

**STARS OVER ST. EDWARD'S:
THE SEU THEATER ARTS
PROGRAM, 1962-1982**

Everett Lunning Jr.

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Contents

1	Introduction	I
2	September 2, 2011	6
3	Theater's Roots in Religious Tradition	22
4	1962 to 1965—Br. Dunstan Bowles	34
5	1965 to 1966—Edward Mangum Arrives	46
6	1966 to 1967—Br. Dunstan Returns	57
7	1967 to 1968—Pope Formosus	65
8	1968 to 1969—<i>Formosus</i> Redux	71
9	1969 to 1970—Building the Foundation	80
10	1970 to 1971—Building the Theater	90
11	1971 to 1972—Creating a Program	111
12	1972 to 1973—Spreading the Word	136
13	1973 to 1974—"Beware What You Wish For"	157
14	1974 to 1975—Reaping the Whirlwind	176
15	1975 to 1976—Branching Out	210

16	1976 to 1977—A New Leader	243
17	1977 to 1978—Engaging the Community	274
18	1978 to 1979—A Student Protest	301
19	1979 to 1980—Redressing the Grievance	332
20	1980 to 1981—O’Rourke Bids Farewell	358
21	1981 to 1982—The Founder Retires	379
22	Conclusion	415
23	Sources, Interviewees, Productions	422

Dedication

To Brother Stephen Walsh, CSC (1942-2011). His vision guided the University through difficult times and helped to establish the Mary Moody Northen Theater.

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I am grateful for the late Ellen O'Donnell '82 and her role as a "den mother" for SEU Theater alumni. She included me in a group that would meet at Hill's Café on South Congress Avenue every reunion, and I got to know several alumni who provided valuable stories for this narrative, including Nina Florence McGrath '82 and Gary Coll '80.

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President for Academic Affairs. Without her aid, this book would never have come to be.

Introduction

I moved my family to Austin in the summer of 1983 to assume teaching duties at Kirby Hall School that fall. As a graduate of the Yale School of Drama, I was naturally interested in Austin's theater scene. During our second week in town, I purchased a copy of the *Austin American-Statesman* and found a photograph from a production of *A Shot in the Dark* by Marcel Archard at the Mary Moody Northen Theater (MMNT) an arena theater on the campus of St. Edward's University. Featured in the photo was Jim Daniels, with whom I had worked nine years before at the Globe of the Great Southwest in Odessa—by God—Texas in productions of *Macbeth*, *Twelfth Night*, and *The Imaginary Invalid*. I attended a performance and caught up with Jim who was winding up a stint as a lecturer at the University of Texas. I remember the theater as a bit seedy—it was just before Artistic Director Donald Seay and Business Manager Melba Martinez-Mishler began one of the periodic refurbishings. My next memory is the 1986 production of *Once Upon a Mattress* directed by Susan Loughran. I had appeared in a summer-stock production of the show in 1965, and I had directed a high-school production in 1973.

In 1990 I auditioned for roles in the summer season at MMNT, which included *The Drunkard*, *Black Comedy*, and *Count Dracula*. Through a production of *The Night Hank Williams Died* directed by Don Toner at Live Oak Theater, I had reactivated my membership in Actors' Equity Association (AEA) and was eligible for employment as a guest artist. After appearing in *The Drunkard* and *Count Dracula*, I was asked to return for a production of *The Mystery of Edwin Drood* the following spring. After learning that Prof. Susan Loughran would be taking a year's sabbatical in 1991-92, I decided to apply to teach two of her courses on an adjunct basis. In the fall of 1992, Melba Martinez-Mishler was appointed Artistic Director of MMNT, and Associate

Professor Marcia Kinsey, Dean of the School of Humanities, selected me to replace her as Theater Business Manager.

I served as Business Manager until 1997 when I joined the faculty of the Theater Arts Program on a full-time basis. I continued to appear in MMNT productions as an actor, and I directed productions. From 2004 to 2008, I served as Artistic Director of MMNT. My experience of the special quality of arena production and performance and of the wonderful transformations students experience through their work on productions and in their university courses led me to consider examining the beginnings of the program and how its vision of students working with professional guest artists had been maintained.

Over 200 plays have been presented in the MMNT since it opened in the spring of 1972. Since a chronicle of these 40 years would stretch into several volumes, I chose to limit my exploration to the two decades between 1962, when Brother Dunstan Bowles became sponsor of dramatic activities at St. Edward's, and 1982, when Edward Mangum—founder of MMNT—retired from the University.

Br. Dunstan was a member of the Congregation of Holy Cross (CSC), the order that founded St. Edward's, and was a gifted teacher, director, actor, and visual artist. He also did valuable work for students at the Austin State School. This work especially inspired Richard Halpin, who became one of the first Theater Arts majors at St. Edward's. Br. Dunstan took a sabbatical year in 1965, and his replacement was Edward Mangum, who had extraordinary credentials in educational and professional theater. After completing a graduate program in Theatre at Catholic University of America, Mangum founded the Theater Arts Program at American University in Washington, DC. In 1950 he founded the Arena Stage in Washington, one of the first professional regional theaters in the US. While working with the American National Theater Academy (ANTA) in the late 1950s, he had created exchange programs in Europe and Asia.

For four years, Br. Dunstan and Ed Mangum worked to generate interest in a Theater Arts major at St. Edward's, relying on student experiences in campus-wide Fine Arts Festivals to fuel the desire for wider experience and deeper study. Mangum developed a vision of a program in which students would work alongside professional actors, directors and designers. As they earned a BA in Theater Arts, students would work in all phases of production and would graduate ready to take a place in any part of a professional arts organization. Their skills would also transfer to many other fields.

When funds became available to build a theater to serve an academic major in Theater Arts, Br. Dunstan and Mangum experienced irreparable

disagreement. Br. Dunstan declared that a proscenium stage would provide students with the best preparation for a professional career. Mangum believed in the arena stage as an antidote to film and television and that the limited funds available for the construction of a theater for St. Edward's would best be used to create a flexible arena space. When the University administration sided with Mangum and approved the design for an arena theater, Br. Dunstan resigned and took a teaching position in Australia.

Ed Mangum intended that Pernell Roberts, star of the TV series *Bonanza*, be the first professional guest at MMNT. In 1950 Roberts had been one of the first actors hired for the inaugural season at the Arena Stage and credited Mangum for giving him his start in "the business." However, the opening of MMNT was delayed and the new date conflicted with Roberts' schedule. William Shatner, star of the sci-fi series *Star Trek*, was the second choice to appear in *Does a Tiger Wear a Necktie?* in March of 1972. Throngs of *Star Trek* fans lined up to buy tickets, and the University administration saw the immediate value of celebrity publicity. Aided by canny Admissions Director John Lucas, Mangum saw enrollment in the Theater Arts major skyrocket from 20 students in 1972 to over 100 students in the fall of 1974. When Mangum had arrived at St. Edward's, he was a vigorous 52-year-old. Entering his seventh decade in 1974, he found the pressures of dealing with demanding students, a pressing production schedule, and temperamental guest artists beyond his capacities. In the spring of 1975, a production resulted in the public resignation of a faculty member, a student protest, and an investigation of Mangum's administration. After the investigation, Mangum and the St. Edward's administration agreed to search for an individual with broad experience in theater production to replace him as Director of Theater. In the fall of 1976, Peter O'Rourke began a five-year tenure as head of MMNT.

And so the story of the St. Edward's Theater Arts program and the development of the Mary Moody Northen Theater and its audience can be divided into four acts. Act I depicts the work of Br. Dunstan and his collaboration with Ed Mangum to create a major in Theater Arts. Act II presents the opening of the MMNT and the meteoric growth of the new major into one of the largest on campus. Act III is a transition during which Prof. Peter O'Rourke seeks to implement reforms sought by the St. Edward's administration and seeks to wrestle theater production budgets to an acceptable level of economy. In Act IV, the scope of the professional-guest-artist program is re-evaluated, and MMNT founder Ed Mangum retires from the University.

The years 1962 to 1982 saw the advent of the xerographic copier and the development of ARPANET, but fell short of the use of e-mail and other

more ephemeral media. The archives of St. Edward's University contain voluminous records of University activities, including Theater Department memos, minutes, correspondence, and production memorabilia. I chose to organize these materials into these strands:

- a chronicle of productions;
- critical responses and backstage anecdotes;
- a dynamic process of seeking a balance between the beneficent anarchy of artistic creation and the steady logic of educational accountability;
- the interplay of personalities inherent in the process of education and administration;
- and finally the experiences of students, especially those who held positions of significant responsibility in the MMNT organization.

From its founding in 1972, the Mary Moody Northen Theater has become one of the important artistic institutions in Austin, Texas, and its students have gone on to enrich the cultural life of Texas and the nation.

An anecdote illustrating the “play of personality” strand of the story illuminates the role of members of the Congregation of Holy Cross. An order devoted to bringing education to all young people, especially those who might not otherwise have access to it, the CSC has trained gifted teachers, and CSC faculty members at St. Edward's have become legendary—Br. Simon Scribner, Br. Daniel Lynch, Br. Dunstan Bowles. Br. Stephen Walsh was a 1962 graduate of St. Edward's and joined the faculty in 1968 after earning his PhD. from the University of Texas. He served as Academic Dean in 1970 and in 1972 was appointed President of the University, at age 31 the youngest President in its history. He served until 1984 and provided substantial support to the MMNT and its programs throughout his administration. James Franz '82—now Principal of Bishop T. K. Dorgan High School in Tyler, Texas—shared this story during a December graduation ceremony at St. Edward's. On a balmy spring evening in 1981, Franz and a group of his friends hatched a plan to decorate Mang House with toilet paper. During the 1980s Mang House, an unimposing brick structure just west of the University chapel, served as the President's residence. Franz and his buddies gathered their rolls of TP and in the dead of night draped the house and the trees around it with festoons of fluffy whiteness. Students, faculty, and staff arriving for morning classes would marvel at their work. Br. Stephen, however, was faced with the task of cleaning up the mess with the help of custodial staff. Of course, college

presidents have sources and soon the sources provided Br. Stephen with names. Each of the TP crew found himself the recipient of an invitation to supper at Mang House. As they compared invitations, they concluded the jig was up.

Expecting a reprimand and stern discipline, the crew appeared on Br. Stephen's doorstep on the appointed evening and the President invited them inside. A table was set with linen and silver, and Br. Stephen proceeded to serve the crew a gourmet supper he had cooked himself. Conversation was pleasant, ranging over an array of subjects, but not a word was spoken of midnight decorations. After supper Br. Stephen bid the group a polite farewell and they returned to their dormitories. Jim Franz and his friends realized that they had received a lesson in forgiveness and wise leadership, a lesson he valued enough to share on a winter morning 20 years later. Br. Stephen Walsh led the University through a challenging decade in which the existence of St. Edward's itself was threatened. That he was able to support the creation of a new theater and a vibrant major in the arts is a measure of his inspiring leadership. Br. Henry Altmiller, who was appointed Academic Dean in 1974, ably supported Br. Stephen in his efforts to save St. Edward's but was tasked with shepherding the Theater Program through its tumultuous development. Their dedication is a significant part of this story.

As I was assembling this chronicle, I read *The Necessity of Theater* by Prof. Paul Woodruff of the University of Texas. The book's subtitle is *The Art of Watching and Being Watched*. The title echoed the introduction to a manuscript written by Edward Mangum titled *Arena Theater*, where Mangum also declares theater to be "a necessity" and that in fact the experience an audience receives in an arena space—watching itself watching the event—provides a profound antidote to the experience of watching television. Prof. Woodruff provides a closely reasoned argument that the theater is necessary for a democratic society, that it provides training in empathy, compassion, and reverence without which the ties that bind us will unravel. Woodruff defines "the art of watching and being watched" thus: "Theater is the art by which human beings make human action worth watching in a given time and space." This is a story of human beings making human action worth watching.

September 2, 2011

Heat shimmered from the sidewalks, the seared grass, and the pavements as students streamed into the twelve-sided building on the brow of a hill overlooking the soccer field on the campus of St. Edward's University. The hottest summer on record, the worst drought in 50 years, yet school had begun and the theater season was underway, with *The Further Adventures of Hedda Gabler* by Jeff Whitty finishing its second week of rehearsal under the direction of Artistic Director David Long.

The Mary Moody Northen Theater, nearly 40 years old, is the principal stage of the St. Edward's Theater Program, and the cast of each production of the new season would include two or three professional guests—members of Actors' Equity Association, the professional union of stage actors and stage managers. This relationship with AEA dates from the beginning of the program in 1972. *The Further Adventures of Hedda Gabler* cast included Jill Blackwood, a frequent guest from the Austin community, and two alumni guests—David Stokey '95 and Jarrett King '09. Guests for *A Lie of the Mind* by Sam Shephard would include faculty member Sheila Gordon, and community artists Bernadette Nason and Rod Porter. Guests for *The Crucible* by Arthur Miller would include Artistic Director Long, community artist David Stahl, and alumna Robin Grace Thompson '04. Guests for *The Spitfire Grill*, a folk-rock musical by James Valcq and Fred Alley, would include community artists Amparo Garcia-Crow and Jarrett Mallon and Stage Manager Bill McMillin '80. That each of these productions would include professional guests made St. Edward's theater program unique among undergraduate programs in the US.

Students gathered in the lobby of the theater building where Managing Director Michelle Polgar, Administrative Coordinator Angela Flowers '05, and box-office staff had arranged snacks and punch. A group of first-year students arranged themselves on benches next to the 18 ft. windows

that framed an expansive view of the Travis Heights neighborhood below, stretching across the Colorado River into downtown Austin, Texas, with its gleaming new high rises and into the bluffs of the Balcones Fault, which mark the beginning of the picturesque Hill Country. Second- and third-year students compared notes about their new fall classes and caught up on summer activities. A little after 3:00 p.m., it was announced that the afternoon's meeting would soon begin. In the theater Bill McMillin was just winding up an orientation session for students enrolled in Practicum classes.

Students, faculty, and staff of the Theater Program filed into the arena, designed in 1970 by Edward Mangum, a founder of Washington, DC's Arena Stage. Four banks of seats, oriented to the cardinal directions, rose in five rows, about 45 seats on a side. One of the last to enter the arena was adjunct instructor Dr. Brooks Barr, who was in rehearsal for a production of Anton Chekhov's *The Cherry Orchard* at the University of Texas across the river.

David Long, newly promoted to Associate Professor, introduced the members of the faculty: Sheila Gordon, teacher of Acting and Area Coordinator; Ev Lunning Jr., teacher of Acting and entering "phased retirement"; Kathryn Eader, teacher of Lighting and Scenic Design; and newest member of the faculty Richard Robichaux, teacher of Acting and head of "community outreach" or recruiting. Long pointed with pride to the achievements of the 2010-2011 season, citing awards given by the Austin Critics' Table.

Richard Robichaux had been cited among five actors in a leading role for his portrayal of Argan in the St. Edward's production of *The Imaginary Invalid*. Senior student Jon Wayne Martin '11 had been awarded the St. Edward's "Deacon" Crain Award for Outstanding Student Work over the course of his four years at St. Edward's. Long mentioned eleven nominations of actors and designers by the critics. If one included alumni of the St. Edward's Theater Arts Program and previous guest artists and designers of productions, the list of nominations could be extended to 38 projects and individuals, including several more winners.

Established in 1992 by Michael Barnes, then theater critic for *the Austin American-Statesman* (partly as an alternative/antidote for the awards presented annually by the Austin Circle of Theaters)—The Critics' Table evolved into an omnium-gatherum, late-spring event that recognizes achievement in the arts, including theater, dance, classical music, and visual art. Guest artists, faculty and staff, and students from MMNT productions have always been prominently represented in the nominations and awards for achievement in Theater. Austin journalists contributing to the 2011 nominations for theater included Cate Blouke, Claire Canavan, Elizabeth Cobbe, and Avimaan Syam.

Michael Barnes and *Austin Chronicle* Arts Editor Robert Faires were listed as nominating for “arts” in general.

It is important to note that the arts in Austin have benefitted from the advocacy of Barnes and Faires for over two decades. An alumnus of the University of Houston, Michael Barnes began covering the arts for the *Austin American-Statesman* in 1988, and in 1993 he was promoted to Arts Editor. Barnes has used his columns to advocate for the importance of the arts to Austin, covering economic impact and attendance as well as the development and construction of new facilities such as the Joe R. and Teresa Lozano Long Center for the Performing Arts and the Mexican-American Cultural Center.

He has served three terms as the chairman of the American Theater Critics Association and co-founded a series of Young Critics Seminars for that organization. Robert Faires began working in theater in Austin while an art student at UT, and in the middle 1980s he began covering the local arts scene for the *Austin Chronicle*. He has worked as an actor with several companies, including Esther’s Follies, Ken Webster’s Subterranean Theater, the Austin Shakespeare Festival, and The Rude Mechanicals. His directing efforts have won awards, and in 2011 *American Theater Magazine* included him in a list of the 12 most influential theater critics in the US. Faires attributes his “influence” to his continued advocacy of new work:

I can’t take credit for the plays or the growth and vitality of the scene, but repeatedly writing about how essential new work is and how seriously it deserves to be taken, I’ve perhaps influenced how audiences and artists think about new work. They treat it like it matters just as much as an *Othello* or *Oklahoma!* and when playwrights here have gone on to do significant work elsewhere—think Lisa D’Amour, Sharon Bridgforth, Dan Dietz, Kirk Lynn, Daniel Alexander Jones, John Walch – they’ve gone possessing a sense of worth about their work drawn from this community’s support.

Both Barnes and Faires were tutored in the journalist’s trade by John Bustin. Bustin filed his first review as a student reporter for *The Daily Texan* in 1947, and for over 50 years covered the arts in Austin for daily and weekly newspapers and numerous magazines. He was dubbed “the Dean of Austin Entertainment,” and his support was instrumental in the development of the Mary Moody Northen Theater.

David Long continued to recount the Department’s recognition. For Drama Productions, a group of ’09 alumni—Kate Eminger, Jarrett King, and Nigel O’Hearn—who dubbed themselves The Palindrome Theater, were

nominated for their production of Edward Albee's *At Home at the Zoo*. For Comedy Productions, the MMNT production of Molière's *The Imaginary Invalid*—the world premiere of an adaptation by David Chambers—was nominated. The MMNT production of Rodgers and Hammerstein's *Carousel* directed by Michael McKelvey was among six nominees for Musical Production. Also nominated was the Zach Theater production of Jonathan Larsen's *Rent*, whose cast included Kristen Bennett '05 and Lindsay Priour '01.

Nominees for the David Mark Cohen New Play award included two scripts generated for the Austin Scriptworks "Out of Ink" event, a weekend workshop during which playwrights are challenged to turn out a 10-minute script in 48 hours. One of the prompts for the 2011 workshop was provided by MMNT faculty member Ev Lunning Jr. —include material from the first and final paragraphs of James Joyce's *Finnegan's Wake*. From the ten scripts chosen for a two-week run at the Salvage Vanguard Theater under the title *Forgetting Finnegan*, "Past: River Run" by Sarah Saltwick and "They're Coming to Get You" by Lowell Barthomae received nominations.

Among 18 actors cited for work in a Leading Role were the following with connections to St. Edward's: Babs George and Ev Lunning Jr. —Martha and George from the MMNT production of Edward Albee's *Who's Afraid of Virginia Woolf*; Nigel O'Hearn '08 from the Palindrome production of *At Home at the Zoo*; Richard Robichaux from the MMNT production of *The Imaginary Invalid*; and David Stokey '93 from the Austin Playhouse's production of Neil Simon's *Laughter on the 23rd Floor*. St. Edward's actors nominated for work in a Supporting Role included these: Jamie Goodwin from the MMNT production of Sarah Ruhl's *Eurydice*; Jenny Larson '99 for *Laughter on the 23rd Floor*; Nathan Osburn '08 for the Palindrome Theater production of the Nigel O'Hearn adaptation of Ibsen's *Hedda Gabler*; David Stahl for *Eurydice* (among several others); and Michael Stuart '80 for the Zach production of *August: Osage County* by Tracy Letts.

The critics cited six productions for Ensemble Performance, among them Palindrome Theater's mounting of *Melancholy Play* by Sarah Ruhl. Among four artists cited for work in Movement (including choreography) was Adriene Mishler '03 for the Breaking String production of *Flying*. Michael McKelvey was among five nominated for Music Direction for his holiday production of Stephen Sondheim's *Company*. One of the Touring Shows nominated was *The Shipment* by Young Jean Lee presented by the Fusebox Festival, an annual event founded by a group that included designer Natalie George '99.

Jennifer Madison was nominated for Costume Design for MMNT's *Virginia Woolf*; faculty member Kathryn Eader was nominated in Lighting

Design both for *Virginia Woolf* and for *La Hija de Rappaccini* at the Butler Opera Center at the University of Texas; Natalie George '99 was nominated for both the Paper Chairs production of *Baal* by Bertolt Brecht and for *Heddatron* directed by Dustin Wills at SVT. This list is eloquent testimony to a program profiting from and contributing to a vibrant theater community.

David Long introduced Sheila Gordon, Area Coordinator for the Theater Arts Program, who then introduced members of the adjunct faculty: Baghirit Crow, teacher of yoga; Dr. Brooks Barr, teacher of Theater History and Play Analysis; the Theater Skills instructors—Technical Director Joe Carpenter and Costume Shop Manager T'Cie Mancuso; Bill McMillin '80, teacher of Practicum; and newest adjunct instructor Kara Johnston, teacher of Voice. Not present were Dance instructors Kathleen Hamrick and JoAnn Schatz. Gordon also introduced students who had attended summer classes at Queen Margaret University in Edinburgh, Scotland, on an exchange program she developed with the assistance of QMU professor Joe Jeff Goldblatt, a 1975 alumnus of the St. Edward's Theater Arts program.

Among the students were several who had received merit scholarships in recognition for their work in the 2010-2011 school year. Meredith Montgomery '12 had been recognized as an Outstanding Junior and was now heading the Transit Theater Company, an extracurricular student organization begun in 2006. Montgomery described the plans for the coming year and invited students to join—as actors, designers, technicians, or managers. Mitch Harris '13 had been recognized as an Outstanding Sophomore and was now President of the Alpha Psi Omega service fraternity. Harris announced plans for the rush week for the fraternity and encouraged first-year students to join and participate in service projects for the department, for the university, and for the Austin community.

Among the first-year students in the arena was Corbin Chase, a graduate of Stephen F. Austin High School, just across the Colorado River from St. Edward's University. Chase had been a member of the cast of SFA's UIL contest play *Over the Tavern*, directed by long-time drama teacher Billy Drago. *Over the Tavern* had been awarded first place in the 5A division in the finals of the annual One-Act Play contest held the University Interscholastic League, and Chase had been recognized as a member of the Championship Cast.

As the meeting drew to a close, David Long introduced Managing Director Michelle Polgar, who explained the Theater Major Opening-Night Pass and encouraged all students to assist in distributing flyers to publicize MMNT productions. In the final minutes, Long stated his vision for the year and his hopes that the Program would continue to grow and continue to produce “the best theater in the region.”

The spring semester would mark the 40th anniversary of the opening of the Mary Moody Northen Theater for the Performing Arts. The vision of the founder of the St. Edward's Theater Arts Program was of a professional training program with students working beside established professional actors, directors, designers and managers who would provide students with models of professional conduct and would serve as a beginning network for students' careers. The Program had long advertised itself as "one of a few" university theater programs who employed Equity guest artists to work with undergraduates, but Long stated that recent research had shown that the MMNT was the only undergraduate program in the nation producing a full season of plays with professional guest artists.

After 40 years the Mary Moody Northen Theater had become a producing organization with an experienced staff. In the beginning, the only faculty/staff position was that of Director of the Theater. Edward Mangum, the founder of the program, trained students in the areas of management and technical production so that the scene shop, the lighting booth, the box office, and the front of house were all students. In the second decade of the 21st century, we find a team with solid academic and professional credentials.

Artistic Director

As David Long remembers his childhood, he is able to see the beginnings of his love of performance. He was the youngest of three children—his brother Phil was six years older and his sister Mary was three years older—and he felt the need to get attention. It began in church: "My Mom says I used to cross my eyes at the choir when they were singing so I could get them to crack up." In high school David was more interested in music and singing than in theater, and he went to Cal State Fullerton to major in music. After taking some theater classes, he realized what his true passion was.

David grew up in the Los Angeles area and had an agent while he was in college. He booked an Arrow Shirt ad and some public-service announcements. After graduation, he worked for Disneyland and appeared in *Beauty and the Beast* with Stephanie Block, who went on to appear in Broadway productions of *The Pirate Queen* and *The Mystery of Edwin Drood*, for which she received a nomination for a Tony Award. He pursued musical theater in LA, but the emphasis there is film and television. After working in Japan for six months, he decided to enter graduate school.

David studied Acting at the University of Washington in Seattle from 1995 to 1998 and came to an awareness of the artistry of theater. At UW he was introduced to trapeze work, stage combat, and the rigorous physical

training of Tadashi Suzuki together with a heavy dose of the Stanislavsky system. He grew confident in his own artistry. After graduation he appeared in several musical productions in Seattle, including *Anything Goes* with Dee Hoty and Bronson Pinchot and *Camelot* with Noel Harrison. At a theater outside Seattle, he appeared as Freddie in *My Fair Lady*. Still, opportunities were limited: “Musical theater was the only thing that was Equity in Seattle.” When their first child Amelia was born, David and Tracy decided to look for a teaching position.

David’s first teaching job took them to the opposite coast in Rock Hill, South Carolina, where he was able to establish a theater company in addition to his courses at Winthrop University. After three years, they returned to the west coast for a year at Portland University. During that year, David interviewed at several universities—Hawaii, Montana, Brandeis—but he was attracted to St. Edward’s University.

First, he was impressed that Ann Bogart’s SITI company had been in residence at MMNT between 2002 and 2004. Students and faculty would be familiar with his areas of expertise. He also appreciated the relationship with Actors’ Equity Association—he would have the opportunity to direct professionals and to act himself. Ultimately, he was attracted by the talent and enthusiasm of the students.

After several years of teaching, acting, and directing at MMNT, David has become a convert to the arena space:

I don’t think I ever want to work in proscenium again. The intimacy and the sensation of working in 360 degrees—a unique sensation that you feel energy from your back and your sides, that you can’t hide—specifically in our space. I don’t know if all arenas are like this, but it’s a tactile sensation. And being an audience member, seeing the person across from you respond, it’s a unique energy, an active experience rather than a passive experience. In a proscenium space you are observing, but in this space you are also being observed. Some actors and directors are intimidated by the space, but once you embrace it, it totally serves the work, and it’s exciting.

Managing Director

Michelle Polgar became Managing Director of MMNT in the spring of 2007. She had been Producing Artistic Director of Austin’s State Theater, and she and her husband Robi had created the Public Domain Theater on the second floor of a storefront on Congress Avenue in the 1990s. In 1996 Public

Domain received the “Best Reason to Climb the Stairs” award in the *Austin Chronicle’s* “Best of Austin Awards.” Her parents were artists and academics, and the Shoemaker house in North Carolina was often filled with people who made art. Michelle loved reading and making up stories. She produced her first play at age 7 in a neighbor’s back yard, complete with curtains, costumes, and lights. In the 4th grade she began adapting her favorite novels into plays: “Lloyd Alexander’s *The Castle of Llyr* was the first one, I think.” At 9 she landed her first role in summer stock. At 11 she produced her first show for the public: “We rented a downtown theater, made costumes, sold tickets—just nuts. To my credit, I didn’t self-produce again for about 15 years.”

It seemed inevitable that Michelle would become a “theater person”:

I loved the people, I loved telling stories, I loved delving into different worlds and styles and historical periods. I loved the instant, tight-knit family that working on plays created. I still love all of those things. I joke that every time I have made a choice in my life to move away from the theater, I always come back. But it is true. When it all comes together, theater is magic. We all need magic in our lives.

During her work in Austin, Michelle developed a respect for the graduates of St. Edward’s program:

I held many, many auditions over the years and worked with many people. On balance, the St. Edward’s students and alumni were absolutely the finest. Their training was good and their attitudes were spectacular. It was clear that the St. Edward’s program developed the whole person, that it offered a broad range of opportunities for the students, and that the students loved the art form.

When she interviewed for the position of Managing Director, students and faculty were busy rehearsing Shakespeare’s *Macbeth*, and she discovered that Fr. Louis Brusatti—then Dean of the School of Humanities—had been cast as King Duncan. She concluded “the program was great, the students were talented and hard-working, and clearly the university supported the program. Pinch me: I landed in heaven.”

Michelle regards her job as a gift. “I work with a team of faculty and staff that I respect and admire. I love the students and get to watch them grow and develop in their craft and their lives over their four years here. I have an opportunity to teach and to practice my craft as an artist, and I am able to make a contribution. It’s amazing.” She acknowledges the challenges that

limited resources present, especially the precious resource of time. Balancing the needs of family against the demands of a production schedule can make for tough choices. “But I tend to think a little stress and challenge makes one a better artist, and I also think it is important to do what you love.”

Technical Director

Joe Carpenter’s first experience in theater was in a production of “Dungaree World” at Deepwater JHS in Pasadena, Texas. Then his family moved to Baytown where he began doing tech work in high school. After graduation he received a scholarship to Sam Houston State College in Acting, but in his sophomore year he decided to switch to design and directing.

He began working tech because people always needed an extra hand to help out. When he graduated from college, that was where he could get work. After graduation he was hired at San Jacinto Community College in the Houston area as an assistant technical director. Almost immediately he began working at the Comedy Workshop in 1981. He remained there until 1984. Then he began working at the Alley Theater in the scene shop. For a while he worked at the Pasadena Convention Center as a coordinator. He also worked at Stages Repertory Theater as technical director.

He was working at Stages when he moved to Austin, and for the first year (1989), he commuted back and forth. He and his wife loved Austin; their children were young and they wanted to get them out of the Houston area. He had the summer off from the Alley and came up to Austin to visit his brother-in-law. The family went down to the shore of what was then Town Lake during Aqua-Fest. He ended up working Aqua Fest for many years afterward.

When they arrived in Austin, Joe and Devona went to work for Three-Ring Service, a special event company, where they employed their clowning skills. Then Joe found part-time work at Zach Theater (then the Zachary Scott Theater Center). He took a hiatus from theater and worked for a corporate housing firm to get financially solid. As regional manager, he managed five branches—Chicago, Denver, Houston, Dallas and Austin. He still found time to do theater on the side.

After several years in the corporate world, he resigned and in 2005 began working for the State Theater with Mark Porter. After a year, the theater was damaged by a flood. They moved the shop off-site and kept the theater organization running as long as they could but finally had to close down in 2007.

Joe has been TD for the Zilker Summer Musical, and he has worked at the Dougherty Art Center “and every other little theater in town.” When the TD position at MMNT came open, Joe was ready for a stable situation. “It

was my time. When I had gone to five different venues in the same day to do little stuff for all of them, at the last one I walked in and asked “What am I here for? That’s when I went home and told my wife ‘I’m too old for this.’” He still finds work at Zilker and other venues and with Conor Hopkins’ Trouble Puppet company.

He appreciates working with the students and with the faculty and staff of MMNT:

There’s an atmosphere of respect and collegiality. The kids are what make it worthwhile. I think I’m at the age where I’ve done this long enough that I need to pass some of it on. I knew I would reach that age. Years ago when I started with the Comedy Workshop, I took over for a TD who was actually an actor. He went back onstage. I talked with him and we both wanted to be teachers, but we didn’t know if we knew enough. He referred to professors he had who had gone straight from college to teaching without gaining any professional experience. He decided he wanted to work in the professional world and then go into teaching. That always stuck with me. He’s actually a principal now at a high school for performing arts. After that day of going to five places, I said ‘I think it’s my time.’ I love the kids and the atmosphere here. We do some really creative stuff, and I like seeing the kids grow. I’m actually having happy hour with some of the old scene-shop crew—Angelica Manez, George Marsolek, Carli Werner. Katie Andries was down last weekend. She’s in Houston, and she just got a job as a web master for an interior decorator. Before that she was actually doing scenery for a photographer. George is working for KidsActing as their tech director.

Master Electrician

The path of Austin Sheffield ’06 to his position as Master Electrician is an example of the nurturing St. Edward’s students receive to prepare them for professional employment. Austin’s love of Theater began in grade school and middle school with small parts in productions presented by Austin artist and teacher Dede Clark and KidsActing. In middle school Austin always chose Drama as one of his electives.

In 1994 when Austin was in 8th grade, his family moved to Sydney, Australia, and he continued to take Theater classes. The Sydney school system had a career-preparation program called Work Experience in which

10th-grade students would spend a one-week period with two different businesses. One of Austin's weeks was with a Sydney theater where he received his first experience with lighting. He got along well with the group, and his week grew into a volunteer career as he assisted with nearly every production while his family was in Sydney. Austin discovered a passion for the technical side of Theater.

When Austin's family returned to the US and he prepared for college, he took his parents' advice, which was to pursue majors like History and prepare for "a real job." In the spring of 2000, Austin came to the audition weekend at St. Edward's and met Melba Martinez, who encouraged him to enroll as a Theater major, but his parents felt he would get a more well-rounded education at Texas Tech, with football games and a social life.

In his first semester at Tech, Austin found he missed Theater. In the spring semester, he enrolled in a Lighting-Design class and worked on one production, but he succumbed to some of the temptations of a big state school and developed problems with alcohol. He sought counseling and reassessed his choices; he decided he needed the arts.

Austin left Texas Tech and enrolled at Angelo State University in San Angelo for a semester to get his grades up so he could be admitted to St. Edward's. While at Angelo State, he stage-managed a production and assisted with lighting at the Angelo Civic Theater to get some service hours. He became great friends with the staff of ACT and helped out in other areas, reorganizing their script library. In the spring of 2005 he was admitted into the Theater Arts Program at St. Edward's and in the fall was assigned to assist guest-designer Robert Whyburn with the lighting of *Cesar and Ruben* by Ed Begley Jr.

Austin had decided that if he ever wanted to manage a theater, he ought to know one design area well. Since lighting had always interested him, he began working for MMNT Master Electrician (ME) Natalie George. His major was actually Arts Administration, but before he knew it, Natalie was getting him lighting work all over Austin. After graduation in 2006, he got more lighting-design jobs. He had only been in the St. Edward's program three semesters and hadn't had an opportunity to design for MMNT.

In the summer of 2006, Austin returned to design lights for the Angelo Civic Theater. In August Natalie George and Jason Amato put Austin in touch with Zach Murphy, Technical Director of the New York Public Theater. The nephew of Joe Carpenter and long established at NYPT, Zach hired Austin as Assistant ME for the production of *Emergence-See!*, a one-man presentation by Daniel Beatty.

In the spring of 2007, still feeling the need to hone his managerial skills, Austin returned to Texas and began working for Todd Dellinger at

TexARTS, doing marketing and fund-raising and co-designing the lights for a gala they produced in Killeen. From TexARTS he began working at Zach Theater as ME for several shows and served as production manager for a show in San Angelo, feeling an obligation to assist an organization that had assisted him. A crew including MMNT make-up designer Tara Cooper, sound designer Elliott Haynes, classmate Britany Potter '06 and Cody Coppin '04 accompanied him to San Angelo.

Then Natalie George approached Austin about replacing her as the ME at MMNT, as she prepared to branch out into producing. He began his tenure as ME in the fall of 2009. Austin decided to take the opportunity to pursue a graduate degree at St. Edward's and began work on an MA in Counseling, seeing the degree as a path to financial independence that would allow him to work on the theater projects he chose, rather than having to take every job that came along in order to make ends meet. As he assessed career options, he discovered that he really enjoyed helping people, and an MA in Counseling seemed a good choice. (He was awarded his degree in the spring of 2012.)

As an undergraduate, Austin had played several roles in the MMNT production of *Durang, Durang*, and he had admired the work of student directors Joseph Parks and Ben Taylor Ridgway. In 2009 Nigel O'Hearn '09 and Kate Eminger '09 were founding the Palindrome Theater Company, and they approached Austin to assist them. He joined the enterprise, and in the summer of 2012, Austin himself directed an exquisite production of *All My Sons* by Arthur Miller with a cast and crew composed almost entirely of St. Edward's alumni and led by Austin professionals Babs George and Harvey Guion. *All My Sons* was nominated for Best Drama by the Austin Critics' Table and shared the award in with Hidden Theater's production of *Rose Rage*.

While working as ME for MMNT, Austin discovered the joy of working with students and the luxury of producing shows at a more-measured pace, the pace of learning. There was time to show students the how's and why's of production. The job opened doors. The Angelo Civic Theater offered him a position as Artistic Director, but his connections held him to Austin—the people he had come to know over the years in both the theater and the counseling communities. As he grew up in Austin, he accumulated memories of productions on the Zilker Hillside, at Zach Theater, and even at MMNT. The vibrant Austin theater community had nurtured his own growth at every turn in the path.

Costume-shop Manager

T'Cie Mancuso, a native of Lake Charles, Louisiana, was inspired by her grandmother, who gave T'Cie her own sewing machine before she started

school. Grandma didn't believe in spending money on doll clothes, so T'Cie whipped up costumes for her Barbies from patterns Grandma bought from the store or from scratch. Soon T'Cie was designing clothes for herself and her friends. However, she wasn't encouraged to go into the arts. Her father had become a musician—a disappointment to Grandma, who declared “There will never be another artist in our family.” And what Grandma said, went.

While an undergraduate at McNeese State University in Lake Charles, T'Cie attended a workshop for theater students given by a guest designer from Los Angeles. The designer took her aside and told her “This is an art for you. You have to do it. You just need to do it.”

Traditionally, New-Orleans Mardi Gras “krewes”—the groups that design, build and people the festive floats for “Fat Tuesday”—were composed of people from the upper classes. In 1982 a group in Lake Charles decided to create a more-inclusive festival. T'Cie's first opportunity came as a designer for a gay krew. Soon this crew was providing designs for other krewes. She gained invaluable design experience.

After some time away from college, T'Cie chose to continue her education under a program much like St. Edward's's New College. She chose to major in Theater. Dennis Christilles, the Technical Director at McNeese, brought in more guest artists, and working with these people inspired T'Cie to go on to graduate school. Among the teachers who had inspired Christilles was Dr. Dan Hannon, a scenic designer from Southwest Texas State University (now Texas State University) in San Marcos. Christilles advised T'Cie, “SWT is the size of school where you will have a lot of opportunities and a lot of hands-on experience. You are not going to get the attention you need coming into this with no experience in a larger school.”

When T'Cie moved to Austin in 1993, Susan Kelso, director of Theater at McNeese State, provided an introduction to her daughter Bonnie Cullum, the director of Austin's Vortex Theatre, then located in an old movie theater on Ben White Boulevard. T'Cie learned to design on a shoestring. Her specialties were Vortex's signature science fiction shows and shows for children. “What I like and do best has glitz and spectacle in it—anything that's magical.”

T'Cie was hired as Costume Shop Manager in 2001 but soon decided her MA in Costume Design wasn't enough; an MFA would enable her to teach at the university level. St. Edward's Costume Professor Sara Medina-Pape became T'Cie's mentor and encouraged her to enter the MFA program in Costume Technology at UT-Austin. From 2003 to 2005, T'Cie balanced work and school and successfully earned a second graduate degree.

T'Cie is proud to have been able to continue the work begun by Sara Medina-Pape. "I like the opportunities students have to work with professionals at St. Edward's. I know a lot of programs are structured in a way that students don't get as many opportunities, but ours helps them make that jump to working professionally." She was especially proud when Austin Rausch '12 was chosen to design *Further Adventures of Hedda Gabler* and *The Spitfire Grill* for the 2011-2012 season at MMNT. His design for *Hedda* was nominated for the Costume-Design Award by the Austin Critics' Table.

Costume-shop Technician

Michelle Heath learned to sew from her mother, and this skill led her into costume work in her high-school theater group. Her first experience in theater was at Huntsville High School as an actor in the UIL one-act plays. Her theater teacher Mr. Johnson—of course the students called him "Mr. J"—exploited her sewing skills for productions. Michelle decided that she would go to college to learn the techniques of creating costumes.

After graduating from high school, Michelle worked for a year to save money for college and then enrolled in the Theater program at the University of Texas at Arlington. She took "all two of the costume design courses offered" and then transferred to UT-Austin, which offered a very demanding program in Costume Design. During her study at UT, Michelle formed connections with the Austin theater community. A position came open for a stitcher in the costume shop at the Zachary Scott Theater Center, and one of the grad students recommended Michelle. She took the position and began her career in Austin theater. She also accepted projects in film but soon decided that she preferred work in the theater.

After graduating from UT in 2002, Michelle decided to stay in Austin and continued to work in various venues. She also found an outlet for her adventurous spirit in the revival of roller derby. She joined the Hotrod Honeys and competed on the Texas Rollergirls circuit under the name "Speedy Marie." In the fall of 2003, she joined the staff of MMNT as a Technical Specialist in the Costume Shop and became T'Cie Mancuso's "good right hand."

Michelle has found working with students very rewarding. "I like how dedicated they are to their craft and that they're just like sponges. They want to soak up every bit of knowledge and take everything in, turn it around and create with what they learned. They're so good at it, and they're very talented. I feel very lucky to be working with such a great group of designers and young technicians." Like generations of students who have graduated from Austin colleges and universities, Michelle is sustained by the variety

of Austin culture. “There’s always theater going on. There’s always music, there’s always shows, there’s always events. You can’t be bored in this town.” Michelle has taken advantage of Austin culture by moonlighting as a dresser for the Austin Lyric Opera. Her experience and expertise have made her a favorite of divas from Lyubov Petrova to Austin’s own Cindy Sadler.

Administrative Coordinator

When Angela Flowers was in middle school in Austin, she attended a school performance of a murder-mystery comedy in which her older brother had a role and decided to take a theater course the next semester as one of her electives. The course touched her spirit, inspiring her to audition for every play thereafter; her enthusiasm landed her the lead role in the musical in her final semester in middle school, setting her course for both high school and college. Betsy Cornwell, her theater teacher at Bowie High School, preached a “no-nonsense” approach to theater that tolerated no prima donnas and helped Angela to overcome her insecurities.

In February of 2001, Angela attended the Scholarship Audition Weekend sponsored by the St. Edward’s Theater Program. She was impressed by the students she met and the talent they demonstrated in a production of Peter Brook’s *Conference of the Birds*. She remembered particularly the work of Prof. Melba Martinez, who performed as a guest artist. Angela enrolled as a scholarship student and was greatly influenced by Dr. Martinez in her growth as an artist and as a “strong woman in this world.” She was also inspired by Prof. Sara Medina-Pape, St. Edward’s Costume Designer, whose kindness, patience, and love for students have become qualities she seeks to instill in her own life.

Angela had a very successful career as an actor in MMNT productions, being cast in leading roles in Kaufman and Hart’s *You Can’t Take It With You*, Mary Zimmerman’s *Metamorphoses*, and *Shakespeare’s A Midsummer Night’s Dream* in her senior year. Of all the Equity Guest Artists she worked with, she cites Austin actor Babs George as the greatest influence. “She was my gateway to understanding and experiencing professional theatre. I learned more from her than any other actor I worked with.”

As Administrative Coordinator for the Theater Department, Angela assists the Artistic Director and the Managing Director with contracts for guest artists, designers and technicians, and with scheduling meetings and communicating with faculty, staff, and students. During her tenure, Angela has earned a graduate degree from St. Edward’s and has begun her own business. “My experiences at MMNT have made me a stronger, more compassionate human being and a hard worker that does not give up. These

experiences have made me who I am today and brought me to the place I am in knowing who I am and the purpose I serve in this world.”

With its deep roots in Austin and with its strong connections to regional theater across the US and national organizations such as Actors' Equity Association, St. Edward's and MMNT have forged 40 years of providing students with exemplary professional training which transfers to many fields. We will dig deeper to examine the intertwined roots of theater and religious tradition in order to prepare our understanding of the power of this little arena stage at a little Catholic college.

Theater's Roots in Religious Tradition

To examine the reasons why a vibrant theater should take root and flourish at a church school on the border of the Texas “hill country,” let us review the seeds of western theater in both pagan and Christian tradition. Our understanding will begin to blossom as we review the origins of the brotherhood which founded St. Edward's University—the Congregation of Holy Cross and the origins of a peculiar Texas educational institution—the University Interscholastic League. Finally, I will offer a description of a “theater evangelist”—an individual with a passionate calling to plant and cultivate public performance wherever he goes—and trace the activities of a series of such individuals at St. Edward's University through the 1950s.

In the Greek pantheon Dionysus was the god of wine, vegetation, and festivity. His name can be parsed “*dio* = god + *nysus* = mountain” or the “god from Mt. Nysa.”¹ His history included Europe and Asia, there being many mountains called Nysa where he might have been born—in Ethiopia, Libya, Tribalía, India, or Arabia. Various legends gave him various mothers—Semele of Thebes, the goddesses Demeter, Io, Dione, or Arge. In the common tradition, the goddess Hera grew jealous of Zeus's love for the Theban princess Semele. Disguised as an old woman, Hera tempted Semele to beg to see Zeus in the same appearance as the god appeared to his own wife. When Zeus came to Semele in thunder and lightning, she was terrified and gave birth to Dionysus prematurely. In order to protect the infant from Hera's wrath, Zeus had the child sewn into his thigh and thus brought him to term. After the birth, Zeus entrusted Dionysus to Hermes, who took him to the couple Ino and Athamas and instructed them to bring him up as a girl. Hera, in her jealousy, drove the couple into madness, and so Zeus changed the child into a ram and brought him to the nymphs on Mount Nysa who brought him up in a cave. After Dionysus grew to maturity, Zeus rewarded the nymphs by placing them in the night sky as the Hyades.

Dionysus brought the cultivation of the grapevine and the fermentation of wine to Egypt, then Syria and Phrygia, and finally to India. In one of his legends, Dionysus is dismembered by the Titans and his body parts are tossed into a cauldron. After destroying the Titans, Zeus saves the heart of his son and has it sewn into his own thigh, allowing Dionysus to be reborn.²

The City Dionysia was the second most important festival in ancient Athens after the Panathenaia. The Dionysia was held in the month corresponding to late March/early April and commemorated the introduction of the worship of Dionysus in the city during the 7th century. The festival was held under the auspices of a magistrate, the *archon*, who appointed two officials to organize the opening procession, the celebratory *dithyrambs*—choruses of men and boys who sang and danced to honor Dionysus, the *komos*—a ceremonial drinking procession, and the dramatic competition. In the year 534, the actor Thespis separated himself from the dithyrambic chorus and sang a solo role, giving birth to Athenian tragedy. In the course of a generation a large dramatic festival became an important part of the City Dionysia. Over three days, three playwrights presented four plays each, three tragedies and a “satyr play,” a short entertainment that burlesqued the action of the tragic trilogy. The *archon* selected judges for the competition, and he and the judges were seated in the front row of the amphitheater. On the sixth day of the festival, five comedies were performed. Winning playwrights were awarded a wreath of ivy. Notable winners included Aeschylus, Sophocles, and Euripides.³

As the Romans spread their influence over the Mediterranean world, they used theater for entertainment and education in addition to religious purposes. They built amphitheaters in their principal cities and presented plays from the Greek tradition as well as works created by contemporary poets such as Terence and Plautus. When the western empire disintegrated in the fifth century CE, public performance lost its government support and the texts gathered dust in the libraries of monasteries. Lacking official support, the impulse to make human action worth watching survived informally for about 20 generations until it bloomed again in another spring festival honoring a deity sacrificed and reborn. The Roman Christian church gradually replaced pagan festivals with events celebrating the life of Jesus Christ and the lives of martyrs and saints. The period of Lent included prayer and fasting and also education of converts to the faith. The vigil before Easter Sunday, celebrating the resurrection of Jesus to eternal life, includes to this day the baptism of converts.

During the 10th century, bishops began to approve expansions of the mass to help parishioners experience the ceremony with more feeling. The section of the Easter Mass describing the approach of the three Marys

to the open tomb with the angel's question "Whom do you seek?" grew from an antiphonal exchange between two choirs into a playlet with four priests representing the women and the angels. Details come from a Latin manuscript produced in 965 A. D. Gradually, more scenes were added and the playlets were expanded and staged on platforms or "mansions" placed throughout the church. Some biblical scenes, such as the slaughter of the innocents—part of the Christmas story—were deemed too violent to be shown in church and so were moved outside.⁴

Over the course of 300 years, the dramatizations of bible stories grew into pageants, and when in 1264 Pope Urban VI made Corpus Christi a feast celebrated throughout the Roman Catholic world, the religious plays were incorporated into the festival, the central feature of which was a procession through the community of the host followed by all the members of the community. The "mystery plays"—now financed and staged by members of the various professional guilds—were presented on fixed platforms or on wagons that became part of the procession. In the English city of York, 48 plays depicting stories from the Creation through the Day of Judgment were performed during Corpus Christi from the mid 1300s until 1569.

It is interesting to note the parallels between the festivals of two deities who die and are born again, whose festivals celebrate the rebirth of the natural world. These celebrations gave birth to two powerful traditions of performance. The tragedies and comedies created by the ancient world were reborn in the rediscovery of classical civilization in the European Renaissance. The mystery plays of medieval Europe were suppressed during the religious conflicts of the Reformation and Counter Reformation, but they nurtured the audiences that attended the plays of Shakespeare, and the "rude mechanicals" of *A Midsummer Night's Dream* are the heirs of the guildsmen who staged "The Second Shepherds' Play" with its rude depiction of the Lamb of God.

The Religious Roots of St. Edward's University

St. Edward's University is part of a network of educational institutions in the United States that includes eight universities, 19 secondary schools and 11 primary schools, all founded by the Congregation of Holy Cross (CSC).

The Congregation of Holy Cross takes its name from the French village of Sainte-Croix, or "Holy Cross" where it was based in its beginnings in the 1830s. In the aftermath of the Revolution in France, the Catholic Church had lost many of its priests and had been stripped of much of its property. Those who had retained their faith needed support. In 1820 Fr. Jacques-François DuJarie, a priest of the Diocese of LeMans, assembled a group of men to

serve the educational needs of the people in rural areas of France. This group became the Brothers of St. Joseph, but they had not taken religious vows nor did they have official status.

St. Joseph, the husband of Mary the mother of Jesus, has acquired many associations over the centuries, many areas of "patronage." Of course, he is the patron saint of fathers as protectors and providers, as workers committed to the quality of marriage; but he is also the patron of unwed mothers; as a carpenter, he is the patron of craftsmen and tradesmen; he is the patron of ordinary people who live ordinary lives; Catholic tradition holds that he died a happy death in the arms of Jesus and Mary, and so he is the patron of a happy, holy death.

Because of the anti-clerical stance of the French revolutionary government, Fr. Basile Antoine-Marie Moreau had received his seminary training in secret. After completing his studies, he was ordained for the Diocese of LeMans in 1821. By 1835 Fr. Moreau had formed a group of energetic young priests he called "auxiliary priests" to travel through rural parishes and provide education and spiritual growth programs. Fr. Moreau and Fr. DuJarie had met previously, and because of DuJarie's growing age and waning energy, Moreau assumed control of the Brothers of St. Joseph in August of 1835. On March 1, 1837, the priests and brothers gathered in the Sainte-Croix district of Le Mans to sign the Fundamental Act of Union, which legally joined them into one association.

In 1840 Fr. Moreau received a request to send a group of missionaries to Algeria. Soon afterward he decided to make the association a religious order, and on August 15 Moreau and four others became the first professed religious in the Association of Holy Cross. He modeled the organization on the Holy Family: The priests of the congregation were consecrated to the Sacred Heart of Jesus and the brothers to the pure heart of St. Joseph. In 1841 he added a group of women to the association and called them "Marianites." They were consecrated to the Immaculate Heart of Mary, and they exist to this day, in Canada as the "Sisters of Holy Cross" and in the US as the "Sisters of the (sic) Holy Cross." Moreau also established Mary, under her title of Our Lady of Sorrows, as special patroness for all of Holy Cross, whose members in their several congregations continue to cherish these devotions.

In addition to Algeria, Moreau sent missionaries to East Bengal, Canada, and to the US. In 1841, Fr. Edward Sorin and six brothers were sent to Indiana where they founded Notre Dame, the first Holy Cross institution in America. Because of crises and controversies which arose in the 1860s, some based on disagreements between Fr. Moreau and Fr. Sorin, Moreau resigned as Superior General of the Congregation and spent his final years

estranged from the group he had founded. Fr. Edward Sorin was elected Superior General in 1868 and served until 1893.⁵

In 1872 Fr. Sorin decided to explore Texas for opportunities to found a school. He was soon informed of Mrs. Mary Doyle's intention to bequeath her 498-acre farm near Austin to the Church, and he met with Mrs. Doyle to present his idea. After Mrs. Doyle's death in 1877, Fr. Sorin founded a school on the property and named it St. Edward's Academy after the English monarch called "The Confessor." In its first year, three boys met with teachers in an outbuilding on the property. By 1885, the school had grown to the point where the state of Texas chartered it as St. Edward's College. In 1886 the school established a newspaper, a football team, and a baseball team. In 1888, the Main Building was completed, and it still stands as the focal point of the campus.⁶

The University Interscholastic League

Theater has roots in religious tradition, but the Romans also recognized the theater as a unifying agent, an important instrument of public education. Schools have long used dramatic literature as an important part of language development. The Holy Cross tradition recognizes drama as a powerful instrument "to educate the heart as well as the head." During the 20th century a peculiar theater institution was nurtured through the public education system in the state of Texas.

In an effort to prevent the University of Texas from becoming an elitist institution, in 1904 university President S.E. Mezes sent William Sutton, dean of the School of Education, to visit the University of Wisconsin to study its extension program, which provided reference libraries, lecturers, and other services. After hearing Sutton's report on June 7, 1909, the UT Board of Regents allocated funds for an Extension Bureau.

In 1910 Dr. Mezes created the Debating League of Texas High Schools as part of the Extension Bureau, and 28 schools joined the program under the direction of Dr. E. D. Shorter. Dr. Mezes also appointed Prof. Charles Ramsdell to investigate the need for an organization to oversee athletic competition. The Texas Oil boom had begun in 1901 with the development of the Spindletop well. Suddenly, small Texas towns found themselves swimming in oil riches. Some lavished funds on their high-school football programs. Fathers of talented athletes were hired away from businesses in rival communities. Athletes in their 20s were enrolled in high schools to anchor offensive lines. To help prevent such abuses, the Interscholastic Athletic Association soon became operational. In 1913 the Debating League and the Athletic Association were merged into the University Interscholastic League (UIL).⁷

In 1920 the Texas Interscholastic League of Colored Schools was organized by the Colored Teachers State Association of Texas and the Negro School Division of the State Department of Education. In 1923 the TILCS was placed under the authority of Prairie View A&M University and became the Prairie View Interscholastic League (PVIL). In October of 1964, a move began toward the merging of the two organizations. The PVIL began to merge with the UIL in the fall of 1968, and in 1970 the PVIL ceased to exist as a separate organization. For half a century it had nurtured the activities of Texas' African-American students in athletic, academic, and music competition.⁸

The UIL's One-Act Play Contest, founded in 1927, is the largest high-school play-production contest or play festival in the world. More than 14,000 Texas high school students in more than 1,000 plays participate in more than 300 contests, which take place from the beginning of March through the three-day, 40-production State Meet One-Act Play Contest. The One-Act Play Contest is supported by more than 200 college and university faculty members serving as critic judges. The League's theatre program is considered by historians to be the foundation of educational and community theatre in Texas. It continues to be a major factor motivating increasing numbers of schools to offer Theatre Arts as an academic subject.⁹ Many are the theater artists who can trace their beginnings in the art to the inspiration of a passionate drama teacher—a "theater evangelist."

The "Theater Evangelist"

A theater evangelist carries the good news of theater into the world. Athenian drama spread across the Mediterranean. Romans employed the amphitheater for both entertainment and administrative purposes; the hillside in Lyons, France, provided a convention hall for the three parts of Gaul. The medieval mystery and miracle plays embodied the good news of the Bible for an illiterate population.

Theater evangelists spread the gospel of Shakespeare in the new world, bringing the bard to saloons and the decks of riverboats. Minnie Fiske brought the gospel of Ibsen to the American west, performing in tents. A premier theater evangelist of 21st-century Austin is Don Toner. Before coming to Austin, he founded "Theater on the Square" in Jackson, Mississippi, the first AEA-affiliated theater in the state. In Austin, Toner took over operation of the Live Oak Theater, begun by Mac Williams, another evangelist, in a warehouse on 4th Street and Nueces. When the state of Texas bought the block for a parking garage, Toner moved the operation to the old State movie house on 8th and Congress where it grew from Live Oak @ The State into The State Theater Company.

When Toner's board of directors proposed that he move from the Artistic Director's position into development, he resigned and took some time to think. Gathering the inner circle of actors and designers he had worked with for over a decade, he refurbished a warehouse space off South Congress and established the Austin Playhouse. As the plans for the Playhouse took shape, Toner partnered with Concordia University for a season, producing *Light Up the Sky* and *Mahalia* in the auditorium there. Then the Playhouse found a home at McCallum High School's theater where Toner produced *The Seagull*, *Blues in the Night*, and *The Man Who Came to Dinner*. Finally in 2003, Toner opened a new 150-seat theater in the Penn Field Center with a production of *Copenhagen* by Michael Frayne.

Faced with an unsustainable rise in rent for the space in 2010, Toner made plans to open a new space in the neighborhood being developed by the city of Austin on the site of the former Robert Mueller Airport east of IH-35. In 2011 Toner and his company vacated the Penn Field space and began the 12th season of the Playhouse in a temporary tent structure in the Mueller development. The Austin Playhouse has found a home in a commercial space in the repurposed Highland Mall, and it has entered into a partnership with Austin Community College. The first production in the new facility was, appropriately, *The Man of La Mancha*. In his quixotic career, Don Toner has developed five new theater operations, four in Austin.

Austin boasts other theater evangelists. David Steakly, Elizabeth Challenger and Jim Reynolds have developed the Zachary Scott Theater Center, which grew out of the Austin Civic Theater, into a three-venue complex that proclaims itself "Zach Theater." In 2011 the team began construction of a 420-seat venue aided by a \$500,000 donation from Dell Computer executive Mort Topfer. Zach Theater has presented many productions featuring black artists from Austin, including Jacqui Cross, Judy Arnold, Felicia Diwiddy, Roderick Sanford, and Tim Curry. Ann Ciccolella, director and manager, arrived in Austin in 1989 and soon became Executive Director of the arts-umbrella organization Austin Circle of Theaters. In 2000 she joined Dave Steakly at the Zachary Scott Theater Center as Managing Director, helping him bring the organization into the new millennium. In 2007 Ciccolella accepted the position of Producing Artistic Director of the struggling Austin Shakespeare Festival. She shortened the organization's name to Austin Shakespeare and expanded the repertory to include modern classics such as Shaw and Stoppard.

When Norman Blumensadt was completing his graduate degree at the University of Texas in 1980, he began a theater group he named the Small Potatoes Theater. As the group migrated among various venues in Austin, he chose the name Different Stages. Blumensadt continues to produce

challenging plays with community artists, introducing Austin audiences to the works of Caryl Churchill, Jane Martin, Keith Reddin, Charles Ludlum, Constance Congdon, Marlane Meyer, Pierre Marivaux, and Edit Villarreal. In 1988 Bonnie Cullum founded the Vortex Repertory Company devoted to new and innovative performance. Vortex has garnered a trove of awards for its work and has premiered musicals and operas along with a catalogue of new works by Austin playwrights and artists from across the US.

Kenneth O. Johnson arrived in Austin in 1966 and helped transform the Austin Civic Theater into the Zachary Scott Theater Center. In 1970 Johnson opened the Center Stage Theater in an alley off 6th Street with a production of *The Boys in the Band* by Mart Crowley. Johnson had a particular genius for shoehorning large projects into small spaces, and he produced *Guys and Dolls*; *Kiss Me, Kate*; and *The Man of La Mancha* on the tiny Center Stage. In the early 1980s he took over management of Hyde Park Theater on 43rd Street from founder Linalice Carey, who had created the space in a former US Post Office.

Ken Webster and his spouse Katherine Catmull have managed the Hyde Park Theatre since 1992. In 1996 it became the home of FronteraFest, which has grown into the largest “fringe” theater festival in the Southwest. Webster has made Hyde Park home to the works of Martin McDonagh, Will Eno, Anne Marie Healy, Rebecca Gilman and many other young playwrights. In 1994 Jason Neulander founded the Salvage Vanguard Theater as a hub for artists and arts organizations. In 1996 Neulander, with several Austin playwrights, developed a radio drama *The Intergalactic Nemesis*. From its first run at the Little City coffeehouse, the project has grown into a multimedia trilogy that has toured the world. During his fifteen-year run as Artistic Director, Neulander developed and directed more than 50 original experimental plays and music-theater productions.

Boyd Vance left an ineradicable legacy as an actor, director and administrator. He appeared in dozens of productions, including a long-running role in the Zachary Scott Theater production of *Shear Madness*. In 1993 he founded the Pro-Arts Collective devoted to the work of the African diaspora and served as its Artistic Director. He collaborated with numerous Austin schools and arts organizations, including the Austin Independent School District, Houston-Tillotson University, Austin Community College, Tapestry Dance Theater, Ballet East, Ballet Austin, “Believe in Me,” and his alma mater The University of Texas at Austin. On his death in 2005, the city of Austin renamed the theater in the George Washington Carver Museum and Cultural Center in his honor.

In 1995 Shawn Sides, Madge Darlington, Sarah Richardson and Lana Lesley organized a theater collective under the name Rude Mechanicals.

Fiercely democratic and militantly innovative, they have generated work which has gained international attention. Since 2000 Rupert Reyes and his wife Joanne and Teatro Vivo have developed an audience for bilingual theater beginning with a trio of plays featuring the Latina heroine Petra. Teatro Vivo produces two full-length bilingual productions a year and the Austin Latino New Play Festival.

The Rude Mechanicals were inspired by another evangelical project, Shakespeare at Winedale. University of Texas professor James Ayres envisioned an experience for students where they would gain understanding of Shakespeare's art by performing his plays. His vision gained support from Texas philanthropist Ima Hogg, who donated a 270-acre farmstead near Round Top, about 70 miles east from the University of Texas campus in Austin. Shakespeare at Winedale was established as an English course in 1970. Ayres' vision was non-professional: students from all disciplines—preferably not Theater majors—would study a group of plays during the spring semester and then spend the summer producing and performing them in a barn converted to a performance space. The course and the summer productions endure to this day under the direction of Professor James Loehlin, himself a student of Ayres. Winedale continues to generate directors and actors for the Austin Theater community; e.g., Liz Fisher, Robert Matney, and Graham Schmidt.

Finally, it is impossible to ignore the work of Dede Clark. In the 1980s in a small studio at the intersection of Burnet Road and Koenig Lane, Clark began a workshop for elementary and middle-school students which would culminate in the performance of a musical. She has grown the operation into 18 locations across central Texas producing several full-scale musicals a year with her young actors.

Every season, it seems a new evangelist appears with a starry-eyed group of disciples to spread the gospel of live performance. Each of these "Evangelists" has served as mentors to graduates of the MMNT theater program. Students continue to complete internships for Zach Theater, Salvage Vanguard, the Rude Mechs, and Austin Playhouse. An examination of nearly any theater organization in Austin will usually produce the names of several alumni of St. Edward's.

Fr. Gilbert V. Hartke, O.P., is another example of a theater evangelist. A member of the Dominican order of priests—*ordo praedicatorum*, or "order of preachers"—Hartke founded the Speech and Drama Department at the Catholic University of America in Washington, D. C. He occupied a monk's cell in the Dominican House of Studies near the University and often led students in the recitation of the rosary. His influence as a teacher and director was dynamic. For the students of the CUA drama program, he founded The

National Players, a group that toured the US in productions of the classics. He secured The Olney Theater in Maryland as a base for their tours. He wrote five plays and directed over 60 productions at CUA.

With many friends in professional theater, Hartke became known as “the show-biz priest.” The actress Helen Hayes made her final professional appearance in Hartke’s production of *Long Day’s Journey into Night* at CUA. He mentored students who later went on to significant careers, placing them in work-study scholarships. Susan Sarandon worked in the university business office; Philip Bosco and John Voight were employed in the theater scene shop; the television comedian Henry Gibson was Hartke’s chauffeur. Not only a close friend of actors, he was the confidant of politicians and presidents. After the assassination of John F. Kennedy, Hartke was one of two priests requested to remain with the president’s body until the official funeral. Edward Mangum, the founder of MMNT, earned his Master’s Degree in Fr. Hartke’s program.

Drama at St. Edward’s University

During the first five years of his teaching career at St. Edward’s University, Edward Mangum bent his energies toward creating a Theater Arts major. For a semester project, he assigned a student to gather all the information about theater production at the University, and the resulting paper weaves the strands of religious tradition, educational practice, and expressive entertainment into a tapestry depicting the development of what would become one of the important cultural influences in Austin, Texas. The research paper is preserved in the St. Edward’s archives, unfortunately without the student’s name.

During the 1920s, the Rev. Joseph Maguire CSC was the “evangelist” for theater at St. Edward’s. In 1922 Fr. Maguire was vice-president of the university and sponsor of the Literary and Dramatic Society. With University of Texas professor William R. Duffey, he presented the medieval morality play *Everyman* in the spring of 1922. Maguire was known as “The Abbey” by his students. During Lent in 1924, Fr. Maguire presented the passion play *Mary Magdalene*, which he had written himself. It was presented again in 1925. In 1926 one of his productions was covered in *The Southern Messenger*: “The Rev. Joseph Maguire, CSC, vice-president of St. Edward’s University, uncovered some real dramatic talent last Thursday night when he staged three one-act plays in the university auditorium. The casts were composed of seven young ladies from Austin and nine St. Edward’s students. The plays were ‘The Flame Leaps Up,’ ‘Father Murphy,’ and ‘Poor Charlie.’” And in December, 1928, St. Edward’s theater received another notice: “Assisted

by seven Austin girls, the St. Edward's University Dramatic club presented three one-act plays in the university auditorium on Tuesday, November 29. The plays were under the direction of the Rev. Joseph Maguire, CSC, vice-president of the university. They were 'The Priest,' 'Molly Bawn,' and 'The Obstinate Woman.' The first two were written by Father Maguire."

In February of 1929, Fr. Maguire presented *Everyman* for a second time. After eight years, the Dramatic Club began to stage classic plays, including *The Rivals* by Richard Brinsley Sheridan, and *Much Ado About Nothing* by William Shakespeare. In April of 1931, they presented a one-act at a dramatic contest held in Waco at Baylor University. During the summer of 1931, Fr. Maguire was assigned to be pastor of St. Patrick's church in South Bend, Indiana. Sponsorship of the Dramatic Club was taken over by the Rev. George MacNamara, CSC, professor of English.

In 1932 Fr. MacNamara reorganized the group as The Curtain Club. Their first production was *Seventeen* by Booth Tarkington. In 1933, The Curtain Club was sponsored by the Rev. John Margraf, CSC. There were no theater presentations in the spring of 1934. In the fall of 1934, Fr. Maguire returned to St. Edward's as president and revived the Dramatic Club with the help of the Rev. James Norton, CSC. Fr. Norton took over the club the next fall. The club presented *The Three Kings* in December and *Mary of Magdala* in April 1936, both written by Fr. Maguire.

In 1940 the Dramatic Club became The Abbey Players in memory of Fr. Maguire. In 1942 they presented the classic melodrama *East Lynne*. According to one observer, Fr. Norton's "interpretation of the play was far above most college or university productions," and it ran for five performances. The club considered taking it on a tour of towns and army camps in central Texas. In 1943 the exigencies of war prevented any further drama productions. The student newspaper's name was changed from *The Echo* to *The Cadet*. In 1945 the Abbey Theater's performance room was converted into a rifle and pistol range.

In 1947 the newspaper's name was changed from *The Cadet* to *The Hilltopper*, and in 1948 performance returned to St. Edward's in the form of a talent show titled "Squeaks from Freaks" which appeared again in 1949. In December 1949 The Abbey Players were revived under the direction of Mr. Myron J. Maul. Their first production was *Arsenic and Old Lace*. In the spring of 1950, they produced *The Man Who Came to Dinner*.

In the fall of 1952 the Dramatic Club produced *Detective Story*, and the proceeds were donated to the victims of the tornado in Vicksburg, Mississippi. During the 1953 Christmas season, the Brothers of Vincent Hall produced a bill of one-act plays supported by musical performances. Br. William Croutcher, CSC, directed "The Monkey's Paw" by W. W. Jacobs

and Br. Richard Reaume, CSC, directed "The Dear Departed" by Stanley Houghton. Br. Jerome Chandler, CSC, directed the farce "Courtin" by E. P. Conkle. Musical selections were performed by the Vincent Hall Choristers directed by Br. Richard and accompanied by Br. Romard Bartel.

In the spring of 1955, the Curtain Club presented Molière's *The Miser* and dedicated the production to the memory of Myron Maul, who had passed away the previous year. In 1956 play production was taken over by the Radio Club, which staged a production of *An Enemy of the People* by Henrik Ibsen. In 1957 it produced *The Rainmaker* by N. Richard Nash.

In the spring of 1959, the Press Club presented *A Hatful of Rain* by Vincente Gazzo directed by Pat Hamill with technical assistance from Br. Dunstan Bowles. In the spring of 1960 the Press Club produced *Charley's Aunt* by Brandon Thomas. Guest actresses were all from Newman Hall at the University of Texas.

In the fall of 1960, the Drama Club was reorganized under the direction of Frank Hill, a graduate student from the University of Texas. The club produced a bill of one-acts in the fall and *The Hasty Heart* by John Patrick in the spring. In the fall of 1961, the Drama Club was reorganized yet again under the direction of Br. Dunstan Bowles. Br. Dunstan enrolled the club in the National Catholic Theater Conference, and in November, ten members of the club took a one-act "Lucifer at Large" by Frank P. Ford to a regional conference of NCTC held at Incarnate Word Academy in Corpus Christi, Texas. The entire cast received certificates of award. Br. Dunstan presented a talk titled "Selecting the Tragedy." In January of 1962, the Scholastic Brothers, a group of CSC members pursuing graduate degrees at the University of Texas, presented *Twelve Angry Men* by Sherman Sergel directed by Br. Robert McCarthy and assisted by Br. Stephen Walsh.

Beginning with "The Abbey" Fr. Maguire, through Fr. James Norton and Mr. Myron J. Maul, and through the leaders of the various club productions, theater had come to rest in the hands of Br. Dunstan Bowles. He would be a guiding force through the remainder of the 1960s, and Br. Stephen Walsh would become the main bastion of support for the Mary Moody Northen Theater.

1962 to 1965—Br. Dunstan Bowles

In the fall of 1962, St. Edward's University was home to about 1,200 young men, many of whom were on the path to becoming members of the Congregation of Holy Cross. Most of their professors were members of CSC. Br. Dunstan Bowles had been a member for 26 years. A mercurial and inspiring teacher, Br. Dunstan had been the Drama teacher at Holy Cross in Sherman Oaks, California, and he had enlisted the support of the Hollywood film industry for his productions. Dotted with rickety structures left over from WWII, the St. Edward's campus had no theater, and Br. Dunstan was resourceful in creating performance spaces. He chose small-cast projects, and perhaps his most important achievement was converting a talented student to the "gospel" of theater with the help of what some regard as a miracle.

In 1962 Br. Dunstan, who had been teaching English and Speech at St. Edward's High School, began teaching first-year students at the University. Born Richard Chandler Bowles on September 13, 1914, in Chicago, Illinois, Br. Dunstan came from humble circumstances.¹⁰ His father William was a railroad engineer, making runs to St. Paul, Minnesota, and Milwaukee, Wisconsin. His mother Alice was Irish. When Richard was seven years old, his father died, and his mother opened a grocery store to support Richard and his three sisters. To supplement the family income, Richard sold newspapers and worked evenings in a laundry for five dollars a week.

Richard graduated from St. Cyprian's Elementary School on June 30, 1930, at age 15. He did not like school: "I never liked it! I couldn't stand the place, so I entertained my classmates." He went on to Oak Park High School, where Ernest Hemingway had graduated in 1917. "He wrote English," Dunstan once said, "and I taught it. He graduated with honors, and I graduated in the principal's office—alone."

In August of 1935, Richard was invited to Watertown, Wisconsin, to begin training as a Brother of Holy Cross. After a period of confusion and

depression, he had decided “to try and make something useful and good out of the mystery of the life which had been given me.” On February 1, 1936, he put on the black habit of a Brother of Holy Cross in the new novitiate building in Rolling Prairie, Indiana. He took the name Dunstan after St. Dunstan of Glastonbury “a monk and a silversmith.”

After his first profession of vows in 1937, Br. Dunstan was sent to Notre Dame in South Bend, Indiana, where he enrolled in classes in English, History, Latin, Physical Education, and Public Speaking. He excelled in the Public Speaking class. After two years he was sent to teach at the Catholic high school adjacent to Notre Dame. Maintaining classroom discipline was a challenge for the beginning teacher, but he survived the first semester. He later became a mentor to new teachers, sharing his hard-won expertise in crowd control.

Br. Dunstan took his final vows of poverty, chastity, and obedience in 1940 and finished his Bachelor of Arts degree at Notre Dame in 1942. He went on to earn his Master's degree from Notre Dame in 1947. He did additional graduate work at Immaculate Heart College in Los Angeles, California; at Northwestern University in Evanston, Illinois; at Catholic University in Washington, DC, and at the University of Wisconsin in Whitewater.

Br. Dunstan taught in Holy Cross high schools in southern California from 1941 to 1957. During that time he also wrote children's books for the Dujarie Press and 25 plays, three of which won first prizes at the Pasadena Playhouse Festival. For his high-school productions in Long Beach and Sherman Oaks, he took advantage of the resources of the Hollywood film community. Bing Crosby helped finance one production. Dunstan borrowed costumes and props from 20th Century Fox studios. Choreographer Hermes Pan helped with dance numbers. He befriended Ruby Keeler and when she retired, she gave the school a collection of costumes from shows she had produced.

During his time in Long Beach, Br. Dunstan took up oil painting. His first efforts were crude, but he improved with practice. He would work until the wee hours and then clean his brushes on whatever material was available. One roommate would find his white socks transformed into multi-colored marvels when he dressed in the morning.¹¹

Perhaps his most famous project was titled *Go, Mac, Go!*, loosely based on Shakespeare's *Macbeth*. Performed in the gymnasium of Notre Dame High School in Sherman Oaks, the production involved almost all the students in the all-boys school for an entire semester. The two-and-a-half hour production included mob scenes, huge boiling cauldrons; moving forests; clashing sword fights; and endless songs, dances, and skits. Technicians from

Hollywood studios came to study the lighting effects. The 1,000-seat gym sold out six nights.

The following year, Br. Dunstan was in charge of decorations for the spring prom. He determined to surpass the effects of *Go, Mac, Go!* by recreating the legendary Hanging Gardens of Babylon. Unfortunately, the young men he had depended on for labor had other commitments in the spring of 1957. Richard Daley, who had risked life and limb hanging lights for *Go, Mac, Go!*, had baseball practice every evening after class. Unable to recruit replacements for a decorating crew, Br. Dunstan suffered a breakdown and was relieved of his teaching duties.¹²

In the fall of 1957, Br. Dunstan arrived in Austin, Texas, to begin teaching at St. Edward's High School, directing student plays and producing the annual yearbook. He also served as Director of Holy Cross Postulants, who maintained Sorin Hall as their living quarters. In the fall of 1962, Br. Dunstan began teaching university classes in Speech and English Literature to freshman students, and he became director of theater activities.

1962 to 1963

From 1962 to 1967 the president of the university was Br. Raymond Fleck, the Academic Dean was Br. Francis B. Woehler, and the head of the School of Humanities was Br. Edmund Hunt. Br. Raymond Fleck had been in the military and had recently earned his Phd. in Chemistry from Notre Dame when he was inaugurated in 1957. In 1962 Premont Hall was opened, named for Mrs. Mary Premont who had donated ranch property to St. Edward's. At the dedication, Pres. Fleck announced the opening of a coordinate women's college in 1966.¹³ Co-education would be organized on the model of Tulane University and Sophie Newcomb College in New Orleans.¹⁴

For his first on-campus production, Br. Dunstan chose a small-cast play by an American playwright, a play that had quickly become a classic in American dramatic literature. Productions of the works of Tennessee Williams would become a staple on the St. Edward's campus during the next 20 years.

***The Glass Menagerie* by Tennessee Williams—January 18 and 19**

In January of 1963, Br. Dunstan directed a production of *The Glass Menagerie* by Tennessee Williams. Williams was born Thomas Lanier Williams III in Columbus, Mississippi, in 1911. His mother was born Edwina Dakin, and his father was Cornelius Coffin Williams, who went by "C. C." Thomas was the family's second child; his older sister Rose suffered from the mental instability present in both the Dakins and Williams families. Williams

was sickly as a child, and his mother focused much of her attention on him. In 1919, C.C. was transferred to St. Louis by the International Shoe Company; he would spend most of his time on the road as a salesman.

Williams began writing as a teenager and published essays, poems and play as both a high school and college student. He attended the University of Missouri in Columbia, but when he failed a course in his junior year, his father pulled him out of school and put him to work in the warehouse at International Shoe, an experience he would include in *The Glass Menagerie*. In 1938 Williams finally earned a BA from the University of Iowa and began to seek recognition for his writing. He signed with an agent who helped him get a Rockefeller Foundation grant, part of which he used to produce his play *Battle of Angels* in Boston. In the early 1940s, he wrote for the Works Progress Administration while living in New Orleans. In the winter of 1944, *The Glass Menagerie* was produced in Chicago to enthusiastic reviews. The production was moved to New York where it ran for 563 performances. The New York production opened in March 1945 under the direction of Eddie Dowling, who played Tom Wingfield, and Texas director Margo Jones. Laurette Taylor's performance as Tom's mother Amanda became legendary.

Set in 1930s St. Louis, *The Glass Menagerie* is clearly autobiographical. Tom Wingfield, the son of an absent father and a domineering "southern belle" mother, is employed in a warehouse and trying to become a writer. His mother is concerned that his sister Laura will not be able to fend for herself and persuades Tom to bring a suitable young man from the warehouse to meet Laura. The scene between Laura and her "gentleman caller" is a wonderfully sensitive depiction of the collision of dreams and reality.

Br. Dunstan chose Mazie Paulissen, the wife of St. Edward's Vice-President of Development T. E. Paulissen, to be Amanda Wingfield. Her son Tom was played by first-year student Dennis Fisher, and her daughter Laura was played by Linda Noack, a student at the University of Texas. The "gentleman caller" Jim O'Connor was played by Dan Riordan. Calling on the resourcefulness honed in California, Br. Dunstan devised an "intimate seating system" for the high school gym that *The Hilltopper* hoped would "wring every element of drama from the play and project it to the audience."¹⁵ Br. Dunstan described the play as "a character study of children caught in the web of a possessive mother, with a caller trying to bring some reality into the lives of the others."¹⁶

1963 to 1964

At mid-semester in the fall of 1963, Br. Dunstan conducted auditions for The Hilltop Capers, the annual talent show. A feature of past shows, the

“ugly man” contest, had been dropped from the production. Mark Walters, president of The Press Club, reported that “the whole contest got out of hand, paint and make-up got on everything and was hard to clean up. The main purpose for holding the contest...was that the losing clubs would supply blood to the Edsmen Club blood drive, but this has not been done in recent years so we decided to drop it.”¹⁷

The date of the talent show was set for Saturday, November 9, at 8 p. m. in the high-school gymnasium.

Tony Romanelli was chosen as emcee. Among the acts to be presented were Humberto Garza and Joe Landry with Freddy Abbo at the piano; a guitar trio of Pat DeBlanc, Santos Galvan, and Rafael Porras; the team of Larry Gries and Mike Croston; special guest “Joe the Barber”; Tom Zminkowski with his accordion; pianist Cornelius James; and several comedy acts. Ticket prices for the performance were \$.50 for students and \$.75 for adults.¹⁸

The November 8 edition of *The Hilltopper* included a photograph of “The Caper Kids,” a kick line of six young men in prom dresses and bouffant wigs. The caption read “Some members of the kick line find their new physiques somewhat cumbersome but with quick adjustment are more than able to project a bosomy, ‘bottoms-up’ atmosphere for their act at a simulated beatnik night club.”¹⁹

The November 22 issue of *The Hilltopper* had already gone to press when news of President John F. Kennedy’s assassination in Dallas broke. The paper ran preliminary reports on the front page. A collection of photos from The Hilltop Capers was relegated to page 7. Mike Croston and Mike Macaulay won the first prize with their movie parody “College-Budget Cleopatra.” Guitarist Rafael Porras was voted best soloist.²⁰

Br. Dunstan improvised an additional venue for performances. On a hillside on the east side of the campus, he installed a multi-tiered stage supported on a concrete-block foundation and christened it the “Genesian Art Center,” named for the patron saint of actors, St. Genesius. After preparing the stage for outdoor productions, he decided that some leveling and landscaping would enhance the area. Ever resourceful, Dunstan dispatched a student to a construction site on Ben White Boulevard south of campus with instructions to return with a bulldozer. The student walked to the site, mounted a huge earth mover, turned the key and started the engine. He drove the behemoth to the Art Center, and moved tons of earth to Dunstan’s specification. He then drove the bulldozer back to Ben White, dismounted, and walked back to campus. The director of St. Edward’s Physical Plant never discovered how so much soil had been moved so skillfully.²¹

On the evening of March 16, John Howard Griffin, the author of *Black Like Me*, addressed a crowd of students, faculty, and townspeople on his experience of traveling through the South made-up as a black man.²²

“Box and Cox” by John Madison Morton and “The Zoo Story” by Edward Albee—April 25 and 26

In March Br. Dunstan began work on a three-part production: the Victorian era curtain-raiser “Box and Cox” by John Madison Morton, a half-hour musicale which would be presented by the students of Huston-Tillotson College—a black school on Austin’s northeast side, and Edward Albee’s new play “The Zoo Story.” Mr. Box and Mr. Cox would be portrayed by John Crowley and Bill Musgrave, and the housekeeper would be played by Tammy Babbin of UT. Frank Zuik and Edward Skinner were cast as Peter and Jerry in “The Zoo Story.” Performances were set for Saturday, April 25, and Sunday, April 26.²³

“Box and Cox” was first produced in London in 1847 and became a favorite with Victorian audiences. An adaptation of a French farce, the play depicts a series of confrontations between two men who share the same room—Mr. Box, a printer who occupies the room during the day, and Mr. Cox, a journeyman hatter who occupies the room at night. Their landlady Mrs. Bouncer has done her best to conceal the arrangement, but when Mr. Cox is given the day off, he returns to find Mr. Box, beginning the farcical complications.

“The Zoo Story” represented the polar opposite of “Box and Cox,” and the pairing of the two plays provides an interesting insight into Br. Dunstan’s vision for the future of theater at St. Edward’s. Edward Albee’s *Who’s Afraid of Virginia Woolf?* had taken Broadway by storm in 1962. Born in 1928, Albee was the adopted son of wealthy socialites who lived in Westchester County, New York. His parents tried to adapt him to their social circle, but Edward waged a continual campaign of rebellion. After being expelled from two prep schools, he finally graduated from The Choate School and enrolled at Trinity College in Hartford, Connecticut, but was dismissed after a year for cutting classes. In 1947 Albee moved to New York’s Greenwich Village where he supported himself with odd jobs and began a writing career. He completed “The Zoo Story” in three weeks in 1958, but it was rejected by New York producers. Albee succeeded in having it staged in West Berlin in 1959, and it was produced at The Provincetown Playhouse in Greenwich Village in 1960. Unlike “Box and Cox,” the play is a tragedy. Jerry accosts Peter, who is reading on a park bench in New York’s Central Park. Desperate for human contact, Jerry regales Peter with a story of his isolation—the story of “Jerry and the

Dog”—but when Peter attempts to leave, Jerry threatens him with a knife. In the ensuing struggle, Jerry impales himself on the knife, saying “Could I have planned all this? No ... no, I couldn’t have. But I think I did.” The production featured William Daniels as Peter and George Maharis as Jerry.

Br. Thomas Balthazor reviewed the St. Edward’s performance. Unfortunately, the group from Huston-Tillotson had been unable to present their musicale, but Br. Thomas reported that “the acting [by the St. Edward’s students] was quite well done” although he found the British accents in “Box and Cox” hard to decipher. He praised Edward Skinner’s portrayal of Jerry in “The Zoo Story.” “His transitions of emotion were well played, as was his overall interpretation ... Mr. Skinner promises to be a welcome addition to future drama productions.”²⁴

1964 to 1965

On Sunday, July 26, 1964, Br. Dunstan presented *Seven Nuns at Las Vegas*, “a delightful comedy” by Natalie White, in the un-air-conditioned High-School gym. The women participating were members of the Sisters of the Incarnate Word of the Blessed Sacrament and had come to St. Edward’s for a summer program. Br. Walter Griffin and Br. Theodore Benton stage-managed the production, Br. Thomas Casey designed the lights and Br. Dennis VanGemert designed the props. The performance was dedicated to Br. Raymond Fleck, who was serving as St. Edward’s President. The play was performed without intermission, probably to minimize the audience’s exposure to the heat.²⁵

Br. Dunstan: An Intimate Portrait of a Theater Evangelist

During that summer, Br. Raymond Fleck made a trip to the east coast to recruit students for the university. In Montclair, New Jersey, he met Richard Halpin, a young man who had announced to his father that he had no intention of attending any university.

Richard describes his experience:²⁶

Br. Raymond had said that Texas was a wonderful place to be, not at all like the Northeast, everyone was friendly, and not gruff, abrupt, and fast-moving. Everybody in Texas, particularly in Austin, was slow-moving and friendly and nice, and it was a generous place to be, and if I wanted to see a slice of the world, I should come down and visit.

Unbeknownst to me, they had this deal worked out to try to get me to go to college. I had recently informed my Dad that I was not going to college even though he was a Notre Dame alumnus. My Dad was the manager for Knute Rockne's football team for his last season—1929-1930—so he had a big connection with Holy Cross and a huge connection with Notre Dame. My Dad wanted me to go to Notre Dame, but I wasn't interested in college. I thought school was very boring, and I was completely uninspired by most of it. So I had announced that I was going to join the Merchant Marine and see the world. So the brothers said, "Look, come to Austin and begin your exploration."

So I came to Austin. My Dad had said "No, you don't really have to go down there..." He thought if he played it low key I would be more likely to go. So I got on the airplane and the brothers picked me up at the airport and they brought me out here and they said, "Well, we got a room for you." So I had a room at Doyle Hall. And then they presented me with a class schedule, which was a real shock because I hadn't applied to go to school here and to be enrolled in classes was a big surprise. And then to be told that everybody had to be in their dorm room at 10:00 p. m. with the lights out was a huge cultural shock for me.

So I just kind of went along with things because I wanted to see the scene that was Austin, so I somehow found myself purchasing a Cushman motor scooter, and when I heard that Janis Joplin was playing on the north side of town at a place called Threadgill's (about 10 miles north of the St. Edward's campus) and I would just drive out there at 10 or 11 o'clock at night after everybody was in bed, and I'd go out and party and listen to music and drink beer and have a great time. I'd get back and find that Br. Charles was very unhappy that I had been out, and I told him that I was down here to have a good time, to see Texas, and that was my deal with Br. Raymond. And he said "That's not my deal. My deal is you be in here." And so I said, "Throw me out! Expel me, run me off, whatever you want to do."

Apparently, my father was helping them to raise money, so they were reluctant to run me off. So I went to class and I found I had a Physics class at 8:00 a.m. with the Colonel they had hired to teach the class just reading straight out of the book, and I found

it very uninspiring and very boring. I didn't understand Physics anyway, even though I really wanted to and I thought it was cool stuff, but I couldn't really figure out what they were talking about. I was on my way out academically. I had a very poor first semester, and when they did an academic review, I expected them to say "Well, you're out." But no, they kept me, and during the spring semester I met this guy named Brother Dunstan.

Brother Dunstan was a very different character. He was very friendly, genuine, authentic, and enormously creative. And he was a man of letters and writing. And he invited me to come over and help him at a place called 'the convivium,' which was an old two-story barracks building just to the west of the chapel, right in the heart of the campus. He had a sculpture studio in there and a painting studio. And he had a big kitchen on the second floor with a big room, and he would make dinners. Many of the brothers and priests and others from around the country would stay at St. Joseph's Hall [just North and East of the Chapel] while they did their PhD work at UT downtown, and Br. Dunstan would invite them over for dinner at night and they would talk and have wine and a really great time and we talked about all kinds of things and it was wonderful. And Dunstan said to me, "I'm going to take theater to the kids out at the Travis State School, and I wonder if you would help me." And I said, "I don't know anything about theater, how could I help you?" He said, "Well, I don't drive. I need a driver, and I'll get the Brothers to pay you to drive me out there. We'll just check out a car from the Brothers' house and three days a week we'll drive out there in the afternoon, and I'll write and direct my play, and you just help." And I said "OK." I thought it was kind of a crazy idea. I didn't think much of the idea at the time; I thought it was kind of a stupid idea, to tell you the truth.

And we'd go out there, and we went to a dormitory where people didn't have shoes. They were Down's syndrome retarded kids and they didn't have shoes, and they didn't have any concept of what was going on around them. Most of them were in what seemed like a drugged fog. They were like warehoused. And he got permission to round them up and start talking to them about theater. And he wrote a play called *King of the Road*, which was based on a wonderful country-music song by Roger Miller. And

he wrote a play about it. And he did all the costumes himself, he hand-sewed them. They were convict costumes and they had bindles they carried on their back. And he created all the songs for the show.

And he must have practiced this for about a month, and I drove him out there. And then somehow the people at the state school thought this was a terrific thing, and these Down's Syndrome young people were really getting engaged in this. They were singing the songs, they had stage presence and knew when to come in and when to go out—they were able to do the show, which was a very high level of functioning for folks they thought couldn't do anything. They had treated them as vegetables.

