

APPENDIX C

NADSA INSTITUTE

OF

DRAMATIC ARTS

AND

NADSA CONFERENCE PICTURES

CONSORTIUM REPORT

by THOMAS D. PAWLEY*

Fourteen traditionally Negro Colleges and Universities are seeking funds from the Federal government for the purpose of holding an institute in dramatic arts at Lincoln University of Missouri during June and July, 1969. Requests have been made from two separate agencies—The United States Office of Education, Developing Institutions Branch, Administrator of Title III programs, and the Regional office of the Office of Economic Opportunity at Kansas City, Missouri.

Affirmative action on these requests will permit ten teachers and thirty students of the fourteen colleges to participate in the Institute with all fees paid and a stipend of \$75.00 per week to cover expenses for the eight-week session. It will also finance a staff of eight visiting consultants and ten to twelve resident staff members. Present plans call for the presentation of three to four original plays during the eight-week session and the offering of three seminar-workshops in technical theater, play production and play writing.

The proposal was drawn up by Mrs. Juanita Oubre, Winston Salem State College, Director of the Institute, Mrs. Joan Williams Lewis, Fayetteville State College, Associate Director of the Institute, and Thomas D. Pawley of Lincoln University, Coordinator between the Institute and Lincoln University. Colleges joining in the cooperative request are:

Barber Scotia College, Concord, North Carolina
 Central State University, Wilberforce, Ohio
 Delaware State University, Dover, Delaware
 Fayetteville State College, Fayetteville, North Carolina
 Fort Valley State College, Fort Valley, Georgia
 Grambling College, Grambling, Louisiana
 Kentucky State College, Frankfort, Kentucky
 Langston University, Langston, Oklahoma
 Lincoln University, Jefferson City, Missouri
 Miles College, Birmingham, Alabama
 North Carolina A & T State University, Greensboro, N. C.
 Paine College, Augusta, Georgia
 Southern University, Scottslandville, Louisiana

*Dr. Pawley is Chairman of the Division of Fine Arts at Lincoln University (Missouri).

Winston Salem College, Winston Salem, North Carolina
 The proposal follows in slightly abridged form.

Ed. Note: Lest the impression be given that this Consortium Report has the unanimous approval of the NADSA, the editor hereby states for the record that it does not. Section I seems to imply first, that all predominantly black universities have theatre programs that are inferior to all predominantly white universities; second, that all predominantly white commercial and university summer theatre programs refrain from consciously excluding members of ethnic minorities. These two inferences are so obviously false that a detailed refutation of them seems a waste of time.

Section I. Introduction.

The initial Summer Institute in Dramatic Arts will be held at Lincoln University in Jefferson City, Missouri, the Capital of the State. The University has a faculty of approximately 125 in 19 major departments and a student body of approximately 2,200. Credit for the Institute will be available through the Division of Humanities and Fine Arts.

The Summer Institute in Dramatic Arts resulted from the recognition of the need to upgrade the training of both teachers and students at traditionally Negro Colleges on the part of the member colleges of the National Association of Dramatic and Speech Arts during the 1968 conference at Frankfort, Kentucky. It also is the result of a recognition of the need to raise the quality and standards of dramatic arts within these institutions. And finally, it is a recognition of the need for year-around training and for the concentrated production schedule of a Summer Theatre which so many students and faculty in these developing institutions have never experienced. The regular commercial and university programs, while they do not consciously exclude ethnic minorities from their participation, are so structured, that few Negroes are able to qualify because of their prior training and experience. It is also true that economic factors militate against talented young Negroes gaining admission.

The Summer Institute will enable students to engage in all aspects of theatre from playwriting to production since in will be structured around the presentation of original work of Negro playwrights. This will enable the participants to study, experience, and observe, directing, acting, design, costuming, lighting, make-up and production management. Through this process they will recognize their own weaknesses and strengths and acquire the knowledge of how to correct or enhance them.

Lincoln University is admirably suited to this undertaking since

it offers undergraduate degrees in Speech, Speech and Drama, Theatre, and Speech Pathology. Its two theatres, Richardson Auditorium and a new theatre presently under construction will provide adequate facilities. Again the experience gained through two summer theatre programs at the University from 1952-54 and from 1959-61 will be invaluable in organizing and directing this undertaking.

