

A HISTORY OF THEATRE ACTIVITIES AT THE

UNIVERSITY OF KANSAS

by

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PREFACE

The purpose of this study has been to trace the growth and progress of theatre and drama activities at the University of Kansas. It will not be a survey of the progress of the academic work in these fields, although mention of curricular work will be made now and then. It will concern itself primarily with the extra curricular work, the production and presentation of plays.

It has been discovered that sources for acquiring information for this study are not entirely satisfactory. The investigator has recourse to the Lawrence paper (The Journal World) the University yearbooks and the University newspaper. These are about all. The records in these publications are not complete and in some instances are contradictory. Rather than include material (dates and productions) which are contradictory or questionable, only the facts which seem to be well substantiated have been included. This has made for a brief, but it is hoped, a fairly accurate record.

It will be seen that the name of Professor Allen Crafton appears numerous times in the footnotes. Professor Crafton was most closely connected with the theatre activities from 1923 to 1952, and the writer has found it helpful, in some instances necessary, to consult him upon certain matters. He himself was unable to answer all the questions asked and because of this there have been omissions which it would be necessary to fill if this record were to be complete.

Probably the most valuable and important part of this study will be found in the back pages under the heading Appendix A: a list of

plays presented at the University. This list has been checked and rechecked and in so far as it has been possible to make it, the list is accurate and complete. The six preceding chapters endeavor to take up only the more important beginnings, innovations and changes throughout the years.

The study arbitrarily concludes with the beginning of the work in the new University Theatre. The study, therefore has no actual end or conclusion; the work is still going on with increasing interest.

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Chapter I

From the Beginning (1884) to the Fall of 1923

On Wednesday, October 30, 1957, the University of Kansas football coach announced his resignation with five of his assistants. The head football coach was one member of a staff, which included other coaches, who directed the fortunes of the University's athletic teams. In addition to the coaches and their staffs a mammoth football stadium, a 2.75 million dollar field house, secretaries, ground keepers, thousands of dollars worth of uniforms, equipment and other athletic paraphernalia supplemented the sports program at the University. Even though the student body and faculty had heard much of the sports situation, another matter had been working its way into the hearts and minds of the people on the campus, for on November 10, 1957, dedication ceremonies were held at the new Music and Dramatic Arts building.

Although these were two unrelated events, they can lead us back in time to a connection between theatre activities and sports on the campus. This connection took place on April 25, 1890. A play, Sweetpea's Pleasure Trip, a farce comedy in four acts, was presented for the benefit of the Athletic Association. Total receipts which were \$300 were turned over¹ to the Athletic Association.

Again in 1891 dramatic interests on the campus and the Athletic Association joined hands in the production of Shakespeare's A Midsummer Night's Dream. This time the proceeds amounted to \$1,156.00. April 23,

1. Quivira, 1893

24, 25, saw the play run at the Bowersock Theatre with a matinee performance on Saturday, April 25.²

This link between athletic activities and those interested in drama was not peculiar to the local scene. All over the country, in colleges and high schools alike, plays were given to raise money for many reasons. "The basketball team has a deficit...how shall we make it up?...let's have the drama department give a play."³

As late as 1919 we find a specific example at Wabash College in Crawfordsville, Indiana. The one play that was given that year, Galsworthy's Justice, was given to send the football team on a trip.⁴

So the performance of plays came into being not solely to have theatre expression at the University but to bolster the finances of the Athletic Association.

Sweetpea's Pleasure Trip was not the first play performed at the University. Back in 1884 the student yearbook, Quivira, made some mention of Shakespeare's Macbeth having been performed on May 7 of that year.

Someone by the name of Keene was connected with this production but in what capacity, other than as actor, the reporters failed to tell us. His identity also remains obscure.

The first Senior Class play was given in 1892. On June 4 of that year J. Caesar Esq. was presented and the Senior Class play was a part of

2. Quivira, 1893 .

3. Allen Crafton and Jessica Royer, The Complete Acted Play, p. 11.

4. Prof. Allen Crafton.

the annual school program every year up to the last one on April 24, 1922. The script for the Senior Class play of 1892 was printed and this printed copy took the place of the yearbook for that year, as did the Senior Class play script of 1894.

These plays were original scripts written by a committee of Senior Class members. (In 1912 the Senior Class committee idea was discontinued and a prize of fifty dollars was offered to the student who wrote the best play for the year. The winning play was then produced as the Senior Class play.) The scripts were about students or faculty people at the University.⁵ The 1901 Jayhawker tells us this was the students' way of criticising life at the University. (The 1957 counterpart of this would be the Rock Chalk Revue.)

In 1893, on April 7 and 8, we once again find theatre activities serving the Athletic Association. Twelfth Night was presented by the Athletic Association for the benefit of the Gymnasium Building Fund. This was to launch the drive for what is today called Robinson Gymnasium; however, what was done with these profits is not known. Thirteen years later the Kansas legislature appropriated \$100,000 for an auditorium and gymnasium building which was erected in 1906.⁶

In the winter of 1897-98 a small number of students interested in the drama held weekly meetings in an old stone house on Adams Street. Professor Penny, a faculty member who had been asked to be the adviser for the group, was voted the president of this small company. The first

5. Jayhawker, 1901.

6. University of Kansas Catalogue, 1909-10, p. 40.

meetings of the club were taken up with reviews of dramatic literature, readings and recitations. Before the winter was over the club presented the drama, Money. In 1898-99 the club changed its quarters to North College and met every other week. The farce, My Wife's Bonnet, was presented in Lawrence on November 16, 1898 and later in Eudora and Tonganoxie, Kansas. This was the first mention of a dramatic traveling group made up of Kansas University students. During commencement week of 1899 As You Like It was given an outdoor performance on the University campus.

In the year 1899-1900 Syd Prentice was elected president of the club. That year The School For Scandal was rehearsed but was given up when almost ready for the stage.⁷

Professor Vickrey was made president of this club in 1900-01. Several scenes from Shakespeare were rehearsed but none of them was given in public.⁸ The principal dramatic event following the club's organization was Othello, presented at the Lawrence Opera House (the Bowersock Theatre), March, 1899 and in Olathe, March 17.

During the period from 1884-1900 more and more incidents occurred to show that the students were interested in dramatic activity. In the year 1896 the Senior Class play, Zarageta, represented a desire by the students and faculty to produce plays of more professional calibre. To help them realize this goal Miss Georgia Brown, a professional director, was brought in from Kansas City to direct the Senior Class play, Miss

7. Jayhawker, 1901.

8. Ibid.

Brown returned to the campus the next four years to direct the annual Senior Class play.

The University of Kansas held its first year of formal classes beginning September 12, 1866.⁹ Eighteen years elapsed before the first drama activity appeared on the campus. An infrequent play gradually developed into an annual production known as the Senior Class play. As the interest in drama activities grew we saw the initiation of a dramatic club on the campus and from this we saw a professional director brought in to give a professional touch to the plays presented.

Although there were no formal classes in dramatic arts in the curriculum during the first period, 1866-1900, we do find classes, or the beginning of such, in the years marking the second period in theatre history: the years 1901-14.

To understand the facts recorded so far we must take a look at the social and religious thought in the years 1866-1900. The church was strong; it disapproved of the theatre on moral and economic grounds: (people wasting their money on frivolous entertainment). Therefore, church members and respectable people in general, looked down upon the theatre. Although it was popular with the masses, it had a low standing, and was ignored by educational institutions. Four of the first seven plays presented at the University were classics. Shakespeare was respected and read, therefore his plays were not considered frivolous or degrading. It must also be noted that availability of other

9. University of Kansas Catalogue, 1907-08, p. 5.

manuscripts was almost nonexistent at that time, another reason for the popularity of Shakespeare.

The next part of this chapter will reveal the first organized activity in dramatic work at the University, together with the beginnings of academic work in this field.

In 1901 the first survey was taken of a theatre audience to determine what group, or groups, comprised the student audience at the performance of the Senior Class play. The survey revealed the following breakdown of students by schools; arts-75, engineers-9, law-5, fine arts-6, pharmacy-3, medical-7, the total 105.¹⁰

On November 9, 1901, a few students met with Mr. Edgar George Frazier, assistant professor of Public Speaking and Debate, and two other faculty members to read dramatic selections for their own enjoyment.¹¹ From this meeting the University Dramatic Club emerged. "The Director was Mr. Frazier, Business Manager was Robert C. Brooks, Assistant Manager was O. B. Seyster and Ben Reynolds as Property Man."¹² Later in the year club rules were decided upon to establish a guide for membership and club activities. The first production by this club was James A. Herne's Shore Acres, on March 7, 1902.¹³ The review of this show in the Jayhawker read, "Shore Acres is a rural drama full of pathos and intense emotional situations." This is the complete review or comment.

10. Jayhawker, first edition.

11. Ibid.

12. Ibid.

13. Jayhawker, 1903.

In 1903-04 two plays were presented by the Dramatic Club which gives the indication that interest in the drama was growing on the campus. However, after this venture the club decided that two plays would not be attempted the following year because of a lack of funds.

There were occasional professional plays being presented at the downtown theatre. It is interesting to note that two of the companies are given mention in the yearbook, the Jayhawker. The first troupe starred Maude Olander in Hearts Are Trumps.¹⁴ The other company starred Wilson and Griggs in Sheridan's The Rivals. Wilson and Griggs gave performances on alternate nights at the Sutliff Theatre, 1200 Tennessee Street here in Lawrence.¹⁵ An interesting note about this play is that a reprint advertising this play in Lawrence was run in the Jayhawker of 1904-05.

From the fall of 1905 through the spring of 1908 a few changes took place. The Dramatic Club changed its name to the Masque. Membership in the club was now decided by experience. Students could not become members until they had acted in a part in some play on the campus. A commentary on this situation might best be seen from a review which appeared in the 1906 Jayhawker about the club's presentation of An American Citizen by Madeleine L. Riley. The review says that this show "...was the most successful ever presented...eight of the fourteen cast members had previous experience so they were able to put on the play with less than six weeks rehearsals."¹⁶

14. Jayhawker, 1903.

15. Ibid.

16. Ibid.

In 1907 the first opera, The Pirates of Penzance, was presented by the School of Fine Arts under the leadership of Dean Skilton. Oddly enough the reason for this production was to further educational work rather than provide theatrical entertainment. The School of Fine Arts decided that those students majoring in vocal music needed an opportunity to study singing dramatic roles, hence, the first student opera production.¹⁷

The Masque Club presented two plays in the year 1907-08 and planned to continue two plays each year in the future. The plays presented this year were Green Eyes and My Friend From India.¹⁸ Up to this time no mention had been made in the yearbooks about scenery, or the lack of it, but from the pictures in the Jayhawker it would appear that the acting was done in front of a simple curtain set; although the case probably was that the pictures were taken at the photographer's studio as was the custom at that time.

In this same year Miss Georgia Brown organized the Thespian Dramatic Club and took the position of director.¹⁹ The first production of this club was James M. Barrie's The Little Minister, given on February 14 and 15, 1908. Tryouts for this show were limited to club members.²⁰

The Junior farce made its debut in 1907-08 on April 30, 1908. This was an original show by members of the Junior Class.²¹

17. Jayhawker, 1907.

18. Jayhawker, 1908.

19. Jayhawker, 1909.

20. Ibid.

21. Ibid.

The following school year saw the development of a rivalry between the two existing dramatic clubs, the Masque Club and the Thespian Dramatic Club, with the former producing four plays and the latter producing three.²² Along with this stepped-up activity, the Senior Class play was also being presented each year. This number of plays, eight plays and one musical, was a large increase in the annual number of productions on the campus and represented a growing interest in theatre activities. But this was not all; the year also marked the second Junior Farce and a continuance of the foreign language play in 1900.²³

Miss Gertrude Mossler came to the University as an instructor in Elocution at this time and it was Miss Mossler who took over the direction of the Masque Club and the plays this club presented. She replaced Mr. Frazier who had left the preceding year.²⁴

During 1908-09 the first use of scenery, in so far as records show, appeared in the Fine Arts production of Gilbert and Sullivan's The Princess Ida.²⁵

Although the number of plays decreased in the following year, theatre activity continued to grow as the forming of another dramatic club, the Red Domino, testifies. This club was organized in the fall of 1910.²⁶

22. Jayhawker, 1909.

23. Ibid.

24. University of Kansas Catalogue, 1908-09.

25. Jayhawker, 1909.

26. Jayhawker, 1911.

In 1909-10, Ysbrand, a play by the Dutch playwright, Dr. Frederick Van Eeden, enjoyed its first performance in the English language on the University campus.²⁷ Miss Gertrude Mossler directed the play. In the spring of 1911 a real circus was presented on the campus complete with elephants, clowns, tight rope walkers and two bands.²⁸ C. B. Root, gymnasium instructor, and his troupe made up of students in his classes, also participated in the circus. The purpose of this springtime extravaganza was to raise money for women's dormitories.²⁹

On February 12, 1912 the Thespian Dramatic Club presented a farce comedy, Billy, in the new Bowersock Opera House in Lawrence. A matinee was given on this date with another performance that same evening. This was the first student production at the University to be directed and staged entirely by a student, a member of the Thespian Dramatic Club.³⁰

During this period (1900-1914) the Senior Class play was presented each year until the class of 1913 decided not to produce a play written by one of their own members. Instead, they established a prize of fifty dollars to be given to the student in the University who wrote the best play each year.³¹ No printed mention of the award being given for this year could be found.

27. Jayhawker, 1910.

28. Ibid.

29. Ibid.

30. Jayhawker, 1912.

31. Jayhawker, 1913.

In the final year of this segment of theatre history, 1913-14, the three dramatic clubs, the Thespians, Red Domino, and Masque, were merged into one organization. This new club was known as The Hawk Club.³² As reported by the members of the three dramatic clubs the reasons were, "to cut down on over-production of amateur plays and to produce at least one good play a year." (This second reason suggests that the production of the plays had not been very good.)