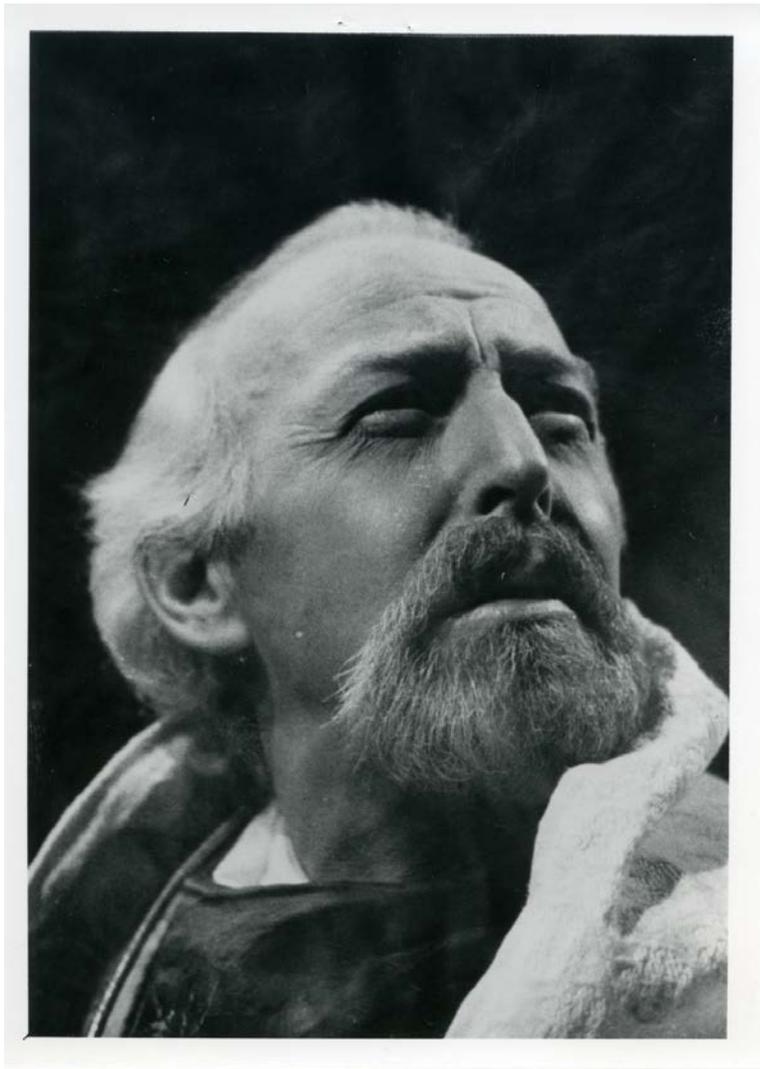
And all the time I was there, I would stand in the back and I would watch. And there was a little kid named Radio. They called him Radio because he listened to the radio all the time, but he never spoke. He was mute. He had many 'skills,' one of which he would steal the wire from the top of the brooms from the maintenance department, and he would bend the wire with his fingernails to replicated the outline of keys—he would steal people's keys, and he would take the wire and bend it along the outside of the key and actually make a replica of the key and then give them back the key surreptitiously and then use the replicas of the keys to get in and out of all the offices—a brilliant kid. Well, he would mouth all the lines with Dunstan. One day Dunstan saw him mouthing the lines, and Dunstan said, "Well, just come up here, and we'll put you in a dance number. You don't have to sing because you don't talk."

The people at the Travis State School were enthusiastic about the play, and they wanted to take the kids to do the show where their families lived. So we went to Tyler, Texas, to do the show in a high-school auditorium on a weekend. And we got up there and the stage was all set up and the first three guys came out to do the opening piece, and Radio comes running out from the wings of the theater, and he knocks into the three guys like they were bowling pins, moves downstage center and sings the first song. This was somebody who'd never spoken before. He sang the first song. And then he did a total virtuoso of the play and sang every song. As the play went on, he just sang all the songs. And each

time he'd sing a song, he'd run down to the front of the stage where his auntie and family were sitting in the front row and he'd hug them all and then run back up to the stage and sing the songs.

For me it was an epiphany. I thought "My gosh, look at the power of theater as a way to open the minds and hearts and capabilities and talents of people who'd been marginalized and put aside." And that's what I learned from Dunstan about theater. And the play was an enormous success. The people at the State School offered me a job with their recreation department because I had an affinity with these kids. Everything that Dunstan and I did out there was golden, so they wanted to do whatever we wanted to do. We had *carte blanche* at the State School.

Br. Dunstan's teaching transformed both Radio and Richard Halpin, and in two years he had begun a process which would result in the creation of an academic major in Theater Arts and the building of Mary Moody Northen Theater.



Dunstan Bowles, CSC, in the role of Pope Formosus. Courtesy of St. Edward's University Archives & Special Collections.

1965 to 1966—Edward Mangum Arrives

Perhaps Br. Dunstan's most critical decision in the history of the Mary Moody Northen Theater was his choice to take a sabbatical leave. To cover his absence, the University administration hired an individual with international experience in professional theater. Edward Mangum also brought an unspoken mission to spread the gospel of theater to St. Edward's in a big way. By the end of the academic year, Mangum had sown the seed in the soil Br. Dunstan had turned for him.

In August of 1965, Br. Dunstan left for Europe to spend a year in Rome. He had wanted to spend a year studying painting but found himself assigned to teach at the Notre Dame International School. He taught English literature, creative writing, and religion. He also sponsored the school newspaper and edited two yearbooks, and in the evenings served as prefect for 25-30 boarding students. He still found time to produce a musical version of the story of Gianni Schicchi for Rome's Teatro Goldoni. While in Rome, Br. Dunstan met Catholic activist Dorothy Day, who had come to advocate for Schema XIII—a document being considered by the Vatican Council concerning peace and conscientious objection. During the Easter break, he traveled to southern Italy and to Lourdes in France, where he observed the pilgrims bathing in the pool discovered by St. Bernadette.²⁷

That September, Edward Mangum began teaching at St. Edward's University, taking over the classes that Br. Dunstan had taught. He brought to St. Edward's a rich background in the regional theater movement and an evangelical fervor for the arts in general. Born in 1913 in Greenville, Texas, Ed Mangum attended high school and Wesley College in Greenville before attending East Texas State College in Commerce, Texas. As a high-school student, he distinguished himself as an individual of talent and energy. He

was editor of the school paper and a member of the debate team. He studied French. He continued these activities at Wesley College where his mother was a member of the faculty, and when he graduated from East Texas State College, he was awarded a fellowship to study at American University in Washington, D. C. for a semester.

Mangum's father Edward Pinkney Mangum had served in the Texas legislature with Sam Rayburn of Bonham. Rayburn had been elected to the US House of Representatives in 1913, and he became a patron of young Ed Mangum. When Mangum completed his fellowship at American University, Rayburn advised him not to return to Texas, there being few employment opportunities in the midst of the Depression. Rayburn found Mangum a job at the Bureau of Unemployment Compensation where he worked for 10 years.²⁸

While grateful for employment, Mangum found the desk job mind-numbingly monotonous and sought an outlet for the talent and energy that had manifested itself during his college years. He joined a DC theater group, the Mount Vernon Methodist Church Players. By 1937, he had become the managing director of the group, and under his leadership, the company grew from a 19-member amateur company performing in the church sanctuary to a 150-member company performing in a 300-seat theater.²⁹

Mangum's supervisor in his government job informed him that he could be top man in the office if he just gave up "the theater foolishness." Mangum handed in his resignation and was hired on a full-time basis at Mount Vernon in 1944. He simultaneously enrolled in the Master's program in speech and drama at the Catholic University of America in Washington, DC, where he received his MA in 1947, having studied under Walter Kerr, later an influential drama critic for the *New York Herald-Tribune* and the *New York Times*.³⁰

Mangum's thesis submitted for his M. A. was titled "A Modern Philosophy and Method of Organization of Dramatic Activity within the Methodist Church with Some Historical Background." It was in part a detailed chronicle of his work with the Mount Vernon Players. In its conclusion, the thesis declared that a "church drama program should:

- attack its problems in the methods proved to be best by theatre groups inside or outside the church...
- be church-supported but free to function as an art form under capable leadership...
- furnish a more artistic form of entertainment for the audience than is possible in the commercial theatre...

- vigorously foster the best in drama and violently oppose the shoddy...
- contribute to the spiritual growth of its members by creating an atmosphere conducive to such growth...
- render broader Christian service than is possible through previously tried approaches to the problem...
- drama is an art and a play should not be presented for instruction or propaganda, but for recreation... [and that]
- plays should be produced in the most professional manner possible.

During the 1945-46 season, the Mt. Vernon Players produced *The Menaechmi* by Plautus, *The Shoemaker's Holiday* by Thomas Dekker, *The Funeral, or Grief a la Mode* by Richard Steele, *The Duenna* by Richard Brinsley Sheridan, and *Cyrano de Bergerac* by Edmond Rostand.

After completing his Master's degree, Mangum then accepted a teaching position at George Washington University where he helped develop the university's first degree program in Theater. Among his students there were Zelda and Tom Fichandler. In 1948, Washington's professional theater, the National, closed down after a dispute with Actors' Equity Association, which was demanding that the National integrate its audiences. The Fichandlers challenged their professor: "You're always talking about starting a professional theater. Here's your chance."

During Christmas break in 1949, he flew to Dallas to visit his family in Greenville. They insisted that he accompany them to attend a performance of *Romeo and Juliet* at Theatre '49, a theatre-in-the-round founded by Texas director Margo Jones. Mangum found in that performance the inspiration to create a similar theater in Washington. Two years, two weeks, and two days after the closing of the National Theater, the Arena Stage opened its first production—*She Stoops to Conquer* by Richard Brinsley Sheridan—to packed and enthusiastic houses. It was one of the nation's first professional companies outside New York City. Two of the opening-night tickets were for Speaker of the House of Representatives Sam Rayburn. Mangum produced 17 productions for the Arena's first season, directing nine himself. Zelda Fichandler directed eight, including *The Importance of Being Earnest* by Oscar Wilde.³¹

After managing Arena Stage for two years, Mangum left for a position in Hawaii, and subsequently spent seven years abroad, studying theater in Germany, Turkey, India, Japan, Korea, the Philippines, Australia, Iran, and Pakistan. During this time he established a cultural exchange program

between the United States and Asia. Mangum was the first American to direct in the German professional theater after World War II, when he undertook the first-ever whiteface production of Marc Connelly's *The Green Pastures* at Frankfurt's Städtliche Bühnen. The German-language production played to packed houses for more than a year in 1958–1959. He also worked at the Fred Miller Theater in Milwaukee, Wisconsin, and served as a consultant to the American National Theatre and Academy in New York City.³²

By the summer of 1957, with the aid of a grant from the Rockefeller Foundation, Mangum had finished a manuscript, *Arena Stage*, detailing the process of the creation of an arena theater. He submitted it to Southern Methodist University Press, but in September editor Allen Maxwell replied that the book really was a manual and that some material, such as the example budgets, would soon be obsolete. Maxwell also observed that the book was a practical application and more appropriate for commercial publication.

In the preface to the text, Mangum cited *Washington Post* critic Richard Coe in a column marking the Arena Stage's first anniversary: "during the first year (the Arena) has played host to over 70,000 persons in 395 performances." Coe listed practical reasons for the success of the Arena: "Low production costs due to arena style, willingness of staff and company to take low salaries, the 'durability of worthwhile plays,' low ticket prices, an 'honorable level' of production, an air-conditioned theatre which made year-round productions possible, and ease in buying tickets."

Mangum cited deeper reasons for the Arena's success: The drama department of Catholic University had created a large audience for classical plays, the Mount Vernon Players of Mount Vernon Place Methodist Church had enlarged that audience by several thousand, and many of the Arena front-of-house personnel were recruited from Mount Vernon to make the audience feel "at home."

In the preface Mangum declares that theater is a "necessity." It was a necessity for the ancient Greeks, and it is a necessity for the contemporary audience, but Mangum decried the transmogrification of theater into television. "Television has led to a new isolation in America...Soon all conversation will cease throughout our nation and everyone will be staring vacantly at some 'Personal' television set." (If only he could see the addiction of 21st-century Americans to their smart phones!) At the end of the preface, Mangum stated his mission:

Arena staging, I believe, is also the answer to the competition of television. The TV screen is a smaller, more intimate version of the motion-picture screen. Arena is a smaller, more intimate version of the proscenium stage. TV is rapidly taking the place

of the fading motion-picture palaces. I believe arena theatres can take the place of the dwindling proscenium theatres. All we have to do to combat TV is to produce exciting plays so well that our contour-chair-bound friends can no longer sit placidly at home.

Part I of *Arena Stage* is divided into five chapters covering the structure of the theater building; budgets and raising money; licenses, leases, and dealing with architects and contractors; staffing and casting; and advertising, box office, and promotion. Chapter 3 includes several strategies for saving money: minimizing tax liabilities, trading stock in the corporation for services, inviting stockholders to participate in the building and maintenance of the theater, buying second-hand equipment, letting advertising pay for printing programs, and using small print ads to supplement “free” promotion. In Chapter 4 he makes a case for Actors’ Equity: “The best actors in America today belong to Equity. Whether you can obtain their services for your theatre will depend on your director’s ability to recognize talent in auditions and your theatre’s ability to pay for that talent. With this talent in your theater, you are far ahead of any theater without it.”

Part II is likewise divided into five chapters covering selecting and adapting plays; designing for the arena; considerations for directors; managing performances; and managing critics. Chapter 2 discusses issues for scenic designers: an arena invites a designer to plan scenery that complements the action and stimulates the audience’s imagination. Chapter 3 includes the use of the “clock face” in creating precise blocking movements: the north side is designated 12, the east 3, the south 6, and the west 9; the clock can be used to describe actor movements in relation to furniture and scenic elements. (This principle is followed to this day in MMNT productions.)

In October James McCormack of the Margot Johnson agency wrote to Mangum, who was in Turkey. He reported that he had had no reply from Harper and Brothers, but “I think you’ve done a fine job and I enjoyed reading your ms.” He stated further, “My particular pleasure derives from your straightforward, professional approach to theater—as you undoubtedly know, so many people in a position like yours...are so painfully artsy-craftsy.”

Through 1957 and into 1958, agent McCormack periodically reported to Mangum on the progress of his manuscript. In spite of positive comments, the work was rejected by commercial and academic publishers alike, and by June 1958, a rejection by Random House put the final nail in the coffin. Mangum kept the manuscript among his papers, however, and *Arena Stage* became a manual for the creation of MMNT.

In 1961, Mangum returned to Texas to help remedy a teacher shortage at East Texas State College and to be near his aging parents. He had

also applied for a position in the US Foreign Service and was hoping that Sam Rayburn's support would help him secure it.³³ Unfortunately, Speaker Rayburn died of cancer late in 1961, and without Rayburn's support the foreign-service position was not forthcoming. In 1962 he accepted a position as Assistant Professor of English at Southwestern University in Georgetown, Texas, just 30 miles north of the capital city of Austin. Harking back to his own college days, he sponsored the newspaper, the Kappa Sigma fraternity and the Student Senate. During the summers of 1963 and 1964, he directed productions for the Peninsula Playhouse in New Braunfels, Texas.

In the summer of 1964, Mangum was a guest lecturer at the University of Texas at Austin and he became acquainted with the campus of St. Edward's University situated on a bluff at the southern edge of town. In the fall of 1965 when Mangum assumed Br. Dunstan Bowles' sponsorship of theater activities at St. Edward's, he chose Maxwell Anderson's *Winterset* for his inaugural production.

***Winterset* by Maxwell Anderson—December 9 to 11**

Born in Pennsylvania in 1888, Maxwell Anderson was the son of a Baptist minister. During his childhood, Anderson was often absent from school because of illness, but he became a voracious reader. He earned a BA in English Literature from the University of North Dakota in 1911 and began a 13-year journeyman career as a teacher and journalist. He was dismissed from several positions for taking unpopular political positions; e.g., defending a pacifist student and criticizing the Treaty of Versailles. In 1918 he moved to New York where he wrote for several newspapers and had his first play produced—it closed after 12 performances. His next play—a comedy/drama set in WWI titled *What Price Glory?*—was a hit and ran for 435 performances in 1924-25. Anderson adapted *What Price Glory?* for the Raoul Walsh silent film starring Victor McClaglen and Dolores del Rio. His plays continued to be produced on Broadway, and he was awarded the Pulitzer Prize for drama in 1933 for his satire on Washington politics *Both Your Houses*.

First produced in 1935, *Winterset* examined the issues presented by the 1921 trial of Nicola Sacco and Bartolomeo Vanzetti. Sacco and Vanzetti were convicted of murdering two men during a robbery of a shoe factory. The conviction was appealed, and the case became a cause celebre. It was argued that the pair was being railroaded because of their anarchist political beliefs. They were finally executed in 1927. In Anderson's play, young Mio Romagna strives to exonerate his father Bartolomeo, who was executed for a robbery and murder Mio believes he did not commit. The first production opened in September and ran for 195 performances. Burgess Meredith created the role of Mio Romagna.

Winterset was a strategic choice—a nearly all-male cast for a men’s university. Richard Halpin auditioned for the production and was awarded the lead role of Mio. The role of Mio’s antagonist Trock was given to Edward Skinner, a junior. Ed Mangum discovered two experienced actors among the Brothers of CSC. Br. Gerald Robbins had worked in television, and Br. Germain Faddoul had worked in movie productions. Br. Gerald was cast as Judge Gaunt and Br. Germain as Esdras. For Miriamne, the single female role, Mangum went off-campus, casting Martha Koock, a student at St. Mary’s Academy with substantial experience in drama. John McCann was appointed Production Manager, and Br. John McMuldren served as Stage Manager.³⁴

Mangum chose the ground floor of Holy Cross Hall for his first theater space. Not yet divided into offices, the nearly windowless room was being used as a coffee house affectionately dubbed “The Tombs.” At first, it seemed the room would hold 125 patrons comfortably. However, Mangum chose to produce *Winterset* in his favorite arena configuration; he had to settle for 80 seats. The promotional materials emphasized “the effect of the intimacy between audience and actor that this new experimental type of presentation will engender.” Ticket prices were \$.50 for students and \$1 for adults. Daniel Riordan, in his review in *The Hilltopper*, complimented the actors on their control and passion and concluded that “the play hits hard—very hard.”³⁵

1966

At the end of the spring semester in 1966, Mangum directed William Saroyan’s *The Time of Your Life* in The Tombs.

***The Time of Your Life* by William Saroyan—April 26 to May 3**

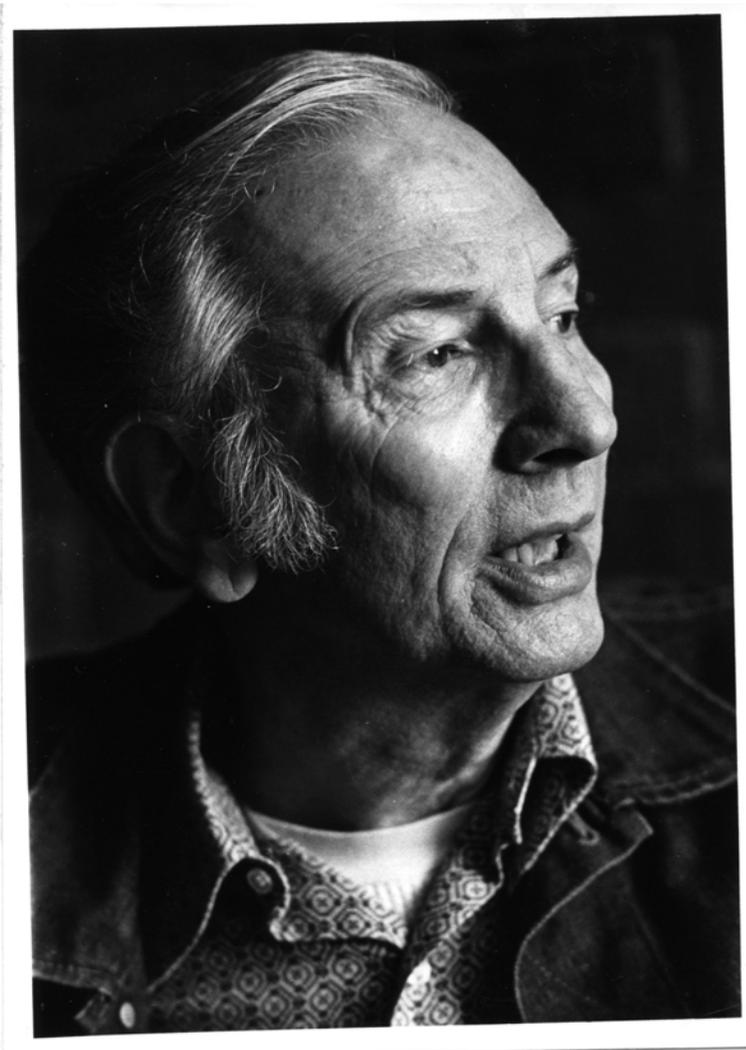
William Saroyan was born in 1908 to Armenian immigrants in Fresno, California. When he was three, his father died and his mother placed William and his brother and sister in an orphanage where they remained for five years until she was able to find steady work in a cannery. William worked to help support the family and pursued education on his own. Inspired by some of his father’s writings that his mother had shown him, Saroyan decided to become a writer. In the 1930s, his stories based on his experiences among the Armenian fruit growers of the San Joaquin Valley began to be published. In 1940 they were collected under the title *My Name is Aram*, and the book became an international bestseller. In 1939 Saroyan had two plays produced. In the spring *My Heart’s in the Highlands* was produced by The Group Theater and marked the directing debut of Robert Lewis with a young Sidney Lumet in the cast. In the fall the Theater Guild presented *The Time of Your Life* directed by Eddie Dowling and Saroyan himself. The cast included Gene

Kelly, William Bendix and Celeste Holm. In the role of the Newsboy was Saroyan's cousin Ross Bagdasarian, who would create the novelty singing group Alvin and the Chipmunks. The play was awarded the Pulitzer Prize and the New York Drama Critics' Circle award. In the course of his career, Saroyan would publish 29 books and 25 plays.

Set in Nick's Pacific Street Saloon on the Embarcadero in San Francisco, *The Time of Your Life* revolves around Joe, a mysteriously wealthy loafer, Joe's friend Tom, who carries a torch for Kitty Duval, and a parade of characters including Kit Carson, Harry the Hooper, and the mysterious Mary L. Joe encourages them all in their eccentricities, and the play does its best to find hope and redemption for all.

The scale of the production signaled Ed Mangum's ambition for theater at St. Edward's. He assembled a cast of 23, including seven women: Jo Ann Brown as Kitty Duval, Dorothy Douthit as Lorene, Carol Kinnucan as Mary, Christina Grissom as Nick's Ma, Laura Burns as Elsie, Christal Keller as A Street Walker and Kiki Skandalis as Her Sidekick. Durell Douthit was cast as the saloonkeeper Nick, and Krandall Kraus portrayed the mysterious stranger Joe. Taking advantage of Br. Germain Faddoul's middle-eastern ancestry, Mangum cast him as Arab.

Richard Halpin was assigned the role of Harry. Col. Ralph Pierson, retired from the US Air Force and completing his undergraduate degree, played Murphy. John McCann continued as Mangum's Production Manager, and Jim Cummings was Stage Manager.³⁶ A crew of 14 students supported the production with Ted Wilson in charge of lighting, René Martinez handling sound, Christal Keller and André Ting responsible for makeup, and Richard McIntyre managing publicity. In his first year at St. Edward's, Mangum had chosen works by two prizewinning playwrights with large themes and demanding roles. Drawing on his experience with the Mount Vernon Players and the Arena Stage, he was generating interest and laying the foundations of a program.



Edward Mangum 1913-2001. Founder of the Arena Stage in Washington, DC, and the Mary Moody Northern Theater. Courtesy of St. Edward's University Archives & Special Collections.



Edward Mangum (right) coaches Martha Kooch (left) and Richard Halpin (center) in a scene from *Winterset*. Courtesy of St. Edward's University Archives & Special Collections.



Joe Sawa as Tom and Krandall Krause as Joe hash over the problems of the world in the darkness of The Pacific Street Saloon in *The Time of Your Life*. Courtesy of St. Edward's University Archives & Special Collections.

1966 to 1967—Br. Dunstan Returns

During the summer of 1966, VISTA conducted training for volunteers on the St. Edward's campus. On August 1, one of the trainees was one of 14 people killed by Charles Whitman as he fired a sniper rifle from the tower on the administration building on the UT campus. On September 4, before fall classes began, "a contingent of 'Valley Marchers' led by Cesar Chavez of the United Agricultural Workers stayed on campus overnight." The next day they marched up Congress Avenue to the Capitol to petition the legislature for a redress of grievances. They were joined by members of the St. Edward's faculty.³⁷ Co-education arrived at St. Edward's as Maryhill College opened in September with Sr. Ann Virginia Bowling as director. Work on East Hall was not finished, so the 70 women students were lodged in Seton Hall across town and bussed to campus.³⁸

Br. Dunstan returned to Austin in August and met his new colleague in what would become the Department of Fine and Performing Arts. The partnership of the mercurial Dunstan and the dynamic Mangum would be freighted with issues. Br. Dunstan, in spite of his experience in the classroom, would be intimidated by Mangum's professional resume. Mangum would be challenged to achieve a comfortable partnership with the immensely gifted but unpredictable Dunstan. However, that fall they began to work as a team. At the end of September, they received information regarding the World University Festival from festival president Jack Lang. Lang trumpeted the French city of Nancy as "the world capital of University theater," and invited St. Edward's to attend the next occurrence of the bi-annual festival in the spring of 1969.³⁹

Dunstan channeled his energies into creating an additional performance space. Near his Genesian Art Center was a tumble-down building that housed a station on the city gas line where the chemical butyl mercaptan was added to the gas to create the "rotten eggs" scent that is necessary to detect leaks.

Undeterred by the scent, Dunstan shored up the building and began creating a surrounding sculpture garden. Known as “The Shack,” it quickly became a gathering place for drama students and their friends.

On October 13, the Feast of Edward the Confessor, the new classroom building Moody Hall was dedicated. The ceremony referred to the 700th anniversary of the completion of Westminster Abbey, one of King Edward’s projects. Dignitaries present included Mary Moody Northen, Rep. J. J. Pickle, and Mr. Paul Wright, minister of information at the British Embassy in Washington, DC.

***Of Mice and Men* by John Steinbeck—December 11 to 18**

At the end of the fall semester, the Department of Fine and Performing Arts presented *Of Mice and Men* by John Steinbeck. John Steinbeck had received the Nobel Prize for Literature in 1962. A native of Salinas, California, a small town in one of the most important agricultural regions of the world, Steinbeck spent summers working on surrounding farms and ranches. His English-teacher mother encouraged his love of reading and writing, and his family supported his early writing career, providing him with a house, a supply of paper and frequent loans. He published his first novel *Cup of Gold* in 1929. His sixth novel *In Dubious Battle* began a trilogy of works depicting the struggles of migrant farm workers in California. In 1937 Steinbeck wrote the play *Of Mice and Men*, the tragedy of Lenny and George who struggle to survive as farm workers, and in 1939 he published his epic *The Grapes of Wrath*, which chronicled the journey of farmers displaced from Dust-Bowl Oklahoma and seeking work and new homes in California. *Of Mice and Men* was adapted for film in 1939 with Burgess Meredith as George and Lon Chaney Jr. as Lenny. In 1940 John Ford directed the film adaptation of *The Grapes of Wrath* with Henry Fonda as Tom Joad and John Carradine as the preacher Jim Casey.

The first production of *Of Mice and Men* opened in New York in November of 1937 under the direction of George S. Kaufman. Broderick Crawford created the role of Lenny and Wallace Ford played his friend George. Steinbeck took the title from Robert Burns’ poem “To a Mouse” where the speaker declares “The best laid schemes o’ Mice an’ Men/Gang aft agley...” The wiry George has formed a friendship with the hulking Lenny; Lenny’s great strength makes him valuable as a laborer, but his mental disabilities leave him without control of his violent temper. George does his best to keep Lenny under control by recounting their dream of a farm of their own where Lenny can raise rabbits. Lenny loves to stroke soft textures and keeps a mouse in his pocket to satisfy this desire.

As the doomed partners George and Lenny, Mangum cast Richard Halpin and Joe Sawa. Joe had appeared as Tom in *The Time of Your Life*. Br. Dunstan joined the cast as Candy, and Tim Dunphy played the sadistic foreman Curley. Jo Ann Brown, now an undergraduate at Maryhill College, was Curley's wife. The production staff showed the continued growth of Mangum's program. Stage Manager Tim Coglean now had an assistant—Jim Pinkerton. Lighting technician Bill Braley was assisted by Ted Wilson, sound man Victor Rivera by Terry Smith, carpenter Al Julian by Mike Wolf and Tom Bertke, props manager Ray Aldrete by Arlyn Hanley and Barney Nownes, and make-up artist Chris Keller by Helen Martin and Doris Farinacci. Mangum now had a box-office manager and a house manager: Barney Nownes and Janice Laudano. Performances were supported by music composed and performed by Br. Philip Smith, CSC. The playbill was a striking tri-fold in designer green; for the spring semester it announced *Moby Dick Rehearsed*, an adaptation of the Melville novel by Orson Welles, as the production for the spring to be accompanied by a series of lectures on Melville by Br. Simon Scribner.⁴⁰

During the fall while improvising performance space in addition to The Tombs, Mangum and Br. Dunstan had been imagining a permanent home for the performing arts. Early in January Academic Dean Br. Joseph Cain, CSC, sent the faculty a four-page memo including Br. Dunstan Bowles' recommendation for the configuration of the Auditorium-Communications Center. In addition to faculty office space, among the recommendations were a music library, "a couple of small rooms equipped with sound and one-way windows for speech therapy," a recording room, and a broadcast room for station KSEU. The ground floor would include a room for choral and orchestral rehearsals, practice rooms, a scene shop and an experimental theater. The first floor would contain classrooms, a TV studio, and a 700-seat auditorium and stage area. The third floor would include dressing rooms, storage, and the fly space for the main stage.⁴¹ The visionary who had created *Go, Mac, Go!* could dream big.

1967

In April the *Austin American-Statesman* announced plans for an expanding Fine Arts program at St. Edward's, including a million-dollar theater building, a major in speech and drama, and top "artists in residence." The goal of the drama program would not be "to turn out a raft of actors, musicians and painters who will swell the already glutted New York market." Ed Mangum declared that drama should be part of the total educational process, including knowledge of world history, understanding of human

nature, personal development for the student, and pleasure and inspiration for the audiences who witness student work.⁴²

To generate support for the dreams he and Br. Dunstan were developing, Mangum organized a campus-wide “Festival of Performing Art” to cap the spring semester. The festival would include music, dance and theater together with painting and sculpture. The theater piece would be an adaptation of an American classic with an all-male cast. Mangum would continue to nurture the talent of Richard Halpin, and he would cast Br. Stephen Walsh CSC who had just joined the St. Edward’s faculty, beginning a relationship that would have lasting value.

Moby Dick Rehearsed by Orson Welles—April 21 and 22 and 28, 29 and 30

Inspired by tales of “Mocha Dick”—a sperm whale that attacked ships off the coast of Chile in the early 1800s—and the tale of the sinking of the whaler *Essex* in the middle of the South Pacific in 1820, Herman Melville used his own experiences at sea to develop the story of Ahab, captain of the *Pequod*, obsessed with the albino whale that had taken his leg. Inspired by his friendship with Nathaniel Hawthorne, Melville endeavored to weave a tale rich in symbolism. First published in England in 1851, the novel received mixed reviews from British critics and was not a financial success. In the years after WWI, American scholars reassessed *Moby Dick* and the work of Melville, and the book was elevated to the canon of Western literature. The novel’s first sentence “Call me Ishmael” has become one of the famous lines in fiction. *Moby Dick* has been adapted for various media—stage, film, comics. The 1956 film was directed by John Huston and starred Gregory Peck as the doomed Ahab.

In 1962 Orson Welles adapted the novel for the stage, setting the story in an old theater at the end of the 1800s. An actor-manager rehearses his troupe to present the story of *Moby Dick* with himself in the role of Ahab. The actors’ personal lives provide a comment on the characters they assume in the story. Douglas Campbell directed the New York production with Rod Steiger as the actor-manager. A reviewer criticized the script for interrupting the plot of the novel too often with the process of the touring company rehearsing the performance, and the play closed after 13 performances.

Director Mangum cast Br. Stephen Walsh as the Actor-manager/Ahab and Richard Halpin as the Young actor/Ishmael. Br. Dunstan played the “old pro” actor who becomes the ship’s carpenter Elijah, builder of the coffin for harpooner Queequeg. The sole female member of the cast was Virginia Kauss in the role of Young Actress/Pip. Mangum staged the play

in the atrium of the new Moody Hall “on starkly modernistic, multi-leveled platforms...surrounded by hanging ropes and nets.”⁴³ The set was designed by Charlotte Merriman and the lighting by William Mullin. Original music was composed and recorded by Pat DeBlanc. Terry Smith assisted Mangum with the direction, and Timothy Cogan was Stage Manager, assisted by Janice Laudano. Art professor Walle Conoly designed decorative banners.⁴⁴

Richard Halpin remembers Br. Stephen's passion during rehearsal. Ahab grapples with Ishmael in the rigging of the ship, and for a moment Halpin was suspended three stories above the tile floor of the atrium. “I warned Br. Stephen to take it easy in that scene.”⁴⁵

Festival of the Arts 1967—April 21 to 30

Moby Dick Rehearsed was one component of the campus-wide Festival of the Fine Arts presented by St. Edward's and Maryhill College, the new coeducational component of the university.

On the afternoon of April 23, a small ensemble presented a concert of classical and popular music in the lounge of East Hall. Oboe player Br. Philip Smith presented two concerti for oboe accompanied by the Rev. Sam Pryor at the piano. After an intermission Pryor accompanied vocalist Pamela Potchernik in a program of popular music assisted by Jerry Wisinski on drums. In the evening a concert of classical music was presented in East Hall. Voice teacher Marguerite Grissom presented selected lieder and arias assisted by pianist Antoinette Roebuck, and guitarist Joseph Castle played four selections, including one of his own compositions, accompanied by his wife Florence at the piano.

On the evening of April 24, a folk concert was presented in the Atrium of Moody Hall by vocalists Br. Philip Smith CSC and Br. Francis Rupert CSC, accompanied by guitarists Br. Charles Devenny CSC, Br. Joseph LoCasio CSC, and Br. Robert Henry CSC and Mark Boulaine on banjo.

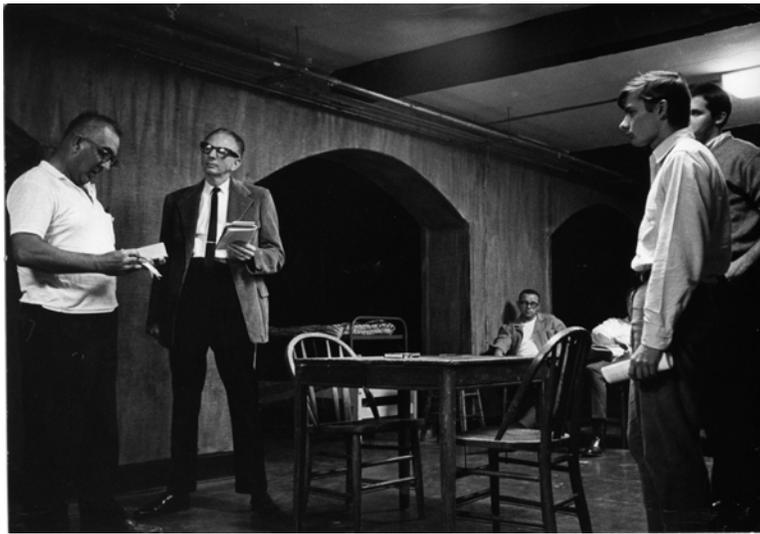
On the evening of April 25, Professor of English Br. Simon Scribner presented a lecture titled “*Moby Dick*: A Plot Against the Reader.”

With “a May production date to be announced,” a production of *Spoon River Anthology* by Edgar Lee Masters was also part of the festival, and on Wednesday, May 10, and Thursday, May 11, Br. Dunstan's Readers' Theater class made their presentation at The Shack.⁴⁶

Throughout the festival four art exhibits featured paintings by Walle Conoly, a photography exhibit, an exhibit of work by students in Beginning Drawing, Beginning Design, and Beginning Painting under the direction of Walle Conoly, and an exhibit of 84 works of CSC brothers from four provinces in the US and Canada assembled by Br. Hilarion Brezik.⁴⁷

On the same April weekend, a festival of Religious Fine Art was celebrated at St. Martin's Lutheran Church. Included were two performances of John Osborne's play *Luther*. Eleven CSC brothers from St. Edward's participated in the production, playing monks, townspeople and noblemen. The director said, "I don't see how we could have staged the religious-service scenes without their technical advice and assistance."⁴⁸

At their triennial chapter meeting in Austin, the brothers of CSC authorized the provincial administration to transfer the operation of the University to a board of trustees.⁴⁹ Sorin Hall was turned over to the IHM sisters for a convent residence and women's college offices.



Edward Mangum coaches Pat McKenna as Slim and Richard Halpin as George in a scene from *Of Mice and Men* as Frank Dembinski (the Boss) observes. Courtesy of St. Edward's University Archives & Special Collections.



Br. Stephen Walsh, CSC, in full cry as Captain Ahab in *Moby Dick, Rehearsed*. Courtesy of St. Edward's University Archives & Special Collections.

1967 to 1968—Pope Formosus

In the fall Ed Mangum reached out to the Austin theater community for character actors. He produced *Journey to the Day*, which also included women students whose numbers were growing on the St. Edward's campus.

***Journey to the Day* by Roger Hirson—November 10 to 18**

Roger Hirson made his career writing for television. He provided scripts for such anthology series as *The Alcoa Hour*, the *Goodyear Television Playhouse*, the *Hallmark Hall of Fame*, and the *Armstrong Circle Theater*. He also had written the book for the Broadway musical *Walking Happy* in 1966, and in 1972 he would write the book for the musical *Pippin*. He wrote “Journey to the Day” for Playhouse 90 in 1960. Hirson adapted the play for the theatre, and it was produced off-Broadway at the Theater De Lys in 1963 with Shirley Knight in the role of Katherine.

Journey to the Day was “an engrossing study of a select group of mental patients undergoing group therapy at a state hospital.” The patients include a young girl from a strict religious background struggling with guilt, an abrasive extrovert, a frustrated mother, a confused eccentric, and a “mama’s boy.” The psychiatrist in charge of the group therapy doubts his mission at first, but gradually he and his patients make a groping “journey to the day” of recovery. The cast of the Playhouse 90 episode included Mary Astor, Janice Rule, and Mike Nichols.

Al Julian abandoned the shop and joined the cast in the role of George; he also served as Production Manager. The Rev. Samuel Pryor OP, who had appeared in *Of Mice and Men* as Carlson, was cast as Dr. Gutera, and Br. Fabius Dunn CSC played Dr. Endicott. Jo Ann Brown continued to be Mangum’s favorite actress; he chose her for the role of Katherine. Mangum reached into the Austin Theater community for two character actors, UT graduate

student William Creamer and Ethel Little, to portray Dr. Sobik and Helen.⁵⁰ Ethel Little had worked as an extra in silent films in the New York area as a young woman until her father moved the family to Pittsburgh. She later returned to New York and was cast in several off-Broadway productions. Since moving to Austin, Miss Little had been active in the Civic Theater and also had acted in projects of UT grad students in the Radio, Television and Film department. In 1966 she had received a Civic-Theater award for Best Supporting Actress for her performance in the Australian play *Summer of the 17th Doll*.⁵¹

Students explored new production roles. Terry Smith rose from Sound Assistant to Assistant to the Director; Janice Laudano went from House Manager to Stage Manager. There was now a head of the Stage Crew: Bill Kennedy. Box-office Manager Danny DeGuire and House Manager Bob Boxold were now part of a Public Relations Staff, which was headed by Br. Joseph Dispenza CSC.⁵²

In Prof. Mangum's fall-semester playwriting class, a promising drama had taken shape, and after Thanksgiving Mangum wrote to the selection committee of the Festival Mondial du Theatre Universitaire asking for the registration forms. It was time to give St. Edward's University an international profile.⁵³

1968

The Death and Trial of Pope Formosus by Br. Joseph Dispenza became Edward Mangum's consuming project. Br. Joseph had joined CSC in 1959 and had spent a year in a monastery observing the rule of silence. During the summer of 1967, he wrote a draft of a Passion Play which presented the action on three different stages. He put that project aside, but while reading a history of the papacy, he became intrigued with the account of the term of Pope Formosus. Formosus was elected pope on October 6, 891, and reigned until his death on April 4, 896. His reign was plagued by political intrigue. Formosus invited Arnulf of Carinthia, the ruler of a region of the Holy Roman Empire in what is now Austria, to invade Italy. In 896 Fomorus crowned Arnulf emperor, but Arnulf suffered a stroke and returned to Carinthia. After Formosus' death, Pope Stephen VI, influenced by Formosus' enemies, convened the infamous "Cadaver Synod" for which Formosus' body was disinterred, clad in papal vestments, and tried for crimes against the church. The verdict was that he had been unworthy to be Pope, and all his measures and acts were annulled and all orders he had conferred were declared invalid. The papal vestments were then torn from the corpse, and it was delivered to a mob outside the church. Carrying the corpse to the banks of the Tiber, the mob hurled it into the river.

Br. Joseph had returned to St. Edward's University in the fall of 1967 to finish his degree in English Literature and registered for one of Edward Mangum's classes. He finished a draft of the play about Formosus early in the term, using the three-stage scheme from his Passion-Play script with the action focusing on one and two stages at a time. He gave a draft of the play to Mangum to read, and Mangum's reaction was enthusiastic.

He proposed to stage the play on campus as part of the spring festival of performing arts. The play appealed to Mangum on several levels: the theme of turmoil in the church would resonate with the aftermath of the Second Vatican Council; that the play had been written by a student fit the standards of the Festival Mondial du Theatre Universitaire that Mangum desired to enter; and the title role was a singular opportunity for Br. Dunstan Bowles.

On January 12, *The Hilltopper* announced an all-student cast for the play. Mangum hired St. Edward's alum Michael Tracy, who was pursuing a graduate degree in Art at UT, to design the production.⁵⁴ Preparation for the production generated some controversy. "Some feel that in this time of ecumenism it is unwise to bring up old tales from one unpleasant segment of the Church's history."⁵⁵ By the end of February, the all-student cast was assembled. Joseph Dispenza remembers⁵⁶:

I think he always imagined Dunstan in the leading role—although before Dunstan finally accepted, Ed cast it with all students. Some of the run-throughs looked awful. But when Dunstan got up there and declaimed, 'I am Formosus, the beautiful one...' jaws dropped in the rehearsal hall...it was as if we were seeing someone stepping into their Power. For his part, Dunstan not only chewed the scenery, he devoured it whole.

Years later, in a brief article⁵⁷ about Ed Mangum, Dispenza remembered further:

What happened (when Br. Dunstan was offered the role of Formosus) was quite complicated. The relationship between Brother Dunstan and Mr. Mangum was complex and multi-layered. Dunstan must have felt tremendous hurt at being passed over while Ed was given the freedom of forging a full-fledged theatre program. At first, Dunstan seemed pleased that Ed had offered him this juicy role—how could he resist playing such a part!—but he was also suspicious of Mangum's generosity. Rehearsals had been going on for four weeks when he came to my room in St. Joseph's Hall one day and asked me, as if the lights

had just gone on, if I thought that Mangum had cast him in this play to make a fool of him.

No, I told him, I believed he had been cast in the play because only someone with his depth and range could play it. I told him that I wrote the part with him in mind (it was true). Furthermore, the play wasn't about petty campus rivalries (um, well...), or even about popes in the Ninth Century, but about corruption in high places during a time of political turmoil (for which, read the time we were living in, the 1960s). I don't know if I dispelled his doubts, but he appeared somewhat satisfied.

Brother Dunstan was brilliant in *The Death and Trial of Pope Formosus*, which premiered that spring in the central court of Moody Hall. Audiences found his portrayal gripping, astonishing. Some years later I saw pictures of him at an art event staged by Michael Tracy on the Rio Grande—Tracy had been the designer of the show—and there was Dunstan dressed in his Pope Formosus costume, leading a religious procession to the river. I'm told that next to his coffin, years after that, someone had placed a framed photograph of him as Pope Formosus.

A principal part of the scenery was a 12' by 16' cross weighing 300 lbs. designed by Michael Tracy to be suspended from the third level of the Moody Hall atrium. Tracy used designs for ceremonial crucifixes from the 10th and 12th centuries as models.⁵⁸ A photo of the production made the cover of the March 24 "Show World" insert of the *American Statesman*, and a feature by Bob Banta described the play and the production. "The university's drama budget was stretched considerably beyond its usual boundaries for 'Formosus.'" However, Mangum stated "More than 10 percent of the St. Edward's student body is participating in this show. That's one of the advantages of a small school. Anyone who wants can take part in just about any activity on campus, including our plays."⁵⁹

Festival of the Arts—March 22 to April 1

Formosus was the centerpiece of an expanded Festival of the Arts. Fr. Sam and Br. Germain were joined in the cast by Brothers Joseph Atkinson and Glenn Rouse. In anticipation of the presentation of the play at the European drama festival, synopses of scenes were prepared in French, Spanish and German. John Bustin gave the production an enthusiastic review, noting the elements of controversy and complimenting the design and direction. He

declared the strongest element was the script: "What the young playwright has come up with, though, is a strong, stirring and frequently exciting drama that is meaningful theater speaking to modern man, whatever his faith or doctrine."⁶⁰

There was drama backstage, too. Br. Dunstan's sister had been ill with cancer, and she passed away on Friday, March 22, the opening night of the production. Dunstan was unable to fly to Chicago until the next day, and so he went on for the opening. Joseph Dispenza remembers: "...the performance was mesmerizing, dazzling. From where I watched, above the atrium on the top floor, I had chills the whole time. His stylized, over-the-top portrayal was now, in addition, imbued with grief. He left the next morning for, I believe, Chicago, and Saturday's performance was canceled. The following week-end, he was back for the final three performances."⁶¹

On the afternoon of March 24 a concert of baroque music was presented in the Moody Hall Atrium, using the set of *Formosus* as a backdrop. Br. Edwin Reggio led a brass quintet Sr. Helen Mirian IHM led an ensemble of strings and recorders, and Marguerite Grissom and David Simon performed vocal solos. Stanley Woodmansee led the University Choir in a Buxtehude cantata.

A reader's-theater presentation of Arthur Miller's *Death of a Salesman* was scheduled for the evenings of March 25 and 27 with John Berry as Willy Loman, but because of Br. Dunstan's absence, the performances were cancelled.

On the evening of March 26, Br. Edwin Reggio led a band through a musical potpourri ranging from "The Beer Barrell Polka" to "The Basin-Street Blues" to Tchaikowsky's "Song Without Words" arranged for oboe to "Chattanooga Shoe-Shine Boy" to the "Armed Forces March."

On the evening of March 28, a reading of the poetry of St. Edward's instructor William Benton was presented in the lobby of East Hall.

The afternoon of March 31 saw a screening of François Truffaut's 1961 film *Jules et Jim* in Moody Hall, Room 333. In the evening a recital of classical music was presented by Marguerite Grissom accompanied by Antoinette Roebuck and violinist Dorothy Goodenough accompanied by her husband Forrest in the lounge of East Hall.

The festival concluded on the evening of April 1 with a folk concert in the Atrium. Throughout the festival four exhibits of art and photography were featured. In the Conference Room Gallery, Prof. Walle Conoly presented a retrospective exhibit of paintings by Br. George Ellis, CSC. In the Dining Hall Gallery, Br. Hilarion Brezik CSC presented 46 works from the Cleveland Museum of Art. In the Atrium Gallery, Br. Hilarion presented an exhibit of 139 photographs selected by 11 museum directors. In the Faculty

Lounge Gallery, Walle Conoly presented works by students in his Design, Painting, and Drawing classes.⁶²

In *The Death and Trial of Pope Formosus*, Ed Mangum had found a vehicle that would carry his dreams of a Theater Department for St. Edward's University and of a theater building to support its work. And the second festival produced by Mangum's Department of Fine and Performing Arts had employed 10% of the students at St. Edward's!

1968 to 1969—*Formosus* Redux

The Death and Trial of Pope Formosus continued to consume the efforts of the Department of Fine and Performing Arts during the fall semester. First was a televised production!

The nation's first closed circuit television for university level classroom instruction was Texas Educational Media Program, originally called Texas Educational Microwave Project, and was operated by the University of Texas at Austin Communication Center. Plans for TEMP began in 1957, and the unique transmitting equipment was designed and built by Collins Radio of Dallas and bears serial number "I." TEMP covered a seventy-mile path from Austin to San Antonio. When the system began operation, it served Southwestern University in Georgetown; Texas Lutheran College in Seguin; Incarnate Word College, San Antonio College, Trinity University, St. Mary's University, and Our Lady of the Lake College in San Antonio; Southwest Texas State University in San Marcos; and the University of Texas, Huston-Tillotson College, and St. Edward's University in Austin.⁶³

Ed Mangum arranged with TEMP producer Bill Williams to film the production. More community members were added to the cast: John Slevin, a retired Army colonel taking courses at UT, and Bill Creamer were cast as bishops, and Jo Ann Brown was replaced by community star Demp Toney in the role of Bernice. The play was the first dramatic production undertaken by TEMP. The month-long filming process began on October 8.⁶⁴ The play would be filmed out of sequence in studios at the UT Communication Center. Scenes involving the same characters would be shot in succession. Scene-by-scene shooting would allow technicians to tailor light and sound for each scene, and it would be easier on the actors. Ed Mangum expressed this hope: "*Formosus* means 'the beautiful' and we intend to make it so in fact for television."⁶⁵

Second was the European drama festival. In the spring of 1968, France had been convulsed with demonstrations and riots bringing the country to a standstill. A coalition of Socialists and Communists had attempted to replace the government led by the party of Charles de Gaulle. Disturbances began with the occupation of an administration building at the Paris University at Nanterre in March. The administration closed the University on May 2, and the next day students at the Sorbonne organized a protest. On May 10 a confrontation with police touched off a riot, and on May 13 a million people marched through the streets of Paris—artists, workers, students. Daniel Cohn-Bendit—“Danny the Red”—and Alain Krivine emerged as leaders of the student groups. On May 30 de Gaulle dissolved the National Assembly and called for elections on June 23. Gradually the revolutionary fervor subsided, and de Gaulle’s party won a historic victory in the election, soundly defeating the Socialists and Communists.

One of the effects of political disturbances in France was the delay of correspondence between Ed Mangum and the Festival Mondial du Theatre Universitaire. Communication finally resumed in mid-September—with Sr. Marie Andre Walsh, IHM providing the translation for the Festival’s letters and for Mangum’s replies.

The festival representative encouraged Mangum to complete and submit the materials for registration. It was recommended that the performing troupe be comprised of students, but “we accept assuredly participants who are not students.” In order to be entered in the festival, plays had to meet these criteria: 1. A contemporary work by a young author, 2. The result of research, 3. A reflection of university and student thought, 3. A work of universal significance, 4. A performance by students. A representative of the festival would need to review a performance sometime between Nov. 1 and Feb. 1, and St. Edward’s would have to pay the expenses for travel, food and lodging. Finally, the two-hour performance time of *Formosus* would have to be trimmed to the festival limit of one hour for the representative’s review.⁶⁶

Mangum submitted the materials for registration on Oct. 2, and on October 11 *The Hilltopper* reported that *Formosus* would be entered in the sixth annual World University Theater Festival to be held in France. The paper reported that director Mangum and playwright Dispenza, who had left CSC and was pursuing a degree in film at UT, had succeeded in cutting the script to one hour.⁶⁷

The forces had to be reassembled yet again for the December performance for the reviewer for the festival. During this time Joseph Dispenza flew home to Ohio to visit his parents. His seatmate on the plane happened to be a crusty old Dominican who taught theology at St. Edward’s.

Eventually, the conversation turned to the subject of Formosus and the play. Perhaps not realizing he was speaking to the playwright, the old prof grumbled that he was tired of the whole thing and ended the conversation with "Why can't they just bury the bastard?"⁶⁸

At the beginning of December, a round-trip first-class ticket had been purchased for Mlle. Françoise Kouriski, a professor at the Sorbonne and a drama critic for the Paris press, to come to Austin to evaluate *The Death and Trial of Pope Formosus*.⁶⁹ One of four American university productions to be considered for entry into the festival, *Formosus* was evaluated by Mlle. Kourilski on December 17. The date fell in the middle of the University final-exam schedule, and the tests for courses taught MWF at 2:40 p.m. had to be rescheduled.⁷⁰ Even so, Mlle. Kourilski was given a reception by the university after the performance, and the following day she was made an honorary citizen of Texas at the state capitol. Not only had Ed Mangum secured the support of the University, but he had made strong contacts in the Austin community.

A degree of ambiguity attended the performance. Before the show Mlle. Kouriski, exuding Gallic sophistication and looking a bit bewildered among all the Texans, informed Mangum and Dispenza that a group from the Netherlands had presented a play about Formosus the year before and that it would be unlikely the festival would choose a project on the same subject two years in a row. Dispenza remembers thinking "Well, what the hell are we doing here then?"⁷¹ Had Mangum been aware of this but pushed ahead with the review anyway? Was the real reason for the remount additional publicity that would support the building of a theater at St. Edward's? In mid-January Ed Mangum would receive formal notification that the St. Edward's production of *Formosus* would not be invited to perform at the festival in Nancy.⁷²

Afterword

Michael Tracey finished his degree at the University of Texas and began a career as a visual artist. In 1977 he began creating free-standing crosses, works that reflected Hispanic religious practices and that represented the reality of a suffering people. Based in San Ignacio, Texas, since 1978, Tracey has devoted himself to the fusion of Roman Catholic tradition and the rituals of the indigenous people of the southwest. In 1987-88 a retrospective of his work was presented in New York at the P. S. 1 Museum.⁷³

1969

The failure to be invited to perform in Nancy notwithstanding, Mangum made *Formosus* the centerpiece of the spring Festival of the Arts which now included events in four venues—the atrium of Moody Hall, Theresa Hall, The Tombs, and Moody Hall, Room 333, where *The Death and Trial of Pope Formosus* would be shown.

Festival of the Arts 1969—April 18 to May 1

The “TV Premiere Performance” of *Formosus* began the Festival at 8 p. m. on Friday, April 18. Displayed in the Atrium Gallery of Moody Hall were the works of students in Design, Printmaking, Painting, and Drawing classes taught by Prof. Walle Conoly.

On Saturday, Rosalinda DeHoyos, Larry Wahnsiedler, Br. Robert Henry CSC, Jerry Wisinski, and Don Muller presented a folk concert with selections ranging from Peter, Paul and Mary and Simon & Garfunkel through the Beatles and the Bee Gees to Brasil '66 and The Jefferson Airplane.

On Sunday afternoon two events were presented in Theresa Hall. Pianist Matt Hughes performed works by Bach, Beethoven, and Moussorgsky and musicologist Stanley Woodmansee led a discussion of the American musical from *Show Boat* through *Man of LaMancha*. On Sunday evening in the Atrium, Br. Edwin Reggio CSC led the 13-member “Topper Stage Band in a concert titled “A Pops Mood.” Selections ranged from Paul Simon and John Hartford through Hal David and Bert Bert Bacharach to Henry Mancini and Perez Prado.

On Tuesday evening, April 22, Venda Rieras directed a cast of 16 students and six musicians in Afro-American Night. The performance included singing by Barbara Sheppard, poetry by Biafran student Gregory Ohaji, and lessons in the “art of soul dancing” by Carolyn Mock. The production was stage managed by Sam Hill.

From April 23 to 26 senior student Alvin Julian directed a cast of five in *Next Time I'll Sing to You* by James Saunders. A British playwright, Saunders based his play on the life of Alexander James Cameron of Great Canfield, England. Cameron chose to spend the last 36 years of his life as a hermit, removed from human contact. Saunders presents a playwright called Rudge and three actors—Meff, Dust and Lizzie, who “revolve around the hermit like moths round a flame” trying to puzzle out the secret of his existence. Ernie Gamble, Jack Falloure and Doria Farinacci played Meff, Dust and Lizzie, and Ray Aldrete and Danny DeGuire played Rudge and the Hermit. Mary Ann Truemper assisted director Julian. *Next Time I'll Sing to You* was presented in The Tombs.

On Sunday evening, April 27, students used the lobby of Teresa Hall to present selections of poetry from *Writing* magazine.

In a sense Festival '69 was a showcase for the talents of Br. Dunstan Bowles. Not only was he the title character of *The Death and Trial of Pope Formosus*, but on the evenings of April 28 to May 1, he directed a cast of 50 in Thornton Wilder's *The Skin of Our Teeth*. Wilder is perhaps most noted for his minimalist slice of Americana *Our Town*. However, in 1942 as the US plunged into WWII, Wilder brought forth this absurdist comedy inspired by James Joyce's circular novel *Finnegan's Wake*. The Antrobus family—Mr. and Mrs. and their children Gladys and Henry accompanied by their maid Sabina—muddle through the Ice Age, the great flood, and a war to end all wars. On Broadway Mr. and Mrs. were played by Frederick March and Florence Eldrige and Sabina was played by Tallulah Bankhead. Here was a project worthy of the creator of *Go, Mac, Go!* For his production, Br. Dunstan cast Thomas Butler as Mr. Antrobus, Suzann VanDevelde as Mrs. Antrobus and Christine Schleicher as Sabina. He interpolated into the action James Hayden as a hippie, Gena Krus as a Vietnamese girl and Herman Bastian as a "man from East Austin." Edward Helfer assisted Br. Dunstan with the direction.⁷⁴

On Sunday, May 11, a pair of one-acts was presented as end-of-semester projects: "Twenty-seven Wagons Full of Cotton" by Tennessee Williams directed by Nancy Springer and presented at The Shack and "The Devil, You Say" by Richard Bousquet directed by Edward Helfer and presented in The Tombs. Alvin Julian served as Production Manager.

While considering how to proceed with his plan for Spanish-language productions, Ed Mangum followed the progress of bilingual theater groups in West Texas. He became interested in a play by the Brazilian writer Alfredo de Freitas Dias Gomes which contained some of the elements of *Formosus*—religious conflict and a sensational climax.⁷⁵

The US playwright Stanley Richards had adapted Gomes' prize-winning drama *O Pagador das Promessas* under the title *Journey to Bahia*. The central character Zé do Burro is a farmer from northeastern Brazil. He prizes his donkey above all his other possessions, and when the animal falls ill, Zé makes a promise to the local voodoo priest: if the donkey recovers, Zé will give away his land and carry a cross from his village to the Church of Santa Barbara in Salvador, Bahia. The donkey recovers, Zé gives away his farm, and sets off with the cross on his back. After he reaches Salvador, the priest at the Church of Santa Barbara discovers the pagan source of Zé's promise and refuses to accept the cross. Local voodoo worshippers try to make Zé a symbol of Catholic oppression, and an unscrupulous politician makes Zé's promise to give away his farm a symbol for land reform. Mangum enlisted the help of Academic Dean Br. Joseph Cain in seeking the support of the Texas

Commission on the Arts for the project, but he was unable to find a Spanish version of the play.⁷⁶ Even though Stanley Richards suggested that Mangum commission a translation, Richard's agent was unwilling to release the rights without the approval of Dias Gomes, whose whereabouts were unknown.⁷⁷

During the summer, all the efforts at promotion for a dedicated theater space began to bear fruit. On June 9 the Moody Foundation made a grant to the University for a University Center. On July 25 Dean Cain sent a letter of thanks to J.H. Creekmore, president of Houston Endowment, Inc., for "a substantial gift...to be used for our communication arts/student union complex."⁷⁸ It appeared that St. Edward's intrepid theatrical producers could begin to look forward to a venue spiffier than The Tombs or The Shack.



The 350-lb. crucifix designed by Michael Tracey. Courtesy of St. Edward's University Archives & Special Collections.



Mlle. Françoise Kouriski, a French theater critic, is made an honorary Texan during her visit to St. Edward's. Edward Mangum and Sr. Ann Virginia Bowling observe. Courtesy of St. Edward's University Archives & Special Collections.



Br. Dunstan Bowles, CSC, polishes a run-through of *The Skin of Our Teeth*. Courtesy of St. Edward's University Archives & Special Collections.

1969 to 1970—Building the Foundation

The grant for a University Center raised hopes, but the vision continued to recede just beyond the horizon. Ed Mangum and Br. Dunstan continued to plan and promote, concentrating on generating an academic major in Theater Arts, which would need a physical home. Students embraced the idea of a Theater major, and at the end of the academic year, proved their interest in several student-directed productions.

In the fall of 1969, Br. Harold Essling became director of Physical Plant at St. Edward's. He had joined CSC in 1963. He had been working as a highway patrolman in Missouri when he received his vocation. He was sent to Austin to perform maintenance duties and to earn a degree. Upon completion of his BS in Business Administration, he was made director of Physical Plant. He became known for installing the first speed bumps in the roadways on campus. However, a new heating and cooling plant had been completed in 1968, and it was necessary to run piping across the campus from the new plant to the various buildings. The campus was still littered with structures that had been erected during WWII, including Br. Dunstan's "convivium." Br. Harold's charge was to remove these buildings to make way for the new piping system. "Most people get credit for building buildings," he said, "but I get credit for tearing them down."⁷⁹

Br. Harold entered into an adversarial relationship with Br. Dunstan and Ed Mangum. As director of Physical Plant, he was also responsible for fire safety, which caused tensions with Br. Dunstan.⁸⁰

Br. Dunstan would be having plays down there (in the Tombs) which might be using candles or wires for sound or other materials that were fire hazards. I would say 'You can't do that!'

and he would go into one of his tirades about how I was against the art people and so on and so forth. I would say 'I'm responsible for these buildings' and he would say 'I've never burned one down yet.' But when you've got kids living up there, you have to be careful. Of course, at that time buildings didn't have sprinkler systems. It was really dangerous. When Br. Dunstan was putting on a play, the play came first.

For Mangum and Bowles, Br. Harold's concerns were a strong argument for a dedicated theater space.

A Fall Showcase: October 31 to November 24

Edward Mangum presented a three-fold program in November: A production of Neil Simon's *The Star-Spangled Girl* from October 31 to November 8, a second screening of the TEMP production of *Formosus* on November 6, and a production of a new play by Br. Dunstan Bowles *In the Image of Guido* to be presented in The Tombs from November 18 to 24.

***The Star-Spangled Girl* by Neil Simon—October 31 to November 8**

In 1969 Neil Simon had received the Writers' Guild of America Award for the film adaptation of his Broadway hit *The Odd Couple*. Simon learned his comedy-writing skills during a five-year stint writing for *The Phil Silvers Show* and Syd Caesar's *Your Show of Shows* where he collaborated with other young writers such as Woody Allen, Mel Brooks, Selma Diamond, and Carl Reiner. His first Broadway hit was *Come Blow Your Horn*, produced in 1961, and by 1965 he had become "the hottest new playwright on Broadway," winning a Tony Award for *The Odd Couple*. *The Star-Spangled Girl* opened in December of 1966 with a cast of three young stars: Richard Benjamin as Norman Cornell, Anthony Perkins as Andy Hobart, and Connie Stephens as Sophie Rauschmeyer, a former member of the US Olympic swimming team. Set in a studio apartment in San Francisco, the play is a love triangle. Norman and Andy are struggling to keep their radical magazine *Fallout* from falling apart. When Sophie moves into a neighboring apartment, Norman becomes obsessed with her and forces Andy to employ her, but then Sophie falls for Andy. The play is an entertaining vehicle for young actors.

Ed Mangum changed the name of one of Simon's characters; Andy Hobart became Andres Pansas, acknowledging the ethnicity of the actor cast, Manuel Esquivel. Norman Cornell was played by Tom Butler, and Olympic swimmer Sophie Rauschmeyer by Christine Schleicher. Robert Lacey, who had been one of the Choir of Monks in *Pope Formosus*, was the Production

Manager and Rosalinda DeHoyos was chosen by Mangum for his Assistant. Janice Laudano once again assumed the role of Stage Manager. Suzann VanDevelde, who had been one of the Holy Women of Rome, managed Costumes and Props. Br. Joseph Atkinson, who had led the Choir of Monks, was the House Manager.⁸¹

The program for *The Star Spangled Girl* included a director's note under the title "A Little Hubris." Mangum listed the accomplishments of the past five years including nine major productions and eleven student-directed productions. He reported that "over 170 different students, 10 faculty members, and 17 Austin residents have participated in these productions." Reviewing the growth of course offerings in Theater Arts, he looked forward to an academic major and the construction of "a proposed communication arts center." Mangum must have yearned mightily for the new center. A notice for faculty comps for *The Star Spangled Girl* noted that "seating in The Tombs each night is limited to 50 persons."⁸²

***The Image of Guido* by Br. Dunstan Bowles—November 18 to 24**

Ed Mangum supported the myriad talents of his mercurial colleague by producing a play that Br. Dunstan had written during his stay in Rome. After reading the play, one of the Brothers had declared, "If this had been produced five years ago, it would have been prophetic." Set in a dingy attic in Greenwich Village, the play depicts characters struggling with the moral and political dilemmas of the late '60s. Guido has disengaged himself from society—"dropped out." Robin, a young sculptor, seeks to befriend Guido but is confused by Guido's aloof manner. "There's a certain uneasiness in having a person around who makes no commitment." Verna and Dirk, two young hippies, are preyed upon by André, a drug dealer. Elly, Guido's landlady, seeks to guide her tenants through their self-destructive impulses.⁸³

Br. Dunstan directed his play and chose his cast from many fields of study. Ed Gleason (Guido) was a Spanish major, John Coffman (Robin) majored in English, Tannie Tullos (Verna) in Philosophy, Jack Falloure (Dirk) in Business, and Chip Hayden (André) in History. The 14-member cast came from across the US—from Astoria, New York, to Del Rio, Texas—and from across the seas—from Chile to Hong Kong. Joseph Dispenza, resigned from the CSC and now a graduate student at the University of Texas, appeared in the role of Peter.⁸⁴

The student staff of the production demonstrated continued growth in theater activity. Br. Dunstan designed the set with four student assistants; there were four lighting technicians; the head of make-up boasted six assistants; House Manager Bruce Cloud was assisted by two Ushers and two "Usherettes."⁸⁵

The Sunday, November 9, edition of the *Statesman* carried a profile of Br. Dunstan and a description of *In the Image of Guido*: “the plot, characters and message reflect the myriad social, moral and religious questions confronting society today.” Referring to the turmoil created by Vatican II, a Holy Cross Brother responded to the play, averring that “it says to some extent what is going on in the lives of many religious who have left the formal structure of the religious life, but not their dedication to seeking Christ.” Reviewing his 20-year teaching career, Br. Dunstan declared that his most memorable experience had been directing four plays with mentally-retarded students at the Travis State School.⁸⁶

On November 24 a petition was submitted to Edward Mangum, Chairman of the Department of Fine and Performing Arts. It declared “We, the undersinged [*sic*], are all very interested in seeing a Drama/Speech major established here at St. Edward’s in the very near future.” Seventy students had signed the document. Topping the list of signatures was Richard Halpin’s.⁸⁷

1970

Early in the semester Mangum composed an outline titled “A Bit of History and Some Projections for the Future of Work in Drama.” He noted significant growth in Drama and Speech. In 1964 there had been no courses in Drama and one three-hour course in Speech. Now, there were 27 course hours offered in Drama and nine hours in Speech. In 1964-65 one play was staged in the old gym involving 12 students. It played to an audience of about 150 students. In the spring and fall of 1969, 374 students had received credit in 12 Drama and Speech courses, 83 students had participated in four major and four student-directed plays, and audiences were averaging 450 per major production, “equal to half the student body.” Mangum proposed new courses in technical theater and courses in dramatic literature for the Humanities. Further, he proposed production of plays in the Spanish language, productions geared to interdisciplinary study, and a six-week summer festival of drama, music, and art that would include productions by a professional repertory company. To support these efforts, he requested the hiring of an additional faculty member, salaries for additional student assistants, and funds for additional productions. He suggested sources of additional income: tuition from additional students, a student activity fee so students could be admitted free to performances, and grants from foundations.⁸⁸

Br. Stephen Walsh, now Academic Dean, responded to Mangum’s proposals and declared he would support the proposal for a Drama major. However, he suggested that Mangum go further—to provide for film study,

TV production, and multimedia. “What we have now is a good 1950s program.” He referred to an article by historian Henry Steele Commager in the *Saturday Review* that advocated involving students in the creative arts. Commager hoped that “the arts that for so long have been a kind of icing on the academic cake will become an essential ingredient in that cake—perhaps the yeast that will make the whole thing rise.” Br. Stephen acknowledged that the financial considerations were challenging: “not the least expense is going to be a new facility.”

The proposal had public service and public relations dimensions and would attract foundation money. Attached to Br. Stephen’s reply was a clipping of a poorly designed newspaper ad for the UT production of Edward Albee’s *Everything in the Garden*. Tongue in cheek, he observed “You don’t have to be big to be good.”⁸⁹

On March 7 “The Black and White Checkerboard Society” was presented in the atrium of Moody Hall. The actors were students at Antonian High School in San Antonio directed by Br. Alexis Gonzales, FSC, the director of San Antonio’s Center for Social Communications. Br. Alexis had directed numerous experimental dramas, had initiated and supervised the San Antonio Creative Arts Festival, and had participated in the funding and operating of the Langston Hughes Memorial Afro-American Theater. An associate described Br. Alexis as “like Finian—one of those magical people who are never, in real life, expected to appear.” The play was adapted from Martin B. Duberman’s documentary *In White America*.⁹⁰

Planning for a rosy future, on April 1 Mangum received specifications of “continental theater seating” from the American Desk Manufacturing Co. in Temple, Texas.⁹¹ A week later the St. Edward’s Board of Trustees voted unanimously to offer a major in Theater Arts in the fall and to provide a building for the program.⁹² In a memorandum addressed to Br. Dunstan Bowles, Br. Hilarion Brezik, Mr. Walle Conoly, Miss Marguerite Grissom, Mr. Edward Mangum, and Br. Edwin Reggio, acting St. Edward’s Vice-President Virginia Dailey stated that “the term Fine and Performing Arts has been loosely used heretofore for public relations purposes.” She invited this group to meet to clarify long-range aims and to elect a chairman for the new department.

Festival of the Arts 1970—April 18 to May 31

The fourth “Festival of the Fine and Performing Arts” reflected Edward Mangum’s ambitious vision for the program. There was the exhibit of student art, the band concert, the folk concert and there was Afro-American Night. There were also recitals of demanding classical music by a cellist and a

soprano, and a judo exhibition. Theater East presented a political cabaret titled *Teatro!* which included performances by the Pan Am Dancers led by Rudolfo Mendez. *Teatro!* reviewed Chicano heritage and the Mexican-American civil rights movement through songs and satirical skits. And there were productions of three plays: the advanced-acting class presented *Lovers* by Brian Friel and *Clandestine on the Morning Line* by Josh Greenfield, and Br. Dunstan directed Lanford Wilson's *The Rimers of Eldritch* with a cast of 18 students.

***Lovers* by Brian Friel—April 17 to 19**

Brian Friel's first successful play was *Philadelphia, Here I Come!* written in 1964. *Lovers*, written in 1967, was first produced in New York at the Vivian Beaumont Theater in 1968. Set in the Northern Ireland town of Ballymore, the play's first act is titled "Winners" and the second act "Losers." The New York production was directed by Hilton Edwards and featured television star Art Carney as Andy Tracey, the "commentator" for both acts.

Presented in the atrium of Moody Hall, "Winners" was directed by Edward Helfer with Manuel Esquivel and Christine Schleicher in the roles of Man and Woman, Edward Gleason as Joe, and Rosalinda DeHoyos as Mag. "Losers" was directed by Rosalinda DeHoyos with Manuel Esquivel as Andy, Martha Brown as Hanna, Mary Ellen Flanagan as Cissy and Suzann VanDevelde as Mrs. Wilson. Christine Schleicher also served as stage manager.⁹³

***The Black Experience*—April 22**

Presented in the Moody Hall atrium and directed by Barbara Soniat, *The Black Experience* was a presentation of the Black Cultural Committee. The program included readings by Reginald Kirkpatrick and Raymond Washington, music by the group "Walli" and an "Afro Fashion Show" created by Laverne Collins. Elliott Williams was stage manager.⁹⁴

***Clandestine on the Morning Line* by Josh Greenfield—April 27 to 30**

Josh Greenfield's play had been produced by the Arena Stage as part of its 1959-1960 season and had a brief run off-Broadway. Set in the "New Coney Island Restaurant and Lunchroom" somewhere in middle America, the play follows the efforts of restaurant-owner Clara to reunite Lily, who has become pregnant, with her boyfriend Roger. All the while Clara is charmingly passing out her ignorant notions about history and geography. "But what she may lack in facts, she makes up in amazing intuition about life."⁹⁵

Presented in *The Tombs*, *Clandestine* was directed by Susann VanDevelde, who also played Clara. Walter Szczerban played Clara's brother Jake, Robert Lacey played counterman Dixie, and Rosalinda DeHoyos played Lily. Barry Schleicher played a Detective who was helpful in finding Roger, played by Edward Gleason. Susan Voglewede stage managed and ran the box office.⁹⁶

***The Rimers of Eldritch* by Lanford Wilson—May 1-3**

Lanford Wilson grew up in Springfield, Missouri, where he grew to enjoy the theater attending performances at Southwest Missouri State College. He studied Art and Art History at San Diego State College in the 1950s and moved to Chicago where he worked in graphic design. After taking a playwriting course at the University of Chicago, Wilson moved to New York in 1962 and began writing plays for Café Cino in Greenwich Village. His first success was *The Madness of Lady Bright*, a portrait of an aging drag queen. *The Rimers of Eldritch* was first produced at Ellen Stewart's LaMama Experimental Theater Club in 1966.

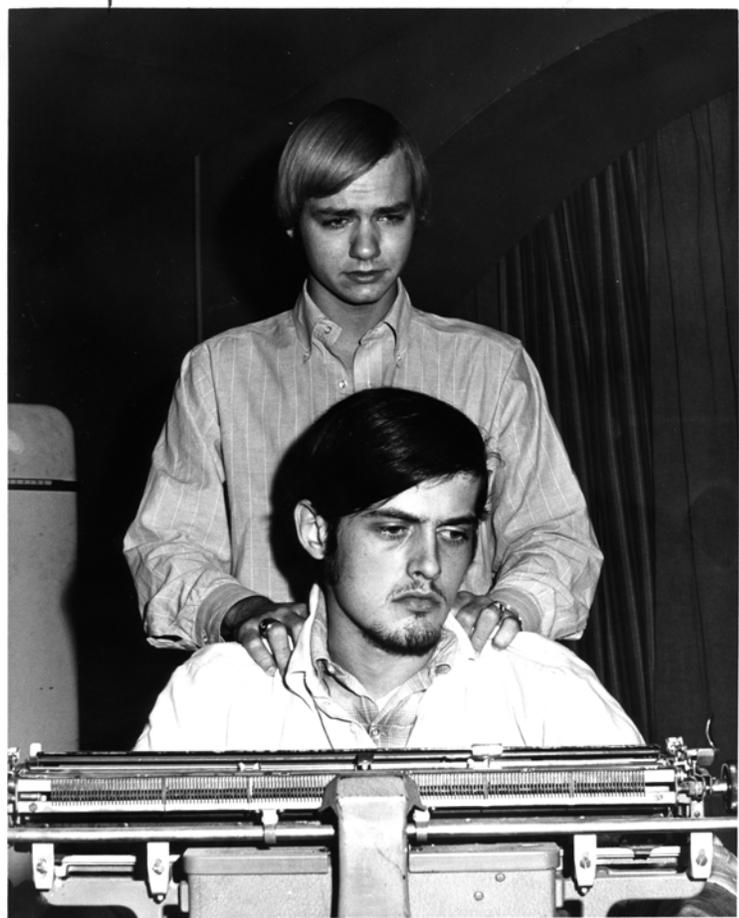
Set in a decaying small town, *Rimers* is a mystery: what is the truth behind Nelly Winrod's shooting of Skelly Mannor? Nelly says she prevented Skelly from attacking two young children, Robert Conklin and Eva Jackson. Was Skelly a fiendish Peeping Tom, or is Cora Graves right—was Skelly really trying to defend little Eva? The play is a series of conversations revolving around Skelly's death and revealing the cruelty and hypocrisy of the small town. Br. Dunstan Bowles directed 18 members of his Reader's Theater class in the outdoor theater created by his Shack. Howard Scott played Skelly Mannor and Kathy Niesman played Nelly Winrod. Linda Curry played Cora Groves, and Dennis Saenz and Charles Escamilla played the Preacher and the Judge presiding over the various cruelties and hypocrisies. The stage manager was James "Chip" Hayden.⁹⁷

A week after the festival productions closed, Br. Harold Essling reminded Prof. Mangum of some unfinished house-keeping duties: folding chairs used for audiences of *Clandestine* and *Rimers* had not been returned. "I would also note, that these chairs were removed without permission." The high-school chapel area had been used for storage for drama materials. "It was a mess." Br. Harold requested that materials be removed from the chapel sacristies. "It would be nice if our two departments could together work [*sic*] more harmoniously, but the cooperation seems to be all one way, from the Physical Plant Department."⁹⁸

At the end of the Spring semester, the Department of Fine and Performing Arts produced a handsome brochure featuring a photomontage from *Moby Dick Rehearsed* and production photographs from several other

productions together with an artist's drawing of the "multi-stage arena theater" scheduled to be completed by fall 1971. The brochure projected "plays for coming seasons" including *Does a Tiger Wear a Necktie?* by Don Peterson, which would open the dreamed-of new theater, and *The Sudden and Accidental Re-education of Horse Johnson* by Douglas Taylor which Mangum would produce in the summer of 1975. Included in future plans were a bilingual touring company and a theater devoted to Afro-American plays.

During the summer Ed Mangum's mother Claire came to live in Austin at 1213 Southwood Road in a little neighborhood south of Oltorf St. several blocks from the St. Edward's campus. And at the end of the summer, the means to build a home for the new Theater Arts major finally hove into view over the far horizon.



Ed Gleason (seated) as Guido and John Coffman as Robin in *The Image of Guido* by Br. Dunstan Bowles. Courtesy of St. Edward's University Archives & Special Collections.



Edward Gleason as Joe and Rosalinda DeHoyos as Mag in "Winners" from *Philadelphia, Here I Come* by Brian Friel. Courtesy of St. Edward's University Archives & Special Collections.

1970 to 1971—Building the Theater

As a group of St. Edward's students considered committing to an academic degree in Theater Arts, a career counselor might have formulated this advice—a career counselor thoroughly indoctrinated by Edward Mangum, that is:

So you want to become a Theater-Arts major? What are you thinking? Do you not realize the challenges of a life in the arts—the intense competition, the importance of luck, the tiny chance of “success”? Perhaps as a child you discovered early the joy of “pretend” and the pleasure of indulgent approval. You were the one invited to recite for the aunts and uncles. You were the one who drove the teachers mad with your clowning. Perhaps you were the one who knew the secrets of organization and motivation, the one who could get the group project together by the deadline. Perhaps you discovered the joy locked in words and the ineffable taste they left on your lips when you said them. Perhaps you were the daredevil who lived for the gasps you could inspire as you climbed to an impossible height in the tree or flung your body through space and landed on your feet with no broken bones. Perhaps you were the one sensitive to the shape of things, who could sketch and shade and limn the picture that caught viewers' gaze and drew them in.

And perhaps you were inspired by the teacher who “did the plays” and persuaded you to join the group, and you discovered the bonds created by working together on a project you would share with others, a project intended for the eyes and ears and heart that would last only in the memory but sometimes in

memories so intense that the thoughts and actions of the viewers and hearers would be transformed forever after. And to relive the peculiar pleasure of creation, you seek again and again the next project, the next opportunity to plan, to shape, to rehearse, to imagine, to memorize, to dream, to dare and to share the pleasure with colleagues closer than family and with strangers you would never meet.

And you dreamed of the life you might shape for yourself. Perhaps it was a life like the teacher's who first inspired you. What a wonderful reward—to witness the light in the eyes of the young people discovering the joys that you found locked in words, the compassion that you know grows from working together. Perhaps it was a life you saw others lead as they flavored their daily lives with doses of theater in the evenings and on weekends. You could be a doctor, lawyer, Indian chief, but one with a special flair. Perhaps it was a life lived everyday in the world of creation at a level of skill that would support all your needs for food, shelter and family. Perhaps it was the life in the world's spotlight as a member of the world's company of artists, playing out on stages and screens across the planet the unspoken dreams of multitudes.

And for these dreams you are willing to sacrifice. You will sacrifice sleep to memorize text, to complete drawings and schedules and lighting schematics. You will sweat and starve to train the body to respond to the smallest subconscious impulse. You will subordinate your will to the will of coach, director, mentor in order to become the being who will live your dream. You will forsake family and friends for the creative cycle that consumes you for weeks, months, and even years, missing parties, celebrations, weddings, bar mitzvahs because "I can't. I have to rehearse."

Or maybe you just wanted to meet girls. In any event, your learning took you down many paths as you labored to create "the art by which human beings make human action worth watching in a defined space and time." You learned skills in carpentry, electricity and all manner of technology which have made you a competent home owner, technician, or hardware-store manager. You experienced the creative process which has made you a valued team member in business, industry and education. Your

work in the analysis and execution of public performance has made you a skillful speaker, presenter, leader. Your immersion in human psychology has helped you to become an effective salesperson, counselor, friend.

Theater evangelist Ed Mangum declared that “The most important thing a student can learn is that he is no actor,” but he was certain that this knowledge, wedded to four years of work and study in the art of making human action worth watching, could open for that student a menu of choices of almost infinite variety. Mangum dedicated his efforts to providing a space where all these dreams could be realized.

Building a home for the theater majors began apace. On August 3, St. Edward’s President Edgar L. Roy Jr. , sent a letter to Ed Mangum informing him “we expect written notification any day from the Moody Foundation authorizing the use of their previously pledged \$200,000” for the proposed fine-arts center. President Roy expressed concern over the choice of site. The Moody grant would fund only a small facility, and he feared some would question using the prominent site on the brow of the hill near Sorin Hall for a “small” building. He recommended that Mangum include plans for expansion in the design. A copy of the letter was sent to Br. Dunstan Bowles and Br. Stephen Walsh, among others.⁹⁹ Three days later, Mangum informed James H. Miller of Shreveport, Louisiana, that Miller was being hired to consult with the architect and staff on “the design and execution of our new theater building now in the planning stage.” Mangum invited Miller to come to campus on August 17.¹⁰⁰ On August 7 President Roy wrote to Edward Protz, grant coordinator for the Moody Foundation, requesting permission to use funds from the grant for the University Center for a center for the performing arts instead.¹⁰¹

Heeding Pres. Roy’s advice about expansion, Mangum announced the initiation of a drama major with 63 hours of courses and the building of a new theater that would contain “an arena and a thrust stage, each to be used for the kind of play that fits it best.” He declared, “The theater building is only the beginning of a projected three-building complex to eventually house activity in the theatre, music, art and dance fields.”¹⁰²

In discussions about the design of the building, Mangum began to advocate for an arena configuration; however, architect Alvin J. Julian had experience only with proscenium stages. He decided that Ed Mangum would have to design the arena theater. “The circular form of the building was obvious to the architect because it was so compatible to the function of the arena stage that he joined the two in marriage.”¹⁰³

In August President Roy announced the new Theater Arts program with Edward Mangum as the chairman of the Department of Fine and

Performing Arts. He would be assisted in theater by Br. Dunstan and Karen Ryker; in Art by Walle Conoly, Br. Hilarion Brezik, and Sharon Bails; and in Music by Br. Edwin Reggio, Marguerite Grissom and James Morgan.¹⁰⁴

Karen Ryker joined the faculty from Notre Dame where she had taught acting, voice and speech, and body training. She held degrees from Clarke College in Dubuque, Iowa, and the University of Michigan. In 1967 Ryker had toured with the Clarke College Coffee House Theater entertaining troops in Greenland, Iceland, Labrador, Scotland, Ireland, and England under the sponsorship of the USO. On this tour she met young Navy man Bradford Ryker, who had been assigned to escort the tour when it reached Newfoundland. The result was marriage. When the couple moved to Austin, Bradford began his own business and also began taking Art courses at the University of Texas.¹⁰⁵

At the beginning of the semester, Mangum and Ryker met with Br. Dunstan to review the events of the summer. Dunstan first took in the idea that the new theater for the university was to be an arena stage. Even though ground had not yet been broken for the new facility, Ed Mangum ordered copies of the first two plays he intended to produce: *Does A Tiger Wear A Necktie?* by Don Peterson and *The Sudden and Accidental Re-education of Horse Johnson* by Douglas Taylor.¹⁰⁶

For the fall production, Karen Ryker chose a contemporary Russian play with a theme of remaining true to dreams.

***The Promise* by Aleksei Arbuzov—November 13 to 17**

Born in 1908, playwright Arbuzov was orphaned during the Russian revolution but found work in the Mariinsky Theater in St. Petersburg. Theater became his life's work. After an apprenticeship with small experimental groups, Arbuzov moved to Moscow and achieved success with the play *A Long Road* in 1935. Although his plays support the ideal of a classless Soviet society, Arbuzov was criticized by authorities for his affectionate portrayal of the emotional lives of his characters.

The Promise was written in 1965. The action begins during the siege of Leningrad by Hitler's forces in 1942. Lika, a young woman who dreams of becoming a doctor, finds shelter in a bombed-out building with Marat, a young man who wants to be an engineer, and Leonidik, a sickly poet. The second act shows the young people beginning their lives again in 1946 with Marat leaving Lika free to marry Leonidik, and the third act finds them reconfiguring their dreams in 1959.

In 1967 Ariadne Nicolaeff's translation of the play was produced in London with Judy Dench as Lika, Ian McKellan as Leonidik and Ian McShane

as Marat. The production was brought to New York in November of that year with Eileen Atkins as Lika; it ran for 23 performances. In 1969 Michael Hayes directed a British film adaptation with Susan MacReady as Lika, John Castle as Marat and Ian McKellan continuing as Leonidik.

Karen Ryker's choice of a work of Soviet realism while the US was embroiled in the cold-war conflict in Vietnam perhaps showed thoughtful courage. She cast senior Suzann VanDevelde as Lika, junior Robert Lacey as Marat and sophomore Scott Beatty as Leonidik. *The Promise* was presented in The Tombs, and no credit was given for set design. Br. John Weiners designed the costumes. First-year student James Keane assisted with the direction and served as stage manager.¹⁰⁷

For the first time the playbill listed the Theater Arts Department Staff: Chairman, Edward Mangum; Associate Professor, Br. Dunstan Bowles; Instructor, Karen Ryker; Department Secretary, Rosalinda DeHoyos; Production Manager, Sue VanDevelde. Rosalinda and Sue were both scholarship students. The program also announced a bill of one-acts for the end of the semester: "Keep Tightly Closed in a Cool Dry Place" by Megan Terry and "Death Watch" by Jean Genet.¹⁰⁸

Br. Dunstan's Protest

As *The Promise* went into rehearsal, Br. Dunstan circulated a memo to 15 members of the faculty and administration, including his fine-arts colleagues and architect Julian, outlining his concerns about configuring the theater in an arena. Two pages marked "PLEASE READ THIS FIRST!" contained quotations from *Theaters and Auditoriums* by Harold Burriss-Meyer and Edward C. Cole. The passages were chosen to emphasize important limitations of the arena stage. He followed with six single-spaced pages arguing for the superiority of the proscenium or thrust stage over the arena stage.¹⁰⁹ Br. Dunstan made copies of his memo available to all members of the St. Edward's community, and on October 21, trustee Br. Richard Daly replied to him, "I am interested in whatever is best for St. Edward's and what is good for Br. Dunstan."¹¹⁰

Br. Dunstan's campaign to bring a proscenium theater to the St. Edward's campus did not interfere with his other artistic endeavors. On November 13th and 14th he assisted in the inauguration of a new theater group, Theater Unlimited founded by Austin actress Nan Elkins. Theater Unlimited presented *Noah's Ark* in the Central Christian Church in downtown Austin with Br. Dunstan as Noah and Nan Elkins as his wife.¹¹¹

On November 16, Br. Dunstan took his concerns to a special meeting of the Academic Council. His presentation included extended quotations

from *Producing the Play* by John Gassner and from a publication by Tufts University regarding the limitations of the arena stage. Br. Dunstan also provided free-hand diagrams of a circular building containing an arena stage and of a circular building containing a thrust stage. The arena diagram was labeled “good for one type of theatre only” and the thrust diagram was labeled “good for any kind of theatre or presentation.” However, the council was unable to reach any significant resolution and recommended that the Fine and Performing Arts faculty meet with President Roy. If this meeting should prove inconclusive, the Council recommended that an “ad-hoc committee” be formed to iron out the situation.¹¹² Unfortunately for Br. Dunstan, Ed Mangum’s campaign for an arena stage had the momentum.

Two days later the headline of *The Hilltopper* read: “Ground breaking for new theater tentatively set for mid-December.” The new center originally was planned to contain both an arena stage and a thrust stage. Edward Mangum explained: “We found that we couldn’t afford both right now, but we hope later to add the thrust stage to accommodate musicals, films, and ballet.” He added that the arena stage was more economical to build and maintain. “We hope to make this not only a university theater but a community theater where actors from Austin may also find a home.” Mangum described ambitious hopes for the building: “Inside there will be an arena stage with an auditorium that can seat up to 350 people, an art gallery, salle de ballet, offices, guest rooms, dressing rooms, Green Room, wardrobe rooms, a shop and costume room, storage areas, and a lobby with coat, ticket, and refreshment areas.” Citing Mangum’s experience, *The Hilltopper* quoted Washington, DC theater critic Ernie Shier praising Mangum as the “finest director in the arena theater in this country.”¹¹³

After Thanksgiving, the arena configuration for the new theater was finally adopted. Br. Dunstan submitted his resignation from the university effective at the end of the semester. He was frustrated that after 13 years of service to the university, his knowledge and experience seemed to carry so little weight. He may have been wounded that his brothers would give more consideration to a lay person than to one of their own. He said, “In one sentence I wrote off 13 years of service, gave back the security of tenure, saw the end of what I had begun to think of as my future and even my future future.” In an open letter to his brothers in the CSC, he declared, “Right now I have no plans for the future, but that’s good, because I have always enjoyed watching a pattern for my life develop.”¹¹⁴

In fact, Br. Dunstan had developed a plan. During the year, a group of students had discussed with him the idea of moving to Australia. Since the theater at St. Edward’s would not be progressing in the direction he desired, Dunstan contacted the Department of Education in New South Wales and

arranged an interview in Houston with the Australian consulate. The end of January 1971 found him teaching high-school students, including seven aborigines, in the small town of Condoblin 285 miles northwest of Sydney.¹¹⁵

Afterword

Br. Dunstan taught in Condoblin for three years and then moved to Warrnambool, a city on the south coast 165 miles from Melbourne in the state of Victoria. He taught on the university level at the Warrnambool Institute of Advanced Education. In 1975 he returned to the US and was sent to Wichita Falls, Texas, to live with the Holy-Cross brothers and teach at their high school. In 1977 he taught at St. Coleta School, a school for students with intellectual disabilities, in Jefferson, Wisconsin, where he produced his play *Here Always Here and Now Always Now*. His projects at the Travis State School had prepared him well for this assignment. In 1978 he returned to Austin to work as a Therapist Technician Assistant at the Austin State School. He lived on the St. Edward's University campus in St. Joseph Hall.

