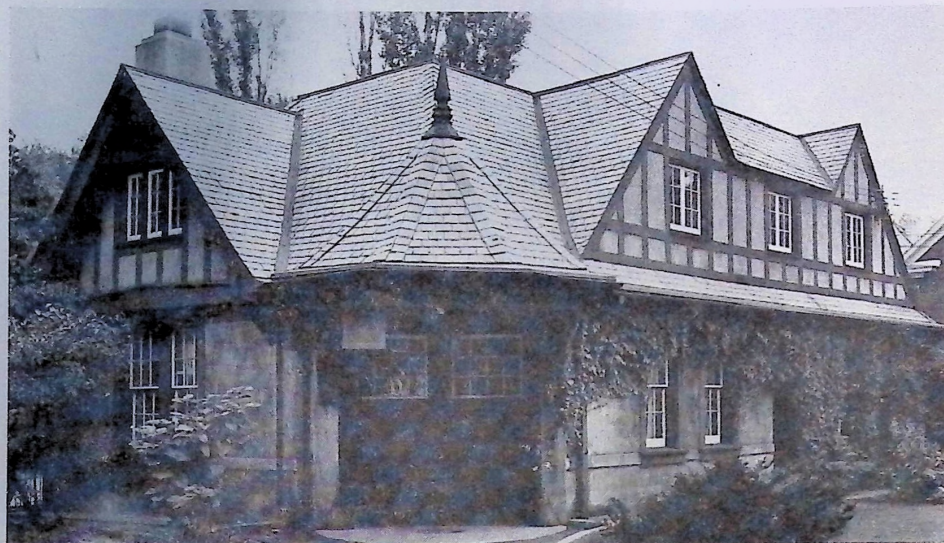




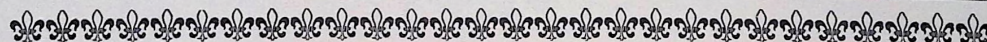
CHASE THEATRE

FIRST ANNUAL
EASTERN PENNSYLVANIA
INTERCOLLEGIATE THEATRE CONFERENCE

SPONSORED BY
CUE 'N' CURTAIN CLUB
OF
WILKES COLLEGE

WILKES-BARRE, PENNSYLVANIA

March 12, 13, 1949



INTRODUCTION

by ALFRED S. GROH

DIRECTOR OF WILKES COLLEGE DRAMATICS



ALFRED S. GROH

Last year a few of us met here after our performance of *The Philadelphia Story* to discuss a permanent college theatre group. The idea of interchanging ideas to strengthen community interest in off-Broadway theatre was particularly intriguing. We felt that college groups offer the integrity, vitality, and enthusiasm needed to revitalize American theatre.

College theatre independence has never been seriously challenged, but by the same token, college theatre interdependence has never been tested. A group in North Carolina, in Texas, in Oregon, and in Pennsylvania all share a

common interest and incentive; yet, for most of us, our only contact has been an occasional meeting, an article in the *New York Times*, or a bulletin from ANTA.

It is the belief of the theatre group of Wilkes College that interdependence of college theatre is highly desirable as a tremendous source of encouragement for experimental theatre, the development of new talent, and the presentation of new plays.

Today, when so many gaps reduce our understanding of each other, campus theatre can contribute much to the stature of American theatre. To measure itself, college theatre must stand tall.

We believe it would be well to take this opportunity to lay the foundations for an intercollegiate theatre program. Working together, the possibilities are exciting. Alone, we can participate only feebly in the arena.