It will be remembered that no classes in theatre were available at the University in the years preceding 1900. The first signs of theatre instruction came in 1899-1900. Actually, courses that could be termed a beginning of a theatre program were offered under Elocution and Oratory in the English Department. The first of these courses was titled, "Scenes from Shakespeare and other standard authors; with attention given to stage business; monologues and dialogues."³³ Another course in this same year was "Dramatic Action" and this course carried the following description: "Comparative study of various systems of expression. Personalities of Shakespeare with theses and impersonations; costume impersonations, with accessories."³⁴

Professor Edgar George Frazier helped establish the Department of Public Speaking and Debate in 1903-04.³⁵ However, this did not mark the

32. Jayhawker, 1914.

33. University of Kansas Catalogue, 1899-1900, English Department.

34. Ibid.

35. University of Kansas Catalogue, 1903-04, Dept. of Public Speaking and Debate.

union of Speech and Drama because all the theatre courses were offered in the School of Fine Arts.³⁶ Although Professor Frazier taught these theatre courses, he actually was a staff member of the Department of Public Speaking and Debate.

The first signs of an actual theatre program which students could follow came in the year 1906-07. Professor Frazier was still a member of the faculty and elocution courses were still listed under the School of Fine Arts. This program was called Elocution and it was a two-year program.³⁷ A description of this program read as follows: "The course in Elocution covers two years of regular university work. Its purpose is to train students to become intelligent and effective readers, whether in the home or on the platform; to give the student an understanding and appreciation of the drama, both as literature and as a theatrical presentation, and to fit him to teach expression in all its phases in schools and colleges. A certificate is given upon completion of the two years course."³⁸ Evidently this work was not worthy of a degree, but could lead to a certificate.

Some of the courses in this program were, Staging of Plays, Stage Department, Presentation of Farces, and Presentation of Plays.³⁹ All courses were taught by Professor Frazier.

36. University of Kansas Catalogue, 1903-04, Dept. of Public Speaking and Debate.

37. University of Kansas Catalogue, 1906-06, School of Fine Arts.

38. *Ibid.* p. 281.

39. *Ibid.*

The departure of Professor Frazier after the school year of 1907-08 and the arrival of Miss Gertrude Mossler produced no noticeable changes in the academic area in regard to theatre. Actually the next change came in the year of 1914-15 when Professor Arthur MacMurray came to the University and took over the work as head of the Department of Public Speaking.

Two new theatre courses are described in the catalogue of 1914-15. The course numbers were 60 and 61. Course number 60 was titled Dramatic Arts I. This was a two-hour course by appointment with Professor MacMurray. The description as found in the catalogue is as follows: "Training in the interpretation of the drama and instruction in stage technique. Standard and classic plays will be studied and presented, and each student will be assigned definite roles to interpret."⁴⁰ This course carried a prerequisite of course I, Oral Interpretation, or its equivalent in the department.⁴¹ Course number 61, titled Dramatic Arts II, carried the previous course as a prerequisite. This course was similar to the former but work involved was of a more advanced nature.⁴² Professor MacMurray also taught this class and it met by appointment. Both courses were offered for two hours credit.⁴³

During the early years of the century, the general theatre situation in the country had been changing. Intolerance had lessened, the theatre

40. University of Kansas Catalogue, 1914-15, p. 160.

41. Ibid.

42. Ibid.

43. Ibid.

had been accepted as more respectable, the little theatre movement had gotten underway, and some of the Eastern schools were instituting courses in playwriting, interpretation and theatre history.

The theatre scene at the University reflected these changes. Many plays, other than Shakespeare's, were presented. There was a growth in theatre activity, and an effort to produce plays more professionally. Finally, there was the introduction of courses in dramatic art.

An important development during the period 1914-23 was the acquisition of a theatre on the campus. This was a small theatre, fitted up in the basement of Green Hall, with modest stage equipment, seating about one hundred people; it was used as a classroom for theatre classes; as rehearsal room and for the presentation of classroom plays; as well as for a "home" for the dramatic organization.

In the school year of 1914-15 the Dramatic Club (formerly The Hawk Club), was put under the directorship of the Department of Public Speaking.⁴⁴ This move, along with the establishment of a department, showed a desire to centralize the various areas of theatre activity: the dramatic club, theatre classes, and productions, rather than letting them continue operating almost as if they were completely independent of each other. In 1916-17 the first production after this centralization was Under Cover by Roi Cooper Megrue, produced at the Bowersock Theatre February 28, 1917.⁴⁵ A new high must have been reached in this production in the art of scenery construction. A written comment about the set

44. University of Kansas Catalogue, 1917-18, p. 178.

45. Jayhawker, 1917.

offered this extravagant comment: "the scenery of the play was especially constructed and in every detail was an exact copy of that used in the original New York Production."⁴⁶

This play had a cast of thirteen and nearly one hundred eager students turned out for tryouts, a record for a play at the University.

The year 1918 saw the Dramatic Club again called upon to help raise funds, this time for the "Permanent Income Bill." The club answered this request by presenting the play, Eliza Comes To Stay.⁴⁷

This same year old North College, the first building on the campus, was torn down.⁴⁸ In years before, drama organizations sometimes met in North College; now their activity was centered in Green Hall.

No written mention could be found concerning theatre activities the following year. The Jayhawker for that year was called "The Peace Edition." The only reference to the drama was that Neale Carmen, a professor in the Department of Romance Languages, was made a member of the Dramatic Club. Faculty members, as advisers, were also considered members of the club.⁴⁹

The year following "The Peace Edition" of the Jayhawker, 1919-20, the Dramatic Club began the operation of a rather sizeable task. The club started to save money in a dramatic fund, the fund to be held in

46. Jayhawker; 1917.

47. Jayhawker, 1918.

48. Ibid.

49. Jayhawker, 1919.

trust by the Registrar of the University for "...the building on the campus of a suitable theatre for the presentation of the University's dramatic events whenever the fund is large enough to permit it."⁵⁰

Two of the three plays presented this year, Mrs. Temple's Telegram and Her Husband's Wife, were given on the same bill and part of the proceeds from these shows went into the dramatic fund.⁵¹ At this stage in the development of theatre at the University the only funds the Dramatic Club had were those that could be raised by the presentation of plays. The administration was still not ready to grant any funds for the producing of plays or for establishing a theatre building on the campus.

On January 10, 1921, Mrs. Gorringer's Necklace by Hubert Davies was given at the Bowersock Theatre and later on "...enjoyed several out of town performances."⁵² As with other plays in the past, this one was taken to other towns and it might be called a "road show." However, these out-of-town performances differed from the road show (which was to be started later this year) in that these performances were not played on consecutive dates and the students, the cast, returned to Lawrence between performances. The road show, in the sense in which it came to be used, traveled to other towns and performed on consecutive days, not returning to Lawrence until all the towns had been played.

On February 28, 1921, Oscar Wilde's The Importance of Being Earnest was presented in the Bowersock Theatre. In April the play toured Kansas

50. Jayhawker, 1920.

51. Ibid.

52. Jayhawker, 1921.

playing in towns on consecutive dates, thus becoming the first road show which was booked for an extended period of time.⁵³

This same year Fred Ellsworth (afterwards alumni secretary) became a member of the Dramatic Club and Deane W. Malott (later chancellor) appeared in the play The Mechanical Man.⁵⁴

The years following the First World War were hard years in Europe. People were homeless, hungry and sick. This situation was not ignored in this country. In 1922 the Women's Student Government Association at the University presented a dramatic bill of fare called the 1922 Follies. The receipts of \$1800 were used to purchase "Friendship Candles" for the relief of starving European students.⁵⁵ In the same year two other plays were produced for another benefit, the fund for the theatre building. Again, there was no mention of dollars taken in for this fund but the two plays given for the occasion were 1200 Dollars A Year and The Big Idea.⁵⁶

The Senior Class play for 1922 was A Regular Prince, written by William Brehm. This was the third straight year that Brehm won the fifty dollar award for the best student play.⁵⁷

While all this activity was going on an organization came into being rather quietly, called the Little Theatre Company. This company was organized by Professor MacMurray in the fall of 1921 and its purpose was to

53. Jayhawker, 1921.

54. Ibid.

55. Jayhawker, 1922.

56. Ibid.

57. Ibid.

furnish the Extension Division with dramatic talent for its lecture courses, and also to provide publicity for the University.⁵⁸ During this first year the company "...presented one act plays and variety numbers in twenty-four Kansas towns. Funds in excess of costs were to go to the dramatic fund."⁵⁹

H. A. Shinn became head of the Department of Public Speaking in the fall of 1922. He had been debate coach for the past five years and now he served as coach and department head. Miss Cecile Burton came to the University as the drama coach at the same time. Miss Burton was graduated from the University of Kansas in 1917 and since her graduation had studied with Robert Cumnock and at the American Academy of Dramatic Art in New York City.⁶⁰

Headquarters for the Dramatic Club moved to the Little Theatre in Green Hall in the fall of 1922. Rules for membership in the club were altered to include people who were interested in the writing of drama, in stagecraft and stage techniques.⁶¹ Originally the Dramatic Club had been interested only in acting personnel.

According to the Jayhawker, Charles Gilpin appeared in Lawrence and starred in Eugene O'Neill's Emperor Jones. The Jayhawker also mentions the appearance of Olga Petrova in her play The White Peacock. If one

58. Jayhawker, 1922.

59. Ibid.

60. Jayhawker, 1923.

61. Ibid.

does not consult the records in the local paper, he would believe that there were only a few professional companies and that these gave their performances on the campus. However, this is not the case because there was no campus theatre. For some reason, now unknown, the Jayhawker singled out certain plays for mention.

Professor Arthur MacMurray served as head of the department (which in 1914 was the Department of Public Speaking and Debate) until the fall of 1922. The name of the department was changed to the Department of Public Speaking in 1915. In 1922 H. A. Shinn became head of the department.

Some additions were made to the theatre curriculum in this period, the additions coming in 1914-15.

In Dramatic Club activities we find a broadening of the scope of the club when it started to take in members who were interested in writing, stagecraft and stage techniques. Also the extended booking for the road show to play on consecutive dates got its start in this period as did the Little Theatre Company.

And in this period we saw the start of a fund to be used for the building of a theatre on the campus. There is no record of what became of this fund in the business office or elsewhere.

Chapter II

Reorganization--The First Drama Department

We now come to a reorganization of the department and the consequent changes in the theatre activities on the campus.

In the spring of 1922 Professor MacMurray resigned to go into lyceum work and, in 1923 H. A. Shimm left to continue his study of law. In the fall of 1923 Allen Crafton, who had had directional experience in a community theatre (The Prairie Playhouse, Galesburg, Illinois) and teaching experience at Wabash and Carleton Colleges, became head of the department. Chancellor Lindley was much interested in the theatre and he hired Professor Crafton to "build up the dramatic work."⁶² Byran Gilkinson was hired as a speech instructor and Margaret Anderson as assistant instructor.

The name of the department was changed to the Department of Speech and Dramatic Art. The objectives of the department, as printed in the 1923-24 catalogue were: "The department emphasizes speech education generally rather than public speaking definitely, and appreciation of the theatre arts rather than specific training in acting or stage production. Recognizing that voice training, distinct utterance, diction and other fundamentals of speech form the basis for effective work in reading, forensics, and dramatic art, the department builds its advanced courses in the speech arts upon a course in the principles of speech. With this course as a foundation, the student may then continue his work in the department along three lines: (1) oral interpretation of

62. A statement of the College Dean to Prof. Crafton.

literature, (2) extempore speaking and debating, and (3) acting drama and the theatre arts.

"The department offers opportunity and training for participation in intercollegiate debate and oratory, and in production of plays in the studio theatre."⁶³

Ten courses were offered in the department at this time. A complete listing of all the courses for the drama curriculum can be found at the end of this thesis in Appendix B.

Up to this time there was no University subsidy for plays, and the play director, a member of the faculty, had no control over production funds. There was a dramatic fund, but it was in the hands of the student organization, and the teacher-director was dependent on the dramatic organization (the Dramatic Club) for funds for his production.⁶⁴

However, in the fall of this year, 1923-24, the Dramatic Club plays were put on the Student Enterprise Ticket, the forerunner of the I-D Card.⁶⁵ (In 1957 each student received an identification card after he had paid his tuition and fees. This card would admit the student to football and basketball games, plays and other activities on the campus.) The Enterprise Ticket, while not compulsory, met with success and the first play directed by Professor Crafton at the University, The Devil's Disciple, admitted students on this ticket. Dates for the production:

63. University of Kansas Catalogue, 1923-24, p. 240.

64. Prof. Allen Crafton.

65. Jayhawker, 1924.

of this play were December 3 and 4 of 1923, and the play was produced in the Bowersock Theatre. Prices of tickets were, \$1.00, \$.75 and \$.50.⁶⁶

Another dramatic organization was formed this year, The Lawrence Drama League. The members of this club were townspeople and University faculty members. It is mentioned here because this club presented plays in the theatre in Green Hall.⁶⁷

Also in this year the proposed opening of a new theatre in Lawrence, the Orpheum, was announced. The opening date was scheduled to be in February of 1924. (The theatre did open the following year.) The Orpheum was to have a stage erected for plays and motion pictures, with a seating capacity of about 700 without a balcony. The University Dramatic Club was to use this theatre in the future.⁶⁸

In addition to the Dramatic Club plays presented this year in the Bowersock Theatre, an all-university musical comedy, Betty Lou, was presented in the Lawrence Memorial High School auditorium on December 14 and 15, 1923.⁶⁹

A group of five one act plays was presented in the Little Theatre in Green Hall on December 19, 1923. These plays were put on by the class in Theory and Practice of Modern Drama, taught by Professor Crafton.⁷⁰

66. University Daily Kansan, November 27, 1923, p. 7.

67. Jayhawker, 1924.

68. Ibid.

69. Ibid.

70. Jayhawker, 1924 and Prof. Crafton.

The following year, 1924-25, was a continuation of the previous year as far as drama activity was concerned. Two events stand out in this year. The first was the organization of two scheduled tryouts to be held, one in the fall and the other in the spring, for the Dramatic Club.⁷¹ The second was the opening of the Orpheum Theatre in Lawrence. The Dramatic Club performed in this theatre on various occasions until 1928.⁷²