After attending an extended retreat at the Cistercian abbey in New Mellaray, Iowa, Br. Dunstan took post-graduate courses at Notre Dame in Ministry to Senior Adults and Home Hospice Care. He visited communities of aging CSC brothers and helped to staff Elderhostel programs. He continued to act and direct plays, including a production of *Romeo and Juliet* in El Paso.

In 1985 Br. Dunstan returned to Sherman Oaks, California, to take up a "creative retirement" with the brothers at Notre Dame School. After hearing of a program called PACE—Program for Afloat College Education—he updated his teaching credentials and prepared for a new career. From 1986 to 1991, he taught classes aboard US Navy ships to servicemen who wanted to earn credits toward degrees. His final cruise was aboard the *USS Bagley*.

In 1993, Br. Dunstan began to exhibit signs of Alzheimer's disease. In the summer of 1994, he boarded a bus from South Bend, Indiana, to attend the Provincial Chapter of the South-West Brothers, but when he reached Austin, he became so disoriented that he could not find his way to St. Joseph Hall. In the last six months of his life, he lived more and more in the past. At times he would say it was time for rehearsal and ask to be driven to the theater. "He lived in his plays and thought he was still producing them."¹¹⁶ On June 20, 1996, he quietly passed away surrounded by brothers who prayed him to his rest.¹¹⁷

At semester's end, it was clear that groundbreaking for the new theater would be postponed until spring, but Ed Mangum explored strategies for employing professional guests for the first productions. The Foundation

for the Extension and Development of the American Professional Theater provided a free service connecting talent with academic producers as Actor-Teachers. A growing number of professional actors were accepting positions for a quarter or a semester in which they would both appear in a production and teach classes or hold workshops. The Foundation, based in New York, suggested that Mangum contact the West-Coast office of Actors' Equity Association as a more convenient source for guest artists.¹¹⁸

On December 21, 1970, Edward L. Protz of the Moody Foundation notified President Roy that the \$200,000 grant for the theater building had been approved, the plan for an \$800,000 University Center no longer being feasible. The grant was to be disbursed in \$50,000 installments.¹¹⁹ On December 29 K. H. Miller, president of Décor Electronics of Austin, reviewed for President Roy the plans for the theater lighting system, which included two 24-dimmer cabinets, and LVX-50 control module, 52 lighting instruments and wiring material for approximately 50 outlets. The materials were priced at \$20,000, not including the labor required for installation. On December 30 President Roy tentatively approved a \$3,500 contract for Beckwith Electronic Engineering Co. to install the sound system and approved the proposal to purchase the lighting equipment. He also approved the proposal for American Desk Manufacturing Co. "to furnish and install around 200 theatre seats" for \$9,600.

As head of the Moody Foundation, Mary Moody Northen was the new theater's principal benefactor. Mary Elizabeth Moody was the first of four children born to William Lewis Moody Jr. and Libbie Rice Shearn Moody. Born on February 10, 1892, on Galveston Island, Mary was a frail, shy child who was tutored at home. She married Edwin Clyde Northen in 1915. A pharmacist, Northen had started his own insurance business in 1913. He was 19 years older than Mary Elizabeth. The couple had no children, and Mary devoted her attention and energies to her father's financial empire, which included the American National Insurance Company, the second largest insurance company west of the Mississippi.

In 1942 William and Libbie Moody set up the Moody Foundation to which their estates would be transferred at their deaths. Edwin Northen died on May 30, 1954, and seven weeks later William Moody died on July 21. Mary Elizabeth Moody Northen was made executor of her father's will which left her the family mansion and a fortune of \$400 million. She was named president or chairman of the board of more than 50 companies her father controlled, including the American National Insurance Company. Through the Moody Foundation, Mrs. Northen had become an important benefactor to Galveston and to many communities in Texas.

1971

After the holiday break, Ed Mangum continued to flesh out plans for a multi-dimensional program. He contacted the Dean of the School of Speech and Theater at Eastern New Mexico University in Portales, asking for material relating to their bi-lingual touring program. He wrote to the Herdan Sherrell Agency in Hollywood asking for a list of their clients for guests for the coming season. “We also hope during the summer of 1972 to open a summer stock season on campus.”¹²⁰

***Six in a Cellblock*—February 26 to 28**

The bill of one-acts planned for December was presented under the title *Six in a Cellblock* and included “Deathwatch” by Jean Genet and “Keep Tightly Closed in a Cool, Dry Place” by Megan Terry.

Novelist, poet, playwright and political activist Jean Genet spent the first half of his life in and out of prison for theft and other minor crimes including homosexual prostitution. During one long stretch Genet wrote a novel, *Our Lady of the Flowers*, and after he was released used this text to gain an introduction to Jean Cocteau, who became a patron and protector. Genet’s most famous plays were *The Maids* (1947), *The Balcony* (1957), and *The Blacks* (1959). *The Blacks* was produced Off-Broadway in 1961 with a cast that included James Earl Jones, Roscoe Lee Browne, Louis Gossett Jr. , Cicely Tyson, Godfrey Cambridge, Charles Gordone and Maya Angelou.

Megan Terry was born Marguerite Duffy in Seattle, Washington. After high school, she joined the Seattle Repertory Playhouse where the liberal/activist philosophy of the founders shaped her ideas of theater’s place in society. After writing a series of plays for young people dealing with sex and politics, she changed her name to Megan (the Gaelic form of Marguerite) Terry (in honor of British actress Ellen Terry) to protect her family from the controversy of her writing. She moved to New York in 1956, and helped found The Open Theater in 1963 with Joseph Chaikin, Maria Irene Fornes, Peter Feldman and Barbara Vann. In 1966 The Open Theater produced the first rock musical *Viet Rock*, which was also the first play to address the conflict in Viet Nam. In 1970 Terry won an Obie Award for her play *Approaching Simone* about the French philosopher Simone Weil.

Rosalinda DeHoyos, a junior from San Antonio, chose selections from the work of these controversial contemporary playwrights for her directing project. “Deathwatch” is set in a cell where three inmates are imprisoned. Schwartz awaits execution for murder; his cellmates Chavez and Maurice compete for Schwartz’s affection. Genet’s world is suffused with evil; even the prison guard is only a messenger from the inmate who is the true “king

of the prison.” DeHoyos cast Manuel Esquivel as Chavez, Richard Halpin as Maurice, Charles Escamilla as Schwarz and John Slevin as the Guard.

“Keep Tightly Closed in a Cool, Dry Place” had been developed by Megan Terry in collaboration with the Firehouse Theater in Minneapolis. Characters continually shift identities as they enact scenes based on the themes of entrapment, escape, torture and expiation. Manuel Esquivel as Jaspers and Charles Escamilla as Gregory were joined by Edward Helfer in the role of Michaels. Stage manager for the production was Christine Schleicher.¹²¹

On March 5, Jack Goebel Construction Co. of San Antonio submitted an alternate bid for materials for the theater which included over \$7,000 in deductions for materials. The alternate bid proposed to omit the use of prefinished plywood in corridors, change the sheet vinyl flooring to 3/32 vinyl asbestos, to omit carpet in the lobby and Green Room and install vinyl asbestos flooring instead, and to substitute PVC and steel piping for copper. The bid also requested an addition of \$2,986 to install and stripe a 40-space asphalt parking lot.¹²²

On March 11, Br. Harold Essling, CSC, Director of St. Edward's Physical Plant submitted his reservations regarding the alternate bid to President Roy. He judged several of the alterations to be unacceptable, and he strongly recommended that the project be rebid. He further expressed concern that the design of the building had been approved without sufficient consultation with Physical Plant: “The building design had been decided to the point where no major changes could be considered before this department was consulted.” Br. Harold offered his alternative for the building design: “the building could be designed in the rectangular or square shape on the outside to match the seating arena on the inside, it could have steel instead of laminated beams, and the outside walls could be one height instead of two different heights. This would reduce construction costs.”¹²³

Mike Sullivan

During spring break, a designer from New England visited Austin to interview for a university job. Mike Sullivan had been freelancing in East Coast theaters for about six years, “doing summers at the New Hampshire Shakespeare Festival at the University of New Hampshire, as both the resident designer and member of the company, and winters based mainly out of the Hartford Stage Company as assistant to the designers. I also worked as assistant to designers at the Long Wharf Theater and out of New York City, Stage West in Springfield, Massachusetts, also the Charles Theater up in Boston, mainly off-off-Broadway stuff and experimental theater in New

York.” Sullivan’s wife at the time was making preparations to begin a doctoral program in Chinese at the University of Texas. He intended to interview at a number of schools in San Marcos and San Antonio in addition to Austin.

As he was waiting to be interviewed in the Main Building at St. Edward’s, Sullivan noticed a tall, thin gentleman with a distinctive gait pass along the walk and asked who it was. The secretary said it was Ed Mangum, director of the theater, and suggested that Sullivan introduce himself. Mangum guided Sullivan over to the building site, where their conversation lasted over an hour and a half. At the end of their conversation, Sullivan found himself hired to design the sets for the first season at the Mary Moody Northen Theater.

Mangum and Sullivan shared a common philosophy: “Learn by doing.” Mangum was building a program where students learned the various crafts of theater—performing, directing, designing, marketing, ministering to the audience—by action and experience. Sullivan, an English Literature major, had built his career through experience. His first assignment for the New Hampshire Shakespeare Festival was to create a set for a production of *Macbeth*. Relying on his carpentry skills, Sullivan constructed an edifice with 2x4’s and sturdy 3/4” plywood. He had not fully digested the idea that the set needed to be struck each evening for another performance the next day. Crews cursed him for the rest of the summer as they sweated through the changes. Sullivan knew all about “learning by doing.”

Sullivan’s visit had a distinctive Austin flavor. After his interview, friends took him to the Barton Springs swimming hole in Austin’s Zilker Park, where people were taking a dip in the balmy spring weather. That evening he was treated to the melt-in-your-mouth barbecue at the Salt Lick in nearby Driftwood. The next day’s lunch was at Matt Martinez’s El Rancho restaurant on 1st Street downtown. The evening found them in the beer garden of the Armadillo World Headquarters, which had opened the previous August on Barton Springs Road. Someone at an adjoining table reached over and handed Sullivan a smoking joint of marijuana. Sullivan rose and walked quickly to a nearby phone, called his wife and said, “We’re moving here! I’ve found nirvana!”¹²⁴

Breaking New Ground

In March, a group of students under the auspices of the House of Delegates and the Student Association Senate produced the musical *South Pacific* in the atrium of Moody Hall. The core of the cast was composed of Theater Arts majors, but director John Bradley had no directing experience nor did music director Kurt Killam. Ensign Nellie Forbush was played by

Sue VanDevelde, planter Emile DeBeque by Br. Robert Shepard CSC, Luther Billis by Steve McHale, Stewpot by Jim (Huey) Keane, Lt. Joseph Cable by Scott Beaty, and Bloody Mary by Judy Coyne. The roles of Emile DeBeque's children Ngana and Jerome were played by Angela and Peter Pesoli Jr., children of Professor of English Literature Peter Pesoli Sr. Four springtimes of "fine and performing arts" festivals had generated a momentum able to produce a significant production of an entirely extra-curricular nature. What might a new theater bring?¹²⁵

On March 29, Rose Batson from the Publicity Office announced the schedule for the groundbreaking ceremony to take place the following day:

9:00 a. m.

- Ed Mangum—Introductory remarks
- Dr. Roy—Welcome and introduction of guests
- Ed Mangum—Introduction of John Bustin
- John Bustin—Brief statement
- Ed Mangum—Introduction of drama students
- Drama students—Groundbreaking

9:30 a. m.

- Continental breakfast, Round Table Room, Dining Hall

Twenty-three members of the media were invited to the ceremony together with the Board of Trustees, 26 members of the St. Edward's faculty and staff, and 22 drama students.

The March 30 edition of the *Austin American-Statesman* announced that ground had been broken for the new theater, designed by architect Alvin J. Julian of San Antonio. The building would have 12 sides, "a dodecahedron," and would contain a small arena theater with 150 seats, offices, guest rooms, dressing rooms and storage areas. The lobby, with coat, ticket and refreshment areas, would command a sweeping view of the city to the North. The next day the *Statesman* ran a photo of six drama students with vividly painted ceremonial shovels poised: Jo Susa, Manuel Esquivel, Rosalinda DeHoyos, Christine Schleicher, Edward Helfer and Sue Van De Velde.¹²⁶

Br. Harold Essling continued to have reservations about construction of the building. On April 22 he sent a note to President Roy declaring that "the piping for the steam and chilled water IS NOT as specified in the specifications manual and the subsequent change of specification letters." On

June 10 he submitted an Internal Correspondence memo to President Roy with “a partial list of items I must object to.” Apparently wood framing had been substituted for concrete block. Br. Harold announced that the lumber was not fire-treated. Lighting fixtures were being installed without being approved by Physical Plant. The pipe being used for steam and condensate was still not according to specifications. Finally, “the carpenter work is very poor and indicates that the carpenters are poor craftsmen.”¹²⁷

Festival of the Arts—April 16 to May 18

The fifth Festival of the Arts was the most ambitious yet. On April 30, the Alumni weekend commemorated the class of 1961 with a mixed-media reception. Five parts of Kenneth Clark’s “Civilization” series were screened in the Dining Hall. The student art exhibit was accompanied by 50 original prints by 38 contemporary printmakers. The Speaker’s Committee presented professional folksinger David Baumgarten in an evening of “Ballads, Songs and Poems of the American Land.” Three plays were presented by students from the Advanced Class in Play Directing: “Bringing it All Back Home” by Terence McNally directed by George Carter, “The American Dream” by Edward Albee directed by Manuel Esquivel, and “PeterPat” by Enid Rudd directed by Robert Lacey. Marguerite Grissom presented a vocal recital assisted by pianist Eddie Littlefield. The touring Alpha-Omega Players presented *The Diary of Adam and Eve* by Mark Twain in the Dining Hall. CSC Brothers Michael O’Palko, Joel Giallanza, and Donald Cellini presented a folk concert *The Point of Convergence* which included a medley from the rock musical *Hair*. In the atrium of Moody Hall, James Morgan directed a concert by the Mixed Chorus and the Jazz Ensemble. And on the evening of May 2nd, vocal and piano students of Marguerite Grissom, assisted by an ensemble led by Br. Edwin Reggio, presented *The Sublime and the Ridiculous*.

Richard Halpin

In mid-May, Richard Halpin directed “Peter and the Wolf ” as a play for children on the open-air stage of Brother Dunstan’s Shack. The project fulfilled a requirement of Richard’s major in Theater Arts and was adapted from a children’s record produced by the Walt Disney organization. In June of 1967, Richard had sustained terrible injuries in a motorcycle accident and was hospitalized for most of the summer. He remembers a near-death moment when a voice asked him the question, “Do you want to recover?” He remembers moments of consciousness when he recognized Brothers from the St. Edward’s faculty praying around his bed.

He attempted to return to classes in the fall of 1967, but he needed to use crutches and his injuries were still too painful to negotiate the hills of the St. Edward's campus. He went back to New Jersey and eventually underwent an operation that brought him recovery, although he still walked with a distinct limp. With additional scholarship aid offered by Br. Stephen Walsh, Richard returned to finish his degree.

Presenting "Peter and the Wolf" at Br. Dunstan's old Shack presented a problem, however. After Br. Dunstan's departure, the administration had placed the Shack off-limits out of concern for the proximity to the city gas line. Richard volunteered to shoulder the liability himself, but the administration was adamant: Richard would have to choose another venue. Not to be deterred, Richard organized a sit-in in the hallways to the president's office. After a conference with President Roy, Richard gained permission to present his project at the Shack.¹²⁸

On June 15, architect Alvin Julian informed President Roy that Julian and Associates "will make every effort to cooperate with Brother Harold in all matters of judgment concerning the quality of all labor and materials used in this construction project, provided that they are in the best interest of the University." Julian stated that the University had no contracts with any subcontractors and so could not issue instructions to subcontractors or their employees. "Be assured that we will get the best building possible with your limited budget." On June 30, Br. Harold informed Julian that he would be out of town for the first three weeks in July, but that Mr. Val Uriegas would make inspections for heating and cooling and Br. Reginald Jacques would make all other inspections. "The canopies of the doors should be installed and I think they can blend in with the building very nicely if they are installed properly."¹²⁹

On Friday, July 2, Mrs. Claire Perkins Mangum died. She had been living in Austin for a year. She had been Dean of Fine Arts at Wesley College in Greenville, Texas, and had served as a church organist at various churches for 50 years.¹³⁰



Robert Lacey as Marat and Scott Beatty as Leonidik marvel at the provisions Sue VanDevelde as Lika has managed to scrounge during the siege of Leningrad in *The Promise*. Courtesy of St. Edward's University Archives & Special Collections.



Manuel Esquivel as Schwarz is restrained from strangling Richard Halpin as Maurice by Charles Escamilla as Chavez in "Deathwatch" by Jean Genet. Courtesy of St. Edward's University Archives & Special Collections.



Sue VanDevelde as Nellie Forbush in *South Pacific*. Courtesy of St. Edward's University Archives & Special Collections.



Theater students with ceremonial shovels prepare to break ground for the Mary Moody Northen Theater. Courtesy of St. Edward's University Archives & Special Collections.



Amy Murray as Mommy and Richard Halpin as Daddy in “The American Dream” presented in 1971’s Festival of the Arts. Courtesy of St. Edward’s University Archives & Special Collections.



Elaine Thomas as Pat and Robert Lacey as Peter nurture a new arrival in "Peter/Pat" presented during the Festival of the Arts. Courtesy of St. Edward's University Archives & Special Collections.



Elaine Thomas as Sonya the Duck and Robert Lacey as Sasha the Bird in Richard Halpin's production of "Peter and the Wolf." Courtesy of St. Edward's University Archives & Special Collections.

1971 to 1972—Creating a Program

Br. Harold Essling continued to express his concerns about the construction process. On August 5 he reviewed for St. Edward's Business Manager Woody Deal a meeting with architect Julian the day before: "Mr. Julian does not want to install the canopies over the doors. From the very first meeting on this building, I stated that a canopy, overhang or a recess was absolutely necessary over each door. Mr. Julian has had about nine months to accomplish this, and he is still trying to talk me out of it." Br. Harold found the need for additional insulation in the theater lobby "amusing." He had "strongly objected" to the wall of glass panels in the lobby because of the difficulty they would create in heating and cooling the area.¹³¹ Deal replied that the architect's recommendation not to install the canopies would be honored: "We have attempted and, I believe, have accepted practically all of your suggestions with respect to construction features of the building and are grateful for them. However, we are going to accept the change order as prepared."¹³²

Business Manager Deal left the position in September, and Ed Mangum submitted a concern directly to President Roy on October 4: "The electric transformer located under the south tier of seats in the new theater must be completely soundproofed (if that is possible) or moved outside the building before the theater can be used for public performance." Mangum complained that Br. Harold had altered the original plan to house the transformer in a separate building, and now there was "a disturbing hum." Mangum predicted it might take \$10,000 to remedy the situation and that "Mrs. Northen would be justified in walking out upon discovering this inexcusable error."¹³³ A handwritten note from President Roy indicates that he relayed the complaint to Br. Harold and that "a sound-proof wall will be installed next to the transformer at a cost of approximately \$100."¹³⁴

On October 8 *The Hilltopper* announced that December 6 had been set as the new completion date for the theater. The locks for the building had not arrived, nor had the carpeting; the lighting and sound systems, designed by new Technical Director Paul Butler, had not been completed. Finally, the building would need to be formally accepted by the University, and the Theater faculty and staff would need to move into the building.¹³⁵

On November 2 the President's Office announced a dedication ceremony for the new building to take place on Sunday evening, December 5. In addition to Mrs. Northen, guests were to include Bishop Vincent M. Harris and Austin mayor Roy Butler.¹³⁶

Ed Mangum wanted the opening of his second arena theater to echo the opening of his first. While the first production for the Arena Stage in Washington, DC had been the British classic *She Stoops to Conquer* by Oliver Goldsmith, the first production at the Mary Moody Northen Theater would be the contemporary drama *Does A Tiger Wear A Necktie?* However, the television star Pernell Roberts (*Bonanza*) had been one of the first actors hired for the Arena company, and it was Mangum's dream to have Roberts lend his star power to the opening of MMNT. Mangum began rehearsals for *Tiger* and secured permission from Actors' Equity Association to employ Roberts in the production. Concerned that the Equity theater on the north side might have objection to competition south of the Colorado River, Mangum asked Equity to contact the management of the Country Dinner Playhouse. They did not respond to Equity's communication, and Mangum and AEA both assumed the production could proceed.¹³⁷

However, by mid-November it was clear that the opening would have to be postponed again. The carpeting had been incorrectly measured and had to be re-ordered, sound and lighting equipment still needed to be installed, and safety measures would need to be reviewed before the University could accept the building.¹³⁸ Ed Mangum had to notify Pernell Roberts' agent of the postponement and hope that the star's schedule would accommodate an appearance in March.¹³⁹

1972

Dr. Edgar Roy had served as President of the University since 1969. During that period, the strategy of maintaining two colleges—Holy Cross College for men and Maryhill College for women—had grown less and less satisfactory and had finally been abandoned in 1970. Also, the financial challenges facing the University had grown rather than diminished. The short-term strategy of cutting costs and “making do” satisfied no one, and many wished for more dynamic leadership. In the fall of 1971, the faculty

Collegium had asked that President Roy be replaced, and he tendered his resignation effective January 1, 1972.¹⁴⁰ Br. Stephen Walsh was chosen to serve as Interim President. Br. Stephen, who had been a member of the cast of a Brothers' production of *Twelve Angry Men* during his graduate studies and whom Ed Mangum had cast as Captain Ahab in his production of *Moby Dick Rehearsed*, would be an enthusiastic and resourceful promoter of the new theater.

On January 24 a schedule of newspaper stories on the March 12 opening of the Mary Moody Northen Theatre for the Performing Arts was circulated by the *St. Edward's News Bureau*. The first story, with a deadline of February 11, would appear on February 20 and would announce the guest artist, now William Shatner since Pernell Roberts' schedule conflicted with the new date. (Shatner's agent had reported that he could report for rehearsal after March 6 because he had to appear at an air show on the 5th.) The stories would include features on Mike Sullivan and his set design and Paul Butler and his work on the technology in the new theater.¹⁴¹

Two days later, Ed Mangum announced a season for the spring and summer. After the March run of *Does A Tiger Wear a Necktie?*, Karen Ryker would direct Molière's comedy *The Miser*. MMNT would present a three-show summer season: *The Effect of Gamma Rays on Man-in-the-moon Marigolds* by Paul Zindel, *The Sudden and Accidental Re-education of Horse Johnson* by Douglas Taylor and *Mr. Roberts* by Thomas Heggen and Joshua Logan.¹⁴²

On February 3 Br. Stephen Walsh, now Interim President, sent an invitation to members of the faculty to attend the dedication ceremony and the performance of the play. In a memo to the faculty of the Fine and Performing Arts, Br. Stephen stated "I expect the day to be one of the 'finest hours' for your Department to date."¹⁴³

On February 8 William Shatner was contracted to appear in *Does a Tiger Wear a Necktie?* in the role of the English teacher, Mr. Williams, at \$200 a week for rehearsals and \$2,000 a week for performances. Shatner was born in Montreal, Canada, and descended from Jewish immigrants from Austria, Hungary, Poland and Ukraine. Brought up in a Conservative Jewish home and product of Montreal schools, he received a Bachelor of Commerce degree from Magill University in 1952. A classically trained actor, Shatner played a range of roles at the Stratford Festival of Canada in Stratford, Ontario. Sir Tyrone Guthrie had called him the most promising young actor at the festival. Shatner made his Broadway debut in 1956 in *Tamerlaine the Great* by Christopher Marlowe. He made his US film debut in 1958 as the youngest brother Alexei in *The Brothers Karamazov* with Yul Brynner. Until 1966, he worked steadily in films and in TV series such as *The Outer Limits*, *Route 66*, and *The Man from U. N. C. L. E.* From 1966 to 1969, Shatner played Captain

James T. Kirk on the *Star Trek* series, a role that blasted him into orbit as a television icon.¹⁴⁴

At the end of January, International Student advisor Jerrold Buttrey had asked how the Theater Program could work with the Office of International Studies, and on February 15 in the midst of planning for the opening of MMNT, Mangum dashed off a note listing four possibilities. First, St. Edward's could invite guest directors from various countries to present a representative work from their homelands. While on campus, these directors could present lectures "on matters pertaining to their respective countries." Second, the university could invite actors from abroad to perform with students in representative works. Third, the University could send MMNT productions on international tours. The man who had spent years trotting the globe for the American National Theater Academy was eager to go back on the road. Finally, St. Edward's could commission translations of new works from playwrights around the world for production at MMNT. Austin audiences would be able to see *Journey to Babia* at last.¹⁴⁵

On February 23 Mangum submitted a list of guest invitations, including representatives of the media, arts patrons such as Dr. and Mrs. D.J. Sibley, and Congressman Jake Pickle and his wife. By March 2, the list had expanded to include heads of area university drama departments, heads of local high-school drama programs, directors of statewide arts organizations, and men who had worked on the construction of the building. Br. Stephen sent an invitation to architect Alvin Julian.¹⁴⁶

Responses began to arrive almost immediately. Mayor Roy Butler would not attend but would send city councilman Dick Nichols in his place. James H. Miller would travel from Shreveport, Louisiana, to attend. Angus Springer, head of the Theater Dept. at Southwestern University would be there. Joseph R. Griggs, president of the Texas Foundation of Voluntarily Supported Colleges and Universities, would drive down from Dallas, and Maurice D. Coats, executive director of the Texas Commission on the Arts and Humanities would attend with his assistant Peter Knock.¹⁴⁷

William Shatner arrived on March 5 to prepare for the March 13 opening. On Wednesday, March 8, a press party was held for guest artist Shatner in the lobby of the theater at 4 p.m.

Technical Director Paul Butler was interviewed for the opening of MMNT. While at Yale, Butler had been staff sound engineer and electrician for the Yale Repertory Theater. "I'm primarily a lighting designer," he said. "But my real interest in coming to St. Ed's was the chance to help set up a theater and get experience from the ground level up." In addition to his technical duties, Butler taught classes in theater history, lighting design, and scene design. He also supervised the production crews.

***Does a Tiger Wear a Necktie?* by Don Peterson—March 12 to 18**

Playwright Don Petersen was a native of Davenport, Iowa, and a cousin of the great jazz trumpeter Bix Beiderbecke. He went on to write the play *The Enemy Is Dead*, which was produced on Broadway in 1973. Three of Peterson's many screenplays were produced: *An Almost Perfect Affair*, *Deadly Hero*, and *Target*, which was directed by Arthur Penn and starred Gene Hackman and Matt Dillon.

Does a Tiger Wear a Necktie? is set in a drug rehabilitation center on an island near a large industrial center. In addition to the student addicts, the cast includes the principal of the school, a psychiatrist, an English teacher, and a policeman. The plot depicts the efforts of the English teacher to make a difference in the students' lives. The play was first produced at the Belasco Theater in New York City in 1969. Michael Schultz directed a cast which included Hal Holbrook in the role of Mr. Winters and Al Pacino as Bickham. Pacino won a Tony Award for Best Supporting Actor, and soon afterward appeared in the film *Panic in Needle Park*. The title of the play is taken from a speech by the character Fullendorf: "Does a tiger wear a necktie? It ain't for us to go straight. We're like the tigers. We always chucked on raw meat. We was raised on it, and we like it."

In order of appearance, the inaugural cast of the Mary Moody Northen Theater included Allen Lawshae as Officer Ringo, Joseph Sain as Hugo, Br. Michael O'Palko CSC as Mike, Thomas Rhea as Fullendorf, Elliott Williams as Deek, Christine Carry as Chris, Susan Brady as Sue, Charles Escamilla as Chapo Mendez, Manuel Esquivel as Victor, Leona Franks as Marietta, William Shatner as English teacher Mr. Williams, Richard Halpin as Billy, Rosalinda de Hoyos as Linda, Stephen McHale as Prince, Robert Lacey as Tonto, John Slevin as administrator Mr. O'Malley, Christine Schleicher as Rita, Deborah Sain as Lee, Stephen Stanton as Steve, Jeannine Paquette as J. P. and Louis Cervantes as Loocy. Students in minor roles fit their own names to the role. The lead role of Bickham became Chapo Mendez to fit Charles Escamilla's ethnicity.

Ed Mangum was assisted in his direction of the production by Rosalinda de Hoyos. Mike Sullivan designed the set assisted by Manuel Esquivel, Paul Butler designed the lights and sound assisted by John White, Stephen Stanton, and Bill Nichols. Karen Ryker designed the costumes assisted by Patricia Williams, and Judy Coyne was in charge of Props. James Keane was production Stage Manager assisted by Patrick Eaves.¹⁴⁸

The final reservation list for *Does a Tiger Wear a Necktie?* showed 180 patrons in attendance for the opening and dedication: 57 attended both the supper and the play, 67 faculty members attended the performance with 47 staff members. Mr. John Rose of the Moody Foundation escorted

Mrs. Northen. In his account of the evening, John Bustin noted that “an opening presentation by the school’s Hilltopper Chorale, directed by James P. Morgan, also indicated that the superior acoustics of the theater will make it ideal for some intimate concert-type presentations as well.” A bust of St. Edward the Confessor, carved in Texas stone by Austin sculptor Francois Rubitschung, was placed in the lobby for the run of the show. Commissioned by Mrs. Wilhelmine B. Sheffield in 1966, the sculpture had been displayed in the Office of the President in the Main Building.¹⁴⁹

Even though the *Star Trek* television series was cancelled in 1969 after a run of three years on NBC, the show went into re-runs that fall and sustained the interest of many fans, dubbed “Trekkies.” The MMNT box office was flooded with requests for reservations for groups from Dallas, San Antonio, and Houston. Trekkies arrived in busloads to see Captain Kirk onstage. The play sold out and a Saturday matinee was added. In an interview Shatner admitted:¹⁵⁰

Actually, some of the other guys have roles as good as mine in this play, and I knew this when I read the script. But I felt it would be an interesting thing for me to do, and I certainly agree with Ed [Mangum] that it’s a marvelous experience for young actors to work with somebody who’s had some professional experience that he can share.

Mike Sullivan discussed the challenge of designing for an arena space: “the set designer...must provide the backdrop for the mood of the play within a limited framework. He has no walls on which to communicate to the audience—he must concentrate his design concepts by means of floors, ceilings, levels and seating units.”¹⁵¹

Michael Frerichs reviewed the opening for *The Hilltopper* and praised its “terse dramatic action, explosive dialogue, and enthusiastic performances.” Manuel Escamilla “lent an emotional intensity to the role that convincingly revealed Chapo’s tormented mind.” Rosalinda de Hoyos “communicated an insolent dignity in her part as a strung-out street prostitute.” Robert Lacey’s “one-armed acrobatic antics added color and life to the scurrilous Tonto.”¹⁵² John Bustin described William Shatner’s performance as “carefully fleshed out and quickly likable through his earnest but subtle playing.” He noted Charles Escamilla, Manuel Esquivel, and Robert Lacy as “especially good.” Bustin concluded: “It’s a solid show all the way round, and as much a tribute to guest-star Shatner’s professionalism as to the student cast that it isn’t a one-man vehicle by any means.”¹⁵³

The face that Shatner put on for journalists was not the face he wore for students. He was rude and aloof, appearing late for rehearsals. He much

preferred to play tennis on the university courts. Mike Sullivan became the “Shatner wrangler” as the star’s ad hoc tennis partner. When time for rehearsal loomed, Sullivan would put up his racket and say, “OK, Bill, time to get back to the theater.” Students became aware that Shatner used a truss to support his abdomen and also that he would employ a toupée for performances. On the afternoon of dress rehearsal, students stole into the guest dressing room and filched both the truss and the toupée. The price for their return was a public apology from Shatner for his unprofessional conduct. The star apologized and appeared for dress rehearsal trussed and topped.¹⁵⁴

In the playbill for the summer production of *One Flew Over the Cuckoo’s Nest*, student Manuel Esquivel recounted his experience working with William Shatner in *Does a Tiger Wear a Necktie?* in March:¹⁵⁵

Intensive rehearsals began upon Shatner’s arrival—18-hour days were the standard. We had to learn to be flexible with his ideas, occasionally changing dialogue, ad-libbing lines, and reblocking a few scenes. Mr. Shatner would make suggestions concerning the fine points of our characterizations, sometimes taking us aside individually, guiding us to a more human and realistic feeling for the play....These are lessons that can’t be learned from a textbook, lessons that could only be taught by someone deeply involved in theater as an art form and a business.

And Shatner received fan mail from the Trekkies. For instance, William C. Seward wrote:¹⁵⁶

I was a devoted fan of *Star Trek* as long as it was on the air around here...The episode I think of as my favorite was the one in which an accident with the transporter caused you to be split into two Kirks, the good and the bad. Your portrayal of both sides of Man’s personality was very, very moving.

From Marla Williams enclosing an article on the play:¹⁵⁷

I plan to add the article to my scrap book. You see, I have a scrap book I started when *Star Trek* first began on television. Nowadays I add tidbits of information I find on *Star Trek*’s stars.

From P. J. Kurburski:¹⁵⁸

This week I have attended *Does a Tiger Wear a Necktie?* several times and each time have been delighted by your performance. Despite the danger of disillusionment by repetition, I was never disappointed either by you or the rest of the cast.

After *Does a Tiger Wear a Necktie?* closed on March 18, Director of Publicity Ernestine Wheelock sent notes of appreciation to the managing editor and the amusements editor and staff of the *Austin American-Statesman* and the program director of KTBC studios, thanking them for the support they had provided for the opening of MMNT.

William Shatner

After the *Star Trek* series was cancelled, Shatner found it difficult to find work and for a time lived in a truck/camper in the San Fernando Valley. He spent the 1970s working to re-establish himself, even appearing on celebrity guest shows such as *Hollywood Squares* and *Beat the Clock* and accepting assignments like the one at MMNT.

Shatner's acting career was re-established in 1979 when Paramount released *Star Trek: The Motion Picture* with the original TV cast. He played Captain Kirk in the next six *Star Trek* films, ending with Kirk's death in *Star Trek Generations* in 1994. During this time he played police officer T. J. Hooker on the series, which ran from 1982 to 1986. He began directing, first episodes of *T. J. Hooker* and then the film *Star Trek V: The Final Frontier*.

Shatner has been a commercial spokesman for many companies and products, most prominently the travel web site Priceline. His appearance as "the Big Giant Head" on the TV series *3rd Rock from the Sun* earned him an Emmy nomination. In 2004 he won an Emmy for his portrayal of eccentric but capable attorney Denny Crane on the legal drama *The Practice*. He took the Crane role to *Boston Legal* and won an Emmy and a Golden Globe in 2005, joining a small group of actors who have won Emmys for the same character appearing in different series.¹⁵⁹

On the morning of March 7, 2011, the last day that the space shuttle Discovery was docked at the International Space Station, the crew was awakened by William Shatner's voice intoning a special version of the opening of the *Star Trek* series:¹⁶⁰

Space, the final frontier. These have been the voyages of the Space Shuttle Discovery. Her 30-year mission: To seek out new science. To build new outposts. To bring nations together on the final frontier. To boldly go, and do, what no spacecraft has done before.

The success of the opening of MMNT generated discussions about a plaza for the theater. On April 15 Alvin Julian submitted a bill for \$500 for preliminary sketches for "Phase II," a Fine Arts Plaza. On the 17th Br. Stephen replied "Please pardon my naivete, but that seems a little much for the two drawings." However, Br. Stephen said that the drawings had generated further discussion about the plaza, perhaps including an amphitheater and decorating the area with flags of different countries. In any event, he concluded "Considering the severe financial crisis the university faces, it is unlikely that we will be doing anything along these lines for the next five or ten years."¹⁶¹

The Festival of Fine Arts had a home at last. The centerpiece of the Festival was Theater Arts instructor Karen Ryker's production of *The Miser* by Molière performed on the first two weekends in May. On the dark nights of the run, the MMNT arena hosted three events: on Monday, May 8, Joe and Debbie Sain and Br. Michael O'Palko presented a concert of popular music with selections from The Beatles, James Taylor, Laura Nyro, Don McClean and others; on Tuesday, May 9, Prof. James P. Morgan directed the Hilltopper Chorale and the Varsity Singers in selections of classical choral music and arrangements of popular songs, assisted by pianist Margaret Woodward and percussionist George Villareal; and on Wednesday, May 10, vocal students of Marguerite Grissom and James Morgan presented a recital assisted by a brass quartet comprised of trumpet players Br. Edwin Reggio and Yoshio Hirose, trombonist Br. Joseph Tomei and French-horn player Daryl Davis. Student paintings, prints and watercolors were exhibited in Moody Hall. On Sunday afternoon, May 14, a dozen students presented a judo and jujitsu demonstration in the Women's Gymnasium led by their instructor Br. William Randle.¹⁶²

***The Miser* by Molière—May 5 to 7 and 12 to 14**

First produced in 1668 for the court of Louis XIV, *The Miser* is a comedy of manners set in the household of the rich moneylender Harpagon. Harpagon's children, Cléante and Élise, are both in love—Cléante with Mariane and Élise with Valère. Mariane and Valère are the supposed orphan children of a man who died in a shipwreck. The plot follows the various intrigues fashioned to get the right pairs engaged to each other. Harpagon has selected a widow for Cléante and the rich Seigneur Anselme for Élise. He seeks to wed Mariane himself, and he employs the matchmaker Frosine to make the arrangement. With the assistance of a mob of wily servants, the young people foil Harpagon's plans, and the servants separate him from his money. Molière himself created the character of Harpagon, based on the Pantalone of the *commedia dell'arte*.

Portraying Harpagon was Stayton P. Calhoun, a teacher at Porter Junior High who had appeared before Austin audiences as Fagin in *Oliver*, Captain Hook in *Peter Pan*, and Giles Corey in *The Crucible*. In an interview for the *Austin American-Statesman*, student costume designer Scott Beatty described the design scheme: “All of the costumes are in black and white or variations of those two colors, including many shades of grays and creams. When they are put together in their different shades and textures, they produce a really exciting effect.”¹⁶³

Carlos Marin designed the set, Rosalinda De Hoyos and Denny Delk the lights, James Keane the props, and Br. Michael O’Palko the make-up. The production was stage-managed by Manuel Esquivel with assistants George Carter and Judy Coyne.¹⁶⁴

The student cast included Stephen McHale as Cléante and Deborah Sain as Élise, Adrian McKnight as Valère and Christine Schleicher as Mariane, and Madeleine Pearsall as Froisine and Joseph Sain as the *deus ex machina* Seigneur Anselme. Robert Lacey played Cléante’s wily valet La Fléche. *American-Statesman* critic John Bustin praised Ryker’s direction: “She has staged Molière’s comedy with elegance as well as wit” and Calhoun’s performance: “He takes over the role of Harpagon with complete authority.” Bustin also singled out students Stephen McHale, Robert Lacey, Joseph Sain, and Christine Schleicher for special mention.¹⁶⁵

On April 29 the Zachary Scott Theater Center opened its doors with a production of Cole Porter’s *Anything Goes*. Like MMNT, the ZSTC space was intimate, seating approximately 180 patrons. Br. Dunstan Bowles would have appreciated the basic design: a thrust stage with the audience seated on three sides but which could also be configured as a proscenium or arena space.

On May 19 and 20 Karen Ryker’s Children’s Theater class finished their semester by presenting “The Wizard’s Delight” in MMNT. Written by the students and directed by Michael O’Palko, the production featured life-sized magical dolls, a human cuckoo clock, a journey through space, and a hunt for animals which escape from the Wizard’s zoo. George Carter starred as the Wizard.¹⁶⁶

In May the first seniors to graduate with a major in Theater Arts included the following students: George J. Carter, Rosalinda L. Dehoyos, Christine T. George, Richard H. Halpin, Robert J. Lacey, Michael H. Redinbo, and Jo L. Susa.

Richard Halpin began working full time at the Travis State School where he became an advocate for people with intellectual disabilities at the state level. Concerned about the amounts of medication administered to residents, Halpin found that administrators simply deferred to physicians on

matters of medication. They declared that families of residents had signed letters of consent. On further investigation, Halpin found that the letters did not adhere to the standards for such documents. Residents of state facilities were being sedated into submission so that they would be easier to control. Subsequent investigations at the state level led to the resignations of several high-level administrators.

With the support of Travis County judge Mike Renfro, Halpin secured a small grant to begin a program to teach and train the inmates of the Travis County Jail. At first prisoners were reluctant to sign on, but then Halpin enlisted the aid of blues-club owner Clifford Antone. Through Antone, Halpin was able to persuade bluesman Freddy King to give a performance in the jail for the inmates. Almost immediately the classes were filled. In 1976, Halpin was able to bring Bob Dylan and his Rolling Thunder Revue to perform at the Gatesville Reformatory. The audience included several Texas lawmakers and members of the Governor's staff. These efforts grew into one of Austin's largest charter schools, American Youthworks. Over the course of 30 years American Youthworks has helped over 20,000 high-school dropouts in Travis County. Its service-learning-based program includes teams of students building energy-efficient housing, an environmental corps that restores Texas parks and public lands, and a computer corps that teaches computer skills to Austin residents who have earned ownership of renovated computers.¹⁶⁷

On May 25 Alvin Julian sent two letters to St. Edward's. To Br. Stephen, he emphasized the ad hoc nature of the sketches for the MMNT plaza: "these sketches were for the sole purpose of making known to Mary Moody Northern (sic) that a second phase of the Fine Arts Program was contemplated." To Dave Crawford, St. Edward's Business Manager, he announced, "As of this date, we have not received our final payment for the architectural services in connection with the Fine Arts Theatre. Throughout the construction of this project, the payment of our fees have (sic) been as much as four months late. This has been somewhat of a financial hardship."¹⁶⁸

Capitalizing on the momentum of the opening of MMNT, Ed Mangum began to rework his plans for the three-show summer season: Pernell Roberts was available to appear at MMNT in the first slot in June and Mangum began plowing through plays to find one suitable. He mailed Roberts a copy of *The Whole Truth* by Philip Mackie but proposed changing the setting from Britain to California. He signed Julie Adams of *The Jimmy Stewart Show* for *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* but had doubts about the appeal of the play. He was certain that Carl Betz of *Judd for the Defense* would be a hit in *The Chase* by Texas-born playwright Horton Foote. Actors' Equity approved the contracts for these guests and stated once more that they would

be in touch with the management of The Country Dinner Playhouse to see if there would be any objections. Business Representative David Clive reassured, “Personally, I doubt that there will be a problem.”¹⁶⁹

Students chosen for the summer company from the St. Edward’s Theater Arts program included Susan Brady, Patrick Eaves, Manuel Esquivel, Richard Halpin, Robert Lacey, Adrian McKnight, Christine Schleicher, Josette Susa, John White and Elliott Williams. Actors recruited from the Austin community included Jo Ann Brinkman, Stayton P. Calhoun, Charles Collins, William Creamer, Dick Giesecke, Marilyn Moore Gunter, Joan Halbert, Pete Harrell III, George Hopkins, Mary McGrath, Mel Rutt, Pat Samuelson, Col. John Slevin, and Demp Toney.¹⁷⁰

Crews worked hard—each production was scheduled for a two-week run of 12 evening performances, Tuesday through Saturday at 8:30 and four matinees, Wednesdays and Saturdays at 2:30. Mangum offered an apprentice program for the summer of 1972 to students aged 16 years and older. Physical and vocal training were offered, and apprentices had the opportunity to audition for roles. The enrollment fee was \$70; students could pay \$120 for three hours of credit or \$240 for six hours of credit.¹⁷¹ Ernestine Wheelock placed an ad for the apprentice program with the *National Observer* and confronted a problem that plagues MMNT staff to the present day: Mary Moody’s married name. Wheelock had to correct the *Observer*’s well-meaning correction of the spelling of Northen: “the name of our theatre is misspelled. Northen is correct, as in the copy, which is attached.”¹⁷² The ad ran with the misspelling.

At the end of May, the season was in place: Pernell Roberts in *One Flew Over the Cuckoo’s Nest*, Julie Adams in *Night of the Iguana* by Tennessee Williams, and Carl Betz in *The Chase*. The season playbill was supported by ads for a cluster of Austin businesses: Luigi’s Pizza, Aladdin Floors and Interiors, El Gallo Restaurant, Caesar’s Retreat (a steam bath with “toga girls”), Kals’ Earth Shoe, Experiment Bookstore, Bank of Austin, Les Amis Sidewalk Café, The Palace Restaurant, Jim’s Family Dining, Mutual Savings, and Professional Arts, Inc., an advertising/public relations firm. Ticket prices were \$3.50 for evening performances and \$2.50 for the Wednesday and Saturday matinees.¹⁷³

Interim President Walsh lent his support to the summer season, sending letters of invitation and season tickets to Mrs. Northen, Governor and Mrs. Preston Smith, and Austin mayor Roy Butler and his wife.¹⁷⁴ And Ernestine Wheelock marshaled all resources, scheduling interviews and appearances with all available media: radio stations KTAP, KTBC, KHFI, KVET, KASE, KOKE, KMFA and KTBC-TV. The summer would be all about MMNT all the time.

***One Flew Over the Cuckoo's Nest* adapted by Dale Wasserman from the novel by Ken Kesey—July 4 to 16**

A native of Oregon, author Ken Kesey was a champion wrestler in high school and college and nearly qualified for the US Olympic team. After graduating from the University of Oregon in 1957, he received a fellowship to study creative writing at Stanford University. While at Stanford, he volunteered to participate in a study conducted by the CIA on the effects of various psychoactive drugs, including LSD, psilocybin, mescaline, and cocaine. His journals of these experiments, coupled with his work at a veteran's hospital, were the inspiration for his novel *One Flew Over the Cuckoo's Nest*, published in 1962. Set in a mental hospital in the Northwest, the story is narrated by Chief Bromden, a Native American sedated into docility. The wing is presided over by Nurse Ratched, who rules with an iron fist. Conflict arises when Randle P. McMurphy, an outlaw serving a term for statutory rape, arrives in the ward. McMurphy challenges the nurse's authority and in the resulting chaos, the Chief regains his strength and freedom.

The success of the book enabled Kesey to move into the mountains south of San Francisco where he gathered a group of friends that became The Merry Pranksters. Their exploits were chronicled in Tom Wolfe's book *The Electric Kool-Aid Acid Test*. Kesey published a second novel titled *Sometimes a Great Notion* in 1964. In 1971, it was adapted into a film starring Paul Newman.

In 1963 Dale Wasserman adapted *One Flew Over the Cuckoo's Nest* into a play that premiered on Broadway in November of 1963 and ran until the following January. Kirk Douglas starred as Randle P. McMurphy with Ed Ames as Chief Bromden, Joan Tetzl as Nurse Ratched, and Gene Wilder as Billy Bibbit. Douglas purchased the rights for a film adaptation of the novel but could find no studio willing to film it. His son Michael finally produced an adaptation which would be filmed in 1975 with Jack Nicholson in the role of McMurphy.

Cuckoo's Nest guest Pernel Roberts had begun his professional career at the Arena Stage in 1950. He credited Edward Mangum with launching his acting career. Roberts was first exposed to classical theater at the University of Maryland, and in 1949 he dropped out of school to appear in a production of *The Man Who Came to Dinner* with Moss Hart and Kitty Carlisle at The Olney Theater. At age 22 he moved to Washington, DC, where Mangum hired him for the first season of the Arena Stage, casting him as Petruchio in *The Taming of the Shrew*. In the second season, Roberts appeared in *Three Men on a Horse*. In 1952 Roberts moved to New York City and quickly established himself, landing roles in *The Lovers* opposite Joanne Woodward and *A Clearing in the Woods* with Robert Culp and Kim Stanley. In 1956 he made his television debut in "Shadow of Suspicion" on Kraft Theater. In

1957 he signed with Columbia pictures and made his film debut a year later as Peter Cabot in *Desire Under the Elms* with Burl Ives and Sophia Loren. Even though he still landed classical roles, such as Don John in the Matinee Theater production of *Much Ado About Nothing*, Roberts was most often cast in Western series such as *Trackdown* with Robert Culp, *Have Gun, Will Travel* with Richard Boone, and *Zane Grey Theater*. In 1959, he was cast as Adam Cartwright, the eldest son of patriarch Ben Cartwright in *Bonanza* with Lorne Green, Michael Landon, and Dan Blocker. Even though the series ran until 1973, Roberts chose to leave the show when his contract was up in 1965. From October 1964 to April 1967, *Bonanza* was the most-watched show on US television.¹⁷⁵

Leaving *Bonanza* gave Roberts opportunities to tackle a wide variety of roles on such TV series as *The Bold Ones*, *Hawaii Five-O*, and *Marcus Welby, M.D.* He also pursued theater assignments and toured in productions of *The King and I*; *Kiss Me, Kate*; *Camelot*, and *The Music Man*. In 1972 Roberts appeared on Broadway with Ingrid Bergman in the title role of G.B. Shaw's *Captain Brassbound's Conversion*.¹⁷⁶

Demp Toney returned to St. Edward's in the role of Nurse Ratched, Stayton Calhoun played Dale Harding, Col. John Slevin played Dr. Spivey, and Pete Harrell played Chief Bromden as an African tribal chieftain. Featured in an article in the *Statesman*, Harrell had studied Sociology at UT but had taken a janitor's job at St. Edward's, where he was discovered by Ed Mangum.¹⁷⁷ Col. Slevin had received a degree in sociology from St. Edward's in 1968 after retiring from the Air Force. Demp Toney had appeared in scenes of *The Getaway* with Steve McQueen and Ali McGraw, which filmed in nearby San Marcos.¹⁷⁸ Students featured in the cast included Robert Lacey Jr. as Billy Bibbit, Dick Gieseke as Martini, and Richard Halpin as the catatonic Ruckley. Mike Sullivan was resident designer for sets and costumes for the summer. He was responsible for coordinating the one-day turnaround between productions. Lighting designer Denny Delk provided a general lighting plot to accommodate all three plays. James Keane was stage manager.¹⁷⁹

Pernell Roberts was enthusiastic about working with students and was generous with his time—running lines, rehearsing scenes, and conducting informal workshops. Before the July 4 opening, he made an appearance at Austin's Highland Mall to autograph copies of the Ken Kesey novel. In John Bustin's eyes, the production was a critical success. He lauded director Mangum's staging "which effectively utilizes the Northen Theater arena." He praised Roberts' support of the acting ensemble which "seems to furnish a kind of complementary support for his co-workers in this cast." Finally, "...it

may be the greatest compliment to all of the actors to say simply that their combined work adds to a unified whole."¹⁸⁰

After his MMNT appearance, Pernell Roberts made numerous appearances in guest roles on various TV series before returning to "superstar" status in the series *Trapper John, MD*, a spin-off of *M*A*S*H* that ran from 1979-1986. In the '80s and '90s he served as a spokesman for the analgesic Ecotrin, and he was the narrator for the TV anthology *FBI: The Untold Stories*.¹⁸¹ He died in 2010.

Demp Toney was the secretary to former Texas Governor Allan Shivers, chairman of the board of the Austin National Bank. In a July 14 letter to Mary Moody Northen, Gov. Shivers praised the production and thanked Mrs. Northen: "I want to tell you also how much we enjoyed the theater itself. It is a wonderful contribution that will be enjoyed for a great many years by those who are privileged to visit it."¹⁸²

***The Night of the Iguana* by Tennessee Williams—July 18 to 30**

In the 1950s, Tennessee Williams experienced extraordinary success, earning two Pulitzer Prizes, three New York Drama Critics' Circle awards, and a Tony award. Seven of his plays were adapted for film, including *The Night of the Iguana*, which was directed by John Huston and starred Richard Burton as Rev. Shannon, Ava Gardner as Maxine Faulk, and Deborah Kerr as Hannah Jelkes. When his partner Frank Merlo died in 1963, Williams struggled with depression, alcoholism, and drug abuse. His work suffered. Two of his recent plays, *Kingdom of Earth* and *In the Bar of a Tokyo Hotel* had been failures. *Tokyo Hotel* had run for only 25 performances.

Adapted from a short story Williams had written in 1948, *Iguana* is set in the early 1940s in and around a cheap hotel on the west coast of Mexico. T. Laurence Shannon, an ex-minister reduced to leading tours, has brought his busload of American women to the hotel run by his friends Fred and Maxine Faulk only to discover that Fred has recently died. Shannon has alienated his tour by having an affair with a teenager in the group.

Soon after Shannon's arrival, Hannah Jelkes appears with her aged grandfather Nonno, a poet. Hannah supports them by doing sketches. Nonno is in the process of composing his last poem. Maxine's employees have tied an iguana to a stake beneath the veranda of the hotel, a symbol of the various humans "at the end of their ropes"—Shannon beset by guilt and a sense of failure, Maxine by loneliness, Hannah by penury, and Nonno by death. Bleak comic counterpoint is provided by a group of German tourists who sing Nazi marching songs.

Guest star Julie Adams was a featured member of the cast of *The Jimmy Stewart Show* and had appeared on several series, including *The Bold Ones*,

Dan August, and *General Hospital*. Her most recent film was *The Last Movie* with Dennis Hopper. A product of the Universal Studios talent stable that produced Rock Hudson and Piper Laurie, Adams told John Bustin: “I like to do theater, and if you want to do it now, you have to go to Minneapolis or Austin or the UCLA campus. There surely isn’t much on Broadway anymore to interest an actress.”¹⁸³

Karen Ryker directed Adams in the role of Hannah Jelkes, and Stayton Calhoun played her 97-year-old grandfather. Hotel owner Maxine Faulk was played by Donna Haley, a graduate of the Tyrone Guthrie Theater who had met director Ryker at Clarke College. The Reverend T. Lawrence Shannon was played by local jewelry designer Thomas E. Nichols, who had worked as a professional actor at the Dallas Theater Center. Students featured in the cast included Josette Susa as tour leader Miss Judith Fellowes and Susan Brady as a teenager enamored of the Rev. Shannon. Madeleine Pearsall was in charge of costumes and props, and James Keane continued as stage manager.¹⁸⁴

The opening of the production was postponed one day when Donna Haley came down with laryngitis. This provided a reprieve for the set crew, who needed to set 500 pieces of fern and greenery to transform Nurse Ratched’s ward into the edge of the Mexican rain forest.¹⁸⁵ John Bustin described Julie Adams’ performance as “cool and elegant, yet warm and human and most of all totally believable.” He praised Nichols’ performance: “He plays Shannon with a burning intensity, a fey touch of madness and a driven quality that often suggests he might literally fall apart emotionally before our very eyes.”¹⁸⁶

Julie Adams continued steady work in television, including 10 episodes of *Murder, She Wrote* as the real-estate agent Eve Simpson.¹⁸⁷

In July, Br. Harold Essling completed his term as head of Physical Plant and was sent to Holy Cross High School in Sherman Oaks, California where he served as both head of Building Maintenance and as Financial Officer/Business Manager. The last of the old structures on campus that Br. Harold’s crew demolished was Br. Dunstan’s Shack.

The Chase by Horton Foote—August 1 to 13

In 1972 Horton Foote had adapted William Faulkner’s short story “Tomorrow” for a film starring Robert Duvall and directed by Joseph Anthony. A native of Wharton, Texas, Foote had studied acting at the Pasadena Playhouse from 1931 to 1932. He focused on writing in the 1940s and became one of the most successful writers of television dramas in the medium’s “golden age” in the 1950s. *The Trip to Bountiful* premiered on NBC in 1953 with Lilian Gish and Eva Marie Saint in the leading roles. He wrote

the screenplay for the 1985 film version for which Geraldine Page won an Academy Award. In 1962, Foote himself received an Academy Award for his adaptation of Harper Lee's novel *To Kill a Mockingbird*, with Robert Duvall in the role of Boo Radley.

The Chase had been directed on Broadway by José Ferrer in the spring of 1952. It starred John Hodiak as Sheriff Hawes and Kim Hunter as the sheriff's wife Ruby. Murray Hamilton appeared as the escaped convict Bubber Reeves, and Kim Stanley played his sister Anna. The production ran for only 31 performances. Foote adapted the script for the 1966 film with Marlon Brando as the sheriff and Robert Redford as Bubber Reeves.

The plot follows the escape of Bubber Reeves from prison and the efforts of the sheriff to apprehend him while contending with a vigilante mob.

Guest star Carl Betz played Sheriff Hawes. Betz had grown up in Mount Lebanon, Pennsylvania, a suburb of Pittsburgh. While still in grammar school, he staged plays with his neighborhood friends in the basement of his grandmother's house. After serving in Italy and North Africa in WWII, Betz earned a degree from Carnegie Tech. He made his Broadway debut in 1952 in *The Long Watch*, which ran for only 12 performances, but he began to work steadily in film and television, appearing in such films as *Powder River* with Rory Calhoun and in episodes of *Kraft Theater*, *Robert Montgomery Presents*, and *The Alcoa Hour*. In 1958 he began an eight-year run as Dr. Alex Stone on *The Donna Reed Show*. From 1967 to 1969 he played attorney Clinton Judd on *Judd for the Defense*, for which he won an Emmy. 1972 was a busy year for Betz. In addition to his appearance in *The Chase*, he appeared in episodes of *The Bold Ones* with John Saxon, *Cannon* with William Conrad, and *The Streets of San Francisco* with Michael Douglas.¹⁸⁸

The Chase was staged by Ed Mangum. Stayton Calhoun appeared in his third role for the summer as Edwin Stewart. He was joined by George Hopkins, a professor of History at Western Illinois University, in the role of Rip and Austin actor William Creamer in the role of Tarl. St. Edward's senior Joseph Sain appeared as Knub McDeremont and Robert Lacey wound up his career at St. Edward's in the role of Bubber Reeves. UT junior Joan Halbert played Bubber's wife Anna. A week before rehearsals were to begin, Mangum had put out a call for additional actors and he was able to fill out the cast with Marilyn Moore Gunter and Charles Collins. Gunter, the wife of an Austin attorney, played the sheriff's wife Ruby, and Collins, a local businessman, played Mr. Douglas.

Betz praised the young actors in the company: "This is probably the best trained company I've ever encountered in a university or community theater."¹⁸⁹ Betz spoke at a luncheon meeting of the San Antonio Bar Association and was presented with a Silver Gavel award. John Bustin

described Betz's performance: "He exudes the quiet strength that a man in this job might be expected to have, yet he also projects the chafing frustration that rubs him thin in the course of trying to do a perilous job."¹⁹⁰ Mr. Betz did find getting his lines a challenge. Designer Mike Sullivan also served as stage manager for the production. He connected the phone onstage in the sheriff's office to the stage manager's booth. Whenever Betz lost his way in the script, he placed a call and Sullivan fed him the line.¹⁹¹

Horton Foote's brother John attended a Saturday performance of the play with his wife and sent a note to director Mangum: "I just wanted to say that we thought it was excellent in all areas. I thought all of the acting was very good. And, having been raised in Wharton, I can say you certainly got the 'feel' of the locale and the characters involved. The theater itself is delightful."¹⁹²

Carl Betz continued to work on TV series such as *Marcus Welby, M.D.*; *Starsky and Hutch*, and *Quincy, M.E.*, but in 1977 he was diagnosed with lung cancer and died on January 8, 1978.¹⁹³

At the end of the first summer season, Mangum crowed, "This summer there have been 5,000 people from Austin on campus that have never been here before."¹⁹⁴ Meanwhile, staff at The Country Dinner Playhouse were following the success of MMNT supported by Ernestine Wheelock's blitzkrieg of publicity with a growing sense of injustice. Under the CDP's agreement with Actors' Equity Association, it was obliged to employ four AEA actors in each production, and manager Don Crute decided to lodge a complaint.



Workmen set the roofbeams for the new theater. Courtesy of St. Edward's University Archives & Special Collections.



MARCH 12, 1972

DEDICATION OF MARY MOODY NORTHEN THEATRE

ST. EDWARD'S UNIVERSITY

L TO R: MANUEL ESQUIVEL, WILLIAM SHATNER, ED. MANGUM,
AND ROSALINDA DEHOYOS.

After the opening-night performance of *Does a Tiger Wear a Necktie?*, Manuel Esquivel (Victor), guest artist William Shatner (Mr. Winters), director Edward Mangum, and Rosalinda DeHoyos (Linda). Courtesy of St. Edward's University Archives & Special Collections.



At top: Stayton "Pete" Calhoun as Harpagon and Robert Lacey Jr. as LaFléche and below: Joseph Sain as Seigneur Anselm and Stephen McHale as Cleanté in *The Miser*. Courtesy of St. Edward's University Archives & Special Collections.



CHILDREN'S THEATRE:
"THE WIZARD'S DELIGHT"
"TOWER" YEARBOOK, 1972

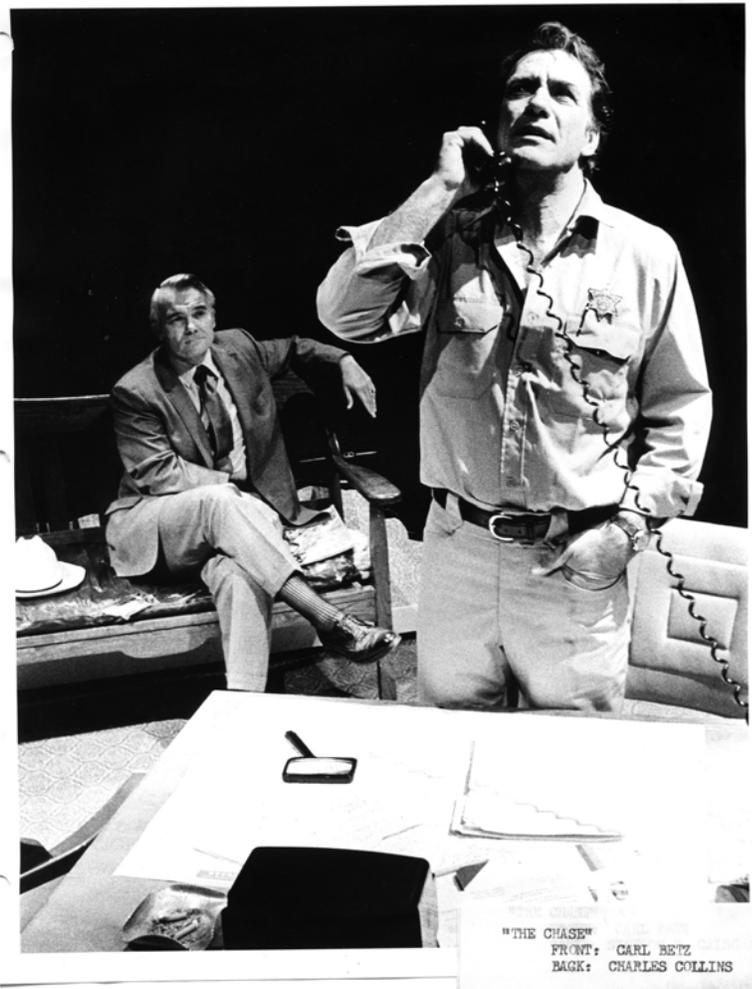
Karen Ryker's Children's Theater class in a scene from "The Wizard's Delight." Courtesy of St. Edward's University Archives & Special Collections.



Demp Toney as Nurse Ratched and Pernell Roberts as R. P. McMurphy in *One Flew Over the Cuckoo's Nest*. Courtesy of St. Edward's University Archives & Special Collections.



Karen Ryker, director, and guest artist Julie Adams prepare the role of Hannah Jelkes in *Night of the Iguana*. Courtesy of St. Edward's University Archives & Special Collections.



Charles Collins as Mr. Douglas and Carl Betz as Sheriff Hawes in *The Chase*. Courtesy of St. Edward's University Archives & Special Collections.

1972 to 1973—Spreading the Word

The concerns of the Country Dinner Playhouse would not become a concern for Ed Mangum until the end of the 1972-1973 school year. Meanwhile, he could enjoy some fruits of success: he received promotion to the rank of so-called “full” Professor. Fall 1972 also marked the beginning of the College Assistance Migrant Program (CAMP) at St. Edward’s. Funded with a \$257,000 grant from the Office of Economic Opportunity, the program provided assistance to 50-60 young migrant or seasonal farm workers, most of whom had not gone to regular high school.¹⁹⁵ Many students in the program would attend a performance of a play for the first time at MMNT.

John Lucas, Director of Admissions, was searching for unique programs at St. Edward’s which could be used to attract students to a small, relatively unknown college in central Texas. He recognized that the Guest Artist program at MMNT would be useful in attracting students interested in majoring in Theater. He was able to create a targeted mailing list for high-school seniors from the college testing services. Lucas and Ed Mangum created a brochure and a cover letter and sent it to students across the US.¹⁹⁶ Describing the students who had participated in the 1972 summer season, Mangum declared:¹⁹⁷

Those students took two giant steps toward getting into the theater profession: they learned by watching, questioning, and working with top-flight professionals, and they made valuable contacts with already established artists who can help them achieve their goals. Everyone knows it is ‘who’ you know that gets you a job in today’s world, and ‘what’ you know that keeps you there. St. Edward’s is providing its students with both the ‘who’ and the ‘what.’

A month before the opening of *The Adding Machine*, Mangum hired Jonathan Harris to play Mr. Zero through artists' agent Ben Pearson. Mangum requested permission from AEA to hire Harris at the rate of \$200 for one week of rehearsal and \$4,000 a week for performance plus unemployment and pension.¹⁹⁸

***The Adding Machine* by Elmer Rice—October 24 to November 5**

Elmer Rice was born Elmer Leopold Reizenstein in New York City in 1892. His father's health was poor, and Elmer left school early in order to work to support the family. However, he decided to attend law school, successfully passed the New York Regents' Exam, and graduated from New York Law School in 1912. Dissatisfied with the law, Elmer turned to writing. His first play, a melodrama entitled *On Trial*, drew on his brief legal experience. Produced by theater legends George M. Cohan and Jed Harris, *On Trial* opened on April 19, 1914, and ran for 365 performances. It toured the US in three separate companies and was produced internationally. At age 21, Elmer Reizenstein—now Elmer Rice—had earned \$100,000 from his first play. His next play was *The Adding Machine*, which was produced in 1923.

In 1929 his play about life in the slums *Street Scene* was awarded the Pulitzer Prize. It was later adapted as an opera by Kurt Weill. During the Depression, Rice was the first director of the Federal Theater Project, and in 1937 he helped establish the Playwrights Producing Company with Maxwell Anderson, Robert E. Sherwood and others. His 1945 play *Dream Girl*, which starred Betty Field, was adapted into a musical titled *Skyscraper* starring Julie Harris in her first musical role.

An example of the subjective, non-realistic style called "expressionism," *The Adding Machine* was produced by the Theater Guild and opened on March 19, 1923. The cast included a young Edward G. Robinson in the role of Shrdlu. Arranged in seven scenes, the story follows the career of Mr. Zero, an accountant oblivious to his inner wants and desires. When he learns he is being replaced by an accounting machine, Mr. Zero becomes enraged and murders his supervisor. He is tried, convicted and executed. After his execution Mr. Zero awakes in the Elysian Fields where he is trained to operate an accounting machine. The story concludes as Mr. Zero's soul is being sent back to earth, led by an enigmatic young woman named Daisy Diana Dorothea Devere.

Guest star Jonathan Harris was born Jonathan Charasuchin to impoverished Jewish immigrant parents in The Bronx, New York. He began working as a "box boy" in a pharmacy at age 12, but he eventually earned a degree in Pharmacy from Fordham University. However, he chose to follow

the path of the actor, changing his last name to Harris and reforming his thick Bronx accent. After appearing in over 100 plays with various stock companies across the US, Harris made his Broadway debut in 1942 and then travelled throughout the South Pacific with various groups entertaining servicemen during WWII. In the 1950s, Harris played character roles on many TV series including *Lights Out*, *Armstrong Circle Theater*, and *Studio One in Hollywood*. In 1959 he created the role of Bradford Webster in the series *The Third Man* with Michael Rennie. Beginning in 1965, Harris created the role of Dr. Zachary Smith, the conniving, cowardly agent who stows away on Dr. Robinson's space ship in the series *Lost in Space*. When the series concluded in 1968, Harris continued his work in TV, appearing on *Bewitched*, *McMillan and Wife* with Rock Hudson and Susan St. James, and in 1970 and '71 on two episodes of *Love, American Style*.¹⁹⁹

Ed Mangum directed *The Adding Machine* with a cast of 24. Karen Kuykendall, a popular Austin actor, was cast opposite Jonathan Harris as Mrs. Zero. Recent alumna Christine Schleicher played Daisy Diana Dorothea Devore, and Charles Escamilla played the representative from the afterlife Shrdlu. Col. John Slevin returned to play Mr. Zero's boss. Pete Harrell lent his imposing presence to the role of the Policeman. Mangum also designed the set. Costumes were designed by Madeleine Pearsall, the lighting by Tim Harnett and Bill Nichols, and the sound by Mark Gearman. John White was Stage Manager, assisted by Anne Bleich.²⁰⁰

St. Edward's Publicity Director Ernestine Wheelock followed a 27-item publicity protocol which included ad schedules, interviews with Jonathan Harris on three TV stations plus a radio interview, and 2,000 mailers.²⁰¹ Complimentary tickets were offered to 25 individuals from the Austin media. Jonathan Harris arrived in Austin on Sunday, October 15, to prepare for opening on the 24th. He put his stamp of approval on the program: "I see a kind of dedication in this group which is staggering to me as well as so rewarding. The kids are just marvelous." He discussed the dangers of becoming identified with a role and how he "cooled" the image of his TV roles by returning to the theater. "I've got a basic rule, " he said, "and I've observed it through many years in the theater: The first thing that comes to hand which is suitable and the terms are right, you take it and you don't worry. As simple as that."²⁰²

John Bustin praised Harris's performance: "as deftly worked out and as skillfully executed as one would expect from an actor of Harris's background." Karen Kuykendall "in her nearly non-stop monologue in the first scene, sums up all there is to say about a nagging wife."²⁰³ In the program for *The Adding Machine*, Mangum announced the production in March of a new play by "a distinguished young American novelist" depicting the war

in Northern Ireland, *Under Milk Wood* by the poet Dylan Thomas to be presented in December, and “A Children’s Extravaganza” to be presented in May directed by Karen Ryker.

At the beginning of the semester, Br. Stephen Walsh—now interim president of St. Edward’s—had instructed Mangum to “present a report to the Moody Foundation on the Theater...the contribution it makes to the academic program, to the community, a summary of the productions, etc.” After the opening of *The Adding Machine*, Mangum submitted a report to the Foundation that listed five important accomplishments:²⁰⁴

- Enrollment in the Theater Arts program had doubled.
- Since MMNT’s opening, over 8,000 patrons had come to campus from all over Texas and beyond. Publicity via The National Observer had generated student inquiries from across the country.
- Expenses for the guest stars had been paid from the box-office receipts (though not entirely).

***Under Milk Wood* by Dylan Thomas—December 1 to 3 and 7 to 9**

Dylan Thomas was a stormy, self-destructive individual, distinguished by his literary genius and his alcoholism. A native of Wales, Thomas began writing poems in his mid-teen years, collecting them in notebooks. Throughout his life, Thomas had difficulty supporting his family with his writing, but during WWII he began broadcasting for the BBC, and at the end of the war, he began regular assignments as an actor in radio dramas and as a reader and commentator on literary programs such as *Book of Verse*. He became a familiar radio voice.

In 1950 John Brinnin, the director of the Young Men’s Hebrew Association’s Poetry Center, invited Thomas to come to the US for a three-month tour. Audiences were electrified by Thomas’s voice and by his unpredictable behavior. During a third tour in 1953, *Under Milk Wood* was first performed as a work-in-progress at Harvard University. The final manuscript of the play was copied for Thomas in October 1953 so that he could bring it with him for another tour of the US, but he lost it in a pub and needed to request another copy. Thomas contracted pneumonia in the course of the tour, exacerbated his condition with heavy drinking, and died on November 9, 1953. His *Collected Poems 1934-1952* had been published the year before, and critic Philip Toynbee had pronounced Thomas “the greatest living poet in the English language.”

Under Milk Wood was broadcast by the BBC as a radio play in 1954 with Richard Burton as First Voice and Hugh Griffith as Captain Cat.

Burton, a Welshman, became identified with the play and reprised the role in a 1963 broadcast. He appeared in the 1972 film adaptation with Peter O'Toole as Captain Cat and Elizabeth Taylor as Rosie Probert. The theatrical adaptation of *Under Milk Wood* was first produced in the US in New York in October 1957 under the direction of Douglas Cleverdon. The play is set in the fictional Welsh village of Llareggub (Dylan Thomas' joke—"buggerall" spelled backwards) and, in the style of Thornton Wilder's *Our Town*, follows 38 citizens of the village from their night dreams through the morning and the heat of the day and back to sleep again. They work, gossip, and dream in the rich words of Dylan Thomas.

In December Karen Ryker directed a cast of 11 students in *Under Milk Wood*, each playing several roles. Featured were Anne Bleich as Rosie Probert, Charles Escamilla as the First Voice, and Joseph Sain as Captain Cat. Ms. Ryker designed the costumes and the set. James Keane designed the lights assisted by Mark Gearman, and Jay Wagner designed the sound. Lolly Hatcher was Stage Manager, assisted by Nicky Yeager.²⁰⁵ Br. Michael O'Palko, CSC, a senior English major, composed a theme song for the production: "I tried to capture its feeling—a haunting, love-filled atmosphere...the essence of *Milk Wood*."²⁰⁶

At the end of the fall semester, Ed Mangum sent a note of heartfelt thanks to John Bustin: "The Theater has really meant a lot to this campus because you have let the world know that it is here."²⁰⁷ He also composed a document titled "Role and Scope," an assessment of progress and a mission statement for the Department of Fine and Performing Arts. In eight and one-half pages, Mangum developed the idea of "learning by doing" he had discussed with Mike Sullivan in the spring of 1971. He lamented academic drama departments that were "turning out hundreds of graduates who are not professionals in their field but amateurs who have been trained to teach other amateurs how to remain amateurs." The mission of the Theater-Arts program would be "to provide its students with both the means of opening doors to good jobs in the profession and the methods of keeping those jobs once obtained." Students would be provided an apprenticeship. Pernell Roberts, Julie Adams, Carl Betz, and Jonathan Harris had "lectured, held informal training sessions and provided individual coaching to every serious student in the department."

In discussing the scope of the program, Mangum began with actor training. Since arriving at St. Edward's, he had used older actors from the community so that student actors would be assigned age-appropriate roles. Students would also profit from watching experienced actors work. To develop the skill for main-stage work, students take classes and perform in projects staged by directing students: "There is no learning experience for

either student or audience in revealing to a sophisticated public an untalented or unprepared student in all the horror of his incompetence." Students must receive training in both the technical skills and the managerial skills of production: "More jobs are available fore and aft of the stage than amidship, and there are more of these jobs available than there are trained personnel to fill them." Further, the program must build on its successes. Training in television and film production should be added. A student touring company would provide the springboard for professional careers. A bilingual program of play production would "give Spanish-speaking students at St. Edward's a chance to perform and create in their first language, [and] also provide the Spanish-speaking segment of the Austin community with an atmosphere in which it could feel at home and a theater center where plays in its own language could be enjoyed." The dreams envisioned in "Role and Scope" would become eloquent tools for recruitment.²⁰⁸

1973

In mid-January David Maverick Lane was hired to replace Paul Taylor as Technical Director. Lane had received a BFA in Technical Theater from the University of Texas at Austin in 1961 and had done graduate work in Sculpture. He had directed and designed theater productions in Memphis, Tennessee, in Los Angeles and Hollywood, in Germany and in Austin. Lane would design productions and teach the Technical Theater classes.²⁰⁹

At the beginning of February, Mangum was beginning to plan the 1973-1974 season. MMNT would produce two plays a semester, and one play each semester would feature a guest artist. Mangum also proposed that productions be supported by a "cultural activity fee" which would provide students and faculty with a season ticket. "All productions of a play would have to run a minimum of eight performances to accommodate students and faculty alone."²¹⁰ Assuming, of course, that Mangum would find a play that every student and every faculty member would have a burning desire to attend. The cultural activity fee was not forthcoming.

In order to reach out to various audiences, Mangum offered the arena to other producers and approached Austin families. On February 2 MMNT hosted the Alpha-Omega Players and their production of Samuel Beckett's *Endgame*. Founded by actor/teacher Drexel Riley, the Alpha-Omega players also represented an employment opportunity for Theater majors—an opportunity to tour the US and to play roles "that young actors dream of...but rarely get."²¹¹ In February Karen Ryker began offering a weekend class in creative dramatics for children 9-12 years of age.²¹²

The world premiere of a new play about Northern Ireland did not materialize, and in February newly minted St. Edward's alumnus Robert

J. Lacey began rehearsals with a cast of 15 students for *Jimmy Shine* by Murray Schisgal. Lacey's father was a lighting technician who had worked for the *Jackie Gleason Show* and who had supervised the lighting for both the Republican and Democratic national conventions in 1972. When Lacey's grandfather emigrated to the US, he went to work for 20th-Century Fox in New York. He had been encouraged to major in Theater by his older sister, an actor herself.²¹³

As the opening of *Jimmy Shine* approached, Mangum was considering the faculty teaching load. He suggested to Dean Virginia Dailey that "the average time we spend is 249 hours per play, roughly half of that in actual rehearsal and the other half in research, tutoring and other preparation." Could directing a production count for three hours in a 12-hour teaching load? After a week's consideration, Dean Dailey replied that "a member of the Theater-Arts faculty may receive three hours' teaching credit for directing a major production of the department."²¹⁴

***Jimmy Shine* by Murray Schisgal—March 12 to 17**

New York playwright Murray Schisgal had won a Drama Desk award in 1963 for a pair of one-acts, "The Typists" and "The Tiger," which starred Ann Jackson and Eli Wallach. In 1964 his full-length play *Luv* was produced on Broadway under the direction of Mike Nichols. Once again the lead actors were Jackson and Wallach, joined by Alan Arkin. Schisgal received a nomination for a Tony Award for Best Author of a Play, and the production won Tony's for Best Direction, Best Scenic Design, and Best Producer.

Jimmy Shine was presented on Broadway in 1968 under the direction of Donald Driver. John Sebastian, one of the founders of the rock band The Lovin' Spoonful, wrote lyrics and music for the production. The title character is a struggling artist in Greenwich Village, and the episodes depict him coping with sex, love, death, and rejection. Dustin Hoffman played Jimmy Shine, and the cast included Cleavon Little as Lee Haines and Rue McClanahan as Sally Weber. Hoffman received a Drama Desk award for his performance.

A member of the first graduating class of Theater majors, Robert J. Lacey cast classmate Richard Halpin in the role of Jimmy's friend Michael Leon. Charles Escamilla was cast in the lead role, and the women in Jimmy's life were played by Patti London, Anne Bleich, Teri McMinn, and Jann Jackson. Nigerian student James O. Mgbajume played the Second Man. The set was designed by David Maverick Lane, who used the surrealistic paintings of Rene Magritte and Salvador Dali as his inspiration. "Lane changed an ordinary script design into a phalanx of visually exciting objects. A bed

becomes a huge beefsteak, chairs for children in a schoolroom scene are pickles, and an upstairs apartment reveals an enormous fried egg."²¹⁵ Paul Butler designed the lights, and Mudhaffar Al-Gaisi was in charge of sound. No credit was given for costume design. James Keane stage managed assisted by Nickey Yeager.²¹⁶

Dustin Hoffman had received an Academy Award for his performance in *The Graduate* in 1967, but his star power could not sustain *Jimmy Shine's* run on Broadway beyond 161 performances. Nor did the play connect with St. Edward's or Austin audiences. After attending a performance, Br. Stephen Walsh voiced his concern about play selection to the Theater Arts faculty. He was unimpressed with the script, and he had been disappointed in both *The Chase* and *The Adding Machine*. He was also concerned about patrons' response to changing play selections in the middle of the season. He suggested a three-year cycle of classical works. Citing the University's precarious financial situation, he doubted "that in the short run if we'll be able to make any larger budgetary contributions to your program," but he added, "Despite my comments, I remain one of your most ardent fans."²¹⁷

On Monday, March 19, MMNT hosted a performance of "The Cage" by Rick Cluchey, a prison drama presented by Barbwire Theater, a group of ex-convicts who had developed the play while incarcerated in San Quentin. Since his release, Cluchey had dedicated his life to developing creative outlets in acting, music, and literary fields for former inmates. The cast met with students during the day and conducted workshops.²¹⁸

In May Karen Ryker directed students in a children's show of *Treasure Island* by Jules E. Goodman. Performances were May 4-6 and 11-13.

The graduating class of 1973 included Theater Arts majors Charles Escamilla, Deborah Patterson Porter, Joe Sain, and Elliott Williams.

After Mangum announced the MMNT summer season, which would include guest artists Frank Sutton, Mercedes McCambridge, and Peter Breck, Austin's Country Dinner Playhouse complained to AEA. While MMNT hired only one guest artist, the Playhouse's agreement with AEA required that they employ four AEA actors. In response David Clive, the Business Representative for the Western Region of AEA, announced that MMNT's contracts would be withheld. Facing the imminent collapse of the three summer productions, Mangum sounded the alarm: "our entire theater program and the department, itself, will be threatened with extinction." Fortified with advice from Br. Stephen, Mangum called the Dallas office of the Country Dinner Playhouse and negotiated a schedule for discussions which would allow the season to proceed, and on May 24 David Clive communicated the conditions of the summer contracts to the St. Edward's Office of Financial Affairs:²¹⁹

- Rehearsal salary of \$200 a week
- Performance salary of \$2,000 a week
- Round-trip first-class air fare from Los Angeles to Austin
- First-rate hotel accommodations in Austin
- 1973 automobile provided for private use
- The usual pension and welfare contributions
- Payroll taxes withheld

The summer shows were *Catch Me if You Can*, *The Madwoman of Chailot*, and *The Rainmaker*. The summer playbill was supported by ads from Aladdin Floors, Jim's Family Dining, and Mama Eleni's Athenian restaurant. The apprentice program was continued. Community artists in the summer company included Allen Lawshae, Dr. Joseph Kaough, and Mack Waldrip. Students provided staff support: James Elliot managed the box office, James Keane was Business Manager, John White was Technical Director, Nicky Yeager was Master Electrician and Patti London was in charge of costumes and props. Student actors included Anne Bleich, Jann Jackson, Robert Lacey, and Teri McMinn. David Maverick Lane was designer in residence.²²⁰ Dr. Joseph Kaough would join the St. Edward's faculty in the fall. He had been Theater director at Kilgore College and had worked with the Theater departments of Sacramento State and the University of Kansas. He was a member of the board of directors of the Texas Educational Theater Association and a vice-president of both the Texas Junior College Speech and Theater Association and the Children's Theater Association.²²¹

Throughout June and July, Ernestine Wheelock orchestrated the rounds of radio and TV interviews for the guest artists. At the end of June, the producer for KLRN apologized that the interview with Frank Sutton was preempted by the televised Watergate investigations.²²²

***Catch Me If You Can* by Jack Weinstock and Willie Gilbert—June 19 to July 1**

Jack Weinstock, a physician with a flair for writing, was known best writing the book for the musical *How to Succeed in Business Without Really Trying*. His writing partner Willie Gilbert had come to New York from Cleveland to pursue a career as a comedian and discovered Weinstock's gift. Soon they were providing material for cabaret performers and television

shows. Weinstock and Gilbert shared the 1962 Tony Award for Best Author of a musical with Abe Burrows for *How to Succeed*.

Catch Me If You Can was Weinstock and Gilbert's adaptation of a French thriller by the writer/director/ actor Robert Thomas. It ran on Broadway for 103 performances in the spring of 1965 with a cast that included Tom Bosley. A comic whodunit, the plot follows the difficulties of advertising man Daniel Corbin who has brought his bride to his boss's mountain lodge for a honeymoon. When she disappears, he calls in the police, but another woman appears claiming to be his wife. Soon two murders further complicate the action. Police inspector Levine does his best to unravel the mess.

Guest star Frank Sutton became interested in acting as a student at East Nashville High School in Tennessee. After graduation he became a radio announcer, but then enlisted in the Army as WWII broke out, taking part in 14 assault landings in the South Pacific. He was discharged as a sergeant and returned to acting. In his mid-twenties he enrolled in Columbia University's School of General Studies and earned a BA in Drama in 1952. During his student years Sutton appeared in television-drama series such as the *Philco-Goodyear Television Playhouse* and the *Goodyear Playhouse*. After graduation he appeared as cadet Eric Radisson on the TV series *Tom Corbett, Space Cadet*. During the late '50s, he appeared steadily in various series, both daytime and prime-time.

In 1964 he appeared in an episode of *The Andy Griffith Show* as Sergeant Vince Carter, the drill instructor who tries to make Jim Nabor's Gomer Pyle into a Marine. Response to the episode led the production company to create the spin-off *Gomer Pyle: USMC* which ran until 1969 for 150 episodes. In the early 1970s Sutton appeared in several episodes of *Love, American Style*.²²³

Sutton welcomed the opportunity to spend three weeks at St. Edward's. "I think this is a marvelous program," he said. "At Columbia I had people who hadn't worked as professionals in 20 years and who taught what was happening in 1927. As a result I picked up a lot of bad habits I had to get rid of."²²⁴ Ed Mangum directed the production and cast Frank Sutton as Inspector Levine, Austin actor Mack Waldrip as Daniel Corbin, Allen Lawshae as Fr. Kelleher, Robert Lacey as the son of a delicatessen owner who gets mixed up in the mystery, Teri McMinn as the fake Mrs. Corbin, Joseph Kaough as Daniel Corbin's boss, and Jann Jackson as the boss's girlfriend. Anne Bleich assisted director Mangum and Mark Gearman was stage manager, assisted by Jann Jackson.

Television reviewer David Jarrott wasn't thrilled by the script but complimented Frank Sutton for rising above it and giving "an enjoyable, even credible, performance as the Inspector." He also noted Robert Lacey "who adds extra zest to the first part of Act Two as Sidney the Sandwich

Man.”²²⁵ John Bustin complimented the production for its ensemble playing. “Director Edward Mangum has assembled a splendid cast of players to work with Sutton, and as a result, his production, in addition to being smartly staged, has the special benefit of being uniform in level.”²²⁶

At the end of June, Admissions Director John Lucas was able to report to Academic Dean Hal DeShong²²⁷:

To date we have received 40 applications in Drama for the freshman class. This exceeds any other major in number of applications...In order to continue this kind of success, it is imperative that the uniqueness be maintained, particularly in terms of having prominent stars during the long semesters...My personal long-range plans involve having 100 drama majors enrolled at St. Edward’s by 1976. This will probably represent in excess of \$250, 000 per year in gross income for the school.

***The Madwoman of Chaillot* by Jean Giradoux—July 10 to 29**

Jean Giradoux was a diplomat, a novelist and essayist, and a soldier in addition to being a playwright. Before WWI he served in France’s Ministry of Foreign Affairs. During the war he served with distinction and was awarded the Legion of Honor. In 1928 the director Louis Jouvet adapted Giradoux’s novel *Siegfried* for the stage, stimulating the writer’s career as a playwright. During the 1930s, ten of his works were produced in Paris, including *Amphitryon 38*, *The Trojan War Will not Take Place*, and *Ondine*. Giradoux died in Paris in 1944.

The Madwoman of Chaillot was first produced at the Athenaeum Theater in Paris in 1945. Translated into English by Maurice Valency, *Madwoman* was produced on Broadway in 1948 under the direction of Alfred De Liagre Jr. The play combines humor, tragedy, and fantasy to satirize a greedy capitalism. In the course of the story, a tribunal of eccentric Parisian *femmes de certain ages*, assisted by a Ragpicker, thwart the machinations of a horde of speculators. The original cast included Martita Hunt—who had played Miss Havisham in David Lean’s adaptation of Charles Dickens’ *Great Expectations*—in the title role, John Carradine as The Ragpicker, and Jonathan Harris as The Broker and One of the Presidents.

Guest star Mercedes McCambridge was an Irish-Catholic native of Chicago who had received a BA in Theater from Mundelein College, founded by the Sisters of Charity. She moved to New York and in 1942 was cast in the title role in the radio series *Abie’s Irish Rose*, an adaptation of the 1927 Broadway hit that chronicled the cross-cultural romance of a young man from an Orthodox Jewish family and a young Irish-Catholic woman. She

was an original cast member of the “soap opera” *Guiding Light*. In 1949 she was cast opposite Broderick Crawford in the film adaptation of Robert Penn Warren’s novel *All the King’s Men*, and she received an Academy Award for Best Supporting Actress for her performance. McCambridge played supporting roles in the films *Johnny Guitar* with Joan Crawford, *Giant* with Rock Hudson and Elizabeth Taylor, and *Suddenly, Last Summer* with Katharine Hepburn and Montgomery Clift. In 1964 she replaced Uta Hagen in the role of Martha in *Who’s Afraid of Virginia Woolf?* After years of work with Alcoholics Anonymous, McCambridge achieved sobriety in 1969. In December of 1973, McCambridge’s voice would be heard as the voice of the demon when William Friedkin’s production of *The Exorcist* premiered.²²⁸

David Maverick Lane directed and designed *The Madwoman of Chailot* with a cast of 28 student and community actors. McCambridge headed the cast as Countess Aurelia; her eccentric associates were Pat Samuelson as Madame Constance, Ruth Straw as Mlle. Gabrielle and Karen Kuykendall as Madame Josephine. Mel Green played the Ragpicker, and Mack Waldrip appeared as the Shoelace Peddler, the Sewer Man, and as one of three Adolf Bertauds. Richard Halpin played the Prospector. The story’s romantic interest was expressed by Gail La Flex and Adrian McKnight in the roles of Irma the waitress and her beau Pierre. The director was assisted by Teresa Nichols, and Margaret Ann Robinson served as Stage Manager. Original music was provided by Keith Cottrell, keyboard player and lead singer for the Austin band Vita.