Conference Chairman

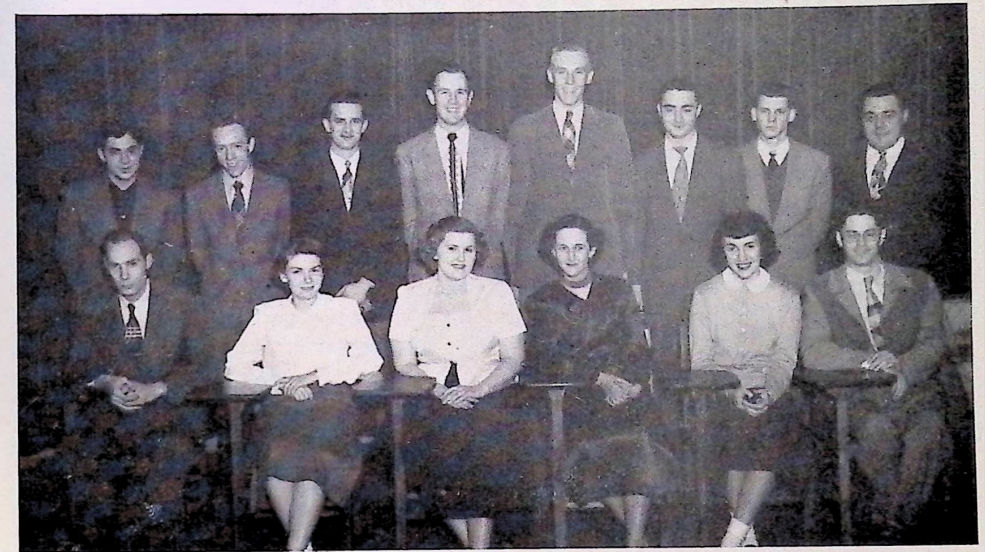


MARVIN WALTER

The chairman of the first Eastern Pennsylvania Intercollegiate Theatre Conference — Marvin Walter — attended this college when it was known as Bucknell University Junior College. After two years here, he went to the New School for Social Research where he majored in directing and handled the assignments for the "*Taming of the Shrew*" and "*Texas Steer*."

At present the conference chairman is working with Alfred Groh, head of dramatics at the college. He has designed sets for several of the college's one-act plays and recently did a magnificent job of handling the designing tasks in "*The Male Animal*", which was presented by the Cue 'n' Curtain Club last month.

A veteran of the last war, Walter was with the Trinidad Armed Forces Radio Station, where he acted in radio plays. He was also in Dutch Guiana, where he acted, directed, wrote, and constructed sets for service productions.



CONFERENCE COMMITTEE

Wilkes Cue 'N' Curtain Club

The title of Cue 'n' Curtain is comparatively new but whatever the title, the achievements of the Wilkes Theatre group have been gratifying.

The group was formerly known as the Thespians and under that title produced many one-act plays during its existence. A "*Shakespeare Festival*" was presented in 1946. In 1947 "*You Can't Take It With You*" ran for three weeks at our Chase Theatre.

With the advent of 1948 an extensive program of one-act plays was presented in Chase Theatre. It was also in 1948 that the group decided Chase Theatre could no longer be used for big productions. Hence, the Greek tragedy "*Antigone*", which had been enacted only twice before in the United States, was presented in the Meyers High School Auditorium. Soon after, Phillip Barrie's rollicking "*Phila-*

delphia Story" played before packed houses at the Irem Temple.

At the end of the season the group decided to re-organize under a departmental system and to adopt the new name of "Cue 'n' Curtain".

Cue 'n' Curtain started 1949 in a fast and furious swirl. Three one-acts were presented at Chase Theatre in the fall and the eyebrow-raising, laugh-provoker, "*The Male Animal*" was presented last month.

The theatre members took deep breaths, rolled up their sleeves and said, "Let's do something big!". The something big was this conference.

Looking ahead, Cue 'n' Curtain has scheduled six more one-act plays to be presented in April and will also handle the staging problems to be faced when the Letterman's Club present their variety show in May.

"DECENTRALIZATION" - The Only Hope For Survival Of The Theatre"

by CLARENCE DERWENT

Member ANTA Board of Directors; President Actors' Equity Association;
Chairman Experimental Theatre Board.



CLARENCE
DERWENT

It would be difficult indeed to find anyone connected with the theatre, who does not believe, in one way or another, that in decentralization lies the only hope for the survival of the theatre in this country. The Broadway theatre is dwindling, and the audiences of the country, without which there can be no theatre, are more and more losing, the theatre-going habit.