In all, seven productions were presented that season and a bill of one-acts in the theatre in Green Hall.⁷³

In the fall of 1925 Professor Crafton applied to the National Play Tournament at Northwestern University in an attempt to gain entrance for the Dramatic Club. The application was accepted. During Christmas vacation of that year a one-act play, Booth Tarkington's Beauty and The Jacobean, was performed at the tournament by the Dramatic Club on December 30 and January 1. The production was awarded second place in the tournament. The University of West Virginia won first place by one point.⁷⁴

Also in 1925-26 the Kansas Players, composed of faculty members and students, was organized. This group presented six plays during the summer of 1926 in a little theatre in the basement of Spooner-Thayer

71. Jayhawker, 1925.

72. Ibid. and Prof. Crafton.

73. Jayhawker, 1925.

74. Jayhawker, 1926, and Prof. Crafton.

Museum. Each organization, the Kansas Players and the Dramatic Club, agreed to give two plays a year.⁷⁵

In the next academic year In A Blue Moon, a one-act play written by Ernestine Songer, a member of Crafton's playwriting class, was produced in the theatre in Green Hall and later at the annual meeting of the Kansas Authors' Club.⁷⁶

During the year five different theatres offered University productions: Robinson Gymnasium, Green Hall, the Bowersock Theatre and the Orpheum in Lawrence, and the Shubert Theatre in Kansas City, Missouri.⁷⁷

Robinson Gymnasium had been used for dramatic productions in the past but the production of A. A. Milne's Dover Road presented something new. A temporary stage was set up in the east end of the gymnasium and a proscenium was constructed, from which a front curtain was hung. A portable switchboard provided the means for lighting effects and even footlights were used. In addition a set was constructed, not just a few pieces, but a complete set. The staging was done by Professor Crafton, direction by Robert Calderwood, who had been added to the staff in the fall of 1926.⁷⁸

Dunsany's If was also directed by Robert Calderwood and it was produced in the Bowersock Theatre on February 28, 1927, after its

75. Jayhawker, 1926.

76. Jayhawker, 1927.

77. Ibid.

78. Jayhawker, 1927 and University of Kansas Catalogue, 1926-27.

performances in Kansas City. This play will always be remembered because during this production the trouble started between the department and the Stage Hands Union.

Since the campus was not in the city limits of Lawrence, the Stage Hands Union claimed that whenever the Dramatic Club put on a play in the Bowersock Theatre in Lawrence, within the city limits, the group became a traveling company. This, the Union stated, not only meant that the Dramatic Club must use union men but that it must double the number of union men to meet union requirements for a traveling company.

The University got a court order overruling the Union decision and peace for a time was restored.

When Fraser Theatre came into use, in 1928, an agreement was reached which provided the following: if a professional touring company came to play in Fraser Theatre, four stage hands would be used and they would be split, two union members and two University people.⁷⁹

The same union regulations were to be enforced in the new Auditorium (later Hoch Auditorium) where the Minneapolis Symphony was to perform. Donald Swarthout, dean of the School of Fine Arts, wouldn't meet the request of the union. The orchestra, in sympathy with the union, refused to play in the auditorium. The concert had to be moved to the local high school in order to accommodate ticket holders.

During the concert, Chancellor Lindley made a speech upbraiding the Stage Hands Union for its action. Resentment was high against Mr.

79. Prof. Crafton.

Hunsinger, president of the union and also owner of a local taxi company. The next day he resigned from the union.

Difficulties, however, continued with the union at Fraser Theatre. Many threats were made, many meetings held; at times the union won out, at other times the University authorities. With the disbandment of the Lawrence union (due to the fact that the Bowersock no longer played road shows) the troubles were over; but the union situation was troublesome for twelve years, from 1926 to 1938.⁸⁰

In the year 1927-28, Professor Crafton was on a leave of absence and Professor E. C. Buehler, who had been added to the staff in the fall of 1925, was acting chairman of the department.

An important event this year was the organization at the University of Kansas of a chapter of the National Collegiate Players. This was the nineteenth chapter to be organized in this country, the first of which was founded at the University of Illinois.⁸¹

Two plays were produced this year, The Youngest by Philip Barry and Lulu Vollmer's Sun Up.⁸²

This period, 1923-27, showed a growth in the number of teachers on the staff and in the number of courses offered; it established two acting groups, one composed of students, the other of students, faculty and later, townspeople who acted not only in Lawrence, but took plays to Northwestern University, to Kansas City and on tour in Kansas; it represented an attempt to convert the gymnasium (temporarily) into a

80. Prof. Crafton.

81. Ibid.

82. Ibid.

theatre; it saw the administration donating a few funds for production (these were for the acting class plays in Green Hall); and it saw the authorities coming to the aid of the theatre directors in their difficulties with the Stage Hands Union.

Chapter III

A Theatre, and A Rapid Growth in Theatre Activities
(1928-1940)

The years 1928-40 mark the period of the greatest growth in the University theatre activities and in curriculum advances which affected theatre work. Beginning with the remodeling of the chapel into Fraser Theatre, we see major advances in theatre work including the important grant for graduate work in the theatre area in the department.

By the fall of 1928 the construction of Hoch Auditorium was completed, allowing the Music Department to move from Fraser Hall into the new building. The Department of Speech and Dramatic Art had made a suggestion to have the auditorium in Fraser remodeled into a theatre for dramatic productions. The request had been granted. The old pipe organ was removed from Fraser Chapel and the stage was remodeled for plays.⁸³

The first dramatic production at the University was a Shakespeare play. The first play presented in Fraser Theatre was Shakespeare's Much Ado About Nothing, offered by a professional English touring company. The first Kansas Players production was Hamlet, performed in Fraser Theatre on November 19, 20 and 21 of 1928.⁸⁴ (From this time all plays will be considered to have been performed in Fraser Theatre unless otherwise stated.)

The other two productions given this year were The Whole Town's Talking, given by the Dramatic Club and Ten Nights in A Bar-Room, by the

83. Jayhawker, 1929, and Prof. Crafton.

84. Jayhawker, 1929.

Kansas Players.⁸⁵ Also during the year 1928-29, a bill of one-acts was presented in the Little Theatre in Green Hall. The bill included Boccaccio's Untold Tale, Moonshine, and Thank You Doctor. These plays were also presented in Robinson Gymnasium at commencement time.⁸⁶

Miss Frances Wilson was added to the staff the following year and she was subsequently to play in many Fraser Theatre productions as well as to star on Broadway in Harvey.⁸⁷

Perhaps at this time comment should be made on the frequent participation by the faculty in plays in acting roles. From the period 1923-51 the faculty took an active part in dramatics. The reasons for this were: (1) as with teacher-musicians today, in those days, a teacher-director was expected to reveal if he could practice what he preached; (2) most members of the staff had had professional acting experience; (3) the staff felt that the students gained a certain experience from acting with professionals or near professionals. Often the faculty members did not play leading roles but character roles which would have been difficult for the students.⁸⁸

On February 3, 4, and 5, 1930, East Lynne was presented. As the Jayhawker for 1930 tells us: "...during the intermission Allen Crafton took the stage with all the gusto of an old-time impresario and sang, 'Take Back Your Gold!'"

85. Prof. Allen Crafton.

86. Ibid.

87. University Daily Kansan, May 15, 1948.

88. Prof. Allen Crafton.

The year 1930-31 marked the beginning of the occasional productions of full-length original plays. In the fall a play called The Marked House by Anson Kent was given. This play could be called a "Who Done It?" in that there were questions about the name of the author. It later was announced that Professor Crafton had written the play. Another of his plays, The Scarlet Dove, was presented in 1932. This production received a scathing criticism in the University Daily Kansan by the student reporter, Gerald Penny. (According to the author, the criticism was probably well deserved.) A third original play, Sauce for the Gander by Ruby Bramwell, a graduate of the University, was presented the next year, in March 1933.

Besides original plays, the number of productions each year had risen to six in 1931-32. This was found to be too many and the next year the number was reduced to four. However, in the spring of 1933, a student producing group appeared, made up of members of the National Collegiate Players who presented the play Holiday. This production, which was an extra one, was directed, produced and acted by the student organization.

It would become tedious to comment on each production, which continued at the rate of four a year. (A complete list of productions is to be found at the end of this thesis in Appendix A.) The items in the following paragraphs are set down as having some historical interest.

For the presentation of Mary Rose (October, 1933) a three-piece orchestra was hired to play an overture and intermission music.⁸⁹

89. Prof. Allen Crafton.

The Trial of Peter Zenger, an original script by Elliot Penner, an assistant in the Journalism Department, and Maurice Rice of the college office, was presented in November of 1933. The play was based on historical records of the trial of John Peter Zenger, a New York printer in 1775, on charges of libel.⁹⁰ Another original drama was presented in the spring of this year, the Hilarities of 1934, by two University students, Stanley Hortsman and Jimmy Patterson. After the play had been produced, Hortsman thought it was such a flop that he left the University and enrolled at the University of Missouri.⁹¹

During 1934-35, since some students had suggested the plays were becoming too high-brow, Eva The Fifth, a comedy which was advertised as a "comedy as low as sea-level" was given. The student body, according to the review, was pleased with the comedy. One of the student actors was William Inge who afterwards became a Pulitzer Prize winning playwright. Another original play Yankee Crusade, the plot of which was laid in Lawrence during the territorial days, was presented early in 1935.⁹²

Continuing with the 1928-40 period, the taking of plays on tour of Kansas towns was still carried on. One spring Ferenc Molnar's sophisticated comedy Olympia was played, at another time Maxwell Anderson's controversial tragedy Winterset. During these years Kansas University and the University of Wichita began the exchange of plays. The two plays

90. Jayhawker, 1934.

91. Ibid.

92. Jayhawker, 1935, p. 316.

just mentioned were presented in Wichita;⁹³ the Wichita Players gave matinee and evening performances of The Late Christopher Bean, Stage Door, and There's Always Juliet on the Kansas campus. Also during this period theatre and drama courses were added to the curriculum. By the close of the period, courses were offered in play direction, acting and stagecraft; in playwriting and the history of the theatre; in graduate research; in radio speaking and radio dramatic production; and also a course, consisting of lecture and film presentations, called "The Motion Picture."

Returning to Fraser Theatre and to what was going on there, during the 1937-38 season, Kaufman and Connelly's Beggar on Horseback was presented for four nights and proved so popular that an additional performance was given.⁹⁴ Rolla Nuckles, a Kansas University graduate who had had professional experience had been added to the staff, as had also Donald S. Dixon. For the production of this play a revolving stage, operated by hand, was constructed by Dixon. It was publicized as "The only revolving stage, so far as is known, west of the Mississippi."⁹⁵

Evidently the production of Ferenc Molnar's Liliom during the 1938-39 season, wasn't a complete success. The Jayhawker reported, "Budapest saw Liliom for the first time in 1909 and Budapest did not react favorably. So maybe K.U. audiences have done the same." The play combines realism and fantasy, and represents a difficult problem in direction. Here we quote Professor Crafton: "We couldn't make up our minds whether

93. Prof. Allen Crafton.

94. Ibid.

95. Ibid.

we should play the play as realism or fantasy. So we gave a confused play which was not clear to the audience any more than it was to us."

On February 20, 1939, Cum Laude, an original revue, was presented in Fraser Theatre. This show provided Kansas University with a song that has since become one of the accepted University songs, "Onward Kansas", and was written for the revue by Crafton and Jack Laffer, a senior in the college.⁹⁶

During this year a comparative study was made of theatre attendance at the University in 1923 and 1939. Figures showed that the annual combined audience for plays (two were given) was approximately 1600 in 1923. By 1939 the annual theatre attendance (four plays were given) had reached 9,000.⁹⁷

Deane W. Malott became chancellor of the University in the fall of 1938. Chancellor Malott was cold to the theatre when he first came to the campus and the theatre again had to justify itself.⁹⁸

Opening the 1939-40 season was Eugene O'Neill's The Emperor Jones. For a second time a predominately negro cast was used in a play. (The first was Come Seven, presented in 1930.) Rolla Nuckles directed the play and Lorenzo Fuller, afterwards an important singing-actor figure on Broadway, played the part of Emperor Jones. On the same bill William Saroyan's My Heart's in the Highlands was presented. Contrary to expectations, Saroyan's play was much more popular than O'Neill's.⁹⁹

96. Jayhawker, 1939.

97. Ibid.

98. Prof. Crafton.

99. Ibid.

An interesting "Who Done It?" opened on December 12, 1939, and this play had a unique ending. A jury was selected from the audience. The jury sat on the stage, and listened to the prosecution and defense of the prisoner. After the prosecuting and defending attorneys had presented their cases, the jury retired and brought in its verdict. There were two endings to the play, and the cast had to play the ending which corresponded to the jury's verdict. From an audience standpoint the play was a novel stage experience. On two occasions the jury rendered a verdict of guilty and on the other two occasions the verdict rendered was not guilty.¹⁰⁰

These years showed a steady advance in dramatic interest at the University (as revealed by the increasing attendance), in the acquisition of an adequate theatre, in the number of department staff members who assisted in production work (Robert Calderwood had been added on the staff, then Miss Wilson who was replaced by Rolla Nuckles) and Don Dixon who was, to a degree, the technical director of Fraser. At the close of this period, according to Professor Crafton, more students were attending the plays than any other general University activity, with the exception of the basketball games.