John Bustin highlighted McCambridge’s masterful work: “It’s a warm and winning performance in every way—worth the price of admission to see, as the saying goes.”²²⁹ UT grad student George Phelps faulted the “heavy-handed amateurism of an inexperienced cast” but noted that when Ms. McCambridge made her entrance “the arena stage becomes the magic circle it was meant to be. Intelligent, intensely alive with sure characterization and comic timing, this great star gives a performance that any lover of first-class theater and entertainment must see.”²³⁰ KTBC critic David Jarrott agreed that McCambridge’s “timing and staging are not only a joy to watch but also a lesson in advanced acting.”²³¹ Even the *Statesman*’s travel editor recommended the production to tourists: “Go early so you can stand in the lobby and look out over Austin. That’s got to be the greatest view in the city.”²³²

Br. Stephen Walsh began a long friendship with Mercedes McCambridge. He sent flowers to her dressing room on opening night, and she sent him a note “The roses are vital and most beautiful. How kind you are—as is everyone at St. Edward’s. I’m having a remarkably fine time! Thank you, Mercedes McCambridge.” During the run of *Madwoman*, McCambridge addressed the 16th annual meeting of the Institute of Alcohol Studies in Bur-

dine Auditorium at the University of Texas. She recounted her own struggle with alcoholism and discussed progress embodied in the 1970 Comprehensive Alcohol Abuse and Alcoholism Prevention, Treatment and Rehabilitation Act.²³³

Frank Sutton sent Ed Mangum a note from St. Louis where he had just opened as Luther Billis in a Muni Opera production of *South Pacific*. Mary Travers of Peter, Paul & Mary was making her musical-theater debut as Nellie Forbush opposite opera star Jerome Hines as Emile DeBeque. The schedule was strenuous: after six days of rehearsal, a dress rehearsal from 11 p. m. Saturday until 5 a. m. Sunday, a Sunday p.m. *sitzprobe* with orchestra, and then finishing dress rehearsal on Monday in time for opening. Sutton was then booked in Traverse City, Michigan, for *No Hard Feelings*, a week on a TV shoot, and then six weeks in *The Odd Couple* at the Beverly Theater in New Orleans.²³⁴ On June 28, 1974, Frank Sutton died of an apparent heart attack as he prepared to go onstage for a performance at a dinner theater in Shreveport, Louisiana.²³⁵

***The Rainmaker* by N. Richard Nash—August 7 to 19**

A native of Philadelphia, N. Richard Nash was born Nathan Richard Nusbaum. He earned a degree in Philosophy from the University of Pennsylvania and published two books on philosophy before he began writing plays. In 1940 his first play, *Parting at Imsdorf*, won the Maxwell Anderson Verse Drama Award. *Second Best Bed*, based on the life of William Shakespeare, was produced on Broadway in 1946 and ran for eight performances. In 1948 *The Young and Fair* was directed by Harold Clurman, and the cast included Julie Harris and Mercedes McCambridge. The production lasted 64 performances. In 1952 the cast of *See the Jaguar* included James Dean in the role of Willy Wilkins but ran for only five performances. In 1953 “The Rainmaker” aired as an episode on *The Philco Television Playhouse*. Nash expanded the script, and it opened on Broadway on October 28, 1954, for 125 performances. However, it was translated into 40 languages and adapted for film in 1956 with Burt Lancaster and Katharine Hepburn in starring roles. In 1963 the play was adapted by Tom Jones and Harvey Schmidt into the musical *110 in the Shade*. Nash wrote screenplays, novels, and several more plays, including the book for the musicals *Wildcat*, which starred Lucille Ball, and *The Happy Time* with Robert Goulet.

Set in a drought-stricken region in the West during the Depression, *The Rainmaker* depicts a day in the life of the Curry family—widower H. C., older brother Noah, kid brother Jim, and spinster sister Lizzie. The sheriff’s deputy drops by to announce the arrival in the county of a con man. Sure

enough, a drifter drives his wagon into the farmyard and announces that he can bring rain for a fee of \$100. Noah and Lizzie are skeptical, but H. C. and Jim are willing to give the stranger's proposal a try. The lives of all concerned are transformed, befitting the plot of "a romance."

Guest star Peter Breck, cast as "rainmaker" Bill Starbuck, had enlisted in the Navy after graduating from high school in Rochester, New York. His service completed, he studied drama at the University of Houston and found work as an apprentice at The Alley Theater. In 1957 he moved to Washington, DC, where he was hired by Zelda Fichandler at The Arena Stage. Robert Mitchum attended a performance of "A Man of Destiny," a one-act by G. B. Shaw and impressed by Breck's performance, offered Breck a role in a movie which he was writing, producing, and starring in—*Thunder Road*. Mitchum invited the young actor to Hollywood and helped him get started in movies. In 1959 Breck was cast as the lead in the Western series *Black Saddle*, which lasted one season. He continued on Western and action series into the '60s, appearing in episodes of *Hawaiian Eye* with Connie Stevens and Robert Conrad, *Maverick* with James Garner, *Lawman* with John Russell, and *77 Sunset Strip* with Efrem Zimbalist Jr. From 1965 to 1969, he was Barbara Stanwyk's middle son Nick Barkely in 112 episodes of *The Big Valley*. In 1973 he had appeared in episodes of *Mission Impossible* and *Owen Marshall: Counselor at Law*.²³⁶

David Maverick Lane designed the set and the costumes, and his work was featured in several articles in the press. "Slats of dark wood have been hung from the theater ceiling around the arena to simulate the skeleton of a ranch house." Scenes in the tack room in the Currys' barn and in the town sheriff's office were placed on two vom tops. Contrasted with the simple clothes of the Curry family was Bill Starbuck's "black and gold luminous toreador shirt."²³⁷

Mangum cast local businessman Charles Collins to play father H. C. Curry and diminutive Teri McMinn played his unmarried daughter Lizzie. Older son Noah was George Phelps, who had received his MFA in Theater Arts from Florida State University in 1968. Noah's brother, Jimmy, was played by St. Edward's student John White. Jerry Green played deputy File. A singer-songwriter, Green had begun working in musicals in Houston after graduating from UT. He moved his family to Nashville and logged 30 appearances on The Grand Ole Opry, but decided to return to Austin where he found a job at KOKE radio. He had recently appeared as File in the musical adaptation of *The Rainmaker* at the Zachary Scott Theater Center. MMNT veteran William Creamer played the sheriff. Jann Jackson assisted Mangum with the direction and Mark Gearman was Stage Manager.²³⁸

KTBC-TV reviewer David Jarrott had high praise for Teri McMinn's Lizzie: "In other productions over the past year [McMinn] has ranged from 'adequate' to 'good.' But in *The Rainmaker* her prowess has grown to the point that she rivals Breck for command of the stage."²³⁹ John Bustin described Breck's portrayal of the title role: "It's a marvelous, magnetic performance that gives shape and substance and a great deal of raw energy to the entire production."²⁴⁰ *The Daily Texan* gave the production a rave: "Through the efforts of a fine professional and a number of talented students, an entertaining experience will be gained by all who go see it."²⁴¹

As *The Rainmaker* opened, Mangum submitted his request to AEA for the 1973-1974 season. The summer's success and the news from admissions inspired him to expand his plans—two guest artists each semester: for the fall John Saxon in William Saroyan's *The Time of Your Life* and James Drury in James Michener's *Mister Roberts* and for the spring Pat O'Brien in Kaufman and Hart's *You Can't Take It with You* and Ann B. Davis in Josh Greenfield's *Clandestine on the Morning Line*.²⁴²

The large cast of *The Time of Your Life* anticipated the mob of first-year students registered for September classes. Mob notwithstanding, the issue with Country Dinner Playhouse was still unresolved. Almost immediately, AEA representative David Clive contacted the management of Dinner Theaters, Inc., the parent company of Austin's Country Dinner Playhouse, to continue discussion of Ed Mangum's use of the Guest Artist contract.²⁴³



Charles Escamilla as Shrdlu and Jonathan Harris as Mr. Zero in *The Adding Machine*. Courtesy of St. Edward's University Archives & Special Collections.



Peter Harrell and Steve McHale playing multiple roles in *Under Milk Wood*. Courtesy of St. Edward's University Archives & Special Collections.



Richard Halpin as Michael Leon, Charles Escamilla as Jimmy Shine, and Jann Jackson as one of the women in Jimmy's life in *Jimmy Shine*. Courtesy of St. Edward's University Archives & Special Collections.



Allen Lawshae as Fr. Kelleher, Frank Sutton as Inspector Levine and Mack Waldrip as Daniel Corbin in *Catch Me If You Can*. Courtesy of St. Edward's University Archives & Special Collections.



Mercedes McCambridge as Countess Aurelia and Adrian McKnight as Pierre in *The Madwoman of Chaillot*. Courtesy of St. Edward's University Archives & Special Collections.



Teri McMinn as Lizzie and Peter Breck as Starbuck in *The Rainmaker*. Courtesy of St. Edward's University Archives & Special Collections.

1973 to 1974—“Beware What You Wish For”

In the fall of 1973 the St. Edward’s Theater Program published a four-fold brochure—black on yellow—with production photographs featuring guest artists. It announced, “St. Edward’s is the only university in the United States which offers students professional theater training on campus with top professional actors from television, the stage, and films.” However, Ed Mangum’s access to “top professional actors” was about to be shut down by his competition on the North side of Austin. Mangum had mapped out a season with John Saxon in *The Time of Your Life*, James Drury in *Mr. Roberts*, Pat O’Brien in *You Can’t Take It with You*, and Ann B. Davis in *Clandestine on the Morning Line*. Upon receiving Mangum’s request for contracts for four guest artists, David Clive of AEA immediately contacted Michael Cahill of Dinner Theaters, Inc., in Dallas—the home office of Austin’s Country Dinner Playhouse. AEA then notified John Saxon, James Drury, Pat O’Brien, and Ann B. Davis that they were not to accept contracts from MMNT. Saxon sent Mangum a note of apology but asked if he could keep the script of *The Time of Your Life* just in case MMNT might mount a future production.²⁴⁴

Br. Stephen Walsh mapped out the problem:²⁴⁵

- Form a resident company as was being done at Richland College in Dallas with four AEA actors and a Stage Manager.
- Form a resident company with three local actors and one “big name property.”
- Appeal to the AEA Council, but a written agreement might limit future flexibility.
- Employ relatively unknown but accomplished members of AEA.

He succinctly outlined the rationale for the Guest Artist program, echoing John Lucas's recruitment strategy:

- We use stars because
- They are crowd pleasers
- Good public relations
- Good recruiting gimmick
- It's educationally beneficial for our students.

And then he added ruefully "The hardest of the above 4 reasons to prove is the last."

For the fall semester St. Edward's offered evening courses in "Acting for Stage, Screen, and TV" and "Directing the Modern Play." The acting course was taught by Dr. Joseph Kaough, BA University of Texas and PhD University of Kansas.

In mid-September John Bustin's "Show World" column dutifully listed John Saxon, James Drury, Pat O'Brien, and Ann B. Davis as the guest artists for MMNT's season but noted that Ed Mangum "will vary his lineup of shows according to the guest stars available."²⁴⁶

At the beginning of October, Br. Richard Daly was doing his best to collect outstanding ad revenue for the summer-season playbills. He encouraged delinquent advertisers, "This summer's theater program was very successful—the theater was nearly 100% sold out each night; your advertising was viewed by several thousand patrons."²⁴⁷ At mid-semester Mangum made these proposals from the Department of Fine and Performing Arts:²⁴⁸

- Initiate a major in Art in two years.
- Discontinue the Dance classes in the spring.
- Appoint a full-time instructor in Music to teach four courses on a rotating basis, or appoint two half-time instructors, which would be more economical.
- For Theater Arts, hire two full-time instructors and a part-time designer/technical director, reduce the hours for the major from 39 to 36, and place required courses with low enrollment on an independent-study basis.

Looking forward to a summer season that would show the Country Dinner Playhouse what real competition was, he proposed a management course for the coming “Jan Term” titled Creative Thinking for Theater Management: “Develop management ideas for a theater that can make more money than some so-called ‘solid’ ventures in the business world.”²⁴⁹

Ongoing negotiations with AEA made it possible for MMNT to engage guest stars for two productions. The first was Pat O’Brien in a production of an American classic.

***You Can’t Take It With You* by George S. Kaufman and Moss Hart—December 4-16**

George S. Kaufman was a man of many parts. He was a journalist—drama editor for the *New York Times* from 1917 to 1930. He was a skillful bridge player. He was a playwright, making his New York debut in 1918 with *Someone in the House*, which he wrote with Walter C. Percival. He was a great collaborator, writing successful plays with Marc Connelly, Edna Ferber, John P. Marquand, and Howard Teichman. In addition to *You Can’t Take It With You*, Kaufman wrote some of America’s most beloved comedies with Moss Hart—*Once in a Lifetime*, *Merrily We Roll Along*, and *The Man Who Came to Dinner*. He was a director, staging the premieres of many famous plays such as *The Front Page*, *Of Mice and Men*, and the musical *Guys and Dolls* for which he won a Tony Award. He was a wit—a member of “the Round Table” at the Algonquin Hotel with Dorothy Parker, Robert Benchley, Heywood Brown, Alexander Wolcott and others.

Moss Hart grew up in poor, Jewish immigrant neighborhoods in the Bronx and Brooklyn. His Aunt Kate awakened his love of theater, often taking him to performances. After working as a director of amateur groups and as an entertainment director at summer resorts, Hart scored his first success on Broadway at age 26 with *Once in a Lifetime*, written with George S. Kaufman. Kaufman and Hart ceased their collaboration after *George Washington Slept Here* in 1940, but they continued to work together on musicals and revues. During the 1940s, Hart wrote the plays *Christopher Blake* and *Light Up the Sky* and the book for the musical *Lady in the Dark* with music by Kurt Weill. He became most famous as a director. Working with the team of Alan Jay Lerner and Frederick Loewe, Hart staged *My Fair Lady*, for which he won a Tony Award, in 1956, and *Camelot* in 1960—which gave its name to the first years of the Kennedy administration.

You Can’t Take It with You opened in December 1936 under the direction of Kaufman with Josephine Hull in the role of Penelope Sycamore. Set in a quiet neighborhood in Manhattan, the play follows the members of the

extended family of Paul and Penny Sycamore as they make the best of the Depression. Protected by the wealth of Penny's father Martin Vanderhof, the Sycamore household includes hangers-on such as Mr. DePinna and daughter Essie's husband Ed. The members of the household pursue various hobbies—Grandpa Martin collects snakes, Ed plays the xylophone, and Mr. DePinna and Paul manufacture fireworks in the basement.

When daughter Alice—who seems to be the only member of the family gainfully employed—falls for the boss's son at the office, a confrontation between the bohemian Sycamores and the stuffy Kirbys looms—great stuff for a quintessential American comedy of manners. The play won the 1937 Pulitzer Prize for drama and the 1938 film version directed by Frank Capra won the Oscar for Best Picture.

Born in Milwaukee, Wisconsin, guest artist Pat O'Brien was raised Catholic through and through. He was an altar boy at Gesu Church and graduated from Marquette Academy and Marquette University, where he was a classmate of Spencer Tracy. He made his film debut as a detective in a crime short "Compliments of the Season." His first starring role was as newspaper man Hildy Johnson in the 1931 film *The Front Page* with Adolphe Menjou and Mary Brian. He played policemen, such as Detective Butch Sanders in *Bureau of Missing Persons*; priests, such as Fr. Francis Patrick Duffy in *The Fighting 69th*; and football coaches, such as Notre Dame's Knute Rockne in *Knute Rockne: All-American*, where he gave the famous half-time exhortation to "win one for the Gipper!"—that is, deceased teammate George Gipp played by Ronald Reagan. O'Brien and James Cagney starred in the 1934 film *Here Comes the Navy* and became lifelong friends. Even though O'Brien's movie career had more or less ended by 1960, he and Cagney took their final bow in *Ragtime*, the 1981 film adaptation of E. L. Doctorow's novel.

Ed Mangum had employed O'Brien in the role of Lt. Commander Morton in a production of *Mr. Roberts* in the summer of 1964 at the Peninsula Theater in New Braunfels, Texas. In 1973 O'Brien had made several appearances on TV in series such as *The Bold Ones*, *McCloud*, and *The ABC Afternoon Playbreak*.²⁵⁰

Dr. Joseph Kaough, Associate Director of the department, directed the production. Ernestine Wheelock, Director of Publicity, corresponded with Dr. Gerald Mann of University Baptist Church about an interview with Mr. O'Brien. AEA and Country Dinner Playhouse had negotiated to limit interviews with MMNT guest artists to one a semester. However, St. Edward's pulled out all the publicity stops for this holiday production: On Tuesday, O'Brien had lunch with John Bustin at Old Vienna; on Wednesday he taped an interview with Cactus Pryor for KLBJ; on Thursday he appeared

live on KTVV with Peggy Love; and on Friday he appeared live on KTBC with Carolyn Jackson.²⁵¹

The cast of 13 St. Edward's students were joined by five local actors—Ruth Straw and William Creamer as Penny and Paul Sycamore, Charles Collins and Gloria Guajardo as Mr. and Mrs. Kirby, and “Wild” Bill Mock as Essie's ballet instructor Boris Kohlenkov. Ed and Essie were played by Janelle Glickman and James Keane, and Alice Sycamore and Tony Kirby were played by Andrea Ferency and Adrian McKnight. James Keane also designed the production and Candace Pope and Diane Carter were stage managers. Jann Jackson managed the House and the Box Office—in addition to playing the alcoholic actress Gaye Wellington.²⁵² The production drew a rave from *The Daily Texan*: “This cast works so well together that it seemed as though they were a real family...O'Brien once again proves himself a showman in every sense of the word. His cast complements him and he complements them. Together, they have a real hit.”²⁵³

The day after opening, Pat O'Brien gave a luncheon talk at the Exchange Club where he was introduced by fellow cast member Charles Collins. The next day, O'Brien met Gerald Mann to tape the minister's show for Saturday evening. During the run of *You Can't Take It With You*, Hans Conried, another beloved character actor, was appearing at the Country Dinner Playhouse in *How the Other Half Loves* by Alan Ayckbourn. John Bustin featured both productions in his review. He enjoyed O'Brien's thank-you speech after the bows for *You Can't Take It With You* “which always includes a few of his Irish stories. It alone would be worth going to the theater to hear.” Bustin also encouraged audiences to see Conried's performance: “Like O'Brien, in a different style, he throws away more business than most actors can think of, and it's a joy to watch him enhance a line with a tilt of his expressive eyebrows.”²⁵⁴

In the second issue of *Onstage*, “America's Editorial Magazine and Program for Theatregoers,” Scott Kirkpatrick mentioned Ed Mangum and MMNT in his “National Theatre Notes.” Elliott Williams, a member of the second class graduating with a BA in Theater Arts from St. Edward's, had applied for a position at the National Theatre. Kirkpatrick reviewed his association with Mangum and the founding of the Arena Stage. Kirkpatrick reported that he hired Williams and “he proves the excellent training students would inevitably get in a department headed by this co-founder of the Arena Stage.” This reference was duly noted by John Bustin in his “Show World” column in the January 16, 1974, edition of the *Austin American-Statesman*.

1974

The staff and administration worked to keep the new guest-artist program in the public eye. Ernestine Wheelock invited *Dramatics Magazine* to do a feature on the program and sent clippings of reviews and articles to help decide "from what angle you would want it written."²⁵⁵ President Walsh sent autographed pictures of Pat O'Brien to Senator and Mrs. Dorsey B. Hardeman, Mrs. Lyndon Baines Johnson, and Ambassador and Mrs. Edward Clark. Ed Mangum offered Myrna Loy the leading role in *The Desk Set*, but she was unavailable. Fortunately, Mercedes McCambridge was willing to return to MMNT.

As negotiations with Actors' Equity Association continued, Joseph Kaough roughed out a budget for a three-show summer season that would adhere to AEA hiring requirements. Three guest stars would cost \$2,500 for each week of performance and \$200 for each week of rehearsal. Local AEA members would work for \$132.50 a week. Two faculty members would supervise the ten-week season at \$150 a week, and they would be assisted by three student staff members at \$50 a week. The total proposal including production expenses came to \$30,975.²⁵⁶

***The Desk Set* by William Marchant—March 12-24**

A graduate of Temple University and the Yale School of Drama, playwright William Marchant wrote *To Be Continued*, which ran on Broadway for 13 performances in 1952 with a young Grace Kelly in the cast. He worked as a screenwriter and in 1975 would publish a remembrance of his friendship with Noël Coward, *The Privilege of His Company*. His most remembered work was *The Desk Set*.

The Desk Set opened on Broadway in October 1955 under the direction of Joseph Fields and starred Shirley Booth as Bunny Watson. Bunny is the reference librarian for a television network, but even though she has an encyclopedic memory for facts and figures, she faces replacement by the new Emmarac computer. In a battle between human wit and digital wit, Bunny makes Emmarac blow a fuse. Even though Booth had won an Oscar in 1953 for *Come Back, Little Sheba* and a Tony for *The Time of the Cuckoo* on Broadway, the role of Bunny in the 1957 film version of *The Desk Set* was awarded to Katharine Hepburn. Spencer Tracy played her boss Richard Sumner.

Back for a second visit to MMNT, Mercedes McCambridge had appeared in three television movies in 1973—*The Girls of Huntington House* with Shirley Jones, *The President's Plane is Missing* with Buddy Ebsen and Peter Graves, and *Sixteen* with Simone Griffith—and *The Exorcist* had premiered with her voice as the voice of the Demon.²⁵⁷

Ed Mangum cast UT grad student George Phelps in the role of McCambridge's boyfriend Richard Sumner and local actor Charlie Collins as Abe Cutler, the computer consultant who has been hired to reorganize the office. The remaining professional slots were filled by William Creamer as Mr. Bennet and Carol Blodgett as Miss Ferris. Students Jann Jackson, Janelle Glickman and Teri Gaus played a trio of research assistants. James Keane designed the set, stage managed and also appeared as a Party Guest; John White designed the lights. Joe Jeff Goldblatt assisted Mangum in staging the production.²⁵⁸

St. Edward's made Mercedes McCambridge's return to campus a special event. A film festival was scheduled to show five of her films, including *All the King's Men*, and on the morning of March 7, the University bestowed upon the actor an honorary Doctor of Fine Arts degree. Since the first Sunday of the run fell on St. Patrick's Day, Mayor Roy Butler was persuaded to proclaim that day "Mercedes McCambridge Day" in Austin. Br. Stephen Walsh read the proclamation after the matinee performance. The theater mailed notices inviting patrons to make reservations for the occasion.²⁵⁹ John Bustin's review was a mash note to Ms. McCambridge. "She effortlessly projects the soul and substance of her character, and she wrings every drop of juice out of every line, whether it's comic or ironic or, on occasion, faintly pathetic...and on top of it all, she manages to add fiber and recognizable reality to her entire part."²⁶⁰

According to Br. Gerald Muller, "Mercedes McCambridge considered Br. Stephen Walsh the sexiest man she had ever met." Ms. McCambridge also spoke with students about her work with Alcoholics Anonymous.

Br. Stephen continued the negotiations with Actors' Equity Association, at one point requesting that MMNT be granted status as a Class D LORT theater. By the beginning of May, Business Rep. Paul Bowers granted MMNT the use of the Guest Artist Agreement which stipulated the use of four members of AEA in each production. Local members of AEA living within commuting distance of the theater could be hired at \$165.00 per week. St. Edward's would need to request a new agreement after November 1974. On May 15, Br. Stephen was able to send a letter to AEA guaranteeing payment of MMNT contracts for the summer.²⁶¹

The graduating class of 1974 included Theater-Arts majors James Keane, Adrian McKnight, and Candace Windel. As a result of Br. Stephen's negotiations, Mangum was able to present another three-play season: *Three Men on a Horse* by John Cecil Holm and George Abbott, a comedy about a man with an uncanny ability to pick winning horses; *The Girl on the Via Flaminia* by Alfred Hayes, a tragedy set in occupied Italy after WWII; and *The Time of Your Life* by William Saroyan, a play depicting a group of alienated loners

in a shabby waterfront bar. The guest artists would be Pernell Roberts and Henry Oliver, Stephanie Powers, and John Saxon.²⁶²

To fill out the requirement of three additional AEA members for each production, Ed Mangum formed what he called the "St. Edward's University Professional Acting Company." He brought in Henry Oliver, who had been the first actor hired in the inaugural season at The Arena Stage in 1950. Local actress Carol Blodgett had appeared in Off-Broadway productions, and George Phelps had already appeared in St. Edward's productions. Getting the company fully employed was still a scramble. Three days before the first show opened, Paul Bowers notified Mangum that George Phelps still needed to provide proof of his AEA membership and that guest artist Stephanie Powers, along with Henry Oliver and Carol Blodgett, were in arrears for their union dues.²⁶³

In the summer-season playbill, audiences read that Henry Oliver had recently portrayed Winston Churchill in the television special *The Woman I Love* with Richard Chamberlain, and he had appeared in 54 productions at the Arena Stage. Carol Blodgett had appeared opposite John Davidson in New York. George Phelps listed appearances with Betsy Palmer, Richard Burton, and Julie Andrews. Larry Watson is credited as a "professional clown...has toured with Ringling Bros.-Barnum and Bailey Circus." Fourteen businesses were represented in the program with advertisements, including Matt's El Rancho, Strait Music Company, the Driskill Hotel, and Braley World Travel. Ticket prices were \$4.00 for evening performances and \$3.00 for matinees. Patrons could purchase a subscription for three evening performances for \$10.50 or three matinees at \$7.50.²⁶⁴

On June 18 John Bustin's column appeared for the first time in *The Austin Citizen*. He recalled twenty-some years of reviewing entertainment, including interviews with Mae West and Jayne Mansfield. He looked forward to the summer season in Austin, including Pernell Roberts' encore appearance at MMNT and Dorothy Lamour in the Noël Coward farce *Fallen Angels* at the Country Dinner Playhouse. John Knaggs had founded *The Citizen* in 1965 as a weekly community newspaper serving neighborhoods in the West and Northwest of Austin. It included calendars of events, Austin news items, high-school and college sports news, and a "Capitol Column" by Vern Sanford. On April 15, 1971, the title was changed to *The Austin Citizen*. Knaggs was listed as Publisher, Wray Weddell as Editor, and Phil Vaughter as Advertising Manager.²⁶⁵

Angela Smith took over Theater publicity duties from Ernestine Wheelock. Smith had begun working at St. Edward's in 1972 as director of Public Relations. A native of Baytown, Texas, she had played the cello in her highschool orchestra and went to Texas Woman's University on a music

scholarship. However, she changed her major to journalism and brought these skills to St. Edward's. She and her husband Charles had become patrons of MMNT.

***Three Men on a Horse* by George Abbott and John Cecil Holm—June 17 to 29**

George Abbott wrote his first play *Perfectly Harmless* while an undergraduate at the University of Rochester in Rochester, New York. He went on to study playwriting with George Pierce Baker at Harvard, and his play *The Head of the Family* was performed by the Harvard Dramatic Club in 1912. He scored his first New York success with *The Fall Guy* in 1925, and in 1926 *Broadway*, written with Phillip Dunning, ran for 603 performances. He gained a reputation as an effective “play doctor,” providing rewrites and revisions for other people’s work. John Cecil Holm made his Broadway debut in 1929 in *Whirlpool*, a drama that ran for three performances. In spite of this feeble beginning, Holm stayed in New York, appearing in one production a year for the next four years. In January of 1935, he and George Abbott scored a smash with *Three Men on a Horse*. Abbott directed the production which ran for 835 performances. The play would become a staple of Holm’s career. He wrote the book for a musical adaptation in 1941, which opened under the title *Banjo Eyes*. He would direct a revival of the play in 1942. In 1962 another musical version of the play *Let It Ride!* would run on Broadway with the comedian George Gobel as the star.

The central character of *Three Men on a Horse* is Erwin Trowbridge, a composer of verses for a greeting-card company. Dissatisfied with his humdrum suburban life, Erwin pursues a racy hobby—he “dopes out” the odds on horses at various racing tracks. He has developed an uncanny knack for picking winners, but he never places a bet. One day, Erwin decides to play hooky from the card company and goes to a saloon for a couple of drinks. There three professional gamblers discover Erwin’s gift and decide that if properly managed he could become a gold mine. Despite Erwin’s misgivings, the gamblers hustle him off to a hotel and set him to picking races. His wife and brother-in-law become worried, and one of the gamblers grows suspicious that Erwin is pulling a double cross. The gambler demands that Erwin bet some of his own money, but Erwin insists that if he does, he will lose the gift of picking winners. Under duress, Erwin places the bet and loses his gift. When another gambler attempts to buy “a slice of the action,” Erwin turns him down and returns to writing verses and enjoying peaceful weekends in the suburbs.

The play was adapted for a film version in 1936 starring Joan Blondell and Sam Levene and then adapted for a German film in 1957 and for a French

film in 1969. It was adapted for TV on *The Prudential Family Playhouse* in 1950 and *Broadway Television Theater* in 1952, and in 1957 *Playhouse 90* presented an adaptation starring Johnny Carson, Carol Channing, and Edward Everett Horton. In 1969 George Abbott had staged a second revival on Broadway with Sam Levene, Butterfly McQueen, and Hal Linden. Second-time guest artist Pernel Roberts had been busy in 1973, appearing in episodes of *Marcus Welby, M.D.*, *Mission Impossible*, and *Mannix*. He had been nominated for Chicago's Joseph Jefferson Award for his performance in *Welcome Home* at the Ivanhoe Theater. At the Arena in 1950, Mangum had cast Roberts as Charlie, but this time he was cast as Patsy, the leader of the racetrack touts, and Henry Oliver would play Charlie. Frankie, the third member of the trio, would be played by Joe Jeff Goldblatt. Clayton Jessen played Erwin Trowbridge, and Lori Godsey, who had appeared in several productions at the Alley Theater in Houston, played his wife Audrey. George Phelps was cast as Erwin's brother-in-law Clarence, and Jann Jackson and Carol Blodgett were gambler girlfriends. The set was designed by James Keane, the costumes by Sylvia Vasquez and the lights by John White. Candace Windel was Ed Mangum's assistant, and Summer Watson was Production Stage Manager.²⁶⁶

Henry Oliver nearly stole the show. John Bustin described him as "a cross between a Brooklyn Winston Churchill and Frank Fontaine's "Crazy Gugenheim" character from Jackie Gleason's old TV show...and if anybody could ever outshine an actor of Roberts' luster, it would be someone like this slick old comedy hand." Bustin hailed Roberts' performance as Patsy as "at the core of the production...also its greatest strength. An actor of enormous vitality and presence, the onetime *Bonanza* TV costar gives the role of the energetic gambler polish as well as personality, and the whole show seems to turn around him."²⁶⁷ The reviewer from the *Daily Texan* appreciated scenes between Henry Oliver and student Joe Jeff Goldblatt, who appeared "as a scrawny, bespectacled gangster with too-large clothes and hat. His appearance was enough to set the audience laughing." And Jann Jackson as Mabel "does the best Betty Boop imitation I've ever seen."²⁶⁸ Oliver, with George Phelps and Carol Blodgett, was credited as a member of the "St. Edward's Professional Acting Company," each was under an Equity contract for \$165.00 a week. Carol Blodgett, a native Austinite, had graduated from Stephen F. Austin University and attended the University of Texas. She then went on to graduate from the Neighborhood Playhouse School of the Theater in New York and appeared in productions off Broadway and in stock theaters in Massachusetts and Vermont. George Phelps rejoined AEA for this production.

***The Girl on the Via Flaminia* by Alfred Hayes—July 2 to 14**

British writer Alfred Hayes published three volumes of poetry, seven novels—including *The Girl on the Via Flaminia*—and a collection of short stories. Born in London in 1911, Hayes graduated from New York's City College and began writing fiction and poetry. About 1930 he wrote a poem honoring the International Workers of the World hero Joe Hill: "I dreamed I saw Joe Hill last night." In 1936 radical song-writer Earl Robinson set the poem to music. Published in 1949, *The Girl on the Via Flaminia* reflects Hayes's experiences with US Army Special Services during WWII in post-war Rome where he had become a screenwriter for neo-realist Italian films. In 1953 Hayes adapted the novel for the film *Act of Love* with Kirk Douglas, and in the spring of 1954, the theatrical adaptation was presented at New York's Circle in the Square under the direction of José Quintero. In 1974 Hayes's film adaptation of Maxwell Anderson's *Lost in the Stars* starring Brock Peters and Melba Moore was produced by American Film Theater.

The Girl on the Via Flaminia is Alfred Hayes's critical view of the US occupation of Italy after WWII. To ease the boredom of peacetime occupation, an American GI takes a young Italian girl as a mistress. She consents only with bitterness; there are no jobs, and food is scarce. She falls victim to the fierce pride and strict morality of her countrymen; she is stigmatized by both the police and the populace. Not a love story with a happy ending.

Born in Hollywood, California, Stefanie Powers was a cheerleader at Hollywood High School. and a classmate of Nancy Sinatra. At the age of 15, she signed with Columbia Pictures and was regarded as a rising star. From 1958 to 1961, she appeared on several TV series and in the movie *Tammy, Tell Me True* under the name Taffy Paul.

From 1963 to 1966, Powers worked steadily in both TV and movies, appearing as Calamity Jane on an episode of *Bonanza*, as John Wayne's daughter in *McClintock!*, and as Patricia Carroll in the thriller *Die! Die! My Darling!* with Tallulah Bankhead. In 1966-1967 she starred as the sexy spy April Dancer in 29 episodes of *The Girl from U. N. C. L. E.* with Noel Harrison and Leo G. Carroll. From 1968 to 1974, Powers worked almost constantly, appearing in multiple episodes of *Love, American Style*, and on series such as *The Bold Ones* and *Marcus Welby, M. D.* and in movies such as *The Magnificent Seven Ride* with Lee van Cleef.²⁶⁹

Ms. Powers decried what she called "inverted blacklisting" where a favored five percent of the 25,000 members of SAG snagged all the roles. She recommended that professionals diversify their abilities and develop many interests. Hers included competing in charity tennis tournaments, dabbling in photojournalism, and writing. She and her husband had just completed a

book for a musical.²⁷⁰ Powers had a busy schedule in theaters that summer. After appearing at MMNT, she would travel to Mississippi to appear in *Oliver!* and then to Chicago to appear in Tennessee Williams' *The Rose Tattoo*.

Cast opposite Ms. Powers was Dexter Bullard, the founder of Austin's Gaslight Theater Workshop. Before coming to Austin, Bullard had appeared in productions with the New York Shakespeare Festival and on the daytime TV series *Love is a Many-Splendored Thing*, *As the World Turns*, and *The Secret Storm*. His experience included founding Venezuela's first professional repertory company in 1967 when he was a member of the Peace Corps. A graduate of the American Academy of Dramatic Arts, Bullard had recently earned a BFA in Theater from the University of Connecticut. With his partner Robert Sargent, Bullard had founded the Gaslight Workshop and planned to branch out into film production and TV programming. Bullard acknowledged the importance of Austin in his relocation from New York:²⁷¹

Austin is the princess city of Texas, and people love it very, very much and protect what it is. But it's not a one-horse town anymore. Austin is going to grow regardless of what people say about it. And it affects the arts. Austin's growth is controversial, but there are too many people everywhere!

In an interview for the *Statesman*, director Henry Oliver put forward the value of regional theater "because they provide a forum of local talent and local playwrights to express themselves and open the theater to so many more people." He praised the enthusiasm of the student actors and crews at MMNT. "They're always working and putting themselves out until they fall. And then they get up and keep on going."²⁷² In addition to Powers and Bullard, Oliver's cast of 11 included Candace Windel as Lisa's friend Nina, and Mark Jantzen as Antonio, angered by Lisa's behavior. Oliver cast himself as Ugo Pulcini and Carol Blodgett as his wife Adele. George Phelps rounded out the professional cast in the role of an English soldier. James Keane designed the set, Sylvia Vasquez the costumes and Summer Watson the lights. Larry Watson assisted Henry Oliver and Mark Gearman was Production Stage Manager. Attending the opening-night performance were Lady Bird Johnson with daughters Lynda Robb and Luci Nugent. During the curtain call, Stephanie Powers presented the former first lady with a rose.

At the end of May, Patrick Taggart had taken over the theater beat for the *Statesman* from John Bustin. An alumnus of Baylor University where he had studied music and journalism, Taggart had worked at the *Waco Tribune Herald* and the *Winston-Salem Journal and Sentinel* before arriving at the *Statesman* in 1974. In 1972 he had had a summer fellowship to the National Critics Institute at the O'Neill Theater Center in Waterford, Connecticut.

Taggart liked Stefanie Power's portrayal of Lisa and he found students Cyndie Lovato and Candace Windel "memorable" in their portrayals of Mimi and Nina. Mark Jantzen "turned in fine work as the angry young man Antonio." However, he pronounced the action onstage "dull, dull, dull" and the play "a dated melodrama."²⁷³ The staff at MMNT began to miss John Bustin.

Stephanie Powers' visit to Austin was to have far-reaching consequences. In the summer of 1990, the Dallas Cowboys made their training camp on the St. Edward's campus. In December 1989, *Statesman* sports editor Kirk Bohls explained how St. Edward's had been able to snag the Cowboys. He recounted how Chuck Taylor, a commercial real-estate broker and member of the Austin Chamber of Commerce, "pushed, prodded, jammed, cajoled, asked, begged and did everything you could ask. He would not be denied." Bohls' column traced Taylor's membership in the Chamber.

In 1974 when a student at the University of Texas, Taylor learned of Stephanie Powers' appearance in *The Girl on the Via Flaminia* at MMNT and worked out a plan to meet her. Posing as a member of the Junior Chamber of Commerce, Taylor contacted Ed Mangum saying he wanted to introduce himself to Powers. Mangum informed Powers he had found her a tennis partner. When Powers asked Taylor if he played tennis, he said that he did, even though he had never picked up a racket. After his phone conversation with Ms. Powers, Taylor contacted Lee Cooke, then president of the Junior Chamber of Commerce, and promised to bring Powers to their next meeting if Cooke would make him a member. That evening Taylor and his buddy Bill Sullivan stole onto the tennis courts at Enfield Park, jimmied the lights, and commenced a tennis lesson that lasted until 2:00 a.m. The next day he tried out his game on Powers. "I beat her," Taylor said. "That really made her mad." Ten years later, Lee Cooke—by then president of the Chamber of Commerce—made Taylor membership chairman, and he proceeded to set three national records in a row in recruiting. In 1987 Taylor was named chairman of the Sports and Leisure Committee, and the process began which culminated in the Cowboys' making St. Edward's their training camp for a decade. All because of *The Girl on the Via Flaminia*.²⁷⁴

Stefanie Powers' career continues to the present day. In 1977 she had a featured role in the TV mini-series *Washington Behind Closed Doors*, and from 1979 to 1984, she played Jennifer Hart on the series *Hart to Hart* with Robert Wagner. In the '90s the series was revived in eight TV movies. In 2010 she published a memoir *One from the Hart*.²⁷⁵

Just as *The Girl on the Via Flaminia* was closing, Br. Henry Altmiller sent contract materials to Ralph Kerns as "artist in residence" for the coming school year. As a replacement for Joseph Kaough, Kerns would perform and direct each semester in addition to teaching acting classes.²⁷⁶

The third selection for the summer series had originally been *Journey to the Day* by Roger O. Hirson, which Mangum had directed in *The Tombs* in 1967. When John Saxon expressed the desire to appear in *The Time of Your Life*, Mangum acceded to his request. Mangum would present *Journey to the Day* in the summer of 1976 with guest Stubby Kaye.

***The Time of Your Life* by William Saroyan—July 16 to 28**

William Saroyan had just published *One Day in the Afternoon of the World* and *After Thirty Years: The Daring Young Man on the Flying Trapeze*. His play *The Cave Dwellers* had run for 97 performances on Broadway in 1957-1958. This was Ed Mangum's second production of *The Time of Your Life* at St. Edward's.

Guest star John Saxon was born Carmine Orrico in Brooklyn, New York, in 1936. He studied acting with the legendary teacher Stella Adler and was "discovered" by agent Henry Willson, who brought him to Hollywood and changed his name to John Saxon. He made his screen debut with a small role in the 1954 film *It Should Happen to You* with Judy Holliday and Jack Lemmon. The kind of actor Stephanie Powers would admire, John Saxon was exceptionally versatile. He starred for three seasons on the TV series *The Bold Ones*, he had set box-office records with Bruce Lee in the martial-arts epic *Enter the Dragon*, and the year before he had made his musical comedy debut in *Gyps and Dolls* and 1776.

John Saxon had been intrigued by the role of Joe—"a loafer with money and a good heart"—when Mangum had offered him the role in 1973. Mangum assembled a cast of 17 around Saxon. George Phelps played saloon-owner Nick, Henry Oliver played Kit Carson, and the fourth professional contract went to Corinne Davis, who had appeared in *The Desk Set*. Ms. Davis' experience included appearances as a vocalist with the Jan Garber band. Students featured in the cast were Jann Jackson as a prostitute "haunted by dreams of love and beauty" and John White as Joe's errand boy. Lighting technician Rianna Erker and props manager Colleen Kennedy appeared in small roles as did Business major Kevin Wright and Music major Kurt Killam. James Keane designed the set, Sylvia Vasquez the costumes, and Casey O'Hara and Derly Ramirez teamed up to design the lights.²⁷⁷

Patrick Taggart was put off by the overall tone of the production, noting student performances as "boisterous, noisy, excessively nervous." However, he praised Saxon's work "...an excellent, quiet portrayal of the play's central character Joe—an escapist with a lot of money and sympathy for anyone with a dream." John Bustin went further: "Among a number of surprises about this staging is a fine performance by John Saxon, clearly a more mature, sensitive and intelligent actor than we may have realized, even in light of

some first-class work in a wide variety of TV and movie parts...Polished and assured, Saxon gives the whole production a balanced center..." *The Daily Texan* reviewer praised Henry Oliver as Kit Carson: "...he blusters on stage, spinning wild yarns of his past glories in hilarious W. C. Fields inflections."²⁷⁸

Coming on the heels of his pan of *The Girl on the Via Flaminia*, Taggart's review of *The Time of Your Life* struck the company as unduly harsh. Some company members, along with Angela Smith, visited the office of *Statesman* editor Sam Wood, to voice their concerns. Patrick Taggart and his colleague Marjorie Hoffman responded with a letter to Ed Mangum. Noting that Sam Wood had never attended an MMNT production and probably never would, Taggart and Hoffman voiced their own concerns about a tone of "hostility and pettiness" which had greeted them from the summer staff, citing what appeared to be intentional mix-ups in the interview schedule for Stephanie Powers and the disappearance of the courtesy parking space for the reviewer from the *Statesman*.²⁷⁹

John Saxon continued to work in a variety of films including the Bollywood production *Shalimar* in 1978, *The Electric Horseman* with Robert Redford and Jane Fonda in 1979, *A Nightmare on Elm Street* in 1984, and the vampire epic *From Dusk til Dawn* directed by Austin filmmaker Robert Rodriguez. In recent years, he has been seen in a number of independent films and has appeared in several television series, perhaps most notably *CSI: Crime Scene Investigation*, and more recently the Showtime series *Masters of Horror*.²⁸⁰

After *The Time of Your Life* was struck, Br. Stephen Carter, Motor Pool Supervisor, described the condition of the 1969 Ford which had been loaned to the MMNT crew: "...in the trunk were five large bags, three of garbage; under the front seat a container of sour milk and apple cores and orange peels; one tire had been blown out and been replaced with the spare [without] being repaired." Two weeks later, the information was relayed to Br. Henry Altmiller by Fr. Tom Windberg, Dean of Students.²⁸¹ For Dean Altmiller, the contents of the trunk of the old Ford would become an emblem for the Theater Arts Program in the coming year.



Ruth Straw as Penny Sycamore, Pat O'Brien as Grandpa Vanderhof, and Mark Jantzen as Mr. DePinna in *You Can't Take It With You*. Courtesy of St. Edward's University Archives & Special Collections.



Mercedes McCambridge as Bunny Watson in *The Desk Set*. Courtesy of St. Edward's University Archives & Special Collections.



Luci Baines Johnson Nugent, Stephanie Powers, and Lady Bird Johnson meet in the Guest Artists' Room in MMNT after a performance of *The Girl in the Via Flaminia*. Courtesy of St. Edward's University Archives & Special Collections.



Guest artist John Saxon in the MMNT lobby after a performance of *The Time of Your Life*. Courtesy of St. Edward's University Archives & Special Collections.

1974 to 1975—Reaping the Whirlwind

In the fall of 1974, Br. Henry Altmiller, Professor of Chemistry, became Academic Dean, and Sr. Anne Crane, Professor of English, became Dean of the School of Humanities, taking over for Prof. Neal Wise. Anne Crane—a native of Detroit suburb Wyandotte, Michigan—graduated from Marygrove College in 1955 and joined the order of the Immaculate Heart of Mary. She began her teaching career in 1957 at St. Matthew’s Elementary School in Detroit, Michigan. From 1964 to 1969 Sr. Anne taught senior English at Immaculata High School in Detroit. IHS was on the Marygrove campus, and it was generally considered to be “the most academically challenging high school for girls in Detroit.” Not only did Sr. Anne serve as co-chair of the English Department, but she also helped to reinstate the varsity sports program. In 1969 and 1970, she divided her teaching time between Immaculata and Marygrove College. While teaching at Marygrove Sr. Anne supervised student teachers in Secondary English. She also taught a freshman-level composition course at Wayne County Community College and supervised adult student-teachers seeking certification for the University of Detroit. Anne arrived at St. Edward’s University in 1972 as Instructor of English.²⁸²

Born in Ft. Smith, Arkansas, Henry Altmiller became a native of Austin and graduated from St. Edward’s High School in 1959. In high school he had been an honors student and had served two years as class Treasurer. He received his habit as a Brother of the Congregation of Holy Cross in August of 1959 and was assigned to the Dujarie Scholasticate in Indiana for religious study. He majored in Chemistry and Mathematics at the University of Notre Dame and graduated with honors in 1964. During the spring semester of 1964, Br. Henry taught at Notre Dame High School in Sherman Oaks, California, and then taught at Holy Cross High School in San Antonio, Texas, in 1964-65. He received a PhD in Chemistry from

the University of Notre Dame in 1969 and began teaching at St Edward's University in the fall of that year. As Chairman of the Division of Physical and Biological Sciences, he taught courses in General Chemistry, Quantitative Analysis, Physical Chemistry and Instrumental Analysis. In 1970 and '71 Br. Henry collaborated on three articles published in the *Journal of Physical Chemistry*, and he was a member of the American Chemical Society. In July the Chemistry Department received a \$3,500 grant from the National Science Foundation to purchase scientific equipment needed to improve undergraduate instruction, and Br. Henry had been listed as the project director.²⁸³

In 1974 Br. Stephen Walsh formed a "president's task force for the University" because the University's financial situation had become so serious. The school almost went under. Many faculty members received notice that they might not have contracts the next year. The organization was streamlined: academic divisions were reduced from seven to five and the Department of Fine and Performing Arts was placed in the School of Humanities with Sr. Anne as the head of the school. One of her charges was to "clean up the Theater." Dean Altmiller was assigned oversight of the professional-theater operations, and Sr. Anne, oversight over the academic area.

One of the areas of concern was the theater budget. The MMNT box office was bringing in less money than projected, and production costs rose beyond what had been allocated. Ed Mangum had responsibility for managing productions and budgets, but his staff was comprised primarily of students. Another concern was the curriculum. Four levels of Directing courses were listed in the bulletin. The classes gave credit for work on productions but did not meet on a regularly scheduled basis, and students could take the courses out of sequence, registering for Directing IV without having taken Directing I. Students could also receive credit for an Acting course by appearing in an MMNT production. The director and the guest artist were listed as the student's supervisors. Acting courses could also be taken out of sequence. The curriculum needed to be brought under the standards for accreditation.²⁸⁴

The undergraduate bulletin for 1974-1975 listed the requirements for a Theatre Arts major: Students needed to complete a total of 32 hours. For an emphasis in Acting, students would complete 26 hours from that field and six hours from other areas. In Directing students would complete 24 hours plus 8 from other areas.

Technical Theater students would complete 14 hours in technical courses plus classes in Acting, Directing and Theater Management. A student could complete a "non-specialized" major by including two courses in Great

Plays. All students were required to complete six hours of technical theater courses.²⁸⁵

Most courses in the Theatre Arts program were described as “performance based.” In the course descriptions for the program, many courses were listed as “one lecture period and two four-hour laboratory sessions a week.” The Acting IV course was described as follows: “Participation through independent study in a major role in a major production with a major guest artist. Creation of role under direct tutelage of play director, with consultations with guest artist. Credit may be obtained at any time during student’s study of acting at discretion of play director and approval of department chairman. May be repeated for credit up to 12 hours.”²⁸⁶

The steady programming of professional guests and the aggressive marketing on a national level had paid off. When the MMNT opened with *Does a Tiger Wear a Necktie?*, 20 students were enrolled as Theater Arts majors. By the fall of 1974, the number had skyrocketed to over 100, nearly 10% of the St. Edward’s student body. To assist in serving this ambitious throng, Mangum had hired Ralph Kerns as “actor in residence.” Kerns had taught and directed at UNC Greensboro where he also directed the children’s theater. He was chairman of the Speech and Theater program at Ohio Northern University and also managing director of the UNC Summer Theater. An MFA grad of Carnegie Tech, he was a member of AEA, SAG, AFTRA, and the American Theater Association.²⁸⁷

Even with the addition of Ralph Kerns, the Theater Program was short on staff. The new Theater Arts majors were allowed to fill their schedules with Theater courses, so there were few of the “low-enrolled” classes Ed Mangum had wanted to treat as independent studies. In place of resident designer David Maverick Lane, newly minted Theater Arts BA James Keane ’74 had been hired as Technical Director/Shop Foreman. First-year student Glenn Schleicher was in charge of the Box Office, and Junior Deb Hime was Theater Secretary.²⁸⁸

In the previous spring student Joe Jeff Goldblatt had applied for membership in AEA, perhaps hoping to be employed under AEA contract while still a student. As classes began and rehearsals for *Golden Boy* got underway, AEA Business Rep Paul Bowers assured Ed Mangum that “a member of Equity who is a fully matriculating student is not required to perform on contract.”²⁸⁹

After the first week of classes, Ralph Kerns shared his concern about the condition of the building with Dean Altmiller. “For a two-year-old theater, it’s beginning to look crummy..Corners have cobwebs and spiders. Dust is thick. Carpets are stained. Restrooms this week are so bad, I expect

germs to reach out and grab me.” There is no evidence that Kerns shared his concerns with Ed Mangum.²⁹⁰

Norman J. Peters, Vice President for Development, began to take an interest in the theater. He shared reviews and lists of prominent guests—including Lady Bird Johnson and her daughters and Mrs. Ralph Yarborough—with the Moody Foundation. And he reviewed the ticket price structure with the administration with special attention to group rates and season-ticket sales.²⁹¹

The first fall production at MMNT represented an effort to reinstate the Guest Artist program in full force and to employ as many of the new students onstage as possible.

***Golden Boy* by Clifford Odets—October 8 to 20**

Born in 1906 to Jewish-immigrant parents, Clifford Odets grew up in the Bronx and dropped out of high school to pursue an acting career. In 1929 he was hired by The Theater Guild to play minor roles in their season and met casting director Cheryl Crawford. Crawford, Harold Clurman and Lee Strasberg were making plans to form a company that would devote itself to the system of performance developed by the Russian actor/director Constantin Stanislavsky. They invited Odets to their meetings, and in 1931 he became a founding member of The Group Theater. Harold Clurman encouraged Odets to write, and in January of 1935 the Group produced *Waiting for Lefty*, a series of episodes from working-class life loosely based on an actual strike by cab drivers in New York City. The final scene depicts a union meeting that ends in a call for a strike. The opening-night audience rose to its feet and joined in the chant “Strike! Strike! Strike!”

The play brought Odets and The Group international acclaim, and a month later The Group produced Odets’ *Awake and Sing!*, a portrait of a Jewish family struggling through the Depression in The Bronx. The cast included Stella Adler and Sanford Meisner. The Group produced two more Odets dramas, *Golden Boy* in 1937 and *Rocket to the Moon* in 1938.

In 1936 Odets went to Hollywood to begin work in films. At first his purpose was to make money to finance Group-Theater projects, but gradually he began to devote all his time to the movies. Working within the studio system, Odets’ scripts were often handed off to another writer for finishing. He received screenwriting credit for *The General Died at Dawn* (1936), *None But the Lonely Heart* (1944), *The Sweet Smell of Success* (1957), and *The Story on Page One* (1959). Four of Odets’ plays—*Golden Boy*, *Clash by Night*, *The Big Knife*, and *The Country Girl*—were adapted for film but Odets did not write the screenplays.

Golden Boy was first produced by The Group Theater in 1937 under the direction of Harold Clurman. The cast included Lee J. Cobb as Mr. Carp, Elia Kazan as Eddie Fuselli, and Robert Lewis as Roxy Gottlieb. The plot presents the dilemma of Joe Bonaparte who seeks a career as a concert violinist. When fight promoter Gottlieb offers to promote him as a fighter, Joe regards the opportunity as a step toward his music career, but he soon finds himself torn between the lure of the big money and the possibility of sustaining permanent injury to his hands. In 1939 the play was adapted for the screen; William Holden played Joe Bonaparte and Barbara Stanwyck played his girlfriend Lorna. In 1963 Odets was lured out of retirement to write the book for a musical version of the play as a vehicle for Sammy Davis Jr., but he died of cancer before the project was finished. William Gibson completed the script.

James Brewer, cast as boxer/violinist Joe Bonaparte, had grown up in Austin and had competed in the Golden Gloves boxing program. In the summers of 1963 and '64, he appeared in six productions directed by Ed Mangum at the Peninsula Theater in New Braunfels, Texas, including playing Ensign Pulver in *Mr. Roberts* with Pat O'Brien. After relocating to Hollywood, he appeared in several films, including MGM's *The Loved One* directed by Tony Richardson and in episodes of *The Andy Griffith Show* and *Petticoat Junction*.²⁹²

To balance James Brewer, who was a relative unknown as an actor, Mangum had secured two established character actors—Jackie Coogan and Lyle Talbot. Artist-in-residence Ralph Kerns provided the fourth professional contract in the cast. Still searching for actors for the remaining three productions, Mangum employed the network of previous guests and actors' agents. At the end of August, John Saxon had suggested Leonard Nimoy and Ed Asner as possibilities. The Ben Pearson agency had sent contracts to various actors. William Shatner, whose career in Hollywood was getting back on track, was unwilling to return to MMNT, but Sal Mineo had expressed interest.²⁹³

Jackie Coogan, who played Moody the fight manager, began his professional career at 16 months of age when he appeared in *Skinner's Baby*, a film produced by "Bronco Billy" Anderson in 1916. Coogan's father, Jack Sr., was a vaudeville performer and producer. He moved the family to California in 1919, and he began using four-year-old Jackie in his act. Charlie Chaplin saw the act at the Orpheum Theater in Los Angeles and conceived the idea for the silent feature *The Kid*. Coogan went on to star in Peck's *Bad Boy*, *Trouble* with Wallace Beery, and *Oliver Twist*. He continued a successful career through the '30s in film, radio, and vaudeville, touring for a time with Betty Grable. He served as a glider pilot in WWII. After the war he began playing nightclubs

and began a new career on TV. From 1964-66 he appeared as Uncle Fester on *The Addams Family*.²⁹⁴

Lyle Talbot, in the role of promoter Roxie Gottlieb, was a veteran of 150 films, among them *Forty-Second Street* and *Sunrise at Campobello*. He had been a regular cast member of several TV series, including *The Adventures of Ozzie and Harriet*, *The Burns and Allen Show*, and *December Bride*. During the 1960s and '70s he toured in road companies of *The Matchmaker* by Thornton Wilder, *The Best Man* by Gore Vidal, and *Barefoot in the Park* by Neil Simon.²⁹⁵ Artist-in-residence Ralph Kerns played Joe Bonaparte's father.

The MMNT arena was transformed into a regulation boxing ring, and patrons who arrived early were treated to live sparring matches. *Golden Boy* was Mangum's most ambitious project with a cast of 60, expanded into trainers, seconds, and girl friends of boxing-gym hangers-on. Students Jann Jackson and Joe Jeff Goldblatt received billing in the program with Ralph Kerns. Bruce Young appeared as Pepper White and Tim Russ appeared as Jack Wilson. James Keane designed the set, Rianna Erker the costumes, and Br. Gerald Enos designed the lights with Casey O'Hara. Shelley Chester provided the sound effects. John White was production stage manager assisted by Debbie Hime. Jackie Coogan's headshot grinned from the cover of the playbill.²⁹⁶

John Bustin found the expansion of the play effective, especially with former boxer Brewer in the role of Joe. The fight-training routines and two fight scenes added "uncommon excitement to the play." Bustin praised Coogan's and Talbot's performances: "Watching seasoned pros like these two is always a rare delight." Bustin also cited the performances of students Jann Jackson "in another of her brassy tramp-with-the-heart-of-gold roles, Joe Jeff Goldblatt "as the tough syndicate hood who's seen too many George Raft movies," and Mark Jantzen "as Joe's pushy brother-in-law."²⁹⁷

Perhaps the *Statesman's* Marjorie Hoffman was predisposed to be critical by her experience over the summer. In any event, she was more skeptical of Mangum's boxing-ring approach. "James Brewer...has always wanted to come back to Austin, his hometown, to do *Golden Boy*." Hoffman inferred that Brewer's background as a Golden-Glover was the source of Mangum's production strategy, but she found Brewer's acting "self-conscious" and "melodramatic." She declared "*Golden Boy* is not a play about boxing. Rather, it is Clifford Odets' lyrical drama about the tragedy of a young man." Even though Mangum, as the head of a fledgling program, had to keep his students' abilities in mind in choosing material, "often, he is influenced too much by the wishes of his guest stars." Hoffman recognized the abilities of Coogan, Talbot, and Austin veteran William Creamer, but she especially praised the performance of Ralph Kerns: "this actor-in-residence replenishes

the drama with a poignance too often drowned out by the staged boxing matches.”²⁹⁸

Other productions running in Austin included Shakespeare’s *King John* at UT’s Hogg Auditorium, *No Hard Feelings* at the Country Dinner Playhouse with Richard Egan, *Godspell* at Center Stage directed by Ken Johnson, and *Auntie Mame* at the Zachary Scott Theater Center.²⁹⁹

Faculty, staff and students were burning midnight oil formulating plans to meet the needs of a burgeoning program. In the middle of the run of *Golden Boy*, MMNT Technical Director James Keane submitted a “Technical Theatre Report” in response to Br. Stephen Walsh’s Presidential Task Force Committee. The committee had stated “Theatre Arts requires the immediate and conscious concern of the Academic Dean and must be strengthened as a major.” James Keane proposed a St. Edward’s University Touring Company to be established in the spring of 1975. The proposal included establishing work-study positions with local theater, television and film production companies and the development of “the old health center” into an experimental theater to support the expanding program. The grand plan outlined three touring routes. The “Northern Route” included 11 cities in Texas, Arkansas, Missouri, Tennessee, Mississippi, and Louisiana. The “Eastern Route” listed 13 cities in Oklahoma, Arkansas, Tennessee, Alabama, Mississippi and Louisiana. The “Western Route” wound through nine cities in Texas, New Mexico, and Arizona. A company of 20 students would present three versions of a new adaptation of Lewis Carroll’s *Alice in Wonderland*—one for children, one for young adults, and one for adults.³⁰⁰ The sense of urgency was evident in the plan, but the faculty wisely chose not to ride off in all directions.

On October 21, MMNT announced that Russ Tamblyn, who had appeared in the film musicals *Seven Brides for Seven Brothers* and *West Side Story*, would appear in *Nature’s Way* by Herman Wouk in November. Dean Stockwell had originally been scheduled to appear but was prevented by prior commitments. Stockwell, Tamblyn’s next-door neighbor in Hollywood, showed him the script for *Nature’s Way*. Tamblyn had originally been signed to appear in *Marathon ’33* the next April, but he liked *Nature’s Way* so well that he agreed to come in as a replacement for Stockwell.³⁰¹

On Halloween Dean Henry Altmiller shared a few of his own concerns with Ed Mangum. First, he noted that most of the new students were taking nine to twelve hours of theater classes. Since there were only 32 hours in the major now, what would these students take when they were juniors and seniors? They were spending an inordinate amount of time in the theater building. “We should try to incorporate them into the mainstream of University life.” Second, the theater didn’t seem to be a good place to teach

classes (perhaps because it was looking so crummy), and Mangum should consider moving some classes to Moody Hall. Third, the course requirements for Acting classes weren't very clear. Was it really necessary to have four levels of Acting? Fourth, expand the major by requiring some courses from other fields such as English or Psychology. Finally, the Dean suggested that Mangum work together with Humanities Dean Anne Crane to address these concerns. Did Mangum begin to sense an ominous presence peering over his shoulder?³⁰²

Ralph Kerns' directorial debut at MMNT was an obscure comedy from the 1950s featuring an actor famous for film roles but who had virtually retired from the business.

***Nature's Way* by Herman Wouk—November 12 to 24**

Nature's Way was written by Herman Wouk, most famous as the author of the WWII novels *The Caine Mutiny* and *The Winds of War*. He had adapted *The Caine Mutiny* for the stage and later for the film with Humphrey Bogart. Written in 1957, *Nature's Way* depicts the absurd complications in the life of New York songwriter Billy Turk, including an unexpected tax bill, a resident mother-in-law, a romantic rival for his wife's affections, and a predatory princess.

At North Hollywood High School, Russ Tamblyn had been a champion gymnast and was considered a prospect for the US Olympic team. However, he had been discovered early for films. At the age of 10, Tamblyn was tapped by Pat O'Brian for a role in *The Boy with the Green Hair*. Later, Cecille B. DeMille cast him as the young King Saul in the biblical epic *Samson and Delilah*. Tamblyn had appeared in more than 60 films, including *Tom Thumb* (in which he played the title role), *Seven Brides for Seven Brothers*, *West Side Story*, and *That's Entertainment*. After *West Side Story*, Tamblyn had dropped out of movies. He moved from Pacific Palisades to the small town of Topanga where he began to paint. He built a small printing press and began designing and printing small editions of poetry. In 1972 he reconnected with acting with a performance project which included fellow Topanga residents Dean Stockwell, Tish Sterling, and Neil Young. The play was a fundraiser for efforts to stop a land-development project, and it was a success: the development was halted, and Tamblyn began taking character roles in independent films such as Dennis Hopper's *The Last Movie*.³⁰³

Tamblyn played Billy Turk, and director Ralph Kerns cast first-year student Kathy Fulton as his wife Maggie. Fulton came to St. Edward's after having appeared with the American Ballet Theater and having worked as a staff member at the Kennedy Center in Washington, DC. Corinne

Davis, a member of the “St. Edward’s professional acting company,” played Mrs. Fawcett, and director Kerns cast himself in the cameo role of Dr. Blimber. Critical opinions were mixed. Marjorie Hoffman called the play “cotton candy, it looks good and melts quickly.” Admitting that Ralph Kerns had used the comic abilities of cast well, Hoffman praised students Joe Jeff Goldblatt and Alfred Lands who “bring down the house with a comic bit...”³⁰⁴ John Bustin termed the play “lighter than air.” He also praised Goldblatt “who furnishes a zingy performance as the songwriter’s gay collaborator.”³⁰⁵ The student reviewer for the *Daily Texan* didn’t like the play either but called Goldblatt’s portrayal of Vivian Voles “one of the most enjoyable characters I’ve seen in a long time.”³⁰⁶ The audience for the second Thursday’s performance was augmented by 50 residents from the Austin State School, accompanied by Richard Halpin.³⁰⁷

Nature’s Way faced competition from other theaters in Austin: *A Man’s a Man* by Bertoldt Brecht at UT and *Guys and Dolls* by Frank Loesser, Jo Swerling, and Abe Burrows at Center Stage.³⁰⁸

In November and December, Ed Mangum was still working to firm up the spring productions. By Thanksgiving Leonard Nimoy had agreed to appear in *Journey to the Day*, but he was not excited by the script. Agent Ben Pearson reported that Pat O’Brien had told Broderick Crawford to consider an appearance at MMNT, but Mangum still had not found a guest star for *Marathon ’33*, June Havoc’s autobiographical play about her experiences after her career in vaudeville. John Saxon had expressed interest, but Mangum couldn’t afford his \$3,500 price tag. He discussed Dean Stockwell with Ralph Kerns, and Kerns had given his OK (even though Stockwell had more or less dropped out of acting in the 1960s).³⁰⁹ After the Christmas break and “Jan Term,” the season would continue to develop, but not always for the best.

However, the semester closed with a boost for Mangum’s self-esteem. He was appointed to the Theater Advisory Panel of the Texas Commission on the Arts and Humanities, one of nine ten-member panels created to review projects and make recommendations to the commission. The panels were part of the Commission’s Citizen Participation Program designed in 1972 to involve knowledgeable and professional persons in the grant-making program of the agency. Edward R. Hudson, the chairman, downplayed the time commitment.

“The work of the panel is generally conducted by mail. Few, if any, meetings will be required.” Still, it was a sign of Mangum’s standing in the theater community of the state.³¹⁰

1975

One of the administrative goals for the year was to search for and hire additional faculty to serve the growing number of talented students flocking to the program. Production and teaching responsibilities seemed to absorb all the time available, but people with broad experience in production and teaching continued to send materials. In the first week of January, Harry and Sharon Muir, assistant professors at Wittenberg University in Springfield, Ohio, sent Mangum their resumes, which were shoved onto a growing “to do” stack. Still trying to find an appropriate vehicle for Leonard Nimoy, Mangum turned down a pitch from Harper and Row editor Michael Brown to write a text on acting, saying his administrative and teaching duties made it impossible to consider a writing project.³¹¹

Still hoping that Dean Stockwell would say yes to *Marathon '33*, Mangum nudged Ben Pearson, “Ralph Kerns is arriving here in about ten days, and I’m sure he would like to know that everything is in order for his show.” Mangum received an inquiry from Joan Simmons, a casting agent with the Jeanne Halliburton Agency, offering to connect MMNT with an appropriate star for \$200, but he decided not to complicate the search, saying instead, “I am sure we will need your help come the fall of 1975.”³¹² Still undecided about a play for Nimoy, he wrote to Kermit Bloomgarden imploring him to release the rights to *Equus*, which had opened on Broadway the previous October, but Bloomgarden replied that the rights would not be released until after the New York production closed.³¹³ Finally, Mangum and Nimoy settled on *Caligula*, a drama based on the life of a Roman emperor by Albert Camus.

***Caligula* by Albert Camus—March 11 to 23**

Awarded the Nobel Prize for Literature in 1957, Albert Camus is often associated with the “existential” philosopher Jean-Paul Satre, but Camus himself rejected that association. He was born in 1913 in Algiers of European parents; his father was a farm worker who died in the Battle of the Marne in 1914, and his mother was of Spanish descent. Even though he grew up in poverty, Camus showed academic promise and was admitted to the University of Algiers. He earned the equivalent of a Master’s degree in 1936 with a thesis on Neo-Platonism and Christianity. In 1941 he finished two books—*The Myth of Sisyphus* and *The Stranger*—in which he presented an “absurd” philosophy. The absurd arises from man’s unfulfilled desire for clarity and meaning in a world which offers neither. Sisyphus must push the boulder up the hill even though he knows it will roll back to the bottom; “the stranger” Mersault faces the death penalty for a senseless murder but rejects the solace of religion and accepts the indifference of the universe to his fate.

Written in 1938 when Albert Camus was 25, *Caligula* was first produced in 1945 and introduced the French actor Gerard Phillippe. Camus presents the Roman emperor as obsessed with the absurdity of existence; realizing the futility of his absolute power, Caligula engineers his own assassination. Certainly not “cotton candy.” Mangum set about adapting a script for *Caligula* using two translations of the text.

As rehearsals began, Norman Peters was developing a support organization for MMNT. Hoping to have the “Patrons Organization” in place before the opening of *Caligula*, Peters enlisted Barbara Wolf, Dorothy Maloney, and Sue Jane White to administer the group and recruit new members. He convened a meeting with Mangum, Ralph Kerns, and Angela Smith to work out details. The name of the organization was changed to “The First Nighters” because “patrons” sounded too much like “matrons.” Details of membership were outlined:³¹⁴

- The membership fee would be \$100 per person.
- Members would receive a season pass for seven plays.
- The remainder of the fee would be counted as a tax-deductible contribution.
- Members would be recognized in University publications and playbills.
- They would receive the *Hilltopics* newsletter.
- The purpose of the organization would be to support and promote MMNT and act as a “sounding board” for future development.

Leonard Nimoy, who became a television icon in the role of Mr. Spock on *Star Trek*, had broad experience in the business. He had attended Boston College on a theater scholarship but left to study at the Pasadena Playhouse. After a stint in the Army, he returned to Hollywood to pursue acting and supported himself by driving a cab, working in a pet store, jerking sodas, ushering in a movie house, and delivering newspapers. He finally broke into TV and appeared in over 100 guest roles before being cast as Mr. Spock. He had also appeared in several films, including *The Balcony* by Jean Genet with Shelly Winters and Peter Falk. After *Star Trek*, Nimoy appeared for two years in the series *Mission Impossible*. He also toured as Tevye in *Fiddler on the Roof* and appeared in Milwaukee’s Melody Top Theater as Fagin in *Oliver!* In 1973, he had appeared with Sandy Dennis in *6 Rms, Riv Vu* in Florida, and with Swedish actress Bibi Andersson in *Full Circle* by Erich Remarque

on Broadway. His own black-and-white photographs had appeared in various exhibits, and he had written two books of poetry.³¹⁵

Senior student Jann Jackson was cast opposite Nimoy as Caligula's mistress Caesonia, Ralph Kerns played Patricius, and Austin actor George Phelps played Cherea. Eleven students provided supernumerary support as courtesans and poets. Tim Russ served as Nimoy's understudy during preliminary rehearsals.

Nimoy's star power sold out *Caligula's* sixteen performances. The B'nai B'rith at UT invited him for a "rap session" with students. He spoke at a Friday luncheon at the Austin Junior Chamber of Commerce.³¹⁶

In addition to playing the female lead, Jann Jackson was credited with designing the set for the production. Jackson called the assignment "a committee effort," and she acknowledged assistance from director Mangum, MMNT technical director Jim Keane, art professor Br. Hilarion Brezik, and Mike Sullivan, still on St. Edward's's faculty. Considering her coming graduation, Jackson reviewed the progress of the program. When she arrived in 1971, there had been 20 students majoring in Theater. "Now we have 100 and have had over 2,000 inquiries this year about the program."³¹⁷

In the middle of the run of *Caligula*, admissions counselor Mike Barrett sounded an alarm to director John Lucas. Eighty students had already applied for admission to the Theater Arts program for the 1975-1976 school year. The program would need to consider a selection process. The present first-year students and the applicants for the next year had excellent academic credentials and expected a "challenging, vigorous academic climate," but they were being asked to commit most of their time to productions. Barrett warned "if we are going to award an academic degree in drama, we must be willing to provide the \$, the faculty, and resolve to offer a rich academic background." In addition, the program needed variety: "Our students need experience in musical productions, classics, Shakespeare...I don't believe we want a theater department like UT's in which we graduate students who have never set foot on a stage or turned on a light." He concluded prophetically, "The potential for seriously damaging publicity as the result of unfulfilled expectations is very real."³¹⁸

Caligula drew wide critical attention. In the *Statesman*, Susan Barton praised Nimoy's "icy portrayal of the mad emperor." She called moments of violence "ghastly, powerful in their lack of overdramatized sensation." She concluded "those with an eye and ear for the ridiculous and a taste for satirical irreverence should enjoy this high quality production."³¹⁹ *The Daily Texan* described Nimoy's "sudden cat-like movements and the sudden diabolic laugh which appears seemingly from nowhere and then disappears as rapidly." The reviewer also praised student Bruce Young in the role of Helicon, a

freed slave: “Young brings such dignity and regal bearing to the role, you can only reach out to him and empathize.”³²⁰ John Bustin was also positive and noted “After a couple of seasons of building a theatre arts department totally from scratch, Mangum feels he’s only now arriving at a point where he can produce a play like *Caligula*.”³²¹ In *The Austin Sun*, novelist Michael Ventura provided an extended response to the play and the production. He had first seen a production at Goddard College in Vermont 11 years before. His memory was shaped by Michael Wilding’s performance in the title role. Appraising Nimoy’s performance, Ventura wrote, “Every movement was graceful and apt, and played to every angle of vision. There was nothing wasted, nothing overdone...Nimoy is an excellent professional and a man of palpable charisma.” Ventura also praised Bruce Young’s performance: “His Helicon is sinister and mysterious and authoritative.”³²² Finally, a year later in *The National Observer*, Wesley Pruden Jr. interviewed Nimoy in Detroit where he was playing Sherlock Holmes. They discussed audiences’ expectations of the actor’s performances conditioned by their memories of Mr. Spock. An example was responses to the word “logical.” Detroit audiences tittered when Holmes declares to Watson, “That’s not logical.” It’s Spock’s word! In Austin when he was playing *Caligula*, Nimoy dreaded the line “We are resolved to be logical...I knew that the moment those three syllables sounded through the theater he would be there. That alien would be there, demanding what was his.”³²³

At the end of the run of *Caligula*, Leonard Nimoy wrote a note stating that when he arrived for rehearsal, he watched a run-through with student Tim Russ in the title role. He declared “I was so impressed that I felt the show could be successfully run with him playing the role instead of myself.” Mr. Nimoy also provided a letter of endorsement for the work of Bruce Young in the role of Helicon.³²⁴ Bruce Young also designed the lights for the production.

During the run of the show, publicity director Angela Smith assisted Nimoy in applying for the Master’s Degree program at Antioch College. In the process, Nimoy requested recommendations from Massachusetts governor Michael Dukakis, California Senator Anthony Beilenson, and Senator George McGovern.³²⁵ Tickets for *Caligula* were \$4. for evening performances and \$3 for Saturday and Sunday matinees.

Ed Mangum had finally signed Sal Mineo to appear in *Marathon ’33*, and the star provided the weather conditions for the perfect storm of bad publicity that Mike Barrett had predicted.

Marathon '33 by June Havoc—April 29 to May 11

Written by June Havoc, the sister of Gypsy Rose Lee and the original “Dainty June,” the loosely autobiographical story centers around a former child star who joins a motley collection of out-of-work vaudevillians and other lost souls to dance for 3,000 hours to claim a \$1,500 prize. The play echoed the 1969 film *They Shoot Horses, Don't They* starring Jane Fonda and Bruce Dern. Like *Golden Boy*, the St. Edward's production was an effort to employ as many of the new theater majors as the stage would hold.

Guest star Sal Mineo had begun his professional career 25 years before at the age of 11 in *The Rose Tattoo* by Tennessee Williams with Maureen Stapleton and Eli Wallach. He had appeared on stage with Yul Brynner in *The King and I*. Making his screen debut in 1955 in *Six Bridges to Cross* with Tony Curtis and Julie Adams, he made his breakthrough in the same year in *Rebel Without a Cause* playing John “Plato” Crawford, the sensitive teenager who idolized Jim Stark played by James Dean. Mineo was nominated for an Academy Award for the role. His career reached a peak in 1960 when he won a Golden Globe award for the role of Dov Landau in Otto Preminger's *Exodus*. During the 1960s his career stalled, and his last appearance in a movie had been in 1971 as the chimpanzee Dr. Milo in *Escape from the Planet of the Apes*.³²⁶

In the late '60s Mineo went public with his homosexuality. In 1969 he produced and directed *Fortune and Men's Eyes*, a play by John Herbert about a young man's experience with homosexuality and sexual slavery in prison. In a second production in San Francisco, Mineo directed a cast that included the young Don Johnson.

In 1973 Mineo had agreed to appear in a production of *Butterflies Are Free* at the Albuquerque Little Theater in New Mexico, but two weeks before the play was to open, he announced that a conflict had arisen and he would not appear. The theater complained to Actors' Equity Association, and AEA called two hearings, but Mineo did not respond. The union finally censured the actor and fined him over \$9,000.³²⁷

For *Marathon* he had been cast in the role of Patsy, a young man with an engineering degree unable to find employment because of the Depression. Students in leading roles included Jeanne Beechwood as June, Johnny Lopez as Mr. Dankle, and Blaze Callahan as Ruddy the MC. The cast included 43 roles. Ralph Kerns directed the production assisted by Patty Rybaski; he also played the Minister. Corinne Davis, a member of the Professional Acting Company, appeared in the role of Eve Adamanski, the “registrar” of the dance marathon.

She was also featured in two vocal solos in the production. Davis had sung with the Jan Garber Band and had appeared in 32 films made for television. She had also been a guest on The Grande Ole Opry and on the

Arthur Godfrey radio program. Joe Anzaldua, the accompanist/arranger for the production, attended St. Edward's on a Music scholarship as accompanist for both university choirs. Shelley Chester served as Production Stage Manager assisted by Casey O'Hara.³²⁸

Mineo had originally been scheduled to arrive on Monday, April 21, to begin rehearsals for the opening on Tuesday, April 29. However, his arrival was delayed: he had been shooting an episode of *Columbo* in which he appeared as an Arab terrorist, and the schedule ran an extra day. Mineo did not arrive until late on Tuesday and did not begin rehearsing until Wednesday. He began immediately to restage Ralph Kern's work and change the sound design. In an interview with Patrick Taggart, Mineo said he saw the play as a precursor to the disaster films of the '70s: "It takes a group of people representative of everyday types. And at the moment of desperation, they all do something heroic."³²⁹

On the weekend before the opening of *Marathon '33*, the pressures of the year reached a flash point. On the morning of Saturday, April 26, Sal Mineo's partner Courtney Burroughs arrived from Los Angeles. Zelma Richardson, the Theater Secretary, was to meet Burroughs at the airport. She asked Mineo how she was to recognize Burroughs, but Mineo replied only, "Don't worry, you'll know him when you see him." Zelma arrived at Mueller Airport in good time and found a spot at the gate. The plane taxied up to the gate and passengers began to de-plane, but Zelma was unable to connect anyone with Mineo's vague description. Finally, the last passenger appeared in the doorway—blonde, tan, with a sweater draped over his shoulders and carrying a tennis racket; Courtney Burroughs was proof of Mineo's instruction. Zelma delivered him to the theater.³³⁰

Ed Mangum learned that no rehearsal had been called for that evening. Both he and Sal Mineo agreed that the production needed extra work. He scheduled a meeting with Mineo and Ralph Kerns before the afternoon rehearsal. Kerns thought that an evening rehearsal was unnecessary, but when Mangum suggested that Mineo conduct an evening rehearsal without Kerns present, Kerns agreed. After Mangum left the theater, Mineo asked Kerns if he could experiment with some changes during the afternoon rehearsal, and during the afternoon Kerns functioned as an observer while Mineo made some changes to the first act.³³¹

Some student members of the cast, feeling Kerns was being disrespected, chose not to attend the evening rehearsal and began to organize a protest. Sal Mineo and Courtney Burroughs rehearsed the rest of the cast in the evening. On the morning of Sunday, April 27, Ralph Kerns reported to the theater and announced that he was no longer the director of the production and that Mineo was in charge. He wrote a note to Ed Mangum asking him to look

for someone to replace him on the faculty. The students who had chosen not to attend the evening rehearsal spent the first week of the run gathering support and formulating a course of action which culminated in a meeting with Dean Altmiller on Tuesday, May 6, where they voiced their concerns, primarily “an immediate investigation of the activities that occurred [sic] in the Mary Moody Northen Theater during the week of April 23 to April 29, 1975.” Their statement to the Dean closed with a financial threat: “We, the students of St. Edward’s, represent 10’s of thousands of tuition money this university will fail to receive unless a satisfactory system of administration of this department is conceived and administered.”³³²

The reviews of the opening-night performance were mixed at best. In the *Statesman*, Patrick Taggart judged the opening 20 minutes to be a state of “intended confusion” with the cast lost in the sounds of drums, piano, and recorded music. For him the second act was more tightly organized and better focused. Taggart found Jeanne Beechwood’s performance in the June Havoc role less than secure; the role “demanded more experience than Miss Beechwood was able to impart to it.”³³³ In the *Daily Texan*, staff writer Vicky Bowles found most fault with the play—“little more than an ego trip showing how [June Havoc] had the ambition to rise above the degrading circumstances of the marathon.” She was sympathetic to the cast who “have worked their tails off to salvage something from this mish-mash.” Her review castigated Ed Mangum for his play selection, saying that students “deserve quality material that is not an embarrassment to themselves and their guest stars.”³³⁴

On Monday, May 5, Mangum diplomatically acknowledged Ralph Kerns’ resignation: “You have contributed greatly this year to the progress of our department, not only in your dedication to students in your classes but also in the guidance you have given them in the plays you have directed, the coaching you so beautifully did for *Caligula*, and the roles you have played with such professional finesse.”³³⁵ If the departmental turmoil were not enough, protests from audience members over the content of *Marathon ’33* were reaching Br. Stephen Walsh in the President’s office: “It is truly a shame that a Catholic college is resorting to such vulgarity...The use of profanity has always offended me, but the recent play *Marathon ’33* was at an all time low.”³³⁶ Responding both to the criticism and to the growing departmental storm, Br. Stephen replied, “I concur with your appraisal of this production and have taken rather decisive measures to assure that such a production is never launched again on our stage.”³³⁷

On the Friday before closing, the *Statesman* published a letter from Ralph Kerns in response to Patrick Taggart’s review, describing the changes Mineo and Burroughs had made in the staging. He defended Jeanne

Beechwood's performance, saying "even after opening night she was still whispering lines and directions to her star." Kerns concluded his letter by announcing "As a result of the permissiveness which exists here, and which allows such things to happen, I will no longer be with the St. Edward's University Theater after this school year."³³⁸

At least one student defended the changes Mineo had made and observed that the script needed all the help it could get, but the University took the public contretemps very seriously indeed. Academic Dean Br. Henry Altmiller announced the formation of an "Ad Hoc Committee on the Theater." The committee's charge would be 1) To attempt to determine the nature and cause of the events that occurred in the theater during the week of April 23-29, and 2) To prepare an in-depth study of the academic program in Theater Arts and formulate suggestions for improvement. Members of the committee were Dr. Virginia Dailey, Associate Professor of English and former Academic Dean; Sr. Mary Mercy Geohegan, Chair of the Dept. of Behavioral Sciences; Miss Marijean Hansen, Vice-President of Student Activities; and Br. Henry Altmiller, Academic Dean and Chairman.³³⁹

The first task of the Ad Hoc Committee on the Theater was to gather information. All members of the University community—faculty, staff, students—were invited to appear before the committee during the week of May 12-16, directly after the closing of *Marathon '33*. A sign-up list was posted outside Room 104 of the Main Building. During that week each of the Theater Arts faculty and approximately half of the Theater Arts majors were interviewed along with 38 other faculty, students, and staff—along with guest artist Sal Mineo. All who were interviewed were promised confidentiality.³⁴⁰

The successes Jann Jackson had noted in the St. Edward's Theater Program had come with challenges. In a student body of 1,100 students, the 100 Theater Arts majors now comprised nearly 10% of the whole. During a visit to St. Edward's, Theodore Hesburgh, president of Notre Dame, once remarked to Br. Henry Altmiller, "The more Theater majors you have on campus, the more problems you're going to have."³⁴¹

Suggestions from those interviewed by the committee were wide-ranging. One staff member was concerned primarily with curriculum:³⁴²

- The "guest stars" should be teachers first and actors second; they should conduct workshops for all students."
- "Rather than depending on "name" guests, choose quality actors from the regional theater."
- "Choose more classical plays such as *Caligula* and *The Miser*."

- “Improve instruction in technical theater.”
- “Improve theater students’ academic performance in General Education classes.”

Another staff member concentrated on the administration of MMNT:³⁴³

- Don’t hire guests through agents; “they will contract losers to low-level jobs like St. Edward’s.”
- Run shows for one week with an option to extend.
- Hire a full-time box-office manager.
- Employ more advance planning.
- Contract more women stars.

The point about a need for more women stars is a valid one: three of 17 guests had been women, and Mercedes McCambridge had appeared twice.

Two weeks after his appearance before the committee, Ralph Kerns submitted a six-page letter expanding on his testimony. Early in the year he had become frustrated with Mangum’s management style—leaving decisions to the last minute and riding the adrenalin of the crisis. This had continued with the switching of *Caligula* for *Journey to the Day* and the delays in selecting Sal Mineo as a guest. Mangum’s last-minute management style had apparently rubbed off on Tech Director James Keane. Kerns complained that Mangum was also a hands-off manager, not present in the theater except for classes and rehearsals. Kerns felt he was running the show much of the time. And Mangum would often cancel classes if a production deadline loomed. “I learned, at one of the most professional drama schools in the country (Carnegie-Mellon), that school and classes must come FIRST!” Even though it was obvious that the department needed additional faculty members, interviewing and hiring was continually being put off. Kerns admitted that Mangum had been a pleasant colleague and easy to work for, but, “It’s time attention was paid to what goes on in the Theater and it becomes part of the University’s plans and goals, rather than a separate empire.”³⁴⁴ The Ad Hoc Committee on the Theater would deliberate for a month before composing a draft of its findings.

Meanwhile, Ed Mangum had to wind up the school year and complete the details for the summer season. In March, Mangum had received and application for a faculty position teaching Acting from Marilyn K. McDonald, who held a BFA from the University of Utah and an MFA from

the Yale Drama School. Her application was accompanied by an enthusiastic recommendation from a colleague at Southern Oregon College where she was currently teaching. She was a member of Screen Actors Guild and performed under the name Chris Erikson. Mangum recommended that she be hired for the 1975-1976 school year.³⁴⁵

Mangum had also received an application from Wesley Peters, Technical Director at Tarkio College in Tarkio, Missouri, for the position of MMNT Technical Director. Peters' application was accompanied by a recommendation from Bil Pfuderer, who was teaching in Illinois but had worked with Peters in the summer program at Tarkio. After learning of Pfuderer's wide experience as a designer and a performer, Mangum proposed that Pfuderer come to Austin as a replacement for Ralph Kerns, directing productions and teaching design classes. And it so happened that Pfuderer was available to direct a production for the MMNT summer season.³⁴⁶

Bil Pfuderer was born in Chicago, Illinois, in 1938. His mother Grace Jenson was an actress; his father Wilhelm Pfuderer III was a director at Chicago's Goodman Theater. As a boy, Bil had toured with his aunt Martha Raye in the comedy *Everybody Loves Opal*. He had degrees from the University of Iowa, Western Illinois University, and the University of Erlangen in Germany. As an Entertainment Specialist with the US Army, he produced and directed touring productions for military installations throughout Europe. He had worked on Broadway, in regional theater, film and television with notables including John Malkovich, Richard Burton, and Christopher Plummer. Pfuderer had taught at Western Illinois University in Macomb, Illinois, and at Monmouth College in Monmouth, Illinois. He had spent the previous summer working at the Mule Barn Theater in Tarkio, Missouri. Pfuderer had directed 136 productions, designed sets and/or costumes for 96, and acted in 140. At age 37 he was approaching the height of his creative powers.

Reaching back to his original plans for MMNT, Mangum scheduled *The Sudden and Accidental Re-education of Horse Johnson* by Douglas Taylor as the first show of the summer season. As guests he hired Bill Macy, the beleaguered husband on the TV series *Maude*, and Macy's newlywed wife Samantha Harper, who had also appeared on *Maude*. For the second production, Bil Pfuderer would direct *Missouri Legend* by E. B. Ginty, a folk drama based on the life of Jesse James. Agent Joan Simmons had found Bill Nelson, who had appeared on various western series including *The Rebel*, *Zane Grey Theater*, and *Have Gun Will Travel*, to play Jesse James³⁴⁷ Because of the uncertainty accompanying the work of the Ad Hoc Committee, MMNT would not produce a third show for the summer.

At the end of May, Mangum found time to address the complaints patrons had made about the subject and the language of *Marathon '33*. He raised the issue of freedom of speech and made an effort to include the broad spectrum of political discourse, using Jack Anderson and William F. Buckley as representatives of opposing points of view. He defended Ralph Kerns's decision not to purge the text of profanity: "To have deleted some of the language and actions would be like making a Boy Scout Jamboree out of *The Godfather*." He noted that *Marathon '33* had been the 20th production at MMNT, and that 19 for 20 was a pretty good average for presenting palatable fare. "To produce only plays like *Little Women* would mean shutting our ears and our minds to the world we live in." Responding to those who asked why a Catholic school would present such a play, he declared that seeing "the world as it is" is necessary for Christians: "Without seeing what is evil, we could have no vision of what is good and no call to go into the world to bring about that good which is composed of beauty, honesty, love, humility, and all the other ventures [sic] you and I and all other Christians share in common."³⁴⁸

The St. Edward's graduating class of 1975 included Theater Arts majors Edward L. Cervantes, Patrick J. Eaves, Joe Jeff Goldblatt, Candace G. Grigsby, Jann E. Jackson, James O. Mgbejume, Terrance D. Mulcare, Cameron Sevier III, and John K. White.