Section II. *Objectives.*

1. To permit students and teachers to participate creatively in theatre as technicians, performers, and audience.
2. To combine study with experience in all phases of the theatre.
3. To provide professional counseling so that students and faculty will recognize their strengths and weaknesses and acquire techniques for enhancing or correcting them.
4. To provide in-service training for teachers whose formal training in theatre is limited.
5. To provide formal training for students at colleges where this training is lacking.
6. To encourage students to enter the field of educational theatre.

Section III. *Participants.*

Forty persons will participate in the Institute as follows:
10 faculty members.
30 students.

Since the great need is for intensive training of students in those institutions lacking facilities and having only minimum programs in theatre, it is our belief that students currently enrolled in college should form the nucleus of the Institute. Most of the faculty members at our institutions have been exposed to some theatre training. On the other hand, even those students fortunate enough to have trained drama teachers are enrolled in institutions with minimum facilities and courses. cf. Pawley-Reardon report on "Status of Theatre and Drama in Negro Colleges and Universities." Again large student participation will have beneficial effect through encouraging them to enter educational theatre and to serve as a motivating force on their own campuses for developing good theatre.

Financial support for student participation is being sought from both the Office of Economic Opportunity and the Danforth Foundation, since Title III support is limited primarily to the faculty of developing institutions.

Section IV. *Criteria for Eligibility.*

The Summer Institute in Dramatic Arts will be limited to students and/or faculty of the colleges participating in the Consortia. Each of the colleges may enroll at least two representatives in the institute. Since faculty members will normally have more training and greater exposure to the theatre, preference will be given to students. However, in many instances developing colleges have found it necessary to assign dramatic production to an English or Speech teacher whose formal training in this area has been limited. In some instances persons in other fields who have only a vague interest in drama find themselves assigned to this responsibility. Such individuals will be welcomed at the Institute. The guiding principle in the selection of participants will be need—that is the need of the individual and the possible benefits to his institution. Therefore, candidates will be carefully screened so that this opportunity is not abused. Specific statements of eligibility follow:

1. Student participants must be regularly enrolled in one of the member colleges of the Consortia. They must further agree to return to the institution for the following school year. While no specific preparation in theatre is required as a condition of admission, students must show evidence of a definite talent for and interest in theatre. Preference will be given to students with junior and senior standing.

2. Faculty participants must be on the staff of one of the participating colleges in the Consortia, under contract for the 1968-69 school year and actively engaged in teaching and/or direction of drama. Those instructors with limited formal training will be given preference. However, staff members with advanced training may be admitted if they can establish a need for study in one of the areas of the institute.

The developing institutions participating in the Consortia are listed elsewhere in this proposal.

Section V. *The Formal Program.*

With the needs of the participants in mind the instructional program will be centered around three major needs. The first part will deal with what will be called Technical Theatre Laboratory course in which the participants will all share in all aspects of the theatre. It is our desire to acquaint them not only with the new and best of theatre equipment, personnel, and literature written by minority groups, but also to encourage the participants to evaluate, weigh and understand what "good theatre" can do for those with whom they come in contact. This course should also encourage the participants to study theatre beyond the limits of their schools (graduate study). The class sessions will naturally have to be broken

down to include make-up, costuming, lighting, prop making and use, scenery (multiple uses), types of staging, etc.

The second major need is to encourage the participants to engage in the art of playwrighting, especially plays about minority groups since this is an underdeveloped area. This can be achieved through the playwrighting seminar. It will also serve as a constructive means of preserving history as well as presenting the happenings of the day. Because of its nature, this course should not be required of all participants, but all should be made aware of what is happening in the course. This can be achieved through liaison with the Theatre Workshop.

The third major need is a "must" for all participants for this is where they will bring out their needs and attempt to solve them, where they will evaluate the program and help to reshape it. In such a workshop there is need for great flexibility. The consultants, lecturers and others brought in should be a vital part of this phase of the program. The participants should sense an atmosphere of sincerity on the part of the staff, and they should feel perfectly at ease in summing up their weaknesses and misgivings about the theatre. This area will be called Theatre Seminar. Playwrights whose plays will be presented will discuss the plays with members of the playwrighting class. Each course will carry three semester hours credit.

Catalog Description of courses.