100. Prof. Crafton.

Chapter IV

War Years and Retrogression, 1940-1945

A new chancellor, the Second World War, and the drop in male student enrollments did much to slow the progress of the theatre in the years 1940-45. With fewer enrollments came a cut in funds which amounted to about fifty per cent. The steady decline in male students made it eventually necessary to produce plays which required all female casts.¹⁰¹

The four plays presented in the year 1940-41 were Cock Robin, On With The Show, White Wings, and Cradle Song. On With The Show was a musical produced in May of 1941 with words and music written by Professor Crafton.¹⁰²

The United States entered the Second World War on December 7, 1941. Two days after the Japanese attack on Pearl Harbor Thunder Rock opened in Fraser Theatre. Since the play dealt with men who felt overwhelmed by the chaos the world was in two and one-half years prior to Hitler's attack on Poland, the play's message seemed to strike home very effectively.¹⁰³

The next production that year was Twelfth Night, presented by a professional touring company and sponsored by the department. It may be mentioned that several times throughout its history the department sponsored a professional company. Among such were The Theatre Guild's production of Shaw's The Doctor's Dilemma, the Provincetown Playhouse

101. Prof. Crafton.

102. Jayhawker, 1941.

103. Jayhawker, 1942.

in Paul Green's In Abraham's Bosom and the Barter Theatre in The Merchant of Venice.

A group of eighty University students, using their own money and calling themselves the Dramatic Workshop, presented the last play of the year, Night Must Fall, on May 4, 1942. This group was formed to give students who had not been in any plays a chance to act.¹⁰⁴ Later, in 1943-44, the Jayhawker mentions the Dramatic Workshop had only women members that year but there is no further record that this group produced any plays other than the one already mentioned.

On October 26, 1942, the Don Cossack Chorus appeared in Hoch Auditorium. On the same night a variety show, Meet the Talent, opened in Fraser Theatre drawing only 750 people in total attendance for three nights.¹⁰⁵ This is an example of the decline in theatre attendance during the four war years, 1941-45. Starting with the year 1941-42 and running through 1944-45 total attendance decreased steadily each year. The attendance figures for each of these years in order was 2900, 2300, 1900 and 1500.¹⁰⁶ As a comparison, the year 1939-40 saw seventeen nights of performance in Fraser Theatre with fifteen of them complete sellouts.¹⁰⁷

For the first time since its origin no season tickets were offered to the general public in 1943-44 thus showing a continuance in the decline of theatre activity on the campus. Only two plays were presented that

104. University Daily Kansan, May 5, 1942, p. 1.

105. Jayhawker, 1943 and Prof. Crafton.

106. Ibid.

107. Ibid.

year, Ladies In Retirement with a cast of six women and one man and Close Quarters, the latter being a two character drama acted by Professor and Mrs. Crafton.¹⁰⁸ Even though the following year saw the first peaceful Christmas celebrated by the people in this country since the United States entered the war, theatre activity continued at the rate of two plays per year. This year the two plays presented were Tune In Yesterday, an original all-girl farce comedy by Professor Crafton (written because he had only girl actors, and plays with all-girl casts were hard to find), and a cutting of Macbeth, the latter presented without admittance charge.¹⁰⁹

Although the general theatre activity decreased during the war years, new courses were added to the curriculum. In the fall of 1940 the department was granted an MA Degree. Also the courses Stagecraft, Thesis, Advanced Play Production and Special Problems in Drama and Theatre were accepted by the University. According to the catalogue for 1940-41 the course, Stagecraft encompassed, "Scenery design, construction and painting; lighting equipment and operation; make-up; the restatement of the written play in stage terms. Assistance in staging of public plays." The last three courses mentioned were graduate courses.

It might be said that the war years represented a period of marking time. The theatre program was curtailed, actors were scarce, and the audiences decreased. The department carried on and added to its curriculum but the theatre program was of minor interest and minor importance among campus activities.

108. Prof. Crafton.

109. Jayhawker, 1945 and Prof. Crafton.

Chapter V

Renewed Interest and Further Progress (1945-1951)

A new era in the department, marked by a steadily growing faculty, development of the field of speech correction, a growing number of majors, and a return, with renewed interest, to the four productions per year theatre program: these things characterize the period of 1945-51.

The first year in this new era, 1945-46, four plays were presented. They were, Night Must Fall, Hay Fever, Skin of Our Teeth and Holiday.¹¹⁰ Continuing with four plays each season the next year saw Beggar on Horseback, Juno and the Paycock, (which was the 100th play presented at the University since Professor Crafton came to the school in the fall of 1923) A Midsummer Night's Dream and Double Door.¹¹¹

We saw a steady decline in theatre activity as well as in theatre attendance during the war years. If there was any doubt about a recovery for the theatre program on the campus, the first production of 1947-48 removed all questions regarding this recovery. The play, Maxwell Anderson's Joan of Lorraine, opened in Fraser on October 20, 1947, and ran for four nights. Twenty-five hundred people jammed the theatre for four performances, to see the play and appreciate Miss Darlene Van Biber as Joan. Each night she improved on her performance of the night before, receiving standing ovations from each audience.¹¹² The more than twenty-five

110. University Daily Kansan, issues, October 16, 1945, March 7, 1946, April 29, 1946.

111. Jayhawker, 1947.

112. University Daily Kansan, October 21, 1947, p. 1.

hundred people in attendance revealed a big increase over the fifteen hundred patrons, which was the total for the year 1944-45.

Probably the most noteworthy production of the year was Harvey by Mary Chase. Brock Pemberton, producer of the Broadway version of the play, was on the campus appearing in the play as Elwood P. Dowd on the eighth of April, 1948. Although Mr. Pemberton arrived on the campus in time for only two dress rehearsals his performance was warmly received, the audience giving him seven curtain calls.¹¹³ In the same production Mrs. Frances Feist (who had been Frances Wilson) played Veta Louise Simmons, a social climbing sister of Elwood P. Dowd. An outgrowth of the appearance of Brock Pemberton on the campus along with the performance of Frances Feist, resulted in a trip to New York for Mrs. Feist and a role in the Broadway production of Harvey, the same role she portrayed at the University. Her first performance was a matinee on May 31, 1948 with Jack Buchanan, an English actor, playing opposite her as Elwood P. Dowd.¹¹⁴

On Tuesday, May 18, 1948, Noel Coward's Private Lives was presented as a staged reading in the Green Hall Little Theatre. (Staged readings had been given in Green Hall several times before. The first was Mrs. Moonlight, presented for two nights in 1942.) The production was under the direction of Mary K. Booth, a graduate student, as a project in a graduate seminar class. The following Friday, two Saroyan plays, directed by Tom Rea and Dan Palmquist, two graduate students, were given in Fraser.

113. University Daily Kansan, April 9, 1948, p. 1.

114. University Daily Kansan, May 12, 1948, p. 3.

Another production of the year was the National Repertory Theatre's presentation of Tartuffe.¹¹⁵

To begin the theatre season in 1948-49 the department chose Shakespeare's Hamlet, which opened November 2, 1948. This was the first Shakespearean tragedy to be presented at the University with an all-student cast in twenty-five years.¹¹⁶ The play did not open without an anxious moment, however. Harold Harvey, playing Claudius, underwent an emergency appendectomy before the first dress rehearsal but managed to return to the cast in time for opening night.¹¹⁷ In the spring of 1948 this production toured various cities and towns in Kansas for two weeks.¹¹⁸

Bury The Dead, which opened in Fraser Theatre on February 22, 1949, represented part of the requirements for a master's thesis for Harold Harvey. At this time a production thesis was sometimes permitted in theatre work. The value of such a thesis was found in the selection and direction of a play which presented unusual problems in production. These problems along with the solutions as used in the production were recorded in the written thesis. The thesis, with a resume of the problems and their solutions, was then available as a guide to anyone who might attempt to produce a play with similar problems.¹¹⁹

115. University Daily Kansan, November 4, 1947, p. 1, May 18, 1948, p. 1, May 19, 1948, p.1

116. University Daily Kansan, November 2, 1948, p. 1.

117. University Daily Kansan, October, 1948.

118. University Daily Kansan, April 18, 1949, p. 1.

119. Prof. Crafton.

On February 7, 1949, Professor Gerald Carney of the School of Fine Arts, along with Donald Dixon of the Speech and Drama Department, codirected the Gilbert and Sullivan musical The Gondoliers. This was the second production using the combined talents of both departments; the first one, The Mikado, was presented in the spring of 1948. These combined productions came about in this manner. The Fine Arts music education students had to take the theatre course Fundamentals of Play Production. For several years they had wanted to do an operetta or light opera, but the dean of the School of Fine Arts had frowned upon the idea. Finally permission was granted in order to "raise money for a scholarship fund." Since the first production in 1948 (with the School of Fine Arts directing the orchestra and singers and the Speech and Drama Department taking care of scenery, lighting and the direction of the dialogue) a musical has been presented each year up to the time of this writing.¹²⁰

The season of 1949-50 is well remembered by this author because it marked his first year on the scene at the University. Hereafter, some of the theatre history will be from personal experience.

The first play in the year 1949-50 was James Thurber's The Male Animal, which opened Tuesday the 25th of October. Frances Feist, who was directing the play, became ill and had to go to the hospital, just before dress rehearsals. Professor Crafton took over the final rehearsals. (Microphones were installed on the stage, wires run to the hospital, and Mrs. Feist was able to hear her play from her hospital bed.)¹²¹

120. University Daily Kansan, February 8, 1949, p. 1, and Prof. Crafton.

121. Prof. Crafton.

During rehearsals some trouble arose concerning the part of Cleota, the maid. It had been difficult to cast Negroes as maids and servants. The maid, Cleota, was a Negro. A colored girl accepted the part, but was prevailed upon to drop the part unless it was changed to give Cleota more educated speech and behavior. Since this could not be done without affecting the comedy in the play, the Negro girl withdrew from the cast and the role of Cleota had to be given to a white girl.¹²²

The second play of this season was Brieux' False Gods. During the four-day run of this play letters appeared in the University Daily Kansan, the school newspaper, discussing the advisability of a college theatre presenting a play which discussed religion. Some of the letters stated opinions that were against such a policy while others praised the department for "having an open mind" and daring to discuss the subject in this dramatic form. The play opened to approximately half a house and closed to a standing room only audience.¹²³

The Kansas University Light Opera Guild was formed this year, 1949-50, by merging two recently formed student organizations, the Light Opera Guild with only Fine Arts music majors as members, and the University Players. The former organization came into being in the fall of 1948 and the latter (the old Dramatic Club with a new name) in the fall of 1946.¹²⁴ These two groups merged on October 24, 1949, to form the Kansas University Light Opera Guild. (The University Players, however, remained separate

122. Harold Harvey, Prof, Crafton.

123. Prof. Crafton.

124. University Daily Kansan, October, 25, 1949.

from the Guild for their activities with the exception of the light opera production each spring.)¹²⁵

A pattern was established this year for the touring show sent out by the University and the Speech and Drama Department, which saw the last play of each season taken on tour through the state of Kansas and later Kansas and Oklahoma. This year's road show was Oliver Goldsmith's She Stoops to Conquer.¹²⁶

Two all-student productions were presented this year, one by the Student Union Activities organization, under the direction of the president of this group, and the other by members of the University Players, under the direction of Don Harling, a senior in the Department of Speech and Drama. The Student Union Activities production was an original show written by this group titled West of Abilene.¹²⁷ Thornton Wilder's Our Town, presented in the Green Hall Little Theatre, was produced by the University Players.¹²⁸

In the last year of this period in theatre history, 1950-51, the University of Kansas Laboratory Theatre was created under the direction of Thomas M. Shay and Professor Crafton. The theatre was set up as "...a workshop for apprentice and experimental work in playwriting, producing, directing and staging."¹²⁹ This program was established in September of 1950 and after the remodeling of the Green Hall Little Theatre. New seats

125. University Daily Kansan, October 25, 1949.

126. University Daily Kansan, April 5, 1950.

127. University Daily Kansan, May 3, 1950.

128. University Daily Kansan, May 17, 1950.

129. Thomas M. Shay, "The University of Kansas Laboratory Theatre," unpublished Masters thesis, Department of Speech and Drama, University of Kansas, 1952.

had been installed in the theatre providing a seating capacity of 120. This theatre was used for all the Laboratory Theatre plays.

The objectives as stated in the thesis written by Thomas Shay, the director of the Theatre, were as follows: "1. Relating and integrating theory and practice. 2. To afford beginning actors some acting experience. 3. Improvement of the training of advanced actors. 4. To provide student directors an opportunity to produce, for public performance, short plays. 5. Lab Theatre must provide for those persons interested extra-curricularly in the theatre; enable these people to participate in the productions of short plays. 6. To provide a place and an opportunity to produce new plays by amateur playwrights. 7. Theatre experimentation in acting, directing and staging. 8. To enable Fraser Theatre directors to observe aspiring actors in actual roles rather than just from tryouts. 9. To offer more theatrical entertainment to regular patrons of Fraser Theatre."¹³⁰

The funds for the Laboratory Theatre came from two sources: theatre admissions and a subsidy from the University to the extent of several hundred dollars.¹³¹ In return for this subsidy students were admitted free to the plays.

During the Laboratory Theatre season which opened on October 10, 1950, and closed May 19, 1951, twenty-two plays were presented and four monologues were given. One hundred and forty-two parts were cast in which ninety-one people made their first Laboratory Theatre appearance.

130. Thomas M. Shay, "The University of Kansas Laboratory Theatre," thesis, p. 6.

131. Ibid, p. 26.

A complete list of the plays presented in this season appears in Appendix A.

Meanwhile, across the street in Fraser Theatre, the season opened with Jean Giraudoux' The Mad Woman Of Chaillot, followed by Kaufman and Hart's You Can't Take It With You. The musical for this year was The Pink Lady and it was followed in Fraser by the production of I Conquistadori, an adaption by Professor Crafton of a recent novel, The Girl on the Via Flaminia. The University road show, the final production of the season, was Shakespeare's A Midsummer Night's Dream, which toured Kansas and Oklahoma.

During this post-war period the theatre experienced both growth and progress. Many more men were enrolled in both undergraduate and graduate classes, among whom were a number who had a primary interest in the theatre. Besides serving as actors, these students assisted in direction and especially in the technical side of production. For the first time the department possessed a somewhat adequate technical force. Other evidence of growth in the department was the establishment of the Laboratory Theatre and the addition of courses in theatre and drama, especially in the graduate field. Although attendance at the plays never rose as high as it had been before the war, the productions were better done, and the audiences were good and enthusiastic audiences for the plays.