ANTA's job is to decentralize the theatre. To quote from its Congressional Charter, it is to "bring the best in the theatre to every state in the Union". The broad methods of accomplishing this end are not numerous. ANTA has chosen those which are most compatible with the free enterprise tradition of America, as well as with its geographical vastness and cultural diversity. ANTA has chosen to become, instead of a national theatre in the European sense, with a company and a theatre building, a nerve center and service organization to the American theatre as a whole, as well as a focal point for efforts directed toward helping bring about more theatre. The theatre needs of the United States are altogether too great to be filled by any one group, no matter how large, working directly in the production field.

At present, ANTA is following two main courses of action, which are, to a great extent supplementary. The first includes a series of carefully planned, long-range programs, as well as innumerable small services which are performed continuously in the ANTA office. The former takes in the ANTA Script Distribution Service, aimed at encouraging theatres around the country to present to their audiences more good new plays rather than the usual fare of warmed-over Broadway hits; the Placement service for directors, technicians, designers and business people which is valuable in placing young theatre people of abil-

ity in positions where they can gain necessary experience; the Technical advice Committee; the New Projects evaluation Committee; and the program of arranging for guest professional actors and directors to work with community and university theatres.

ANTA's second, and possibly more important phase of work, is the careful and thorough exploration of all possible avenues for theatre expansion in the nearest future. It seems fairly certain that the theatre cannot expand any more in mid-Manhattan, or in the large cities on the regular touring routes. It is limited, not only by the mounting costs of production, but by the actual number of theatre buildings. Even in this dreary New York season, only two or three theatres are dark at a time, and the same holds true along the main booking routes of the country. New theatres are not being built and may not be for some time to come—until it becomes more profitable and practical to build and operate one.

Even if it were possible, expansion along these lines is by no means the answer to the theatre needs of the entire United States.

There are, however, two almost unlimited fields for new theatre activity; off the beaten track touring companies, such as the Barter Theatre of Virginia, the Touring Players and Margaret Webster's Shakespeare Company; and fully professional resident companies like the Artillery Lane Playhouse in St. Augustine, Florida, Margo Jones, Dallas Theatre and the Albany Stock Company. But the establishment of such touring or resident companies on a firm footing, and their successful operation requires exceptionally high calibre business and managerial ability, as well as foresight, imagination, progressiveness, and a great deal of sound, practical experience. The first named qualities are by no means lacking in the rising generation of theatre people, but the last has been practically impossible to acquire. This lack of background and training among potential producers is one of the most serious bottlenecks in the theatre today. In the last analysis, the entrepreneurs of the theatre are the ones who make more theatre, and therefore more work for everyone

in the theatre. Most of the theatre's besetting problems would solve themselves if there were work enough for the eager and capable people available.

This impasse cannot be broken in a matter of minutes. It will take many months, perhaps years, but progress is being made. Every so often, in the past 18 months, ANTA has been able to place one of these potential job-givers in a spot where he can absorb as much as possible of the techniques of establishing and operating a theatre. The college and university Drama Departments can be of inestimable value in this training program, by offering sound courses in theatrical business management. The benefits of this long-range program cannot be reaped immediately. To achieve the right kind of results in this direction, haste is best made slowly.

The theatre is by no means dead or even dormant in the vast theatreless reaches of the United States. The proof of this is the vast amount of theatre created by the people of the country on a non-professional, part-time basis, after they rebelled against the unsatisfactory professional productions offered them, or after they were entirely forsaken by the professional theatre. This "home-made" theatre is all too often inadequate in quality or quantity, but the professional theatre has so often disappointed them that many communities are, naturally, wary of, and sometimes opposed to any professional venture. It is up to the professional theatre to regain their friendship and confidence, if it is to reestablish itself in their community. Therefore, if an unsound, or an ill-conceived project founders on their doorsteps, it means more than one failure. It means that the whole cause of theatre has suffered a great setback in that area.