Joe Jeff Goldblatt

After graduation Joe Jeff moved to the Washington, DC area where he used his gifts of physical comedy to forge a career in mime. There he met Nancy Lynner, who was also working in mime, and they fell in love and married. The two mimes found themselves hired most often to preside over public events, such as shopping-mall openings, and Joe Jeff began a notebook on procedures for event management. This became his career. In 1976 he founded The Wonder Company, a special events firm that produced large scale events for corporations, associations, and governments. In 1987 he founded the International Special Events Society (ISES) and served as its first president. In 1990 he published the first textbook in the field of event management *Special Events, the Art and Science of Celebration*. He earned an MA in Tourism and a PhD in Educational Administration from George Washington University in DC. He has also written numerous articles in trade and professional journals on event management. His published works include *The Ultimate Party Handbook*, *The Ultimate Guide to Sport Event Management and Marketing* (co authored by Stedman Graham and Lisa Delpy Nierotti, PhD), *Dollars and Events* (with Frank Supovitz), and *The Dictionary of Event Management* (with Carol McKibben). In addition, Goldblatt is a member of

the editorial board for the *Journal of Event Management*. In 2008 he received St. Edward's University's Distinguished Alumnus Award. He is currently a professor at Queen Margaret University in Edinburgh, Scotland, in the Tourism, Hospitality and Events Group (THE Group).³⁴⁹ In the spring of 1975, Goldblatt had led the student sit-in protesting the treatment of Prof. Ralph Kerns during *Marathon '33*. Ed Mangum took this as a betrayal and awarded Goldblatt a "D" in his playwriting class. In 1989 Goldblatt sent Mangum a clipping from the *Washington Post* reporting the 40th anniversary of the opening of The Arena Stage. "He was retired and in his eighties. He responded with a warm note of appreciation and accepted my good wishes and my gratitude for his early help. He warmly acknowledged my success, and after that I considered the earlier case closed and prefer to look back only with fondness and gratitude. However, whenever I see Sal Mineo on the telly, I get a strong chill!"³⁵⁰

Ralph Kerns

Shaking the dust of Austin from his shoes, Kerns returned to North Carolina where he taught Theater at Elon University for the next six years. From 1980 to 2009 he taught at Alamance Community College in Graham, North Carolina, where he was an active member of the Front Street United Methodist Church. When he died in 2011, his obituary listed his various theater credits: "Ralph was a member of Actor's Equity Association, the Screen Actors Guild, and the American Federation of Television and Radio Artists. [His acting credits included] the Anglo-Persian Institute in Tehran, Iran; the Anglo-Mexican Institute in Mexico City; the Pittsburgh Playhouse, the Mountain Playhouse, and the William Penn Playhouse, all in Pennsylvania; the Grand Ledge in Minnesota; Flat Rock Playhouse in Flat Rock, N. C.; the Village Dinner Theatre near Raleigh, with Imogene Coca and her husband; 'Dark Sunday,' a movie with Earl Owensby; plus TV commercials in Greensboro, Winston-Salem, High Point, Pinehurst and Raleigh."³⁵¹

At the beginning of June, "The First Nighters" hosted an event for prospective members at Lost Creek Country Club. Members of the group's steering committee were Barbara Woolf, Kathy Backus, Mary Kooock, Dorothy Maloney, Connie Rose and Sue Jane White. Norman Peters was trying to salvage his work with the First Nighter organization. The membership drive had lost momentum when only two productions were scheduled for the summer. After so many substitutions of one star for another and one play for another, subscribers were grumbling that their tickets purchased for seven shows were now only worth six. After meeting with

members of the organization, Peters revised the First Nighter pass: It would be part of an ongoing campaign, and \$100 would purchase admission to seven consecutive productions, not necessarily in the same season. The meeting also generated suggestions for economy, such as housing the stars on campus and having them drive St. Edward's vehicles. Zelma Richardson had arranged for Bill Macy and Samantha Harper to stay at Windridge Apartments for no cost. Peters had met with Br. Henry and Boyd Hawkins and received approval for a best-of-pool vehicle for the Macys. Peters also did his best to impress upon Mangum the advantages of advance planning, of having star contracts signed before the beginning of the season.³⁵²

The first show of the summer season featured MMNT's first husband-and-wife guest artist hire.

***The Sudden and Accidental Re-Education of Horse Johnson* by Douglas Taylor—June 17 to July 6**

Douglas Taylor moved to New York in 1947 and began studying with Sanford Meisner at the Neighborhood Playhouse. He joined an acting company called The Touring Players, but soon became more interested in writing. He got the attention of agent Flora Roberts, and he was soon writing for the television series *The Big Story*. In 1955 his television script "Five in Judgment" became an episode on the *Appointment with Adventure* series. Included in the cast were Jack Lord and Paul Newman. His script "The Saturday Visit" was produced for Armstrong Circle Theater, and Taylor fought to have Jack Klugman cast in the leading role. In 1959 Taylor wrote *The Sudden and Accidental Re-Education of Horse Johnson* for Klugman.

The play opened on Broadway just before Christmas at the Belasco Theater with Klugman in the title role. It closed after five performances. According to Taylor, a series of rewrites sank the production. "It was no longer the play I had written." Klugman continued to work steadily in television but did not appear on Broadway again until the 1988 production of *I'm Not Rappaport* by Herb Gardner. Taylor went on to write more than 50 plays and is still active in the theater community of Westport, Connecticut.³⁵³

Horse Johnson had been on Mangum's short list before the opening of MMNT. The central character is a warehouse worker who suddenly quits his job and begins searching for the true meaning of life using the precepts of Emerson and Thoreau as his guideposts. Guest artist Bill Macy played Beatrice Arthur's beleaguered husband Walter in *Maude*, a Norman Lear-produced spin-off of *All in the Family*. After serving in WWII, Macy got a degree in drama from NYU's School of Education. Supporting himself by driving a taxi, he pursued an acting career and got his big break in 1966

when he was cast in the Open Theater production of *America Hurrah* by Jean Claude van Italie. Norman Lear attended a performance and stopped backstage to compliment Macy. In 1969 Jacques Levy asked Macy to star in his new musical *Oh, Calcutta!* in which all the actors performed naked. Macy stayed with the show for a year on Broadway, in the London production and in the motion picture. He then played opposite Julie Harris in Paul Zindel's *And Miss Reardon Drinks a Little* and continued to tour with the show after its Broadway run. While in Los Angeles, Macy contacted Norman Lear, who cast him in one of the episodes of *All in the Family*. In the process of creating the series *Maude*, Lear wrote the role of the husband with Macy in mind.³⁵⁴

Horse Johnson's long-suffering wife Connie was played by Samantha Harper, newly married to Bill Macy.

Harper had grown up in Mississippi and earned an MA in Theater from the University of Illinois in 1965. She appeared in dinner theaters throughout the South and then landed a job singing and serving drinks at the Gaslight Club in New York. Jacques Levy cast her in the San Francisco production of *Oh, Calcutta!* She joined the New York cast in 1970, and soon after she and Macy began dating. They began living together in 1971 and had just tied the knot in May before they got the call to do *Horse Johnson* in Austin.³⁵⁵

Featured in the cast were students Deb Hime as Connie's sister-in-law Dolly and Mark Jantzen as next-door neighbor Herman Slovaski with new faculty member Bil Pfuderer in the role of Clint Barlowe, the eloquent drifter who inspires Johnson's re-education. Design credits went to Cameron Sevier for the set and Rianna Erker for the lights. Pfuderer was Technical Director for the production and Derly Ramirez was Stage Manager, assisted by Patrick Crawford. Patrick Taggart's review declared, "There was no takeover by big TV stars here. Mangum's direction is deft, intelligent, modestly stylish."³⁵⁶ John Bustin concurred: "It's a good show, solidly put together and well acted."³⁵⁷ In the *Daily Texan*, Vicky Bowles praised with faint damns: "The play is no *Virginia Woolf*, but neither is it *Nature's Way* or *Marathon '33*, and the change is a staggering difference. *Horse Johnson* does offer an entertaining, diverting evening with some capable and interesting actors."³⁵⁸

On the day before the opening of *Horse Johnson*, the Ad Hoc Committee on the Theater distributed a draft of its report. Br. Henry's intention was to discuss the draft with Mangum in order to see which parts of the report would need to be revised. He and the other members readily acknowledged their lack of experience in theater production; they were academics and administrators concerned with the effective education of students. However, the report had been generated "not only because of the specific request of students who met with the Academic Dean on May 6, but also because of problems that had been occurring in the Theater for the past several

years.” The report’s findings and recommendations were thoroughgoing.³⁵⁹ The draft of their report was organized into three parts: “The events of April 26-27,” the academic program in Theater Arts, and the productions of the Theater. Regarding the days before the opening of *Marathon '33*, the committee found that Ed Mangum had acted within his rights as division chairman to ensure the quality of the production.³⁶⁰

The committee made 11 recommendations regarding the academic program. Some were procedural: faculty should state time requirements and grading policies at the beginning of each semester, and time demands on students should be carefully planned. Some were administrative: The chairperson of Humanities would become responsible for the Theater Arts Program and would review all syllabi for Theater courses and would see that all courses met regularly. Some were philosophical: “There must be a clear separation between academic courses and the production of plays.” Some were fundamental: For students who were interested only in preparing for professional work, the committee recommended that an Associate of Arts degree be implemented for the 1976-1977 school year. The committee outlined a BA degree plan of 40 hours that would include nine hours of English courses and six hours in Music, Art, and Dance.³⁶¹

In the realm of theater production, the committee effectively dismantled the authority of The Director of Theater. The Director of Theater would report to the Academic Dean. A “Theater Committee,” which would include faculty from other departments, would assist in play selection and the hiring of guest artists, and plays would be cast by a faculty committee. The instructor in Theater Management should account for expenses and income, and the St. Edward’s Business Office should devise a process for the Academic Dean’s Office to track sales and receipts.

Not understanding that the document was a draft and preoccupied with opening *Horse Johnson*, Mangum responded with wounded outrage. The day after opening, he sent a note to Br. Henry: “I find it to be the greatest personal insult I have ever received in my thirty-eight years in theater.” Since the committee had taken a month to publish the report, he would take a month to draft a reply in defense. In the meantime, his physician had ordered him to prepare for a series of tests and Bil Pfuderer would be in charge of MMNT. Br. Henry replied with a note clarifying that the document was a draft and that the committee wanted to go over it with Mangum before submitting it to President Walsh. Mangum, however, told Br. Stephen that he would reply to the report when he was able, and the draft of the report remained pending through mid-July.³⁶²

Bil Pfuderer’s directing debut was a play based on the career of legendary bandit Jesse James and that combined live music and elements of

Greek tragedy.

***Missouri Legend* by E. B. Ginty—July 15 to August 3**

Elizabeth Beall Ginty adapted a play by the French playwright Victorien Sardou—*The Argument of "Gismonda"*—in 1896. In 1909 she provided the Metropolitan Opera with a translation of the libretto of *Werther* by Jules Massenet. *Missouri Legend* was produced on Broadway in 1938 with Russell Collins as Jesse James, José Ferrer as Billy Gashade, and Mildred Natwick as Widow Weeks. In 1956 it aired on *The Goodyear Playhouse* with Robert Preston as Jesse James, and Barbara Baxley as Mrs. Weeks. Jesse James is presented as a conflicted personality—a bandit in love with the caper and a pious Baptist who longs for respectability. Jesse has settled down with his wife Zerelda as Thomas Howard, a “grain dealer.” In need of cash, he sets out to meet his brother Frank to plan one last train robbery. On the way to the meeting, he stops at the home of the Widow Weeks and finds that she faces foreclosure because of loan her no-account husband had taken out before he died. Jesse robs the train, pays off the bank, and leaves the Widow secure. But the third act plays out the tragic end of Jesse’s career.

Ed Nelson, starring in the role of Jesse James, owed his “star” status to his character on the long-running TV series *Peyton Place*. He had appeared as romantic bachelor Dr. Michael Rossi in 436 episodes between 1964 and 1969. A native of Louisiana, Nelson’s acting career began when he dropped his law studies at Tulane and enrolled in the School of Radio Technique in New York. He returned to New Orleans and sought theater experience at Le Petit Theatre de Vieu Carre and began working in TV and film in 1952. In the late ‘50s and early ‘60s he played character roles on westerns such as *Tombstone Territory*, *The Rebel*, and *Zane Grey Theater*. From 1971 to 1975 he had worked steadily and made several appearances in episodes of *The FBI* and *Medical Center*.

Missouri Legend was directed and designed by Bil Pfuderer, who had recently been granted membership in the United Scenic Artists of America. Jesse James’ singing sidekick Billy Gashade was played by Jeffrey Edelman, who had worked with Pfuderer at the Tarkio Mule Barn Theater in Missouri. Edelman also provided incidental music for the production. Carol Blodgett was featured as the Widow Meeks. Mayda Nel Strong-Willingham, a member of the counseling staff at St. Edward’s and pursuing a doctorate at UT, played Aunt Belle. Jeanne Beechwood was featured as Jesse’s wife, and Drew Tsaldaris played Jesse’s brother Frank. The lights were designed by Riana Erker and Derly Ramirez, and Cameron Sevier served as Stage Manager. Pfuderer described the play as a folk drama with music and that he planned

to direct it almost as if it were a Greek drama: "The balladeer, like the Greek chorus, will sing the story and then the play will begin." The opening-night festivities featured music by the country-music group Brown's Mule.

A veteran of 20 years in film and television, Ed Nelson provided students with a model of professional preparation. When he arrived for the first rehearsal, it was evident to director Pfuderer "that he was tired from the trip and needed a nap. Even so he asked to see a run-thru of the show and nearly nodded off from time to time. At the end, though, he was onstage and ready for a full rehearsal, and Pfuderer was astounded to discover that Nelson already "had the whole show down cold."³⁶³

Patrick Taggart pronounced *Missouri Legend* "the second solid success in a row for the drama department at St. Edward's." He complimented Pfuderer's direction and set design and Nelson "...who handled his huge part with facility and security. It was a multi-dimensional bank robber he created, a character of sympathy and mysterious drives."³⁶⁴ As he regarded his new position with its opportunities to act, direct and design, Bil Pfuderer mused that it might be the ideal job. "I've worked in professional theater enough to know that I don't want to be a star. To be well-known, you owe something to the public, but sometimes the public gets carried away."³⁶⁵

During the run of *Missouri Legend*, Gale Gordon—a character player on many TV series and the only actor to have appeared in every show produced by Lucille Ball—was appearing in *The Sunshine Boys* at the Country Dinner Playhouse. The *Austin Citizen* announced the return of James Brewer to Austin to shoot a feature film *Death Mask* to be directed by sometime MMNT designer Mike Sullivan.³⁶⁶

The report of the Ad Hoc Committee on the Theater was still in limbo. President Walsh provided Dean Altmiller with his schedule through August in hopes of meeting with Mangum and the committee to discuss the report, but Mangum continued to temporize, saying that his doctor had ordered two weeks' bed rest. The President was leaving for a vacation, and Mangum begged him to wait until after his return to schedule a meeting. "Remember, Brother, I'm almost sixty-two and not the kid I was when I came to Austin nine years ago."³⁶⁷

On July 21 Debbie Hime took stock of her term as Theater Secretary from *Golden Boy* through the turbulence of *Marathon '33* and into the summer; she decided to submit her resignation. The various complaints and suggestions of the May meetings were, no doubt, echoing in her mind as she composed her letter: "the position and its attendant responsibilities are too great a load for one student to carry...I would like to offer my services to be of whatever assistance I may in training a successor...I further feel that for the position to be effective, a more viable and practical system be established."³⁶⁸



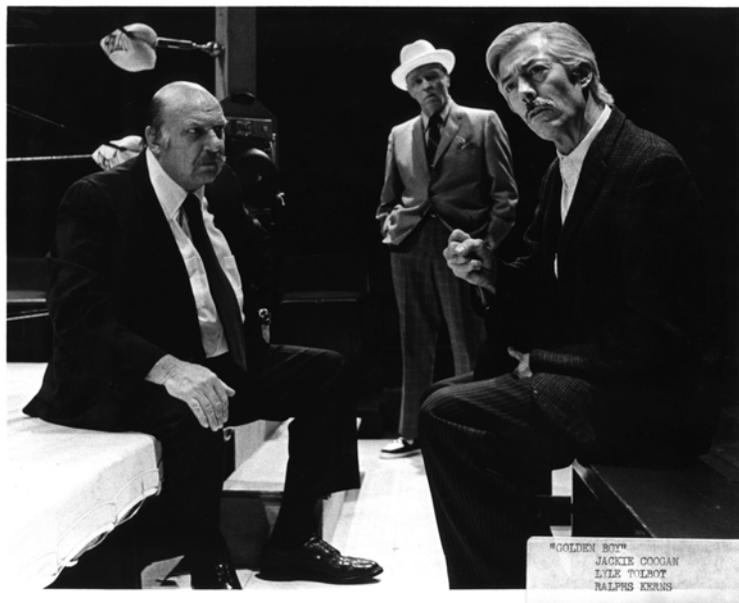
BROTHER HENRY ALTMILLER, C.S.C., PH.D.
PROFESSOR OF CHEMISTRY
ST. EDWARD'S UNIVERSITY
SEPTEMBER, 1969-

ACADEMIC DEAN, MAY, 1974-

Henry Altmiller, CSC, became Academic Dean of St. Edward's University in 1974. Courtesy of St. Edward's University Archives & Special Collections.



Sr. Anne Crane became Dean of the School of Humanities in the fall of 1974. Courtesy of St. Edward's University Archives & Special Collections.



Jackie Coogan as Tom Moody, Lyle Talbot as Roxy Gottlieb, and Ralph Kerns as Joe Bonaparte's father in *Golden Boy*. Courtesy of St. Edward's University Archives & Special Collections.



Joe Jeff Goldblatt as Vivian Voles and Russ Tamlyn as Billy Turk in *Nature's Way*. Courtesy of St. Edward's University Archives & Special Collections.



Sal Mineo charms the ladies after a performance of *Marathon '33* in the lobby of MMNT. Courtesy of St. Edward's University Archives & Special Collections.



The assembled cast of *Marathon '33* with Ralph Kerns giving the camera the raspberry. Guest artist Sal Mineo is on Kerns' left. Cameron Sevier is at lower left with Deb Himes' hand on his shoulder. Jean Beechwood wears June's wedding gown. Courtesy of Cameron Sevier collection



Mark Jantzen as Herman Slovaski and Bill Macy as Horse Johnson in *The Sudden and Accidental Education of Horse Johnson*. Courtesy of St. Edward's University Archives & Special Collections.



Ed Nelson as Jesse James and Carol Blodgett as Widow Meeks in *Missouri Legend*. Courtesy of St. Edward's University Archives & Special Collections.

1975 to 1976—Branching Out

In the fall of 1975, students were greeted by three new faculty members: Bil Pfuderer; Marilyn McDonald, who held a BFA from the University of Utah and an MFA from Yale; and Frederika Merriman, who held a BA from Sweet Briar College and an MFA from Ohio University. In addition to her schooling in the US, McDonald had studied in England at the Central School of Speech and Drama, the Bristol Old Vic Theater School, and the Royal Academy of Dramatic Art. She had taught at Southern Oregon State College and had been the artistic director of the Wagon Summer Program in the cities of Ashland, Medford, and Jacksonville, Oregon.³⁶⁹ Frederika Merriman had been associated with Baltimore's Center Stage, the Pittsburgh Playhouse, and the Cleveland Playhouse. The "student staff" included Business Manager Thomas Gallagher, the "shop foreman" Glenn von Schleicher, and the Departmental Secretary Joyce Fortner. Pfuderer came to the department with broad experience—directing, designing sets and costumes, and acting.³⁷⁰ Joyce Fortner, having taken many business courses in high school, arrived at St. Edward's with good typing and stenography skills. She was hired as Theater Secretary by Ed Mangum, surprising some of the upper-level students. The Theater would also have the services of Zelma Richardson, who had begun to work part-time at St. Edward's. Like Angela Smith a native of Baytown, Richardson had moved to Austin when her husband Gene became an executive with the Capitol National Bank. Dissatisfied with the life of a housewife, she applied for a position with Public Relations. Her first assignment for Norman Peters was to type a letter to Bob Hope. Richardson was to find plenty of excitement in her new job.³⁷¹

The coming school year would be a groping toward the "more viable and practical system" that Debbie Hime had yearned for. In August a plaintive echo of 1974's hopes for more faculty support arrived in President

Walsh's mailbox. Henry and Paula Oliver had sent a letter regarding their inquiries sent in January: "We are amazed that we have received not even an acknowledgement of these letters."³⁷² On August 17, the President also received Ed Mangum's response to the report of the Ad Hoc Committee on the Theater. At sixteen typewritten pages, the composition of the response had been a cathartic exercise for Mangum, and the emotions were still seething. "I am not sure, however, that the Irish in me will not rise up during any meeting I have with the Committee...I am hopeful, however, that you can understand my emotions, since I have seen the Irish in you flare up on occasion."

Drawing on the relationship with the President that had begun with the 1967 production of *Moby Dick Rehearsed*, Mangum reviewed his 38-year career in professional theater. He relived the fatal weekend before the opening of *Marathon '33*. He fulminated against the conduct of the Committee: "I feel that the Committee's hearings were a kangaroo court of the worst possible dimensions, almost Kafka-like in their implications." However, he closed with his own proposals for managing the runaway growth of the Theater program:³⁷³

- Create a College of Fine and Performing Arts, like that at Southwestern.
- Create a two-year program for Theater students.
- Expand the majors in both Theater and Music.
- Let the new faculty work together.
- Increase student activity fees to include a season ticket to theater productions.

Since the "Department of Fine and Performing Arts" had already been placed in the Division of Humanities for reasons of economy, the first proposal was unlikely to be implemented, but the Committee had recommended initiating an Associate's degree in Theater, and they had recommended that the major be expanded. Fredericka Merriman, Marilyn McDonald, and Bil Pfuderer had excellent credentials, and it was likely that they would be able to improve the atmosphere in both academics and production work.

President Walsh waited judiciously to respond to the letter, probably wishing that Mangum had been able to control his "Irish" and discuss the report with the committee a month earlier. A few days later, Mangum invited Walsh out for drinks and dinner "after you have had a chance to digest this."³⁷⁴

On August 27 and 28, Mangum met with the Committee and President Walsh at last. After two meetings and nearly seven hours of discussion, issues were clarified and significant reconciliation was achieved. A third meeting was scheduled. Perhaps assuming that the air was cleared and wishing to give the new members of the faculty some background, Mangum distributed copies of the Committee Report to his new colleagues, and at the beginning of September the President received two additional responses to the Report. Frederika Merriman was earnest: she noted that the members of the committee were not equipped with the education or experience to make recommendations and she hoped Walsh would “have enough faith in the people you have hired to believe that we are capable of doing our jobs well.”³⁷⁵ Bil Pfuderer was aghast. He noted that the question of the events preceding the opening of *Marathon '33* was resolved by page two of the Report, but “the group assembled continued onward, slashing and hacking at a fledgling program that is still trying to find its wings.” He pleaded for a chance “to demonstrate our own qualities of expertise in and dedication to our profession.”³⁷⁶

President Walsh’s response to Mangum was stern: “I consider your sharing of the first draft of the Theater Report with the members of the faculty a serious breach of trust and confidence...Such an action ignores and in fact does violence to the process of reconciliation.” He then outlined the immediate course of action: Dean Altmiller would edit the report, incorporate revisions, and then chair a meeting of the Theatre faculty with Chair of Humanities Anne Crane to review the report.

The report would be published. At the end of the Fall semester, a second report would be published announcing creative solutions to curriculum issues. Their long personal friendship notwithstanding, “I have been the recipient of too many casual and unsolicited remarks made by those directly engaged in the theater arts not to see the basis for these concerns.”³⁷⁷

Three days later President Walsh addressed the concerns of Fredericka Merriman and Bil Pfuderer. He defended the Committee’s conduct, emphasizing the importance they placed on confidentiality. The members of the Committee were “above reproach, impartial, recognized by their colleagues to be of impeccable character.” Students were at the center of the Committee’s concern: Theater students were doing poorly in other classes because of the demands placed on their time, and they suffered from a negative stereotype. The new faculty members should be assured that “both my and Br. Henry’s concern is for the strengthening and improvement of the theater arts program.”³⁷⁸

In his fall letter to MMNT patrons, Ed Mangum was able to report that Academy-Award-winner Eileen Heckart would appear in *The Corn is*

Green by Emyln Williams and that Leif Erickson would appear in *I Never Sang for My Father* by Robert Anderson. Guests and plays for the spring were still in negotiations; possibilities included Lloyd Bridges in *The Caine Mutiny Court Martial* and Angie Dickinson in *The Infernal Machine*. That Dickinson, a top movie star who was in the midst of a successful run on the TV series *Policewoman*, would appear in Jean Cocteau's version of the Oedipus tragedy was a stretch indeed.³⁷⁹

***The Corn Is Green* by Emyln Williams—September 30 to October 12**

The Corn Is Green is a semi-autobiographical account of playwright Williams' coming-of-age in a poverty-stricken mining community in Wales. The play's central character is a strong-willed teacher L.C. Moffat. She must struggle to win the stubborn miners over to her English methods and standards, but she succeeds with Morgan Evans, an illiterate teenager, and he graduates with honors. Emyln Williams played Morgan Evans in the London premiere in 1938. Ethel Barrymore played Miss Moffat in the Broadway production in 1940, and in 1945 a film adaptation starred Bette Davis.

For this star vehicle, Mangum secured Eileen Heckart, who had won the 1972 Academy Award for Best Supporting Actress for her role as the mother in *Butterflies Are Free*. Heckart maintained a busy schedule: Before arriving in Austin for rehearsals at MMNT she had finished an episode of *Hawaii Five-O*. She was featured in two films—*Burnt Offerings* with Bette Davis and *The Hiding Place* with Julie Harris. That summer she had appeared in the American Shakespeare Festival production of *Our Town*, and in 1974 she had been guest artist in the Princeton University production of Brecht's *Mother Courage*.³⁸⁰

After graduation from Ohio State University, Heckart moved to New York where she began her Broadway career as a stage manager and understudy in the 1943 production of *The Voice of the Turtle*. She was the model of the hard-working actor who goes where the work is. She had also reached the enviable position of being able to choose those projects that interested her. She was married to a real Connecticut Yankee, insurance broker John Yankee Jr., and they lived in an 1840s farmhouse in New Canaan with their sons Mark, Philip, and Luke.³⁸¹

Heckart's son Philip accompanied her to Austin to appear in the role of Morgan Evans. A student at the Hagen-Berghof School of Acting in New York, Philip Yankee had appeared with his mother in the Princeton production of *Mother Courage* in the role of Swiss Cheese. He had also appeared in the daytime series *The Doctors* and *The Edge of Night*.³⁸²

The cast included first-year students Donald Hall from Highland Park, Illinois, and Joyce Fortner from Dakota City, Iowa (again raising the

eyebrows of older students). Directing major Shelley Chester was the stand-in for Eileen Heckart, and first-year student Gary Coll was the stand-in for Philip Yankee. Listed as a member of the production crew was Joe York.³⁸³

Dean Altmiller was working with Norman Peters and Angela Smith on the Committee's recommendations regarding public relations: having play selections and star bookings set a month before a season opened, sharing scheduling changes with the Information Office, coordinating brochures and special mailings, defining policies for the Box Office and front of house. The Dean shared a detailed list of procedures with the faculty including publicity schedules, the star's participation in publicity projects, and the inclusion of the First Nighters in activities during the week of opening. Norman Peters scheduled a get-acquainted lunch for the faculty and the First Nighters, an opening night party, and suggested a dinner party at some point during the run of *The Corn Is Green*. He told Ed Mangum, "I know we all agree there is great potential in developing a strong, loyal following for your program through these interested persons." And the Theater majors were on board with the spirit of progress and improvement. Debbie Hime, Shelley Chester and 41 other students submitted a letter announcing, "We, the students of St. Edward's University Theater Department, would like to inform you of an organization [Organization of Theater Students] to promote and improve the Theater Department."³⁸⁴

In August before rehearsals began, Bil Pfuderer had placed a notice in the *Austin American-Statesman* for a "Welsh-speaker" who could coach the cast in the local dialect, and he hired Gareth Morgan and Marilyn McDonald as "Dialectic [sic] coaches." John Bustin's review notes that "Pfuderer and his cast have wisely glossed over the Welsh accents, opting in the main for suggestions of a brogue and not worrying too much about reproducing it faithfully..."³⁸⁵

Reviewers of the production noted Heckart's professionalism, and her attention to detail was evident from the first rehearsal. On the Saturday before the Tuesday opening, John Bustin reported, "When the veteran actress got into town, she went to a rehearsal...and watched director Bil Pfuderer put the young cast through the Emlyn Williams script. The next day she was back with nine pages of notes which, as she ran them down for the company, constituted practically a whole short-term course in theater arts."³⁸⁶

Mangum sent Eileen Heckart flowers to celebrate opening, and she replied, "Dear Ed, thank you for the deep, velvety roses. I think we opened quite well. And it will get smoother and smoother. My only wish is that we sell tickets and the audience enjoys. God bless, Eileen." On Saturday, October 11, President Walsh presided over the unveiling of a portrait of Mary Moody

Northen by the Gittings photography studio in Houston. Mrs. Northen attended the unveiling with members of the Board of Trustees and faculty and staff. The portrait was to be “permanently displayed” in the lobby of the theater.³⁸⁷

The December/January *Washington International Arts Letter* included a mini-review of the production noting that the Business Manager/PR position was filled by scholarship student Tom Gallagher. He “was smart enough to get us to see the show.”³⁸⁸

The best-laid plans of the Development Office and the Information Office seemed to go “all agley” during Miss Heckart’s visit. Things got off on the wrong foot from the first. Ed Mangum was supposed to show the star and her son the apartment where they would stay, but Mangum found himself overscheduled. When he asked Zelma Richardson to fill in, she was occupied with a University Relations task and she called on Debbie Hime.

Debbie had a class she couldn’t miss. Phillip Yankee and his mom took themselves to the apartment, and Miss Heckart’s response was that it was not the “first-class lodgings” they had been promised. Things had gone downhill from there. Heckart had requested to do only four interviews, but a full schedule had been set for her. She met with Angela Smith and tentatively approved the schedule, but nothing seemed to go right. When she arrived at TV stations, she was reluctant to be taped. She cancelled two interviews and sent Phillip to tape the commercial for the show. She rescheduled the party for the First Nighters and then cancelled it altogether. *The Hiding Place*, a movie starring Heckart about the experiences of Corrie ten Boom in her resistance to Nazi occupation of Holland, had been released, and the film’s publicity director wanted to coordinate with MMNT and *The Corn Is Green*. Ed Mangum suggested contacting Governor Dolph Briscoe, and the governor and his wife invited Heckart to a reception at the Governor’s Mansion. Miss Heckart demurred. Finally, the paychecks for Miss Heckart and her son were made out improperly and had to be recut.³⁸⁹

In spite of the difficulties during her stay, Miss Heckart seemed to have a friendly relationship with Zelma Richardson of University Relations. One afternoon, the star invited Zelma into the guest dressing room for a chat. “And we talked about this and that for almost half an hour. It was very pleasant.” But then Heckart reached behind a chair and revealed a tape recorder. “I hope you don’t mind, Zelma, but in the spring I will be doing a play in New York titled *Ladies at the Alamo*, and I will need to use a Texas accent. Yours is the best one I have heard, and I’d like to use you as a model.” The play opened in April under the direction of Frank Perry but ran for only 20 performances. Zelma remembers wistfully, “At least my accent made it to Broadway.”³⁹⁰

Just before *The Corn Is Green* opened, Ed Mangum had composed a job description for a Publicity Director for Dean Altmiller. The position would

- Coordinate and prepare media publicity.
- Establish a publicity calendar.
- Write press releases and ad copy.
- Set up interviews and personal appearances.
- Supervise a secretary/typist.
- Receive salary of \$500 per production.

The implication was that a senior student could fill the position or that it could be combined with other duties in the University Publicity Office.³⁹¹ The Office of Public Information countered with a list of 41 services supplied to MMNT, and Norman Peters continued to clarify how a Theater Arts Publicist would work with Angela Smith and OPI.³⁹²

At mid-semester Mangum was certainly wishing for a dedicated Publicity Director. Three weeks before the opening of *I Never Sang for My Father*, he complained “We have probably lost more money on *The Corn Is Green* than on any other show produced in this department, and the entire theater faculty and students both feel this is largely a result of lack of publicity.” And no stories had appeared for the coming production. The Student Committee was working to fill the gap. Debbie Hime was exploring reaching out to Austin high schools. Nancy Ross, Debbie Wright, Jeanne Beechwood, and Joe York were preparing posters for restaurants, hotels, clubs, and bank lobbies.³⁹³

In the fall of 1972, Mangum had composed a memo stating the “Role and Scope” of the Theater Program, and the text had been incorporated into the recruiting brochures. It emphasized the value of bringing professional theater artists to campus—providing students with the beginning of a professional network, lecturing, holding informal training sessions. Pernell Roberts had provided just such an experience during his appearances in *One Flew Over the Cuckoo’s Nest* and *Three Men on a Horse*. John Saxon had been equally forthcoming. In “Role and Scope,” Mangum also underscored the value of hiring community artists, playing character roles so that students could practice acting skills within their own age range. Finally, he stated the value of training in all aspects of theater—direction, technical production, box-office management and public relations. “Learning he is no actor is often a student’s most profitable learning experience.”³⁹⁴

The “learning by doing” method presented in “Role and Scope” was being put to a severe test under the scrutiny of the Ad Hoc Committee, and it was being questioned by concerned students as *I Never Sang for My Father* went into rehearsal. In order to protect her cast from distractions, Marilyn McDonald announced that rehearsals would be closed to observers. This seemed to be a last straw for students, who were already grumbling that the leading roles in the play were all men and women of middle age. The leads went to the professional and community actors while students had been assigned “bit parts.” As Vice-Chairman of the Organization of Theater Students, Gregory Cross submitted a letter addressed to “Staff, Faculty, and Overseers of the MMNT.” Noting the casting and the lack of an opportunity to learn by observing rehearsals, the letter declared that the undersigned members of the Organization “will not give our time in either acting or technical work to any future production which in any way parallels *I Never Sang for My Father*.” The letter was signed by 52 theater majors.³⁹⁵

Gregory Cross submitted a close reading of MMNT promotional materials to Dean Altmiller. He declared that the term “professional” was overused; not all the faculty had a professional credential. Student contact with “professional” guests was limited. Only half of the students had ever been cast in a production, and those who had been cast only had contact with a guest for three to four weeks in a semester. The facilities were less than described; the theater had only one workshop and no classroom space. The term “finest available” was pretty shaky when applied to guests and faculty: tech director James Kean had never had an education course, and Russ Tamblyn hadn’t worked in the theater for nearly a decade. The curriculum needed revision: technical-theater courses were taught with no particular order and did not include the principles of electricity or sound design, and Speech for the Stage had not been offered even though it was a prerequisite for Oral Interpretation. Photos needed to be updated: “Frank Sutton has been dead for three years.” After working with the Ad Hoc Committee for nearly six months, these were concerns Dean Altmiller had heard before. In mid-December he directed Ed Mangum and John Lucas to make appropriate revisions in Theater recruiting brochures and emphasize that the program “consists of a lot of hard work and diligent study.” The “Role and Scope” statement should be discontinued.³⁹⁶

Mike Sullivan, no longer designing for MMNT but still teaching as an adjunct, expressed his concerns for the program. He recommended that the practice of hiring “star” guests be reconsidered. Guest artists should be teachers first and performers second. Because the emphasis of the program was theater performance, guests should be chosen for their stage experience and not their celebrity. More plays should be selected from the classics and

fewer from the recent list of Broadway hits. Sullivan observed that recruiting efforts had brought higher-quality students to the program, but that the academic area and “the attitude toward disciplines outside the program have not kept pace with student interests.” In fact, many of the promises offered in the promotional materials were “fictions,” and what “we are now seeing is something akin to a consumer revolt.”³⁹⁷

The week before *I Never Sang for My Father* opened, President Walsh received a letter from the Hill Country Arts Foundation. In 1958 a “small, art-minded group” set about establishing an art center in the Texas Hill Country. They renovated a skating rink on the banks of the Guadalupe River, and in the summer of 1959 began a series of art workshops and theater productions. Over the years their efforts had garnered awards from the San Antonio Conservation Society and the West Texas Chamber of Commerce. In 1972 they initiated a university-credit drama program with Sam Houston State University, and in 1974 they began high-school credit art and drama classes.³⁹⁸ The president of the Foundation informed Br. Stephen that they were searching for a director for the summer program at The Point Theater in Ingram, Texas, an outdoor theater on the shore of Old Lake Ingram. Br. Stephen shared the letter with Ed Mangum, and Mangum began to envision employment for the disgruntled actors in the Organization of Theater Students.³⁹⁹ Marilyn K. McDonald directed *I Never Sang for My Father* by Robert Anderson.

***I Never Sang for My Father* by Robert Anderson—November 11 to 23**

I Never Sang for My Father premiered in New York in 1968 and was adapted for a film production in 1970 starring Gene Hackman and Melvyn Douglas. The story depicts Gene Garrison, a college professor who wants to begin a new life with a new marriage far from his home but who must deal with his conflicted relationship with a domineering father who is in poor health. Playwright Robert Anderson also wrote *Tea and Sympathy* and *You Know I Can't Hear You When the Water's Running*, a collection of four one-act comedies that opened in 1967.

At age 64, guest artist Leif Erickson could look back on a varied career. He made his stage debut in a production of *A Midsummer Night's Dream* staged by Max Reinhardt in the Hollywood Bowl. He had toured as a trombone player with the Olson and Johnson Hellzapoppin' review. He had appeared in *Conquest* with Greta Garbo, *Nothing But the Truth* with Bob Hope, and *The Fleet's In* with Betty Hutton. In 1953 Elia Kazan called him to New York to appear as Deborah Kerr's husband in *Tea and Sympathy*, a role he also played in the film.

He was most familiar to Austin audiences as patriarch Big John Cannon in the TV series *The High Chapparral*. Erickson played patriarch Tom Garrison and Betty V. Hardy, St. Edward's Director of Elementary Ed., was cast opposite Erickson as his wife Margaret.

Bruce Young served as Leif Erickson's understudy during the rehearsal period and director McDonald cast Bil Pfuderer as Gene Garrison. The cast included four first-year students: Roderick Owens from Hartsville, Tennessee; Stephanie Moore from New Orleans, Louisiana; Rick Carballada from Buffalo, New York; and Joe York from Montgomery, Alabama. Deb Hime and Shelly Chester completed the ensemble. (That four of the seven supporting roles had gone to freshmen may have helped to put student noses out of joint.) Patrick Crawford was Stage Manager and Tim Gaudet was his assistant. Bruce Young designed the lights, Valerie Noyes was costume mistress, and Johnny Lopez and Tim Russ designed the sound. No credit was given for scenic design.

Patrick Taggart declared the actors to be the production's greatest asset. He imagined Leif Erickson giving the definitive performance of James Tyrone in *Long Day's Journey into Night*. He complained that Marilyn McDonald's staging was too infatuated with the four vom tops: "Persons in my section of the theater, at least, once had to turn completely around in their seats to follow the action."⁴⁰⁰ John Bustin praised Bil Pfuderer's turn as the beleaguered son "with the sort of bone-honest feeling that strikes a level of authenticity that can hardly be mistaken for anything other than genuine emotion."⁴⁰¹

A Festival of Arts staged by students in Directing III—December 6, 8, 10, and 12

In his critical submissions regarding the Theater Program, Gregory Cross had complained that the Student Association had ceased operations because of rehearsals for *I Never Sang for My Father* and for student projects. After the Thanksgiving break, students in Ed Mangum's Directing class presented four evenings of cuttings from full-length plays, the kind of productions staged for the University Interscholastic League's one-act play competitions. Students who had been yearning for stage time had an evening to strut their stuff. Three plays went up on Saturday: William Inge's *Come Back Little Sheba* directed by Cathy Sylvester, Edward Albee's "American Dream" directed by Glen Faber, and Lanford Wilson's "The Gingham Dog" directed by Tim Russ. On Monday were *Blue Denim* by William Noble and Albert James Leo Herlihy directed by Albert Landers and *A Streetcar Named Desire* by Tennessee Williams directed by Glenn von Schleicher. On Wednesday

were *Look Homeward Angel* by Ketti Frings directed by Shelly Chester (with a cast of 20!) and *The Braggart Soldier* by Plautus directed by Cameron Sevier III. And on the Friday before exam week *Five on the Blackband Side* by Charlie L. Russell directed by Bruce Young and *The Lamb Lies Down on Broadway* by Genesis directed by Johnny Lopez. Classmates supported each other as production crew and recruited others for their casts. The Festival represented an explosion of youthful artistic energy.⁴⁰²

As a semester fraught with problems—temperamental stars, dissatisfied students, ineffective publicity, a demanding administration—drew to a close, Mangum still had to tie up frayed ends of the professional dimension of the program. He had to apologize to George Ives, AEA business representative. Frederika Merriman's work as a stage manager had not qualified her for Equity membership, and so her employment in *I Never Sang for My Father* did not fulfill the requirements of MMNT's agreement. As he looked toward the third production of the season—now *George Washington Slept Here*—Mangum pleaded: "Please let us know how we can redeem ourselves for the problem with the second show."⁴⁰³

1976

The day after New Year's, Mangum made a proposal to Mrs. Bannister and the Point Theater in Ingram: a summer season of two musicals and two plays. The two plays would employ guest stars and would migrate to MMNT. Bil Pfuderer would direct the season at the Point. College-student apprentices could receive 12 hours of academic credit for \$360.00. St. Edward's would need suitable housing for students and staff. More St. Edward's theater students would have an opportunity to work with guest stars, and the Hill Country Arts Foundation (HCAF) would share some of the cost of the MMNT season. Mrs. Bannister replied that guest stars were beyond the means of the HCAF. Mangum conceded but asked that the Foundation cover the tuition of 19 St. Edward's students to be employed at the Point. He proposed a nation-wide recruiting program, and the summer at the Point Theater began to take shape.⁴⁰⁴

Thomas Gallagher had been inspired by meeting the staff of the Washington International Arts Letter, and he applied for an internship at the Kennedy Center for the Performing Arts. The Alliance for Arts Education was conducting a pilot program where interns would also participate in seminars and orientation sessions at the Center and in the DC area. Gallagher requested that Mangum approve his request for 12 hours' credit for the work. Carole Huggins, the program coordinator, informed Mangum that Gallagher would help coordinate the Music Educators' National Conference

Youth and Music Festival in March and the American College Theater Festival in April. He would also help write the annual report of the Alliance. Mangum enthusiastically nominated Gallagher for the position.⁴⁰⁵

MMNT's guest-artist program was being recognized in the national press. In his "Spotlight on Legit" column for *Hollywood Variety*, Bill Edwards observed that on-campus guest artist contracts had begun to attract major talents. Eileen Heckart, Leonard Nimoy, and John Saxon had been booked at St. Edward's University by Barry Freed of International Creative Management.⁴⁰⁶ Several weeks after the column appeared, *Variety* published a letter from Joan Simmons with the correct information about the casting agent. It was clear, however, that she had not yet visited MMNT. She was all too willing to echo Ed Mangum's hyperbolic descriptions of the theater: "The Mary Moody Theater at St. Edward's is quite beautiful—comparing favorably to the Mark Taper. It has a thrust stage with the most modern equipment."⁴⁰⁷

The catch-as-catch-can scramble to assemble the spring half of the season continued. After having discarded *The Cain Mutiny Court Martial* and *George Washington Slept Here*, Mangum decided to produce a play that Fredricka Merriman had seen in Ohio the previous year. The central role in *The Pearly Gates* would be a great vehicle for Mercedes McCambridge, and Mangum relied on the friendship that had blossomed between the actress and President Walsh. A month before the production was scheduled to open, Br. Stephen wrote to McCambridge and offered her the role of Gunnar, a peasant woman on a quest to get her husband's soul into Heaven. She would receive \$2,500 a week for performances and \$265 for one week of rehearsal. She accepted.⁴⁰⁸

Playwright David Stefansson lived most of his life in the village of Akureyri in Iceland. While working as a librarian, he wrote poetry, a novel and a successful play—*The Golden Gate*. His early poems were collected in a single volume in 1930. The novel *Solon Islandus* was published in 1940, and he wrote *The Golden Gate* in 1941. Based on an Icelandic folk tale, its production by the Reykjavik Theater Company broke all attendance records at the National Theater of Iceland.

In 1974 *The Golden Gate* had been adapted by W. J. Friederich and presented at Marietta College in Ohio. The play was described as a light-hearted comedy, dealing with "the trouble a woman goes through trying to get her recently deceased husband into Heaven." At the moment of his death, she catches his soul in a potato sack and sets off for "the pearly gates."

Director Merriman chose this adaptation to produce at MMNT, the second production in the US. Mercedes McCambridge portrayed the central character Gunnar, and Austin actor William Creamer played her rascally

husband Jon. In addition to being a member of Actors' Equity Association, Creamer claimed membership in SAG and AFTRA. He had appeared in *The Great Waldo Pepper* and *The Texas Chainsaw Massacre*. Laurie Friedman, a first-year student from Essex Junction, Vermont, stood in for McCambridge during the rehearsal period. Fr. William Brady and Fr. LeRoy Clementich were cast as St. Peter and St. Paul.⁴⁰⁹

For his own contribution to the season, Mangum gave up his hope of bringing Angie Dickinson to campus and chose instead to bring non-traditional casting to Austin. In the Robert Sherwood drama *Petrified Forest*, which had been adapted for film with Humphrey Bogart in the lead role, Mangum chose Greg Morris, who had appeared for seven years as technician Barney Collier on the TV series *Mission Impossible*, to be MMNT's first black guest artist. Impressed by the work of students Bruce Young and Tim Russ, Mangum began to consider a scheme to use a multi-ethnic cast to bring a new dimension to the 1930s drama.

Meanwhile, the scramble to get *The Pearly Gates* open continued. Frederika Merriman had cast William Creamer in the role of Jon, but Ed Mangum still needed to apply to AEA for a contract rider stating that Creamer would not be appearing in *George Washington Slept Here* but instead in *The Pearly Gates*.⁴¹⁰ Twelve days before opening, Merriman sent a letter to the University of Wisconsin Press applying for the performance rights for the play. She had contacted them previously by phone, but the letter assured the Press that MMNT should be approved for the minimum royalty fee. "Although we charge a small fee, we do not make a profit. The ticket income is used for scenery, costumes and so on."⁴¹¹ And for the "small fee" that Mercedes McCambridge would receive for her appearance.

Orson Welles had called Mercedes McCambridge "the world's greatest living radio actress." During the 1940s she appeared in the radio series *I Love a Mystery*, the *CBS Radio Mystery Theater*, *The Guiding Light*, and as the character Martha Ellis Bryant on her own series *The Defense Attorney*. *The Pearly Gates* marked McCambridge's third appearance at MMNT. During this time she was serving on the board of directors of Livengrin, an alcoholic rehabilitation center in Bensalem, Pennsylvania.

In a profile in *The Hilltopper*, reporter Blaze Callaghan described a "Jeekyll and Hyde" personality that McCambridge brought to campus. In rehearsal, "she seemed demanding, impatient, almost dictatorial." Although detecting "a truly warm person deep inside," Callaghan observed that "she can be intimidating to all but the most domineering of characters." The reporter surmised that the domineering edge to the McCambridge personality might be the result of the actress's high personal standards, "a perfection that she, unfortunately cannot always attain." Callaghan

accompanied Ms. McCambridge to a TV interview and was awed by the actress's professionalism. "She sat down, looked straight at the camera, and recited what she thought ought to be said. No rehearsal, no script, and in exactly 30 seconds. That is a professional."⁴¹²

John Bustin found much to praise in McCambridge's performance. "Certainly to watch Miss McCambridge in action is a joy in itself. So totally does she enter a part and so genuinely does she project her emotions that an audience can't help but be pulled along by her performance." He was also impressed by Bruce Young's performance as *The Devil*—"very nearly as spellbinding a performer as Miss McCambridge." Bustin described Frederika Merriman's direction as appropriately broad, "playing the fantasy at almost a slapstick level and enlivening the proceedings with a great deal of theatrical flash and springy acrobatics."⁴¹³ Paul Beutel was less than amused. "Thirty years ago Frank Capra might have made *The Pearly Gates* into a half-way palatable movie. However, as directed by Frederika B. Merriman, the St. Ed's version is a confused, pointless trifle, full of irksome pyrotechnics and misconceived stagings." Beutel sympathized with William Creamer, "who, as the soul in the sack, must spend the majority of the play speaking through an offstage microphone."⁴¹⁴ Patti Naylor, the *Hilltopper* reviewer, was awed by the performances of McCambridge and Young, but also praised Joe York as *The Drunkard*: "He either used method acting or knew his trade well. That gleam in his eye could have had him arrested for drunk and disorderly."

Even though the play might not have found favor with critics, Miss McCambridge drew raves from MMNT patrons. Mrs. Walter Ducloux sent a note to the cast: "Miss McC's virtuoso performances are a great treat to Austin audiences." Near the end of the run, Col. and Mrs. William Moseley enthused, "Several times we caught our breath, felt a few tears, and had a chill down the spine...and we are laughing at the *Austin American* review of last week! (Don't believe it.)"⁴¹⁵

Attendance figures for the run underscored the challenge of adhering to a Broadway-style performance schedule which included matinee and evening performances on Saturdays and Sundays. For the Friday opening, MMNT was full, but for the Sunday evening performance, the house was little more than half-full. On the second Sunday evening, the show played to 67 patrons (See Table A).

In spite of the shifting schedule of plays and guests and because of the efforts of Norman Peters, membership in *The First Nighters* grew steadily through the spring semester. By the end of June, more than two dozen couples would be added to the group, including Mr. and Mrs. Henry Scarbrough. John Bustin and Mrs. Mary Moody Northen became honorary members.⁴¹⁶

In spite of Miss McCambridge's star power, *The Pearly Gates* showed a disappointing box office report. Expenses totaled \$10,694.69, and attendance was lackluster.⁴¹⁷

As *The Pearly Gates* closed, Mangum received word from Dean Altmiller that MMNT would receive additional support from the University. Production budgets for the year 1976-1977 would be increased by 43%, including an increase in 11% for the tandem summer season with the Point Theater and a 21% increase in the total academic budget to support the steady enrollment of Theater Arts majors.⁴¹⁸

On the same day, Mangum received a letter from a prospective member of the Class of 1980. Julie McKelphin, a young black student, wrote asking a series of questions that would echo to the end of the decade. "What is the percentage of Blacks enrolled at St. Edward's? And the percentage of Blacks majoring in Theater? Is there a question of race when deciding who should get a part in a play?" These questions must have resonated with the man who had brought integrated audiences to the nation's capital, who had brought the students of Huston-Tillotson and the dancers of Rudy Mendez to the St. Edward's campus. He was happy to reply to Ms. McKelphin, "You will be interested to know that the star of our next production, scheduled for May, is Mr. Greg Morris, from *Mission Impossible*. We are currently having auditions for the play, and at least four or five of our black students will probably be cast with him in the show."⁴¹⁹

Another prospective first-year student wrote inquiring about "the required subjects I would have to complete to earn a Bachelor of Arts degree in Theater Arts." Mangum's reply reflected the changes in curriculum which had come about in response to the Ad Hoc Committee's report. "Beginning in the fall of 1976, 48 hours in courses in theater arts will need to be earned plus whatever else you would like to take in any other courses offered by the university to earn an accumulative 120 hours required for the degree. The only course required outside of the theater arts courses would be a Freshman Studies course offered every fall for a total of five credit hours and possibly a three-hour course in English."⁴²⁰

After the turmoil of the previous spring, the shock of the Ad Hoc Committee's report, and the struggle to find meaningful performance opportunities for 120+ ambitious Theater majors, it was not unusual that Ed Mangum, at age 63, would be considering retirement. He wrote to Fr. Gilbert Hartke, his mentor at Catholic University of America, asking for recommendations for someone to replace him at St. Edward's. "Specifically, we need someone next fall to add to our staff who can learn our methods and who can carry on after I have retired."⁴²¹ He also wrote to Zelda Fichandler, his co-founder at The Arena Stage. She replied warmly, "I recommend that

you write to Gary Fifield of Opportunity Resources for the Arts, Inc. ...I have given a copy of your note to our designer to post on the board at the Scenic Artists Union...I'll also drop a note to Tom Kelly at the Theater Communications Group...I think the 65-years-old retirement bit is for the birds...and I'm sure you will have much to contribute for many years later after that artificially-set milestone!"⁴²² The search for someone "to carry on" caught the interest of at least one important figure in the development of regional theater in the US. Early in May Stuart Vaughn sent Mangum a letter of inquiry. Vaughn had founded the New Orleans Repertory Theater and the Seattle Repertory Theater, and he had served as Artistic Director of The Phoenix Theater and the New York Shakespeare Festival.⁴²³

As rehearsals were about to begin for *The Petrified Forest*, Mangum received an inquiry from Kerrville, Texas, about the summer season at the Point Theater. Catherine Johnson had just moved to Kerrville from Dallas where she had been a member of an amateur theater group. She had played leads in *Annie*, *Get Your Gun* and in *Oliver!* She was looking forward to auditions and wanted a shot at the title role in *The Unsinkable Molly Brown*. Mangum informed her that auditions were scheduled for April 17 and 18 and no decisions would be made about casting until then.⁴²⁴

***The Petrified Forest* by Robert Sherwood—May 4 to 16**

In 1917 playwright Robert Sherwood left his studies at Harvard to enlist in the Canadian Black Watch to fight in WWI. He was wounded and returned disillusioned and opposed to future wars. As drama critic for the magazine *Vanity Fair*, Sherwood was an original member of the Algonquin Hotel's famous "Round Table," which included Robert Benchley and Dorothy Parker. His 1936 anti-war play *Idiot's Delight* won the Pulitzer Prize in 1936. During WWII he worked as a speechwriter for President Roosevelt and is credited with coining the phrase "the arsenal of democracy." His script for the 1946 film *The Best Years of Our Lives*, which explores the lives of three servicemen as they return from the war, won the Academy Award for Best Screenplay.

The Petrified Forest was produced on Broadway in 1935. It was produced as a film by Warner Brothers in 1936 with Leslie Howard, Bette Davis, and Humphrey Bogart in the leading roles. The story is set in the Black Mesa Bar-B-Q gas station and lunchroom at a lonely crossroads in the Arizona desert.

The Black Mesa is run by three generations of the Maple family—the grandfather Gramp, the proprietor Jason, and his daughter Gabby who works as the waitress. Gabby longs to study art in France. A hitchhiker and a socialite couple arrive at the café and then are taken hostage by Duke Mantee,

a gangster escaped from prison, and his crew. The second act depicts the deterioration of relationships as the Mantee gang waits to rendezvous with more members of the gang. The play's themes include the flaws of capitalism, the glamour of gangsterism, and the conflict between intellect and instinct.

Born in Cleveland, Ohio, guest artist Francis Gregory Alan Morris attended the University of Iowa where he was active in theater; he also hosted an afternoon jazz show on the campus W-SUI radio station. He began his career in television with guest appearances on series such as *Ben Casey*, *The Twilight Zone*, and the *Dick Van Dyke Show*. In 1966 he was cast in his most recognizable role, the electronics expert Barney Collier in *Mission Impossible*. Morris remained with the series until its close in 1973.⁴²⁵

In a profile in the *Austin Citizen*, Morris revealed that one of his favorite pastimes was assembling reel-to-reel mix tapes from his extensive collection of jazz recordings. He counted among his friends musicians Quincy Jones, Ray Charles, and Oscar Peterson.⁴²⁶ In a *Daily Texan* interview, Morris recounted a highlight of his multifaceted career, a role in *The Snoop Sisters* with Helen Hayes and Mildred Natwick.⁴²⁷

The week before *The Petrified Forest* was to open, Dean Altmiller shared a plan to control the MMNT production budget with President Walsh. He had studied programs at other universities which had professional theaters attached to academic programs. Webster College in Webster Groves, Missouri, opened the Loretto-Hilton Theater in 1966. The theater employed a professional acting company who also served as teachers in graduate and undergraduate programs. The college supplied \$334,000 of a \$743,000 budget. Yale University founded the Yale Repertory Theater in 1966 and provided \$490,000 of a \$700,000 budget. A substantial subsidy for a professional teaching theater apparently was customary. Dean Altmiller proposed to fund MMNT as an auxiliary enterprise with a \$35,000 subsidy, or \$5,000 for each production. He hoped to better control losses and to make theater managers more conscious of the relation between expense and income. If income dropped, then "the theater" could respond by devising alternate production and guest-artist strategies. If income remained the same, the theater could continue to produce seven shows on a \$70,000 budget. If income increased, the theater could purchase new equipment and hire additional staff. The budget plan would be implemented in several steps: The Business Office would create separate income and expense accounts. Administrative offices would be charged for complimentary tickets to performances. The responsibilities of the Publicity Office and the Theater would be clarified. A decision would be made about the allocation of funds from First-Nighter membership fees. Dean Altmiller had shared the plan

with Anne Crane, Dave Dickson, and John Lucas, but he would wait for President Walsh's response before sharing it with Ed Mangum.⁴²⁸

In addition to Greg Morris, five *Petrified Forest* cast members were members of AEA: William Creamer in the role of Gramp Maple, Bil Pfuderer in the role of Jason Maple, George Phelps and Chris Erickson as the socialite couple Mr. and Mrs. Chisholm, and Dexter Bullard—returning to MMNT after two years—as the Legionaire. Reviewers noted the racial changes in the cast. Greg Morris as Duke Mantee was black, so having his two henchmen, Joseph and Jackie, played by African-American students Nate Thomas and Tim Russ lent a contemporary twist to the gangsters. Bruce Young was cast as the writer Alan Squier, the role played by Leslie Howard in the film. Patrick Taggart noted “a warm, nascent interracial romance” created by this casting choice. John Bustin observed that director Mangum wasn't “trying to recast the play in a liberal or racial mold.” The St. Edward's theater program simply had a number of black and Chicano students whose abilities transcended color lines and couldn't always be squeezed into “black” or “Mexican” parts.⁴²⁹ Taggart praised Jeanne Beechwood's portrayal of the waitress and noted that Bil Pfuderer, in a role far removed from his personality, “made a dandy dolt of a dad.”⁴³⁰

During the run of the show, Morris shared his thoughts about returning to the stage after a 12-year absence. “I'm very proud to have had the chance to work with such fresh young actors...to watch them grow since I've been here.” He outlined his own recipe for theater evangelism.⁴³¹

I would like to go to the top 200 actors, directors and producers in the business and ask them each to contribute \$1,000 to a non-profit theater organization. Then I would go around to the top 10 university drama departments and watch their best students—actors, designers, technicians, directors. Then I would send these students to a small town, have them renovate a theater and bring theater to that town, make their own way. If they can't catch the local people's interest, then they say goodbye. They bring in the theater that this small town has heard about but has never had the opportunity to see. In this way the American public is re-acclimated to theater.

The playbill for *The Petrified Forest* announced two summer seasons. At MMNT, Donny Most of *Happy Days* would appear in *Bus Stop* by William Inge, Jim Hutton of the *Ellery Queen* series would appear in *Journey to the Day* by Roger O. Hirson, and Pernell Roberts would return in the Orson Welles' adaptation of *Moby Dick*. In the effort to provide opportunities for ambitious theater majors, students and staff would relocate to Ingram, Texas,

and the Point Theater to produce a four-show summer season—*Plain and Fancy*, *Blithe Spirit*, *Ab, Wilderness!*, and *The Unsinkable Molly Brown*. Expenses for *The Petrified Forest* totaled \$13,927.60.

Running concurrently at the Country Dinner Playhouse was *The Rainmaker* by N. Richard Nash with James Drury in the title role.

From 1979 to 1981, Greg Morris played Lt. David Nelson on the TV series *Vega\$* which also starred Robert Urich. The series was filmed on location in Las Vegas, and Morris enjoyed the city so much that he decided to make it his home. He continued to work in television even though he was diagnosed with cancer in 1990. His last appearance was as a hacker on the series *Tek War* in 1995. He died on August 27, 1996.⁴³²

Expenses were compiled for productions from December 1975 to May 1976:⁴³³

- Class lab supplies \$63.13
- General expenses \$3,789.22
- *I Never Sang for My Father* \$11,374.15
- *The Pearly Gates* \$10,694.69
- Total: **\$39,851.79**

Members of the MMNT class of 1976 included Stephen Buckley, Patricia Calhoun, Gregory Cross, Deborah Hime, and Derly Ramirez Jr.

As *The Petrified Forest* closed its run, Carole Huggins provided Mangum with an evaluation of Thomas Gallagher's internship with the Alliance for Art Education. "I have nothing but praise for his work and his behavior here at the Kennedy Center...Thank you for sending him to us."⁴³⁴

By mid-May, 44 students had been accepted for the double-headed 1976 Summer Theater program—30 St. Edward's students and 14 students from towns in Texas and across the US from South Hadley, Massachusetts, to Brooklyn, New York, to South Beloit, Illinois. John Lucas informed the students of fees and procedures. They would receive 12 hours' course credit for \$360 plus \$55 in fees. Housing at St. Edward's for 12 weeks would cost \$167 for a single room and \$292 for a double. Students could supply their own housing off campus. Housing in Ingram would be provided as part of tuition and fees. Meals would be on a cash basis. Students would supply their own towels, bed linens, and personal items such as alarm clocks and toilet articles.⁴³⁵

Before rehearsals began for *Bus Stop*, George Ives was still sorting out the AEA agreement with St. Edward's. Ives had delayed reply to President

Walsh's request for a renewal of the agreement because he had received complaints that MMNT "was giving contracts to staff members who were not actually performing the parts for which they were contracted." In a phone conversation with Ives, Ed Mangum had confessed that he understood that this was permitted under the agreement. Ives admonished President Walsh "In the future, while you are certainly free to give guest artist contracts to members of the staff who are Equity members, these contracts must be for work they will actually do."⁴³⁶

The summer at MMNT

Marilyn McDonald was fully scheduled for the summer. First she would direct William Inge's *Bus Stop* in Austin. Then she would travel to Ingram to direct their third show, Eugene O'Neill's comedy *Ab, Wilderness!* Finally, she would return to Austin to stage William Saroyan's *The Cave Dwellers*. Ed Mangum remained in Austin to manage affairs at MMNT and direct the middle production, his old favorite *Journey to the Day* by Roger Hirson, but he would operate without the services of secretary Joyce Fortner. Jeanne Beechwood ran the Box Office, and Bruce Young ran the shop as Tech Director. Trish Calhoun managed the Costume Shop.

***Bus Stop* by William Inge—June 22 to July 4**

William Inge graduated from the University of Kansas in 1935 with a degree in Speech and Drama. He received a Master's Degree from the George Peabody College for Teachers in 1938 and taught at Stephen's College in Columbia, Missouri, from 1938 to 1943, when he moved to St. Louis to become drama critic for the *St. Louis Star-Times*.

Inge met Tennessee Williams in St. Louis, and Williams encouraged him to write his first play *Farther Off from Heaven*, which was produced by Margo Jones at her theater in Dallas in 1947. Struggling with alcoholism, Inge joined Alcoholics Anonymous. The wife of one of the members of his AA group provided the inspiration for a character in his next play *Come Back, Little Sheba*, which was produced on Broadway in 1950. It won Tony Awards for Shirley Booth and Sidney Blackmer. The 1952 film adaptation won an Oscar and a Golden Globe award for Shirley Booth. In 1953 Inge received a Pulitzer Prize for his play *Picnic*, and this success was followed by *Bus Stop* in 1954 and *Dark at the Top of the Stairs* in 1957. He won an Oscar for his screenplay for *Splendor in the Grass* in 1961. Inge published two novels, *Good Luck, Miss Wyckoff* in 1970, and *My Son is a Splendid Driver* in 1971. Depressed over the decline in his writing power, he committed suicide in 1973.

Harold Clurman directed the first production of *Bus Stop* in 1955, and the cast included Kim Stanley as Cherie and Elaine Stritch as Grace. Inspired by people William Inge had met in rural Tonganoxie, Kansas, the story depicts a group of people stranded in a bus-stop café during a snowstorm.

Guest star Donny Most, a native of the Flatbush neighborhood of Brooklyn, appeared on the first seven seasons of the TV series *Happy Days*, an idealized depiction of teen life during the 1950s and '60s. Most played Ralph Malph, one of the buddies of Richie Cunningham and Potsie Weber, played by Ron Howard and Anson Williams. In 1975 Most had been seen as Tom Sawyer in *Huckleberry Finn* for the ABC "Movie of the Week." Most played cowboy Bo Decker and Chris Erickson cast Lisa Arnold, a student at the University of New Mexico, as his reluctant sweetheart Cherie. William Creamer appeared as the old cowboy Virgil Blessing. Bruce Young designed the set and Tim Russ designed the lights.⁴³⁷

Patrick Taggart judged the opening performance to be more like a run-thru with many of the actors "unprepared or uncomfortable with their roles." William Creamer was the exception; his portrayal of Virgil "went beyond mere consistency and turned a major portion of the audience's attention to his sensitive portrayal of an aging ranch hand."⁴³⁸ John Bustin praised the overall quality of the ensemble and Erickson's direction, calling her staging "smooth and nicely contained."⁴³⁹

Donny Most continued on *Happy Days* until the series ended in 1983. He voiced the character Eric the Cavalier on the animated series *Dungeons and Dragons*, and he voiced the character Stiles on *Teen Wolf*. He has continued to work in TV and films, appearing most recently in episodes of *Glee* and *Men of a Certain Age*.⁴⁴⁰

The St. Edward's fiscal year came to a close during the last week of *Bus Stop*. Norman Peters had left the position of Director of Development and Dr. John K. Knudsen had taken his place. Dean Altmiller reminded Ed Mangum that the MMNT budget would include productions from July 1, 1976, to June 30, 1977, and that the theater would receive a subsidy of \$5,000 per production. Striving for economy, the Dean tried to chip away at items in the AEA agreement. Was it absolutely necessary that St. Edward's provide housing and a rental car for guest artists? Couldn't St. Edward's go back to paying guest artists \$2,500 a week instead of \$3,000? Couldn't the fall season begin with a student production?⁴⁴¹ As the cast began rehearsals with Stubby Kaye for *Journey to the Day*, Demp Toney—now on the Executive Board of the Austin Circle of Theaters—invited Mangum to bring MMNT under the umbrella of ACoT. Countess Bernice to the director of *The Death and Trial of Pope Formosus*: "Since St. Eds [sic] is an integral part of the Austin Theater scene, we would welcome their participation in ACoT."⁴⁴²

On July 1 Ed Mangum received a “graduation present” from Deb Hime, who had served as Box-Office Manager for MMNT during three turbulent years: a 23-page farewell letter with a long title, “THIS PAPER IS PRESENTED TO Mr. Edward Mangum with deepest respect and regards concerning THE MARY MOODY NORTHEN THEATER Saint Edward’s University TICKETS AND HEADLINES and A FEW COMMENTS ON EDUCATIONAL THEATER (with a little help from my friends).” Hime recounted her experiences and recommended training procedures for future box-office staff. She also imagined a “public relations intern” who would develop the MMNT audience through the Chamber of Commerce and senior-citizens groups. And she included a detailed list of box-office procedures. Her tone was hopeful: “I only hope it [the paper] will be of some use to those who follow me, if not in content at least in determination to make it easier on the next person.”⁴⁴³

***Journey to the Day* by Roger Hirson—July 13 to 25**

At 58, Stubby Kaye could look back on a secure place in the history of American musical theater. He had introduced three of the greatest show-stopping numbers in the genre: “Fugue for Tinhorns” and “Sit Down, You’re Rockin’ the Boat” from *Guys and Dolls*, and “Jubilation T. Cornpone” from *Li’l Abner*. He played Nicely-Nicely Johnson in both the stage and film versions of *Guys and Dolls* and Marryin’ Sam in both the stage and film versions of *Li’l Abner*. In addition to appearing on TV variety shows, Kaye had hosted a weekly children’s talent show titled *Stubby’s Silver Star Show* and a Saturday-morning children’s game show, *Shenanigans*.⁴⁴⁴

Ed Mangum reached back to the fall of 1967 for Roger Hirson’s teleplay and recalled William Creamer for the production. Stubby Kaye poked fun at Mangum’s choice of script. “You know, Ed Mangum is Equity’s keeper of the crypts; he’s got a new season called Scripts from the Crypt.”⁴⁴⁵ Mangum was concerned about the box-office appeal of the play. Apparently, he made some last-minute requests for advertising, but was informed that he had already overspent his \$1,000 budget for the production. Zelma Richardson booked Stubby Kaye for an appearance on the NBC-TV station for Temple and Waco. Four performances in the middle of the run were cancelled.⁴⁴⁶ Adding insult to the injury of a poor-selling summer-stock gig, the TV critic for the *Statesman* panned the pilot for the CBS series *Side by Side* which featured Kaye as a retired cop in a Midwestern city, describing him as “as nastier Archie Bunker who loves his gun more than his wife.”⁴⁴⁷

In his review of *Journey to the Day*, Patrick Taggart lauded the performances of students Jeanne Beechwood and Bruce Young. He noted the

performance of Round Rock High School senior Tamara Harris “who plays the role of quasi-catatonic Martha with laudable endurance.” He termed the script, however, as “one of the best cures for insomnia currently available.”⁴⁴⁸

Stubby Kaye continued to work in television, appearing as Jerome P. Weismuller in the series *Dr. Who*.

His final featured role on film was as the voice of Marvin Acme in *Who Framed Roger Rabbit?* in 1988. Gradually, his health failed, and he succumbed to lung cancer in 1997.⁴⁴⁹

***The Cave Dwellers* by William Saroyan—August 3 to 15**

William Saroyan was the author of *The Time of Your Life*, which Mangum had produced twice at St. Edward's. For the allegorical tavern of that play, Saroyan substituted an allegorical empty theater about to be demolished to make way for a housing development—the “cave” of the title. The “dwellers” include a King—a faded vaudeville star, a Queen—a former actress, and a Duke—a down-on-his-luck prizefighter who had lost his title because he feared killing his opponent.

Al Lewis was most familiar as the vampire grandfather in the TV series *The Munsters*. Since the series ended, he had been working in dinner theaters. In May he was appearing in *Catch Me if You Can* at Tiffany's Attic in Salt Lake City. In a note to Ed Mangum, Lewis described his career as including “medicine shows, carnivals, circus, radio, television, and films.” In addition to *The Munsters*, he had appeared in the series *Car 54, Where Are You?* (with *Munsters*' star Fred Gwynne) and *Sgt. Bilko* (with comedian Phil Silvers).⁴⁵⁰

Bouncing back to Austin after directing *Ab, Wilderness!* in Ingram, Marilyn McDonald marshaled a cast of 15 led by Lewis as The King, Camille Tracy as The Queen, and Tim Russ as The Duke. Erickson was assisted by Rick Carballada and stage manager Elizabeth Bowes. Bruce Young designed the set, Tim Russ the lights, and Johnny Lopez and Brad Silverlight the sound. In attendance on the opening night were representatives of 26 Texas colleges and universities, members of the Public Information Commission. Paul Beutel complimented the work of the actors in the cast, including guest Al Lewis, community guest Camille Tracy, and student Rick Carballada. He added his voice to those complaining of Ed Mangum's choice of scripts. “It's all great and wonderful that St. Ed's drama students get to work with seasoned veterans like Al Lewis, Stubby Kaye, Mercedes McCambridge, etc. Yet for every modest piece of theatrical meat they get tossed (*The Corn is Green*, *Petrified Forest*) there's a maggoty morsel like *The Cave Dwellers*.”⁴⁵¹

In an interview with John Bustin, Al Lewis illuminated another dimension to his experience performing at MMNT. “...we've had a lot of

young people from the summer migrant workers program out there, and I'd venture that very few of them had ever seen a play before. But practically without exception, they've been great audiences, very attentive, completely absorbed...I've really enjoyed thinking that we were giving these kids a taste of something they've never known before—something that might enrich their lives from now on.”⁴⁵²

Al Lewis continued to trade on his role as Grandpa Munster to the end of his life, appearing in *My Grandpa is a Vampire* in 1992, the TV movie *Here Come the Munsters* in 1995, and an un-aired pilot of *My Fair Munster* in 2007. In 1987 he opened a restaurant he called “Grandpa's Belle Gente” in Greenwich Village. In fact, his character's name on the Munster series was Sam Dracula, and he was meant to be the father of the character played by Yvonne De Carlo. Lewis was an activist in New York's Green Party, and in 1998 he ran for Governor of New York on the Green Party ticket. He sought to be listed on the ballot as “Grandpa Al Lewis” on the ground that he was best known by that name. Even though the Board of Elections rejected this argument, he won enough votes to guarantee the Green Party a place on the ballot for the next four years.

The Ingram Season

While the nation celebrated its bicentennial, MMNT was producing a second summer season at the Point Theater in Ingram, Texas. Ed Mangum was listed as the Program Director, and Bil Pfuderer was the Managing Director. Marilyn McDonald was Guest Director, and John Bennett was the Music Director.

Marilyn McDonald would say of the summer “Many larger departments would gasp at the suggestion of running two theaters 100 miles apart with only three faculty members.” No doubt some of the students gasped when they first confronted the primitive conditions. Housing was in cabins with beds consisting of old mattresses set on homemade pallets. Plumbing was faulty. The theater's electrical system was faulty, and crew members sustained shocks during set-up from poorly grounded instruments. Electrical fires flared up backstage. Strained by the sketchy planning and the pressures of intense rehearsals, Bil Pfuderer and Marilyn McDonald were often at odds. Ed Mangum often found himself on the phone trying to douse personality flare-ups at long distance. Still, the shows went on.⁴⁵³

***Plain and Fancy* by Joseph Stein and Will Glickman with music by Albert Hague and lyrics by Arnold S. Horwitt—June 9 to 27**

Joseph Stein and Will Glickman made their Broadway debut in 1948 with the revue *Lend an Ear* with Carol Channing in the cast. Stein went on to collaborate on the book for *Fiddler on the Roof*. In 1966 Albert Hague composed the music for the TV cartoon feature of Dr. Seuss' *How the Grinch Stole Christmas*. *Plain and Fancy* opened on Broadway in January of 1955 and ran for 461 performances. The musical is a comedy of manners exemplified by a tune in the second act "City Mouse, Country Mouse." Dan King and Ruth Winters, a pair of New York City sophisticates, travel to the Amish country of Lancaster, Pennsylvania, to sell a piece of property to Jacob Yoder, who intends to present it to his daughter Katie and her fiancée Ezra on their wedding day. The interaction of the city slickers and the "plain people" create comic complications, and the action is full of local color, including a barn-raising.

Bill Pfuderer directed the production and played Papa Yoder, while for the role of Ruth Winters he imported Linda Holmes, an actress he had worked with in Illinois. The cast of 42 included 13 students from the St. Edward's program: Glenn von Schleicher, Eileen Martin, Joe York, Joni Stafford, Danny Barker, Kevin Michael Nixon, Emily Rose Kelley, Karen Gracey, Marie Aloisio, Robin Ann Carter, Sarah Duncan, Valerie Noyes, and Morris Dean Williams.⁴⁵⁴

***Blithe Spirit* by Noël Coward—June 30 to July 11**

During his long career, Sir Noël Pierce Coward published 50 plays and wrote hundreds of songs. Along with Coward's plays *Hay Fever*, *Private Lives*, *Design for Living*, and *Present Laughter*, *Blithe Spirit* continues to be produced today. *Blithe Spirit* debuted in London's West End in 1941 and began a 657-performance run in New York later that year. The plot follows novelist Charles Condomine in his efforts to research the world of the occult for the book he has underway. Charles invites Madame Arcati, an eccentric medium, to hold a seance at his home. Arcati inadvertently conjures up Condomine's first wife Elvira who had died nine years before. Elvira remains present in the house after Arcati leaves, but only visible to Charles; his present wife Ruth can neither see nor hear her. Elvira sabotages Charles' car so he can die in an accident and join her in the afterlife, but Ruth drives off in a rage and dies instead. Ruth returns to torment Elvira, and Charles recalls Arcati to exorcise the dueling spirits. Mildred Natwick played Madame Arcati in the original Broadway production.

Bil Pfuderer directed, Joe York assisted the scenic designer John G. Rathman, and Brian Stuart provided the sound design. The cast included St. Edward's students Karen Gracey as Edith the maid and Sarah Duncan as Elvira. Madame Arcati was played by Point Theater regular Amy La Presto, a middle-school teacher from San Antonio.⁴⁵⁵

***Ab, Wilderness!* by Eugene O'Neill—July 14 to 25**

Eugene O'Neill's first published play *Beyond the Horizon* was awarded the Pulitzer Prize for Drama in 1920. He became one of the most important playwrights of the 1920s and '30s and received the Nobel Prize for Literature in 1936. Written in a single month in 1932, *Ab, Wilderness!* was one of the first fruits of O'Neill's second marriage to actress Carlotta Monterey. His only comedy, the play presents a vision of the boyhood O'Neill wished he might have had. The plot follows the family of newspaper editor Nat Miller as it celebrates the Fourth of July in 1906. It was first produced on Broadway in 1933, and the cast included George M. Cohan in the role of Nat Miller. For the Point production, Marilyn McDonald cast Kerrville radio personality Cody Phillips in the role. Nat Miller's children—Arthur, Richard, and Mildred—were played by St. Edward's students Joe York, Kevin Nixon, and Valerie Noyes. Other St. Edward's students in the cast included Sarah Duncan as Nat's sister Lily, Robin Carter as Nora, Morris Dean Williams as Arthur's friend Wint, Emily Rose Kelley as Belle, Glenn von Schleicher as The Bartender, and Karen M. Gracey as Richard's sweetheart Muriel. Brian Stuart designed the lights, Glenn von Schleicher was the Assistant Technical Director, Joe York was in charge of Properties, and Kevin Nixon was in charge of Special Events.⁴⁵⁶

***110 in the Shade* by Tom Jones and Harvey Schmidt—July 28 to August 8**

The Point Theater had announced *The Unsinkable Molly Brown* as the concluding musical for the summer, but in Bil Pfuderer's opinion the Hill Country talent pool either was not as deep as advertised, or the talent wasn't showing up. Pfuderer and John Bennet decided to substitute *110 in the Shade* by Tom Jones and Harvey Schmidt, the UT graduates who had created *The Fantasticks*. An adaptation of N. Richard Nash's *The Rainmaker* which had been produced at MMNT in 1973, the musical takes place during a paralyzing drought in Kansas.

The musical opened on Broadway in 1963 with Robert Horton in the role of Bill Starbuck the rainmaker and Will Geer as farmer H.C. Curry. In Ingram the roles of Bill Starbuck and H.C. Curry were assigned to San

Antonio actors Bill McDermid and Mark Jablonski. H.C.'s unmarried daughter Lizzie was played by Elizabeth Ott, and her brothers Noah and Jimmy were played by Don Hale and Chip Shirley, both from Kerrville, Texas. Pfuderer cast himself in the role of Sheriff File. St. Edward's students in the cast included Eileen Martin, Marie Aloisio, Sarah Duncan, Karen Gracey, Emily Kelley, Valerie Noyes, Danny Barker, Kevin Nixon, Morris Williams, and Joe York.⁴⁵⁷ Later, Bil Pfuderer would conclude his evaluation of the summer: "The summer at the Point was one of continual crises and problem solving...a situation which produces...some of the most solid and lasting educational and experiential growth possible."⁴⁵⁸



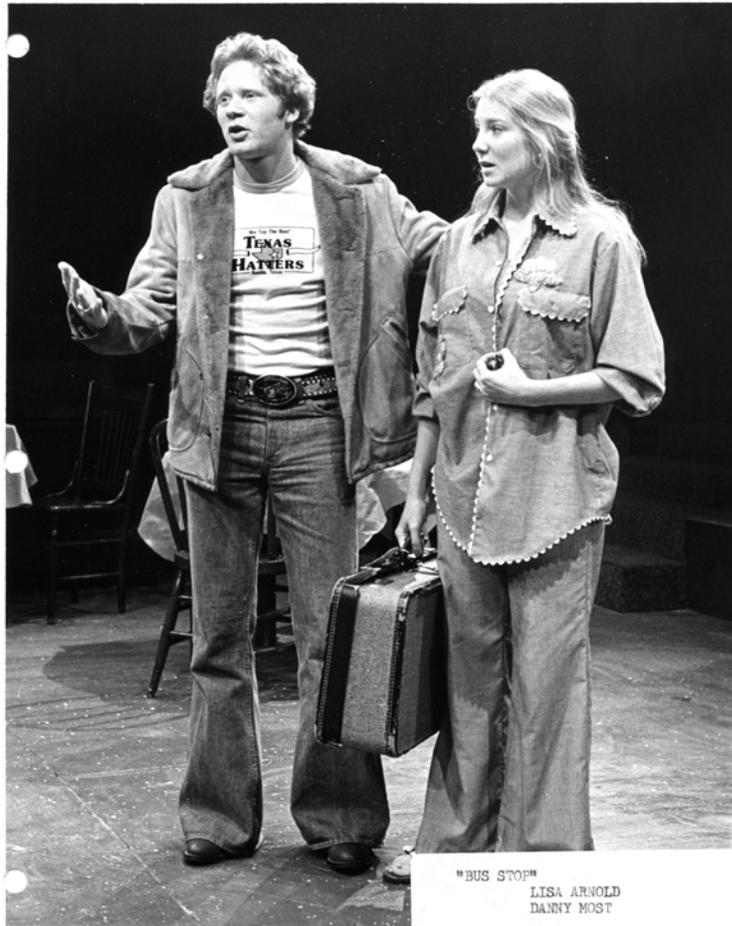
Eileen Heckart as L. C. Moffat and Emily Kelley as Bessie Watty *The Corn is Green*. Courtesy of St. Edward's University Archives & Special Collections.



Mercedes McCambridge as Gunnar is blessed by Sarah Duncan as The Virgin Mary in *The Pearly Gates*.
Courtesy of St. Edward's University Archives & Special Collections.



Tim Russ as Jackie and Greg Morris as Duke Mantee take over the Black Mesa Bar-B-Q in *The Petrified Forest*. Courtesy of St. Edward's University Archives & Special Collections.



Donny Most as cowboy Bo Decker and Lisa Arnold as his reluctant sweetheart Cherie in *Bus Stop*.
Courtesy of St. Edward's University Archives & Special Collections.



Stubby Kaye as Elmer P. Cooper and William Creamer as Dr. Endicott in *Journey to the Day*. Courtesy of St. Edward's University Archives & Special Collections.



Al Lewis as The King counsels Stephanie Moore as The Girl while Joe Evans as The Young Opponent observes in a scene from *The Cave Dwellers*. Courtesy of St. Edward's University Archives & Special Collections.

1976 to 1977—A New Leader

This would be a year of transition. New faculty member Peter O'Rourke would settle into his role as the mentor of technical-theater students. The St. Edward's administration would forego a national search for a replacement for Ed Mangum as head of the Theater Arts program, having three faculty members with professional and academic experience to consider. The choice of a Director of Theater would have significant consequences. The new Director would need to balance the academic program with the need to develop and maintain an audience for the professional theater that served the program.

In mid-August Ed Phelps, the new President of the Hill Country Arts Foundation, brought his wife to Austin and had lunch with Ed Mangum and his wife Francisca. Phelps and Mangum began the assessment of the summer season in Ingram, and the tone of the discussion was amicable. Phelps acknowledged that while the upper levels at MMNT and HCAF had communicated effectively, the lower levels had not. The organizations could have prepared students better for their barracks-style accommodations. While Bil Pfuderer's professional expertise was evident, his adherence to budgets and exercise of diplomacy was not. And Phelps wondered if the summer might have run more smoothly if Mangum had been on hand and if Marilyn McDonald could have spent more time in Ingram.⁴⁵⁹

At the end of August, Mangum had begun feeding plans for the fall season at MMNT to the press. John Bustin in the *Austin Citizen* announced that Godfrey Cambridge would appear in *Room Service* and "another possibility...is a production of *Streetcar Named Desire* with talented Jon Voight in the role created by Marlon Brando." Mangum continued to aim high, at least in promoting interest.⁴⁶⁰

In the fall of 1976, Peter O'Rourke joined the faculty as Technical Director. O'Rourke was a graduate of the University of California at San

Francisco. He had designed productions for the Seattle Repertory Theater and for ABC and CBS television. He worked with the Montana Repertory and produced and designed over 40 productions for his own summer theaters in New York. He had previously taught at Arizona State University. In the late '60s O'Rourke had entered a partnership with the actor Eddie Bracken to launch a string of theaters on New England's "straw-hat" circuit. They acquired theaters in Falmouth, Massachusetts; Nyack and Hyde Park in New York; and the nation's oldest summer playhouse—The Lakewood Theater in Maine. In 1972 O'Rourke ended the partnership and purchased his own summer theater in Poughkeepsie, New York. Even though he found the area saturated with theater, he was able to produce several successful seasons. He increased his revenue by booking bands on the dark nights, featuring appearances by Stan Kenton, Count Basie, and Buddy Rich in the first season.

After four years in Poughkeepsie, O'Rourke decided to return to teaching.⁴⁶¹

I'd heard about the theater program at St. Edward's back East, and the concept really appealed to me. For years I'd seen apprentices standing in the wings of summer theaters to watch the pros work, so the idea of bringing in professional actors to work with students for three weeks had a lot of merit.

Joyce Fortner was paying her way through school and needed to work two jobs. Her duties as Theater Secretary included making out purchase orders for materials and taking them to the Dean's office for signatures, taking occasional dictation from Ed Mangum for correspondence, and filing the AEA contracts for guest artists. She also set up a check-out system for the small script library in the theater offices. During her first year, she had an office next to Mangum's office. When Peter O'Rourke arrived, the department moved the prop storage under the West seats and carved out an office space for Joyce under the stairs. O'Rourke did not require her to do dictation.⁴⁶²

A transfer from Carnegie-Mellon University, Bill McMillin arrived on campus attracted by the pre-professional program Ed Mangum had so successfully advertised. His dorm assignment was salted with showbiz allusions. When Bill told the dorm proctor his name, the proctor smirked and said "Oh, and how's your wife?" His room assignment was "Room 222." His roommate would be "Vincent Price." Strike three. Bill spent the fall semester avoiding involvement in the theater, choosing instead to pursue an active social life in Austin. This would soon change.⁴⁶³

In spite of Marilyn McDonald's yeoman service during the summer, Mangum found an obstacle to casting her in fall productions. During

rehearsals for *Room Service*, George Ives informed President Walsh that McDonald, aka "Chris Erikson," was not in fact a member of AEA. She had joined SAG and AFTRA on a local basis, but she had never joined Equity. Ives requested that Mangum replace her with a member of AEA.⁴⁶⁴ And operating without Joyce Fortner over the summer came home to roost: Mangum had to apologize to Dramatists Play service because the royalty checks for *Bus Stop* and *Journey to the Day* had not been mailed. "We had no office help this summer," he explained.⁴⁶⁵

Dr. John Knudsen, new Director of Development, was integrating The First Nighters with the new categories of support that looked forward to the St. Edward's Centennial in 1985. Membership in "the 1885 Club" required a contribution of \$10 a month, or \$120 per year. The benefits of membership were minimal. It seemed unfair for the more prestigious membership in the First Nighters to be purchased for only \$100. Knudsen estimated that the cost to St. Edward's of each First Nighter membership was \$52 a year, including receptions and publications. He declared, "To be cost effective, acknowledgment and support of patrons groups should not exceed 20% of the membership gift." He recommended to Mr. and Mrs. Ferguson that membership in the First Nighters be raised to \$120.⁴⁶⁶

***Room Service* by John Murray and Allen Boretz—October 12 to 24**

The original production of *Room Service* premiered in 1937 with Eddie Albert as Leo Davis and Sam Levene as Gordon Miller. It had then been adapted for the movies as a vehicle for the Marx Brothers. It depicted the trials of producer Gordon Miller as he tried to raise money for a historical pageant by a small-town playwright. Unable to pay his cast of 22, he houses them in a cheap Broadway hotel and runs up an astronomical bill. Doing his best to keep the cast from being evicted, he embarks on a series of hilarious stratagems.

After *Room Service* John Murray continued to work as a playwright and producer. He produced a revival of *Room Service* in 1953 with Jack Lemmon in the role of Leo Davis, and in 1977 he had completed a two-act comedy *Monkey Walk*. Allen Boretz' success with *Room Service* led to offers from Hollywood, and he wrote screenplays throughout the 1930s and 1940s. His credits include *It Ain't Hay*, *Ziegfeld Follies*, and *Two Guys from Texas*. Boretz was blacklisted in the McCarthy era, and his career came to an abrupt end.

Godfrey Cambridge had broad experience in nightclubs, theater, television, and film. As a stand-up comedian he had appeared in Las Vegas, Los Angeles, Chicago, and Washington, DC. His movies included *Cotton Comes to Harlem* and *The Watermelon Man*; he had appeared as a guest on

many TV series, including *Sesame Street* and *Police Story*. He received an Obie Award for his performance in *The Blacks* by Jean Genet. Cambridge listed a number of day jobs he had held to support his performing career: “popcorn-bunny maker, airplane-wing cleaner, maternity-hospital ambulance driver, judo instructor, hot-rod racer, and New York City cab driver.” Before arriving in Austin, Cambridge had been touring with comedians Milton Berle and George Jessel. To maintain his strict diet, he travelled with a valet.⁴⁶⁷

Students featured in the cast included Rick Carballada, Tim Russ, and Steve Buckley. In addition to designing the set and lights, Peter O’Rourke appeared as the hotel clerk. Faculty member “Chris Erickson” played Mrs. Davis, and Fr. Leroy Clementich appeared as Simon Jenkins. Joyce Fortner stage managed, and Jeff Belker assisted Ed Mangum with direction.⁴⁶⁸

Critics responded to the madcap script and the dynamic young guest. Patrick Taggart gushed, “St. Edward’s University has a good—no, make that excellent—production going on in its Mary Moody Northen Theater.”⁴⁶⁹ The reviewer for the *Daily Texan* piled adjectives on Cambridge: “...bounding, aggressive, determined, underhanded, deft, sly...Like a cat, he always lands on his feet....”⁴⁷⁰ Godfrey Cambridge was down-to-earth in his advice to young players:⁴⁷¹

Go off-off-Broadway and offer to help paint a flat. Then you say, ‘Could I just say that one line or stand in that scene?’ And they say, ‘Yeah, go ahead, stand in that scene.’ And that’s how you start. I used to park my cab down the street from the theater when I was doing Jean Genet’s *The Blacks*. I’d run out of the theater after the show was over and get back in the cab. People would say, “Driver, weren’t you in the show?”

The First Nighters listed 61 members in the *Room Service* playbill.