Theatre Workshop. This course will be adapted to the needs of individual participants. It will consider a variety of problems involving theatre construction and equipment, backstage organization, theatre management and administration, play selection, play directing, and acting. Students will be encouraged to work on individual projects which will be of benefit to their own institutions. Current productions will also be examined and evaluated. Three semester hours credit. Instructor, Mrs. Oubre.

SpD 471S. Technical Theatre Laboratory. This course will examine all aspects of technical production including the design and construction of scenery, lighting, costuming, make-up, properties and sound effects. Plans for current productions will be examined and discussed. Three semester hours credit. Instructor, Mrs. Williams.

SpD 472. Playwriting Seminar. This course is designed to assist writers in learning the techniques of playwrighting through reading, critical discussion, and the writing of plays. It will include an examination of the works of writers who might serve as models for

the developing writer. Three semester hours credit. Instructor, Mr. Shine.

The Production Program. Three major productions will be presented in the final three weeks of the Institute. Ideally there should be a comedy, a musical play and a serious drama. Each participant will be cast in at least one production. In some instances individuals will perform in two productions.

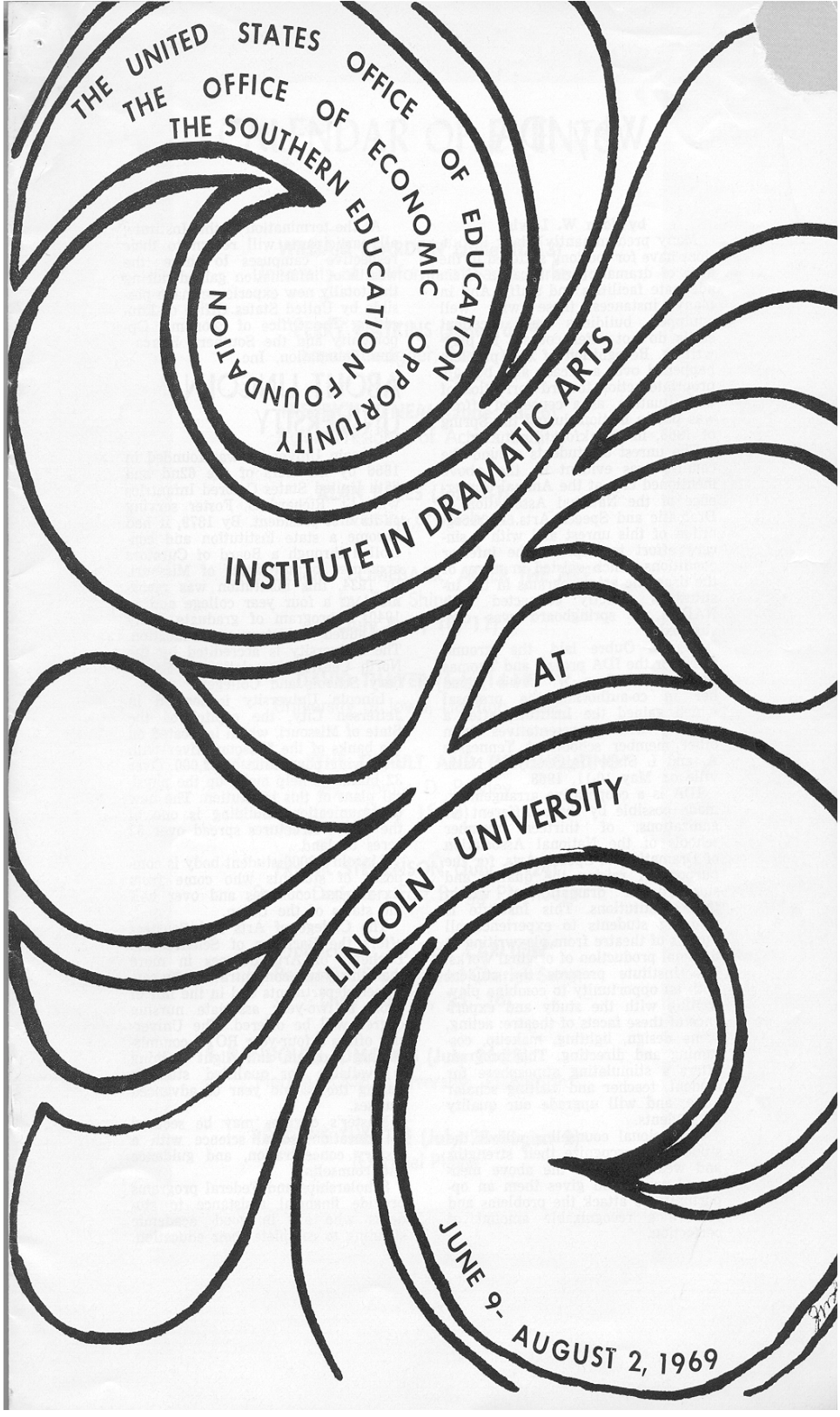
Since one of the goals of the Institute is to provide experience in technical work, the two role maximum will be observed or order that students might serve on at least one technical production crew.

