plain Drop ☒

Drop with a Foliage Border ☒ Cup Drop ☒ Curtain Cycloramas ☒

Curve Cyclorama ☒ Ceilings ☒ Light Tormentors ☒

Stage Hardware: The Lash Cleat ☒ Back Flaps ☒ Stage Screws ☒
Face Cleats ☒ Tear-Off Cleats ☒ Stop Cleats ☒ Door Button ☒
Stage Braces ☒ Picture Frame Hangers ☒ Snap Hooks ☒ Ceiling Plate ☒
Side Draw ☒ Curtain Rigging ☒ Wind Bags ☒ Loft Blocks (3) ☒
Head Block ☒ Side Block ☒
Acoustic Paints and Supplies ☒
Brushes: Lay-In ☒ Foliage Liner ☒ Priming ☒ Dutch Brush ☒
Glue ☒ Switch Board ☒ Spot Light (no. of watts) ☒
Baby Spot (250-400 watt) ☒ Foot Light Spot ☒ Hanging Spot ☒
Hanging Flood ☒ Standing Flood ☒ Border Lights ☒ X-Ray or Sectional
Orders ☒ Sectional Foot Lights ☒ Open-Faced Foot Lighting *Spec.*
Push-Wall Outlet ☒ Multiple Connector ☒ Link Fuse ☒ Cartridge Fuse ☒
Life-In Type ☒ The Slip Connectors ☒ Stage Floor Pockets ☒ Wall
Pockets ☒ Stage Plugs ☒ Plugging Box ☒ Plate Dimmers ☒
Slide Dimmers ☒ Color Wheel ☒ Projectile and Effect Apparatus ☒
Color Frames ☒ Gelatin and Color Medians ☒
Sound Effects ☒ Wigs ☒ Properties and Effects ☒
Director's Kit ☒ Student's Kit ☒ Midget Kit ☒
Costumes: Play Producing ☒.

Stage Facilities of Auditoriums in Western Kansas

Divisions:

Scenery Stage Lighting Hardware Painting Costume Makeup
 Depth 35 ft. Height 20 ft. 18 ft. Size of Auditorium Seating capacity 850

Shape of Auditorium 11= Acoustics

Name of plays that have been presented in the past Guess again

Here Comes Charley, Broken Promises

Name of play that seemed to rank first with appreciation of audience

Guess again

Scenery: Exterior Set yes Interior Set yes Unit Flat yes

Fireplace yes Door yes Window ✓ Size of Flats c French door yes

Two Panel Door yes Colonial Door no French Door yes

One Panel Door yes Hinge Flat with Large Opening no

French Doors and Casing yes Flat with Arched Opening no Arched Door yes

Flat with Gothic Arch Opening no Gothic Door no Parallels ✓ Stops ✓

Platforms no Casement Window no Full-light Window no Six Light Window ✓

Two Light Window no Colonial Fireplace yes French Mantel Fireplace ✓

Modern Fireplace yes Stone Fireplace no

Columns: Standard no Half-round no Square Pilaster no

Ornaments: Newel Post no Profile Balustrade no Tree Trunk no

Tree Tab no Foliage Ground Row no Stone or Built Rock no Tree Stump yes

Profile Fence no Plain Ground Row no Wood Wings no Plain Drop yes

Drop with a Foliage Border yes Cup Drop no Curtain Cycloramas yes

Curve Cyclorama yes Ceilings yes Light Tormentors yes

Pratt, Kansas.