In November after the close of *Room Service*, Godfrey Cambridge was in Burbank, California, filming *Victory at Entebbe*, an ABC movie in which he was playing Ugandan dictator Idi Amin. On the 29th while on the set, Cambridge died suddenly of a heart attack. He was 43 years old. Ossie Davis, fellow actor and friend of Cambridge, wrote in his tribute in the *Washington Post*:⁴⁷²

Godfrey Cambridge is gone, and in place of that wild barbaric “yawp” which was his personal response to living black in America, there is now a sorrow that is genuine and a silence that is awkward, even embarrassing...Every black man dies first of all from being black—the other cause of death is hardly worth

putting down on the birth certificate...He killed himself and that was too much of a price to pay. But he gave as good as he got. And many an ex-bigot owed his current enlightenment in the matter of race relations to the fact that Godfrey Cambridge was always ready to put his foot squarely up some arrogant bigot's behind.

At the end of the run of *Room Service*, Mangum sent Dean Altmiller his assessment of the summer in Ingram. The Dean had already received an assessment from Bil Pfuderer. After interviewing 17 of the 20 students who had worked at the Point Theater, Mangum reported that they thought the experience "well worth the hard work and long hours they were required to put in." He lamented that all of students had not been able to work in Ingram, but the rehearsal schedules for the musicals prevented this. And he acknowledged the clashes of personality. He doubted that they would be asked to manage the Point for the summer of 1977. Pfuderer suggested to the Dean that St. Edward's not return to Ingram, but if it did choose to maintain the partnership, he offered these suggestions:⁴⁷³

- Prepare clearly drawn guidelines and protocols.
- Arrange for two prepared meals a day.
- Arrange better housing.
- Refurbish the theater electrical system.
- Have St. Edward's and HCAF share box-office and publicity responsibilities.
- Give St. Edward's final say in the selection of productions.
- Assign roles to local people before the season begins.
- Use the Lady Hooper Schaffer Fund for scholarships for older students.

The Dean would not receive Marilyn McDonald's assessment of her experience at the Point Theater until the beginning of November. Still nursing hurt feelings, McDonald noted a breakdown in trust. She had not felt supported by Pfuderer, and she asserted that HCAF regarded St. Edward's "to be the guest that turned out to be the tyrant conqueror."⁴⁷⁴

Just before Thanksgiving, Dean Altmiller began the process that would replace Ed Mangum as Director of Theater. He sent a memo to Marilyn McDonald, Bil Pfuderer, and Peter O'Rourke informing them of Ed Mangum's retirement from the position effective at the end of the summer

season in 1977. He invited them to apply for the position, and he stated two areas he wished to see addressed. First, "Seek ways in which the Theater can make a greater contribution to the academic and social programs of the University" and, second, "Explore means of reducing the continuing and increasing deficit incurred by productions over the last several years."⁴⁷⁵

Applications were to be submitted to Br. Edmund Hunt by November 29. The committee would submit a recommendation to Dean Altmiller by December 3.

Marilyn McDonald chose not to apply. Peter O'Rourke applied and addressed Dean Altmiller's concerns directly. One strategy to contribute to academic programs would be to dedicate a production to the curriculum of Freshman Studies and English Literature classes. Two strategies to reduce costs were 1) Shop for guest stars among daytime TV personalities and 2) Apply cost accounting to the purchase of production materials. Bil Pfuderer also applied. He discussed his professional experience and his commitment to teaching, and he discussed the need to screen students for admission to the Theater program.⁴⁷⁶

***The Serpent* by Jean-Claude van Itallie—December 3-11**

In December Bil Pfuderer produced *The Serpent*, first produced by the experimental Open Theater, with a cast of 27 students. The production was Pfuderer's challenge to the program: it challenged Ed Mangum's choice of plays, representing the contemporary and experimental as opposed to the traditional; it challenged the students, confronting them with an improvisational rehearsal process; it challenged new faculty member Peter O'Rourke, showcasing Pfuderer's design and directing capabilities. Would O'Rourke be offered the position of Director of Theater, or would the excellence of *The Serpent* show Pfuderer to be the better candidate? In addition to directing, Pfuderer designed the costumes, the sound, and the program cover. Peter O'Rourke designed the set and the lights.

The Open Theater had been founded in 1963 and its members were soon joined by Joseph Chaikin. Influenced by the work of Viola Spolin and Jerzy Grotowski's "poor theater," the group developed a collaborative process using improvisation and physical exercises they called "transformations." Their productions used minimal scenic elements and emphasized the expressive power of the actor's body. Their production of *The Serpent* was first presented in Rome in 1968. They took it to New York in the fall of that year where it won an Obie for the 1968-1969 season.

Jean Claude van Itallie was born in Brussels in 1936 and came to the US with his family in 1940. He became one of the original playwrights at

Ellen Stewart's Café La Mama in New York City. His play *America Hurrah*, one of the first anti-Vietnam War plays, premiered at the Pocket Theater in New York in 1967. *The King of the United States* premiered in 1972. In 1973 his adaptation of Anton Chekhov's *The Seagull* was produced by the McCarter Theater in Princeton, New Jersey.

The Serpent was described as "a ceremony" in 13 parts, including a procession and a recessional, two sections of "statements," a depiction of contemporary events in "Kennedy-King Assassination," and scenes from the book of Genesis with Adam and Eve and Cain and Abel. Pfuderer's program notes called it a "form which returns us to the original function of theater." He declared further that the play was a new theatrical form, "transformations...the actors never leave the playing area and move easily through their many forms, even becoming at times a part of the audience. This oneness of actor and audience is unique in today's theater where the audience has become accustomed to the rather passive role of observer." Such a presentation would be very much at home in the MMNT arena.⁴⁷⁷

Members of the press were invited to a preview on November 30. Their reviews reflected rough spots that would be polished before the December 3 opening, but their response was unanimously positive. *The Daily Texan* declared, "The cast, 80% of whom have been together as a group for more than a year, works well together and exhibits an impressive breadth of style, movement, and voice...The play becomes a feast of human honest voices, more than making up for deficiencies in blocking."⁴⁷⁸ Paul Beutel proclaimed, "In producing Jean-Claude van Itallie's 'experimental' play, based largely on the Book of Genesis, St. Ed's has for once dared to be daring, selecting a play which challenges its sturdy company of student actors...it is the kind of theater which if done badly would be more painfully embarrassing than the worst script from the crypt that could be dredged up. But they have gambled, and they have won."⁴⁷⁹ Because it was an all-student production, St. Edward's was able to enter *The Serpent* in the American College Theater Festival.

As the production opened, cast member Dan McVickers—a freshman from Broomfield, Colorado, learned that he had been selected as the Betty Crocker Homemaker of Tomorrow. He had been one of 935,555 high-school students who had entered the contest, sponsored by Pillsbury, the previous spring. The 51 finalists, one from each state, travelled to Washington, DC, for a series of interviews. McVickers was one of 12 young men among the finalists. As the "1976 Bicentennial Family Leader of Tomorrow," he was awarded a \$5,000 scholarship.⁴⁸⁰

After interviewing Peter O'Rourke and Bil Pfuderer each for 30 minutes, the Ad Hoc Committee to Designate a Director of Theater deliberated and decided to offer the position to Peter O'Rourke, even though

Bil Pfuderer had been at St. Edward's longer. Br. Edmund Hunt expressed dissatisfaction with considering only two applicants. An alternative strategy would have been to accept both faculty members' applications and extend the search nationally. However, the experience of each person indicated that they were both capable managers and experienced artists. Pfuderer was perhaps more the artist and O'Rourke was more the manager. Br. Edmund was concerned that Pfuderer would feel rebuffed and choose to leave the University.⁴⁸¹ However, Dean Altmiller chose to accept the committee's recommendation and on December 14, he informed Anne Crane, Ed Mangum, and the applicants that Peter O'Rourke had agreed to assume the responsibility of Director of Theater for the 1977-1978 school year. "A formal announcement will be made sometime during the Spring semester."⁴⁸² And Merry Christmas...

1977

In the first week of January, Angela Smith reported to Dean Altmiller on the transfer of Theater publicity responsibilities from the Office of Public Information. Peter O'Rourke's experience as a theater manager had prepared him for his tasks; his copy for press releases was effective and the ads he submitted for productions were well designed. Marilyn McDonald had requested assistance from Smith, but she had had difficulty coordinating publicity appointments with her teaching schedule. Bil Pfuderer was now in charge of the First Nighter organization. Smith recommended that one person be appointed as coordinator for Theater public relations. The remaining faculty member was Ed Mangum, but he was preparing for retirement.⁴⁸³

In anticipation of moving his office from the MMNT building to Moody Hall, Mangum was culling through his library. He found a copy of *The Decline of Pleasure* by Walter Kerr, which had been loaned to him by Bernard Coyne in 1967. He returned the volume to Coyne, now chairman of the Dept. of Theater and Speech at the University of Toledo, with a note: "I assume that in the meantime you have completed your dissertation on the Arena Stage which included material from my Rockyfeller [sic] manuscript. If you happen to have an extra copy available, I would love to take a look at it."⁴⁸⁴

Mangum also took a moment to send a note to Lyle Talbot. "Jim Brewer was in the office just last week and we talked about [*Golden Boy*], of what a beautiful job you did for us and especially how nice you were!" Talbot sent a reply mentioning that he still corresponded with Joe Jeff Goldblatt. He also listed several plays he would be interested in doing at MMNT, including *The Man Who Came to Dinner*, *The Matchmaker*, and *Tobacco Road*.⁴⁸⁵

The Texas Commission on the Arts and Humanities would be meeting in Austin in March, and Mangum wrote to Sharon Watkins, the coordinator of the State/Community Division, asking her to correct the spelling of his name from “Magnum” to “Mangum.” As rehearsals for *The Streetcar Named Desire* approached, Mangum wrote to Executive Director Maurice Coates tendering his resignation from the Theater Advisory Panel. Mangum couldn't guarantee his availability now that the panel was meeting twice a year. Coates persuaded him to remain until the end of his term.⁴⁸⁶

***A Servant to Two Masters* by Carlo Goldoni—February 25 and 26, March 3 and 4**

In answer to the challenge of *The Serpent*, Peter O'Rourke designed and directed *A Servant to Two Masters* by Carlo Goldoni. Like *The Serpent*, the production featured an all-student cast with Patrick Crawford in the role of the wily servant Truffaldino. O'Rourke adapted Goldoni's text and designed the set and lights. Bil Pfuderer designed the costumes. Several students from the summer productions at the Point Theater were featured in the cast: Sarah Duncan as Clarice, Jeff Belker as Brighella, Valerie Noyes as Smeraldina, Emily Kelley as Beatrice, and Joe York as Florindo.

Carlo Goldoni, a citizen of the Republic of Venice during the 18th century, was a prolific writer whose works included comedies, tragedies, and libretti for operas both seria and buffa. *A Servant to Two Masters* is perhaps his best-known play, and it employs the characters and conventions of the *commedia dell'arte*. Goldoni breathed new life into these conventions by suffusing them with the details of contemporary life. Truffaldino, the servant of the title, enters as the servant of Beatrice who seeks to avenge her brother's murder. Eager for an extra meal ticket, Truffaldino contracts himself to Florindo, formerly the beloved of Beatrice. The plot explodes with farcical complications as Truffaldino seeks to maintain his dual employment. The most famous set piece of the play is the scene in which the starving Truffaldino tries to serve a banquet to the entourages of both his masters without either group becoming aware of the other, while desperately trying to satisfy his own hunger.

Without the draw of a professional guest artist, the run of the production was limited to four performances. Even so, the classic of the *commedia dell'arte* tradition failed to draw an audience. In a letter to *The Hilltopper*, Br. William Dunn lamented, “On Saturday night when I saw it, the play had a much smaller audience than it deserved. The players, God bless them, gave a 100% performance, but couldn't the campus community give them better support?” The show sold 218 seats for four performances

and earned \$807.30. Costs totaled \$3,679.97.⁴⁸⁷ However, O'Rourke had told John Bustin, "Where else can you do a show like this? Educational theater is really the only subsidized theater we have in this country, for all practical purposes. And it's good to have some place where plays of this sort can be done, regardless of their commercial appeal."⁴⁸⁸

The headline of Paul Beutel's review proclaimed, "Giddy Italian comedy a surprising success." Beutel complimented the performances of Johnny Lopez, Don Hall, and Sarah Duncan. John Bustin praised the design elements: "O'Rourke's stylized set design, ingeniously alternating as a Venetian merchant's home and the courtyard of an inn, is done entirely in black and white—which is not only simple and elegant but also a properly uncluttered backdrop for Bil Pfuderer's pseudo-historical costumes, deftly designed to resemble something out of a child's coloring book."⁴⁸⁹ *The Daily Texan's* reviewer also lauded the performances and the design, but singled out Joe York: "As the passionate boyfriend...Joe York carried the show through its weak moments with his superb use of stylized hand gestures and deft body movements. Of all the players [York] came the closest to embracing the true spirit of the *commedia dell' arte*."⁴⁹⁰

It was becoming clear that adding public-relations responsibilities to a faculty member's calendar was not always workable. As *A Servant to Two Masters* concluded its run, Dean Altmiller received a memo from John Knudsen listing his concerns about Marilyn McDonald's performance. She was still having difficulty coordinating her class schedule with studio schedules. McDonald was also preparing to begin rehearsals for her role as Blanche in *Streetcar*, and it is possible that she had given her PR duties a lower priority. Some of Blanche may have been appearing in her conversations with media representatives. Knudsen complained that her approach was unbusiness-like including "prolonged conversations...goes off on tangents."⁴⁹¹

On March 15, Dean Altmiller closed the book on the St. Edward's summer at the Point Theater in Ingram. The HCAF had informed him that the Point Theater was now affiliated with the University of St. Thomas, and the Dean replied "We wish you the best of luck for the coming summer and look forward to any future opportunities for cooperation."⁴⁹²

***A Streetcar Named Desire* by Tennessee Williams—April 26 to May 8**

Tennessee Williams's last success, *Night of the Iguana*, had premiered in 1961. *Vieux Carré*, his most recent attempt on Broadway, had closed after five performances.

The premier of *A Streetcar Named Desire* on Broadway in 1951 was a watershed moment in American theater. Directed by Elia Kazan and starring

unknown actors Jessica Tandy as Blanche Dubois and Marlon Brando as Stanley Kowalski, the cast included Kim Hunter as Stella Kowalski and Carl Malden as Harold Mitchell. Brando, a student and protege of Stella Adler, gave a performance that combined sexual power and boyish vulnerability. His naturalistic style would influence the art of acting for generations. Edward Mangum directed *Streetcar*, but he had been unable to secure the services of Jon Voight for the role of Stanley Kowalski. In his place Mangum had engaged a slightly older actor. William Smith, 38, was an interesting combination of brains and brawn. He earned an MA in Russian studies from UCLA and during a five-year stint in the Air Force studied languages at The Sorbonne and the University of Munich. In the Korean War he flew secret missions over Russia. He taught Russian at UCLA until deciding to accept a contract from MGM. Smith was also an athlete, compiling a 31-1 record as an amateur boxer. While in the military, he played football and won the US Air Force weightlifting championship. He won the world 200-pound arm-wrestling title twice. He was an avid motorcyclist. Remembering Marlon Brando as Johnny Strabler in *The Wild One*, Mangum's attention was perhaps drawn by Smith's role in the 1971 biker movie *Chrome and Hot Leather*.⁴⁹³

Smith had appeared in the TV series *Laredo*, *Gunsmoke*, *The Virginian*, *Kung Fu*, and *Daniel Boone*. In 1976 he played Falconetti in the TV mini-series *Rich Man, Poor Man*, and publicity for *Streetcar* capitalized on that role. In the script for a TV spot produced for the MMNT production, Smith stands with his back to the camera and then turns to face it wearing Falconetti's eye patch. Removing the patch, he says, "On *Rich Man, Poor Man* I'm known as Falconetti, but all this week and next week, I'll be appearing right here in Austin at St. Edward's University in Tennessee Williams' great play *A Streetcar Named Desire*."⁴⁹⁴

Mangum marshaled all the program's resources for the production. Peter O'Rourke played Mitch, Bil Pfuderer played the Doctor, and Marilyn McDonald played Blanche Dubois. Senior student Jeanne Beechwood played Stella and Bruce Young played Stanley during the preliminary rehearsals. Peter O'Rourke designed the set, Bruce Young designed the lights, and the costumes were designed by Joe York.

After arriving in Austin, Smith told one reporter that his performance would not be modeled on Marlon Brando's: "I react to things the way I feel about them as William Smith, using as much of myself as I find similar to Stanley Kowalski." After a few days of rehearsal, McDonald observed, "I feel very much the animal thing in him that he emanates as Stanley...It's spooky, a kind of neat spooky."⁴⁹⁵

Dean Altmiller chose the opening night of *Streetcar* to announce the selection of Peter O'Rourke as successor to Ed Mangum as Director of

Theater. Mangum would continue to serve as a member of the faculty. The Dean concluded his announcement with an acknowledgement: “The University is deeply indebted to a man who has played such a large role in [the Theater Arts Program’s] growth and development.”⁴⁹⁶

Streetcar found critical favor. Patrick Taggart: “Smith eased through the swaggering, brow-beating role as if it were custom tailored for him.”⁴⁹⁷ Jeanne Beechwood and Chris Erickson “are called on to be composed one minute, weeping and near-hysterical the next, and composed again a few moments later...Beechwood should have been handed her degree after opening night based on her ability to slip through the paces...Erickson was an extraordinarily dimensional and convincing Blanche.”⁴⁹⁸ John Bustin noted, “Smith turns out to be an actor of considerable strength (not even counting his bulging muscles that invariably inspire gasps from several female members of the audience).”⁴⁹⁹ Attendance for *Streetcar* was acceptable—1,978 patrons or 69% of capacity for 16 performances. Revenues totaled \$5,612.⁵⁰⁰

After his appearance at MMNT, Smith continued steady work in TV and films appearing in *Hawaii-Five-O*, *Emerald Point NAS*, *Wildside*, *Hunter*, and *Walker, Texas Ranger*, among many others. He retired in 2009, and at the end of his career titles included video projects such as *The Erotic Rites of Countess Dracula* and voices for video games, including *Wanted: Weapons of Fate*. His International Movie Data Base record includes 272 titles.⁵⁰¹

On May 2, Mangum served as Master of Ceremonies for University Honors Night where he was presented with a special award for his 12 years of service, a watercolor of MMNT by Br. Hilarion Brezik.

The MMNT class of 1977 numbered 15 graduates including Betsy Barker, Jeanne Beechwood, Theresa Chavarria, Shelly Chester, Patrick Crawford, Lynne DeFresne, Thomas Gallagher, Valerie Johnson, Johnny Lopez, Sarah Louks, Sarah McInnis, John Red-Fox, Timothy Russ, Joan Sorflaten and Bruce Young. Three of these students used their experiences at St. Edward’s and MMNT as a springboard to careers in theater and film.

Jeanne Beechwood

Jeanne Beechwood graduated in three years and began a graduate program with Schiller International University in Strasbourg, France, but found it too experimental for her taste. She returned to Kansas City and finished her MFA at the University of Missouri Kansas City and the Missouri Repertory Theater in 1979.

She moved to California and found employment with the Great American Melodrama and Vaudeville Company, a theater founded in Oceano in 1975 and specializing in high-energy family entertainment. Not

a corny “meller drammer” theater, the GAMVC presented both traditional melodrama such as Dion Boucicault’s *Lost at Sea* and melodrama parody such as *Butch Cassidy and the Sunburnt Kid*. She stayed with GAMVC for two years, learning techniques of a “presentational” style combined with vaudeville song and dance.

Then Beechwood began a journeyman period, performing in Gaslight Dinner Theaters in Tulsa, Oklahoma City, and Memphis—at one point doing 15 weeks in *Ladies’ Night at a Turkish Bath*. She endured an awful tour in *Babes in Toyland* with Kevin Mitchell’s Mission Rep. She joined the Nebraska Theater Caravan, a company of nine actors based in Omaha that tours the US. She remembers performing *Rashoman* in a traditional Kabuki costume with pants legs six feet long. Finally, she returned to Kansas City and did a production of *Harvey* with the Waldo Astoria Theater. Disappointed with the attitude of the actors in the company, she resolved to start her own operation.

Drawing on her experience in California and on her MMNT training that had exposed her to all aspects of theater production, Beechwood found an old church that was available for rent at \$1,500 a month. In 1985 she produced her first season, which included adaptations of *The Strange Case of Dr. Jeckyll and Mr. Hyde* and *Billy the Kid*, *A Country & Western Christmas*, and an adaptation of a Sherlock Holmes mystery. Beechwood does not produce “meller drammer” with the audience booing, hissing, and tossing popcorn at the villain. She harks back to the 19th-century tradition of melodrama—drama with music—and has produced adaptations of *Moby Dick*, *The Wolfman*, and David Belasco’s *The Girl of the Golden West*, which Giacomo Puccini transformed into an opera. She advertises “clean, family entertainment” in her 150-seat theater. No alcohol is served. Her performances do encourage audience interaction; the audience has lines to learn! Performances are underscored with piano. A \$10,000 donation made it possible for her to stage the musical *Coconuts*, which had been adapted by the Marx Brothers for the movies. This production began a “Forgotten American Musical” series.

In 2003 Beechwood began a children’s season to train the audience of the next generation. She is thrilled when she sees a pre-schooler come to a performance for the first time and sits still, engaged in the performance. She is proud to say that over 27 years she has provided some 400 actors with their first job. She estimates that perhaps 25 have gone on to professional careers.

Calling theater her “legal addiction,” she counts Charles Ludlam and his Ridiculous Theater Company as one of her main inspirations. She included a quote from Ludlam in her program: “Lots of laughs without the stink of Art.” Beechwood employs two actors full time in her company. Their salaries range from \$30,000 to \$40,000. She owns two houses which are used by these employees. Other company members are employed part-time at

what would be an AEA SPT level. Her husband is an attorney specializing in bankruptcy, and he helps to manage the business. He has even helped to adapt stories from Poe and Chekhov for the stage. JB is grateful for the enthusiastic support of her parents. She has established a niche as the cheapest live-theater entertainment in the Kansas City area. MCM has participated in TCG's "free night of theater" and this season she will begin a "pay what you can" night for the run of her shows. She is a theater evangelist in the tradition of Ed Mangum.⁵⁰²

Tim Russ

The son of Air Force parents, Tim saw the world, attending schools in Alaska, Taiwan, the Phillipines, and Turkey. He graduated from Izmir HS in Turkey and received his diploma from Rome Free Academy in Rome, New York. He was attracted to the St. Edward's Theater Arts program because of the opportunity to work with professional guest artists and because of the intensity of the work—four productions plus a program of one-acts during the school year and three productions back-to-back during the summer. Freshmen were able to take 14 hours of theater courses, and students worked in all areas of production—not only acting but construction, costumes, lighting and sound design, directing and box office and publicity.

Edward Mangum was the faculty member who most influenced him by far. Students benefitted from his wealth of knowledge and experience working in theater all over the world.

After graduation from St. Edward's, Tim followed his roommate Bruce Young to Illinois State University with a full scholarship. The MMNT guest artist who most influenced Tim's career was the late Al Lewis—Grandpa on *The Munsters* TV series. After working with Lewis on *The Cave Dwellers* in 1976, Tim kept in contact with him, and it was Lewis who persuaded Russ to move to Los Angeles to begin his career full-time.

After relocating to LA, Russ began finding steady work in 1985, appearing on a number of TV series including *Hunter*, *Hill Street Blues*, and *The Twilight Zone*. In the late '80s and early '90s, he continued booking small roles, such as the "Answering Machine Guy" on *The People Next Door* and a juror on *Cop Rock*. He took an improv comedy workshop while in Los Angeles working from project to project. After eight months in the workshop, he found he was able to book more comedy shows, opening up more possibilities for being cast. He appeared as Eugene on two episodes of *The Fresh Prince of Bel Air*.

In 1993 Tim was first cast in the *Star Trek* series in an episode of *Star Trek: The Next Generation*. From 1995 to 2001, he appeared as Vulcan Chief

Security Officer Tuvok on the *USS Voyager*, following in Leonard Nimoy's footsteps. During that time he found time to team up with classmate Nate Thomas to create *East of Hope Street*. Thomas directed, Thomas and Russ wrote the script, and Russ played the role of Casey. The day after the final episode of *Star Trek: Voyager* was wrapped, Russ flew to Austin to join his St. Edward's roommate Bruce Young as an AEA guest at MMNT in *ER: Emergency Room*, a play that Young had developed when a member of The Organic Theater in Chicago.

While waiting for the memory of Tuvok to fade in casting directors' minds, Russ searched out directing assignments. He had directed an episode of *Voyager* in 1998. Since 2001, he has had 20 directing assignments, including six episodes of *Bloomers*, a series about a diverse group of friends living in downtown LA, in 2011.

In 2006 acting jobs began to appear again. Russ appeared in three episodes of *Twenty Good Years* and four episodes of *General Hospital*. In 2007 he was cast as Frank in *Samantha Who?* and filmed 35 episodes through 2009. He has appeared as Principal Ted Franklin in 11 episodes of *iCarly*. He continues to work as a writer, voice actor, and producer. And his band can be heard occasionally at the Kibitz Room at Canter's Deli on North Fairfax Avenue in Los Angeles.⁵⁰³

Bruce A. Young

Like Jeanne Beechwood, Bruce Young came to St. Edward's in the fall of 1973, attracted by the brochure developed by Ed Mangum and John Lucas and encouraged by a generous financial aid package. He had been attracted by the description of the guest-artist program, but St. Edward's was also the school the greatest distance from his home. He was concerned about racial attitudes in Texas, but these concerns evaporated when he arrived on campus.

Several guest artists made impressions on Bruce, most obviously, Greg Morris because he was the first black guest artist at MMNT. But Leonard Nimoy was also an inspiration because Bruce had always been a huge fan of *Star Trek*, and Nimoy was very gracious in his relations with students. Like Tim Russ, Bruce appreciated "Grandpa" Al Lewis because he maintained contact with students after his gig at MMNT, and when students moved to LA, Lewis offered advice and assistance whenever he could. Nearly every guest artist provided insights which wouldn't have been available in the classroom, and those who brought negative attitudes to campus taught students how not to behave.

Ed Mangum was the faculty member who most nurtured Bruce's development:

...because he always treated me like an actor, not a Black actor, but an actor. Under his tutelage I got to play roles that I was never considered for in high school. *Petrified Forest*, *Pearly Gates*, *Golden Boy*, *Bus Stop*, *Streetcar*. He allowed me use of the theatre to create my own projects, allowing me to form a dance company and perform two dance concerts. I still use his 'style' of addressing young students by using Mr. or Ms. (back then it was still Miss).

Mangum's adherence to a two-week performance schedule with eight performances a week was also valuable: "Two weeks of performances? Almost unheard of in college theatre, but invaluable for moving on and working in the outside world. How to sustain a character, adjust a performance, what's it's like to run a show."

After graduation in 1977, Bruce felt fully prepared for a professional career:

I left college with a resume that was miles beyond what other actors my age were showing up with at auditions, a resume that didn't look like a college resume. I also left with full knowledge of how a show is put together, from lights to box office. We learned and had to do it all. I was never at a loss anywhere I worked after St. Ed's because of the things we did. The only theatre gap I would say would be marketing, but again back then marketing pretty much meant buying ad space and doing mailings.

Even so, Bruce chose to pursue a graduate degree at Illinois State University in Normal, Illinois. Faculty included Calvin Pritner, Ralph Lane, and Jean Scharfenberg. Classmates included future members of the Steppenwolf Theater company. Bruce became one of a group of grad students who would prepare dramatic presentations for undergraduate literature classes, and he added the skills of developing and adapting material to his arsenal.

Armed with an MFA, Bruce moved to Chicago. From 1981 to 1983 he was cast in three films: *Thief* with James Caan and Willie Nelson, *Will: The Autobiography of G. Gordon Liddy* with Robert Conrad, and *Risky Business* with Tom Cruise. In 1983 he began working with Stuart Gordon's Organic Theater Company and helped to develop a play based on an emergency room in a Chicago hospital. *ER: Emergency Room* became a staple of the company's repertoire and had a brief life as a TV series from 1984 to 1985. Bruce played Officer Fred Burdock. He also created a fantasy/adventure play with audience participation titled *Dungeon Master*. In 1986 he helped found the Chicago

Shakespeare Theater with Barbara Gaines, and in 1987 he appeared in a production of *The Tempest* at the Goodman Theater. He worked with Chicago Shakespeare over the next 10 years as his TV and film schedule would permit, serving as actor, fight choreographer and board member.

In 1986, Bruce appeared as Moselle in *The Color of Money* with Paul Newman and Tom Cruise. He began to be cast regularly in film roles. In 1987 he appeared in two episodes of *21 Jump Street*. In 1989 he appeared in two episodes of *Hooperman* with John Ritter. In 1990 he appeared in both episodes of *Max Monroe* with Shadoe Stevens. Bruce worked steadily through the '90s, gaining the most recognition in the role of Capt. Simon Banks in the TV series *The Sentinel*. In the last decade he has worked in theater, television, and film across the US, appearing in series such as *NYPD Blue* and *Ghost Whisperer* and movies such as *Love is the Drug* and *Into Temptation*.⁵⁰⁴

The Summer Season

At the beginning of May, plans for the summer season were still fluid. Edward Albert, who had starred in the films *Butterflies Are Free* and *Forty Carats*, was announced as the guest for *Poor Richard* by Jean Kerr, but a film job interfered. MMNT would present a musical, but a title had not been selected. Concluding the summer would be Agatha Christie's *The Mouse Trap*, which had been running in London's West End since 1952. Jeanne Beechwood handed over management of the MMNT playbills to the summer crew Emily Kelley and Christi Lemmon with a six-page manual titled "Chronological Basic Outline for the Mary Moody Northen Theatre Playbill." The fruit of Beechwood's three years in the job, the manual began with Advertising and took the new managers through biographies, layout, proofing and paying the bills. The manual closes with this admonition: "The program is one of the first impressions the audience meets after the box office. It is your job and your pleasure to greet them with an attractive, informational, well-organized program which catches their interest and keeps them interested for the upcoming production."⁵⁰⁵

Thirteen students were chosen for the summer company: Rick Carballada, Shelley Chester, Greg Cortelyou, Terri Dalton, Terry Evans, Sarah Garcia, Christi Lemmon, Timothy Macht, Felipe Macias, Bill McMillin, Scott Sullivan, Xavier Troy, and Bobby Vinson. Ed Mangum, Peter O'Rourke, and Bil Pfuderer would each direct a production. O'Rourke and Pfuderer would share design and stage-management duties. Joyce Fortner was Business Manager, Rick Carballada was Shop Foreman, and Bill McMillin was House Manager.⁵⁰⁶

MMNT offered group discounts to conventioners, including dinner and after-show refreshments at the Reunion. It also offered discounts for

groups, ranging from 5% to 30% off the regular price. Organizations were invited to purchase an entire performance and resell the tickets as a fundraiser.⁵⁰⁷

On May 20 George Ives informed President Walsh that the University's agreement with AEA would be renewed, and he reminded him that the salary schedule would change on June 26.

***Poor Richard* by Jean Kerr—June 14 to 26**

Jean Kerr had been Ed Mangum's classmate at Catholic University when she was Bridget Jean Collins. They both took classes from Walter Kerr. Ms. Collins married her professor, and they moved to New York City where he became drama critic for the *New York Times* and she became a successful playwright. Her play *King of Hearts* won a Tony award in 1954, and her comedy *Mary, Mary* ran for over 1,500 performances after opening in 1961.

Poor Richard was first presented in 1964. It deals with poet Richard Ford's struggle to come to terms with the death of his wife, who had been his muse. The production featured actors Alan Bates, Joanna Pettit and Gene Hackman. Mangum had been able to obtain the original manuscript from Jean Kerr. John Bustin deemed it "...a stronger, slightly more biting version than the overhauled treatment that eventually ended up on Broadway."⁵⁰⁸

Guest artist James Carrol Jordan had been born on Okinawa in 1950 while his parents were serving in the military. When they returned to the US, they settled in San Marcos, Texas, and then in San Antonio. James was bitten by the acting bug when he played Fagin in a high-school production of *Oliver!* He received a scholarship to the Webber-Douglas Academy of Dramatic Art in London. His television career began with appearances on *The Partridge Family*, *Days of Our Lives*, and *Room 222*. Jordan appeared as Billy Abbot in five episodes of *Rich Man, Poor Man*, and it's possible that he was recommended to Ed Mangum by William Smith when Edward Albert cancelled.⁵⁰⁹

Ed Mangum directed the production, and Peter O'Rourke designed the set and lights and served as stage manager. Shelley Chester was Costume Mistress. Bil Pfuderer played Richard Ford's publisher Sydney Carroll. Pfuderer had recently appeared as Quentin in the Zachary Scott Theater production of Arthur Miller's *After the Fall*. He had also received an Outstanding Young American award from the US Chamber of Commerce.⁵¹⁰ The summer marked the beginning of the tradition of serving punch and hors d'oeuvres after opening night performance. Student ushers were dressed in striped vests and skirts.

MMNT continued in the critics' good graces. Patrick Taggart: "Once again, director Ed Mangum can be credited with guiding and integrating

all the performances so well.” John Bustin: “Jordan turns out to be a remarkably gifted young actor...likeable and charming throughout...he also has class...Emily Kelley is excellent as the perky secretary...Pfuderer’s is a solid, professional performance that provides a cornerstone under the whole show.”⁵¹¹ *The Daily Texan*: “Austin is fortunate to host the St. Edward’s theater program because it is the only one of its kind in the country.”⁵¹²

James Carrol Jordan continued a long, successful career into the 21st century as a working actor in theater, TV and film. He has had continuing roles on *Mike Hammer* and *Murder, She Wrote* and recently appeared in the BBC film *Custer’s Last Stand*. In 2010 he appeared at London’s National Theater in productions of Eugene O’Neill’s *Beyond the Horizon* and Tennessee Williams’ *Spring Storm*. He has narrated productions for the History and Discovery Channels. On audio books he has recorded the works of Arthur Conan Doyle and H. Rider Haggard.⁵¹³

For the musical production Mangum and O’Rourke chose *The Fantasticks*, the chamber musical on the way to a record run in New York, and they engaged veteran John Carradine and Sherri Spillane as the Equity guests.

***The Fantasticks* by Tom Jones and Harvey Schmidt—July 5 to 15**

Tom Jones and Harvey Schmidt were graduates of the Department of Theater and Dance at the University of Texas. Schmidt was accompanying drama students on the piano when he met Jones, and they began writing musicals together in the late 1940s. After *The Fantasticks* opened in 1960, they produced three more successful musicals at three-year intervals: *110 in the Shade* in 1963, *I Do! I Do!* in 1966, and *Celebration* in 1969. In 1987 they finished a musical version of Thornton Wilder’s *Our Town* titled *Grover’s Corners*, only to have the rights pulled by Wilder’s nephew.

The Fantasticks was an adaptation of *The Romancers* by Edmond Rostand. Elements of the play are drawn from resources as varied as the mythological tale of Pyramus and Thisbe, Shakespeare’s *Romeo and Juliet* and *A Midsummer Night’s Dream*, and Gaetano Donizetti’s *L’Elisir d’Amore*. Two neighboring fathers trick their children into falling in love with each other by building a wall between their houses. They hire a troupe of actors to stage a kidnapping in which the son can save the daughter and be received as a hero. The children discover the plot and seek adventures on their own, returning bruised but enlightened to renew their vows of love. *The Fantasticks* opened at the Sullivan Street Playhouse in Greenwich Village on May 4, 1960, with Jerry Orbach in the role of El Gallo. It closed on January 13, 2002, after 17,162 performances, the world’s-record run for a musical production.⁵¹⁴

John Carradine's acting career had begun in 1925 with an appearance in *Camille* at the Charles Theater in Louisiana. He moved to Los Angeles in 1927 and began working for director Cecil B. DeMille. His first film credit was for *Tol'able David* in 1930. In 1936 he began working with John Ford and had featured roles in *Stagecoach* with John Wayne and *The Grapes of Wrath* with Henry Fonda. In the 1940s he toured with his own Shakespeare company, appearing as Hamlet and Macbeth. He financed his company by appearing in low-budget horror movies such as *Revenge of the Zombies* and *The Mummy's Ghost*. He had appeared on Broadway in *The Duchess of Malfi*, *The Madwoman of Chailot*, and as Marcus Lycus in *A Funny Thing Happened on the Way to the Forum*. He had appeared on three episodes of his son David's TV series *Kung Fu*. The year 1977 was a busy one for Carradine: he garnered 11 TV and film assignments.⁵¹⁵

Sherri Spillane was the wife of crime writer Mickey Spillane. Born Sherri Malinou, she became an actress and nightclub singer. She listed among her credits the roles of Nellie in *South Pacific*, Laurie in *Oklahoma*, and Dorothy in *The Wizard of Oz*. One of her modeling assignments included appearing on the cover of one of Spillane's novels. Spillane called her agency and asked them to "send over the girl with the sexy behind. They sent her over, and I never sent her back." They married in 1965. Her nude figure graced the cover of his 1972 novel *The Erection Set*. Press releases for *The Fantasticks* were spiced with the news that the Spillanes were collaborating on a novelized version of Sherri's life to be titled *The Scavengers*. Their marriage had been tumultuous, but in a gossip column Sherri had confessed, "I looked [Mickey] in the eye one day and blurted out 'My life story would make a better book than you've ever written.'" The sordid story included drugs, attempted suicides, and affairs with Hollywood superstars. According to the Spillanes, Dutton was planning to publish *The Scavengers* in the coming fall.⁵¹⁶

Bil Pfuderer directed the production and played the story's narrator El Gallo—for the seventh time (he would celebrate his 1,000th performance in the role during the run). He had previously appeared in the role off-Broadway, in Chicago, Milwaukee, San Francisco, and in Nuremburg and Munich. Sherri Spillane played The Girl and John Carradine played The Old Actor. Joe York had begun the summer at the School House Dinner Theater in Anderson, Iowa, where he played Curly in *Oklahoma!* He returned to Austin to take on the role of The Boy. Peter O'Rourke designed the set and lights and stage managed. Shelley Chester designed the costumes. John J. Bennett, the music director for the Omaha, Nebraska, Playhouse, had been music director for the 1976 summer season in Ingram. He had sandwiched the assignment for *The Fantasticks* between productions of *The Apple Tree* and *Cabaret* in Omaha.

He was joined by drummer Ron Leonard, bassist Kenneth Matthews, and harpist Anita Clark.⁵¹⁷

Five students were employed as understudies for the production: Rick Carballada for El Gallo and Boy's Father, Laurie Friedman for The Girl, Greg Cortelyou for The Boy, Bill McMillin for The Girl's Father, and Scott Sullivan for the Old Actor. During the rehearsal period, the theater's air-conditioning system broke down, and in the hot Austin summer, temperatures inside the building soon become intolerable. St. Edward's Physical Plant brought in a portable air-conditioning unit, and large fans were positioned in the arena entrances. Sherri Spillane wore a loose-fitting top, and at one point a blast from the fans blew it up over her face, exposing her breasts to the assistant stage managers positioned in the entrance. They dissolved in laughter, and rehearsal was suspended for a few minutes. The strain of rehearsing in the heat took its toll on Spillane's voice, and she missed the Sunday-night performance. Laurie Friedman was able to go on, and received a complimentary review from John Bustin.

Friedman cherishes memories of that night. Having no backstage responsibilities for the production, she had spent the early part of the afternoon relaxing by the pool at her apartment complex. She had even had a beer. Then she received the call from Peter O'Rourke that Sherri Spillane would be unable to perform. She rushed to the theater and conferred with O'Rourke. It would be a shame to turn away an opening-night audience, and Friedman screwed up her courage. The gods of theater were smiling on her that night, and in her own words, "I nailed it!" During the curtain call after she took her bow, John Carradine signaled the audience for quiet, took Friedman's hand and asked in his most sonorous tones, "Wasn't she marvelous?" The audience stood and shouted approval.⁵¹⁸

On opening night the temperature in the arena was in the mid '80s, but Paul Beutel was charmed. "*The Fantasticks* is such a natural for the intimacy of the Northen Theater that it's a wonder St. Ed's hasn't done it until now..Carradine is such a fascinating presence that he commands every scene he is in."⁵¹⁹ Response to *The Fantasticks* was so enthusiastic that performances were sold out for the Friday and Saturday performances. O'Rourke notified faculty and staff that they were entitled to half-price tickets, but they would need to be paid for 24 hours in advance. And the limit was four tickets per person. The box-office report for the production showed a total gross of \$12,645.90.⁵²⁰

Sherri Spillane's *The Scavengers* was never published, but in 1979 she appeared in an episode of *Hello, Larry*—one of McLean Stevenson's short-lived TV series. She and Mickey divorced in 1983. In 1992, Sherri left her acting career to join the Ruth Webb agency. As the agency moved from

representing aging stars such as Mickey Rooney to representing “people suddenly thrust into the national spotlight,” Sherri would represent auto bodyshop owner Joey Buttafuoco and members of the cast of the reality series *Survivor*.⁵²¹

Even though plagued by crippling arthritis, John Carradine would continue working until his death in 1988 in Milan, Italy. In 1978 he would appear in five episodes of various TV series, including *Greatest Heroes of the Bible* and *The New Adventures of Wonderwoman*. He voiced The Great Owl in the 1982 animated feature *The Secret of NIMH*. He would book two to six gigs a year, and after his death his final film appearance would be released in 1990, *Buried Alive* with Robert Vaughn and Donald Pleasance.⁵²²

After the close of *The Fantasticks*, Bil Pfuderer sent a letter to the members of the First Nighters outlining plans for the coming season. In October MMNT would present a drama by the German playwright Max Frisch, *Biederman and the Firebugs*. The November production would be *The Glass Menagerie*, and a student production would conclude the semester. In February Ed Mangum would direct Shakespeare’s tragedy *Julius Caesar*. The April production would be a work by another contemporary European playwright, the satire *Hercules and the Augean Stables* by Friederich Durrenmatt. The spring semester would conclude with a student musical. Pfuderer invited First Nighter support for these ambitious plans.⁵²³

At the Zachary Scott Theater Center the Austin Civic Theater was presenting an adaptation of Molière’s *Scapino* featuring Patrick Crawford of St. Edward’s and designed by Mike Sullivan.

***The Mousetrap* by Agatha Christie—July 26 to August 8**

Agatha Christie died on January 12, 1976. Her works would continue to be adapted for television and film. In 1978 *Death on the Nile* would be released by Paramount starring Peter Ustinov, Bette Davis, Maggie Smith, Mia Farrow, David Niven, and George Kennedy. In 2005 a series of Agatha Christie video games began to appear, and in 2007 Comics India began publication of graphic-novel adaptations with a version of *The Murder on the Links*. According to *The Guinness Book of World Records*, Christie remains the best-selling novelist of all time.

The Mousetrap began as a radio play “Three Blind Mice” inspired by a real-life case of a boy who died in 1945 while in foster care in Shropshire. The theatrical version opened in London’s West End in 1952 and sustained the longest initial run in theater history, still running after more than 24,500 performances. Christie gave the rights of the play to her grandson as a birthday present. Under the contract of the play, no film adaptation may be produced until six months after the close of the West End Production.

Troy Donahue had been announced to appear in *The Mousetrap*, but a conflict arose, and Robert Alda was cast as his replacement. Alda negotiated a role for his son Anthony. A “Broadway baritone,” Robert Alda had created the role of Sky Masterson in the musical *Guys and Dolls*. His recent appearances on Broadway included *What Makes Sammy Run?*, *My Daughter, Your Son* and a revival of *The Front Page*. On film he had played George Gershwin in *Rhapsody in Blue*, and he had starred in *Two Guys and a Gal*, *Mr. Universe*, and *April Showers*. He had acted in several movies in Italy and had received the Golden Wing Award—the Italian equivalent of an Oscar—for his role in the film musical *La Padrona di Raggio di Luna*. On television he had appeared on many series, including *Police Story*, *Kojak*, *Quincy*, *The Lucy Show*, and *Rhoda*.⁵²⁴

Anthony Alda, the younger brother of Alan, began acting at the age of nine. He played an Italian boy in the pilot film for *Three Coins in the Fountain*. Walt Disney studios cast him in similar roles in two subsequent projects, and when he came under consideration for a role in an episode of the TV series *Daniel Boone*, he had to persuade the directors that he could speak without an accent. While his father was working in Italy, Anthony attended high school in Italy, majoring in Drama and English. Returning to the US, he attended the Juilliard School and studied music and composition. He had just completed an album and was shopping for a label for distribution.⁵²⁵

Peter O'Rourke designed the set and lights and directed the production. Student Sara Garcia designed the costumes and played Mollie Ralston. Bil Pfuderer was production Stage Manager. Robert Alda appeared in the role of Major Metcalf, and Anthony played Detective Sergeant Trotter. Bill McMillin understudied Robert Alda, and Greg Cortelyou understudied Anthony Alda.

The critics were divided about the choice of the play. Patrick Taggart grumbled “The trouble...is that it's a style that has been worn to a frazzle.”⁵²⁶ John Bustin crooned “This St. Ed's production...manages to prove that the play's charm—for a viewer who has seen two previous Austin productions—can be savored at least as much on subsequent viewings as when the air of mystery hangs over the story.” Bustin went on to praise Robert Alda's “old pro polish” and described Anthony's portrayal of the detective as one of “admirable restraint and a faintly ominous air.”⁵²⁷ The scribes were unanimous in citing the strong work of Xavier Troy as Christopher Wren and Timothy Macht as Mr. Paravicini. The house was full for opening night, and the audience gave the cast a standing ovation.⁵²⁸

Running at the same time was Anthony Shaffer's *Sleuth* at Center Stage directed by Ken Johnson.

Robert Alda worked steadily in TV and films for the next six years. In 1978 alone he appeared in more than a dozen episodes of various TV series.

In the spring of 1979, Alda played Dr. Dan Lewis in the short-lived series *Supertrain*. He appeared with his son Alan in an episode of *M*A*S*H* in 1980. He appeared in the daytime series *Days of Our Lives* and with Jack Klugman on *Quincey, M. E.* After suffering a stroke in 1983, Alda became unable to work and his health deteriorated. He passed away on May 3, 1986.⁵²⁹

Anthony Alda also made a career in TV and movies. In 1978 he would appear in the TV movies *Nowhere to Run* with David Janssen and Linda Evans and *Fame* with Richard Benjamin and José Ferrer. He would also appear in an episode of *M*A*S*H* with brother Alan in 1980. He worked frequently, but not as steadily as his father. And he did not become a star like his older brother. Anthony's greatest achievement was the 2002 film *Role of a Lifetime* which he wrote and directed. A has-been actor is presumed dead when he hears a film is to be made of his life. He assumes another identity and is cast in the lead role. He confronts his past and the people in it. Alda's inspiration for the project was from Socrates: "The unexamined life is not worth living for a man." He died in 2009 at age 52.⁵³⁰

Sometimes a producer's hair will be set on end by the most innocent of a critic's turns of phrase. In his review of *The Mousetrap*, Patrick Taggart's had compared Robert Alda with fellow Broadway baritone Jack Cassidy: "Robert Alda, who in a white mustache looks like Jack Cassidy reincarnate, occupies a lesser role." Cassidy had died horribly in a fire the previous December, and Taggart's dig proved a last straw for Peter O'Rourke. After reading the review, O'Rourke sent a letter to *American-Statesman* publisher "Jim Sain" venting his accumulated frustrations (the publisher's last name was actually "Fain"). First, there had been a lack of stories supporting *The Fantasticks* and *The Mousetrap*. Then, summer productions had been omitted from the "What's Going On" column. In addition, as a designer O'Rourke was incensed that reviewers for the *Statesman* seldom included comments on the various design aspects of productions. Finally, O'Rourke informed Mr. "Sain" that reviewer Patrick Taggart was no longer welcome at Mary Moody Northen Theater.⁵³¹ O'Rourke would find that the power of a producer in Poughkeepsie was not quite the same as that of a professor at a small Catholic university, whatever the strength of his Irish temper.



Godfrey Cambridge as Gordon Miller, Tim Russ as Henry Binion, and Fr. Leroy Clementich as Simon Jenkins in *Room Service*. Courtesy of St. Edward's University Archives & Special Collections.



The cast of *The Serpent* in ensemble crescendo. Courtesy of St. Edward's University Archives & Special Collections.



Patrick Crawford as Truffaldino in *The Servant to Two Masters*. Courtesy of St. Edward's University Archives & Special Collections.



William Smith as Stanley Kowalski and Chris Erickson as Blanche Dubois in a scene from *A Streetcar Named Desire*. Courtesy of St. Edward's University Archives & Special Collections.



James Carrol Jordan as Richard Ford confers with Rick Carballada as John McFarland in *Poor Richard*.
Courtesy of St. Edward's University Archives & Special Collections.



Sam Shipp as The Girl's Father and Sherri Spillane as The Girl in *The Fantasticks*. Courtesy of St. Edward's University Archives & Special Collections.



Sarah Garcia as Mollie Ralston pleads for her life with Anthony Alda as Detective Sergeant Trotter in *The Mousetrap*. Courtesy of St. Edward's University Archives & Special Collections.

1977 to 1978—Engaging the Community

The banning of Patrick Taggart became an issue almost immediately. At the beginning of August, Peter O'Rourke did his best to enlist President Walsh's support in MMNT's stand against the critic. O'Rourke assured the President that *The Fantasticks* and *The Mousetrap* both turned a small profit. He also reported that curriculum and standards had been tightened up so that Theater courses would no longer be "an easy 'A.'" He vowed, "As Director of Theater, I will not be a paper Lion." Perhaps he was referring to George Plimpton's 1966 best-selling book *Paper Lion*; perhaps he was paraphrasing Mao Zedong's declaration that "all reactionaries are paper tigers." In any event, the President's support was important to O'Rourke because Director of Development John Knudson had definite opinions about anyone in the University alienating Austin's only daily newspaper without good cause.⁵³²

In a meeting Knudson had implied that O'Rourke did not have the support of the University in banning Patrick Taggart. O'Rourke countered by citing the 5% rise in MMNT's operating budget and the many compliments he had received from the President and the Dean. He defended his position as a producer. From his point of view, critics were part of a symbiotic relationship between media and producers. If a producer felt a critic was incompetent, he had a right to ban him from the theater. O'Rourke was not sensitive to the symbiotic relationship between the media and educators or between media and those generating funds in support of education. And his Irish temper rose to the surface: "If, as you mention, Mr. Taggart is invited back into the theater without the consent of the theater, then I feel no alternative than to tender my resignation effective immediately." O'Rourke would discover the value of media support by mid-semester.⁵³³

The faculty of the Theater Arts Program boasted three men of dynamic personality and broad experience: Peter O'Rourke, newly designated

Director of Theater teaching Scenic and Lighting Design; Edward Mangum, teaching Directing, Playwriting, and Theater History; and Bil Pfuderer, teaching Acting, Costume History, and Costume Design. Marilyn McDonald taught Acting and Theater Speech. O'Rourke, Mangum, and Pfuderer had been effective as a team during the summer, producing three successful shows and inspiring professional and student actors to compelling performances. The year would see the team disintegrate. However, in September the program was spreading exciting news: Jordan Charney would appear in *The Firebugs* by Max Frisch; negotiations were under way for Maureen Stapleton to appear in *The Glass Menagerie*; an all-student cast would present the Austin premiere of Jack Heifer's *Vanities*; Ed Mangum would direct *Julius Caesar*; and Peter Lupas of *Mission Impossible* was considering an appearance in Swiss playwright Friederich Durrenmatt's satirical comedy *Hercules and the Augean Stables*. The season would conclude with a student production of *Jacques Brel is Alive and Well and Living in Paris* presented cabaret-style in the St. Edward's Union Center. Season tickets were on sale for \$25.⁵³⁴

The program continued to receive steady support from the work-study scholarship staff. Joyce Fortner began her final year as departmental secretary; Bill McMillin, based on his strong summer experience, was promoted to box-office and publicity manager; Brian Stuart served as assistant technical director and shop foreman; playbills were edited by Emily Kelley and Christi Lemmon.⁵³⁵ Fortner maintained a heavy work schedule. In addition to being secretary for MMNT, she held a work-study position in the main building, and she worked 20 hours on weekends for the Texas Department of Human Resources as a librarian, providing access to data tapes for the mainframe computer. During 1977 and 1978 Joyce worked occasionally with Peter O'Rourke's wife Liz in the box office and front-of-house at the Country Dinner Playhouse north of Highway 183.⁵³⁶

***The Firebugs* by Max Frisch—October 4 to 16**

Born in Zurich in 1911, Max Frisch studied architecture as a young man, but after WWII he began keeping a diary in which he made notes for works of fiction. He wrote four plays during this time: *Nun Singen Sie Wieder* in 1945, *Santa Cruz and Die Chinesische Mauer* in 1947 and *Als der Krieg zu Ende War* in 1949. In 1951 Frisch spent a year in the US on a Rockefeller grant and began working as a freelance writer, publishing two novels: *I'm not Stiller* in 1957 and *Homo Faber* in 1957. In 1975, Frisch published his sixth novel *Montauk*, a novelized account of his own relationships with women. Themes that he explored throughout his works include the search for identity and the consequences of misplaced belief in technology.

The Firebugs was first presented in 1953. Frisch described it as an allegory of the German bourgeoisie's inability to see the true significance of the rise of Hitler. In 1961 Lindsey Anderson brought the play to the US and presented "the firebugs" as atomic scientists who have the power to bring about a nuclear war. The play was revived by Jacques Cartier in 1968 as a black-white race war. In 1969 a German production presented the play against the backdrop of the Vietnam war.

Guest artist Jordan Charney had created the role of Jerry in the off-Broadway production of Edward Albee's *The Zoo Story*. A member of Joseph Chaikin's Open Theater, he had appeared in the protest plays *Viet Rock* and *MacBird!* He had appeared in the films *Plaza Suite* with Walter Matthau, *The Hospital* with George C. Scott and with William Hurt in *Network*. He was well known to daytime TV viewers as "Vinnie the Cop" on *One Life to Live* and as Sam Lucas in *Another World*. He had just finished a stint as artist-in-residence at Queensborough Community College where he had appeared in *The Time of Your Life*. He had appeared in Joe Orton's *What the Butler Saw* at Peter O'Rourke's Hyde Park Playhouse.⁵³⁷

The Kennedy Center American College Theater Festival (KCACTF) was founded by the American Theater Association in 1968. ATA was assisted in organizing the festival by the Producing Director of the Kennedy Center. The KCACTF has become a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts—assessment specifically designed for a developing play—and by providing information on the numerous playwriting awards offered.⁵³⁸

New Theater Director Peter O'Rourke entered *The Firebugs* in the tenth American College Theater Festival. Entrants would be eligible to attend the regional festival to be held in Fort Worth, Texas, in January. This was a memorable assignment for student Tech Director Brian Stuart. In addition to the newspaper-collage effect in the set, which was echoed by Bil Pfuderer's costumes, the set was comprised of a series of platforms. Since O'Rourke planned to take the production to the American College Theater Festival in Fort Worth, he designed the platforms so that they could be reconfigured for a proscenium stage and would also fit conveniently in a rental truck.⁵³⁹ Bil Pfuderer also appeared in the role of "PhD." Guest designer Paul M. Prentiss

designed the scenery, and student Brian Stuart designed the lights. O'Rourke employed music composed by Bruce Hurlbut, a student at the University of Montana, to set the words of a chorus of four "firemen" who commented on the action from a perch on a vomtop and also onstage.

The Firebugs was an inauspicious beginning for Peter O'Rourke. In spite of his ingenious staging and Bil Pfuderer's striking costumes, executed in black and white and "emblazoned with violent newspaper headlines," the production failed to find an audience. Jordan Charney's impeccable resume and daytime TV exposure failed to provide a draw. Critical opinion was mixed. John Bustin's review included the adjectives "low-keyed...oblique...slack...uneventful..." even though he praised Charney's performance and those of students Timothy Macht and Joyce Fortner. He was charmed by Pfuderer's turn as "an eccentrically stuffy scientist."⁵⁴⁰

Faced with row upon row and night upon night of unsold seats for the run, box-office manager Bill McMillin organized a publicity stunt using the firemen's HAZMAT costumes. At 6:00 a. m. on Friday, October 7, three theater students donned the shiny metallic suits with wide face screens and domed helmets and began a march up South Congress Avenue toward downtown. At telephones at strategic points in the surrounding neighborhoods, other students began a barrage of calls to police stations, newspaper offices, radio and TV stations with descriptions of "spacemen" invading the city of Austin. "There are spacemen out here!" caller after caller reported. "They've got on silver suits and they're on Congress!" Patrol cars intercepted the students two blocks from the Capitol, but after seeing the signs of the backs of the haz-mat suits advertising *The Firebugs*, only admonished the students to "stay on the sidewalk." The "spacemen" made several broadcasts and had pictures in the local paper, but attendance at performances did not improve.⁵⁴¹

On the following Friday, *The Hilltopper* ran an article by Will Casey, who had served as Bil Pfuderer's understudy for the production. He issued an enthusiastic invitation to students to attend a performance, and he described the rewards of working with a guest artist. Not only had Charney provided a model of professionalism, he demonstrated the key to continued success in the theater. "He has worked steadily since he was a child, and after *The Firebugs* he will move on to more and more acting jobs. The key factor involved is DRIVE." Describing the process of working Charney into the show, Casey wrote, "Mr. Charney's first days proved especially entertaining...he possesses the uncanny ability to interpret movement down to a fine art, and his ability to shape his face in perfect proportion with each nuance of a script is marvelous."⁵⁴²

A week later *The Hilltopper* published an article attempting to analyze the poor attendance. Bill McMillin reported that attendance averaged 20 patrons a performance. Even though the play offered rich material for discussion in Literature and Political Science classes, only students in Theater courses were required to see a performance. Some students felt the ticket price of the \$2.50 was too expensive. The title was unfamiliar. “No one’s ever heard of *The Firebugs* and wouldn’t attend something they’d never heard of.” The guest was not famous enough. “You’ve got to have a name. Charney is good, but nobody’s ever heard of him.” After five years of operation it appeared that MMNT needed to reconnect with its audience.⁵⁴³

On the day of the opening of *The Firebugs*, a group of black students submitted a memo to President Walsh signed by Trona Anderson, Sunday-Amen Iyamu, Danny McClure, Julie McKelphin, Nate Thomas, Robert Vinson, and Ricky Watkins. The students had surveyed the productions scheduled for the season and found that the plays selected did not “offer major or supporting roles in which Black students could/can participate.” Ed Mangum had directed two black guest artists in 1976, Greg Morris in the spring and Godfrey Cambridge in the fall. None were scheduled for 1977-1978. And Bil Pfuderer had announced that there would be no black students in the small cast of *The Glass Menagerie*. The students requested that MMNT replace *Julius Caesar* or *Hercules and the Augean Stables* with “a Black production, the University recruit a Black member of the Theater faculty, and in the future schedule plays “in which any race can have an active part.” President Walsh suggested that the students pursue their concerns with the Academic Dean and the Division of Humanities, but he assured them that if they were not then satisfied with the response, he would address their concerns.⁵⁴⁴

President Walsh probably shared the students’ memo with Peter O’Rourke, because on the same day Walsh replied, O’Rourke sent a reply of his own. He listed the recent productions in which black students had been cast including *The Serpent* with five black student actors, *A Servant to Two Masters* with two, and *Streetcar* with three. He declared that *Hercules* had at least three good roles for black students. O’Rourke then cited the Afro-American Players, an Austin group founded by Glo Dean Baker and Fred Garner in 1973, which had often requested to use students from St. Edward’s, but that none had expressed interest. He expressed a concern of his own: he needed black students to become more involved in the program. “When they are asked to perform a function not related to acting, their schedules are suddenly busy and over-crowded.”⁵⁴⁵ Unfortunately, O’Rourke’s terse and rather confrontational reply was not balanced with a response from Humanities head Anne Crane. The copy of the students’ memo addressed

to her went astray in campus mail, and she did not reply until the end of October. She suggested a meeting on the afternoon of Friday, October 28.⁵⁴⁶

In the meantime, O'Rourke was busy with other concerns. On the weekend of October 17, the cast and crew of *The Firebugs* travelled to San Antonio for the central-Texas area College Theater Festival where they received the most nominations for the regional festival in Fort Worth of any one school. *The Firebugs* was one of two productions nominated to perform at the festival, Joyce Fortner and Tim Macht were nominated for Irene Ryan Awards (scholarships endowed by the actress most famous for her role as "Granny Clampett" on the TV series *The Beverly Hillbillies*), and the cast received an award for Ensemble. Paul Prentiss, Bil Pfuderer, Brian Stuart, and O'Rourke received certificates for their design efforts. O'Rourke informed President Walsh that the trip to Fort Worth would cost approximately \$2,500 for the five-day festival.⁵⁴⁷

O'Rourke was also asked to provide an evaluation of the Theater faculty for the Humanities Division. He placed a great priority on membership in professional associations, citing Ed Mangum's 26 years as a member of AEA; Bil Pfuderer's membership in AEA the United Scenic Artists, and the Society of Directors and Choreographers; and his own membership in AEA and the Hollywood local of the United Scenic Artists. Marilyn McDonald had still not joined AEA, and he recommended that she be replaced. This could have opened the door for the recruitment of a black member of the Acting faculty.⁵⁴⁸

Nearly 15 years before, Br. Dunstan Bowles had made *The Glass Menagerie* his inaugural production at St. Edward's. The play still held its appeal. Peter O'Rourke had approached Maureen Stapleton, Joanne Woodward, and Sandy Dennis about appearing at MMNT in the role of Amanda Wingfield, and all had expressed interest. In the final weeks of October, Jan Sterling accepted the role. Two weeks before the opening of the MMNT production, Austin's Creekside Theater presented the play with Austin actress Scottie Wilkison in the role of Amanda.⁵⁴⁹

***The Glass Menagerie* by Tennessee Williams—November 8 to 20**

In the spring of 1977, Williams' play *Vieux Carré* had been produced on Broadway under the direction of Arthur Alan Seidelman with incidental music by Galt McDermott. It closed after six performances. In the *New York Times*, Clive Barnes mused, "It is a series of vignettes, based on fact, falsified by art, transformed into short stories, and woven into a play . . . If we always expect the unexpected to happen—and as playgoers we do—nothing happens."

Jan Sterling had made her professional debut 40 years before in *The Bachelor Born*, beginning a long Broadway career. In 1947 she moved to California to appear in her first movie, *Johnny Belinda* with Joan Crawford. She appeared in more than 45 movies, among them *The High and the Mighty* with John Wayne. Since 1967 she had been living in London, returning to the U. S. only for work in theater and film.⁵⁵⁰

The play was the 200th directing assignment for Bil Pfuderer. He used the original draft of the script and incorporated elements from two different published versions. Instead of using the same actor to play Tom Wingfield and to comment on the action in the passages of narration, Pfuderer used transfer student David Jones to portray the narrator and Austin actor Donald Martin Gade Jr. to play Tom. Junior student Christi Lemmon played Laura, and Duane Skoog, who had played a Policeman in *The Firebugs*, appeared as the Gentleman Caller. Student shop foreman Brian Stuart designed the set, and guest designer Robert Lee Byrne, III designed the lights.⁵⁵¹

When she accepted the MMNT assignment, Jan Sterling was appearing in a production in Albuquerque, New Mexico, scheduled to close on October 30. This would enable her to rehearse with the MMNT for a week before the November 8 opening. However, the Albuquerque production sold out and was held over for three extra performances. Sterling did not arrive in Austin until Friday, November 4, allowing only three days to work into the show, one of those being her day off. Peter O'Rourke ran a newspaper ad announcing her generosity: "Jan Sterling was sold out in Albuquerque, she was held over. But she flew into Austin on her day off to rehearse our show. Jan Sterling is special." In conversation with John Bustin after the opening-night performance, Sterling admitted, "I feel like a carpenter who'd had to build a whole house in a day's time." Showing that her artistic ambition had not waned, she went on, "It's a great opportunity to play this role. That's why I knocked myself out to get down here to do it. An actress just doesn't have many chances to do a character like this."⁵⁵²

As the cast and crew awaited the arrival of guest Jan Sterling, O'Rourke shared with the faculty a cost comparison between MMNT's guest-artist arrangement with AEA and a "resident company" contract. With a resident company, St. Edward's students would be able to register with AEA as apprentices and earn points toward membership eligibility. Some students might even achieve membership. This opportunity could boost enrollment in the program. MMNT would need a dispensation from AEA because the contract required 50% of the company to be members of AEA. For a summer season, the cost would be \$3,000 more than the present arrangement.⁵⁵³

In his review, John Bustin declared *The Glass Menagerie* "very nearly flawless." He found the use of two actors for the Narrator and Tom effective

“both theatrically and dramatically.” Christi Lemmon’s Laura was “extremely sensitive but still vibrant.” Still, Jan Sterling’s Amanda was the anchor of the show “The resourceful Miss Sterling touches our hearts and even mists over our eyes.”

After the final performance, Jan Sterling left Austin for New York where she went into rehearsal for *The November People*, a play by Gus Weill, a former aide to the governor of Louisiana. The production was directed by Arthur Sherman, and Sterling’s co-star was Cameron Mitchell. The first preview performance was on December 27, and opening night was Jan. 14. Unfortunately, the production closed after that single performance.⁵⁵⁴

As *The Glass Menagerie* closed, O’Rourke felt compelled to remind the faculty and staff that the wholesale granting of complimentary passes to friends and relatives was unfair. He had developed a new form for the granting of comps, and he requested that his colleagues use it. Excessive comps affected not only theater revenue: “Since many of our stars are now appearing on a percentage basis, we have to account for our tickets very closely since we are now beholden by contract.”

At semester’s end Marilyn McDonald directed a production showcasing the talents of six young women. *Vanities* proved to be McDonald’s farewell to St. Edward’s.

***Vanities* by Jack Heifner—December 1 to 4**

Jack Heifner made an appearance on Broadway as a member of the ensemble in an American Shakespeare Festival production of *Othello* with Moses Gunn in the title role. In the spring of 1978, his play *Patio/Porch* would run for 21 performances on Broadway, and in the spring of 1985, he would write additional material for the musical revue *Leader of the Pack* starring Patrick Cassidy which would run for 120 performances at the Ambassador Theater.

Vanities opened off-Broadway in March of 1976 with Kathy Bates as JoAnne, Jane Galloway as Kathy, and Susan Merson as Mary. The plot follows three best friends through adolescence into adulthood: JoAnne sweet and naive; Kathy brash and assertive; and Mary, cool and calculating. The first act is set at the end of November 1963 and explores the girls’ social concerns as varsity cheerleaders. The act closes with the announcement of John Kennedy’s assassination. The girls are relieved that the football game will not be cancelled. The second act is set in the girls’ sorority in their senior year in college. In the third act, set in 1974, they reunite in New York City where Mary has made a career as an avant-garde artist. The reunion dissolves in cynical, post-Watergate disenchantment. *Vanities* ran until August 1980

for 1,785 performances. (*Vanities* would resurface in the summer of 2009 as *Vanities: A New Musical* and would run in July and August at the Second Stage Theater with music and lyrics by David Kirschenbaum.)

Vanities was a showcase for a group of talented students. The scenery and the lights were designed by Sarah Garcia, and the costumes were designed by Joe York. Two casts were employed, designated by the school colors. The Blue cast: Juli Wolesensky as Kathy, Laurie Friedman as Mary, and Emily Kelley as JoAnne. The Gold cast: Deni Cowles as Kathy, Stephanie Moore as Mary, and Tamara Harris as JoAnne. Marilyn McDonald directed the production but used her stage name Chris Erickson for the program. The show ran for six performances with matinees on both Saturday and Sunday.⁵⁵⁵ The reviewer for *The Hilltopper* expressed disappointment with the result. Noting McDonald's previous directorial successes with *I Never Sang for My Father* and *Ab, Wilderness!*, he found the performances in *Vanities* uninspired. Perhaps the rehearsal period had contained drama that did not make it to the stage.⁵⁵⁶

At the end of the semester, students began to submit applications for internships. Jeff Belker requested to direct a main-stage production of *My Three Angels* by Sam and Bella Spewak as part of the 1978-1979 season. His application included discussions of casting and design issues. It was accepted, and Peter O'Rourke began to consider its position in the coming season. Richard Carballada requested to direct a production in the new arena facility at Austin High School, but he and O'Rourke had difficulty scheduling a meeting, and Carballada eventually withdrew the application.

The weekend of December 4 found 15 other productions listed in the Austin area. On the St. Edward's campus the Spectrum Deaf Theater presented *A Play of Our Own*. The Department of Theater and Dance at UT presented *The Importance of Being Earnest* by Oscar Wilde, *Hot L Baltimore* by Lanford Wilson, and *Slow Dance on the Killing Ground* by William Hanley. The UT Opera Theater presented *The Crucible* by Robert Ward. Southwestern University in Georgetown presented *Jacques Brel is Alive and Well and Living in Paris*. Community productions included *Merry Curses*, or Mistletoe Mortgage at the Melodrama Theater, *The Hound of the Baskervilles* at the Genesis Players, Bob Cummings in *Dad's Dilemma* at The Country Dinner Playhouse, *To Kill a Mockingbird* at the Austin Civic Theater, *The Lone Star*—a one-man play about Sam Houston—at Theater in the Rye, *Esther's Follies*, *Speakeasy*—a variety show set in a nightclub—by the Afro-American Players, and a pair of productions at Center Stage—*South Pacific* on the main stage and a one-man show about Woody Guthrie upstairs.⁵⁵⁷

1978

Whether she had taken stock of her situation as “the lonely petunia in the onion patch”—the lone female among a trio of powerful male personalities—or whether she had been informed of Peter O’Rourke’s recommendation that she be replaced, Marilyn McDonald resigned at the end of the semester, and O’Rourke was tasked with finding an Acting instructor by the end of the January Term. He posted the position at the National Theater Conference in New York and was able to interview several applicants.

The quick search turned up journeyman teacher/director Ken Eulo, who had just finished teaching a semester at Duke University where he had taught Beginning Acting and directed productions of *Marat/Sade* and *Happy Birthday, Wanda June*. He had appeared on Broadway in *The Royal Hunt of the Sun* by Peter Shaffer with Christopher Plummer and David Carradine and in a production of his own play *Say Hello to Daddy* with Gary Collins and beauty queen Mary Ann Mobley. He had been a guest lecturer/director at institutions as varied as The University of Heidelberg and Montclair State Teachers’ College in New Jersey. The director of the program at Duke described Eulo as “a dynamic individual, self-confident, brash in a winning way, cooperative and always pleasant.” Eulo was interested in working in Austin for only the spring semester. The tight budget would accommodate a campus visit for only one out-of-state candidate.⁵⁵⁸

O’Rourke interviewed three local candidates, two black and one Mexican-American. One black candidate held an MA in Theater but had had no college teaching experience. The other had only an Associate’s Degree in Photography. The Mexican-American candidate held an MFA from the University of California at San Diego and two semesters’ college teaching experience but withdrew the application in mid-January. O’Rourke requested that Dean Altmiller offer the position to Ken Eulo.

In February St. Edward’s posted notice for a Theater faculty position with a broad range of tasks: “Develop Acting program and teach Fundamentals of Acting, Techniques of Acting, and Styles of Acting. Also Voice and Diction, Speech for the Stage, Stage Dialects, and appear in departmental productions.” Membership in AEA was preferred. The challenge would be to find an actor—male or female—with these skills who would be willing to teach at a small Catholic college deep in the heart of Texas.

During January Term, St. Edward’s was represented in Austin theaters. At the Zachary Scott Theater Bil Pfuderer directed *How the Other Half Loves* by Alan Ayckbourn with Joe York in the role of William Detweiler. Johnny Lopez played a thug and a hotel clerk in *The Curse of the Nine Angels, or Holmes, Sweet Holmes* at the Melodrama Theater on Anderson Lane.

On Sunday, March 5, the Austin Circle of Theaters staged a benefit for Center Stage to “lift [the organization] out of a current financial dilemma and help it negotiate a transitional period.” Included in the evening were scenes from *The Firebugs*. Participating organizations included the Bijuberti Puppets, the Gilbert and Sullivan Society, Melodrama Theater, the Genesis Players, and the Capital Acting Company. Director of the event was Mavourneen Dwyer. President of ACOT was Demp Toney.⁵⁵⁹

For the first production of the spring, Ed Mangum chose a Shakespearean tragedy, reflecting his confidence in the growing maturity of the Theater Arts program.

***Julius Caesar* by William Shakespeare—March 10 to 19**

William Shakespeare is widely regarded as the world’s preeminent dramatist, and his works continue to be performed, rediscovered, and adapted for stage, film, television, and even video games. In 2013 the Royal Shakespeare Company brought its adaptation of *Julius Caesar* to the Brooklyn Academy of Music. Set in present-day Africa and featuring an all-black cast, the production echoed recent regime struggles throughout the continent. In 1978 Internet Shakespeare Editions produced an adaptation of the tragedy for the US high school audience directed by Herbert Wise, who had directed the television adaptation of Robert Graves’ novel *I, Claudius* for the BBC. Charles Gray was cast in the title role with Keith Mitchell as Marc Anthony, Richard Pasco as Brutus, and David Collings as Cassius.

Shakespeare used *Plutarch’s Lives of the Noble Greeks and Romans* as the source material for the play. The plot depicts the 44 BCE conspiracy against Julius Caesar, the civil war that ensued, and the defeat of the conspirators’ army at the Battle of Phillipi. Marcus Junius Brutus is persuaded to join the conspirators by his friend Gaius Cassius Longinus. Brutus is torn by feelings of honor, patriotism, and friendship. He becomes the leader of the conspiracy, but his errors in judgment lead to defeat and death. First performed in 1599, the action of the play reflects contemporary concern about who would succeed Elizabeth I. Even though advancing in age, she had not named a successor, and some feared civil war would ensue upon her death.

Guest artist Charles Regan grew up in New Haven, Connecticut, and played quarterback for the St. Mary’s High School football team. In addition to performing in school productions, he began working in community productions and even found his way into projects staged by graduate students from the Yale School of Drama. He continued to seek out theater projects while stationed in Germany during a two-year stint in the US Army. Regan,

who described himself as a “Shakespearean actor and scholar” (though he had no university degree), regularly conducted a workshop titled “Shakespeare: For Actors and Others” while between roles. His Shakespearean repertoire included Cassius from *Julius Caesar*, Oberon from *A Midsummer Night's Dream*, Orsino from *Twelfth Night*, and Mercutio from *Romeo and Juliet*. He had appeared on the daytime TV series *The Doctors*, *Love of Life*, and *A Time for Us*. He listed among his important teachers Kristin Linklater, Barry Boys, and new St. Edward's faculty member Ken Eulo.⁵⁶⁰

Julius Caesar would be the final collaboration of the triumvirate: Ed Mangum directed, Bil Pfuderer designed the costumes, and Peter O'Rourke designed the set and lights. Mangum had avoided staging the classics to this point, waiting until he had a group of students with sufficient background and training. Apparently confident of his undergraduates' skills, he used little of the doubling of roles that would have been customary in Shakespeare's company. The program also lists 34 students in the cast, 24 of them male. Doubling was employed in the opening sequence interpolated into the action. A gaggle of ballplayers, tumblers, jugglers, and clowns burst into the arena accompanied by a magician and a balladeer. Nate Thomas appeared as The Soothsayer. Mr. Regan portrayed Brutus, and the title role was performed by George Phelps, one of Mangum's stable of Austin character actors who had appeared in *Caligula*, *The Time of Your Life*, and *The Rainmaker*.⁵⁶¹

John Bustin praised the production and Ed Mangum's direction, citing the opening scene “a burst of frenzied carnival action that includes acrobats, jugglers, clowns, magicians and a few random touches of exotica.”⁵⁶² The UT reviewer was less appreciative but praised the performance of Rick Carballada in the role of Anthony. Mangum's concern about the technique necessary to perform the classics did not extend to his adult actors. Former MMNT staff member Mike Sullivan was underwhelmed by George Phelps's thick Texas drawl, and he was also amused by the thick wool socks that Phelps wore under his Roman sandals.⁵⁶³

After finishing the run of *Julius Caesar*, Nate Thomas submitted his internship application for a directing slot in the coming season. He proposed to direct *Up the Down Staircase*, Christopher Sergel's play adapted from the novel by Bel Kaufman. Thomas stated his goal to pursue graduate work at the University of Southern California. He intended to use an ethnically diverse group of student actors. The application included a thorough discussion of design issues and costs for royalties, costumes, set and lights, and props. An ill omen hovered over Thomas's application. The day before he submitted it, President Walsh received a letter from a black theater patron complaining about his treatment at the opening night of *Julius Caesar*. The patron and

his wife desired to attend the talk-back held after the performance by guest Charles Reagan. However, a reception was being held in the lobby of the theater for First Nighters, and the house manager had been instructed to ask patrons who were not members who were not First Nighters to wait outside. When the student house manager was adamant in instructing the patron to wait outside, the gentleman interpreted the exclusion as racist. Bitter in its tone, the letter was sent to both President Walsh and Ed Mangum.⁵⁶⁴

At the end of March, Jeff Belker's sketch-comedy troupe "Barfo and His To-Be-Announced Players" took over the MMNT arena. Will Casey was the star of the review, appearing as a mentally challenged pencil salesman. Modeled on *Saturday Night Live*, the material included a commercial for HEB, a plug for a Sears car lock that imprisoned a thief in the car and then killed him with a noxious gas, and a Johnny Cash parody. As described in *The Daily Texan*, "the routines varied in length from a few seconds to 10 minutes or more and drew reactions ranging from stunned silence to throttle chuckles, polite applause, and uncontrolled belly laughs."⁵⁶⁵

By mid-semester the political tensions in the program reached a snapping point. Students had divided themselves into a Mangum faction, an O'Rourke faction, and a Pfuderer faction. Some were drawn to Mangum's association with East-coast tradition, some were drawn to O'Rourke's practical approach, and others were drawn to Pfuderer's multi-talented panache. Whether from resentment at being passed over for the Artistic Director's position or from an impulse that counseled "the hell with it," Pfuderer crossed an unfortunate boundary.

During the spring semester a group of students approached Sr. Anne Crane, Dean of Humanities, with concerns about Pfuderer's conduct. He had enlisted a group of them in a photo project that involved their posing in conditions which some found less than comfortable. Pfuderer had proofs of the photos displayed on the bulletin board in his office. Dean Crane advised Academic Dean Henry Altmiller to take a walk over to the theater to check on the photos. According to the students, Pfuderer had pressured them into participation with threats of academic consequences. The decision was made not to renew Pfuderer's contract for the next year. An immediate consequence was that Peter O'Rourke now had to find a costume designer for the coming summer season.⁵⁶⁶

Plans for the production of Durrenmatt's *Hercules and the Augean Stables* were scrapped, and Michael Cole, star of the television series *The Mod Squad*, was engaged to appear in *Say Hello to Daddy* written by faculty member Ken Eulo and Bob Frazier, a writer for *The Love Boat* series.

***Say Hello to Daddy* by Ken Eulo—April 25 to May 7**

After a season that included the intellectually challenging *Firebugs*, which had garnered praise at the American College Theater Festival, the contemporary American classic *The Glass Menagerie*, and a Shakespearean tragedy, *Say Hello to Daddy* must have seemed an anomaly. At best it was a “screwball comedy” based on the premise that an embryo mysteriously found the power to speak from its mother’s womb. Lawyer Fred Hutchinson and his wife Mona are informed by the voice of the infant that it is the reincarnation of a 42-year-old bookie. Complications arise when Fred’s boss decides to spend a quiet weekend with the couple. However, the weekend is continually interrupted by wacky neighbors and their outré associates, including Veronica Hart “the Boom-Boom Girl.”⁵⁶⁷

Michael Cole, a protege of the actor Van Heflin, had an active career in film and TV with roles on *Gunsmoke*, *Run for Your Life*, and *Police Story*. He had appeared in several movies, including *Get Christie Love*. He was most famous for the role of Michael Cochran on *The Mod Squad* with Peggy Lipton and Clarence Williams III. After *The Mod Squad* wound up its run in 1973, Cole took a year off and then concentrated on theater work. In Chicago he had appeared in *Love in E Flat* and *Wait Until Dark* and in Dallas as Brick in *Cat on a Hot Tin Roof*. Early in 1978 he had opened a dinner theater in Neil Simon’s *Come Blow Your Horn*.⁵⁶⁸

Peter O’Rourke directed the production, students Sue Constan and Maggie Elliston designed the costumes, and student Brian Stuart designed the lights and served as stage manager. Michael Cole led the cast as Fred Hutchinson and junior Laurie Friedman played his wife Mona. Playwright Ken Eulo played nutty neighbor Harvey Feldman, and Peter O’Rourke played Fred’s boss Mr. Berman. Community guest Libby Winters, a member of the board of directors of the Zachary Scott Theater Center, played Mrs. Berman. Chris Fender played Veronica Hart. The cast included a five-person “conga line.” One of the congas was Rick Carballada—quite a comedown from Mark Anthony! The baby’s voice was provided by C. P. Glennon from an off-stage microphone. Brian Stuart faced an interesting technical challenge. Unable to spend the \$2,000 for a wireless speaker to place in the pregnancy prosthesis, Stuart purchased a radio receiver and rigged a wire around the periphery of the arena to serve as an antenna. C. P. Glennon was miked from the light booth.⁵⁶⁹

John Bustin’s review began with a caveat: “I’ve never contended that educational theater has to be stuffy or pedantic or erudite.” Through four paragraphs he followed his argument that all genres should be included in a theater student’s education. He concluded, however, that *Say Hello to Daddy* was “a comedy clearly in search of a dinner theater.” He pronounced

it “only fitfully funny as it seeks to stretch its one big gag into a two-hour show.” The reviewer for the *American-Statesman* was more appreciative, praising Laurie Friedman, who made “every word she spoke believable.” However, the review noted that that the house was only 60% full for the opening performance. In *The Hilltopper*, student reviewer Chris McComb saw a problem with the production’s casting. “Of the eight members of the cast (excluding The Conga Line...) four were students...which doesn’t make much sense, considering St. Ed’s is supposed to be a student theater.”⁵⁷⁰

In July the play, Michael Cole, and Ken Eulo found the dinner theater they were in search of—Pheasant Run in Chicago. St. Edward’s student C. P. Glennon joined them for the run and got his Equity card. The *St. Charles Chronicle* called it “a hit” and the *West Chicago Press* called it “delightfully comic” and found warmth in Glennon’s off-stage voice, “a combination of George Burns and Groucho Marx.”⁵⁷¹

During April Peter O’Rourke was busy preparing the ceremonies for the Ben Iden Payne Awards. The fourth annual ceremony would be held at the Driskill Hotel on Sixth Street on May 8—the day after *Say Hello to Daddy* closed. As a member of the executive board of Austin Circle of Theaters, O’Rourke was chairman of the Awards Committee.

Students were caught up in a flurry of end-of-semester projects. During the first weekend of *Daddy*, student Jeff Belker presented a production of *Aladdin and the Magic Lamp*, adapted by Ken Eulo. Belker directed a cast of students in the atrium of Moody Hall for enthusiastic audiences of children on April 29 and 30. Belker’s Barfo troupe would present material from previous shows in *Barfomania* on Monday, May 8. On the 10th and 11th Ken Eulo’s Acting Styles class would take over the arena to present his own psychological murder mystery *Corpus Delirious*, with each member of the cast presenting a different acting style, including Greek tragedy, Renaissance, Elizabethan, through modern Comedy and Theater of the Absurd. On May 12 two students would present directing projects. Gary Coll would present Eugene Ionesco’s *Macbett* with David Jones portraying the absurd version of Shakespeare’s hero and Timothy Macht portraying his tyrannical adversary. Ken Morrison would present *Better Luck Next Time* with Felipe Macias and Christie Lemmon in leading roles.⁵⁷²

Bil Pfuderer’s departure from campus was not amicable. He left the Costume Annex in shambles, littered with materials from *Say Hello to Daddy*, the end-of-semester projects, and Barfo performances. Without a directing assignment at MMNT, he had agreed to direct a production of *Harvey* for the Austin Civic Theater and appear as Elwood P. Dowd. In the programs for *Harvey*, which had been presented at the Zachary Scott Theater Center, the play was billed as a co-production with MMNT. After meeting

with Michael Fox, business representative for AEA, Peter O'Rourke wrote Edward Weston, Western Regional Director of AEA, assuring Weston that neither St. Edward's nor MMNT had a connection with *Harvey* or ZSTC.⁵⁷³

The MMNT class of 1978 included Elizabeth Bowes, Diane Carter, Greg Cortelyou, Joyce Fortner, Deni Hirsch, Emily Kelley, Stephanie Lawrence, Christie Lear and Glenn Schleicher.

Joyce Fortner

Joyce had been raised in the Christian Science church, but in her senior year she participated in the Center for Creative Ministry. Located on the top floor of Andre Hall, the CCM included 8-10 students from various traditions—Mormon and Methodist as well as Catholic—who lived at the center. Joyce continued to live there during the summer after graduation, taking care of the plants and working full time at the Department of Human Resources. In addition to earning a degree in Theater Arts, Joyce had earned enough credits for an Administrative Services degree but was prevented from declaring a double major.

Joyce's plan was to move to New York City and share an apartment with classmate Teresa Conway. She had used notices from the New York trade papers—*Backstage*, *Show Business*, *Variety*—and had sent resumes to various producers. In the fall of 1979, she moved to Clifton, New Jersey, to stay with her sister and began to look for work. Soon she was hired by a production organization Theater Now. One of the members had gone on to found the Charlotte Wilcox Company, which currently managed the production *Catch Me If You Can*. In 1979 partners of Theater Now included Eddie Davis, William Cohen, Norman Rothstein, and Ralph Roseman, who became Joyce's boss. Eventually, Joyce and Teresa found an apartment on 50th St. between 9th and 10th Avenues around the corner from a hospital. In spite of its location in the Hell's Kitchen neighborhood of New York's West Side, the street was pretty secure because of the presence of the hospital. Joyce was only mugged once. One evening as she returned from an acting class, a man followed Joyce into the entry of the building. She happened to be wearing cowboy boots, and her vigorous kicking drove him back into the street.

By the end of 1982, Joyce had decided that the way of the actor was not her way. She eventually returned to Austin where she resumed attending mass at Our Lady Queen of Peace Chapel on the St. Edward's campus. The priest was Fr. Leroy Clementich, head of Campus Ministry. A man of many talents, Fr. Leroy was a licensed pilot and part owner of an airplane, which he flew once a month. Several times Joyce flew with Fr. Leroy to LaGrange where they would have dinner at a restaurant and then fly back to Austin.

Joyce decided to convert to Catholicism and completed the Rite of Initiation for Christian Adults at St. Ignatius' Church where Susan Loughran and her husband Clint Winters were her sponsors.

Joyce found employment at Destinations Unlimited, an Austin travel agency. She worked on a production at the Zachary Scott Theater Center and in the box office for Center Stage on Sixth Street. She also joined a Catholic singles' group and met the man who became her husband.

Joyce lists three people who influenced her during her years at St. Edward's. Faculty member Bil Pfuderer was important for his generosity. One semester Joyce needed a place to live and Bil made a room in his house available to her in exchange for housekeeping duties. Guest faculty member Ken Eulo made her aware of experimental approaches to performance and also provided valuable contacts in New York. Finally, Susan Loughran was Joyce's advisor for her senior project, a one-woman performance entitled "The Seven Ages of Woman."⁵⁷⁴

Deni Hirsch

Deni's mother was a dancer and started her in dance classes at the age of two. Deni loved performing from the very beginning, and when she played Snow White in her third-grade play, she was hooked. "I never wanted to do anything else!" Her high school drama teacher guided Deni to the St. Edward's Theater Program because of the opportunities to perform on an arena stage and to work with professional actors. Even though she did not have "great rapport" with members of the Theater faculty, Deni did appreciate courses in Religion and Philosophy taught by Br. Jim Hansen. "He was an amazing teacher, helping his students not only learn about but truly understand different cultures and beliefs. We also have the same birthday, so we are kindred spirits!"

Even though she was not a member of the cast of *The Corn Is Green*, Deni found the experience of working with Eileen Heckart quite rewarding; she was able to learn a lot just by observing the award-winning actress. "However, I would have to say that being involved in *I Never Sang for my Father* with Leif Erickson made the greatest impression. Just the title encouraged me to reach out and reunite with my estranged father, whom I hadn't had contact with in several years."