In addition to the major productions which will be open to the general public, reader's theatre productions of plays written for the seminar will be staged before restricted audiences. In this way playwrights will be able to gain some insight into the strengths and weaknesses of their plays through seeing and hearing them performed in this limited fashion.

The three plays will be rehearsed simultaneously with the longest period being given to the most difficult production. At the same time the group will be organized into technical crews so that technical production will proceed with the rehearsals.

Weekends are free for socials, field trips, etc. During the 6th, 7th and 8th week productions will be presented, Monday - Thursday evenings. During the afternoon of the eighth week, public "readings" of plays written in the Seminar will be held.

A detailed schedule of class and production activities will be developed following the selection of plays.



Why IDA

by Joan W. Lewis

Many predominantly Black institutions have for too long suffered in the area of dramatic arts because of inadequate facilities and staffs. And in many instances, those with well equipped buildings and excellent staffs do not offer courses in playwriting. Recognition of this problem happened over a decade ago, but appropriate action toward correction of this situation, as a concerted effort, was put in motion during the Spring of 1968, in Frankfort, Kentucky.

The unrest of students around the country was evident in the above mentioned city at the Annual Conference of the National Association of Dramatic and Speech Arts. In recognition of this unrest and with a sincere effort to improve the inferior conditions which existed in many of the dramatic arts programs in the institutions directly connected with NADSA, a springboard was constructed.

Juanita Oubre laid the ground work for the IDA project and Thomas Pawley and Joan W. Lewis joined her in co-authoring the proposal which gained the Institute, after a meeting with representatives from other member schools at Tennessee A. and I. State University in Nashville on May 10-11, 1968.

IDA is a cooperative arrangement, made possible by three different organizations, of thirteen member schools of the National Association of Dramatic and Speech Arts, for the purpose of raising the quality and standards of dramatic art within these institutions. This Institute is enabling students to experience all aspects of theatre from playwriting to the final production of original works. The Institute presents the student with an opportunity to combine playwriting with the study and experience of these facets of theatre: acting, scene design, lighting, makeup, costuming and directing. This program offers a stimulating atmosphere for student, teacher and visiting scholar alike, and will upgrade our quality of students.

Professional counseling allows the students to recognize their strengths and weaknesses, in the above mentioned areas, and gives them an opportunity to attack the problems and achieve a recognizable amount of perfection.

At the termination of this Institute, all participants will return to their respective campuses to share the wealth of information gained during this totally new experience made possible by United States Office of Education, The Office of Economic Opportunity and the Southern Education Foundation, Inc.

ABOUT LINCOLN UNIVERSITY

Lincoln University was founded in 1866 by members of the 62nd and 65th United States Colored Infantries with Lt. Richard B. Foster serving as its first president. By 1879, it had become a state institution and controlled through a Board of Curators appointed by the State of Missouri. In 1934, this institution was recognized as a four year college and in 1940, a program of graduate study was added in history and education. The University is accredited by the North Central Association of Secondary Schools and Colleges.

Lincoln University is located in Jefferson City, the capitol of the State of Missouri, which is located on the banks of the Missouri River with a growing population of 32,000. Over 32 buildings help make up the physical plant of this institution. The new Communications Building is one of the recent structures spread over 52 acres of land.

Lincoln's 2000 student body is composed of students who come from six foreign countries and over half the states of the Union.

The College of Arts and Sciences offers the Bachelor of Science and Bachelor of Arts degrees in more than thirty-two concentrations by seventeen departments and in the fall of 1969, a two-year associate nursing degree will be offered. The University offers a four-year ROTC commissioning program and flight training is available for qualified students during the second year of advanced courses.