It is also up to the college and community theatre to do everything in its power to elevate its own standards, from an artistic as well as a business point of view, so that within the community, it will more nearly fill the theatre needs, than at present. The college and university Drama Departments are charged with the responsibility of training young people in the theatre in such a way that they will have a real contribution to make when they leave college, and not, as is actually the case, have to enter on a less formal, but more intensive and painful period of retraining. The Drama Departments of the American colleges and universities have done mag-

nificently in the artistic and technical end of the theatre, but this is only half the story. The other half—which consists of getting things to a point where the theatre artists can take over—is of vital importance and merits full recognition.



College Theatre Conference

Arrangements Committee



General Chairman	Marvin Walter
Committee Secretary	Elva Fuller
Conference Secretary	Ross Leonardi
Staff	Norma Persiani Marie Judge Joan Walsh Tony Wideman
Finance Chairman	Henry Mereolli
Hall Chairman	William Griffith
Staff	Don Williams Phil Nicolas
Housing Chairman	Jean Dougherty
Staff	Charlotte Davis Edgar Gartley Seymour Merrin Evan Sorber
Publicity Chairman	Sheldon Fried
Staff	William Griffith Ted Wolfe
Reception	Evelyn Penalegon Ann Pavlik

Principal Speaker



ROSAMOND GILDER

During the last 25 years there has hardly been an important theatre project—whether on or off Broadway, whether national or international in scope—in which Rosamond Gilder has not played an active role. Associated with *Theatre Arts Magazine* since 1924, its drama critic and editor from 1938 to 1948, Miss Gilder has at the same time managed to be secretary of the National Theatre Conference, director of the Bureau of Research and Publications for the Federal Theatre, secretary of the American National Theatre and Academy.

Born in New York City, Rosamond Gilder is the daughter of Richard Watson Gilder, editor of the

Century, and of Helena de Kay, one of the last great salonistes.

She began her literary career with a biography of her father based on his letter, and followed this by translating the life of Emma Calvé. Among her books are *Enter the Actress* and John Gielgud's *Hamlet*. Miss Gilder has also been secretary of the New York Drama Critics' Circle, a regular speaker on the State Department's *Voice of America* and is listed in *Who's Who* and *Who's Who in the Theatre*.

Last year, Miss Gilder received the Antoinette Perry Award for outstanding contribution to the theatre.

PROGRAM

SATURDAY

10:00 A. M.—11:00 A. M.	Registration	Chase Lounge
11:15 A. M.—12:30 P. M.	First Plenary Session (Business)	Science Lecture Hall
12:30 P. M.— 1:15 P. M.	Lunch	
1:30 P. M.— 5:00 P. M.	Second Plenary Session Richard Beckhard Paul Morrison John O'Shaughnessey	Science Lecture Hall
	Planning Committee	Chase Theatre
5:00 P. M.— 8:00 P. M.	Dinner	
8:00 P. M.—10:00 P. M.	Third Plenary Session Rosamond Gilder	St. Stephen's
10:00 P. M.—12:00 M.	Dance	St. Stephen's

SUNDAY

8:30 A. M.— 9:30 A. M.	Breakfast
9:45 A. M.—12:00 N.	Fourth Plenary Session (Business)

SPEAKERS

RICHARD BECKHARD



RICHARD
BECKHARD

Richard Beckhard, administrator of the ANTA staff, has been in the theatre since 1931, when he played a small part in a production of a play called "Metronome" at his uncle's theatre in Greenwich, Connecticut. A few years later he was an assistant stage manager at Highland, New York. While in college, he stage managed and acted at the Lobero Theatre in Santa Barbara, California. He also stage-managed a tour of a play which starred Walter Huston, Barbara O'Neill and Nan Sunderland in 1937. He was stage manager of the summer tryout of "The Male Animal" and assumed the same responsibilities for the New York Production. He has directed plays of Jules Leventhal, Bucks County Playhouse, Cambridge and Boston Summer Theatres, Royal Alexandria Theatre in Montreal, Springfield Summer Theatre, Martha's Vineyard Playhouse and Tanglewood Theatre, Falmouth. He has been Production and stage manager for Herman Shumlin, Kermit, Bloomgarden, Elliot Nugent and Robert Montgomery. He is the author of the widely heralded book, Blueprint for Summer Theatre and last season was associate producer at the Tanglewood Theatre and Martha's Vineyard Playhouse.