Chapter VI

A Laboratory Theatre, a New Theatre Policy and a Subsequent Change
(1951-1956)

This period in our theatre history embraced four years, from the fall of 1951 to the close of the spring term in 1955. At the beginning of this period Chancellor Malott left the University to take a position at Cornell and was replaced by Dr. Franklin D. Murphy, who had been dean of the Medical School. Chancellor Murphy, who had an interest in theater and theatre activities, changed the status of the theatre. The director was still on the staff of the department. Before the theatre had been in the College of Liberal Arts, so the director was responsible to the College dean. Now the director did not have to consult the department on any phase of theatre, nor was it his business to consult the dean. The chancellor was the person who was responsible and had authority. For a time things went on much as usual under this arrangement and no problems arose.¹³²

A musical comedy, Good Medicine, celebrating the seventy-fifth anniversary of the University, and written by Professor Crafton, was the first production of the year 1951-52. The road show for the year was Shakespeare's Twelfth Night, which was taken on tour for two weeks after a run of four nights in Fraser Theatre.¹³³

One of the highlights of the Laboratory Theatre season came on Thursday, April 3, 1952, when a play, Red Light Returning, written by

132. Prof. Crafton.

133. University Daily Kansan, April 2, 1952, p. 6.

Robert Londerholm, a University law student, opened in Green Hall with another one act play, Four on a Heath.¹³⁴ This play was Londerholm's first and it gave some evidence of his ability as a playwright. Other Laboratory Theatre productions for the year included The Lantern Marriage, a one act comic opera by Jacques Offenbach, The Man in the Bowler Hat, Fan in Pimlico, and Escape by Moonlight.¹³⁵

Professor Crafton took a sabbatical leave in the year of 1952-53 and the University Theatre was in the hands of a new director, Dr. John Newfield, who was brought here by Chancellor Murphy from the University of Kansas City. Newfield arrived in Lawrence in the summer of 1952 and almost immediately changes were started to alter the appearance of Fraser stage. First, a new stage floor was put down and the footlights were removed; then a power rigging device was installed for the flies and a new switchboard was purchased. The stage of Fraser Theatre had been used as a workshop for the construction and painting of scenery; this year, since the School of Journalism had moved to its new quarters, several rooms on the first floor of the old Journalism Building were assigned to the theatre as a workshop.¹³⁶

Another change brought about by the new director was the frequent use of the townspeople as actors in the school's productions. It was at this time that the dramatic productions were completely separated from department control.

134. University Daily Kansan, April 4, 1952, p. 1.

135. University Daily Kansans, November 30, 1951, p. 4A, March 7, 1952.

136. University Daily Kansan, September 22, 1952, p. 3.

The first play under the direction of Dr. Newfield, The Morning Star, an original by Henry C. Haskell of Kansas City, opened in remodeled Fraser Theatre on October 29, 1952.¹³⁷ Other productions for the year were The Dark Lady of the Sonnets, A Phoenix Too Frequent, The Merry Widow, An Inspector Calls, The Contrast, and The Well.

During Professor Crafton's absence Dr. Newfield did not attend a single production in the Laboratory Theatre because he was not interested in its activities.¹³⁸

Professor Crafton returned to the University in the fall of 1953 and resumed his position as head of the department. This year, 1953-54, witnessed renewed activity in the Laboratory Theatre. Eleven separate plays were produced providing seventeen nights of performances. The most successful and at the same time the most controversial of these bills in the Laboratory Theatre was the bill of Thornton Wilder's The Happy Journey, and Jean-Paul Sartre's No Exit. The former play presented a realistic plot in a non-realistic setting, the latter a non-realistic plot in a realistic setting.¹³⁹ Both plays were directed by Bonnie Royer, a graduate student in the department. These plays presented unusual production problems, the solutions of which were put down in writing and were the basis of the student's thesis for the MA Degree.¹⁴⁰

137. University Daily Kansan, October 30, 1952.

138. Dr. John Newfield.

139. University Daily Kansan, April 22, 1952, p. 1.

140. Ibid.

In 1954-55 new members were added to the staff. Milton Howarth took the position of set designer for the University Theatre productions, including the light opera presentations. Charles Holt came to the University as an assistant to Dr. Newfield. Across the street in Green Hall Nathaniel Eek came to the University as Director of the Laboratory Theatre and Charles Dodrill worked as Assistant Director.¹⁴¹

Opening the University Theatre season this year was Right You Are If You Think So by Luigi Pirandello. The second production for the year was Ah! Wilderness, directed by Charles Holt, the same person who adapted the third production, a musical, An American In Boston, by Carl Milloecker.

In the Laboratory Theatre this season six bills were offered. Two of the outstanding presentations were an adaptation of Edgar Lee Master's Spoon River Anthology, by Professor Crafton, and a theatre in the round production in the ballroom of the Union Building of The Philadelphia Story by Philip Barry. Charles Dodrill, director of the theatre in the round production and a graduate student and assistant instructor in the department, had an interest in this production other than its success, or failure, as a production. Dodrill was in the process of writing a production thesis for his Master's Degree and this play, with its production problems, were to form the basis of his thesis. This production thesis was much the same as the production thesis we have mentioned previously; however, this one concerned problems involving production done in the arena style, commonly known as "theatre in the round." (The first experimentation in theatre in the round had been undertaken by Thomas Shay in Green Hall,

141. Prof. Crafton.

shortly after World War II).

At the end of the 1954-55 school year Dr. Newfield left the University. Dr. Lewin Goff replaced him as Director of the University Theatre. In the fall of 1955 the structure of the department was as follows: the department chairman had direct control over the areas of Speech Correction, General Speech and Radio and Television; all the theatre activities came under the control of the Director of Theatres. Under his jurisdiction came the University Theatre, the Studio Theatre (renamed from the Laboratory Theatre), and the newly formed Children's Theatre, the first production of which was seen in the spring of 1954. Within this framework of University Theatres were the Assistant Director, the technical areas such as lighting, stage design, and student help. Student help was any student or students hired on a paid basis to help with productions in the areas of construction, lighting, and costuming. The Studio Theatre Director as well as his assistants, were responsible to Dr. Goff, Director of Theatres. The Children's Theatre Director was responsible to the Director of the Studio Theatre.¹⁴²

During Newfield's tenure two new courses were added to the curriculum, the first one, Advanced Acting, in 1952-53. The University catalogue for that year gives this description for the course: "The study of scenes from plays. Practice in character analysis, creation of roles, rehearsals of scenes, ensemble." The other course, Introduction to the Contemporary Theatre, was offered the following year and it was described as a course "...designed to present theories and practice of the modern theatre.

142. Prof. Crafton.

Special emphasis will be given to the influence on the American educational theatre."¹⁴³

These four years represented the growth of the Laboratory Theatre and also an experiment in taking the control and operation of theatre activities away from the department. The latter did not prove entirely successful, since a closer union between the department and theatre activities was affected after Newfield's departure.

The year of 1955-56 was to be the first in which Dr. Lewin Goff was Director of the University Theatre and the last year in which Professor Allen Crafton served as head of the Department of Speech and Drama. The following year was to be the last year the department made use of Fraser Theatre for its productions because construction was to start on the new theatre building to be located on the west end of the campus.

During this first season under the direction of Dr. Goff Picnic, Gammer Gurton's Needle, Carousel, a musical, Cosi Fan Tutte and Pygmalion were presented. The first play was highlighted by a visit to the campus of its author, William Inge, a former student in playwriting of Professor Crafton. Inge's visit was to include the opening night of his play but he became ill and returned to New York before the play opened.

With the desire and consent of the playwright, the original ending to his play was staged in Fraser, an ending that had been changed for the Broadway production because the director, Joshua Logan, believed

143. University of Kansas Catalogue, 1953-54, p. 305.

a change would give the play greater impact and carry more appeal for the New York audiences.¹⁴⁴

In the Studio Theatre there was a slight cut-back in the number of productions but a new segment, the Children's Theatre, began. The Children's Theatre production for that year was Madge Miller's The Land of the Dragon, directed by Sally Six.¹⁴⁵ This theatre was to continue under the direction of Miss Six for the next few years. One of the productions by the Studio Theatre was the University road show for this year, Kind Lady. Unlike the other Studio Theatre productions this one was presented in Fraser Theatre and was then taken on tour for two weeks. This year the tour included towns in Kansas, Oklahoma and Missouri.¹⁴⁶

The next year, 1956-57, was the last year Fraser Theatre was used for the University Theatre productions. By the end of that year work was completed on the new Music and Dramatic Arts building and the theatre activities were moved into this new building. This year was, however, the first year for a new Department Chairman, William Conboy. Conboy had received his Master's Degree from the University of Kansas and his doctorate from Northwestern University.¹⁴⁷

While much of the activity in the department was concerned with the prospects of moving into its new location, this year was a time for reflection for those who had been part of the University Theatre program over the preceding years. One of these people, Professor Crafton,

144. William Inge.

145. University Daily Kansan, November 10, 1955.

146. University Daily Kansan, March 28, 1956, p. 1.

147. Dr. William Conboy.

who had come to the University in 1923 and, in part, had been responsible for the department getting its first theatre (Fraser) must have faced the move from Fraser to the new Music and Dramatic Arts building with mixed emotions.

In September of 1957 the new theatre building opened. The first production was Shakespeare's Henry IV, in which Jerome Kilty appeared as Falstaff, a part he had performed many times professionally.¹⁴⁸ During the production the audiences had a chance to see the new electronic switchboard and the revolving stage in operation, in fact all the mechanics of the new theatre were utilized in the production.

Thus the last production mentioned in this thesis represented just one of the many activities of the Department of Speech and Drama at the University. It represented the efforts of undergraduate students, some of whom were majoring in Speech and Drama; it represented the efforts of graduate students in the department; it represented the work of Lewin Goff, theatre director, as well as the efforts of a large technical crew. This production represented an extra-curricular activity that was a regular function at the University open to all students, especially to those majoring in Speech and Drama as practical training. At this time one hundred and ninety-five hours of classwork in sixty-two courses were offered in the department, twenty-two courses in theatre alone.

So theatre activity at the University, which began with a degree of regularity on April 25, 1890, with the presentation of Sweetpea's Pleasure Trip to help raise money for the Athletic Association, grew to its

148. Jerome Kilty.

present, rather favorable position, in sixty-seven years. From the beginning, theatre activities, both extra-curricular and academic, grew in spite of many adverse conditions such as the social stigma toward theatre at the turn of the century, the two world wars, and finally, in an age when scientific study and accomplishments receive priority, the University used funds to build a Music and Dramatic Arts building. This new building seemed to be a testimony offered by the people that the arts, including the theatre, have earned and deserve a prominent place in university activities including academic study.

I wonder if those people connected with the first production at the University ever dreamed of what was to come?

APPENDIX A

Plays presented at the University

The years set down are for the school years, beginning with the fall and ending the next spring. The date of the months for the early plays are not given because in many cases there were no programs or the programs have been lost, and often there was no printed data about the plays in the paper. For the early years most of the only available records are in the yearbooks which frequently omit information such as dates of performances, casts, and the names of the organization presenting the play. From several statements which mention specifically the place of performance, and from the fact that there was no theatre on the campus, it is assumed that the plays during the early years were given at the downtown theatre, which was known after the beginning of the present century as the Bowersock.

1883-84 Macbeth Shakespeare

1889-90 Sweetpea's Pleasure Trip This was a translation from the French by Prof. A. G. Canfield, a professor at the University, and was presented to raise funds for the athletic program.

1890-91 A Midsummer Night's Dream Shakespeare

1891-92 J. Caesar Esq. This was an original play by members of the Class of 1892 and marked the beginning of a series of Senior Class plays.

1892-93 Twelfth Night Shakespeare

1893-94 A College Comedy An original play by the Class of 1894.

1894-95 Le Monde ou l'on S'ennuie Translated from the French by the Class of 1895.

1895-96 Zaraqueta An original by the Class of 1896.

Plays (2)

- 1896-97 The Houseboat on the Styx John Kendrick Bangs
- 1897-98 As You Like It Shakespeare
Othello Shakespeare
Sunset Jerome K. Jerome
My Wife's Bonnet Morton
Money Bowler
Bricks Without Straw The Senior Class play. No evidence is given for this sudden increase in dramatic activity and its equally sudden falling off.
- 1898-99 Innocence Abroad An original play by the Class of 1899.
- 1899-1900 A Runaway Girl Parody of the play of the same name.
- 1900-01 Macbeth Jr. A comedy-burlesque of Macbeth by the Class of 1901.
- 1901-02 Shore Acres James A. Herne
- 1902-03 A Night Off Augustin Daly No Senior Class play is mentioned for the two preceding years. It cannot be determined if the Senior Class or some other organization presented the two preceding plays.
- 1903-04 Wip Van Winkle A travesty of Rip Van Winkle by the Class of 1904.
Alabama Augustus Thomas
Rosemary Louis N. Parker and Murray Carson. The latter two plays were comparatively new plays which had been acted on the professional stage.
- 1904-05 La Chaperone malgré elle (The chaperon inspite of herself.)
The Class of 1905.
All the Comforts of Home William Gillette
- 1905-06 7-11-44 The Senior Class play.
An American Citizen Madeleine L. Riley
- 1906-07 Cerebrotentatum (The Professor's Malady) The Senior Class play.
- 1907-08 The Nawab of Zu-Zu The Senior Class play.
My Friend from India De Souchet
The Little Minister J. M. Barrie
The Pirates of Penzance Gilbert and Sullivan
Patience Gilbert and Sullivan
The last two titles represent the first record we have discovered of the production of a musical play or light

Plays (3)

opera. It seems remarkable that if this is the first venture into this field that two operas should have been attempted during the same year.

1908-09 Izmiens The Senior Class play.

Father and the Frat Presented by the Thespians.

The School for Scandal Written by the Junior Class and presented as the Junior farce.

The Princess Ida Gilbert and Sullivan Evidently the light operas for the previous years were a success.

As You Like It Shakespeare

The Climbers Clyde Fitch

A Royal Knave This is mentioned as a dramatization of If I Were King. But since If I Were King was a dramatization, it is difficult to determine whether or not this dramatization was original.