Master's degrees may be secured in education, social science with a history concentration, and guidance and counseling.

Scholarships and Federal programs provide financial assistance to students who are in good academic standing to complete their education.

CALENDAR OF EVENTS

WILLIAM REARDON (June 10-13)
University of California at Santa Barbara

PERRY WATKINS (June 16-19)
Scenic Designer, New York

FREDRICK O'NEAL (June 23-26)
Actor, President of Actor's Equity

ALAN BALES (July 7-10)
University of Alabama

Production: "COMEBACK, AFTER THE FIRE"
by Ted Shine
(July 8, 9, 10, 11)

DAVID THAYER (July 14-17)
University of Iowa, Lighting Artist

Production: "THE TUMULT AND THE SHOUTING"
by Thomas D. Pawley
(July 15-18)

FRANK STEVENSON (July 21-24)
Scenic Designer, Fort Bragg Playhouse

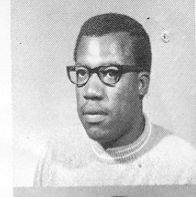
Production: "AT THE CARLTON"
by Beaumont Newhall and Charles Swier
(July 23, 24, 25, 26)

S. RANDOLPH EDMONDS (July 26-28)
Florida A.&M. University, Playwright

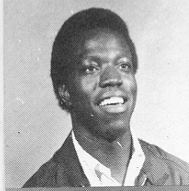
READER'S THEATRE (July 28-August 2)
(Original Plays)



LINDA BRITT
(Minden, La.) Speech
and Drama major at
Grambling College.



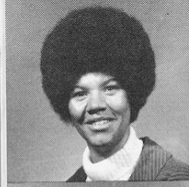
RICHARD A. GRAHAM
(Rockhill, S.C.)
Senior Sociology major
at Barber Scotia College.



JOE L. BROWN
(Augusta, Ga.)
Sophomore English
major at Fort Valley
State College.



JESSIE M. HAILEY
(Kannapolis, N.C.)
Junior English major
at Winston-Salem
State University.



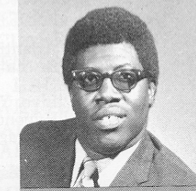
CAREN CLARK
(Cleveland, Ohio)
Sophomore English
major at Central State
University



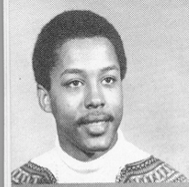
JANIS L. HALE
(Langston, Okla.)
Junior Sociology major
at Langston University.



DELLA DAMERON
(Jefferson City, Mo.)
Junior Speech and
Drama major at
Lincoln University.



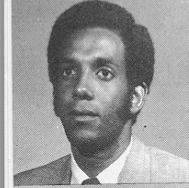
FREDDIE HENDRICKS
(Farmerville, La.)
Sophomore Speech
and Drama major at
Grambling College.



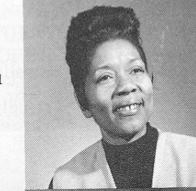
PAUL R. DAVIS
(Augusta, Ga.)
Social Science-English
concentration at
Paine College.



INEZ HOLLOWAY
(Glenwood, Ga.)
Freshman English
major at Fort Valley
State College



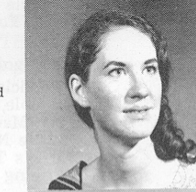
LEE E. DOBSON, II
(Statesville, N.C.)
Sophomore Biology-
Speech and Theatre
major at Fayetteville
State College.



MARY A. HOPKINS
(Faculty Participant)
B.A. (Shaw); M.A.
(Howard). Professional
Diploma in Speech,
New York University.
Chairman of English
Department at Barber
Scotia College.



HARDING FAULK
(Tulsa, Okla.)
Sophomore Social
Science-Drama major
at Langston University.



SUSAN LAHMEYER
(Bland, Mo.)
Freshman Speech and
Drama major at
Lincoln University.

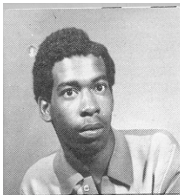


RICHARD FINLEY
(Bessemer, Ala.)
Junior Business
concentration at
Miles College

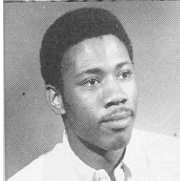


RAYFER MAINOR
(Killeen, Tex.)
Junior History major
at Langston University.