Stage Hardware: The Lash Cleat yes Back Flaps yes Stage Screws yes
ce Cleats yes Tear-Off Cleats ✓ Stop Cleats yes Door Button yes
ge Braces yes Picture Frame Hangers no Snap Hooks no Ceiling Plate no
e Draw yes Curtain Rigging yes Wind Bags no Loft Blocks (3) no
d Block no Side Block no
nic Paints and Supplies _____ *Art Department takes care of this*
ches: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
Glue _____ Switch Board yes Spot Light (no. of watts) yes
y Spot (250-400 watt) no Foot Light Spot no Hanging Spot no
ging Flood no Standing Flood ✓ Border Lights yes X-ray or Sectional
ders ✓ Sectional Foot Lights yes Open-Faced Foot Lighting yes
ash-wall Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge Fuse yes
fe-In Typw _____ The Slip Connectors _____ Stage Floor Pockets yes Wall
kets yes Stage Plugs ✓ Plugging Box ✓ Plate Dimmers no
e Dimmers no Color Wheel no Projectile and Effect Apparatus no
lor Frames no Gelatin and Color Medians no
and Effects no Wigs yes Properties and Effects yes
rector's Kit yes Student's Kit no Widget Kit _____
stumes: yes Play Producing _____

Our Little Theatre uses the
Municipal Auditorium which has
a large stage with modern lighting

Sincerely
J. M. [Signature]

Glenn, Kansas

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width 26 Depth 10 Height 14 Size of Auditorium 500

Shape of Auditorium rectangle basketball court Acoustics very good

Name of plays that have been presented in the past May II, J.F.K.S.
Little Theatre

Name of play that seemed to rank first with appreciation of audience _____

Scenery: Exterior Set 1 Interior Set 1 Unit Flat no

Fireplace no Door 3 Window 1 Size of Flats 4 1/2' French door no

Two Panel Door yes Colonial Door no French Door no

One Panel Door no Hinge Flat with Large Opening no

French Doors and Casing no Flat With Arched Opening no Arched Door no

Flat with Gothic Arch Opening no Gothic Door no Parallels no Steps no

Platforms no Casement Window no Full-light Window no Six Light Window no

Two Light Window no Colonial Fireplace no French Mantel Fireplace no

Modern Fireplace no Stone Fireplace no

Columns: Standard no Half-round no Square Pilaster no

Ornaments: Newel Post no Profile Balustrade no Tree Trunk no

Tree Tab no Foliage Ground Row no Stone or Built Rock no Tree Stump no

Profile Fence no Plain Ground Row no Wood Wings yes Plain Drop no

A Drop with a Foliage Border yes Cup Drop no Curtain Cycloramas no

Curve Cyclorama no Ceilings no Light Tormentors no

Stage Hardware: The Lash Cleat No Back Flaps No Stage Screws No
Brace Cleats No Tear-Off Cleats No Stop Cleats No Door Button No
Stage Braces No Picture Frame Hangers ✓ Snap Hooks ✓ Ceiling Plate ✓
Side Draw ✓ Curtain Rigging Yes Wind Bags No Loft Blocks(3) No
Head Block No Side Block No
Scenic Paints and Supplies ✓
Brushes: Lay-In ✓ Foliage Liner ✓ Priming ✓ Dutch Brush ✓
The Glue ✓ Switch Board Yes Spot Light(no. of watts) ✓
Baby Spot (250-400 Watt) ✓ Foot Light Spot ✓ Hanging Spot ✓
Hanging Flood ✓ Standing Flood ✓ Border Lights 2 X-ray or Sectional
Borders 2 Sectional Foot Lights Yes Open-Faced Foot Lighting Yes
Flush-Wall Outlet ✓ Multiple Connector ✓ Link Fuse ✓ Cartridge Fuse ✓
Knife-In Type ✓ The Slip Connectors ✓ Stage Floor Pockets ✓ Wall
Pockets ✓ Stage Plugs ✓ Plugging Box ✓ Plate Dimmers ✓
Slide Dimmers ✓ Color Wheel ✓ Projectile and Effect Apparatus ✓
Color Frames ✓ Gelatin and Color Medians ✓
Sound Effects ✓ Wigs ✓ Properties and Effects ✓
Director's Kit Yes Student's Kit ✓ Midget Kit ✓
Costumes: Play Producing ✓

We have a new Auditorium with beautiful shapes
it is very big, except interior of French can
and is light of the marriage of the