JOHN O'SHAUGHNESSEY

Born and educated in Seattle, Washington, at the Cornish School and the University of Washington, John O'Shaughnessey has acted in some 21 Broadway productions, including, The Boys From Syracuse, Bury The Dead, Brother Rat, 200 Were Chosen, The Primrose Path, The Great Campaign.

Mr. O'Shaughnessey has directed many productions and some of his most successful were: Command Decision, The Last Dance, The Legend of Sleepy Hollow, The Six O'Clock Theatre, Afternoon Storm, Rising of The Moon, The Marriage Proposal, and The Parting.

Last year Mr. O'Shaughnessey was an instructor at the Neighborhood Playhouse and American Theatre Wing School.



John O'Shaughnessey

PAUL MORRISON

Rated by nationally known critics as one of the country's most promising young scenic artists, Paul Morrison has contributed many fine sets to the American Theatre.

He designed sets for the American Repertory

Theatre and also for the American National Academy and Theatre's experimental laboratory theatre.

Among his most finest works were the sets for provocative play, "The Young and Fair", and "The Rape of Lucrece."

Attending Colleges

Miss Louise Frownfelter
Frill & Frown
Lycoming College
Williamsport, Pennsylvania

Miss Elizabeth Allen
Director, College Players
State Teachers College
Mansfield, Pennsylvania

Miss Alice Johnson
Director, Bloomsburg Players
State Teachers College
Bloomsburg, Pennsylvania

Prof. Axel R. Kleinsorg
Alpha Phi Omega
Susquehanna University
Susquehanna, Pennsylvania

Mrs. Barbara Lange
Little Theatre Club
Swathmore College
Swathmore, Pennsylvania

C. Willard Smith
Cap & Dagger
Bucknell University
Lewisburg, Pennsylvania

Prof. Darrel B. Larsen
Green Room Club
Franklin & Marshall College
Lancaster, Pennsylvania

Agnes C. Loughlin
Director of Theatre
Misericordia College
Dallas, Pennsylvania

Prof. E. W. Barnes
Director, Little Theatre
Dickinson College
Carlisle, Pennsylvania

Mrs. Ruth Freidenberg
Masque & Harlequin
Keystone Junior College
La Plume, Pennsylvania

Frederick Thon
Director of Theatre
Bryn Mawr College
Bryn Mawr, Pennsylvania

Miss Kathryn MacFarland
Alpha Psi Omega
State Teachers College
East Stroudsburg, Pennsylvania

Prof. E. Bedford Thurman
The Little Theatre
Lafayette College
Easton, Pennsylvania

Mrs. Annadora Vesper
Domino Club
Albright College
Reading, Pennsylvania

Mrs. Andrew Erskine
Mask & Dagger Club
Muhlenberg College
Allentown, Pennsylvania

Miss Kate Klugstone
Director, Buskin
Cedar Crest College
Allentown, Pennsylvania

Mr. Alfred Groh
Cue 'n' Curtain
Wilkes College
Wilkes-Barre, Pennsylvania

Prof. H. Barret Davis
Mustard & Cheese
Lehigh University
Bethlehem, Pennsylvania

Sister M. Camillus
Director, Little Theatre
Marywood College
Scranton, Pennsylvania

Rev. Patrick Malone, C.S.C.
Director, King's College Radio Club
King's College
Wilkes-Barre, Pennsylvania

R. F. Grady, S. J.
University of Scranton Players
University of Scranton
Scranton, Pennsylvania

William Bishop
Cap & Bells
Haverford College
Haverford, Pennsylvania

Moravian College for Women
Director of Theatre
Bethlehem, Pennsylvania

Little Theatre Groups

Little Theatre	Y. M. H. A. Wilkes-Barre, Pa.
Little Theatre	Y. M. H. A. Scranton, Pa.
Little Theatre	Wilkes-Barre, Pa.
West Pittston Drama League.....	West Pittston, Pa.
Little Theatre.....	Hazleton, Pa.
Little Theatre.....	White Haven, Pa.
Children's Theatre.....	Wilkes-Barre, Pa.