1909-10 No record of the name of the Senior Class play for this year could be found.

The School for Scandal R. B. Sheridan

Ysbrand Frederick van Eeden

The Mikado Gilbert and Sullivan

Moi Labiche and Martin Presented by the French Club.

On the Ragged Edge The Junior farce. No record of this being an original could be found.

'Op-O'-Me Thumb There is no further information available concerning these last two plays. The titles are recorded in the Jayhawker for 1910.

1910-11 For this year we are fairly certain of one play. Sister You're Wrong was the Senior Class play, and presumably was original. Student Count is recorded as the Junior farce, though whether this was an original effort or not is not recorded. Other productions for this year were The Dictator (this surely was the popular play by Richard Harding Davis), Alice in Wonderland, and The Idle Idol. The last mentioned is recorded as a musical play. The present writer has been unable to trace its source. It apparently is not a Gilbert and Sullivan light opera such as the preceding musicals have been.

1911-12 This year records Dope, the Senior Class play, The Yeomen of the Guard, the Gilbert and Sullivan light opera, The Lottery Man by Rida Johnson Young and Billy by George Cameron. There is one other play mentioned in the Jayhawker for this year: Object Matrimony. Whether this was a long or short play, original or published play, there is no printed record.

Plays (4)

- 1912-13 This year leaves no record which is helpful in the least. In the Jayhawker there is mentioned three plays as having been performed: The Boys of Company B, The Aviator, and The Blue Rose Diamond. This is all. The Senior Class play was no longer written by the Senior play committee but fifty dollars was awarded to the student who wrote the best play. There was no mention of a play for this year.
- 1913-14 This year the Senior Class play makes a reappearance. The title is Count No Account. Any other dramatic presentations have left no record.
- 1914-15 Again there is mention of the Senior Class play, The Professor's Love Story. This may have been an original play but it is also the name of a popular professional play. The Man From Home by Booth Tarkington was also presented this year.
- 1915-16 The Witching Hour Augustus Thomas Presented by the Dramatic Club.
Copying the Grapes Alton Gumbiner, a University student. This was the Senior Class play.
The Stuff of Laughter Percy B. Shostac This play was presented at Commencement instead of the Senior Class play.
- 1916-17 Under Cover Roi Cooper Megrue This was a drama hot off Broadway and it is remarkable if a group of Kansas University students could have obtained a copy and would have produced it at the University.
If I Were Dean Alton Gumbiner The Senior Class play.
- 1917-18 With this year we begin to find a record of the presentation of one act plays, probably in the Green Hall Little Theatre.
The Checkmate The proceeds from this play went to the Red Cross.
Efficiency
Suppressed Desires Susan Glaspell The last two plays were presented at a Dramatic Club meeting in Green Hall.
America Passes By Kenneth Andrews
Eliza Comes to Stay
Comus This was recorded in a news item which states that the poem by Milton is scheduled to receive a stage presentation, but no further information was found.
Chimes of Normandy Robert Flanquette A light opera presentation.
Fifty-fifty Harold Lytle This was the Senior Class play.
- 1918-19 This was the year of the First World War and there is no record of any plays being given.

Plays (5)

- 1919-20 It's A Great Life William Brehm This was a student play written for the Senior Class.
Mrs. Temple's Telegram Frank Wyatt and William Morris
Her Husband's Wife A. E. Thomas
- 1920-21 The Importance of Being Earnest Oscar Wilde
Mrs. Gorrings's Necklace Hubert Henry Davies
The Mechanical Man William Brehm A student play written for the Senior Class.
- 1921-22 1922 Follies W.S.G.A.
 From this time on, various organizations such as the Women's Student Government Association were giving musical plays or variety shows, usually for a scholarship fund.
The Big Idea A. E. Thomas and Clayton Hamilton
\$1200 A Year An original show, or perhaps a play of the same title by Edna Ferber, the proceeds of which went into the fund for the University theatre building.
A Regular Prince William Brehm A student play written for the Senior Class.
- 1922-23 The Admirable Crichton James M. Barrie
Mr. Pim Passes By A. A. Milne
 Also, the Jayhawker for this year tells us that three one-acts were performed in April by the Dramatic Club but what plays and where is not mentioned.
The Merry Widow Franz Lehár
- 1923-24 The Devil's Disciple G. B. Shaw Presented at the Bowersock Theatre December 4, 5, 1923.
The Silent System Translated from the French by Brander Mathews.
One-Word Play Frank Eagan
The Conflict Clarice MacCauley
The Boor Anton Tchekoff
A Minuet Louis Parker
 The last five plays are all one-acts presented in the Little Theatre in Green Hall by the Dramatic Arts class.
Betty Lou An all-university musical comedy performed in the Lawrence High School auditorium on December 14, 15, 1923.
- 1924-25 The Romantic Age A. A. Milne
The Pigeon Galsworthy Presented in Green Hall.
Green Days Helen Marcell and Mary Smith An original musical comedy performed in the Bowersock on March 7, 1925 and later in Ottawa on St. Patrick's Day.

Plays (6)

1924-25 (con't)

Cherchez La Femme (or Kansas Grows the Best Wheat in the World.) An original revue by Professor Crafton. This revue was presented at the Bowersock April 7, 8, 1925.

Direct by Mail Sue Moody The Senior Class play.

Dulcy Kaufman A student production presented at the Bowersock November 14, 1924.

The Passing of the Third Floor Back Jerome K. Jerome
A Dramatic Club presentation that later went on tour.

1925-26 The Ticket of Leave Man Tom Taylor

Great Catherine G. B. Shaw Presented by the Kansas Players at Commencement time 1926 in Robinson Gymnasium.

Little Mandarin W.S.G.A. An original musical comedy.

In a Blue Moon Ernestine Songer

The Mirror E. J. Linderman

Heavens Russell Culver

Stories That Break Howard Fisk

The last four plays were original one-acts written in the playwriting class.

Rollo's Wild Oats Clare Kummer Y.W.C.A. This play was presented in the Lawrence High School auditorium.

Summer Theatre

Great Catherine G. B. Shaw

The Jest Sem Benelli

Candida G. B. Shaw

Expressing Willie Rachel Crothers

Three Live Ghosts Frederick Isham and Max Marcin

Four one-acts

Trifles Susan Glaspell

One-Word Play

A Minuet Louis Parker

The Florist Shop Winifred Hankridge

The Summer Theatre consisted of six bills presented on a small stage in the basement of Spooner-Thayer Museum by the Kansas Players.

1926-27 The Dover Road A. A. Milne Presented in Robinson Gymnasium in November 1926 by the Dramatic Club.

In the Next Room Ford and Robson Presented by the Kansas Players in the Orpheum Theatre in the fall of 1926.

Wango Pango Skilton and Marcel An original musical comedy presented in the Bowersock by the W.S.G.A.

The Maker of Dreams Oliphant Down

Cooks and Cardinals

The last two plays were one-acts presented in Green Hall.

Plays (7)

1926-27 (con't)

Candida G. B. ShawIf Lord Dunsany

The last two plays were presented in the Shubert Theatre in Kansas City, February 17, 18, 1927. Later, If was presented at the Bowersock.

Boccaccio's Untold Tale Harry KempMoonshine Arthur HopkinsThank You Doctor Gilbert Emery

The last three plays are one-acts presented as a bill in Robinson Gymnasium at Commencement time by the Kansas Players and the Dramatic Club.

The Noble Lord Percival WildeThe Twelve Pound Look J. M. Barrie

The last two one-act plays were performed in Green Hall in the Little Theatre.

Hereafter, some of the plays are by the Kansas Players, some by the Dramatic Club, in ratio of about two by each group each year.

1927-28 The Truth Clyde Fitch Presented at the Orpheum.Sun Up Lulu Vollmer Presented at the Bowersock.

The Youngest Philip Barry Presented at the Orpheum Theatre December 12, 13, 1928.

1928-29 All plays were performed in Fraser Theatre unless otherwise stated.

Mich Ado About Nothing Shakespeare Presented October, 1928, by a professional English company.

Hamlet Shakespeare Presented by the Kansas Players. November 19, 20, 21, 1928.

The Whole Town's TalkingC'Eau Le Role Main An original revue presented April 15, 1929.1929-30 Mr. Pim Passes By A. A. Milne October 14, 1929 This play was taken on the road in the spring.The Devil in the Cheese Tom Cushing November 8, 1929Fidelities Robert Bracco December 9, 1929East Lynne Ned Albert February 14, 1930Love-in-a-Mist Amelie Rives and Gilbert Emery March 3, 1930

Come Seven Octavus Roy Cohen Presented April 16, 1930 with an all-negro cast. Later, this play went on a short tour.

Summer Theatre

The Romantic Young Lady G. Martinez-Sierra June 30, 19301930-31 The Marked House Anson Kent (Allen Crafton) October 20, 1930Androcles and the Lion G. B. Shaw November 17, 1930Juno and the Paycock Sean O'Casey December 15, 1930

Plays (8)

1930-31 (con't)

- Bertha the Sewing Machine Girl February 3, 1931
Her Husband's Wife A. E. Thomas March 17, 1931
Cock Robin Philip Barry and Elmer Rice April 7, 1931

1931-32 The Scarlet Dove Allen Crafton October 19, 1931
She Stoops to Conquer Oliver Goldsmith December 14, 1931
The Music Hall of 1900 An original revue presented February 2, 1932.
The Butter and Egg Man George S. Kaufman Presented March 14, 1932 and later, was taken on a short tour.
The Menaechmi Plautus April 27, 1932
The Younger Generation Maurice Baring This play was presented as a curtain raiser to The Menaechmi.

1932-33 Pygmalion G. B. Shaw November 7, 1932
Outward Bound Sutton Vane December 1932
Uncle Tom's Cabin A dramatization by George L. Aiken presented February 7, 1933.
Sauce for the Gander Ruby Bramwell An original play presented March 20, 1933.

1933-34 Mary Rose J. M. Barrie October 30, 1933
Holiday Philip Barry Given by the National Collegiate Players.
Rebound Donald Ogden Stewart December 11, 1933
Distant Drums Dan Totheroh (adapted by Allen Crafton) February 12, 1934
Journey's End R. C. Sherriff Spring 1934
The Trial of John Peter Zenger This play was written by Elliot Fenner, an assistant in the Journalism Department and Maurice Rice of the college office. It was presented in November of 1933 for the Kansas Editors when they held their round table at the University. This had no connection with the Drama Department.
Hilarities of 1934 Jimmy Patterson and Stanley Hortsman, University students. Presented by the W.S.G.A., March 12, 1934.

1934-35 Eva the Fifth Kenyon Nicholson and John Golden October 29, 1934
Double Door Elizabeth McFadden December 11, 1934
Yankee Crusade Allen Crafton February 11, 1935
Hold that Line An original musical comedy presented in the spring of 1935 by the W.S.G.A.

1935-36 False Gods Eugene Brieux November 2, 1935
Ten Minute Alibi Anthony Armstrong December 9, 1935
Olympia Ferenc Molnar Presented February 17, 1936 and later went on tour.
The Ticket of Leave Man Tom Taylor March 23, 1936
The Terrible Meek Charles Rann Kennedy Presented April 20, 1936 for the ministerial convention.

Plays (9)

1936-37 Bury the Dead Irwin Shaw November 9, 1936
Four Days Leave Presented as a curtain raiser to Bury the Dead.

This Thing Called Love Edwin Burke
Land's End Denis Plummer April 5, 1937 Later this play went on tour.

1937-38 Beggar on Horseback Kaufman and Connelley This production, presented October 25, 1937, utilized a revolving stage.

Elizabeth the Queen Maxwell Anderson December 6, 1937
Spring Dance Philip Barry February 15, 1937
Winterset Maxwell Anderson March 22, 1938 Also on tour.

Summer Theatre

Pennywise Jean Black

1938-39 Liliom Ferenc Molnar October 31, 1938

Hay Fever Noel Coward December 5, 1938

Cum Laude Allen Crafton. This was an original revue, presented February 20, 1939, for the seventy-fifth anniversary of the University of Kansas.

Outward Bound Sutton Vane March 27, 1939

Blossom Time An operetta given by the School of Fine Arts.

The Drunkard Presented by the K Club in Green Hall, April 17, 1939.

Summer Theatre

Spring Dance Philip Barry

1939-40 The Emperor Jones Eugene O'Neill October 30, 1939

My Heart's in the Highlands William Saroyan October 30, 1939

These two plays were on the same bill.

The Night of January 16th December 12, 1939

Quality Street James Barrie February 13, 1940

Mary of Scotland Maxwell Anderson

Romance of the Willow Pattern Ethel Van der Veer

A Woman of Character The last two plays are one-acts and were presented in Green Hall.

Holiday Philip Barry April 8, 1940

1940-41 White Wings Philip Barry October 29, 1940

The Cradle Song Sierra-Martinez December 10, 1940

Cock Robin Philip Barry and Elmer Rice February 17, 1941

The Importance of Being Earnest Oscar Wilde April 1, 1941

On with the Show Allen Crafton May 19, 1941 This was a musical revue presented by a group of University students.

1941-42 Thunder Rock Robert Ardrey December 9, 1941

Plays (10)

1941-42 (con't)

The Women Clare Booth Presented in the spring of 1942 with an all-girl cast.

Mrs. Moonlight Ben Wolf Levy Presented as a staged reading in Green Hall on March 9, 1942.

Charlie's Aunt Brandon Thomas April 6, 1942

Night Must Fall Emlyn Williams May 4, 1942

1942-43 Meet the Talent An original revue presented October 26, 1942.

Ladies in Retirement Edward Percy and Reginald Denham
November 29, 1942

Close Quarters W. O. Somin March 7, 1943

Distinguished Service Allen Crafton Presented on March 30, 1943 with an all-girl cast.

1943-44 Tune in Yesterday Allen Crafton Presented December 12, 1943 with an all-girl cast.

Macbeth Shakespeare A cutting of this play was presented by Professor and Mrs. Crafton. There was no admittance charge.