The ups and downs of Deni's MMNT experience served her well when she moved to Los Angeles. Not only did she feel prepared as an actor, but also she felt prepared to handle defeats and disappointments. After three years, she was making a living with her acting skills but had to return home to help with an illness in the family. However, she continued to find work

on stage and in films and commercials produced in the Memphis, Tennessee area. She married and had two daughters, and introduced them to the world of theater. One graduated *summa cum laude* with a BA in Theater and is now working in New York. Deni continues to work in the arts: she is Director of Development for the Germantown Performing Arts Center in Germantown, Tennessee. "Raising money for the arts is the next best thing to being on the stage myself!"⁵⁷⁵

Summer Season

In June, Paul Beutel noted eight summer productions in Austin: *Lenny* by the Austin Repertory Group, *Same Time, Next Year* at the Country Dinner Playhouse, "Lunchtime Soup and Bread Theater" at The Creek Theater, *And Miss Reardon Drinks a Little* at Theater in the Rye, *The Blackguard of Black Rock* at The Melodrama Theater, *Gilda: Take Two* at Center Stage, *Brief Case* at the Interart Studio, and *A Funny Thing Happened on the Way to the Forum* at MMNT.⁵⁷⁶

Director of Theater Peter O'Rourke chose two musicals for the summer season at MMNT: *Forum* by the team of Bert Shevelove and Larry Gelbart with music and lyrics by Stephen Sondheim and *Shenandoah* by James Lee Barrett with music by Gary Geld and lyrics by Peter Udell. He hired local musician Bernie Siben as musical director. An accomplished violinist and pianist, Siben had directed Austin productions of *Jacques Brel*, *Fiddler on the Roof*, and *My Fair Lady*. To choreograph *Shenandoah*, he hired Susan Shofner, who had trained at the Houston Ballet Academy and who had choreographed productions at the Country Dinner Playhouse.⁵⁷⁷

As rehearsals got underway for the summer season, Angela Smith was scheduling programs for the Alumni Reunion on Saturday, July 8. Ed Mangum had suggested a "Meet the Star" presentation with Alan Jones, who would be the guest for *Shenandoah*. When Smith informed Mangum that the presentation was scheduled for 10:30 that morning, he replied with a laundry list of reasons that it wouldn't work: Jones was 75 and he wouldn't want to get up that early; Jones would wonder why the alumni didn't attend a performance; with six other events scheduled at the same time, few would attend, and Jones would be miffed. Mangum suggested that Peter O'Rourke give a presentation instead.⁵⁷⁸

Peter O'Rourke's search for a costumer for the MMNT summer season turned up an actress based in New York City who had graduated from the Theater Program at Webster University in St. Louis, Missouri. Susan Loughran describes the hiring process:

I got a message from my service—in those days you had to have a service—to “call Theater O’Rourke.” So I called the number and Zelma Richardson answered, “Mary Moody Northen.” Zelma had a thicker than thick accent, but I said, “Hello, is this Theater O’Rourke?” And she said, “Theater O’Rourke? No! This is the Mary Moody Northen Theater.” And I said, “Is this Houston?” and she replied, “No, this is Austin.” I said, “I’m looking for Theater O’Rourke in Houston, Texas.” I almost hung up because she said, “Well, that’s not where you’re callin’.” Then she said, “But we do have a Peter O’Rourke.” And I thought “Peter...Theater” and so I said, “Alright, let me talk to him.” Zelma got Peter on the phone and he said, “Yes, we have your resume, ” (I guess they had gotten it because I had been a guest artist at the University of Virginia) “and because you can direct, act, and do costumes, we’d like to hire you for eight weeks for our summer-stock season to do the costumes for *Forum* and *Shenandoah* and play Domina in *Forum* and another role in *Shenandoah*.” So I thought, Great! Summer is nailed down. So I finished the tour, went home, and switched wardrobes to summer clothes, and I showed up here with absolutely no intention of staying. I had several things in the works: Equity had talked to me about doing some work with children’s theater. Another friend of mine had a big project. All these things were cooking, and I just said, “I’ll be back at the beginning of August.”⁵⁷⁹

***A Funny Thing Happened on the Way to the Forum* by Stephen Sondheim, Burt Shevelove and Larry Gelbart—June 6 to 25**

The play was based on the comedies of the Roman playwright Titus Maccius Plautus. Plautus used as his models the plays of the Greek writer Menander, which explore the conflicts inherent in the patriarchal family. Plautus reworked the plays of Menander to appeal to Roman audiences. A group of stock characters appeared, which have endured to the present day—the domineering wife and the hen-pecked husband; the young lovers; the wily servants who trick the masters into giving them what they want; the bragging, boisterous soldiers quartered in the city. Pseudolus is slave to Hero, the son of Senex and Domina. Their house sits next to a brothel presided over by procurer Marcus Lycus. Hero falls in love with Philia, who is being held by Lycus for the great general Miles Gloriosus. Pseudolus sees in the situation an opportunity to gain his own freedom. Other characters include Hysterium, who serves Senex and Domina, and Erronius, an aged man who seeks his children stolen in infancy by pirates.

Producer Harold Prince assembled a stellar team to create the musical. Writer Burt Shevelove had 14 years' experience writing and directing for Broadway reviews. At age 16, Larry Gelbart had begun writing jokes for the Danny Thomas radio show. During the 1950s he had worked with Neil Simon, Mel Brooks, Carl Reiner, and Woody Allen writing for *Red Buttons*, *Sid Caesar*, and *Celeste Holm*. Stephen Sondheim had written the lyrics for *West Side Story* and *Gypsy*. Director George Abbot had been working on Broadway since the 1920s and included among his hits *Room Service*, *The Boys from Syracuse* (another adaptation of Plautus), *Pal Joey*, *Damn Yankees*, and *Once Upon a Mattress*. The cast included Zero Mostel as Pseudolus, John Carradine as Lycus, and Jack Gilford as Hysterium. *Forum* opened in May 1962 and closed in August 1964 after 964 performances.

Peter O'Rourke hired John Schuck to appear in the role of Pseudolus. After Schuck received his BA in Theater from Denison University, he began his professional career at the Cleveland Playhouse. After a season in New York where he appeared in *The Streets of New York*, he joined the company of the American Conservatory Theater in San Francisco where he was spotted by director Robert Altman and cast as the dentist Walt Waldowski in *M*A*S*H*. He appeared for six seasons as the earnest, eager-to-please Sgt. Enright on the TV series *McMillan and Wife* with Rock Hudson. After *McMillan* closed its run, Schuck did not work as an actor for 13 months. He found he could shed his identity as a "dumb cop" by appearing on Hollywood game shows where he could become known simply as John Schuck. He appreciated his opportunity to appear in *Forum* because it gave him an opportunity to use his classically-trained bass-baritone singing voice.⁵⁸⁰

A Funny Thing Happened on the Way to the Forum marked the debut of Susan Loughran at MMNT as a woman of multiple talents. Not only did she design the costumes, but she also appeared in the role of Domina. Her henpecked spouse Senex was played by designer Mike Sullivan. Bill McMillin played Erronius and was the stand-in for John Schuck. Tech director Brian Stuart designed set and lights.⁵⁸¹

John Bustin praised the production across the board: Peter O'Rourke's direction was "brisk, breezy, and unflagging;" Schuck's performance as Pseudolus established him "as a farceur with a whole bag full of comic tricks;" and Timothy Macht in the role of Hysterium "was equally funny and no less a part of the production's success." Paul Beutel also praised Schuck's performance. "Not only does he possess a good baritone voice, but he moves with a grace seemingly incongruous with his towering presence."⁵⁸²

During her first days of employment, it became clear that Susan Loughran would need transportation for her costume work.⁵⁸³

The thing about it was, I don't think Peter had thought this through. I didn't have a car, and so how was I going to do all the errands for the costumes? I think I'd only been here about a week, and I went to Zelma [Richardson]. I realized I needed a car. And I'd never bought a car, here I am a New York City person, didn't know about cars. I said, "I need to buy a car." Zelma called up Bill Chapman (corn-pone accent) "Bill, this is Zelma Richardson. We have a little gal here and she needs a car and it's gotta be a cream puff. She doesn't have very much money to spend on this." So he came up with this—I loved this car—a little Toyota Corolla, and I bought it. I can't even remember how I paid for it. So I had a little Toyota Corolla, but it didn't have air-conditioning. That's why it was such a bargain. And I have a medical issue, like my thermostat doesn't work very well...so I have to be careful because my temperature doesn't adjust very well. Every time I stopped at a stoplight, I'd go faint and I'd have to pull over. There were a lot of adventures with that car. I remember Bill McMillin helping me—getting me gas, starting the car, getting the battery recharged.

Ed Mangum held open auditions for *Shenandoah* a month before the July opening.

***Shenandoah* by James Lee Barrett, Gary Geld, and Peter Udell—July 5 to July 23**

A musical drama based on the film starring James Stewart, *Shenandoah* is set in Virginia during the Civil War. Charlie Anderson and his sons farm in the Shenandoah Valley, and Charlie seeks to keep his family separate from the conflict between North and South. However, his youngest son is kidnapped by Union forces, and he loses his two older sons as the war rages through Virginia.

James Lee Barrett began his writing career in 1956 with the teleplay "Heart of a Dream" for *Chevron Hall of Stars*. In 1965 he collaborated with George Stevens on the screenplay for the Bible epic *The Greatest Story Ever Told*, and he also wrote the screenplay for the film *Shenandoah*, which starred James Stewart as Charlie Anderson. In 1977 Barrett was one of the writers for *Smokey and the Bandit*, starring Burt Reynolds and Sally Field. A classically trained pianist, Gary Geld formed a song-writing partnership with and Peter Udell in 1961. Their first hit was "Sealed with a Kiss" recorded in 1962. In 1970 they scored a hit on Broadway with the musical *Purlie* based on the play

Purlie Victorious by Ossie Davis. Philip Rose produced and directed, Davis wrote the book, and Cleavon Little starred in the title role. The production ran for 688 performances.

In 1975 Philip Rose teamed Geld and Udell with James Lee Barrett to produce the musical version of Barrett's 1965 film. Rose directed and Robert Tucker choreographed the production. *Shenandoah's* Broadway run had just closed the previous summer after a run of 1,050 performances. John Cullum, who created the role of Charlie Anderson, received the Tony Award and the Drama Desk and the Outer Critics Circle Awards for his work. Phillip Rose had also directed the Broadway production of *Does A Tiger Wear A Necktie?*

At age 70, guest Allan Jones could look back on a 50-year career that included work with the Marx Brothers and award-winning performances in musical theater. He and Kitty Carlisle played the romantic singing team in *A Night at the Opera*. MGM would test Marx Brothers projects by taking them on the road in stage productions. Jones recalled "I thought we would get arrested in Salt Lake City. Harpo kept chasing girls outside the theater." Jones appeared in the 1936 film version of *Showboat* with Irene Dunne and Paul Robeson. In the film *The Firefly*, Jones introduced the tune "Donkey Serenade" which became the third largest selling single in RCA Victor's history. At one point he attempted retirement, but his son—singer Jack Jones—persuaded him that his life was on the stage. One of his favorite roles became that of Cervantes/Don Quixote in *Man of La Mancha*. He had appeared in the role in Peter O'Rourke's theater in Hyde Park, New York. An index of Jones's professionalism was his practice of reviewing a videotape of each night's performance, seeking ways to improve.

John Bustin noted the actor's taste for Beech-Nut brand chewing tobacco. Jones had begun the habit as a high-school football player. "I was a tackle, and when I'd line up against one of those big old burly Pennsylvania coal-miner kids, I'd spit tobacco juice in his eyes just when the ball was snapped. That was the only way I could get an edge."⁵⁸⁴

Before rehearsals began, Jones wrote Music Director Bernie Siben asking to have his songs transposed up a key. He had lost the power of his upper register, but he could shout the top notes in the higher key.

Jones portrayed widower Charlie Anderson. The six Anderson brothers were played by G. C. Keaton, Donald Hall, Bill McMillin, Donald M. Gade, Andrew Pelegreen III, and Scott Miller. Only daughter Jenny was played by Mary Scheitinger, and Susan Loughran played daughter-in-law Anne. Susan Shofner, who worked at the Country Dinner Playhouse and studied at the Austin Ballet Academy, provided choreography. Edward Mangum directed the production.⁵⁸⁵

Allan Jones missed one performance of *Shenandoah*. After the second Friday's performance, Jones drove to Lake Travis with Mike Sullivan and his wife and "Trooper" Keaton and his girlfriend. They spent the night on a houseboat partying and swimming in the lake. Jones did not awaken in time for the Saturday matinee. In the absence of an understudy, Mangum had to cancel the performance, but rather than make the announcement to the audience himself, he asked new employee Susan Loughran to invite the audience to go to the box office and make new reservations or receive a refund.⁵⁸⁶

The reviewer for *The Daily Texan* did not like the production. She found the script dull, the music repetitious, the choreography "cumbersome," and Mangum's staging "artificial and stiff." She lamented that Allan Jones "who does an admirable job of trying to invest some spark of life into a ... lackluster production" did not have a better vehicle for his abilities.⁵⁸⁷

The playbill for *Shenandoah* noted a change in MMNT's professional staff: Peter O'Rourke was listed as Director of Theater; Edward Mangum as teaching Directing, Playwrighting and Theater History; and Susan Loughran as teaching Costume Design and Acting. Loughran had accepted a position to teach for one year. After *Shenandoah* closed, she executed a quick turnaround.⁵⁸⁸

I flew home, sublet my apartment. I never even had a chance to talk to people—Equity and the children's theater project or my friend who had got an old house in Maine and she was going to create a theater there. People were like, "What happened to her? She just disappeared." And that's what it felt like. I didn't have much turn-around time. I zipped up there, got some stuff, and came back down here. I lived in a little house over on Algarita in Travis Heights. I had my little Toyota, I had my little house, and I had four classes I had to start teaching in a New York minute.

Bil Pfuderer

Bil Pfuderer became deeply involved in the administrative side of the arts in Austin, spending 1981-1996 supervising the cultural affairs program in the City of Austin Parks and Recreation Department. During that time, Pfuderer produced the Zilker Summer Musical, directing a dozen productions. In 1995 the ACoT organization recognized his work with a Special Recognition Award for his work in Austin Theater, topping a number of awards from both ACoT and the Austin Critics' Table.

In 1997 he applied for the position of Artistic Director of The Players' Guild, a community group in Canton, Ohio. He was chosen for the job from

a field of over 100 applicants and served the organization for five seasons. In 2002 he was given a negative performance review by the organization's personnel board, and his contract was not renewed. He remained in Canton as a freelance director and actor, performing his one-man show *Contrasts in Shakespeare* throughout Ohio and the U. S.

Pfuderer began to suffer from a condition known as transient ischemic attack, which caused him to have mini-strokes. On Sunday, June 4, 2006, a friend arrived at his home in Canton to give him a ride to church. A knock on the door received no response, but the friend found the door unlocked and then discovered Pfuderer dead inside. Kris Furlan, the director of the Canton Palace Theater said, "He could do anything — make costumes, create scenery, direct. He was a Renaissance man."

During the summer the Austin Circle of Theaters, now four years old, elected Peter O'Rourke as its head. His first year in the position would be an eventful one for the organization.



Jordan Charney as Willi Eisenring and Timothy Macht as Sepp Schmitz await disaster in *The Firebugs*.
Courtesy of St. Edward's University Archives & Special Collections.



BIRTHDAY PARTY FOR JAN STERLING HELD
IN MARY MAGY NORTHERN THEATRE, ST. ED-
WARD'S UNIVERSITY; PLAY: "GLASS MEN-
AGERIE" NOVEMBER 8-20, 1977. PHOTO FOR
1978 "TURNER" YEARBOOK, ST. EDWARD'S.

Cast members celebrate guest artist Jan Sterling's opening night on the set of *The Glass Menagerie* (Ms. Sterling's actual birthday was April 3). Courtesy of St. Edward's University Archives & Special Collections.



CORPUS DELIRIOUS
Left-Joyce Fortner
Right-Ken Morrison

Hiltopper May 5, 1978
(See: P. 158 1978 Yearbook)
(Extra Pictures)

Joyce Fortner and Ken Morrison rehearse a scene from "Corpus Delirious" in the arena for Ken Eulo's Acting class. Courtesy of St. Edward's University Archives & Special Collections.

1978 to 1979—A Student Protest

The notice for the position to be filled because of Bil Pfuderer's departure provided this general information:⁵⁸⁹

St. Edward's University is an independent Catholic University with a current enrollment of 2, 000. The theater department has 105 majors and operates an arena theatre on the semester system. It produces four major and two workshop productions a year plus a summer program. Each major production uses a major motion-picture, television, or stage actor on a Guest Artist contract with Actors' Equity. In addition, three Equity actors are also used in each major production. The use of professional actors forms the basis of the program. Performance and observation is the department's approach to theatre.

To avoid unnecessary confrontations, no action had been taken to replace Pfuderer until he left campus. Ten applicants for the position were contacted and three responded. Thomas Graves had been hired as the most qualified applicant. He would teach the remaining acting classes and the course in Theater Speech. Graves had appeared on Broadway and off-Broadway, and he had toured with Melvyn Douglas in *Inherit the Wind*. He had directed professional productions of *Auntie Mame*, *Othello*, and *All My Sons*. In regional theaters he had appeared with Martha Raye, Van Johnson, Marjorie Lord, and Broderick Crawford. He had received a Bachelor of Science and a Master's degree from St. Louis University. Like Marilyn McDonald/Chris Erickson, Graves sometimes used a stage name—Tom O'Marra.⁵⁹⁰

John Bustin continued his support of MMNT in the pages of the *Austin Citizen*. Early in September he announced that Noel Harrison, the son of British star Rex Harrison, would be artist-in-residence at St. Edward's for

the Spring semester. He would direct a production of *Tobacco Road* and star in the farce *No Sex, Please, We're British*.⁵⁹¹ These productions would eliminate the opportunity for student Nate Thomas to direct his proposed production of *Up the Down Staircase* for the main stage in the spring, but Nate was not directly informed of this.

The faculty kept its gender configuration with Peter O'Rourke as Director of Theater and teaching Technical Theater and Design classes, Ed Mangum teaching Playwrighting and Directing, Thomas Graves teaching Acting and Voice, and Susan Loughran teaching Acting and Costume Design and supervising the Costume Shop. Zelma Richardson continued as the Departmental Secretary, and scholarship students continued to anchor the staff: Brian Stuart as Shop Foreman, Bill McMillin as head of Publicity and Advertising, and Carla Dunlap as Box Office Manager.⁵⁹²

Br. Gerald Mueller joined the faculty as Music teacher. He had grown up on a farm in North Dakota and became interested in the Congregation of Holy Cross at an early age. "For years and years I begged [my parents] to let me become a Brother, and they said, 'No, we need you on the farm.'" In 1945 he became eligible for the draft, and rather than see him enter the armed services, his family agreed to his becoming a Brother. He completed a novitiate in Rolling Prairie, Indiana, and a "juniorate" in Watertown, Wisconsin. He took his first vows in 1946 and spent the next four years at the University of Notre Dame in South Bend, Indiana. He majored in music and directed a choir in his junior year. In high school he had studied piano and violin, and he had also learned to play the sousaphone.

From 1950 to 1955 he taught at St. Anthony's High School in Long Beach, California. His mentor at St. Anthony's was Br. Dunstan Bowles. Br. Dunstan taught Br. Gerald "how to survive. Today they have that one year of practice teaching. We had none of that. I said, 'What am I going to do? I've just finished college, I've never been in a classroom with high-school people. How do you teach them?' And he said, 'You'll know. You'll know when you get in.' Well, I didn't know."

Even Br. Dunstan faced challenges when dealing with students.

We were so hated by the students...the discipline was so bad in that school that the Brothers were despised. Unless you were an athlete. Well, I wasn't an athlete and Dunstan wasn't an athlete. So, we would go from the school to our house, which was across the alley, for lunch every day. And of course that was open range on the Brothers, and the kids on the second-floor balcony would throw milk cartons at us as we walked across to get lunch. On one occasion one hit me directly in the back, milk

all over my black habit—we wore these cassocks, you see—and Dunstan always followed behind me, he was my back-up man. He happened to see the kid that threw the missile. So he tore up the stairs and literally tore the shirt off the back of this kid and brought it to the house. And then he repented of his sin while we were having our soup and salad. He said, “Do you think I should give that kid one of my shirts?” And I said “No! That would destroy all of the whole point we’re making: You don’t throw things at the Brothers.” I never forgot that.

After St. Anthony’s, Br. Gerald taught in Holy Cross high schools in New Orleans, San Antonio, and Biloxi. In 1959 he earned a Master’s Degree in Music from Vandercook College of Music:

Brother Edwin [Reggio] and I were the only Brothers, by the way, to get Master’s degrees in Instrumental Music at Vandercook College in Chicago. We got Master’s degrees by going there for four years to summer school. I got my Master’s in ’59. You were able to play every instrument, you knew how to write music, arrange music. It was wonderful.

In his first year at St. Edward’s, Br. Gerald had a challenging schedule:⁵⁹³

I taught a different class every single period of the day! Because I thought we were still in high school. In high school you taught every single subject every day and then you prefected a lunch period. I was teaching 21 credit hours of class—Beginning Voice, Intermediate Voice, Advanced Voice, two choirs, we even taught how to teach music in elementary school—that was a 3-hour course in the evening. We tried to start a little pep band, which didn’t go anyplace because they didn’t give us enough money.

At the end of September, John Bustin announced the full MMNT season for the academic year. Jeff Belker would direct a student production of *My Three Angels* by Sam and Bella Spewak in October. In November Academy-Award winner Broderick Crawford would appear in Garson Kanin’s *Born Yesterday* to be directed by “Tom O’Marra.” Crawford had appeared in the 1950 film adaptation of the play with Judy Holliday and William Holden. The St. Edward’s Musical Theater Workshop would present Gilbert and Sullivan’s *Iolanthe* with the Austin G&S Society in December. In the spring Noel Harrison would direct Jack Kirkland’s adaption of *Tobacco Road* by Erskine Caldwell with John Carradine returning to play Jeeter Lester. Then

Harrison would star in *No Sex, Please, We're British* by Anthony Marriott and Alistair Foot to be directed by Peter O'Rourke. At the end of the semester, Harrison would direct a student production of a play by Christopher Fry TBA. The season was partly a legacy of Lyle Talbot, who had suggested that Broderick Crawford consider an appearance at MMNT and that Talbot himself would be interested in appearing in *Tobacco Road*.⁵⁹⁴

The selling power of the season was weakened by beginning with a student production. Season subscription sales were best supported by a show that would draw a big audience. *Biederman and the Firebugs* had shown the challenge of selling an all-student show. Peter O'Rourke tried to compensate by underselling the competition. The single-ticket price for guest-artist performances would be \$5 for evenings and \$4 for matinees. For student productions the price would be \$4. A season subscription for six productions was offered for \$12. The flyers trumpeted "The \$2 seat is here!"⁵⁹⁵

***My Three Angels* by Sam and Bella Spewak—October 5-8**

Sam and Bella Spewack were both immigrants; Sam was born in Ukraine and Bella in Romania. They graduated from New York City high schools, and Sam earned a degree from Columbia University. Sam got a job as a reporter for the *New York World*, and Bella wrote for the socialist *New York Call*. They married in 1922 and spent the next four years as foreign correspondents based in Moscow. After returning to the US, they settled in Pennsylvania, and Sam wrote novels while collaborating with Bella on plays. Their first Broadway credit was the script for *War Song*, produced in 1928 with George Jessel and Shirley Booth in leading roles. In 1940 they earned an Academy Award nomination for the Best Original Story for *My Favorite Wife*, which starred Irene Dunne and Cary Grant. In 1948 Sam and Bella's marriage was in difficulties, but they put these aside to write the book for Cole Porter's musical *Kiss Me, Kate!* based on Shakespeare's *The Taming of the Shrew*. They received Tony Awards for Best Musical and Best Author of a Musical.

My Three Angels is based on the French play *La Cuisine Des Anges* by Albert Husson. Samuel and Bella Spewak's adaptation opened on Broadway in March 1953 with Walter Slezak and Darren McGavin in the cast and ran for 344 performances. The play is set in French Guiana at the turn of the 20th century and depicts the interaction of a French colonial family with a trio of escaped convicts. It was adapted twice for the movies under the title *We're No Angels*: in 1955 with Humphrey Bogart, Aldo Ray, and Peter Ustinov as the "angels," and in 1989 with Robert DeNiro, Sean Penn, and James Russo in the convict roles.

Jeffery Loren Belker—a senior from Lincoln, Nebraska—was awarded the honor of leading off the season with a main-stage directing assignment. As a sophomore he had founded Barfo and His To-be-announced Players, inspired by the *Saturday Night Live* sketch-comedy series. He had directed the children's show "Aladdin and the Magic Lamp," and he had appeared in four main-stage productions: *A Servant to Two Masters*, *The Pearly Gates*, *The Petrified Forest*, and *Julius Caesar*.

The cast featured seniors Maggie Elliston and Laurie Friedman. Theater Arts major Gary Coll reviewed *My Three Angels* for the *Austin Citizen*. He gave his classmates good notices, calling convicts Don Hall, David Jones, and Timothy Glennon "a marvelous team" and even praising Hall's performance as "perhaps his finest hour on the MMNT stage." He pronounced Laurie Friedman and Timothy Macht "priceless, proving again why they are frequent performers on the Northern stage."⁵⁹⁶ *The Hilltopper* ran a cursory review that praised Belker's direction and cited Will Casey and Timothy Macht as skillful character actors and noted that David Jones, Donald Hall, and T. C. Glennon "performed excellently."⁵⁹⁷ The production would be the St. Edward's entry in the 11th American College Theater Festival.

The October issue of the *Austin* magazine featured nine producing organizations in the Austin area: Zachary Scott Theater, Theater in the Rye on 5th Street, The Gaslight Theater on 4th Street, the Afro-American Players directed by Fred Gardener, the Paramount Theater managed by John Bernadoni since 1975, The Creek Theater on E. 6th St. on the banks of Waller Creek, Center Stage on E. 6th St., the Melodrama Theater at 2700 West Anderson Lane in north Austin, and the Mary Moody Northern Theater. An accompanying drawing included a caricature of Timothy Macht as Mr. Paravicini in the MMNT production of *The Mousetrap*.⁵⁹⁸

Joyce Fortner had decided to graduate at the end of the fall term, and she applied for her Acting Internship late in the semester. She had chosen Susan Loughran for her faculty advisor, and Peter O'Rourke approved her application without much documentation. "We do need a formal statement on what you hope to accomplish and how you intend to accomplish it, plus a statement regarding the value of this project to your education in Theater and after graduation."⁵⁹⁹

The Humanities Division set a timeline for a goal-defining process at the end of October.⁶⁰⁰

By February 1

- Faculty to present four-semester class sequences

- Area coordinators to make curriculum recommendations and submit budget requests
- Recruitment policies to be reviewed

By March 2

- Written plan to be on file

By April 1

- Evaluate Art and Music facilities

The Division was to determine how each program addressed the University's goals:

- Exploration
- Integration
- Concentration
- Proficiency in written and oral communication
- Value clarification in a multi-cultural context
- Critical reasoning

At its annual Writers' Workshop, the National Writers Club ranked Ed Mangum's novel *Ecstasy in Two Semesters* fifth among unpublished novels evaluated that year. The manuscript was still in the hands of his agent. "Everything in this novel actually happened," he said. "Of course, I had to change names and places and had to move the events to another state."

***Born Yesterday* by Garson Kanin—November 7-19**

Garson Kanin was a show business Renaissance Man. He grew up in Rochester, New York, where his father owned a movie theater. Kanin would steal into the projection booth to study the silent films, sometimes frame by frame. In high school he formed a jazz band, featuring himself on clarinet. He graduated from the American Academy of Dramatic Arts and made his Broadway debut in *Little Ol' Boy* in 1933. He played a recurring character on the radio series *The Goldbergs*. In 1935 he became the assistant to Broadway director George Abbott, and in 1936 he formed a lifelong friendship with playwright Thornton Wilder. In 1938 he became the youngest director in Hollywood with *A Man to Remember* written by Dalton Trumbo.

Kanin enlisted to serve in WWII, initially in the Signal Corps. He rose to Captain in the US Army Air Forces and with Carol Reed co-directed General Dwight D. Eisenhower's official record of the Allied Invasion, the documentary *The True Glory*, which won the Academy Award in 1945. In 1942 he married stage and film actress Ruth Gordon with whom he wrote the screenplays for the Spencer Tracy/Katharine Hepburn movies *Adam's Rib* and *Pat and Mike*. In 1978 Kanin and Gordon co-wrote the CBS-TV movie *Hardhat and Legs* starring Kevin Dobson and Sharon Gless.

Garson Kanin wrote and directed *Born Yesterday*, which opened on Broadway in February 1946. Set in Washington, DC, the play follows junk dealer Harry Brock as he seeks to bribe a Senator into passing legislation that would benefit his business. He has brought his showgirl mistress Billie Dawn with him, but he finds her ignorance is a liability in DC social circles. When Harry hires journalist Paul Verrall to educate Billie, she begins to realize how corrupt he is. Film star Jean Arthur had been cast as Billie, but she lost her voice during rehearsals and the unknown Judy Holliday opened in the role and became an overnight star. The play ran for 1,642 performances and was adapted for film in 1950 with Judy Holliday reprising the role of Billie and Broderick Crawford playing Harry Brock.

Broderick Crawford was a third-generation performer who had made his stage debut at age seven. In 1949 he had received an Academy Award for his performance as Willy Stark in the film of *All the King's Men*. For four seasons, he had appeared as Chief Dan Matthews on the TV series *Highway Patrol*. He had recently completed a tour of *That Championship Season* playing the Coach. As he arrived in Austin, he had three films in production. In one, *The Private Files of J. Edgar Hoover*, he appeared in the title role.

Susan Loughran was cast as Billie Dawn, Felipe Macias as journalist Paul Verrall, and Rick Carballada as attorney Ed Devery. Local media personality Carolyn Jackson appeared as the wife of Senator Hedges. Timothy Macht played Eddie Brock, Harry's cousin and right-hand man. He also served as Broderick Crawford's understudy. Peter O'Rourke appeared as one of the hotel bellhops. Thomas Graves directed the production under the name Tom O'Meara. Brian Stuart designed the set, Felipe Macias designed the lights, and the costumes were designed by students Sue Constan and Maggie Elliston.⁶⁰¹

During the 1950s Crawford became known for his large appetite for food and alcohol. He brought these appetites to Austin, along with his crusty personality. Zelma Richardson, in charge of Crawford's publicity appearances, was so put off by his brusqueness that she asked Bill McMillin to accompany Crawford on one day's publicity itinerary. When McMillin reported to the hotel, he found Crawford beginning his breakfast Bloody

Mary, and Crawford insisted that McMillin join him. After each appearance and interview, Crawford suggested a stop at a tavern. By the end of the afternoon, McMillin had become thoroughly intoxicated. After returning to campus, he went to bed feeling ill. In the morning he felt worse and called his mother, a registered nurse, in Pittsburgh. After hearing Bill's symptoms, his mother instructed him to report immediately to an emergency room. McMillin was diagnosed with appendicitis and spent a couple of days in the hospital.⁶⁰²

Susan Loughran remembers one of Crawford's first evenings in Austin:⁶⁰³

He drank. I remember one of the first nights he was in Austin, Tom Graves, who also drank, and Broderick and I went out to talk about the show. And we went to—I don't think it's there anymore—there was a bar at the corner of Oltorf and IH 35 and it had a second story, and it was dark, and the reputation was that there were a lot of divorcees and it would be a good place to meet if you wanted to have an affair. And we went up there to have drinks. My recollection was that Crawford drank scotch on the rocks, some manly drink—he was a very manly man, a big rumbling voice, and he wore this hat, a hat that he got from Bear Bryant—I remember asking him one time “Where did you get the hat?” “Bear Bryant gave it to me. My favorite hat!” I probably had maybe two drinks but the bar bill was something like \$150. You know, when drinks were maybe \$2 apiece. I remember going into the women's rest room and sitting on the floor and thinking, “I can't stand this. I can't stand watching these two people drink and drink and drink, and who's going to drive us home and I want to go and this is horrible...” So that was my first introduction to Broderick.

First-year student Clay Goodwin was one of Thomas Graves's assistants for the production. He became Broderick Crawford's “handler” or, more precisely, the one in charge of the guest star's sobriety for performances.⁶⁰⁴

I would get a full bottle of vodka from the old Quality Inn. I would bring him to the theater, and he would give me a twenty, and I would go to the back door and say “This is for Mr. Crawford,” and they would hand me a bottle out the back door of the hotel. Then I sat in his dressing room with him all through the production every night. My strategy was to put more vodka

in my glass than in his. And he was very generous—he'd say "You want some more?" He would go on stage, and I would pour mine out and put some water in, and he'd come back on go "Cheers!" and I'd say "Can I have some more?" and he'd say "Sure!"

Friction developed backstage. Loughran's energetic performance generated warm audience response. Crawford interpreted this as "scene stealing." One evening he decided upon revenge. Sitting with Clay Goodwin in the dressing room, Crawford heard generous laughter in a spot where he thought Loughran's Billie was stealing the scene. He grumbled to Goodwin "I'm gonna cut her up like a butcher's thumb." Crawford strode to the spot of his next entrance, listened for his cue, and waited. And waited for what seemed like an eternity to Loughran, forcing her to ad lib her way through the theatrical desert that is a missed entrance. Finally, he made his entrance, and then the fun really began. When the time came for the gin game between Brock and Billie, Crawford picked up the deck and said, "Ya wanna play cards? Try 52 pick-up!" and scattered the cards over the set. He then walked over to the bar and fixed a drink while Loughran, in the skin-tight sheath designed by Sue Constan, tried to reassemble the deck.

At the end of the evening, a shattered Loughran was unable to find the keys to her car and had to call for a ride home. The next day, Clay Goodwin found the keys under the couch in the guest dressing room. In an interview with Paul Beutel, Crawford quoted Laurence Olivier: "To be an actor, you've got to be born a sadist." The lead sentence of John Bustin's profile in the *Citizen* read, "Broderick Crawford, they said, was on the wagon, so he had only four Bloody Marys at Los Tres Bobos the other day."⁶⁰⁵

Back in Peter O'Rourke's good graces, Patrick Taggart reviewed *Born Yesterday*, but took no note of backstage tensions. Crawford snarled his lines "in a rapid, staccato delivery, accompanying them with the scowls and leers of a crusty, creepy coot." Of Loughran he wrote, "after a few minutes onstage it's clear that the show is going to be hers, and she takes it and runs." He praised the performance of Rick Carballada, "whose solid, professional acting has delighted audiences for the last three years."⁶⁰⁶ The first Sunday evening performance of *Born Yesterday* benefitted the Auxiliary to the Texas Society of Professional Engineers.

The beginning of December brought news of discontent among Theater Arts majors. As the month opened *The Hilltopper* ran an article describing the professional work of two African-American students. Julie McKelphin and Nate Thomas would appear in a national commercial for New York Life which had been filmed in New Braunfels. Julie had been a principal in an educational series produced for PBS in Chicago. Nate had

been in four scenes of *Piranha*, a horror parody of *Jaws* filmed in Seguin, San Marcos, and Wimberly during the summer of 1978. He had also been in a commercial for Coca-Cola. The following week the lead article on the newspaper's front page reported discontent among the African-American Theater Arts majors. Complaints were three-fold:

- Productions offered few roles for black students.
- If students sought work in the community, they were barred from working at MMNT.
- There were no black professors in the department.

Nate Thomas and Julie McKelphin had brought these concerns to the attention of St. Edward's President Br. Stephen Walsh and Dean of Humanities Anne Crane in the previous school year. However, they felt the concerns had not been addressed by Theater Director Peter O'Rourke.⁶⁰⁷

In December MMNT presented *Iolanthe* by W. S. Gilbert and Arthur Sullivan, a co-production with the Austin Gilbert & Sullivan Society. The *American-Statesman* listed several end-of-semester events at St. Edward's: two lunchtime one-acts—"Refund" directed by Felipe Macias and "Noon" directed by Kimi Dakour, an "in-progress" performance of *Night Must Fall* presented by Tom O'Mara's acting class, a musical adaptation of Shaw's *Androcles and the Lion* directed by Susan Loughran, a senior recital by Joyce Fortner and Timothy Macht, and *Iolanthe*.⁶⁰⁸ The co-production with the G&S Society had been initiated by Peter O'Rourke, who then handed off the project to the new Director of Music Br. Gerald Muller. With a cast of 36—11 principals and 25 in the chorus—Br. Gerald faced a "tug of war" with G&S: "[G&S] wanted all the leading roles, and we were to provide other singers."⁶⁰⁹ The chorus was composed mainly of members of the Hilltopper Chorale. Timothy Glennon was cast as Lord Mountarrarat, and after two weeks of disorganized rehearsal, he took over direction of the project. Susan Loughran designed the costumes and Peter O'Rourke designed the set.⁶¹⁰

The weekend of December 8-11 was filled with student projects. G. B. Shaw's "Androcles and the Lion" was presented for children in the Atrium of Moody Hall. Joyce Fortner presented her Acting Internship project "The Seven Ages of Woman" on Monday evening in the MMNT arena.⁶¹¹

On the same weekend, the frustrations of the black students in the Theater Program were given further expression in an article by J. Tally in *The Hilltopper*. "Freshman Frederick Wade was accepted at several other prestigious schools but turned them down to attend St. Edward's because he had heard of its high reputation. Now he describes his experience

at St. Edward's as his 'great step to nowhere'.⁶¹² On December 14, the "Concerned Black Students" sent a letter to the Austin Chapter of the National Association for the Advancement of Colored People (NAACP) citing Ed Mangum's production of *The Petrified Forest* as an example of the effective addressing of black student needs. The students referred to their meeting with the St. Edward's administration in the fall of 1977. They pointed out the lack of opportunity for black students in *My Three Angels* and *Born Yesterday*, and they listed the professional achievements of Nate Thomas, Julie McKelphin, and Kathy Polk. In spite of his achievements, Nate Thomas had been denied a directing internship. The students quoted Dean Altmiller as saying "We are not going to fit the theater department to alter to Black needs."⁶¹³

Two weeks later, Volma Overton, President of the Austin Branch of the NAACP, sent a letter to President Walsh. He distilled the black students concerns to a series of "charges" against the St. Edward's Theater Program:

- Hiring practices were discriminatory.
- Policies limited participation by Black students.
- The selection of plays for production was discriminatory.
- Faculty did not respond in a timely manner to student proposals.

Overton concluded the letter in courtly fashion. "The school year passes extremely rapidly. Since students need certain experiences and articles from reviews to seek employment, I trust that St. Edward's University wishes to have their students go forth with diplomas, necessary recommendations, and good wishes for their Alma Mater."⁶¹⁴

Volma Overton

Volma Overton was a homegrown civil-rights hero, born in the Maha community in southeastern Travis County. He had served as a Marine in WWII and then joined the US Army Reserves where he rose to the rank of Lt. Colonel. Overton returned to Austin after the war and earned a degree in Chemistry from Huston-Tillotson College. As he raised his family, Overton became a postal employee who gave his free time to social justice. An advocate for black and Hispanic postal workers, he had been the President of the Austin chapter of the NAACP since 1963. He had attended the 1963 March on Washington, and he had marched with Martin Luther King from Selma to Montgomery, Alabama. He had organized the picketing of segregated businesses in Austin. Throughout the 1970s he worked to

integrate Austin schools. In 1977 The Austin Chapter of the NAACP had called for the removal of a Burnet Junior High School assistant principal it labeled as “rude, insensitive and sarcastic to students and parents.”⁶¹⁵

The NAACP’s presence in Austin had a brutal history. Race relations in early Austin mirrored those of most Southern cities—segregation and control through terrorism. As the NAACP began its campaign for racial justice, Texas officials bristled. In 1919, John Shillady, the white executive director of the NAACP, came to Austin to talk with Governor William Hobby. He was detained and interrogated, then county judge Dave J. Pickle and Constable Charles Hamby confronted him downtown outside the Driskill Hotel and attacked him. “He was here apparently advocating social equality of the Negroes and Whites,” the judge wrote. “We gave him a pretty sound thrashing, using no weapons, and directed him to leave town.” Governor Hobby’s response was to tell the NAACP to keep their propaganda out of Texas. Shillady never recovered and later died from the wounds.⁶¹⁶

At the close of the year, Peter O’Rourke added up the results for the season so far. The ticket revenue for a guest-artist production was nearly 10 times the revenue from a student production. And the cost of a guest-artist production was nearly twice the ticket revenue. At mid-year the University subsidy for MMNT stood at nearly \$15,000 (See Table B). The “concerns of Black students” had reached the newspapers, and they were about to subject the Theater Program to another round of close scrutiny.⁶¹⁷

1979

Investigating the black students’ concerns and bringing them to some sort of resolution would consume many hours in the spring semester and would not conclude until July. Meanwhile, the Theater Program would experience one of its most rewarding associations with a guest artist.

President Walsh replied to Volma Overton’s letter on the first Friday in January, referring him to Dean Altmiller, who began arrangements for a meeting between a representative of the Austin NAACP and members of the Theater faculty. In February, Dr. Cecil Wright met with Peter O’Rourke, Anne Crane, Associate Dean Virginia Dailey and Dean Altmiller. After this meeting, Volma Overton submitted five recommendations to John Wolf, Chairman of the St. Edward’s Board of Trustees:

- Efforts must be made to secure Black faculty members.
- Adjust play selection to be more inclusive, more students and all races.
- Eliminate unwelcome feeling caused by offhand remarks.

- Counsel students on audition policies/techniques.
- Internship applications should have deadline dates and follow-up to explain acceptance/rejection.

In addition, Overton made five specific recommendations for the administration of the Theater Program:

- A Black person assist in the selection of plays.
- Remove Peter O'Rourke as Department Head.
- Hire a Black professor.
- Compensation for Black students for lack of opportunity to participate.
- Use of Black actors in workshops and seminars.

At the end of February, Dean Altmiller assured Overton that his recommendations would be considered and that appropriate actions would be taken.⁶¹⁸

As the administration and the Theater faculty considered how best to approach the situation in view of the scrutiny of both the NAACP and the University Board of Trustees, they discussed how to deal with such a situation in the future. The Theater Handbook should be updated in order to prevent any misunderstanding of policies. Accurate records should be kept and maintained for two years, especially of applications for internships and evaluations of proposals. Theater faculty needed to respond promptly to recommendations from the administration, and the Director of the Theater should report to the Division Head any signs of unrest and seek advice. And they discussed Peter O'Rourke's brusque, no-nonsense management style. They recommended that he develop a more personal response to all students—in particular black students—and “to practice common courtesies that engender mutual respect in dealing with students in all situations.” In anticipation of a final report, they envisioned presenting it to a group including a representative of the NAACP, appropriate representatives of the administration, and the Director of the Theater.⁶¹⁹

They also reviewed the recent hiring processes. The hiring of Ken Eulo to replace Marilyn McDonald had been constrained by both time and money for a campus visit. He had been the best-qualified candidate. Thomas Graves had been one of ten candidates who responded to the University posting, and he had been selected from three who indicated interest in the position. Susan

Loughran had been hired as a Costumer for the summer season, which had not been a faculty position. Few had applied to the posting for a teacher of Costume Design, and none were qualified, so Loughran had been offered the position on the basis of her performance over the summer, even though she did not have a Master's degree. They reassured themselves that race was not a consideration in their hiring practices.⁶²⁰

On March 8, 1979, the Theater Program continued a lunchtime-theater program with a production of "The Hairy Falsetto" by J. I. Rodale. A satirical take on the story of Little Red Riding Hood, it was directed by Bill McMillin and featured Michael Stuart in the role of a demented district attorney.⁶²¹

Peter O'Rourke expanded the idea of the "guest artist" when he hired Noel Harrison. Rather than appearing the week before opening to be worked into a show, Harrison would be on campus for a semester, directing two productions and acting in another. Even though he was the son of British actor Sir Rex Harrison, Noel had not shown an inclination to follow his father's path. As a teenager he spent his spare time skiing in Switzerland and became skillful enough to be chosen for Britain's Olympic team at the 1952 Winter Olympics in Norway. He continued to ski while serving in the British army and competed in the 1956 Olympics in Italy.

When not on the slopes, Harrison played guitar and sang in pubs and bars and landed a job on the BBC program *Tonight* as part of a singing group. He moved to the US in 1965 and began to perform in night clubs in New York and San Francisco. In 1966-67 he co-starred with Stephanie Powers as Mark Slate in *The Girl from U.N.C.L.E.* and appeared as Mark Slate in one episode during the third season of *The Man from U. N. C. L. E.* In 1968 he recorded an album that included "The Windmills of Your Mind," which was used as the theme for the film *The Thomas Crown Affair*. The song won the Academy Award and also made the Top Ten on the UK Singles Chart. In 1972 Harrison moved to Nova Scotia and hosted the CBC variety show *Take Time* with Noel Harrison which aired until 1976. He also toured the US in *Camelot* and *The Sound of Music*.

Harrison's first assignment was to direct the first main-stage production of the semester.

***Tobacco Road* by Jack Kirkland—March 23-April 1**

Playwright Jack Kirkland specialized in adaptations of novels. He directed his adaptation of John Steinbeck's *Tortilla Flat* on Broadway in 1938, and his adaptation of Kyle Onstott's *Mandingo* was produced in 1961. With Melville Baker he collaborated on several film projects in the 1930s, including *Zoo in Budapest*, *Now and Forever*, and *The Gilded Lily*.

Tobacco Road began as a novel by Erskine Caldwell. Published in 1932, the story depicts the plight of Georgia sharecroppers left behind by the industrialization of agriculture and migration to the city. Mired in ignorance and poverty, the Lester family suffers one calamity after another. Jeeter Lester has lived on the same plot since he was born, and he is unwilling to move into town to take a job in the cotton mill. Jack Kirkland's stage adaptation opened on Broadway in December 1933 with Henry Hull in the role of Jeeter Lester and Dean Jagger as his son-in-law Lov Bensey. It ran until 1941 for an amazing 3,182 performances. In 1941 the novel was adapted for film by 20th Century Fox with John Ford directing and Gene Tierney, Dana Andrews, and Ward Bond in the cast.

John Carradine returned to MMNT to play Jeeter Lester. Faculty AEA members Susan Loughran and Peter O'Rourke joined him in the cast. Patrick Taggart applauded Carradine's performance and Harrison's direction—"an upbeat approach to the show underscoring the comedic elements and allowing the pathos to speak for itself." Turnips were the poverty-stricken Lester family's staple, and turnips were a main item on the properties list for the production. The remains of the turnips were thrown out on the hillside behind the theater after performances, and spring brought a bumper crop of turnips for any on campus who were fond of the vegetable.⁶²²

Other challenges occupied Peter O'Rourke's attention. While he digested a painful review of his management style, O'Rourke considered plans for the summer season and for the 1979-1980 school year. While \$1,000 would be cut from the Theater's operating budget, he projected \$42,000 in revenues for the season. However, he anticipated that the season of two plays and a musical for the summer would run \$15,000 over budget. On the other hand, not scheduling a summer season would mean losing \$10,000 in revenue. Perhaps the summer season inaugurated by Ed Mangum had run its course. Unable to make up his mind, O'Rourke submitted a set of conflicting recommendations to Professor Virginia Dailey:⁶²³

- Cut the summer program and save on utilities and salaries.
- Go ahead with the summer, which would mean a University subsidy of \$41,000+.
- In 1977 only five students enrolled; produced two musicals which did not sell well.
- The major cost is the salary of AEA stars.
- Organize a touring company of students to play small Texas towns. Offer TV and film classes next summer to attract more students.

In the end he would choose to produce two plays and a musical.

At the end of March, the faculty considered both the selection of plays for the coming year and the schedule of courses. The year 1979 would mark the centennial of the publication of *A Doll's House* by Henrik Ibsen, and this play was considered to open the season, even though there were few roles for students. *The Man Who Came to Dinner*, the Kaufman and Hart classic suggested by Lyle Talbot, had a large cast with opportunities for multicultural casting. O'Rourke was interested in entering an adaptation of the novel *USA* by John Dos Passos in the KCACTF. A musical would fit well in the April slot, and the various acting and directing internships could be served by an end-of-semester festival such as Ed Mangum had initiated in 1966. An effort was being made to address student concerns.⁶²⁴

Course assignments were generally suited to the faculty's various areas of expertise. Ed Mangum would teach Theater History and Directing. Thomas Graves would teach three Acting classes and a Theater Workshop. In addition to designing productions, Susan Loughran would teach two Costume-Design classes and an Acting class. Peter O'Rourke would teach two introductory classes, Intro to Theater and Tech Theater I; two design classes, Scenic Design and Lighting Design; and oversee Theater Practicum and the Internships for Design and Special Projects.⁶²⁵ In addition to his administrative duties and in addition to his activities in the community, part of O'Rourke's charge had been to put the design areas in order, and it is not surprising that he would keep his teaching assignments in Scenic and Lighting. However, every minute of his day seemed to be scheduled and scheduled again. Was it any wonder that he was brusque and that items fell through the cracks? No doubt he felt justified in his impatience with students who were reluctant in their commitment to the production area. In any event, he would find a creative response to suggestions for addressing student concerns.

The day before the opening of *No Sex, Please*, Dean Altmiller announced the formation of another ad hoc committee—this one to address charges of racism in the Theater Program. Members would be Sr. Marie André Walsh as chair, Paul Fenech, and Cecil Lawson '76. Lawson, who had just recently joined the English Writing faculty, had completed his military service before entering St. Edward's. An African-American, Lawson had fallen in love with Japanese culture while stationed in Okinawa and had married a Japanese woman. The investigation of the committee would center on five allegations: insensitivity to blacks, slurring remarks by faculty and staff, hiring practices, management of internships, and specifically the denial of an internship to Sunday-Amen Iyamu.⁶²⁶

Preliminary discussions centered around the personalities of Peter O'Rourke and Ed Mangum. They were described as polar opposites. Mangum was "person-oriented, perhaps overly protective of students, less practical in regard to finances." O'Rourke was "a pragmatic, task-oriented person, whose charge from the administration was to reduce the operational debt in the theater." Perhaps the demands of his position obscured the frustrations felt by the black students. Unfortunately, "Black students have interpreted every event in the theater as an act of racial discrimination."⁶²⁷ Against this background, MMNT presented a British bedroom farce.

***No Sex, Please, We're British* by Anthony Marriott and Alistair Foot—April 17-29**

The play was the principal accomplishment of writers Anthony Marriott and Alistair Foot. Although panned by British critics when it opened in London's West End, it played to full houses from 1971 to 1986. The plot revolves around the difficulties of bank manager Peter Hunter and his newly-wed wife Frances. When Frances submits a mail order for Scandinavian glassware, the couple are aghast when they are overwhelmed by a flood of Scandinavian pornography, from pictures to books to willing young women. Brian Runnicles, the bank's chief cashier, does his best to help the couple hide their predicament from in-laws, bank inspectors, and prying police. *No Sex, Please, We're British* was produced in New York in 1973 with Tony Tanner in the role of Brian Runnicles. Tanner had first come to the US in the lead role in the British musical *Half a Sixpence* in 1965 and had decided to take up residence. He later developed a career as a director and choreographer, but the Broadway production of *No Sex, Please* was not a success, closing after 16 performances. However, the play has been performed in 52 countries, and productions are still mounted in the US today.

For MMNT Peter O'Rourke directed *No Sex, Please, We're British* with Noel Harrison in the role of Brian Runnicles. John Bustin found him "surprisingly adept at comedy." In a profile in the St. Edward's summer newsletter, Harrison described building a house from the ground up in Nova Scotia, without electricity or running water.

During the second week of the run, Dean Altmiller counseled Marie André Walsh how to proceed with the black students' complaint. The purposes were to defuse an emotional topic, to require complainants to offer proof for their charges, to protect the University in possible legal proceedings, and to impress upon the Theater faculty the importance of following directives from Anne Crane and Virginia Dailey regarding internships and auditions. He recommended interviewing people one at a

time, beginning with the faculty, and suggested inviting a member of the NAACP to be present. He did not expect a report until the end of the semester, and unless the committee uncovered something new, a two-page document would suffice.⁶²⁸

The black students who had signed the letter addressed to the NAACP were invited to make their presentation to the committee first. Those who appeared before the committee were advised that the committee would be listening for facts which had been substantiated, that they had a choice to submit a written statement or be recorded, and that the committee promised strict confidentiality.⁶²⁹

Noel Harrison chose his favorite British playwright for his second directing assignment for the semester.

***A Yard of Sun* by Christopher Fry—May 3-5**

Born in Bristol, England, in 1907, Christopher Fry began writing plays while a schoolboy. At age 25 Fry left a teaching career to manage the Tunbridge Wells Repertory Players, and in 1939 he became artistic director of Oxford Playhouse in Oxford. A Quaker, Fry served as a non-combatant in WWII. In 1946 his comedy *A Phoenix Too Frequent* was produced in London starring Paul Scofield. Commissioned by London's Arts Theater, Fry wrote *The Lady's Not For Burning* in 1948. The production was so successful that it was transferred to the West End for a nine-month run starring John Gielgud, Richard Burton, and Claire Bloom. The play marked a revival in the popularity of poetic drama. Fry adapted the plays of French playwrights: *Ring Round the Moon* and *The Lark from Jean Anouilh* and *Tiger at the Gates* and *Judith* from Jean Giradoux. Fry finished *A Yard of Sun* in 1970. The fourth in a quartet of "seasonal plays," it is set after WWII in Siena, Italy, during the horse race Palio di Siena.

Assisted by Jeff Belker, Noel Harrison directed *A Yard of Sun* with a cast of 21 students, including transfer student Lorne Loganbill as Angelino Bruno, David Jones as Roberto, Terry Evans as Luigi, Chuck Caudill making his MMNT debut as Edmondo, Laurie Friedman as Giosetta Scapare, Karen Monteath as Grazia, Haythem Dawlett as Alfio, Julie Wolensky as Anna Clara, William J. McMillin as Cesare Scapare, Felipe Macias as Piero Martini, Fred Zimmerman as Franco, and Scott Allen as Ettore. Peter O'Rourke designed the lights, Susan Loughran the costumes, and Dave Davis the set. Sue Constan was the production stage manager, and she was assisted by Julie Edgcomb.

The day after *A Yard of Sun* closed, Peter O'Rourke urged faculty members to appear one May 14 in person or supply a written statement

to the committee addressing the black students' protest. He referred to "a rumor circulating that the current situation is faculty inspired."⁶³⁰ It was becoming clear that Ed Mangum had been at least providing a sympathetic ear to the black students since the fall of 1977. His office in Moody Hall was a sanctuary from the hubbub of production in MMNT. The students regarded the professor's remote outpost as a form of exile, and that may have tempted Mangum to bask in their sympathy. Certainly the man who had brought integrated audiences to Washington, DC, who had brought Huston-Tillotson to St. Edward's, and who had brought Gregg Morris and Godfrey Cambridge to MMNT would have been sensitive to the concerns of the black students. Nevertheless, tension between Mangum and O'Rourke would soon ignite.

Ironically, Mangum received the Teaching Excellence Award at University Honors Night on May 7. He was in bed with the flu and had to send his regrets to Dr. Glenn Hinkle for not being able to attend. Featured in the summer edition of the St. Edward's alumni magazine, Mangum recounted the roots of his career beginning with the government job Sam Rayburn had procured for him in Washington, DC, in the middle of the Depression through the founding of the Arena Stage. He cited other theatrical personalities in his family—third cousins Theodore and Eleanor Roosevelt and an English ancestor who saved the life of Henry V at the battle of Agincourt.

On the Monday evening after *A Yard of Sun* closed, the Austin Circle of Theaters hosted its fifth annual B. Iden Payne Awards dinner at the Westwood Country Club. At the dinner Peter O'Rourke, concluding his year as president of ACOT, declared, "These awards go to the best—or to the person who had the most friends willing to spend \$10." A slate of nominations had been prepared by a six-person panel including critics Paul Beutel, John Bustin, Patrick Taggart and Monty Jones, ZSTC president Jim McGrew, and Connie McMillin, box-office manager for University of Texas fine-arts events. Nominations included awards for production, acting and design. MMNT had received several nominations: Fred Zimmerman for Luke in *Tobacco Road*, Sarah Brown for Sister Bessie in *Tobacco Road*, and Susan Loughran for Billie Dawn in *Born Yesterday*. Graduating senior Joe York had received two nominations: for Richie in the Center Stage production of *Bleacher Bums* and for the title role in the Zilker Hillside production of *Pippin*. Bil Pfuderer received a nomination for his portrayal of Elwood P. Dowd in the ACT production of *Harvey*.

Peter O'Rourke arrived at the dinner prepared to make a point. The practice had been for those attending the banquet to mark ballots and for results to be tabulated and then announced at the conclusion of the evening. O'Rourke viewed this process as a political popularity contest with

questionable relationship to actual merit. He enlisted a group of about 30 students to attend the dinner, and they launched a write-in campaign with startling results. *Tobacco Road*, which had not been nominated, received the award for Best Drama; Bill McMillin, who had not been nominated, received the award for Best Supporting Actor in a Musical for *Erroneus in A Funny Thing Happened on the Way to the Forum*, and Susan Loughran received the award for Best Actress in a Comedy. Paul Beutel wondered if “the St. Ed’s group were just trying to boldly illustrate the flaws in the system.” He noted that a suggestion had already been made to appoint a larger nominating committee to attend all the productions in the coming year. “Maybe St. Ed’s actually did ACOT a favor by prompting an outcry for reform.”⁶³¹

Amid simmering tensions, MMNT graduated a class that included Karen Beagley, Jeffery Belker, Richard Carballada, Connie Cisneros, Gary Coll, Kimi Dakour, Margaret Elliston, Laurie Friedman, Corrine Hernandez, Sunday Iyamu, Davia Johnson, Brian Stuart, Nathaniel Thomas and Joe York.

Nate Thomas

Nate grew up in Warren, Ohio, and got his first taste of theater in school productions. As he took the ACT test for college, he checked the “Theater” interest box and received one of the brochures designed by Ed Mangum and John Lucas. Attracted by the guest-artist program and the opportunity to get onstage while still an undergrad, Nate chose St. Edward’s and MMNT. His parents were impressed by the Texas hospitality. They brought Nate to Austin to enroll and attended the traditional barbecue put on for first-year students and their parents. Nate says his Mom always remembered that mouth-watering brisket.

In the spring of his freshman year, Nate was cast as one of the gangsters in Ed Mangum’s production of *Petrified Forest* and says that Greg Morris was an inspiration to him. To this day Nate patterns his teaching style after Mangum’s. Mangum was a student-centered teacher and entertaining. On his tests, he would always include an extra-credit opportunity: “Ask yourself any question, and then answer it.” Students would fail to interpret the “any” broadly enough and pose a question based on the course material. Mangum would be amused when a student would fail to answer his own question correctly.

After graduating in the spring of 1979, Nate spent a year in the Radio, Television and Film program at UT, but in 1980 he received a fellowship from Warner Brothers and followed Jeff Belker to USC where he graduated from the School of Cinematic Arts. In 1983 he assisted Jeff in the production of *The Last of the One-Night Stands*, an award-winning documentary profiling the Lee

Williams Band, which brought swing music to rural America in the 1930s. In 1988 he travelled with the Jesse Jackson presidential campaign and produced the promotional film *Under the Rainbow* narrated by Casey Kasem. Following that, he went to Hawaii where he was line producer for a 70mm IMAX film produced for Japan's Expo '89. He produced a featurette and electronic press kit for the 1990 Bill Cosby film *Ghost Dad*. In 1998, Nate and MMNT classmate Tim Russ co-wrote and co-produced *East of Hope Street*, based on the real-life story of a young Latina who survives abuse, the hard knocks of the inner city, and LA's over-burdened child-protection system. The film received numerous awards, including Best Urban Drama at the 1998 New York International Independent Film Festival. For his work Nate received a Sony Innovator award. In 1999 Tim and Nate visited Austin to promote *East of Hope Street* and spent an afternoon with their mentor Ed Mangum. They had a great visit, and Tim promised to come back as a guest to MMNT and made Mangum promise to attend a performance. Unfortunately, when Russ and classmate Bruce Young returned in 2001 to do *ER: Emergency Room*, Mangum had passed away.

Nate has produced and directed an award-winning series of anti-alcohol public-service announcements aimed at black women for California's Department of Alcohol and Drug Programs. Most recently, he produced and directed a 30-second PSA on cyber predators sponsored by the FBI and the US Dept. of Justice, and for his efforts received a commendation from FBI Director Robert Mueller.

Thomas is a tenured Professor of Cinema and Television Arts and head of the film production program at California State University, Northridge, where in 1998 he was honored as the Outstanding Professor in creative activity. He is most gratified to witness the success of the students he has taught, including Glenn S. Gainor—the producer of *Friends with Benefits* and *Think Like a Man*; Darren Grant—the producer of *Magic Valley* and the director of *Diary of a Mad Black Woman*; and Paul Hunter—the director of over 100 music videos and the feature-length film *Bulletproof Monk*.

In the fall of 2010, when Tim and Nate hosted an alumni dinner in LA with St. Edward's Advancement representative Anne Westdyke, Mary Evans '01 and A. Simone Sanders '01 attended. Both had been members of the cast of *ER*. Nate was working on his series of PSAs for the FBI, and he was able to cast Mary in one of them the following weekend. Tim was also working on a project, and he used Sanders. The network works!¹⁶³²

Brian Stuart

Brian Stuart graduated from Fenwick High School in Oak Park, Illinois, in 1975. Founded by the Dominican Order in 1929, Fenwick High

was a demanding college-prep school. Because of his preparation, Stuart found his college courses to be smooth sailing and was able to devote significant time to his work-study position at the theater. Fenwick's theater productions included Broadway musicals such as *Fiorello*, *Guys and Dolls*, *South Pacific*, and *Annie Get Your Gun*. Stage-managing these large-scale proscenium productions prepared Stuart to manage the smaller-scale arena shop.

Stuart chose to attend St. Edward's for three reasons: It was as far from Chicago as he could get. He had considered Hawaii, but the cost of living was too high. It offered him the best financial-aid package. That a work-study position was available in the theater was a plus. And the theater program was on a professional level. Stuart's first assignment as Shop Foreman was *Room Service* directed by Ed Mangum. As a student foreman, Stuart was responsible to the faculty member in charge of the area. In 1975 he reported to Frederika Merriman. Beginning in 1976 he reported to Peter O'Rourke. He said it was more like being the leader of a family than being a boss.

During the spring semester of 1978, Stuart took an acting class taught by Ken Eulo. His brother Michael was also in the class, and the brothers ended up being paired in one assignment. "Michael was the actor," Stuart admitted, "and he took the exercise much more seriously than I did. But I felt obliged to make an extra effort so he wouldn't look bad." In particular, Stuart remembers a piece of advice Eulo offered. As a typical techie, Stuart always had his pockets full of keys and other objects. He began to empty his pockets before presenting the scene, and Eulo stopped him. "No. You're portraying a person. A person has objects in his pockets. Justify these objects as part of the person's life." Stuart would remember this acting class later.

Stuart also moonlighted at the Country Dinner Playhouse where Peter O'Rourke's wife Elizabeth managed the box office and provided accountant support. Elizabeth had a saying that stuck in his mind: "No matter how high or mighty, people are basically the same. They put their pants on one leg at a time." Peter O'Rourke made this observation about the actors who were appearing in dinner theaters or as guests at MMNT: "There are two kinds of actors: on the way up, or on the way down. If they were at their peak, we wouldn't be able to afford them." Stuart noted a third classification—actors who just wanted to have fun. He placed John Carradine, who appeared as Jeeter Lester in *Tobacco Road* in Stuart's last semester, in this category.

After graduation, Stuart continued working at the Country Dinner Playhouse and eventually moved to Indianapolis, Indiana, where he worked at the Beef and Boards dinner theater (which just celebrated its 38th season). After working at Beef and Boards, a Fenwick classmate suggested that Stuart apply for a position at Morton College, a community college serving the near

western suburbs of Chicago. He landed a job as Technical Director of the theater and as an audio-visual specialist assisting speech and photography classes. While working at Morton College, he began to produce archival videos for wedding ceremonies. As he worked to start a business in video production, the college expressed concern and asked that he choose between the business and the college. His classmate/mentor then suggested that he check out an advertisement for Radio Shack. He began as a salesman and eventually became manager of a store. He spent 20 years with Radio Shack. Stuart found that not only was his technical background helpful, but he also found that the acting classes he had taken at St. Edward's provided him with the confidence and sensitivity required to respond to customers while making a sale.⁶³³

Joe York would go on to become "Austin's favorite leading man." (See Chapter 20)

As he began rehearsals for the summer production of *The Prisoner of Second Avenue*, Peter O'Rourke still had not reached an agreement with Mangum regarding his directing assignment for *Veronica's Room*. Mangum quarreled with the structure of the contract, and the discussion exploded. The men were reduced to communicating by hand-written note. Mangum apologized, but O'Rourke confided to Dean Altmiller that he was ready to ask for Mangum's dismissal, teaching award or no. The notes flew back and forth, O'Rourke assuring Mangum that he wanted him take a greater role in the department and Mangum saying he couldn't meet because of medical appointments. By technical rehearsals for *Prisoner*, it was clear that O'Rourke would have to take over *Veronica's Room* and that Mangum would take the summer off. The men would be better for the three-month vacation from each other.⁶³⁴

Students in the summer company included Ellen Black, Connie Campbell, Will Casey, Jeffery Clarke, Sue Constan, Carla Dunlap, Margie Glennon, Sheila Johnson, Paula Jowanna, Ruby Lopez, Lara Makay, William McMillin, Elaine O'Donnell, Mary Scheitinger, and Michael Stuart.⁶³⁵

***The Prisoner of Second Avenue* by Neil Simon—June 5-17**

Neil Simon's autobiographical play *Chapter Two*, featuring Judd Hirsch, was still running on Broadway, and the musical *They're Playing Our Song* with music by Marvin Hamlisch and Carol Bayer Sager and Simon's book had opened with Luci Arnaz and Robert Klein in the leading roles.

The Prisoner of Second Avenue first opened on Broadway in November of 1971 under the direction of Mike Nichols. Peter Falk played Mel Edison and Lee Grant played his wife Edna. Residents of New York's Upper East side,

Mel and Edna deal with a cascade of problems reflecting the difficulties of the administration of Mayor John Lindsay. Mel loses his job, there is a heat wave and a garbage strike, and the apartment is robbed in broad daylight. Mel has a breakdown but recovers with the help of friends and family. The play had been produced twice before in Austin—with James Drury at the Country Dinner Playhouse and with local actor Mel Rutt at the Austin Civic Theater.

Guest artist Gene Rayburn was host of the long-running comedy game show *Match Game*. He had begun his career in New York with the radio show *Rayburn and Finch*. In the early days of television, Rayburn appeared on *The Kraft Theater* and *Robert Montgomery Presents*. He was host Steve Allen's sidekick on the original *Tonight Show*. He had appeared on Broadway in *Bye, Bye, Birdie!* and in Neil Simon's *Come Blow Your Horn*. In addition to *Match Game*, Rayburn had also appeared on the game shows *What's My Line*, *To Tell the Truth*, *Password*, and *Tattle Tales*.⁶³⁶

Gene Rayburn played the beleaguered Mel Edison and Susan Loughran played his wife Edna. Thomas Graves was cast as Mel's brother Harry. Michael Stuart understudied Rayburn, Margie Glennon understudied Loughran and Bill McMillin understudied Graves. Peter O'Rourke directed and designed the set and lights and Susan Loughran designed the costumes. John Bustin's opening-night review noted that Rayburn stumbled over several lines, an effect of the short rehearsal period perhaps. However, he praised him as "first and foremost an actor of considerable skill." In his column a week later describing a lunchtime conversation with Rayburn, Bustin mentioned the "constant stream of fans who couldn't resist the temptation to interrupt his lunch" and "the crowds he's drawing to Mary Moody Northen Theater..." No doubt director O'Rourke appreciated the auspicious beginning to the summer.⁶³⁷

The news was not all good. Not only would O'Rourke have to direct *Veronica's Room*, but Marcia Wallace, the lanky receptionist on *The Bob Newhart Show* who had been scheduled to appear as the guest artist, was compelled to cancel her appearance because of a medical emergency. On short notice, Carol Bruce—Momma Carlson in the CBS sitcom *WKRP in Cincinnati*—was hired as her replacement.

On June 7 the ad hoc committee submitted its report to Dean Altmiller. The investigation had found no evidence of conscious discrimination and little evidence of racial slurs. They did find inconsistency in the management of internships and a lack of documentation of responses to applications. They noted "...differences in philosophy and personality in the former director and the current director. These differences have served as catalysts in the development of a serious factionalism." They concluded that a lack of

participation by black students compromised the validity of their complaints. And they made recommendations:⁶³⁸

- Formal guidelines for play selection should be developed for immediate application.
- The Theater Arts Program Director [O'Rourke] should be advised that his insensitive remarks are unprofessional, and that he must make a serious effort to control speech and gestures.
- The University should initiate formal affirmative action in the administrative procedures for hiring.
- Update the Theater Handbook re: all pertinent procedures.
- For any potentially serious situations, meetings, etc., discussion and agreements should be fully documented and communicated to all interested parties.
- The administration should consider taking action to remove the sources of factionalism.
- Investigate any possible boycotting and take immediate corrective action.
- Add a disclaimer to all audition notices: "There are no preconceptions regarding the roles publicized for this audition."

***Veronica's Room* by Ira Levin—June 26-July 8**

Ira Levin was described by Stephen King as "the Swiss watchmaker of suspense novels, he makes what the rest of us do look like cheap watchmakers in drugstores." His best-known novel is *Rosemary's Baby*, which was adapted for film in 1968 with Mia Farrow. In 1975 *The Stepford Wives* was adapted for film with Paula Prentiss and Peter Masterson, and in 1978 *The Boys from Brazil* debuted with Gregory Peck and Laurence Olivier. His play *Deathtrap* opened on Broadway in February 1978 and would run for 1,793 performances.

Veronica's Room follows a young woman, Susan, on a date with Larry, a young man she has just met. The couple is accosted by a middle-aged couple and asked to perform a favor. The Mackeys are the caretakers of the Brabissant estate, and they exclaim that Susan bears an uncanny resemblance to Veronica Brabissant, long deceased. They persuade Susan to dress in Veronica's clothes for a disturbed relative who believes that Veronica is still alive. Susan finds herself trapped in Veronica's bedroom and in her identity,

as the plot descends into murder and necrophilia. The play ran on Broadway in 1973 for 75 performances with Eileen Heckart and Arthur Kennedy as the middle-aged Mackeys.

Carol Bruce was a veteran of stage, television, film, and nightclub performance. She received the Donaldson Award for her portrayal of Julie in the revival of *Showboat*. She had played Vera in the London and New York productions of *Pal Joey*, and she had appeared in the Broadway productions of *Along Fifth Avenue* and *A Hatful of Rain*. She had made her screen debut in *This Woman is Mine*, playing opposite Franchot Tone. She was then featured as the comic foil for two great comedy teams—Abbott and Costello in *Keep 'Em Flying* and the Ritz Brothers in *Behind the Eight Ball*. As a singer she had recorded five albums and appeared at the Waldorf-Astoria and the Plaza in New York, the Shamrock in Houston, and the Statler-Hilton in Dallas.⁶³⁹

Bruce played Mrs. Mackey with Thomas Graves as her husband. Sue Constan portrayed the girl Susan and Will Casey her young man Larry. Peter O'Rourke directed and designed the set and lights; Susan Loughran provided the costumes. Connie Campbell was production stage manager.

Director O'Rourke included a caveat in his program note: "You may not like this play." As an antidote to possible negative reactions, he listed recent MMNT successes—a new class in musical theater, awards from ACTF and ACOT, the first original play produced in Chicago and Omaha (*Say Hello to Daddy!!!*). Patrick Taggart faulted the script for its "desperate lack of humor" compared with other thrillers such as Levin's own *Deathtrap*. He complimented Sue Constan: "...a resonant, full-throated and attractive actress, [Constan] began shakily but turned stiffness into virtuosity by the play's end." John Bustin noted that Thomas Graves "has been proving himself not only a first-rate actor in a variety of campus productions but also an extremely versatile one."⁶⁴⁰

On July 10, Dean Altmiller did his best to bring the concerns of the black students to a close. He sent a copy of the committee's report to each of the students and thanked them for their cooperation. Expressing hope that they would participate as much as possible in all aspects of the Theater, he advised "a little bit of mutual trust should keep situations such as these from arising in the future." He sent a copy of the report and its directives to Volma Overton. He asked Overton's assistance in encouraging the students to participate as much as possible in the program. The Dean issued five directives to the Theater faculty:

- Policies governing internships should be followed.
- The Associate Academic Dean will approve play selection.

- Affirmative Action procedures will be followed.
- Give students feedback on their auditions.
- “If at all possible, students should be given preference in casting for lead roles.”

He wrote to Peter O'Rourke asking him to advise the faculty to discourage students from using racial slurs and that the use of inappropriate language by faculty members will not be tolerated. Finally, he sent a note to Ed Mangum. “In the coming academic year it is essential that ... factionalism be eliminated...if the situation continues the University will be forced to consider the non-renewal of contracts.”⁶⁴¹

The next week MMNT opened its first musical of the summer.

***Li'l Abner* based on the characters created by Al Capp with music and lyrics by Johnny Mercer and Gene de Paul—July 17-29**

Al Capp's parents had immigrated to New Haven, Connecticut, from Latvia. Capp experienced poverty as a child, and when he was nine years old, he lost his left leg in a trolley accident. Capp's cynical, sardonic worldview was expressed in his syndicated cartoon strips *Abby 'n' Slatts*, *Long Sam*, and *Li'l Abner*. First appearing in 1934, *Li'l Abner* was based on hitch-hiking trips through Appalachia Capp had made as a teen-ager. Set in the hamlet of Dogpatch, Kentucky, the strip starred Abner Yoakum, his pipe-smoking Mammy and easy-going Pappy, and his buxom but virtuous sweetheart Daisy Mae Scraggs. This hillbilly cast enabled cartoonist Capp to satirize many aspects of society, from New-Deal Dixiecrats to the Cold War. Capp also satirized other comic strips. Periodically, Fearless Fosdick—Capp's send-up of Chester Gould's Dick Tracy character—would intrude on the events in Dogpatch. At its peak the strip was carried by more than 900 newspapers in North America and Europe.

Songwriter Johnny Mercer was born in Savannah, Georgia, in 1909. His most famous tunes include “Accentuate the Positive,” “Any Place I Hang My Hat is Home,” “Baby, It's Cold Outside,” and “One for My Baby.” During his childhood Mercer had black playmates and was exposed to the music of black vendors and fishermen in the “gee-chee” dialect. Mercer attended an exclusive prep school and was set to enter Princeton when his father suffered business reverses. Mercer went to work for the family business but soon grew bored and moved to New York to pursue a career in music in 1928. His first lyric appeared in the *Garrick Gaieties of 1930*. After a brief apprenticeship in California, he returned to New York where he scored a hit with “Lazy

Bones,” a song he fashioned with Hoagy Carmichael in 1933. He returned to Hollywood in 1935 and began a career as a lyricist and singer. Over the years, Mercer won four Academy Awards for Best Original Song: in 1946 for “On the Atchison, Topeka and Santa Fe” with music by Harry Warren for the film *The Harvey Girls*, in 1951 for “In the Cool, Cool, Cool of the Evening” with music by Hoagy Carmichael for the film *Here Comes the Groom*, in 1961 for “Moon River” with music by Henry Mancini for *Breakfast at Tiffany’s*, and in 1962 for another collaboration with Henry Mancini, the title song for the film *Days of Wine and Roses*. In addition to *Li’l Abner*, he collaborated on the musicals *Top Banana!* and *Saratoga*.

Composer Gene de Paul was 10 years younger than Johnny Mercer, but worked steadily in Hollywood for the Universal and Walt Disney studios and for other Hollywood companies. He and Mercer first collaborated on the 1951 film *Seven Brides for Seven Brothers*, and in 1983, de Paul received a Tony nomination for Best Original Score for the stage version of the movie.

Li’l Abner opened on Broadway in 1956 and had a respectable run of 693 performances. Peter Palmer and Edith Adams played Abner and Daisy, and Stubby Kaye brought down the house with “Jubilation T. Cornpone.” Julie Newmar was featured as the hillbilly bombshell Stupefyin’ Jones.

Peter O’Rourke appeared as General Bullmoose in the production directed by Susan Loughran. Br. Gerald Muller provided the musical direction and Renata Sanford the choreography. The production was designed by students: set by Michael Stuart, lights by William J. McMillin, and costumes by Sue Constan and Mary Scheitinger. Jeffrey Clarke and Laura Lynn Makay played Abner and Daisy Mae. Sue Constan played Mammy Yoakum, and Pappy was played by local insurance agent Frank E. Roth Jr. Bill Chamberlain and Will Casey alternated in the role of Marryin’ Sam, and sexpots Stupefyin’ Jones and Moonbeam McSwine were played by Ruby Lopez and Mary Scheitinger. Designers Michael Stuart and Bill McMillin played multiple roles: Stuart as Romeo Scragg, Evil Eye Fleagle, and a TV Newsman, and McMillin as a Dogpatcher and Officer O’Toole. There were nearly 40 students and community members in the cast.

In the *The Austin Citizen*, John Bustin announced that when the show closed, director Loughran would wed Clinton Winters, who happened to be the grandson of Melvin Winters, “one of Johnson City’s leading citizens and an old crony of ... Lyndon B. Johnson.” Bustin bubbled about the production: “...a high-kicking exuberance, a determination to be entertaining, a goodly amount of spirit...choreographer Renata Sanford has made Michael Kidd’s original dance numbers a zingy part of the show.” Patrick Taggart praised Susan Loughran’s direction and judged *Li’l Abner* to be “one of the most satisfying musical productions the town has seen since Steve Wyman’s

Fiddler on the Roof in the [Zilker] park two years ago...proof positive that a professional at the controls can instill authority in all aspects of production."⁶⁴²

The dog days of August would provide a brief breathing space to process the personal strains created by the painful self-evaluation brought on by the black students' complaint. The next year's season would see a concerted effort to put the recommendations of the Ad Hoc Committee into theatrical practice.



Facing the camera, John Carradine as Jeeter Lester and Susan Loughran as his wife Ada look askance at a proffered sack of turnips in *Tobacco Road*. Courtesy of St. Edward's University Archives & Special Collections.



STAFF PHOTO

Brodrick Crawford
1978
in play
"Born Yesterday"

Donald M. Gade as Senator Hedges and Carolyn Jackson as Mrs. Hedges listen as Broderick Crawford's Harry Brock monopolizes the conversation in *Born Yesterday*. Courtesy of St. Edward's University Archives & Special Collections.

1979 to 1980—Redressing the Grievance

The MMNT season would begin with a production of an Ibsen classic, but the efforts of faculty and staff would be focused on addressing the administration's recommendations for improving the experience of black students in the Theater Arts program. Peter O'Rourke would also create additional opportunities for all students with an end-of-year festival similar to those employed by Ed Mangum to generate interest in a Theater Arts major.

O'Rourke provided the administrators with a budget summary for productions from *Shenandoah* the summer before through the first week of *Veronica's Room*. Expenses totaled \$91,622.60 while revenues totaled \$51,104.08. The University had provided the Theater Program with a \$40,518.52 subsidy. Revenue had increased 2.5%. In 1977-1978, attendance had been 44% of capacity; in 1978-1979 it had risen 14% to 58%. *Tobacco Road* had brought in the largest amount in ticket sales.⁶⁴³

Peter O'Rourke continued as Director of Theater, Ed Mangum continued to teach Directing, Playwriting, and Theater History, Susan Loughran taught courses in Costume Design, and Acting and ran the costume shop, while Tom Graves taught courses in Acting and Theater Speech. Zelma Richardson continued in her role as Theater Secretary, but the other administrative posts were held by students: Bill McMillin in charge of Advertising, Felipe Macias as Asst. Tech Director, Connie Campbell in Publicity, Mary Scheitinger as Box-Office Manager, Elaine O'Donnell as Asst. Costumer, and Timothy Macht as Playbill Editor.⁶⁴⁴

1979 marked the 100th anniversary of the first production of Henrik Ibsen's *A Doll's House*. Both the University of Texas and St. Edward's University scheduled the play as the first major production of their fall seasons.

***A Doll's House* by Henrik Ibsen—October 4-14**

Henrik Ibsen is regarded as the father of modern drama. Norwegian by birth, he began writing plays in his late teens. He was noticed by the champion of Norwegian culture Ole Bull, who hired him to manage the Norwegian-language theater in Bergen. He gained valuable experience in production and was able to stage several of his own works. In 1858 he moved to the Norwegian capital of Christiania to become artistic director of the Christiania Theater. He married Susanah Thoreson and they had a son Sigurd. Susannah provided Ibsen with the structure and discipline that enabled him to become a success. In 1864—frustrated by the difficulty of life in Norway—Ibsen moved his family to Sorrento, Italy. Exposure to the culture of southern Europe unlocked Ibsen's creative powers, and he wrote *Brand* and *Peer Gynt* in 1865 and 1867. After moving to Munich in 1875, Ibsen published *A Doll's House* in 1879, beginning a series of revolutionary works exploring the moral dilemmas of middle-class European society: *Ghosts*, *An Enemy of the People*, and *The Wild Duck*. He established realism as a theatrical style in which painful universal truths are buried in the details of middle-class life.

Set in the middle-class home of Nora and Torvald Helmer, *A Doll's House* is the story of a woman who seeks to hold her marriage together with a series of lies only to see the marriage disintegrate when the truth is discovered. The opening scenes show Nora playing the role of a doll/wife to Torvald, reinforcing his image of himself as a man in control. However, Torvald had become ill several years before from the stress of his work as a banker. Desperate to provide Torvald with a needed vacation to restore his health, Nora had forged her father's name to secure a loan. She continues to make surreptitious payments on the loan by pretending to be unable to stick to the household budget. Suddenly Nora is confronted by Nils Krogstad, who had been fired from his job for embezzlement. Krogstad has knowledge of Nora's forgery and tries to blackmail her into securing employment for himself. Torvald discovers the situation, but when he does not come to her defense, Nora realizes that her marriage has been a sham. In the final scene she decides to leave Torvald and the children and exits the house with "a door slam heard round the world."

Guest artist Katherine Houghton was the niece of film icon Katharine Hepburn. She had appeared with her aunt in the Academy-Award winning film *Guess Who's Coming to Dinner*. Her Broadway credits included the revival of *The Front Page*, and she had received a Theater World award for her appearance Off-Broadway in *A Scent of Flowers*. Miss Houghton had left Hollywood to work in regional theaters such as Actors' Theater of Louisville and the Kennedy Center in Washington, DC. In her interview with John

Bustin, she declared “Regional theaters can not only afford to do good things, even if they’re uncommercial, but they can do experimental things if they want to. Best of all, they can do a lot of new plays. So why would I want to be anyplace else?” She had played an impressive number of dramatic heroines, including the title roles in Ibsen’s *Hedda Gabler*, Shaw’s *Major Barbara* and Anouilh’s *Antigone*, Kate in *The Taming of the Shrew*, Yelena in *Uncle Vanya*, Annie Sullivan in *The Miracle Worker*, and Laura in *The Glass Menagerie*. She was a co-founder of the Pilgrim Repertory Company and had toured with the group in *Anything Will Grow*, *Dear Liar*, *America Speaks*, and *Shakespeare for Lovers and Others*.⁶⁴⁵

To direct the production, Peter O’Rourke hired Richard Vath, the Executive Director of Dinner Theaters, Inc. , in Dallas. O’Rourke had met Vath through his work at Austin’s Country Dinner Playhouse. An alumnus of the Pasadena Playhouse, Vath had broad experience as a director, an actor, a production manager and a teacher. Because of his work in dinner theaters, Patrick Taggart wondered “have all the chicken, mashed potatoes and peas gone to his brain? Has his mind been turned to pickled watermelon rind by endless productions of such things as *Three Pigs in a Blanket* and *Never Get Smart with an Angel*?”⁶⁴⁶

Thomas Graves played Torvald Helmer, and Richard Vath cast a core of experienced Theater majors in supporting roles: Constance Campbell as Mrs. Linde, Timothy Macht as Dr. Rank, and David Jones as Nils Krogstad. The production featured student designers: Felipe Macias designed the set and Davia Johnson designed the lights. Susan Loughran designed the costumes with assistance from Elaine O’Donnell.⁶⁴⁷

John Bustin found Katharine Houghton’s portrayal of Nora many-faceted: “an ideally dimensioned portrait of Nora Helmer, a young woman who is at once almost virginally innocent and slyly scheming, pampered and spoiled but willful, appealingly vulnerable but, deep down, fiercely independent.” Thomas Graves had “the taste and talent to keep [Torvald] from being an obtuse villain. This Torvald is not only understandable but even sympathetic.” Bustin had high praise for the St. Edward’s students: “It’s no doubt to the credit of Miss Houghton’s restraint and to the guiding hand of Richard Vath, as well as to the even competence of the whole cast that this *Doll’s House* has an almost seamless appearance.” Caroline Powell, the *Daily Texan* reviewer, praised the student actors, especially David Jones as Krogstad, saying his portrayal was “mature and powerful and creates an entirely convincing picture of a man made passionately cunning by desperation.” John Bustin climbed out on a limb to offer a comparison of the UT and MMNT productions. Toward the end of his review of UT’s production, he listed some reservations: the direction was too heavy-

handedly feminist, the set was “startlingly bright,” the costumes “seemed a bit too perky here and there.” He closed by observing, “I suppose they [the reservations] occur to me simply because the St. Ed’s production seemed unpretentious in advance but delivered rousingly when it hit the stage, while the UT production promised to hit the heights but only reached a couple of interim plateaus.”⁶⁴⁸

After the close of *A Doll’s House*, Dean Altmiller met with those concerned black students who remained in the Theater Program. The protest against Theater Program policies had even turned up as a response to an exam question. The essay-question prompt read: “Identify a social issue, express your point of view and develop.” The response covered four handwritten pages in eight paragraphs. The social issue was phrased as “Is there prejudice in the theater?”⁶⁴⁹

***Light Up the Sky* by George S. Kaufman and Moss Hart—November 6-17**

Moss Hart was a successful director as well as a playwright. With George S. Kaufman, he wrote three of the best-loved plays of the 1930s and ‘40s: *You Can’t Take It With You*, *The Man Who Came to Dinner*, and *George Washington Slept Here*. He won the Tony Award for his direction of the musical *My Fair Lady* in 1956. Hart wrote *Light Up the Sky* in 1948. A theater piece about theater, it depicts a director, a playwright, a backer and a group of actors as they live through the opening night of their production. First, they are ebullient with high hopes. At intermission, they are dismayed by the audience response and, convinced it’s a flop and proceed to skewer each other with blame. After the final curtain, they hear the reviews will be good, and everyone’s attitude flops back to positive. The playwright, disgusted with the all the temperament, finally lays down the law.

Marcia Wallace, who had withdrawn from the summer production of *Veronica’s Room*, finally made it to Austin to play Frances Black, the former ice-show queen and wife of the producer of the play that’s going to “light up the sky.” A native Iowan, Wallace had grown up in Creston and graduated from Parson’s College with a Drama degree before hiking off to New York to become an actress. While working as a clerk-typist, she helped type up the script for the first production of *Hello, Dolly!*. While sending out pictures and resumes, she worked as a substitute teacher and sold bed sheets. She also struggled to lose 100 pounds. “I was a fat kid. I was a chubette who looked a good 45. From the time I was a kid, people would come to the door and ask, ‘Is your husband home?’ and I would say, ‘I’m nine years old, give me a break, I’m nine!’” After losing the weight, Wallace began working with a comedy troupe

The Fourth Wall. She was spotted by a booker for *The Merv Griffin Show*, and when the episode aired, a CBS talent scout offered her the role of Carole Kester, the receptionist on *The Bob Newhart Show*. The series ran for six years, and when it went off the air, Wallace continued to make commercials and perform in summer stock and dinner theaters. She made guest appearances on other series such as *Columbo*, *Love American Style*, *Bewitched*, and *The Love Boat*, and she had a role in *Lady Sings the Blues* with Diana Ross. She had just completed work on a movie about a religious TV station titled *K-GOD*, and she was waiting to see if a pilot she had made would be picked up by NBC.⁶⁵⁰ In an interview with Steve Schmepp in the *Daily Texan*, Wallace discussed the life of the working actor:⁶⁵¹

The audience doesn't really care if you have a headache and you got a tooth pulled today or that you are grumpy. To get out on that stage night after night after night takes endurance and it takes discipline. People who make it are extremely professional. They show up on time. They know their lines. They do their part. When you go into that interview, you have to turn it on. "I want this job. I can do it, watch me. I can be 5'2" to 5'8"—you want tall, you want short, old, fat, young, green hair?—You got it!"

In the role of Stella Livingston, "stage mother" of the temperamental star, director Thomas Graves cast Ethel Little, the grande dame of Austin community theater. Ed Mangum had cast Miss Little in his first production of *Journey to the Day* in 1967. She had aged considerably in the intervening years and needed assistance in getting around the theater. Marcia Wallace grew somewhat grumpy about the extra attention given Miss Little. In addition, Ethel Little made available to the production some fur stoles and jackets bequeathed to her by her own mother. These became part of Wallace's wardrobe.

For once, guest star Marcia Wallace was playing a supporting role in a strong cast of students. C.P. Glennon played her husband, producer Sidney Black; Ellen Black played star Irene Livingston; Timothy Macht played flamboyant director Carleton Fitzgerald; Will Casey played Tyler Rayburn; and Fred Zimmerman played Texas oilman William H. Gallegher. Felipe Macias designed the set, Jorja Mangrum designed the lights, and Susan Loughran designed the costumes. Gary Coll was production stage manager.⁶⁵²

The critics did not respond well to the production. Alan Jenkins wished that all but five minutes had been cut from the first act; then it would have been "a fairly amusing two-act play."⁶⁵³ In the *Daily Texan* Vicki Barnaart also

had problems with the script: "The play tries to make a statement about theater people, but the characters involved have the depth of paper dolls." She noted that Ethel Little "consistently and obviously forgot her lines." She did appreciate C. P. Glennon: "Mr. Glennon's perfect New York accent worked well with his florid character and he was easy to like."⁶⁵⁴ John Bustin did his best to put the production in context: Moss Hart was "a sort of Neil Simon of the day" and "in 1948 it was one of the leading hits on Broadway." He declared that "the St. Ed's staging is a crisp run-through that sports a uniformly good cast and a lot of lively moments." Marcia Wallace blended well into the ensemble and Ellen Black, Timothy Macht and C. P. Glennon gave strong performances. He added, "Fred Zimmerman...plays a visiting Texas oilman with zest and authority."⁶⁵⁵

Months later Marcia Wallace appeared on the *Tonight Show* and recounted parts of her experience at MMNT. A line she repeated for most laughs was wearing "the dead woman's furs."⁶⁵⁶

Learning from his experience with *The Firebugs*, Peter O'Rourke scheduled MMNT's entry in the ACTF at the end of the semester and did not include a guest artist in the cast.

USA adapted by Paul Shyre from the trilogy of novels by John Dos Passos—December 3-15

The illegitimate son of a distinguished Chicago lawyer, John Dos Passos was educated at Choate and Harvard. In 1917 he volunteered to serve as an ambulance driver in France and northern Italy before the US entered WWI. Like Ernest Hemingway, Dos Passos was inspired to write about his war experiences and became one of the "lost generation" writers. His 1925 novel *Manhattan Transfer* was a commercial success and provided the inspiration for the *USA* trilogy: *The 42nd Parallel, 1919*, and *The Big Money*. Dos Passos employed various experimental narrative conventions in these novels—collections of images from newsreels and newspaper headlines, biographical profiles of historical figures, and stream-of-consciousness passages he called "the camera eye." The trilogy traces the lives of twelve characters as they live out their destinies in the America of the 1920s and 1930s.

Both a playwright and a director, adaptor Paul Shyre was a graduate of the American Academy of Dramatic Arts. He specialized in a genre known as "character anthologies," adapting the words of Will Rogers, Walt Whitman, and H.L. Mencken into one-person plays. In 1957 Shyre was awarded an Obie and a Tony for his adaptations of Sean O'Casey's *I Knock at the Door* and *Pictures in the Hallway*, and *USA* by Dos Passos.