Stage Facilities of Auditoriums in Western Kansas

Saint Francis

x Divisions:

Scenery *none* Lighting *good* Hardware *none* Painting *none* Costume *none* Makeup *fine*
 Depth 28 Height 20 Size of Auditorium *(Seating Capacity, 800)*
 Shape of Auditorium ☐ *stage* Acoustics *good (also have microphone + amplifier)*

name of plays that have been presented in the past *Sunshine Lane*

listen to *Leon* *The Haunted Stage* *The Blue Bag*

name of play that seemed to rank first with appreciation of audience

Sunshine Lane

Scenery: Exterior Set Interior Set Unit Flat *4*
 replace Door ☒ Window Size of Flats French door
 Panel Door Colonial Door French door
 Panel Door Hinge Flat with Large Opening
 French Doors and Casing Flat with Arched Opening Arched door
 Flat with Gothic Arch Opening Gothic Door Parallels Stops
 Platforms Casement Window Full-light Window Six Light Window
 Light Window Colonial Fireplace French Mantel Fireplace
 Modern Fireplace Stone Fireplace
 Columns: Standard Half-round Square Pilaster
 ornaments: Newel Post Profile Balustrade Tree Trunk
 Tree Tab Foliage Ground Row Stone or Built Rock ☒ Tree Stump
 Profile Fence Plain Ground Row Wood Wings Plain Drop
 Drop with a Foliage Border Cup Drop Curtain Cycloramas
 Revolve Cyclorama Ceilings Light Tormentors

We have a new Auditorium with beautiful drapes
 at no scenery yet, except exterior of French inn
 used in light opera "The Marriage of Figaro."

Stage Hardware: The Lash Cleat _____ Back Flaps _____ Stage Screws _____
 Stage Cleats _____ Tear-off Cleats _____ Stop Cleats _____ Door Button _____
 Stage Braces _____ Picture Frame Hangers _____ Snap Hooks _____ Ceiling Plate _____
 Stage Draw ☒ Outrain Rigging _____ Wind Bags _____ Loft Blocks (3) _____
 End Block _____ Side Block _____
 Stage Paints and Supplies _____
 Brushes: Lay-in _____ Foliage Liner _____ Priming _____ Dutch Brush _____
 Stage Glue _____ Switch Board _____ Spot Light (no. of watts) _____
 Stage Spot (250-400 watt) _____ Foot Light Spot _____ Hanging Spot _____
 Stage Flood _____ Standing Flood _____ Border Lights _____ X-ray or Sectional
 Stage Orders ☒ Sectional Foot Lights ☒ Open-Faced Foot Lighting _____
 Stage Wash-Wall Outlet _____ Multiple Connector _____ Link Fuse _____ Cartridge Fuse _____
 Stage Life--In type _____ The Slip Connectors _____ Stage Floor Pockets _____ Wall
 Stage Pockets _____ Stage Plugs _____ Plugging Box _____ Plate Dimmers _____
 Stage Dimmers _____ Color Wheel _____ Projectile and Effect Apparatus _____
 Stage Color Frames _____ Gelatin and Color Medians _____
 Stage and Effects _____ Wigs _____ Properties and Effects _____
 Stage Director's Kit ☒ Student's Kit _____ Budget Kit _____
 Stage Costumes : Play Producing _____

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width ^{stage} 21'-30' Depth 30' Height 17' Size of Auditorium (275) ^{seating capacity}

Shape of Auditorium Acoustics fair

Name of plays that have been presented in the past 7 by Away Home
Growing Pains, Intimate Strangers, and Are You a Mason?