Summer Theatre

Night Must Fall Emlyn Williams Presented by the Dramatic Club. This was the first production directed by a graduate student, Alice McDonnell.

1945-56 Hay Fever Noel Coward March 7, 1946

Skin of Our Teeth Thornton Wilder April 29, 1946

1946-47 Beggar on Horseback Kaufman and Connelly November 4, 1946

A Midsummer Night's Dream Shakespeare March 11, 1947

Double Door Elizabeth McFadden April 21, 1947

Juno and the Paycock Sean O'Casey spring 1947

1947-48 Joan of Lorraine Maxwell Anderson October 20, 1947

Blithe Spirit Noel Coward December 8, 1947

The Trojan Women Euripedes March 8, 1948

Thy Kingdom Come An original by a University student, James Gunn, presented May 14, 1948.

Harvey Mary Chase April 8, 1948

College Daze An original production by students, May 12, 1948.

Private Lives Noel Coward Presented as a staged reading in Green Hall May 18, 1948. This play was a project of a graduate experimental seminar class; Mary K. Booth directed the reading.

The Mikado A musical under the direction of the School of Fine Arts and the Department of Speech and Drama.

The Hungerers William Saroyan

Comin' Through the Rye William Saroyan The last two plays are one-acts presented in Fraser on May 19, 1948, and directed by two graduate students, Dan Palmquist and Tom Rea.

Plays (11)

- 1948-49 Hamlet Shakespeare Presented November 2, 1948 by the Dramatic Club. This play was taken on tour in the spring.
The Far-off Hills Lennox Robinson December 6, 1948
Bury the Dead Irwin Shaw February 22, 1949 This was a thesis production of graduate student, Harold Harvey.
The Strength of Ten Allen Crafton May 10, 1949
The Gondoliers Gilbert and Sullivan Presented February 7, 1949 under the direction of the School of Fine Arts and the Department of Speech and Drama as a Light Opera Guild production.
City Life Tau Sigma dance recital, April 27, 1949.
Ghost of a Chance The College Daze production, April 19, 1949.
Faust Goethe Presented at the University of Kansas by the Kansas City University Players, April 25, 1949.

Laboratory Theatre

- Great Catherine G. B. Shaw March 28, 1949
Overruled G. B. Shaw March 28, 1949 These plays were presented in Fraser.
The Lost Kiss Margaret Douglas Green Hall
Overtones Alice Gerstenberg Green Hall
Balcony Scene Donald Elser Green Hall

- 1949-50 The Male Animal Thurber and Nugent October 25, 1949
 All productions from this point on were University Player productions unless otherwise stated. At a meeting held in the fall of 1949 the University Players and the department agreed that any production representing the efforts of one or both groups should be known as a University Players production.

- False Gods Eugene Brieux December 6, 1949
Sweethearts Victor Herbert January 1950 A Light Opera production.
Ten Little Indians Agatha Christie February 28, 1950
She Stoops to Conquer Oliver Goldsmith Presented April 4, 1950 and later toured Kansas.
Our Town Thornton Wilder An all-student production presented in Green Hall on May 16, 1950.
West of Abilene An original College Daze production by the Student Union Activities organization.

Laboratory Theatre

- Lady of Larkspur Lotion Tennessee Williams
The Bronze Lady and the Crystal Man Noel Coward
Soap Opera John Kirkpatrick These three plays were presented on November 3, 1949 in Green Hall.
The Long Christmas Dinner Thornton Wilder
The Gift of the Magi Adapted by Joseph Free from a story by O. Henry.
There's Something I've Got to Tell You William Saroyan
 The last three plays were presented December 14, 1949 in Fraser.

Plays (12)

1949-50 (con't)

Laboratory Theatre (con't)

The Villain's Downfall (or Crime Doesn't Pay) An original by a University student, Jane Schmidt. Presented in the spring of 1950 in Green Hall.

Louder Please

Seeing New York

Forward and Back These last three are blackout skits presented in Green Hall on the same bill with Jane Schmidt's play.

Rock Chalk Revue Y.M.C.A. Presented in Hoch Auditorium.

1950-51 The Mad Woman of Chaillot Jean Giraudoux November 1, 1950
You Can't Take it with You Kaufman and Hart December 13, 1950
Pink Lady Caryl and McLellan A Light Opera Guild production presented February 6, 1951.

A Midsummer Night's Dream Shakespeare March 14, 1951

I Conquistador! Adapted by Allen Crafton from a novel and presented April 25, 1951.

College Daze A Student Union Activities production.

Laboratory Theatre...An extended operation of the existing Laboratory Theatre, this one being established September 1950 under the direction of Thomas M. Shay. All productions were in Green Hall.

Laboratory Theatre

1st Bill, October 10, 11, 12.

Fumed Oak Noel Coward

Augustus Does His Bit G. B. Shaw

2nd Bill, October 24, 25, 26.

The Dear Departed Stanley Houghton A staged reading.

The Romance of the Willow Pattern Ethel Van der Veer

3rd Bill, November 7, 8, 9.

The Hungerers William Saroyan

Hello Out There William Saroyan

4th Bill, November 21, 22, 23.

Four Monologues from:

As You Like It Shakespeare

The Last Mile John Wexley

Anna Christie Eugene O'Neill

Remorse by the Sea

One-act

Trifles Susan Glaspell

5th Bill, November 28, 29, 30.

Overruled G. B. Shaw

The Intruder Maurice Maeterlinck A staged reading.

Plays (13)

1950-51 (con't)

Laboratory (con't)

6th Bill, December 5, 6, 7.

Nativity Play Research and script by Allen Crafton.

7th Bill, February 20, 21, 22.

Overtones Gerstenberg and HowardMoonshine Arthur Hopkins

8th Bill, February 27, 28, 29.

The Monkey's Paw Adapted by Louis N. Parker from a
short story by W. W. Jacobs.Welsh Honeymoon Jeanette Marks

9th Bill, April 10, 11, 12.

Gander Sauce Betty SmithAnother Way Out Susan Glaspell

10th Bill, May 1.

The Powers That Be An original long play by William
Sollner.

11th Bill, May 8, 9, 10.

Suppressed Desires Susan Glaspell and George Cram CookThe Three Timer James F. Stone

12th Bill, May 16, 17, 18.

The Valiant Holworthy Hall and Robert MiddlemassA Minuet Louis N. ParkerWurzel-Flummery A. A. Milne1951-52 Good Medicine An original musical revue by Allen Crafton.

Presented October 26, 1951.

The Importance of Being Earnest Oscar Wilde December 6, 1951Faculty Follies An original revue presented December 13, 1951The Bartered Bride A Light Opera Guild production presented
February 4, 1952.The Lady's Not For Burning Christopher Fry February 27, 1952Rock Chalk Revue Y.M.C.A. Presented in Hoch Auditorium March
14, 1952.Twelfth Night Shakespeare Presented April 15, 1952 and later
went on tour.Laboratory Theatre: a continuation of last year's operation with
less activity.

1st Bill, November 7, 8, 9.

Poor MagdalenaEnter the Hero Theresa Helburn

Plays (14)

1951-52 (con't)

Laboratory Theatre (con't)

2nd Bill, November 28, 29, 30.

Pan in Pimlico A staged reading.The Man in the Bowler Hat A. A. MilneEscape by Moonlight

3rd Bill, January 14, 15.

The Marriage of Sobeide Hugo von Hoffmanstahl

4th Bill, February 13.

Fame and the Poet Lord Dunsany

5th Bill, February 20, 21, 22.

Heavens Russell Culver, a 1926 University graduate.At the Shrine Stark Young

6th Bill, March 6, 7.

Lantern Marriage Jacques Offenbach A one-act comic opera.

7th Bill, March 12, 13, 14.

Why I Am A Bachelor Conrad SeilerHalf an Hour James M. BarrieIf You Can't Fish Without Tenderloin E. P. Conkle

8th Bill, April 3, 4.

Red Light Returning An original by Robert Londerholm, a University law student.Four on a Heath

9th Bill, April 23, 24.

The Beggar's Opera John Gay A staged reading.The Beau of Bath

1952-53 The Morning Star Henry C. Haskell October 29, 1952
The Dark Lady of the Sonnets G. B. Shaw December 10, 1952
A Phoenix Too Frequent Christopher Fry December 10, 1952
The Merry Widow Franz Lehar February 9, 1953
An Inspector Calls J. B. Priestly March 4, 1953
The Contrast Royall Tyler March 25, 1953
The Well Louis Mennini
Petticoat Fever Mark Reed Presented in the Student Union.

Laboratory Theatre: very little activity compared with the last two years.

Second Shepherd's Play Presented December 15, 1952 in the Green Hall Little Theatre. No admission was charged.

Lily, the Felon's Daughter Thomas Taggart A melodrama presented by the University Players in the Green Hall Little Theatre February 25, 1953.

Plays (15)

1952-53 (con't)

Laboratory Theatre (con't)

The Prima Donna Arthur Benjamin Presented May 7, 1953 in Fraser.

1953-54 The Glass Menagerie Tennessee Williams November 4, 1953Caesar and Cleopatra G. B. Shaw December 10, 1953

Tau Sigma dance recital presented December 23, 1953.

Die Fledermaus Johann Strauss A Light Opera Guild production presented February 8, 1954.

Antigone A modern version of the play by Sophocles, adapted by Jean Anouilh. Presented March 17, 1954.

Rock Chalk Revue Y.M.C.A. Presented in Hoch Auditorium March 26, 1954.

Don't We All Burrill PhillipsThe Secret of Suzanne Ermene Wolf-Ferrari

Laboratory Theatre

Catherine Parr Maurice BaringA Minuet Louis N. ParkerPhipps Stanley Houghton

The Twelve Pound Look James M. Barrie The last four plays were presented on the same bill October 21, 22, 23, 1953.

The Finger of God Percival WildeThe Lovely Miracle Philip Johnson

Corridors of the Soul N. N. Evreinov These three plays were presented on the same bill.

My Partner A melodrama presented by the University Players in Fraser January 13, 1954.

Rumplestiltskin An adaptation. This was the first Children's Theatre production.

The Happy Journey Thornton Wilder

No Exit Jean-Paul Sartre Bonnie Royer directed both plays as part of a production thesis. April 21, 22, 23.

1954-55 Right You Are If You Think So Luigi Pirandello November 10, 1954Ah, Wilderness Eugene O'Neill December 8, 1954

An American in Boston Carl Milliocker Adapted by Charles Holt.

Richard III Shakespeare March 16, 1955Riders to the Sea J. M. Synge

The Marriage Merchant The last two are operas presented in Fraser May 10, 1955.

Laboratory Theatre

1st Bill, October 11, 12, 13.

With Discretion Attila V. OrbokLithuania Rupert BrookeRefund Fritz Karinthy

Plays (16)

1954-55 (con't)

Laboratory Theatre (con't)

2nd Bill, November 15, 16, 17.

Spoon River Anthology Edgar Lee Masters Adapted for the stage by Allen Crafton.Moonshine Arthur Hopkins.

3rd Bill, December 13, 14, 15, 16.

Great Catherine G. B. Shaw

4th Bill, March 3, 4.

The Philadelphia Story Philip Barry Presented in arena style in the Student Union as partial fulfillment for a production thesis by Charles Dodrill, a graduate student.

5th Bill, February 3, 4.

No Mother to Guide Her Lillian Mortimer A melodrama presented by the University Players.

6th Bill, April 20, 1955

Rivals in the School for Scandal Nola Ring adapted two of Richard Sheridan's plays. Later taken on tour.

7th Bill, May 4, 5.

The Noble Lord Percival WildeGreen Pastures Marc ConnellyHeavenly Discourses Erskine Scott Wood The last two were cuttings and were presented as staged readings.1955-56 Picnic William Inge The original ending written by Inge was used for this production. October 26, 27, 28, 29, 1955Gammer Gurton's Needle December 7, 8, 9, 10, 1955Carousel Rogers and Hammerstein A Light Opera Guild production presented February 6, 7, 8, 9, 1956.Pygmalion G. B. Shaw March 7, 8, 9, 10, 1956Rock Chalk Revue Y.M.C.A. Presented in Hoch Auditorium March 23, 1956.Così Fan Tutte Mozart A comic opera presented in Fraser April 30, 1956.

Laboratory Theatre

1st Bill, October 12, 13, 14.

Lord Byron's Love Letters Tennessee WilliamsSummer Comes to the Diamond O Robert FinchFiniculi, Finicula Rita Wellman

2nd Bill, November 9, 10, 11.

The Land of the Dragon Madge Miller A Children's Theatre production.

Plays (17)

1955-56 (con't)

Laboratory Theatre (con't)

3rd Bill, December 14, 1955

The Drunkard A melodrama presented by the University
Players in Green Hall.

4th Bill, February 29, March 1, 2, 3.

The Menaechmi Plautus Presented in the Student Union
as an arena style production.

5th Bill, March 27, 28, 29.

Kind Lady Edward Chodorov Presented in Fraser Theatre
and then later taken on tour through Kansas, Oklahoma,
and Missouri.

APPENDIX B

Courses and Faculty

In an attempt to eliminate repetition whenever possible and at the same time to record as accurately as possible all information available on the subject, the courses offered in theatre (or closely related to the theatre) have been listed on the following pages combined with all the faculty and staff members who taught these courses. Since the courses and their teachers are closely related it was decided to list them together under the departments in which the courses were offered.

It will be noted that in the early years, 1880-1903, only a few courses in theatre are listed. Most of the courses listed are in Elocution and Oratory. They are included here because they represent a beginning in the theatre curriculum.

It will also be noted that the staff members listed, especially for the more recent years, do not constitute the entire staff of the department. Since this thesis concerns itself primarily with theatre activities at the University, only those members of the staff who taught theatre classes or who actively participated in theatre activities, as directors or technical persons, are listed.

Finally, it will be noted that at times only a few words are used to describe additions or changes in the theatre curriculum and staff for a given year, while at other times the complete theatre curriculum (and related courses) being offered at that time, along with all the theatre staff members are listed. This was done in the interests of brevity. At the same

Courses and Faculty

time it is hoped that the reader will be able to see clearly just what was going on in the department in theatre work, the changes and additions that had been made, by simply referring to the year in which the last complete listing appears.

