

LINDENWOOD COLLEGE
DEPARTMENT OF SPEECH

PRESENTS

A PROGRAM OF ONE ACT PLAYS

Acted by Students in Technique of Acting (Speech 202)

*Designed, Constructed and Staged by Students in Stagecraft
(Speech 252)*

Directed by Robert Douglas Hume

FRIDAY EVENING, MARCH 10, 1950, 8:00 P. M.

ROEMER AUDITORIUM
LINDENWOOD COLLEGE
ST. CHARLES, MO.

INTERNATIONAL THEATRE MONTH

A STEP IN THE DIRECTION OF STRENGTHENING THE BONDS OF
INTERNATIONAL GOOD WILL, OF HELPING IN THE LONG,
SLOW PROCESS OF CREATING THAT ATMOSPHERE OF MUTUAL
UNDERSTANDING AND RESPECT IN WHICH ALONE AN ENDUR-
ING PEACE CAN LIVE

Aria Da Capo
(A Morality)

By Edna St. Vincent Millay

Columbine	.....	°DOROTHY HALL
Pierrot	.....	°CAROL GREER
Cothurnus, the Masque of Tragedy	.....	DOROTHY FRYE
Corydon	} Shepherds	..... HELEN PARKS
Thyrsis		..... MARILEE DARNALL

Scene: A Stage

Time: Always

Produced by special arrangements with Walter H. Baker, Boston

Lady Luck
(A Comedy)

By Marion Short

Stella	}	..... POLLY ALLEN
Gladys		..... BOBBE WALTERS
Muriel	}	Members of the "Starlight" Company
Maggie, Scrubwoman		..... JOE CHOISSER
Sandra, Leading Lady of "Starlight"	..	MAURINE OAKES
Sadie, Sandra's Maid	.....	PATRICIA UNDERWOOD
Louise, General Understudy	.....	CHRISTINE BAIRD
		SUSANN GOLDMAN

Scene: Sandra's Dressing Room in Hepner's Theatre, New York City.

Time: Ten o'clock at night during the production of "Starlight."

Produced by special arrangements with Samuel French, New York.

The Lover (El enamorado)
(A Romance)

By Gregorio Martinez Sierra

Translated from the Spanish by John Garrett Underhill

The Queen	.....	JOY HELLWIG
The Lady in Waiting	.....	BETTY CARLSON
The Lover	.....	°DOUGLAS HUME

Scene: A small, informal salon in a royal palace.

Time: The early Twentieth Century.

Produced by special arrangements with Walter H. Baker, Boston

Staff

Director	ROBERT DOUGLAS HUME
Stage Manager	°JEAN ROBB
Assistants	°SUZI FINNEY
.....	°JOAN REED
Electricians	NANCY ARMITAGE
.....	CAROLYN FAVRE
Wardrobe and Make-up Manager	JANET TABOR
House Manager	PATRICIA SOWLE
Ushers	CHARLENE BENSON
.....	LOU ANN DRYMON
.....	JOAN KILLINGER
.....	PHYLLIS MANSKE
.....	SUE STOUT
.....	ELEANOR TREFS

Costumes by Robert Schmidt, St. Louis.

Sound effects records by Thomas J. Valentino, New York.

The Department of Speech sincerely thanks
all who have given assistance in the staging
of these plays.

DEPARTMENT OF SPEECH

°JULIET KEY McCRORY,	Chairman
MARTHA MAY BOYER,	Radio
ROBERT DOUGLAS HUME,	Theatre Arts

° Members of Alpha Psi Omega

NOTE

ARIO DA CAPO is being presented in recognition of International Theatre Month (March, 1950), sponsored by the Dramatic Section of UNESCO. A nationwide effort is being made to demonstrate the theatre's desire and ability to serve the cause of international understanding and to play its part in UNESCO's all-important program of "building the defenses of peace in the minds of men." *Aria Da Capo* shows world conflict in a microcosm, pointing out how hostilities originate and develop, and presenting the futility of the tragic consequences. The theme is revealed only through an art concealed, and by the employment of the devices of fantasy. The author uses the traditional Pierrot and Columbine of the *Commedia Dell' Arte*, and the bucolic shepherds Thyrsis and Corydon. Cothurnus, the Masque of Tragedy, interrupts the gaiety of life; after the stupid and senseless sorrow has run its course, Pierrot and Columbine return to their banter and private concerns in the true spirit of an air repeated.

As a foreign offering for International Theatre Month, we present *The Lover (El enamorado)*. Gregorio Martinez Sierra is a modern Spanish playwright who has written in almost every dramatic form. He has been an actor and director as well as writer. He is best known in the United States for his first great success *The Cradle Song (Cancion de cuna)* 1911 (presented at Lindenwood by Miss McCrory in 1944), and for *The Kingdom of God (El reino de Dios)* 1916. *The Lover* is an idyllic study in environment and character, a blend of the technique of the Quintero brothers and Benevente, as well as showing some influence from the French. It was written in 1912. Martinez Sierra has been exceedingly productive, having written many original plays, numerous translations, and other works of a general literary character.