High School Dramatics Groups

Avoca High School, Avoca, Pa.	Benjamin Franklin High School, Hanover Twp., Pa.
Dallas Twp. High School, Dallas Twp., Pa.	Larksville High School, Larksville, Pa.
Dupont High School, Avoca, Pa.	Luzerne High School, Luzerne, Pa.
Fairview Twp. High School, Mountain Top, Pa.	Newport High School, Glen Lyon, Pa.
Hughestown High School, Pittston, Pa.	Pittston High School, Pittston, Pa.
Lake Twp. High School, Alderson, Pa.	Pittston Twp. High School, Pittston Twp., Pa.
Lehman Twp. High School, Lehman, Pa.	Plains High School, Plains, Pa.
Harter High School, West Nanticoke, Pa.	Swoyerville High School, Swoyerville, Pa.
Sugar Notch High School, Sugar Notch, Pa.	Nescopeck High School, Nescopeck, Pa.
White Haven High School, White Haven, Pa.	Coughlin High School, Wilkes-Barre, Pa.
Wyoming High School, Wyoming, Pa.	GAR High School, Wilkes-Barre, Pa.
Forty Fort High School, Forty Fort, Pa.	Meyers High School, Wilkes-Barre, Pa.
Freeland Borough High School, Freeland, Pa.	West Wyoming High School, West Wyoming, Pa.
Hanover Twp. High School, Lee Park, Pa.	Kingston High School, Kingston, Pa.
Hazle Twp. High School, Hazleton, Pa.	West Hazleton High School, West Hazleton, Pa.
Duryea Borough High School, Duryea, Pa.	Jenkins Twp. High School, Pittston, Pa.
Edwardsville High School, Edwardsville, Pa.	Wilkes-Barre Twp. High School, Georgetown, Pa.
Exeter High School, Exeter, Pa.	Ashley High School, Ashley, Pa.
Jefferson High School, Hanover Twp. Pa.	Dallas Borough High School, Dallas, Pa.



Dr. Eugene S. Farley

President

WILKES COLLEGE



Your presence enables the members of Cue 'n Curtain to extend and increase the pleasures of their work in the college theatre during this past year.

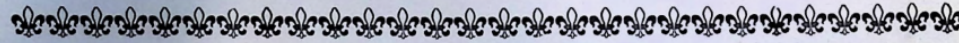
All of us in Wilkes College are delighted that our own group has been joined by you in this first conference for the colleges of this area. It is our hope that such an intercollegiate conference on theater may become an annual event in which persons possessing common interests and varied experiences may join together for their mutual benefit. We feel that our dramatic work will be improved by associations with other colleges, and it is our hope that you may share this feeling with us.

The influence of the theater has at times been great, and at times it has been small. It has sometimes been good, and at other times it has been bad.

It can, however, be an effective force in revealing the great human problems that surround us in periods of crisis.

We live in a period when people cannot be too aware of the transitions that are taking place and of the problems that confront us. The scientist and the technician frequently create these problems, and they are in part responsible for their solution. The artist, however, can intuitively attain an understanding that can be reached only by painstaking groping on the part of objective minded persons.

By choosing its artists carefully, the college theater can reach the emotions as well as the mind. In consequence, it presents an exceptional opportunity for the interpretation of the contemporary scene and for the cultivation of greater awareness and understanding.



PURPOSE

1. *To reawaken the love of the theatre; to fulfill the cultural needs of our communities.*
2. *To provide means of experimentation in the theatre; to explore all new theatrical forms; to give young playwrights the opportunity to see their works on the boards.*
3. *To foster the exchange of ideas; to aid members in all possible ways.*



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