Name of plays that seemed to rank first with appreciation of audience All
the preceding plays have been favorites with the audience

Scenery: Exterior Set 4 Interior Set 2 Unit Flat _____

Fireplace 1 Door 5 Window 2 Size of Flats 4-15 French door none

Two Panel Door none Colonial Door none French Door none

One Panel Door none Hinge Flat with Large Opening none

French Doors and Casing none Flat with Arched Opening none Arched Door none

Flat with Gothic Arch Opening none Gothic Door none Parallels none Stops none

Platforms none Casement Window none Full-light Window none Six Light Window none

none Two Light Window none Colonial Fireplace none French Mantel Fireplace none

none Modern Fireplaxe 1 Stone Fireplace none

Columns: Standard none Half-round none Square Pilaster none

Ornaments: Newel Post no Profile Balustrade no Tree Trunk no

Tree Tab no Foliage Ground Row no Stone or Built Rock no Tree Stump no

Profile Fence no Plain Ground Row no Wood Wings 6 Curtain Cycloramas none

none Plain Drop none A Drop with a Foliage Border none Cup Drop none

Curve Cyclorama none Ceilings none Light Tormentors 2

Stage Hardware: The Lash Cleat 16 Back Flaps none Stage Screws 4
 Brace Cleats 8 Tear-Off Cleats none Stop Cleats none Door Button 20
 Stage Braces 8 Picture Frame Hangers none Snap Hooks none Ceiling Plate none
 Side Draw none Curtain Rigging none Wind Bags none Loft Blocks (3) none
 Head Block none Side Block none
 Scenic Paints and Supplies _____
 Brushes: Lay-In none Foliage Liner none Priming none Dutch Brush none
 The Glue none Switch Board yes Spot Light (no. of watts) 1-110 w.,
 Baby Spot (250-400 watt) none Foot Light Spot none Hanging Spot none
 Hanging Flood none Standing Flood none Border Lights 2-36" X-ray or Sectional
 Borders none Sectional Foot Lights 3 Open-Faced Foot Lighting 3
 Flush Wall Outlet none Multiple Connector none Link Fuse none Cartridge Fuse 16
 Knife-In Type _____ The Slip Connectors yes Stage Flood Pockets none Wall
 Pockets none Stage Plugs none Plugging Box 3 Plate Dimmers 9
 Slide Dimmers _____ Color Wheel none Projectile and Effect Apparatus none
 Color Frames none Gelating and Color Medians none
 Sound Effects none Wigs none Properties and Effects we borrow everything
 Director's Kit yes Student's Kit none Midget Kit none
 Costumes: none Play Producing _____

The facilities given are for
 the town's convention hall where
 we present all of our plays.

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup
 Stage Width 25 Depth 15 Height 14 Size of Auditorium (Seating capacity) 350
 Shape of Auditorium 60 30 Acoustics

Name of plays that have been presented in the past all kinds

Santa Fe Art Festival

Name of play that seemed to rank first with appreciation of audience Comedy

Scenery: Exterior Set ☒ Interior Set ☒ Unit Flat

Fireplace yes Door yes Window yes Size of Flats 10 French door yes

Two Panel Door yes Colonial Door French Door

One Panel Door yes Hinge Flat with Large Opening yes

French Doors and Casing yes Flat With Arched Opening Arched Door

Flat with Gothic Arch Opening Gothic Door Parallels Steps

Platforms yes Casement Window yes Full-light Window yes Six Light Window

Two Light Window Colonial Fireplace French Mantel Fireplace

Modern Fireplace yes Stone fireplace yes

Columns: Standard Half-round Square Pilaster ☒

Ornaments: Newel Post Profile Balustrade Tree Trunk

Tree Tab Foliage Ground Row Stone or Built Rock Tree Stump

Profile Fence Plain Ground Row Wood Wings ☒ Plain Drop ☒

Drop with a Foliage Border ☒ Cup Drop Curtain Cycloramas

Curve Cyclorama Ceilings Light Tormentors ☒

Santa, Kansas.