- 1880 Elocution courses are listed in the English Department.
James M. Gleed
- 1887 English Department. Professor Vickery
English 8-Shakespeare Three plays. First term.
Every day at 10:00.
English 9-Shakespeare Three plays. Second term.
Every day at 10:00.
- 1890 English Department. C. G. Dunlap
English 12-Old English Drama
Every day at 4:00.
- 1891 English Department. R. I. Fulton
Students in the new School of Fine Arts were required
to take Fulton's course in Elocution.
- 1892 Elocution for Freshmen
Elocution for Sophomores
Two courses in Shakespeare
History of Drama. Taught by C. G. Dunlap
- 1893 School of Music and Painting.
Dramatic Action. Offered to voice students and taught by
M. P. Clark, an assistant in Elocution, Oratory and
Physical Culture.
- 1895 School of Music and Painting.
Dramatic Action
Elements of Vocal Expression
Action in Oratory, Criticism of Orations and Declamations
Oratory-Practical Training.
- 1896-97 English Department.
History of the Drama. First term. Every day at 1:00.
Course conducted by instructors in Greek, Latin, English,
French and German.

Courses and Faculty

- 1897-98 English Department. Professor Vickery
 Elements of Vocal Expression 1 hr. Required of all
 freshmen not electing music
 Action in Oratory.
 Oratory.
- 1899-1900 English Department. Professor Vickery, Mrs. Smith
 V-Pantomime Expression-principles of Delsarte
 VI-Dialects and Stage Presence-orators
 VII-Dramatic Action Professor Vickery or Mrs. Smith.
 XI-Dramas and Public Readings
- 1900-01 English Department. Professor Vickery and Mrs. Smith
 Courses dropped:
 Action in Oratory
 Oratory
 History of Drama
 Other courses remained the same.
- 1901-02 The courses are the same for this year but they were offered
 in the School of Fine Arts.
- 1902-03 Same, Vickery and Smith gone after this year.
- 1903-04 Department of Public Speaking and Debate. This was the first
 mention of a separate department.
 Assistant Professor George Frazier
 V-The Modern Drama Frazier
 VI-The Platform Work Frazier
 VII-Shakespeare Frazier
 Work in the department stayed the same through 1905-06.
- 1906-07 Department of Fine Arts. Professor Frazier
 3-Shakespeare, same as the previous course.
 6-Dialects and Impersonations (2)
 7-Staging of Plays (2)
 8-Stage Department (2)
 12-Presentations of Farces (2)
 15-Presentation of Plays (2)
 Courses remained the same through the spring of 1908 in
 the School of Fine Arts.
- 1908-09 Courses were the same for this year but Miss Gertrude Mossler
 replaced Mr. Frazier. She took the position of instructor in
 Elocution.

Courses and Faculty

- 1909-10 Courses still taught in the School of Fine Arts and they stay the same through the spring of 1914. Gerhard A. Gesell was added to the Department of Public Speaking and Debate in 1911-12.
- 1914-15 Department of Public Speaking and Debate. Gesell gone. Professor Arthur MacMurray
Assistant Professor Howard T. Hill
Drama courses remained the same.
- 1915-16 Department of Public Speaking (Debate dropped in title)
This was the first time courses were included in theatre practice...courses 60 and 61, for two hours credit.
Courses remained the same through the spring of 1923.
- 1919-20 Henry Arthur Shinn, instructor, replaced Howard T. Hill.
- 1921-22 Shinn was raised to rank of assistant professor.
- 1923-24 Department of Public Speaking changed to
Department of Speech and Dramatic Art
Chairman of the Department, Professor Allen Crafton
Assistant Professor, Gilkinson
Assistant Instructor, Anderson

Courses:

1. Principles of Speech (2) Basic course.
51. Introduction to the Theatre Arts (3)
52. Theory and Practice of Modern Drama (3)
71. Playwriting I (2)
72. Playwriting II (2)

Ten of the twenty-two courses offered in the department were theatre courses and the only two three-hour courses were in theatre.

- 1924-25 New courses:
53. Theory and Practice of Modern Drama I (3)
54. Theory and Practice of Modern Drama II (3)
Playwriting could be taken for graduate credit, thus making it the first graduate work permitted in the department.
- 1925-26 No changes
- 1926-27 A grant of a major to the department--courses from other departments could be counted towards fulfilling the major requirements: a course in Shakespeare and one in Modern Drama in the English Department, a course in Psychology

Courses and Faculty

- 1926-27 (con't)
and one in Aesthetics which was taught in the Philosophy Department.
Robert Calderwood (B.A.), added as assistant professor.
New course:
56. Dramatic Technique a 3-hr. course in acting.
- 1927-28 Professor Crafton on leave of absence,
Buehler was made associate professor and served as department chairman.
Theatre courses remained the same.
- 1928-29 Calderwood became associate professor.
- 1929-30 Miss Frances Wilson (B.A.), was added to the staff.
Course changes:
Playwriting 71 to 271
Playwriting 72 to 272
- 1930-31 Department of Speech and Dramatic Art
Burton Kingsbury added as assistant instructor.
Theatre courses offered at this time were:
51. Introduction to the Theatre Arts (3)
53. Theory and Practice of Modern Drama I (3)
54. Theory and Practice of Modern Drama II (3)
56. Dramatic Technique (3)
271. Playwriting I (2)
272. Playwriting II (2)
- 1931-32 Same in curriculum and staff.
- 1932-33 Same.
- 1933-34 Robert Haig (B.A.), replaced Miss Frances Wilson on the staff as instructor.
Courses remained the same.
- 1934-35 Mrs. Elliott (formerly Miss Mary Myers) replaced Haig as instructor.
New course:
274. Seminar in Theatre Arts (2-4)
- 1935-36 Department of Speech and Dramatic Art
No staff changes.
Courses:
11. General Play Production (3)
51. Introduction to the Theatre Arts (3)
53. Theory and Practice of Acting (3)

Courses and Faculty

- 1935-36 (con't)
 Courses: (con't)
 54. Theory and Practice of Directing (3)
 56. Dramatic Technique (3)
 271. Playwriting I (2)
 272. Playwriting II (2)
 274. Seminar in Theatre Arts (2-4)
 Twenty-three hours were now offered in theatre work.
- 1936-37 No course changes.
 Rolla Nuckles (B.A.), replaced Mrs. Elliott as instructor.
- 1937-38 No personnel changes.
 The first course in radio was added.
 Course number changes:
 54 to 154, 56 to 156.
- 1938-39 No course changes.
 Donald S. Dixon (B.A.), was added to the staff as assistant instructor.
- 1939-40 Department of Speech and Dramatic Art
 Staff:
 Crafton, professor and head of the department.
 Associate Professor, Calderwood
 Instructor, Nuckles
 Assistant Instructor, Dixon
 New courses:
 57. The Motion Picture (2)
 71. Radio Dramatic Production
- This year marked the first time the department could grant a master's degree: the work was to be in both Education and Speech and Dramatic Art.
 (Elizabeth Stevens was the first student to receive an M.A. in the department with Margaret Anderson as sponsor for the degree.)
- 1940-41 No course changes.
 Nuckles resigned and James Barton took his place as instructor.
- 1941-42 Barton gone.
- 1942-43 Crafton, Buehler, Calderwood, Anderson--this was the entire staff during the war years. It is impossible to determine whether or not there were any course changes at this time as there were no catalogues printed in 1942-43 and 1943-44.

Courses and Faculty

1943-44 The same as 1942-43.

1944-45 Department of Speech and Dramatic Art

Courses offered at this time:

- 11. Fundamentals of Play Production (3)
- 51. Acting I (2)
- 52. Acting II (2)
- 56. Stagecraft (2)
- 57. The Motion Picture (2)
- 151. Introduction to the Theatre Arts (3)
- 154. Play Directing (3)
- 271. Playwriting (2)
- 300. Thesis (4-6)
- 320. Investigation and Conference (limited to 8 hours)
- 350. Advanced Play Production (3)
- 351. Seminar in Theatre and Drama (2-4)

Beginning in the early 30's a course, Teacher's Course in Speech and Dramatic Art, was listed in the School of Education but was taught by a member of the Department of Speech and Dramatic Art. This course continued through the war years. It was dropped shortly afterward when the course was taken over by, and taught in the School of Education.

1945-46 No changes.

1946-47 Influx of students, especially veterans.

Staff: Professor, Crafton; Associate Professor, Calderwood; Assistant Professor, Dixon; Instructors, J. Crafton, F. Feist (Wilson). Assistant Instructor, Kennedy.

There was an increase in the number of speech instructors which was the result of a college faculty ruling that two hours of speech (Fundamentals of Speech) would hereafter be necessary for graduation. Making this course compulsory was not due to any insistence or urging on the part of the department; it was adopted by the faculty at the request of the administrative committee.

Course changes:

Acting I and II became one course, 51, Acting (3) and 45, Practice in Public Speech ($\frac{1}{2}$ hour credit), was added.

1947-48 No course changes.

1948-49 No course changes.

Staff: Professor Crafton; Associate Professor Calderwood; Assistant Professor Dixon; Instructors, J. Crafton, Feist, Palmquist; Assistant Instructors, Courtney, Harvey, Shay.

Courses and Faculty

1949-50 Course changes:

- 151. Theatre in Western Civilization (3)
The title was changed from Introduction to the Theatre Arts.
- 390. Thesis (Number changed from 300)

Keeping up with the department it should be noted that by 1950, after taking certain designated courses covering the different speech fields, the student could (and did) devote most of his junior and senior work either to specialization in General Speech, Theatre and Drama, Speech Correction or (three years later) Radio and Television.

1951-52 Department of Speech and Drama

Professor Crafton, chairman of the department.
Associate Professor Emeritus, Calderwood
Assistant Professors, Courtney, Dixon
Instructors, Feist, Harvey, Palmquist, Rea, Shay

Courses:

- 1. Fundamentals of Speech (2) Basic course
- 11. Fundamentals of Play Production (3)
- 45. Practice in Public Speech (total of 3)
- 51. Acting (3)
- 56. Stagecraft (2)
- 151. The Theatre in Western Civilization (3)
- 154. Play Directing (3)
- 171. Radio Dramatic Script Writing (2)
- 271. Playwriting (2)
- 320. Investigation and Conference (total of 8)
- 350. Advanced Play Production (3)
- 351. Seminar in Theatre and Drama (2-4)
- 390. Thesis (4-6)

At this time the department had five different areas of work.

- 1. Forensics
- 2. Speech Correction
- 3. Radio
- 4. Theatre and Drama and Productions
- 5. Fundamentals of Speech courses

127 hours of work were now offered in the department, 23 of which concerned theatre and drama.

1952-53 Crafton on leave--Dean Paul B. Lawson acting chairman of the department.

Staff:

Professor Crafton
Associate Professors, Dixon, Newfield
Associate Professor Emeritus, Calderwood
Instructors, Feist, Palmquist, Rea, Shay

Courses and Faculty

1952-53 (con't)

Major requirements for the student majoring in the department are as follows:

1, 2, 11, 12, and 180.

The additional courses were determined by the area stressed in the major.

For the master's degree the student must have 12 hours of undergraduate work in speech and drama, including the courses required for the undergraduate major in the department, and all candidates for the master's degree must take at least 15 hours in speech and drama.

The master's degree combining Education and Speech and Drama was still another degree granted in conjunction with the Speech and Drama Department.

This degree could be earned in the following way:

1. The prerequisites must include the fundamental course in speech and drama (1, 2, 11, 12, and 180) and 15 hours of education.
2. Fifteen hours of graduate work in speech and drama are accepted toward the degree.

Course change:

271. Playwriting (from 2 to 2-4 hours)

1953-54 Department of Speech and Drama

Professor Crafton, chairman of the department.

Professors, Crafton, Newfield

Associate Professor Dixon

Instructors, Holt, Palmquist, Wright

Newfield had been raised to rank of professor. Charles Holt was assistant director in the theatre under Newfield.

New courses:

152. Introduction to the Contemporary Theatre (3)

155. Advanced Acting (2)

300. Introduction to Graduate Study in Speech and Drama (2)

1954-55 Department of Speech and Drama

Staff:

Nathaniel Eek (M.A.), joined the staff as instructor in speech and drama and director of the Laboratory Theatre; Milton Howarth (B.F.A.), became the first staff member to be hired as primarily a teacher in stage design and as technical assistant in the University Theatre. Charles Dodrill was added to the staff as assistant instructor in speech and drama and assistant director in the Laboratory Theatre.

Courses and Faculty

1954-55 (con't)

Course change:

56. Stagecraft became Stagecraft and Design (3)

1955-56 Department of Speech and Drama

Staff:

Dr. Newfield resigned.

Lewin Goff (Ph.D.), was appointed associate professor of drama and Director of the Theatre. Jack Brooking (M.A.), was selected by Goff as his assistant theatre director. Dixon resigned in the spring of 1955 and Bruce Linton (Ph.D.), was chosen in his place.

Instructors primarily interested and working in theatre were: Brooking, C. Dodrill, Eek, Holt, and Howarth.

Goff was given direct supervision of theatre and drama curricular work as well as graduate work in this area.

(This step was made by the Chancellor, Dr. Franklin Murphy.)

Course changes:

56. Stagecraft and Design (3) became

22. Stagecraft (3)

23. Stage Design (3)

Courses in theatre at this time were:

11. Fundamentals of Play Production (3)

22. Stagecraft (3)

23. Stage Design (3)

51. Acting (3)

151. The Theatre in Western Civilization (3)

152. Introduction to the Contemporary Theatre (3)

154. Play Directing (3)

155. Advanced Acting (2)

171. Radio Dramatic Script Writing (2)

271. Playwriting (2-4)

300. Introduction to Graduate Study in Speech and Drama (2)

320. Investigation and Conference (total of 8)

350. Advanced Play Production (3)

351. Seminar in Theatre and Drama (2-4)

390. Thesis (4-6)

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