THE COMPANY



HORACE MATTHEWS
(Griffin, Ga.)
Junior English major
Fort Valley State
College.



LAURENCE S. McBRIDE
(Wadesboro, N.C.)
Junior English major
at Winston-Salem State
University.



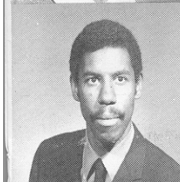
GLENDEN R. MITCHELL
(Bastrop, La.)
Sophomore Speech and
Theatre major at
Southern University



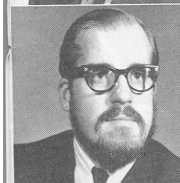
MARIAN C. MIXON
(Boley, Okla.)
Junior English major
at Langston University.



ETHEL N. PETERSON
(Birmingham, Ala.)
Junior Biology major
at Miles College.



RONALD W. ROMANSKI
(Gary, Ind.)
Junior Speech and
Theatre major at
Southern University.



PHILLIP SPRIGGS
(Faculty Participant)
B.A. and M.A. (Drake);
Post Graduate work
(University of Iowa).
He was a Metropolitan
Opera Audition
Participant and is in
his 5th year at
Lincoln University.



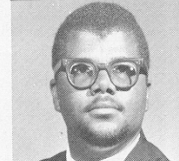
LYNNE D. STEVENSON
(Cincinnati, Ohio)
(Faculty Participant)
B.A. (Vanderbilt); (MAT
(Vanderbilt); Post
Graduate Study (Xavier);
English Instructor at
Fayetteville State
College and member
of Dramatic Committee.



K. MICHAEL TALBOT
(Niantic, Conn.)
Senior Sociology major
at Kentucky State
College.



GLORIA THORNTON
(Lumplin, Ga.)
Sophomore Elementary
Education major at
Barber-Scotia College.



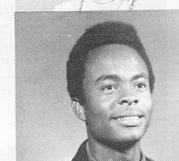
FRANKLIN C. TURNER
(Norfolk, Va.)
Sophomore Speech and
Drama major at North
Carolina A. and T.
State University.



FREDDIE TURNER
(Baton Rouge, La.)
Junior Speech and
Theatre major at
Southern University.



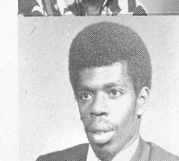
JIMMYE C. WALKER
(Roanoke, Va.)
Sophomore English
major at North Carolina
A. and T. State
University.



PAUL WALKER
(Augusta, Ga.)
Sophomore Dramatics
major at Paine College.



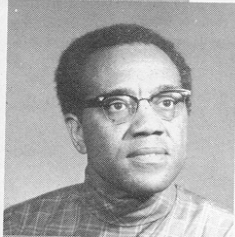
MAGGIE L. WALLACE
(Florence, S.C.)
Junior English-Speech
and Theatre major at
Fayetteville State College.



LUZERN WASHINGTON
(Worington, Ohio)
Sophomore English
major at Central State
University.



OLIVIA M. WHYTE
(Maysville, Ky.)
Freshman Medical
Technology major at
Kentucky State College.



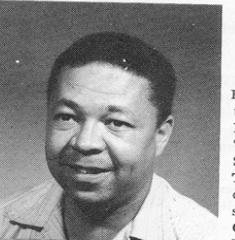
THOMAS D. PAWLEY
(Coordinator-Director)
B.A. (Virginia State), M.A., Ph.D. (Iowa). Chairman, Division of Fine Arts and Humanities, Lincoln University. Author of "The Tumult and the Shouting," co-author of "The Black Teacher and the Dramatic Arts"; served as Director of Dialogue at the Summer Repertory Theatre at the University of California at Santa Barbara, 1968. Co-author, IDA Proposal.



JUANITA B. OUBRE
(Director-Director of Theatre Workshop Class)
B.A. (Dillard); M.A. (University of Iowa); Post-Graduate Study (Iowa). Vice-President NADSA, co-author of IDA Proposal Chairman of Department of Drama and Speech at Winston-Salem State University.



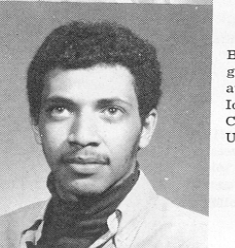
JOAN W. LEWIS
(Associate Director-Director, Technical Theatre Laboratory Class)
B.S. (Grambling); M.S. Tennessee A. & I. University; Post-Graduate Study (University of Southern California); Ph.D. program (University of Iowa). Technical Director at Fayetteville State College and one of three directors.