Stage Hardware: The Lash Cleat _____ Back Flaps _____ ✓ Stage Screws _____
Dress Cleats _____ Tear-Off Cleats _____ Stop Cleats _____ Door Button _____ ✓
Stage Braces _____ Picture Frame Hangers _____ ✓ Snap Hooks _____ Ceiling Plate _____
Side Draw _____ ✓ Curtain Rigging _____ Wind Bags _____ Loft Blocks (3) _____
Head Block _____ Side Block _____
Scenic Paints and Supplies _____
Brushes: Lay-In _____ Foliage Liner _____ Priming _____ Dutch Brush _____
The Glue _____ Switch Board _____ ✓ Spot Light (no. of watts) _____
Baby Spot (250-400 watt _____ Foot Light Spot _____ Hanging Spot _____
Hanging Flood _____ ✓ Standing Flood _____ Border Lights _____ Z-ray or Sectional
Borders _____ Sectional Foot Lights _____ Open-Faced Foot Lighting _____ ✓
Flush-Wall Outlet _____ Multiple Connector _____ Link Fuse _____ ✓ Cartridge Fuse
_____ Knife-In Type _____ The Slip Connectors _____ Stage Floor Pockets _____ Wall
Pockets _____ Stage Plugs _____ Plugging Box _____ Plate Dimmers _____ ✓
Slide Dimmers _____ Color Wheel _____ Projectile and Effect Apparatus _____
Color Frames _____ Gelatin and Color Medians _____
Sound Effects _____ Wigs _____ Properties and Effects _____
Director's Kit _____ ✓ Student's Kit _____ Midget Kit _____
Costumes: Play Producing _____

Stockton

Stage Facilities of Auditoriums in Western Kansas

Six Divisions:

Scenery Lighting Hardware Painting Costume Makeup

Width 20 Depth 15 Height 15 Size of Auditorium 500

Shape of Auditorium Rectangle Acoustics good

Name of plays that have been presented in the past Swinging Pickens

Sound Your Horn in Dying to Live

Name of play that seemed to rank first with appreciation of audience _____

Comedy

Scenery: Exterior Set 1 Interior Set 1 Unit Flat ✓

Fireplace ✓ Door ✓ Window ✓ Size of Flats ✓ French door ✓

Two Panel Door ✓ Colonial Door ✓ French Door ✓

One Panel Door ✓ Hinge Flat with Large Opening ✓

French Doors and Casing ✓ Flat With Arched Opening ✓ Arched Door ✓

Flat with Gothic Arch Opening ✓ Gothic Door ✓ Parallels ✓ Steps ✓

Platforms ✓ Casement Window ✓ Full-light Window ✓ Six Light Window ✓

Two Light Window ✓ Colonial Fireplace ✓ French Mantel Fireplace ✓

Modern Fireplace ✓ Stone Fireplace ✓

Columns: Standard ✓ Half-round ✓ Square Pilaster ✓

Ornaments: Newel Post ✓ Profile Balustrade ✓ Tree Trunk ✓

Tree Tab ✓ Foliage Ground Row ✓ Stone or Built Rock ✓ Tree Stump ✓

Profile Fence ✓ Plain Ground Row ✓ Wood Wings ✓ Plain Drop ✓

A Drop with a Foliage Border ✓ Cup Drop ✓ Curtain Cycloramas 1

Curve Cyclorama 1 Ceilings no Light Tormentors no

Stage Hardware: The Lash Cleat ☒ Back Flaps ☒ Stage Screws ☒
Brace Cleats ☒ Tear-Off Cleats ☒ Stop Cleats ☒ Door Button ☒
Stage Braces ☒ Picture Frame Hangers ☒ Snap Hooks ☒ Ceiling Plate ☒
Side Draw ☒ Curtain Rigging ☒ Wind Bags ☒ Loft Blocks(3) ☒
Head Block ☒ Side Block ☒
Scenic Paints and Supplies ☒
Brushes: Lay-In ☒ Foliage Liner ☒ Priming ☒ Dutch Brush ☒
The Glue ☒ Switch Board ☒ Spot Light(no. of watts) ☒
Baby Spot (250-400 watt) ☒ Foot Light Spot ☒ Hanging Spot ☒
Hanging Flood ☒ Standing Flood ☒ Border Lights ☒ X-ray or Sectional
Borders ☒ Sectional Foot Lights ☒ Open-Faced Foot Lighting ☒
Flush-Wall Outlet ☒ Multiple Connector ☒ Link Fuse ☒ Cartridge Fuse ☒
Knife-In Type ☒ The Slip Connectors ☒ Stage Floor Pockets ☒ Wall
Pockets ☒ Stage Plugs ☒ Plugging Box ☒ Plate Dimmers ☒
Slide Dimmers ☒ Color Wheel ☒ Projectile and Effect Apparatus ☒
Color Frames ☒ Gelatin and Color Medians ☒
Sound Effects ☒ Wigs ☒ Properties and Effects ☒
Director's Kit ☒ Student's Kit ☒ Midget Kit ☒
Costumes: Play Producing ☒

...work to develop the human
... It is not technical, and gives
... valuable tradition of the theatre.

Stage Decoration. New York, John Day.

1933, 235 p.

...and interpretation of scenic
...without facts. His works,
...are stimulating, well illustrated, and

B I B L I O G R A P H Y

WHOLE BOOKS

Bahr, Hermann. Expressionism. Translated by R.F. Gribble.
London, F. Henderson, 1925. 116 p.

An extremely interesting book full of untried theories because at the time of publication expressionism was just being introduced into the theatre.

Baird, John F. Make-up. New York, Samuel French, 1930

One of the best books I have ever found on this subject, although make-up is a rather trial and error subject and the knowledge of it is gained chiefly through experimentation.

Bosworth, Halliam. Technique in Dramatic Art. (Revised Edition). New York, The Macmillan Company, 1934.
438 p.

A very practicable book, of value to both director and actor.

Calvert, Louis. Problems of the Actor. New York, Henry Holt and Company, 1918. 273 p.

A superior piece of work to develop the human philosophy in acting. It is not technical, and gives a great deal of valuable tradition of the theatre.

Cheney, Sheldon. Stage Decoration. New York, John Day Company, Inc., 1928. 265 p.

A very full record and interpretation of scenic art. Cheney theorizes without facts. His works, nevertheless, are stimulating, well illustrated, and valuable.

Clark, Barrett. How to Produce Amateur Plays. Boston, Little, Brown, 1921, 1927.

The material is good, but rather simple and elementary. Its directness is valuable because of the time it saves in reading.

Langfeld, Herbert S. The Aesthetic Attitude. New York, Harcourt, Brace, 1920.

A book that approaches aesthetics and interprets it from a psychological viewpoint. Used by the Aesthetics class of Fort Hays Kansas State College, Hays, Kansas. A most helpful book for the stage director.

Macgowan, Kenneth. The Theatre of Tomorrow. New York, Boni and Liverright, 1921. 308 p.

Beautiful illustrations worked in to an interpretation of the modern movement in the Little Theatre. We find many of the prophecies made at this early date true today.

Macgowan, Kenneth, and Jones, Robert Edmond. Continental Stagecraft. New York, Harcourt, Brace and Company, 1922. 233 p.

A record of impressions gained from ten weeks of travel through the theatres of France, Sweden, Germany, Czecho-Slovakia, and Austria. Splendid illustrations by Jones.

Mackay, Edward J. and Alice B. Elementary Principles of Acting. New York, Samuel French, 1934. 253 p.

This book is devoted to the art of acting and the rudiments of its technique. It serves as a guide through the tangle of fad and affectations. Full of

valuable exercises which are fundamental to the development of the actor.

Powell, Alvin Leslie and Rodgers, A. Lighting for Non-Professional Stage Production. New York, Krieger, 1931.

A well illustrated pamphlet with some good ideas for amateurs.

Sage, Elizabeth. A Study of Costume. New York, Scribner's, 1926. 235 p.

Good illustrations and short bibliography. An accurate historical account.

Stanislavski, Constantin. An Actor Prepares. New York, Theatre Arts, Inc., 1937. 295 p.

The author is probably the greatest of modern directors. The work is in the form of a student's diary of rehearsals. The thought is rather abstract but you will be entrapped by the way he communicates his thought.

Articles in Magazines

Arnold, Alfred G. "The Little Country Theatre; the story of its origin, its productions and projects."

(In Theatre Arts Monthly, vol. 12, pp. 655-666.

July - December, 1928).

Extremely valuable for directors in Kansas because it deals with a country whose conditions are very much in parallel with our own.

Boleslavsky, Richard. "Fundamentals of Acting." (In

Theatre Arts Monthly, vol. 11, pp. 121-129.

January - June, 1927).

An informal presentation of the most difficult principles in acting. Very much from the Russian school. One of the greatest lessons that has been published in the last few years. Boleslavsky is one of the outstanding directors in Hollywood today.

Cheney, Sheldon. "The Theatre in the Machine Age." (In

Theatre Arts Monthly, vol. 10, pp. 504-516.

July- December, 1926).

An interesting piece of work showing the psychological effect a stage setting has on an audience. Machine age is bringing in constructivism in the theatre, which is only good design.

Daykarkhanove, Tamara. "Make-up for the Small Stage." (In

Theatre Arts Monthly, vol. 15, pp. 561-571.

July - December, 1931).

Simple yet technical material of great value to studio theatres.

Hutches, John. "Away from Broadway. Some Notes on old and new stock." (In Theatre Arts Monthly, vol. 13, pp. 431-444. January - June, 1929).

A rather optimistic outlook for the future drama. New stock will not be in large quantity but extremely good quality, and slap-stick has worn out its novelty.

MacGowan, Kenneth. "The Living Scene." (In Theatre Arts Monthly, vol. 11, pp. 444-454. January - June, 1927).

Not a practical piece of work. Highly in support of the formal school.

Totheroh, Dan. "The Open Air Theatre. California's Contribution." (In Theatre Arts Monthly, vol. 12, pp. 667-675. July - December, 1928).

The suggestions from this have very little value to western Kansas, not that we do not have the scenery and the adaptable places for open air theatres, but the wind is so great that the audible facilities are completely destroyed.

I N T E R V I E W S

Fields, Mrs. Sara, 101 East 14th, Hays, Kansas.

It seemed an impossibility to judge or interpret subjective material such as dramatics without bringing in the personal, because dramatics is nourished only by the favor it meets in the minds of the audience.

Mrs. Fields came to Hays in 1903 and has always been a religious follower of all dramatic activity. Her opinions are based upon a well-rounded knowledge of the theatre. Through Mrs. Field's remarks I gained the impression that dramatic art in Hays at the turn of the century was at as high a level and as interpretative of its own time as is the dramatic art of today interpretative of modern times.

Grout, Homer L., 418 South Pearl, Denver, Colorado.

Because of his varied experiences and contacts made with the Dallas Community Theatre, the Indianapolis Theatre, and the Denver Civic Theatre, he was able to secure the spiritual and material qualities which made these organizations a success. His human and understanding philosophy which regards the individual as the ultimate aim has made his judgment of the pros and cons of various Little Theatre organizations valuable. Many of his ideas and prophecies have come true and serve as stones in the foundation of the present organization of the Fort Hays Kansas State College Little Theatre.

Philip, George, Hays, Kansas.

It was on his ground that most of the shows that played in early Hays set their tents. He has kept a record of the various companies and the plays they presented, and this material has been beneficial in determining the trend of dramatic art at that time. Mr. Philip knew most of the directors and their various eccentricities. Because of his intimate knowledge of those early Hays theatricals and because of his subjective viewpoint - he judges a play solely on its merit as a finished production - he seemed to me indicative of the public's opinion. From him I received the layman's impressions of the theatre.