WILLIAM BROWN
(Designer & Lighting Artist)
B.A. (Howard); M.S. (Western Reserve). Associate Professor, Howard Univ. Technical Director and Scenic Designer, Karamu Theatre, University of Ibadan, Nigeria. Summer Institute at University of California at Santa Barbara.



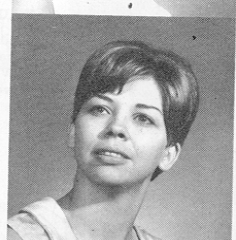
WINONA FLETCHER
(Costumer)
B.A. (Johnson C. Smith); M.A. (Univ. of Iowa); Ph.D. (Indiana Univ.). Professor of Speech and Drama and Director of the Little Theatre at Kentucky State College; served as Associate Director at Lincoln University from 1952-1960; Costumer at Michigan Summer Theatre.



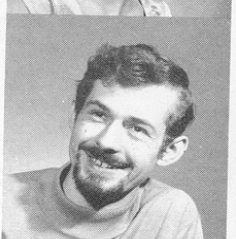
JOHN JOHNSON
(Laboratory Assistant)
B.A. (Rust); presently a graduate student in Theatre at the University of Iowa; member of Advisory Council for Theatre at University of Iowa.



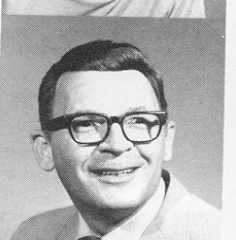
AMELIE OUBRE
(Laboratory Assistant)
A senior majoring in English and the Humanities at University of Iowa. She is an accomplished student of dance and has performed under the direction of Burt Marion in the Theatre of the Word, Marsha Thayer in the Dance Theatre at the University of Iowa and Vinni Fredricks at the Academy of Dance.



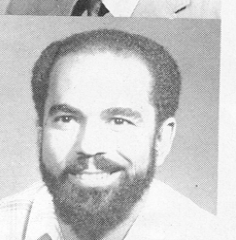
VONNIETA TRICKEY
(Institute Secretary)
Jefferson City, Mo. native majoring in Drama at Lincoln University. She is the 1969 winner of the Ira Aldridge Scholarship Award.



HARRY TRICKEY
(Technical Production Manager-Designer)
B.A. (Adams); M.A. (University of Montana). Designer at Big Fork Summer Theatre, Cover-D'Alene, Red Door Playhouse and won third place in the First Annual Scene Designers Contest of Ill. 1966. Presently on Lincoln University Staff.



KEITH SLOTHOWER
(Musical Director)
B.S. (Northwestern), M.A. (University of Wisconsin). Author, "Practical Speech and Your Theatre". He is in his fourth year at Langston University.



WHITNEY LEBLANC
(Designer-Director)
B.A. (Southern University); M.A. (University of Iowa). Designer and Technical Director at Karamu Theatre, Lincoln University, Antioch College, Howard University and is presently on staff at Towson State College.

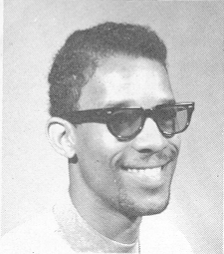


ADRIENNE BRITT
(Laboratory Assistant)
B.A. (Howard) M.F.A. (Catholic University) Post Graduate work, Morgan State College and Univ. of California at Santa Barbara. Director at Morgan State College, Johnson C. Smith, Dulaney Valley Summer Theatre and a member of the Company at the Summer Institute in Repertory Theatre at UCSB.

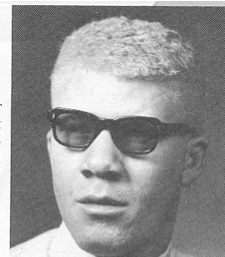
THE STAFF



ETHEL PITTS
(Laboratory Assistant)
 B.S. (Lincoln); M.A. (University of Colorado); Instructor at Southern University and Lincoln University. Company member in Summer Institute in Repertory Theatre UCSB.



EDMOND TAYLOR
(Laboratory Assistant)
 B.A. in Speech and Theater (Southern University). Instructor in Department of Speech and Theatre at Southern University.



JAMES MOREHEAD
(Laboratory Assistant)
 B.S. (Grambling). Winner of 1967, '68 and '69 Best Actor's Award. Theta Alpha Phi membership. Will attend NYU in fall of '69.



JILL SALLY
(Institute Secretary)
 B.S. (Lincoln) in Business Administration.

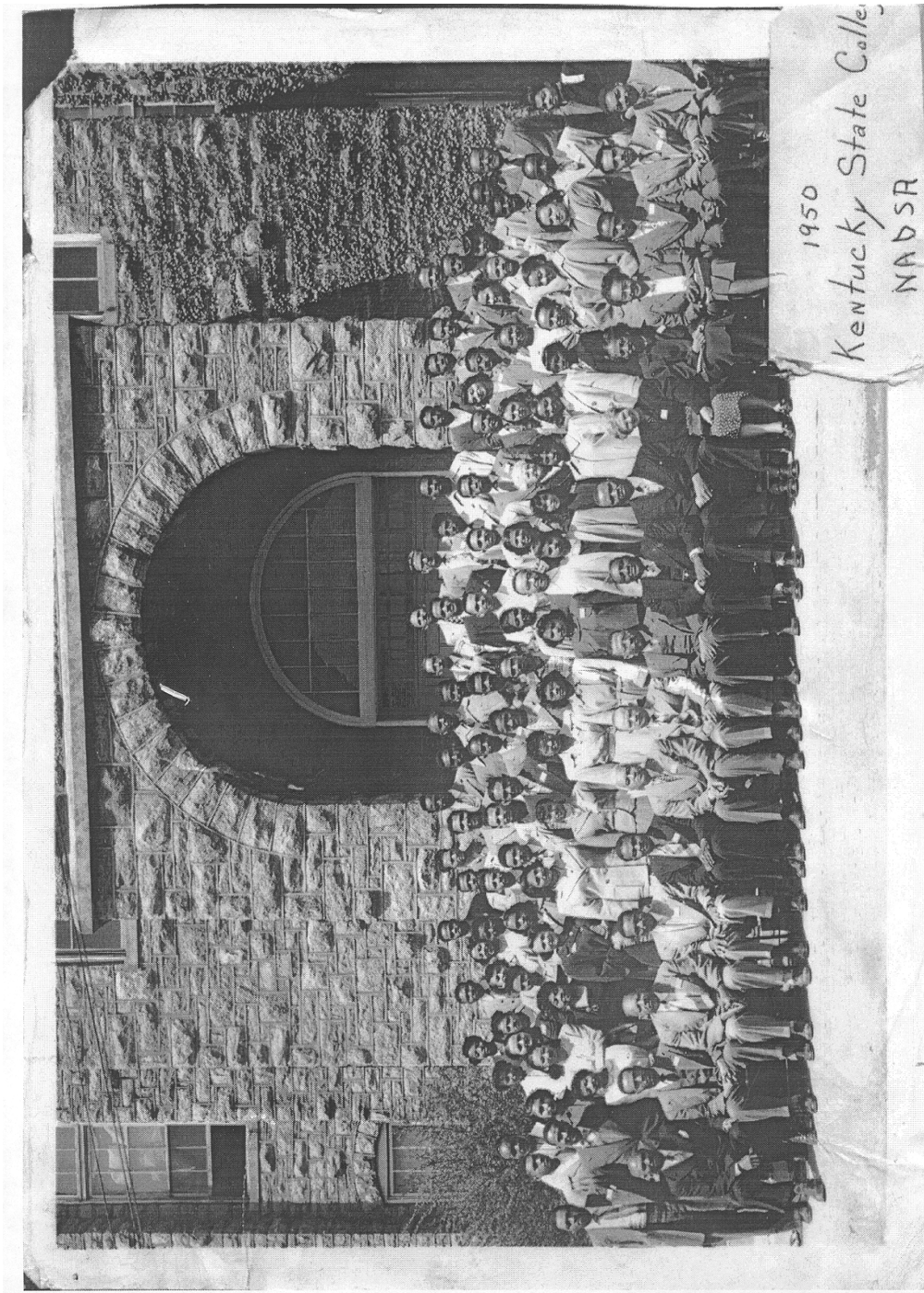
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Baker's Antique Shop



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