The MMNT production featured the work of student designer Elaine O'Donnell, who designed the lights and, with L.F. Laux, designed the

costumes. Technical director Felipe Macias was stage manager and film projectionist. The cast included two black students. Ken Thomas, a freshman from Cleveland, Ohio, served as narrator, and Rickey Watkins, a senior who had filed the complaint with the NAACP the previous year, was cast in multiple roles. Other seniors in the cast included Mary Scheitinger, Donald Hall, and Cathy Nelson.⁶⁵⁷

Richard Polunsky from the *Daily Texan* and Alan Jenkins from the *American-Statesman* reviewed a Sunday performance of the play. Cast and crew packed up the set and props to depart the next morning for the ACTF festival in Houston. Polunsky noted the difficulty of adapting an adaptation; however, he praised the work of junior Sue Constan in the role of Janey Williams. He also noted the effectiveness of narrator Ken Thomas in maintaining the continuity of the action, which was underscored by slides, clips of film and recitations of newspaper headlines by the cast.⁶⁵⁸ Jenkins had special praise for the director/designer: “Peter O’Rourke gives full vent to his imagination in his dual capacity...consequently, the performance has plenty of zip and innovation.”⁶⁵⁹ In *The Hilltopper*, Kevin Phinney pronounced *USA* “the runaway best of St. Edward’s tumultuous fall season...That is what happens when talent and ability meet headlong and settle for nothing but the best.”⁶⁶⁰

The winter issue of the *St. Edward’s Alumni Newsletter* featured a profile of December graduate Bill McMillin. McMillin had entered the program as an actor, but was leaving as a stage manager. The article stated, “He has directed, acted, done set design, been stage manager and production manager. He has been in charge of lighting and make-up and has directed publicity and advertising efforts...as well as heading up the box office.” [McMillin declared]: “Students today realize stars aren’t born overnight and that parts aren’t going to be handed to them on a silver platter. Very rarely does someone come along and say, “Come along, kid, I’m going to make you a star.”

1980

The day after New Year’s, Ed Mangum received a letter from Marilyn McDonald asking for a letter of recommendation. She assured him that she was now a member of all the professional unions but that she had changed her stage name to Brit Erickson. Mangum requested that she supply her own recommendation and he would then sign it. McDonald intended to move from New York and seek more stable employment. She later supplied Mangum with recommendations submitted by colleagues from Oregon. Mangum closed the correspondence with “Francisca joins me in the warmest

best wishes for your continued success and happiness.”⁶⁶¹ Thus McDonald severed her last ties to MMNT.

Peter O'Rourke took advantage of the “Jan-term” hiatus to make an appearance at the Country Dinner Playhouse playing the humorist Will Rogers in a one-man performance titled *Will Rogers Tonight*. Alan Jenkins was impressed with O'Rourke's performance: “...someone with insight who can leave the sting in his lines while robbing it of pain...excellent entertainment performed by a man of deceptive talent.”⁶⁶² John Bustin also gave him a good review: “In one of the more remarkable achievements found in a local theater this season, O'Rourke succeeds not only in fashioning an ultimately believable portrayal of Will Rogers...but in giving us a one-man show of surprising wit and vitality.”⁶⁶³ O'Rourke had been considering taking over the CDP. Developers were making plans for the northward expansion of the city, and the facility would soon be surrounded by neighborhoods of potential audience members.

J. B. by Archibald MacLeish was the production designed to address the concerns of black students. Adam Wade, a versatile black actor, had been hired to play the title role, and Mercedes McCambridge was to return to MMNT for a fourth time in the role of Mr. Nickle, the devil's role in the story (capitalizing on Mercy's demon voice for *The Exorcist*.) J.B.'s family would be cast from the black students in the program. As events developed, Peter O'Rourke may have concluded that a multi-racial *Green Pastures* starring Roosevelt Grier would have been a wiser choice.

Over the winter break, rumors that roles had been precast began to simmer among theater majors. O'Rourke informed Mangum that “There is one actual case of a student not returning this semester directly due to this rumor.” He reviewed for Mangum the rationale behind the choice of the play, and they agreed on a memo regarding casting to be shared with students:⁶⁶⁴

- The Theater does not pre-cast.
- All students of the University are eligible to audition.
- All students are guaranteed an audition sheet, which will list reasons for casting. Every Director must fill out an audition sheet for each individual. Individuals may examine their sheets during office hours.
- Auditions will be posted on the Theater Call Board.
- The AEA agreement allows the casting of faculty and community actors.

The role of Mr. Zuss, the God figure in the story, had been assigned to Thomas Graves, but Graves had been showing signs of personal stress. O'Rourke assured Mangum that he would be able to attend most of the rehearsals and would be prepared to take over for Graves. Students had also noted signs of stress in Graves's behavior.

***J.B.* by Archibald MacLeish—March 18-30**

Like John Dos Passos, Archibald MacLeish was a Midwesterner educated at elite eastern schools. A native of Glencoe, Illinois, MacLeish graduated from the Hotchkiss School and Yale University. He enrolled in Harvard Law School, but his studies were interrupted by WWI. Like Dos Passos and Hemingway, he served as an ambulance driver and later as a captain of artillery. After the war, he completed his law degree. In 1923 he and his wife Ada moved to Paris, joining literary expatriates such as Hemingway and Gertrude Stein. After five years they returned to the US and MacLeish began writing for magazines published by fellow Yale alumnus Henry Luce. In 1939, FDR nominated MacLeish to become Librarian of Congress, where he used his administrative skills to reorganize and modernize the institution. He returned to private life in 1946 and became Boylston Professor of Rhetoric and Oratory at Harvard in 1949. Since he only taught during fall semesters he had ample time to write. He fought against the anti-Communist hysteria of the McCarthy era. *J.B.*, his most popular work, won the Pulitzer Prize in 1959.

J.B. was first performed in 1958 in a production directed by Elia Kazan with Raymond Massey as Mr. Zuss, Christopher Plummer as Mr. Nickles, and Pat Hingle as *J.B.* The reworking of the biblical story of Job is set in the tent of a circus "which has been on tour for a long time." Archibald MacLeish won the 1959 Tony Award for Best Play and Kazan won for Best Director.

As rehearsals for *J.B.* began, Austin Mayor Carole McClellan declared the week "Austin Theaters Week." On Monday local performers would gather at the Melodrama Theater on Anderson Lane. Presenters included MMNT, Center Stage, Gaslight Theater, Melodrama Theater, Theater in the Rye, Bijuberti Players, Genesius Players, Gilbert & Sullivan Society, and ZSTC.⁶⁶⁵

A week and a half into rehearsals, the trials of Job began. President Walsh received a phone message from Mercedes McCambridge. She had called from the Denver airport between flights to report that her manager was advising her not to accept the role in *J.B.* because the salary offered was too low. The phone message read, "The salary offered her degrades her she said and really upset her." Peter O'Rourke would have to scramble for a replacement.⁶⁶⁶

Adam Wade was a versatile performer. His stage credits included roles in *Hallelujah*, *Baby*, and *Guys and Dolls*. He had appeared in several films, including *Come Back*, *Charleston Blue*, and *The Taking of Pelham 123*. On television, he had appeared on several soap operas and the series *Kojak*, *Good Times*, *Sanford and Son*, *Adam 12*, and *The FBI*. Wade had also hosted numerous shows, including *A. M. Chicago*, *Miss Black America*, and *Miss Teenage Black America*.⁶⁶⁷

Maximizing opportunities for students, Mangum assembled a cast of 36 students including eight clowns and four acrobats. Job's children were played by six black students: Kathy Polk, Julie McKelphin, Cathy Nelson, Ken Thomas, Rickey Watkins, and Tanya Cleveland. Mangum was also listed as the production stage manager, but he was assisted by Constance Campbell and Andrew R. Pellegrin III. Felipe Macias designed the set and the lights; Susan Loughran designed the costumes. It appeared that student concerns were being sincerely addressed.⁶⁶⁸

To replace Mercedes McCambridge, Peter O'Rourke was able to contact Carol Bruce—who had jumped into the breach the previous summer—and found that her shooting schedule for *WKRP* would allow her to travel to Austin for the production.

Thomas Graves was struggling with his alcoholism and he began to be late for rehearsals. On the evening of Saturday, March 8, Graves spent the evening drinking in a bar that had a balcony. As he descended the staircase from the balcony, he lost his balance and fell headlong down the steps. He refused assistance and got home on his own. Apparently he had sustained a concussion, and after falling asleep or passing out, he died. His body was discovered the next afternoon. At first Peter O'Rourke refused to believe the news and responded "Oh, great! Now he's calling in dead." After the truth of the matter became apparent, it was decided that O'Rourke would take over for Graves in the role of Mr. Zuss. The playbill for *J.B.* included a black-bordered insert "In Memoriam Thomas Graves 1936-1980."⁶⁶⁹

Thomas Graves had done his best to preserve a facade of heterosexuality, even though his colleagues and his students were aware that he was gay. On his job application to St. Edward's, Graves listed a wife and children. When a relative—who was a priest—came to Austin to make funeral arrangements, Br. Henry Altmiller met with him and asked him about the family. The priest thought for a moment and replied "Tom was a wonderful man and he had many positive attributes, but telling the truth was not one of them." The family was a fiction, and Altmiller discovered that on applications for other positions, Graves had studiously changed the ages of the fictional children to fit with the passage of time.⁶⁷⁰ Memorial services were held in the St. Edward's chapel on Thursday, March 13.

Mona Fulz, an Austin-based actor and a graduate of the Julliard School of Drama, was hired to teach Graves's acting classes, and Lizanne Brazell took over his voice-and-diction class. While a student at UT, Fulz had received a scholarship to the Julliard School and had studied acting with John Houseman. She had also appeared in a Lincoln Center production of *The Prodigious Snob*, an adaptation of Molière's *The Bourgeois Gentleman*.

And the show went on, although John Bustin surmised that Ed Mangum must have been feeling a little like Job himself. Alan Jenkins attended the final preview performance and reported that the play had "many wonderful moments...Adam Wade plays the role of JB with sensitivity...Peter O'Rourke...was a very colorful Zuss."⁶⁷¹ John Bustin, reporting a week later, noted Mangum's thorough use of circus metaphor. Acrobats and jugglers provided pre-show entertainment. "Mr. Zuss wanders down from the grandstand selling balloons. Satan, transformed into a somewhat ambivalent woman named Nickles, is hawking popcorn." Adam Wade's performance was "winning as well as genuinely moving." Carol Bruce "with her husky mezzo voice, grand projection, and her superb sense of playing out a line...her performance is one of the show's most fascinating features." Peter O'Rourke "has come up with a different sort of Zuss—less awesome and grandiose, but instead almost naively sincere and folksy—that adds still another interesting new dimension."⁶⁷² In *The Hilltopper* Kevin Phinney praised student performances. "That [Kathy Polk] is a student is surprising; that she is so right for her character is almost frightening." Brian Springer "plays a clown judge with maniacal energy. So intense was his performance that the audience sat in awestruck silence...and erupted in spontaneous applause..."⁶⁷³

After *J.B.* opened, Mercedes McCambridge sent a note to President Walsh. When she had first appeared in *The Madwoman of Chaillot* in 1973, she had been aware of the University's financial difficulties, and she had continued to assume that the \$2,500 she was offered to perform was the most St. Edward's could afford. She reminded her friend Br. Stephen, "actors, agents, and 'show folk' talk! I was horrified to learn early this week in Hollywood that other actors are paid so much more!!" But she closed seeking to allay any hard feelings, "I love St. Ed's—I love me—I love you—Mercy!"⁶⁷⁴

J.B. closed on March 30, and three weeks later the Theater Arts program opened an all-student production of *The Music Man*.

***The Music Man* by Meredith Willson—April 22-27**

Born in Mason City, Iowa, in 1902, Meredith Willson followed an extraordinary career in music. He attended the Institute of Musical Art in

New York City, studying the flute and piccolo. In the early 1920s he was a member of John Phillip Sousa's band, and then he played with the New York Philharmonic under the direction of Arturo Toscanini. In 1929 he moved to California where he became Music Director for the NBC radio network in Hollywood. He began composing scores for films, garnering Academy-Award nominations for *The Great Dictator* with Charlie Chaplin and *The Little Foxes* with Bette Davis. During WWII he worked as a bandleader with Armed Forces Radio Service, touring with George Burns and Gracie Allen. After the war he became music director for *The Big Show*, hosted by actress Tallulah Bankhead, and composed the show's theme song "May the Good Lord Bless and Keep You."

Willson maintained ties with his hometown, returning several times for the North Iowa Band Festival. When *The Music Man* was filmed in Mason City in 1962, the shoot was scheduled to coincide with the festival and stars Robert Preston and Shirley Jones made special appearances.

The Music Man opened in time for the Christmas season in 1957 and ran for 1,350 performances. A love letter to Mason City, to the state of Iowa and to the era of Meredith Willson's boyhood, the story follows Professor Harold Hill, a traveling salesman of band equipment. He comes to a town and promises to start a boys' band without revealing his total ignorance of music. When the equipment arrives, he skips town with the extra money. But in River City, he falls in love with the town's librarian Marian Paroo. He improvises a "think system" for learning music, and when the band makes a cacophonous debut, the townspeople profess not to hear a single wrong note. Another scoundrel is reformed by Cupid's arrow.

The Broadway production starred Robert Preston as Harold Hill and Barbara Cook as Marian the Librarian. It was staged by Morton Da Costa and choreographed by Onna White. Marian's little brother Winthrop was played by Eddie Hodges. *The Music Man* received nine Tony-Award nominations and received six Tonys, including Best Musical. Preston received Best Actor in a Musical and Cook, Best Featured Actress. Eddie Hodges received the 1958 Theater World Award.

In 1962 the play was adapted for film with Morton Da Costa both producing and directing. Robert Preston starred as Harold Hill with Shirley Jones as Marian. Winthrop Paroo was played by Ron Howard. The film received six Academy Award nominations and received the Oscar for Best Musical Score.

The team that produced *Li'l Abner* the previous summer returned. Susan Loughran directed, Br. Gerald Muller trained the singers and directed the band, Renata Sanford provided the choreography, and Peter O'Rourke designed the set and lights. That the department was able to cast two large

productions in the same semester (*J.B.* with 36 students and *The Music Man* with 39 stretched the capacity of the MMNT dressing rooms to the limit) was proof of its strength and energy. Six students appeared onstage in both productions: Brad Dunker, who played David in *J.B.* and Marcellus Washburn in *TMM*; Michael Goehring, who played an acrobat and Jacey Squires; Lorne Loganbill, who played Zophar and Oliver Hicks; Laura Lynn Makay, who played an acrobat and Bertha; and Fred Zimmerman who played Fireman #2 and Harold Hill. Zimmerman's program bio reminded audiences that he had been in *J.B.* and also announced that he "is a member of the International Brotherhood of Magicians." Virginia Johnson, a freshman from Dallas, was cast as Marian Paroo. The student production staff included Sarah Garcia Byrne as Stage Manager and Margaret Johnson as Assistant Stage Manager, Assistant Director Chuck Caudill, and Light Board Operators Clark Beach and David Jones.⁶⁷⁵

Br. Gerald faced a challenge with the musicians he was able to hire:⁶⁷⁶

The man that played the trombone was an alcoholic, and he would come to rehearsal with a large thermos. I was a real virgin at that time, I had no clue what was going on. He would come with a large thermos—of course, it was alcohol—at every rehearsal and by the time rehearsal was over he was completely gone. And every performance he was intoxicated. That's why he played so badly. And the trumpet player wasn't much better. And I didn't have the balls to fire them. And there was no money; we paid them just a pittance. We would have been better off with just keyboards.

Alan Jenkins' review concurred with Br. Gerald's assessment: "This is as bad a band as you will ever hear. In fact, they were so bad it was amusing."⁶⁷⁷ A week later, the paper published a rejoinder from Br. Gerald: "We were simply staying in character with the play. Harold Hill came to River City and taught the band his 'think system.' That's what the orchestra was using at St. Ed's, ...but we'll keep working on it and thinking!"⁶⁷⁸

Apart from the band, Alan Jenkins was impressed by the production and the cast. "They sang well in chorus, they chortled their way through incredibly lively crowd scenes, while both dancing and choreography were quite superb, always in character with the mood of the action."⁶⁷⁹ John Bustin echoed one of Br. Dunstan Bowles' reservations about the arena stage. He observed that the songs were adequately performed, "although the in-the-round staging frequently causes lyrics to disappear into the opposite section of seats."⁶⁸⁰

Ten days after *The Music Man* closed, the Theater Arts Program presented "The 1st Annual Student Festival."

- *Loot* by Joe Orton directed by Felipe Macias with Lorne Loganbill, Clay Goodwin, Simon Reynolds, and Rachel Jones;
- *Facing Up*, an acting recital by Paula Jowanna;
- *Little Murders* by Jules Pfeiffer directed by David Jones with Will Casey, Connie Campbell, Tim Macht, Becky Navarro, and Terry Evans;
- *Stages of Life*, a recital by Will Casey assisted by Connie Campbell, Timothy Macht, Richard Johnson, and David Jones; and
- *Mad is Man*, a recital by Timothy Macht.

Reminiscent of the campus-wide festivals of the years 1966 to 1972, the Student Festival provided a single weekend to showcase the creative work students had done to apply what they had learned in class and in production.⁶⁸¹

The MMNT class of 1980 included Patricia Abderholden, William F. Casey, Dave Davis, Donald Gade, Felix Garcia, Michael Gerecke, Donald Hall, David Jones, Paula Jowanna, Felipe Macias, Susan McMillin, Julie McKelphin, Elaine O'Donnell, Simon Reynolds, Cathy Russell, Mary Scheitinger and Rickey Watkins.

William F. Casey

Will Casey is a College Advisor and part-time faculty member at Columbia College in Chicago, Illinois, and works regularly in Chicago-area theaters. After graduating from St. Edward's, he went on to earn an MFA from the University of Southern California. Before settling in Chicago, he taught at Fort Lewis College in Durango, Colorado, and Montclair State University in New Jersey. In Chicago he has been a company member of the Famous Door Theater, and he has appeared in productions with the Apple Tree Theatre, Raven Theatre, Citadel Theatre, Next Theatre, Light Opera Works, and Commons Theatre, among others. In 2014 he appeared in the Raven Theater's production of *Vieux Carré* by Tennessee Williams. In 2015 he appeared in *The Rise and Fall of Little Voice* by Jim Cartwright with the No Stakes Theater Project, a group supporting the development of emerging directors.

Casey was bitten by the acting bug early. Because of his reading ability, he was chosen for the second lead in his 4th-grade play, but on performance day the lead was sick. Will went on with the script and received a standing ovation. "I never looked back," he says.

The guest-artist program was a plus for Will. “We got so many informal lessons from our guest stars, deeply rooted in professional practice, about how to maintain (and in several cases, how NOT to maintain!) a career in showbiz.” He was an Assistant Stage Manager and ran the light board for *The Glass Menagerie*, and Jan Sterling’s portrayal of Amanda Wingfield moved him every performance. He also has good memories of Marcia Wallace—“she was very generous and a flat-out riot”—and Jordan Charney—“he maintained professional contact with students for years after.”

Several faculty members left an impression on Will. “Edward Mangum was a fountain of knowledge and experience, and a very gifted director. Tony Florek was so incredibly gifted, he seemed from another planet!”

“Brother Jim Hanson was by far the greatest mind I ever encountered, I took all his courses!” Overall, he is grateful for a first-class liberal arts education with a solid grounding in the history and literature of the theater and “for so many onstage opportunities, which honed our chops and gave us an enviable body of work upon graduation.”⁶⁸²

Bill McMillin

Bill graduated from St. Edward’s in December of 1979. He got a job at Cliff Peck Chevrolet as a salesman and worked there for two years [to 1981]. Then he moved on to Covert Chevrolet where he worked for five years [to 1986] and finished his career as a car salesman at Charles Maund Chevrolet, where he worked until 1991.

When Bill interviewed for his first job at Cliff Peck, he thought the interview had gone well. He walked out of the office, but he paused and walked back in and asked the sales manager, “Well, did I get the job?” The manager said “You just did,” and shook his hand. He married college sweetheart Sue Constan in the spring of 1980 and began a career in Austin theater while Sue finished her degree.

Bill was in on the beginning of the Live Oak Theater Company. Mac Williams, Jeanette Brown, and Roger Smith found an empty warehouse on the corner of Third and Nueces and leased it for \$1 a year. Bill helped with lighting design and with the box office. In 1985 he began working for Zachary Scott Theater Center as a house manager and a stage manager. He also stage-managed the annual Gridiron Show produced by the Society of Professional Journalists, Austin Chapter.

Following in Peter O’Rourke’s footsteps, Bill served as president of the Austin Circle of Theaters. He and Sue Constan divorced in 1991. In 1992 he married Mary Furse, and in 2001 they adopted an infant daughter May. During the 1990s Bill promoted creating an AEA Liaison Area in

central Texas. When a group of 120 AEA members was identified in the Austin/San Antonio area, the Austin/San Antonio Liaison Area was created, and Bill served as Chair of the Liaison Committee. From 2003 to 2011, he served on the National Council of Actors' Equity Association representing Stage Managers. He was instrumental in nominating AEA members from central Texas for national awards. Three individuals from central Texas have received the Lucy Jordan Humanitarian Award, named for a beloved Field Representative of AEA who had been a friend and confidante to principals, chorus members, and stage managers alike: Actor Dirk Van Allen in 2005, producer Don Toner in 2006, and theater patron Connie McMillan in 2011.

Bill has been stage manager for landmark productions in Austin—*Waiting for Godot* at the Wisenhunt Theater at ZSTC, *The Lost Armadillo* at MMNT, and Austin Musical Theater's *The Music Man* with Larry Gatlin at the Palmer Auditorium. In 2000 Bill began teaching at St. Edward's as an adjunct, taking over the Arts Administration course. In the spring of 2004 he stage-managed the MMNT production of *Amadeus* directed by Scott Thompson. That fall, he began teaching the Stage Management course and became the mentor to a new generation of stage managers trained at MMNT. Bill regards Peter O'Rourke as his chief mentor at MMNT. It was O'Rourke who gave him experience in set design and who provided him with so many opportunities in box-office management, publicity and stage management.⁶⁸³

Ricky Watkins

In 2015 Rick Watkins founded a production company to produce his own work and directed his own play *Knocking Up the Mob* at the Greenhouse Theater Center in Chicago. His love for the theater, which had been inspired by a teacher at Dunbar High School on Chicago's south side, could not be denied. He took Edward Mangum's playwriting classes at St. Edward's because "if you're a writer and you can create it, you can write and perform your own stuff, that way you're not always at the mercy of someone else."

After graduation from St. Edward's, Watkins signed on with a theater company that toured productions across the West and Southwest, but after eight years living out of a suitcase, he decided to return to Chicago. With six friends Watkins founded Mecca Acting Limited, and the group found a niche producing theater for children on stages owned by M&R Productions, a chain of movie theaters. Mecca Acting succeeded in getting a contract with the Chicago public schools; they would bus 200 to 300 students to an M&R theater and present shows ranging from "A Christmas Carol" to *Peter Pan*. In the company's fifth year one of the principal cast members landed a job on Broadway which turned into a long run, and Mecca Acting closed its doors.

For the next several years, Watkins was able to find non-union acting work, including two years with the Practical Theater Company headed by Julia Louis-Dreyfuss, but family obligations and the need for a steady paycheck led him to find a job with SAFCO as a customer-services logistics manager. He made the time to pursue other kinds of writing—novels and screenplays.⁶⁸⁴

One of his screenplays contained the germ of the story of *Knocking Up the Mob*. The play explores the obstacles to acceptance that transgender people face and the shifting profile of the family—can a gay man and a straight woman raise a child together? Watkins explains:⁶⁸⁵

In the early 1980s coming out as a gay man wasn't easy. It never is. I came out right before the AIDS epidemic and society made being gay even harder than it already was, but I think I was lucky to come out when I did. Times were fun and we weren't afraid. Even though society wasn't able or willing to accept homosexuality, the gay community thrived. I've been able to see the gay community grow in acceptance and acquire rights. It's been inspiring to see the next generation embrace and fight for the right to exist—and exist equally.

Three weeks before the opening of the summer season, plans were still hazy. *The Austin Citizen's* "Marquee" announced the MMNT lineup as Edward Albee's *Who's Afraid of Virginia Woolf?*, Woody Allen's *Play It Again, Sam*, and the classic by R. B. Sheridan, *She Stoops to Conquer*. In fact, the first production would be the classic thriller *Dial M for Murder* and the second would be the sex comedy *The Owl and the Pussycat*.

The company for the summer of 1980 included graduating seniors Paula Jowanna, Sue Constan McMillin (now married to Bill), and Simon Reynolds. They were joined by a baker's dozen of underclassmen: Ellen Black, Constance Campbell, Linda Coleman, Richard Johnson, Virginia Johnson, Kevin Phinney, Sheida Rastegar, Sharon Round, Mary Scheitinger, Brian Springer, Steven Carpentier, Ruth Straw, and Fred Zimmerman.⁶⁸⁶

***Dial "M" for Murder* by Frederick Knott—June 10-22**

Frederick Knott was born in China, the son of British missionaries. After graduating from Cambridge, he served in the British Army during WWII. After the war ended, Knott began a writing career. Originally a BBC television production, *Dial "M"* premiered on the London stage in the summer of 1952. The following October the play opened in New York under the direction of Reginald Denham. In 1954 Knott wrote the screenplay for

the Hollywood film version directed by Alfred Hitchcock and starring Ray Milland and Grace Kelly. In 1966, he experienced similar success with his play *Wait Until Dark*, which was produced on Broadway with Lee Remick in the leading role and then adapted for film with Audrey Hepburn.

Dial "M" for Murder is set in the London flat of retired tennis player Tony Wendice and his wealthy wife Margot. During the previous year, Wendice discovered that Margot was having an affair with an American crime-fiction writer Mark Halliday. He blackmails an old classmate into a plot to murder Margot, but the plot goes awry and Margot kills the classmate in self-defense. The plot hinges on the phone call Wendice makes to the flat thinking that Margot has already been killed. When Margot answers the phone, Wendice persuades her to do nothing and when he returns, he is able to plant evidence implicating Margot as a murderess. She is convicted and sentenced to hang. It takes the persistent police work of Inspector Hubbard to save Margot from the noose.

Guest artist Martin Milner had travelled the path that Theater majors dream about. After growing up in Seattle, Washington, Milner majored in Theater Arts at the University of Southern California. While a student, he was cast in the radio version of *Dragnet* as the sidekick of Jack Webb's Sgt. Joe Friday. When the show went to TV, Milner was too young to play the role, "but Jack being the kind of guy he was, he'd work me in here and there," Milner remembered. "And when I was in the Army and came back on leave, he'd always write in some part so I could pick up a fast \$60." At the age of 20, Milner was cast in the film *Life with Father* with Elizabeth Taylor. Soon after, he was featured in *Our Very Own* with Ann Blyth and *Operation Pacific* with John Wayne. While in the Army, he directed 20 films for the Army's Field Forces. Following his service career, he appeared in *Sweet Smell of Success* with Burt Lancaster and Tony Curtis. For four years, Milner played Tod Stiles in *Route 66* with George Maharis. The series was filmed on location throughout the US. Two episodes were filmed in Austin. In one, "we used some tall building under construction as our main location, and at the start of the episode, I had to stand on a big hook at the end of a crane and ride up 11 stories on it, hanging on for dear life." Milner was best known for portraying the street-wise cop with a heart Officer Pete Malloy in the Jack-Webb produced series *Adam 12*, which ran on NBC for four seasons. In 1979 he had had a record-breaking run in *The Tender Trap* at the Fiesta Dinner Playhouse in San Antonio.⁶⁸⁷

Susan Loughran directed the play and was also listed with Edward Mangum as an Assistant Stage Manager. Simon Reynolds designed the set, Bill McMillin returned to MMNT to design the lights, and Fred Zimmerman did double duty designing the sound and coordinating the costumes with

Ellen Black. The playbill featured a blood-red fingerprint in the middle of a telephone dial, each one personally impressed by playbill editor Kevin Phinney. The ticket price was \$6, \$5 for students and seniors.⁶⁸⁸

Alan Jenkins pronounced *Dial "M"* good fun for mystery lovers. Martin Milner was "really excellent, conveying mood and character in a manner consistent with his rich experience." Jenkins noted the collaborative effort in the production, noting Fred Zimmerman's efforts with sound and costumes and Ellen Black's running the sound board. In particular he praised Simon Reynolds' set design "which showed a great deal more imagination in dealing with theater-in-the-round than anything that has been seen at the Country Dinner Playhouse in recent months."⁶⁸⁹

Martin Milner continued to appear in films throughout the 1970s and 1980s and made many guest appearances on television shows such as *Murder, She Wrote*, the *Columbo* made-for-TV movies, *MacGyver*, and *Diagnosis Murder*. Milner is an avid fisherman and has been co-host of the syndicated radio talk show "Let's Talk Hook-up" since 1993, hosting fishing trips sponsored by the show.

At the end of June, Peter O'Rourke submitted a report to Dean Altmiller regarding the 1980-1981 season. The calendar and the budget were still undecided. The summer productions would be over budget. The faculty was understaffed; the program would rely on local adjuncts Mona Fulz and Lizanne Brizell for another year. Play selections were more definite than in previous years. MMNT would produce the romantic comedy *Butterflies Are Free* by Leonard Gershe.

Four guests were under consideration: Gloria Swanson, Ruth Graham, Katherine Crosby, and Carol Baker. The dates for the production would correspond with those for the Southwest Theater Conference to be held at UT in the fall. For the second production Ed Mangum would direct *Our Town* by Thornton Wilder, and MMNT would coordinate with Freshman Studies. O'Rourke was hopeful that Noel Harrison would again be available as a guest artist for the spring semester. Harrison would direct Academy-Award winner Sandy Dennis in Christopher Fry's *The Lady's Not For Burning*, and then he would appear as a guest in a musical. Shows under consideration included *The Roar of the Greasepaint*, *The Smell of the Crowd* by Anthony Newley and Leslie Bricusse and *My Fair Lady* by Alan J. Lerner and Frederick Loewe.

Of course there would be great appeal in seeing the son take on the role his father had made famous. If Harrison would not be available for the entire semester, the department was considering a rock musical with a cast of ethnically diverse young people, *The Me Nobody Knows* by Gary William Friedman and Will Holt. The spring semester would again conclude with a student festival.

The report concluded with a long list of maintenance needs for MMNT:

1. A good, thorough cleaning
2. Replace house lights
3. Replace outside doors
4. Front doors leak during rain, damaged carpets
5. Carpeting needs to be replaced
6. Repaint the inside (Department has repainted the hallways at its own expense)
7. Repair sound system
8. No climate control
9. Need work lights since arena is a classroom
10. No lobby furniture
11. Green-room furniture falling apart

St. Edward's Physical Plant would attack the list during the short break between the close of *She Stoops to Conquer* and the beginning of fall classes.⁶⁹⁰

***The Owl and the Pussycat* by Bill Manhoff—July 1 to 13**

A native of Newark, New Jersey, Bill Manhoff began writing for television series in 1956 with the *Milton Berle Show*. He contributed episodes for *Leave It To Beaver*, *The Donna Reed Show*, and *The Real McCoys*, among others. During the 1960s Manhoff continued to write for series such as *Petticoat Junction* and also wrote three movies for TV—*Maggie Brown* starring Ethel Merman, *Low Man on a Totem Pole* starring Dan Dailey, and *Hans Brinker* starring Eleanor Parker and Richard Basehart and various Dutch skaters.

The Owl and the Pussycat opened at the ANTA Playhouse in November of 1964 and ran for 464 performances before closing a year later. The production was directed by Arthur Storch and starred Diana Sands as Doris W. and Alan Alda as F. Sherman. In 1970 the play was adapted for the screen by Buck Henry. Herbert Ross directed the production with a cast that starred Barbra Streisand as Doris and George Segal as Sherman. The supporting cast included Marilyn Chambers.

Guest artist Sonny Bono began his career as a record producer, working as an assistant to Phil Spector whose “wall of sound” was part of 1960s rock ‘n’ roll. He produced Jackie DeShannon’s “Needles and Pins” and wrote “You Better Sit Down, Kids,” which became a hit for Vikki Carr, Glen Campbell, and Liza Minelli. He became a recording star in his own right when he teamed with Cher (Cherilyn Sarkisian) to record “I Got You, Babe,” which sold over 3 million copies. For five years they starred on the *Sonny and Cher Comedy Hour* on CBS television. Bono had appeared as a guest in episodes of *Fantasy Island* and *The Love Boat*.

Challenged by the amount of text he had to learn for a two-person show, Sonny declared that he would prefer to direct the production, even though Ed Mangum had been scheduled to direct. Susan Loughran was assigned the task of negotiating a compromise:⁶⁹¹

So I go in there and say: “Sonny, we’ve sold tickets and everybody wants to come and see you. They don’t want to see your work, they want to see you. This is really a big problem, and isn’t there some way we can work this out.” This is what he told me: “You know what? I kind of feel like if I don’t get to direct this show I might get really sick, and then I’m going to have to go back to California, and I’m not going to do anything. I just feel like a sickness would be coming on.” Blackmail. Threatening. And I’m sure he looked at me...Bottom line, he ended up directing.

And he directed himself in the role of Felix. Kevin Phinney, a graduate of Texas Tech who had been working as Director of Residences, served as Sonny’s understudy. Phinney was a critic whose reviews of plays, films and music had been published in several periodicals. He had signed on with the summer company “in hopes of broadening his background.” Playing opposite Sonny was Ellen Black, a junior from Dallas who had had roles in *Iolanthe*, *The Prisoner of Second Avenue*, and *Light up the Sky*. Five male members of the company alternated in the role of Victor, and six women appeared as “the neighbors.” J. Brian Springer was Sonny’s assistant, and Ruth Straw stage-managed the production. Simon Reynolds designed the set, Bill McMillin designed the lights, and Susan Loughran designed the costumes with Fred Zimmerman and Sharon Round. Again, Fred Zimmerman designed the sound.⁶⁹²

The playbill included a testimony to the Theater Program’s guest-artists. Sonny Bono was the 50th guest artist. “In terms of simple arithmetic [sic], if a student comes to St. Edward’s as a freshman, he or she has the potential of working with 25 stars in a four-year period. That is the kind of

experience that has already put our graduates to work on stages from New York to Hollywood and everywhere in between.”

Alan Jenkins' review of the opening-night performance noted that “all the laughs were in the right place” but that Sonny didn't relax into his role until the second act, and Ellen Black still needed to relax into “theatrical naturalness.”⁶⁹³ John Bustin expressed trepidation, having seen a half-dozen productions of the play—including the Country Dinner Playhouse version with the actress Ruta Lee. “Much to my astonishment, though, the play was newly funny, a really zesty piece of comic entertainment that works.” He found in Ellen Black's performance “somewhat more innocence and puppy-dog charm than the role ordinarily gets, and it works in fine counterpoint to Bono's middle-of-the-road Felix.”⁶⁹⁴

The public Sonny was charmed by his experience at MMNT: “This is the first time I have experienced anything like this where the students are responsible for the entire production. It takes you back to your own school days. I experienced part of it, the camaraderie, the enthusiasm. And it has a sweetness that is very touching.” Still, he felt the tug of the next big chance. Being away from LA “is a handicap in my profession because when people want you they want you right away, not when you've finished a road trip. So, I'm missing opportunities by being away.”⁶⁹⁵ The private Sonny gave in to the tug of LA and skipped out on the second week of his contract.

Postscript

Bono continued to act in movies and television, appearing in movies such as *Airplane II* and on series such as Matt Houston and *Lois and Clark: The New Adventures of Superman*. He continued to accumulate writing credits for television, hits such as “I Got You Babe” and “The Beat Goes On” appearing in episodes of TV series ranging from *Charlie's Angels* to the *The Golden Girls*.⁶⁹⁶

Bono sought to open a restaurant in Palm Springs, California, but experienced frustration with the city's bureaucracy. In response, he mounted a successful campaign for mayor and served from 1988 to 1992. He then ran for the US House of Representatives and served from 1995 to January of 1998, when he died in a skiing accident near Lake Tahoe, Nevada.

***She Stoops to Conquer* by Oliver Goldsmith—July 20 to August 3**

Oliver Goldsmith was the quintessential Irish artist. Born in 1730 the son of an Anglican clergyman, Goldsmith earned a degree from Trinity College, Dublin, but without the distinction that would gain him a place in a profession. After his graduation, he set out on a walking trip of Europe,

supporting himself by playing the flute on street corners. In 1757 he settled in London and pursued a career as a writer. In 1764 he published a long poem, “The Traveller,” which discussed the differing standards of happiness across the world. The poem gained Goldsmith the favor of Dr. Samuel Johnson, who helped him publish his novel *The Vicar of Wakefield*. Goldsmith was fondly regarded as impulsive and disorganized; he made a great plan to emigrate to America but failed because he did not arrive in time to board the ship.

She Stoops to Conquer was written in 1771 and first produced in 1773 at London’s Covent Garden Theater. The plot revolves around Mr. Charles Marlow’s shyness in the presence of women of his own class. Around lower class women, he is forward and flirtatious. Mr. Hardcastle, a country gentleman, has arranged for his daughter Kate to meet Mr. Marlow in hope that they will marry. Mr. Marlow’s friend George Hastings is an admirer of Constance Neville who resides with the Hardcastles. The young gentlemen set out for a visit. Kate’s half-brother Tony Lumpkin meets the pair at a tavern just before they arrive at the Hardcastle home and invents a practical joke: he persuades Marlow and Hastings that the Hardcastle home is in fact an inn. When the young men arrive, they treat the Hardcastles with great condescension, but Mr. Hardcastle responds with forbearance because of his friendship with Marlow’s father. Kate learns of Tony’s prank and also of Marlow’s shyness; she masquerades as a maid in order to win Marlow’s affection, thus “stooping to conquer.”

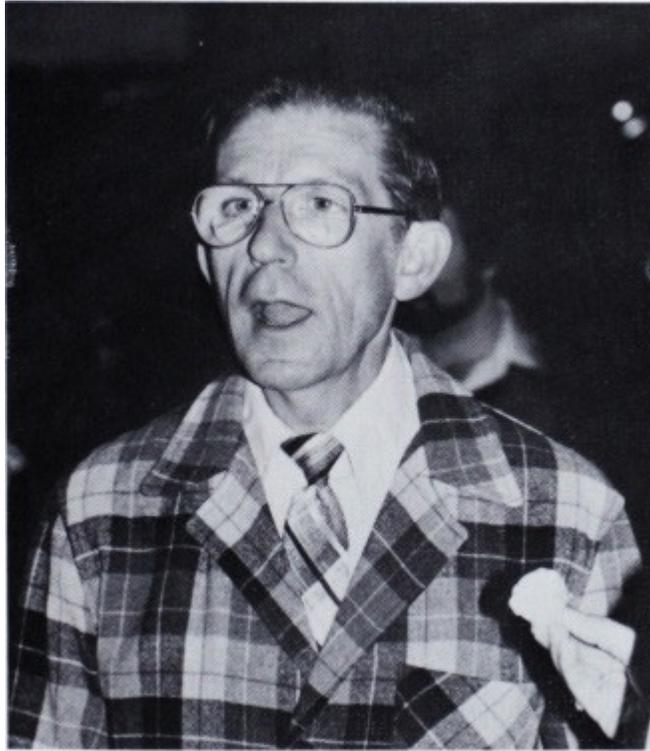
The production was a walk down memory lane for director Edward Mangum. He had chosen the play to open the inaugural season of The Arena Stage in Washington, DC in 1950. Senior student Timothy Macht joined the company in the role of Squire Hardcastle, and Susan Loughran portrayed his wife. Kevin Phinney made his MMNT debut in the role of Tony Lumpkin, while Fred Zimmerman and Ellen Black played Kate and Charles. Mangum employed a quartet of cast members in the roles of servants to shift props and scenery, supporting the farcical tone of the action. The same team of designers concluded the season: Simon Reynolds for set, Susan Loughran for costumes, Bill McMillin for lights, and Fred Zimmerman for sound. J. Brian Springer stage managed the production in addition to playing Roger.⁶⁹⁷

Even though *She Stoops to Conquer* did not feature a “star,” it was reviewed by both the *American-Statesman* and *The Austin Citizen*. Both Alan Jenkins and John Bustin were tickled by Mangum’s use of “deranged servants” to change the scenery. Bustin found the production “finely tuned, fast-moving” and concluded that “the entire cast, in fact, has a surprising mastery of this comedy form, and it’s very much to director Mangum’s credit that they play this piece with such spirit and authority.”⁶⁹⁸

Peter O'Rourke and the St. Edward's administration could review the school year with some degree of pride. The centennial production of *A Doll's House* had compared favorably with UT's effort north of the river. Though fraught with unexpected difficulties, the production of *J.B.* had provided significant opportunities for black students. And the re-institution of a spring festival provided an opportunity for all students to test the skills they had been honing in the MMNT arena and in class.



Katherine Houghton as Nora Helmer and Constance Campbell as Christine Linde renew old acquaintance in *A Doll's House*. Courtesy of St. Edward's University Archives & Special Collections.



Br. Gerald Muller CSC, music director of *The Music Man*. Courtesy of St. Edward's University Archives & Special Collections.

1980 to 1981—O'Rourke Bids Farewell

Peter O'Rourke was serving what would be his final year as Director of Theater. Edward Mangum would continue to teach and direct while Susan Loughran would continue to teach, direct and manage the costume shop. Mona Fulz and Lizanne Brazell were re-hired to teach Acting and Voice and Diction. Scholarship students filled all the administrative positions: Mary Scheitinger took over the Secretary's position from Zelma Richardson, Clark Beach became Asst. Tech Director, Linda Collman took over the Box Office, and Doris Lindblom became the Assistant Costumer. Andrew R. Pellegrin III edited the playbills.⁶⁹⁹

The fall semester began slowly. The main-stage productions had been chosen: *Butterflies Are Free* by Leonard Gershe, *Our Town* by Thornton Wilder, *The Lady's Not for Burning* by Christopher Fry, and *The Roar of the Greasepaint, The Smell of the Crowd* by Anthony Newley and Leslie Bricusse. The press announced that Peter O'Rourke was discussing offering the direction of *Roar of the Greasepaint* to Noel Harrison, but no guest artists were mentioned for acting roles in the season.⁷⁰⁰

***Butterflies Are Free* by Leonard Gershe—October 21 to November 2**

Leonard Gershe began his career as a lyricist. During the 1950s, he provided scripts for television series such as Ann Southern's *Private Secretary* and the *I Love Lucy* show. He wrote the book for Harold Rome's adaptation of *Destry Rides Again* in 1959. He wrote *Butterflies Are Free* in 1969 and also wrote the screen adaptation.

Butterflies Are Free opened at the Booth Theater in October of 1969 under the direction of Milton Katselas. Set in San Francisco, the play examines the relationship between Don Baker, who was born blind, and his mother. Don decides to move out on his own with the stipulation that his

mother not visit him for two months. During the two months, Baker forms a friendship with a free-spirited neighbor Jill Tanner. Mrs. Baker arrives for a surprise visit, and a tug-of-war develops for Don's affection. On Broadway, Kier Dullea and Blythe Danner played Don Baker and Jill Tanner, and Eileen Heckart played Mrs. Baker. Blythe Danner received the 1970 Tony Award for Best Featured Actress in a Play. In 1972 the film version opened with Eileen Heckart repeating her role and with Edward Albert and Goldie Hawn as Don and Jill.

One of the actresses Peter O'Rourke considered for the role of the mother in *Butterflies Are Free* had been Gloria Swanson. The mother does not make her entrance into the action until the final seconds of the first act. Don Baker, the blind young hero, has carefully mentioned that he always knows when his mother has entered a room by the scent of her perfume. At the end of Act I, Don and Jill Tanner have just climbed into bed together when the door to the apartment slowly opens and Don raises his head, sniffs the air and says "Mother?" As the mother steps onstage, the lights go to black. Miss Swanson replied to inquiries regarding her availability with a request for a contract rider: She understood that MMNT was configured in the round. Upon her initial entrance, she would require the opportunity to acknowledge applause from all four sides of the arena—her public would expect it! O'Rourke withdrew his offer.⁷⁰¹

Yvonne De Carlo began her career as an extra for Paramount Studios. She was discovered by Walter Wanger and signed with Universal Pictures. She soon appeared in *Brute Force* with Burt Lancaster, *Hotel Sahara* with Peter Ustinov, and *The Captain's Paradise* with Alec Guinness. Cecil B. DeMille cast her as the wife of Moses in *The Ten Commandments*. She became famous to TV audiences as the 165-year-old Lily on *The Munsters*. On Broadway she had appeared in *Follies*, *Destry Rides Again*, and *Enter Laughing*. She had toured in productions of *Pal Joey*, *Little Me*, *No, No, Nanette!*, *Hello, Dolly!*, and *Applause*.⁷⁰²

Rehearsals had been under way for a week when MMNT announced that Yvonne De Carlo would appear as the mother in *Butterflies Are Free*. Senior Terry Evans had been cast as Don Baker. Evans had been nominated for an Irene Ryan Award for his performance in *USA* at the American College Theater Festival. Rachel Jones, a sophomore who had graduated from Houston's High School for the Performing and Visual Arts, was cast as Jill Tanner—an auspicious MMNT debut. Senior Chuck Caudill was cast as Ralph Austin. Because the cast was small, understudies were assigned for each role: Sue McMillin for Yvonne DeCarlo, Chuck Pulliam—continuing his education after serving as an Army paratrooper—for Terry Evans, Debbie Bennett for Rachel Jones, and Victor Steele for Chuck Caudill. Peter

O'Rourke directed and designed the production, and Nina Karick was the Stage Manager.⁷⁰³

DeCarlo was in the process of writing her autobiography with the assistance of James Robert Parrish. He was researching the details of her stage and film work while she was providing the details of her personal life, including affairs with Aly Kahn, Howard Hughes, the Earl of Leicester, “three opera singers, two airline pilots, and three truck drivers.” She was considering titling the book “I’m Still Here” after the song Stephen Sondheim wrote for her in *Follies*, but her publishers wanted to call it “1, 001 Nights with Yvonne De Carlo.” In the memories of students she became a poster child for substance abuse. In addition to drinking too much, she nursed a cocaine habit that she fed with a small inhaler. “I’m trying to shake a cold,” she would say as she took another sniff.⁷⁰⁴

Alan Jenkins found Terry Evans’ performance “splendid” and judged that Yvonne De Carlo’s portrayal of the mother demonstrated “that experience is a wonderful school when it comes to the delivery of telling, caustic lines.”⁷⁰⁵ John Bustin praised Rachel Jones’s performance at length: “She radiates a perky charm as the free-living actress next door, but she displays some stirring dramatic skills as well when she confronts the boy’s mother and makes an impassioned plea for his independence.”⁷⁰⁶

The second annual spring Theater Festival motivated applications for internships. Chuck Caudill, Tracy Sherman and Debbie Gaughan, and Kathy Polk submitted applications to present acting recitals, and Kim Benson applied to direct a production of *The Frogs* by Aristophanes.⁷⁰⁷

Two weeks after *Butterflies Are Free* closed, the Theater Arts program presented two new works. On the weekend of November 15 and 16, Sue McMillin directed *1968* by Kevin Phinney, which he had reworked from a screenplay with the working title *Street Fighting Man*. On November 22 and 23, Mona Fulz—who coordinated the new-plays workshop—directed *The Summer School for Willie the Shake* by Nick Andrews and Tom White. White had had his play *Yes, No, and Yellow* produced off-Broadway a few years before.

Born in Brooklyn, New York, and raised in El Paso, Texas, Kevin Phinney had spent five years as a student at Texas Tech University in Lubbock, Texas. His principal memory of that time was a writing class where he sat behind John Hinkley. In the fall of 1979 at age 24, he joined the staff of St. Edward’s as Head Resident of men’s dormitories, and he began to take a couple of classes a semester. The story of *1968*—a young man tries to get his ethics figured out while his dad pushes him into the military—drew from Phinney’s own experiences. He said that when he described his own childhood, his friends would say that his stories reminded them of the movie *The Great Santini*. Phinney vowed never to see the film. He had been inspired

by the actions of the brothers Daniel and Phillip Berrigan, both Catholic priests, in their protests against the Vietnam War, and the play's clergyman character was a composite of them.⁷⁰⁸

Sue McMillin invited Phinney to attend rehearsals, but when he began to offer the actors advice, she laid down the law, and they worked together to trim dialogue and clarify character delineation.⁷⁰⁹ The set was designed by Robert Lowe, the lights were designed by Clark Beach, and Kevin Phinney created a slide and music accompaniment to the action. The slides were created by Howard Gerson.

Sue McMillin employed a large cast of 30 students—16 men and 14 women. Most of the action took place in the home of Col. and Mrs. McCoy. C.P. Glennon played the Colonel, and Susan Haldeman—who had recently transferred from UT—played his wife. James “Coy” McCoy, the central character, was played by Jeff Rose, a freshman student from Austin. Laura Lynn Makay played Coy's sister Kate, and Michael S. MacCauley, also a freshman, played his friend Boze. Rich Johnson, a former member of the Barfo troupe, played the Rev. Mr. Harvin Kilgore. Rounding out the lead characters were Tammy Jones as Frannie, Doris Lindblom as Angel, and Jeffrey Clarke as The Mime. The Stage Manager was Paula Stuczynski.⁷¹⁰

1968 drew two full houses on a rainy weekend and the performances drew standing ovations from the audiences. *The Hilltopper* ran a lengthy review of the production by Eric Shepard. Although Shepard found flaws in the script, he praised student performances. C.P. Glennon was “terrifyingly convincing...we watched him abuse his wife and son as he struggled to set to rights the world he was fast losing his grip on.”⁷¹¹ According to playwright Phinney “The play and the decade it recreates was, above all, a lesson in good and evil. Each side in the conflict sought to create a black vs. white, good vs. bad, ‘us vs. them’ atmosphere. The play serves as a reminder of that attitude and warns against it.”⁷¹²

The Summer School for Willy the Shake, based on the UT “Shakespeare at Winedale” program founded by William Ayres, was directed by faculty member Mona Fulz. The production was designed by Powell Shepherd, Fred Weyrich, Jerry Kunz and Dick Reeves. The cast of 13 students included Fred Zimmerman as Jack Barlow, Brad Dunker as Calvin, Bob Treasure as Walker, Elise Wagner as June Barlow, Constance Campbell as Iris, Rachel Jones as Julie, Keith Freuhwirth as Cliff and Debbie Gaughn as Rose. In the spring director Fulz moved the production to the Trans/Act Theater on Austin's 6th Street with five of the St. Edward's students in the cast: Margie Glennon as Amy, Marian Albright as Claudia, Clay Goodwin as Harold, Michael Gehring as Willion, and Bea Townsley as Miss Kate. Texas

troubadour Steven Fromholz replaced Fred Zimmerman as Jack Barlow and Steve Shearer replaced Brad Dunker as Calvin.⁷¹³

In the November 19th issue of *The Citizen*, John Bustin announced the end of Anne Page DeBois' tenure at the Zachary Scott Theater Center. "DeBois teamed with artistic director Robert Swain and a succession of dedicated, visionary presidents to make Zach Scott into what is generally conceded to be the city's most successful theatrical operation."⁷¹⁴

As Ed Mangum's production of *Our Town* approached tech week, Peter O'Rourke defined the Theater Program's goals for the year for Sr. Anne Crane and Dean Altmiller. The first goal was to increase overall attendance at performances from 58% to 68%; second, efforts to stay within budgets were re-doubled; third, faculty input in the decision-making process was being increased; and finally, deadlines for selecting the season were being established. O'Rourke also listed a set of long-range goals: a new-play series, a reader's theater, a Texas-playwrights series, and a search for additional rehearsal space.⁷¹⁵

***Our Town* by Thornton Wilder—December 9 to 14**

The son of a diplomat, Thornton Wilder spent part of his boyhood in China. After a brief stint in the Army during WWI, he earned a BA at Yale University and an MA in French at Princeton. While teaching at a prep school in New Jersey, he wrote *The Bridge at San Luis Rey*, which won a Pulitzer Prize in 1928. He taught at the University of Chicago from 1930 to 1938. In 1938 his play *Our Town* won another Pulitzer Prize, and in 1942 Wilder won a third Pulitzer for his play *The Skin of Our Teeth*. During WWII he served in Army Air Force Intelligence and rose to the rank of Lt. Colonel. In 1955 Tyrone Guthrie persuaded Wilder to rework an early play *The Merchant of Yonkers* into *The Matchmaker*. The new play was a success and earned Guthrie a Tony Award for Best Director. In 1964 it was adapted into the musical *Hello, Dolly!* In 1968, Wilder received the National Book Award for Fiction for his novel *The Eighth Day*.

Our Town opened in New York on February 4, 1938, under the direction of Jed Harris with Frank Craven in the role of the Stage Manager. Set in the fictional village of Grover's Corners, New Hampshire, the play presents the stages of human life in three acts—Daily Life, Love and Marriage, and Death and Eternity. At the center of the story are the Webb and Gibbs families, next-door neighbors. Charles Webb is the editor of the local paper and Frank Gibbs is the town doctor. Emily Webb and George Gibbs fall in love, get married, and experience death and loss. Using minimal scenery, the play expresses the deepest universal truths.

After a November that saw three productions mounted in MMNT, students returned from Thanksgiving and in less than two weeks opened *Our Town*, directed by Ed Mangum, with familiar faces in leading roles. Fred Zimmerman and Virginia Johnson played Dr. and Mr. Gibbs, and Terry J. Evans played George. C. P. Glennon and Sue McMillin played Mr. and Mrs. Webb and Laura Lynn Makay played Emily. In all, 44 students populated Grover's Corners. Mangum put a new twist on the play, using Terry Evans to portray both George Gibbs and the Stage Manager who provides the universal context for the story. Clark Beach designed the set, Robert Lowe designed the lights, and Susan Loughran designed the costumes. The production stage manager was Marie Holz. The playbill announced that 1968 would see a second presentation in 1981 on the evenings of January 31 and February 1.⁷¹⁶

In his review in *The Citizen*, John Bustin noted that Ed Mangum "has an admirable knack of adapting plays to his specific function and giving them unexpected little twists..." Bustin judged that using Terry J. Evans as both George Gibbs and the Stage Manager "An almost wildly daring move...works gracefully..." He credited Evans' appeal and skill for the success of the strategy. "...a kind of youthful Jimmy Stewart who's at his most affecting when he's being natural," Evans carried the weight of the show easily.⁷¹⁷ *Our Town* drew praise from Mangum's colleagues. Br. Gerald Muller declared "I can't remember when I've been so deeply moved by a dramatic work of art." Mona Fulz wrote "I'm impressed with your organization of large casts, and the ability to pull fine performances from inexperienced young actors." Because of budget constraints, MMNT did not participate in the ACTF. The December 12 edition of *The Hilltopper* carried Eric Shepard's review of the production of *Grease* at The Gaslight Theater. Under Bil Pfuderer's direction, MMNT alumnus Joe York had played Kenickie and fellow alum Brad Dunker had played Danny Zuko.

1981

With the demise of the Country Dinner Playhouse, Peter O'Rourke had begun to consider other opportunities. His wife Elizabeth longed to spend some time in the Netherlands. He submitted his resignation and recommended that St. Edward's expand support for the Theater by adding the position of Managing Director. On January 6, two positions were posted:⁷¹⁸

Artistic Director of the Theater: Coordinate the preparation of the production schedule; direct at least one production

each semester; direct the summer program; actively recruit guest artists; teach at least two classes a semester. Teach in two areas: Design, Management, Voice and Diction and Oral Interpretation; Beginning and Advanced Acting. Graduate degree required. Preferred qualifications: teaching experience, professional theater experience, membership in AEA.

Managing Director of the Theater: Schedule use of the theater; prepare and supervise budget; promote theater productions; negotiate contracts with guest artists; supervise physical maintenance of the theater; teach at least two classes a semester. Two of these areas: Design, Management, Voice and Diction and Oral Interpretation, Beginning and Advanced Acting. Graduate degree in related area required. Preferred qualifications: teaching experience, professional theater experience, membership in AEA.

Three weeks later Anne Crane received an application from James Murphy, who had just completed eight years as Managing Director of Huron Country Playhouse in Grand Bend, Ontario. His directing experience included productions in New York and Dublin. He was then employed at the Creative Arts Center of University of West Virginia. He was married with two children.⁷¹⁹

Noel Harrison had returned to MMNT for the spring semester, and his first assignment was to direct his favorite playwright's most famous play.

***The Lady's Not for Burning* by Christopher Fry—March 3 to 15**

Christopher Fry's poetic drama had fallen out of favor in the 1960s, but the playwright continued translating the work of foreign playwrights. The Chichester Festival Theater had produced his translations of Henrik Ibsen's *Peer Gynt* and Edmond Rostand's *Cyrano de Bergerac*.

The Lady's Not for Burning is set in the year 1400 "more or less exactly" in the house of Hebble Tyson, mayor of the small English town of Cool Clary. Reminiscent of the pastoral comedies of Shakespeare, the action follows the romance of two couples, Thomas Mendip and Jannett Jourdemayne and the mayor's clerk Richard and Alizon Eliot. Mendip, a soldier recently discharged from the service, is weary of the world and longs to die. He does his best to persuade the local justice Edward Tappercoom to hang him as a murderer. Jennett, an unruly beauty, is accused of witchcraft and the mayor detains her for interrogation. Alizon is betrothed to the mayor's nephew but feels a secret

love for Richard. After many poetic flights of fancy, Richard and Alizon are able to elope, and Mendip rides off into the sunset with Jannett.

After a short run at a London theater club in 1949, the play was taken on tour by John Gielgud and then brought back to London's Globe Theater. Gielgud brought the play to New York in 1950 where it ran for 151 performances at the Royale Theater. Gielgud and Pamela Brown played Mendip and Jannett with Richard Burton and Penelope Munday as Richard and Alizon.

Guest artist Sandy Dennis had won Tony Awards for her performances in *A Thousand Clowns* with Jason Robards and in *Any Wednesday* with Gene Hackman. She received an Oscar for Best Supporting Actress for her portrayal of Honey in *Who's Afraid of Virginia Woolf?* with Richard Burton and Elizabeth Taylor. Other films included *Up the Down Staircase*, *Sweet November*, *The Fox*, *The Out-of-Towners*, *Thank You All Very Much*, and *Nasty Habits*. On Broadway she had co-starred in a pair of Alan Ayckbourn plays—*How the Other Half Loves* with Phil Silvers and *Absurd Person Singular* with Geraldine Page and Richard Kiley.⁷²⁰

Dennis played the accused witch Jannet Jourdemayne and senior Constance Campbell was her understudy. Other seniors in the cast included Fred Zimmerman as Thomas Mendip, C.P. Glennon as Hebble Tyson, and Chuck Caudill as The Chaplain. Two first-year students were cast: Chuck Pulliam as Nicholas Devize and Crain Kanne from Marshalltown, Iowa, as Edward Tappercoom. Kevin Phinney assisted Noel Harrison with the direction and Nina Karick was stage manager. Peter O'Rourke designed the set, Bill McMillin designed the lights, and Susan Loughran designed the costumes.⁷²¹

Peter O'Rourke had met Miss Dennis when she appeared in *And Miss Reardon Drinks a Little* at his theater in Hyde Park, New York. He had wanted to hire her for two other projects, but her schedule conflicted. However, Dennis had told Elizabeth O'Rourke that if they ever wanted to do *The Lady's Not for Burning*, she would come at once. When Peter called her to say it was on the schedule for spring 1981, she immediately accepted. She also expressed a yearning to do any work by Texas playwright Horton Foote. When she was 15, Dennis had seen a television production of *A Woman of Property* with Kim Stanley and Joanne Woodward, and the experience inspired her to become an actress. "I'm crazy about Horton Foote. I'd love to do his *Travelling Lady*. Those are the kind of shows you do for nothing."⁷²²

Austin American-Statesman reviewer Nancy Kaufman admired the performances of the student cast. "With nary a trace of a Texas twang, Fry's verse pours forth, with most players getting beyond its glittery surface and into what it means." (Kaufman could have noted that cast members came

from all over the US—Alaska, Indiana, Iowa, and Kentucky.) She was less satisfied with Sandy Dennis's intense naturalism: "Her flights of fancy are all too inward, leaving us with earnest conviction without charm."⁷²³ Although John Bustin found Dennis's intensity "vaguely incongruous to the play," he found her portrayal "at once wistful and engaging." He judged the secret of the spirited student performances to be in Noel Harrison's direction. "Harrison...has whipped his performers into shape...Not only do they have the proper lilt and style, they indicate that they have a clear grasp of what they're about."⁷²⁴

Peter O'Rourke's resignation would be effective at the end of the semester, and Ed Mangum would be in charge of the summer season. With seven years' experience supervising theater management, Dean Altmiller was able to suggest a list of specific ways for Mangum to limit expenses:⁷²⁵

- Do two guest-artist shows and a non-AEA musical.
- Employ three AEA staff for six weeks @ \$475 a week and two AEA staff for two weeks @ \$200 a week.
- Deal directly with the guest rather than through an agent.
- Use only four musicians for the musical.
- Employ two students: Box-office and Shop manager.
- Use bulk mail instead of 1st-class.
- Print fewer programs.
- Spend more on advertising.
- Find another car-leasing company; use Cypress Hill Apartments for lodging.
- Also make sure that the St. Edward's subsidy is no more than 50% of cost.

At mid semester Nina Karick took over the duties of Department Secretary from Mary Scheitinger. April and May would be a challenge for Nina. Not only would she be Production Coordinator for *Roar of the Greasepaint*, but she would also join the cast as one of the rainbow of Urchins.⁷²⁶

***The Roar of the Greasepaint, The Smell of the Crowd* by Anthony Newley and Leslie Bricusse—April 21 to May 3**

Anthony Newley was born in London in 1931. Although his teachers regarded him as a bright student, he left school at 14 and worked in an insurance office. He was accepted at the Italia Conti Stage School and attended on a work scholarship. He caught the eye of a producer who cast him as the lead in the children's serial *The Adventures of Dusty Bates*. At age 17 he appeared as the Artful Dodger in David Lean's film adaptation of Dickens' *Oliver Twist*. In the 1950s he appeared on radio and became a leading actor in British films. In 1959 he began a pop-music career with "I've Waited So Long" which rose to Number 3 on the UK charts.

Also born in 1931, Leslie Bricusse followed a more traditional path. He was educated at Cambridge University where he was Secretary and later President of the Footlights drama club. In 1960 he began a collaboration with Anthony Newley which resulted in several hit musicals, including *Stop the World, I Want to Get Off*; *The Roar of the Greasepaint, the Smell of the Crowd*; *Sweet November*; and *Willie Wonka and the Chocolate Factory*.

In 1978 Bricusse collaborated with composer Armando Trovajoli on *Beyond The Rainbow*, an English-language version of the Italian musical *Aggiungi Una Posta Alla Tavola*, which ran for six months in London.

The production would be the final directing assignment for Peter O'Rourke. In the playbill, he bade farewell to the program he had headed for four years and highlighted achievements: MMNT now included a musical in its season, participated in the ACTF, had garnered 15 scholastic and community awards, had set three attendance records in the previous five years, developed a solid base of 800 subscribers, and now staged a slate of student productions each spring (as Ed Mangum had done in the 1960s). He closed with his version of the Irish blessing: "May the road rise to greet you, may the wind be always at your back, and may you be an hour in heaven before the devil knows you're gone."

O'Rourke expanded opportunities for students in the relatively small cast. Not only did Brad Dunker understudy Noel Harrison in the role of Sir, but Jeff Rose understudied Chuck Caudill as Cocky, Debbie Bennet understudied Laura Lynn MaKay as The Kid, and Dawn Watson understudied Margie Glennon as The Girl. Ken Thomas played Black, and Christopher Stillely made his MMNT debut as Bully. Ten women— theater arts majors as well as members of university choirs—comprised the chorus of Urchins. Br. Gerald Muller, learning from his experience with *The Music Man*, directed a small ensemble of keyboards, drums and bass. Choreography was created by Renata Sanford, costumes were coordinated by guest designer

Dwight Richard Odle, and director O'Rourke designed the set and the lights. Maia Forstchen was stage manager.⁷²⁷

When Anthony Newley was preparing the musical as a follow-up to *Stop the World, I Want to Get Off!*, he actually had Noel Harrison's father Rex in mind for the part of Sir. The elder Harrison turned it down, and Cyril Ritchard created the role. That Noel jumped into the role with relish was an indication that he had come to terms with being the son of a famous father and was comfortable following his own path.

O'Rourke's farewell production was a critical smash. Alan Jenkins raved about the chorus of Urchins. "The girls projected good sound in their songs, danced with carefree abandon, and kept their interest constantly focused on the action. They were terrific." He found the secret of success in the star quality of Noel Harrison's performance. As Cocky, Chuck Caudill responded with "14-karat" excellence, as did Laura Lynn Makay. "With her tremendous urchin face, great energy and talent...she was really grand."⁷²⁸ John Bustin was equally effusive: "The production has a good deal of flash in all corners, as a matter of fact, and the spirit that the performers put into it gives it the zingy but still airy quality needed to make this slightly cockeyed show work to its best advantage."⁷²⁹

During the run of *Greasepaint*, an intrepid group of students brought in a blast from the past. Re-enacting the 1969 coffeehouse production of Neil Simon's *The Star-Spangled Girl*, Chuck Caudill took over the Reunion on April 24 and 25 and staged the play with Clay Goodwin, Mike MacCauley and Pepper Minton. Admission was \$1.⁷³⁰

On Monday, May 4, Peter O'Rourke attended his last ACoT banquet. Mike Sullivan had been nominated for his set design for *Sly Fox* at ZSTC, Susan Loughran for her role as Celia Peachum in *The Threepenny Opera* at Center Stage, and Joe York for *Grease* and for his role as Bil Starbuck in *110 in the Shade* at ZSTC. York was awarded Best Featured Actor in a Musical for his role as Kenickie in *Grease*. Peter O'Rourke received a special award for his work on behalf of the organization. He concluded his acceptance speech with a passage from Will Rogers: "You're not on this earth too long, so don't take things too seriously, especially yourselves. Just live your life so you wouldn't be afraid to sell the family parrot to the town gossip."⁷³¹

A week after *The Roar of the Greasepaint* closed, the Theater Arts program presented the Second Annual Student Festival—on May 11 and 12 a production of *The Frogs* by Aristophanes directed by Kim V. Benson, and on May 13 and 14 a pair of acting recitals "Steal the Broom But Not the Scene" by Debbie Gaughn and Tracy Sherman and "Daring to Be Different" by Kathy A. Polk. Kim Benson had assisted with the direction of *J.B.*, *She Stoops to Conquer*, and *Our Town*. She presented Richmond Lattimore's translation of

Aristophanes' satire of Athenian literary style with a cast of 18 students. Bob Treasure played Dionysos, Ken Thomas played Xanthias, Christopher Stilley played Herakles, and the leader of the chorus of Frogs was Craig Kanne. Chris Klaphaak played the janitor of Hades while Rence Preston, Elise Wagner, and Thomasine Walraed played a series of maids. Chuck Caudill and D. J. Carter appeared as Euripides and Aeschylus. In addition to directing, Kim Benson designed the set; Clark Beach designed the lights, Linda Collman designed the costumes, and David Koempel designed the sound. The stage manager was Lori Fagan.⁷³²

Debbie Gaughan and Tracy Sherman were both Theater Education majors, and they were assisted in their production by Chuck Caudill. Debbie and Tracy presented themselves as a pair of theater custodians who played out scenes they had witnessed from backstage. Their program featured 12 scenes, arranged in two acts. The excerpts ranged from Shakespeare to Wilde to O'Neill to Giradoux to Neil Simon. Patricia D'Angelo designed the set, a crew comprised of Chris Klaphaak, Nina Karick and Chaletia Williams did the lights, and Andrew Pelegreen III and Patricia Esparza coordinated the costumes. Andrew Pelegreen also served as stage manager. Kathy Polk's program consisted of 19 selections arranged in two acts, including music, poetry and prose selections, and excerpts from plays. Music included African chants and songs by Charles Fox, Charlie Small and Paul Anka. Poetry selections included material by Ntozake Shange, Nikki Giovanni and Paul Laurence Dunbar. Excerpted playwrights included Shakespeare, Edward Albee and El Hajj Malik.⁷³³

The MMNT class of 1981 included Kathy Barre, Constance Campbell, Charles Caudill, Linda Collman, Patricia Esparza, Terry Evans, Deborah Gaughan, Timothy Glennon, Kim Gribble, Andrew Pelegreen III, Tracy Sherman, Elizabeth Steere-Monroy and Diane Torres.

Michael Stuart

Michael Stuart did not finish his degree at St. Edward's, but—like Bill McMillin—he became a pillar of the Austin theater community. In 1981 Stuart found a day job at the Book Exchange and fashioned a niche for himself in Austin as a designer, a technician and an actor. Twice he has received citations from the City of Austin for the technical support he has provided the theater space at the Dougherty Arts Center on Barton Springs Road. In 1996 he formed the Onstage Theater Company and produced *Educating Rita* with Bernadette Nason in the title role and himself as Prof. Frank Bryant. Later that year, he partnered with The Company and brought a production of *Arsenic and Old Lace* to the Stafford Opera House in Columbus,

Texas. Stuart produced over 30 productions with Onstage in San Antonio, Lakeway, Bastrop, Shiner and Flatonia. At the Austin Playhouse, Stuart became a fixture in revivals of *The Dead President's Club* portraying Lyndon B. Johnson to David Stahl's Richard Nixon and Tom Parker's Harry Truman. He even spent a year impersonating LBJ at the presidential library on the UT campus. If you visit the LBJ Ranch in Stonewall, Texas, and take the self-guided tour around the grounds, it is Stuart's voice that you will hear recounting events from the life of central Texas' favorite son.

The University Resident Theater Association had been founded in 1972 to support theater training programs. Dean Altmiller examined the Equity agreement with URTA but told George Ives that it would not be useful for St. Edward's. The agreement called for no less than four weeks' employment while MMNT was accustomed for hiring guests for only three weeks. Also, MMNT would need concessions to reduce the number of contracts and the minimum salary. Ives reminded the Dean "...although your budgets for actors have been high in the past, the main reason for this has been your hiring of stars at rather substantial salaries and has little to do with the minimum salaries of the other actors."⁷³⁴

As he prepared to leave St. Edward's, Peter O'Rourke submitted his final budget report. Total attendance to date was 9,630 or 57% of capacity, a 1% decline from previous year. Attendance for summer productions might possibly change that. Attendance for the academic year had been 63%, only a 5% increase from the previous year. His figures did not include the student shows; the two with free admission had been well attended. The year's income of \$36,589.30 was about on schedule, and season subscriptions and revenue from the first summer show could bring it to \$50,000. Expenses for the year stood at \$55,671.55 "which does not include last summer's overrun." It was still possible to stay within the budget. Hope sprang eternal. Planning sheets for the 1981 summer season show projected costs at \$21,635 and projected revenue at \$22,420.⁷³⁵

Ed Mangum assembled a staff of eight for the summer season: Susan Loughran as Costume Designer/Director, Glenn von Schleicher '78 as Technical Director/Designer, Kim Benson as Executive Secretary, Hart Sprager as Actor in Residence, Doris Lindblom as Asst. Costume Designer, Lisa Maranto as Playbill Editor, and Jane Sylvester as Box Office Manager. The company was comprised of 15 students: Debbie Bennett, Bonna Cummings, Judy Cummings, Patricia D'Angelo, Robin Davis, Lori Fagan, Nicole Farmer, Tina Jo Garrison, Mike Goehring, Edward Hanlon, Pepper Minton, Martha Patino, Leslie Staser, Chris Stilley and Ken Thomas.⁷³⁶

For the first production of the summer, Ed Mangum directed a Neil Simon comedy with a guest star from the hit TV series *Happy Days*.

Chapter Two by Neil Simon—June 16 to 28

Neil Simon had just been awarded an honorary doctorate from Hofstra University. His play *Fools* had opened on Broadway but closed after 40 performances. Directed by Mike Nichols, the cast included John Rubenstein, who had won a Tony the year before for his role in *Children of a Lesser God*. Simon allegedly wrote the play as part of a divorce settlement; his wife was granted the royalties from his next play. Simon set out to write a script that would fail.

Chapter Two presents the courtship of George Schneider, a widowed writer who still mourns his wife, and Jenny Malone, a soap-opera actress recently divorced from a professional football player. First produced in Los Angeles in 1977, the play was a shift in Simon's career. It marked the point where he began to use material from his own life in his writing and pointed the way to the trilogy *Brighton Beach Memoirs*, *Biloxi Blues*, and *Broadway Bound*. It opened in New York in December of 1977 under the direction of Herbert Ross with Judd Hirsch in the role of George Schneider.

AEA guest artist Marion Ross had appeared for eight seasons as Richie Cunningham's Mom on *Happy Days* and had won an Emmy for her performance. She had recently appeared in the NBC movie *Skyward* with Bette Davis and Howard Hesseman, directed by Ron Howard. A graduate of the Theater program of San Diego State College, Miss Ross had returned to the college's repertory company to appear in productions of Sheridan's *The Rivals* and Tennessee Williams' *Summer and Smoke*. Born in Albert Lea, Minnesota, Ross moved with her family to Minneapolis. As a teenager, she hung out in the theater on the campus of the University of Minnesota and found work backstage. After she graduated from high school, her family moved to San Diego, and she enrolled at San Diego State. As a freshman, she won the award for Outstanding Actress. After graduating from SDSU, she was accepted at the Old Globe Theater where director Mel Ferrer encouraged her to try film work. Her first big break was a role on the live CBS series *Life with Father*.⁷³⁷

Mangum cast Austin actor Hart Sprager as George Schneider. Sprager had won the 1981 B. Iden Payne award for Best Actor in a Musical for his appearance in the title role of *Zorba* at Austin's Center Stage. A graduate of Stanford University, he had appeared in summer theaters in Connecticut and California, and he had appeared as Jim Boardman in five episodes of the 1955-56 season of the George Burns/Gracie Allen TV series. George and Gracie's son Ron, Sprager's classmate at Stanford, had invited him to a casting call. "It was the easiest casting call I ever had," Sprager remembered. "Hey, Hart! Come here and meet the folks." Before moving to Austin to teach in the Radio, Television and Film program at UT, Sprager had appeared in a small

role in the Jackie Chan feature *The Big Brawl*. Susan Loughran had appeared with him in *Zorba*, and they had done a commercial together for Austin's Henna Chevrolet dealership.⁷³⁸

Elise Wagner, a sophomore from Missouri, played Faye Medwick, and Hillary Garrett, a sophomore from Tennessee, played Leo Schneider. Leslie Staser, who had transferred to St. Edward's from Louisiana, was the understudy for Marion Ross. The set was designed by Glenn von Schleicher, the lights by Edward Hanlon, the costumes by Susan Loughran, and the sound by Ken Thomas. The stage manager was Robin Davis.⁷³⁹

Alan Jenkins found the pace of the opening-night performance too leisurely and wished that Mangum had made some cuts in the script. However, he reported that Marion Ross lived up to her star billing. "Subtle changes in facial expression spoke volumes and merely underlined the fact that a gifted professional was in our midst."⁷⁴⁰ John Bustin also noted the problem of pace: "Miss Ross and [Hart] Sprager were still fumbling over a few lines after only a week of rehearsal."⁷⁴¹ Richard Harris in *The Daily Texan* lamented the one-dimensional quality of the roles assigned to Elise Wagner and Hillary Garrett. "Both students have acted with greater success in the past," he contended. Marion Ross, however, "is a fountain of little surprises in scenes which would otherwise be boringly predictable."⁷⁴²

As *Chapter Two* closed, Ed Mangum received his evaluation from Anne Crane. She expressed appreciation for his work during the year. He had been willing to assume additional advising work. Crane added that "Your influence with students is strong, and you seemed to use it this year to keep departmental affairs operating smoothly." He had helped to evaluate St. Mary's theater program and agreed to operate the MMNT summer program. She listed two important areas where he could be of assistance during the coming year: 1. Help the two new directors with the division Self Study, 2. Assist the faculty to work together in mutual respect and support.⁷⁴³

Final figures for the fiscal year 1980-1981 indicated the strengths and weaknesses of the program. Productions with guest stars generated the most income, but it seemed that for every dollar of revenue they produced, they required two dollars of expense, mostly for the guest artist's salary. Sandy Dennis and Marion Ross, the Academy-Award winner and the TV personality, drew the largest attendance whether the play was a British poetic drama or a Broadway comedy.⁷⁴⁴ Student productions seemed to draw only friends and family (see Table C).

For the summer's second production, Susan Loughran directed a 1950s musical comedy with another TV guest star.

***Bells Are Ringing* with book by Betty Comden and Adolph Green and music and lyrics by Jule Steyn—July 7 to 19**

New Yorkers Betty Comden and Adolph Green were introduced by friends in 1938. They formed a troupe called the Revuers which performed at a Greenwich Village club The Village Vanguard. The group included a young musician Leonard Bernstein and young actress Judy Holliday. In 1944 Comden, Green and Bernstein teamed with choreographer Jerome Robbins to bring *On the Town* to Broadway. The musical told the story of three sailors on 24-hour shore leave in the big city. In 1949 they adapted the musical for MGM with stars Gene Kelly and Frank Sinatra. In 1952 Comden and Green teamed with Nacio Herb Brown and Arthur Freed to create *Singin' in the Rain*, often cited as the best movie musical in history. Comden and Green combined to win seven Tony Awards in their long career. In 1978 they had been presented with the Tonys for Book and Score for *On the Twentieth Century*.

Jule Styne was born Julius Kerwin Stein to Ukranian immigrants in London. His family moved to Chicago where Julius began taking piano lessons as a child. He proved to be a prodigy and performed with the symphonies of Chicago, St. Louis, and Detroit before he was 10 years old. He attended the Chicago Musical College but dropped out to pursue music in Hollywood. He established a dance band and began writing songs with lyricist Sammy Cahn. In 1947 his musical *High Button Shoes* was produced on Broadway, beginning a career as writer and producer that lasts into the present with revivals of such hits as *Gypsy* and *Gentlemen Prefer Blondes*.

Bells Are Ringing presents the adventures of Ella Peterson, who answers phones for “Susanswerphone” answering service. She forms telephone friendships with clients—unemployed actors, struggling writers. The phone provides a comfortable distance for these “perfect relationships” until Ella begins to help writer Jeff Moss with his writer’s block. The police raid the business, certain it’s a front for an escort service, and find that the owner’s boyfriend has been running a gambling operation. The musical was first produced in 1956 under the direction of Jerome Robbins with Judy Holliday as Ella. In the chorus was Jean Stapleton.

A native of New Haven, Connecticut, guest artist Grant Goodeve had appeared for four seasons as David, the eldest son, on *Eight Is Enough*. After graduating from Ithaca College, Goodeve had headed straight for Los Angeles. He had appeared in episodes of *Gibbsville*, *The Love Boat*, *Fantasy Island*, and *The Marie Osmond Show*. He had roles in the made-for-TV movies *Last Cry for Help*, *Hot Rod*, and *Pigs vs. Freaks*. Following his engagement at St. Edward’s, Goodeve would fly to Sacramento, California, to appear with Gordon McRae in the Lerner and Loewe musical *Paint Your Wagon*.⁷⁴⁵

Tina Jo Garrison was cast opposite Goodeve as telephone operator Ella Peterson. Director Loughran cast Fr. LeRoy Clementich, director of St. Edward's Campus Ministry, as Dr. Kitchell. Hart Sprager played Sandor. Chuck Pulliam joined the company to play Blake Barton while his brother Steve sang in the chorus. The music director for the production was Noel Alford who had just completed his first season at Austin's Center Stage where he had directed productions of *Threepenny Opera*, *Zorba*, *Anyone Can Whistle*, *A Gershwin Rhapsody*, and *Magic to Do*. From the piano, Alford led an ensemble of flute, clarinet, trumpet and percussion. Susan Loughran scored a production hat trick, choreographing and designing the set in addition to directing. Doris Lindblom designed the costumes, Bill McMillin designed the lights, and Sue McMillin was stage manager.⁷⁴⁶

Critical opinion was divided. Alan Jenkins found the story simplistic and the score lackluster. He surmised that director Loughran sought to shore up these weaknesses with performance energy "so that the entire production seemed to slip from frenzy to hysteria and right back to frenzy again." While Grant Goodeve did all that could have been expected of him, Tina Jo Garrison was "unable to bring any true emotion to her role."⁷⁴⁷ In *The Daily Texan*, however, Susan Solomon found much to like. "Overall, the combination of the writers' witty dialogue and the contagious energy of the talented cast...provide an uplifting, delightful performance." Grant Goodeve captivated the audience with his "charisma and sparkling stage presence." Tina Jo Garrison's "powerful projection and seemingly limitless storehouse of energy" were exemplary. Even so, there was little chemistry between the leads. The scenes with Hart Sprager and Leslie Staser in the role of Sue Summers struck more sparks.⁷⁴⁸

During the run of *The Bells Are Ringing*, Ed Mangum was dreaming about his final semester of teaching and the 10th anniversary of MMNT. He sounded out President Walsh about reprising his role of Captain Ahab in a revival of *Moby Dick Rehearsed*. Br. Stephen sent his regrets. John Knudson and the number-two man in Development had just left and "...it is impossible for me to make the required commitment of time and energy." Through St. Edward's's Director of Creative Ministry, Mangum also corresponded with Yolanda King, the eldest daughter of Martin Luther King Jr. She had graduated from Smith College and held an MFA in Acting from New York University. In 1978 she had played Rosa Parks in the TV mini-series based on her father's life. Ms. King replied that late October to mid-November would be best for her schedule, but Mangum was wondering about April and May of 1982. Unfortunately, her schedule would not accommodate an appearance at MMNT.⁷⁴⁹

***The Prime of Miss Jean Brodie* by Jay Presson Allen, based on the novel by Muriel Sparks—July 28 to August 2**

Muriel Sparks first presented *Miss Jean Brodie* in the pages of the *New Yorker* magazine. The short novel was published in 1961. Born in Edinburgh, Scotland, as Muriel Camberg, Sparks had been educated at James Gillespies' High School for Girls, which was founded in 1803 on a legacy from an Edinburgh tobacco merchant. Two years after her graduation, Muriel married Sydney Sparks and followed him to Rhodesia. Unable to cope with Sydney's bipolar disorder, Sparks left him and their young son. She returned to Britain in 1944 and found work for British Intelligence for the remainder of WWII. After the war ended, she began a serious writing career and in 1947 became editor of the *Poetry Review*. In 1954 she converted to Roman Catholicism, a decision which contributed to her development as a novelist. Her first novel *The Comforters*, published in 1957, contains many references to Catholicism and conversion. The publication of *The Prime of Miss Jean Brodie*, Sparks' sixth novel, brought her international fame. In 1981 Sparks published *Loitering with Intent*, which was short-listed for Britain's Booker Prize.

Set in Edinburgh in the 1930s, *The Prime of Miss Jean Brodie* follows the relationship of Miss Brodie—a teacher who thinks of herself as “in her prime”—and ten of her pupils from the 4th grade until their graduation from the Marcia Blaine School, modeled on James Gillespies' High School. As the students mature, Miss Brodie involves them in her personal relationships with the school's art teacher and with the choir director, leading one student to have an affair with the art teacher. This student then reveals Miss Brodie's machinations to the Headmistress, thus ending Brodie's teaching career.

Jay Presson Allen was born Jacqueline Presson in San Angelo, Texas, in 1922. She spent as much of every Saturday and Sunday as her family would allow in the movie theater. She attended the Hockaday School in Dallas but at 18 left Texas to pursue an acting career in New York. She married in the early 1940s and moved to California, but soon grew dissatisfied and resolved to write her way to financial independence. In 1948 her first novel *Spring Riot* was published. She divorced her husband and moved back to New York where she wrote for various television series—*Armstrong Circle Theater*, *Goodyear Playhouse*, etc. In 1955 she married Lewis Allen and began writing under the name Jay Presson Allen. In 1963 her play *The First Wife* was produced by Hal Wallis as *Wives and Lovers* with Janet Leigh, Van Johnson and Shelley Winters. She had seen the possibilities in *The Prime of Miss Jean Brodie* and purchased an option on the novel. Alfred Hitchcock read her stage adaptation of the novel and hired Allen to write the script for his film *Marnie* with Tippi Hedren and Sean Connery. The play *The Prime of Miss Jean Brodie* was first produced in London in 1966 with Vanessa Redgrave in the title role. In 1968 it moved to

Broadway with Zoe Caldwell, who won the Tony Award for Best Actress. In 1969 the film version appeared with Maggie Smith in the title role and Robert Stephens as the art teacher Teddy Lloyd. Smith was awarded the Oscar for Best Actress. In 1981 Allen's screenplay *Prince of the City* was produced by Orion Pictures with Treat Williams and Jerry Orbach.

Susan Loughran continued to pile hat upon hat for the production. She both directed and played the title role. She designed the costumes and designed the set. One would not have been surprised to find her selling concessions during intermission. Edward Hanlon designed the lights. Jane Sylvester designed the sound. Elise Wagner was stage manager. Hart Sprager played Teddy Lloyd and Nicole Farmer, Bonna Cummings, Debbie Bennett, and Tina Jo Garrison played students. Patricia Knock '77 played Miss MacKay. A member of AGVA, Knock had sung in opera productions and had worked at NBC.⁷⁵⁰

Alan Jenkins reported that Loughran fashioned "a woman of spunk and imagination" in her performance and that Hart Sprager was "very professional." He was especially taken with Nicole Farmer as Sandy. "We see[her] grow physically, intellectually and emotionally throughout the play. Hers is a really lovely performance."⁷⁵¹ John Bustin praised Loughran's direction. "Her staging of the play not only makes imaginative use of the Northen Theater arena but illuminates the drama in a keen and provocative manner."⁷⁵²

The 1981-1982 school year would mark the 10th anniversary of the opening of MMNT. As he approached this milestone, Ed Mangum could look back on a summer of successful productions and remarkably little behind-the-scenes drama. Marion Ross had had such a good time doing *Chapter Two* that she wanted to do it again in Minneapolis at Christmas, and she was insisting that Hart Sprager travel north for the winter to appear with her. And Mangum could look forward to the arrival of Donald Seay, the new faculty member whose task it would be to lead MMNT into the new decade.



Dress rehearsal for *Our Town* with Laura Lynn Makay as Emily Webb (right foreground). Courtesy of St. Edward's University Archives & Special Collections.



Marion Ross as Jenny Malone and Hart Sprager as George Schneider communicate across the arena in *Chapter Two*. Courtesy of St. Edward's University Archives & Special Collections.

1981 to 1982—The Founder Retires

Donald Seay arrived in the fall to assume the duties of Artistic Director of the Mary Moody Northen Theater. The theater staff was expanded and redefined: James Murphy served as Managing Director and David Ketchum was Technical Director. Seay had degrees from the University of Southern Mississippi and was completing the dissertation for his doctoral degree from the University of Minnesota. He had taught at the University of Wyoming, the University of Southern Colorado, the University of Minnesota, and Gustavus Adolphus College. He had received grants to study in France, England, Germany, Finland, Poland, Hungary and Czechoslovakia. James Murphy had degrees from Western Illinois University and the University of Oregon and said he would focus most of his energies on expanding the theater audience. Murphy came to St. Edward's from Grand Bend, Ontario, where he had founded the Huron Country Playhouse in 1972. He built the organization from a modest tent operation to a 600-seat proscenium theater. Before that he had worked at the Gate Theater in Dublin, and he had directed at La Mama, Café Cino, and the Cubiculo in New York.⁷⁵³

After several years of teaching, Donald Seay had concluded that it would be difficult to bring about significant changes in training students for careers while he was a mere faculty member; he would need to move into administration. The university's professional guest artist program with its emphasis on a conservatory approach to training seemed to him to provide an opportunity to bridge the gap between educational theater and the commercial theater. His goal was to build a program that could truly give its students a competitive edge over graduates from other programs.⁷⁵⁴

Elena Ronquillo had been hired as Lighting and Sound Designer, Doris Lindblom continued as Costume Assistant and Penny T. Propes had become Theater Secretary. The staff included three technical assistants, two ticket-office assistants, and two publicity assistants. The members of the faculty

included Edward Mangum, Professor; Donald W. Seay and James Murphy, Associate Professors; Susan Loughran, Instructor; and Lizanne Brazell and Mona Fulz, Lecturers.⁷⁵⁵

The 1981-1982 season would balance the contemporary with the classic. Opening the season would be the Vietnam-era satire *Sticks and Bones* by David Rabe. The winter production would be *Arms and the Man* by George Bernard Shaw. The 10th anniversary of the opening of MMNT would see *The Taming of the Shrew* by William Shakespeare, and the final selection would be the psychological drama *Equus* by Peter Shaffer.

Donald Seay composed a detailed agenda for the first faculty meeting of the semester, resolving to put his stamp on the program from the first day. He outlined a procedure for the selection of a season. Faculty would submit a list of three plays of different kinds to the Artistic Director in order of preference. The compiled list would provide a menu of choices. The summer season would be chosen in the preceding fall; the season for the academic year would be chosen in the spring. Seay outlined a procedure for selecting guest artists. The director of a production would designate the “starring role” and then submit a list of possible stars with a physical and psychological description of the character. The selection of the guest artist would depend on the funds.⁷⁵⁶

In discussing the operation of the theater box office, Ed Mangum volunteered that “the box office has traditionally been poorly run.” In view of Peter O’Rourke’s efforts to raise attendance and to track ticket sales, his statement seems unkind. However, Mangum added that the University Business Office did not audit the box office. Perhaps he was suggesting that Seay should improve accountability by inviting closer University supervision. Managing Director James Murphy would still use Practicum students to staff the box office.⁷⁵⁷

In the opening week of classes, Seay posted a set of new policies for the program:⁷⁵⁸

- All theater majors must audition for all major productions.
- Students working on production assignments requiring the use of theater facilities must be supervised by a member of the faculty or staff.
- No eating, drinking, smoking in the theater auditorium.
- Students may check out scripts to read before auditions; must leave a deposit of \$2.00.
- The Star Dressing Room is not to be used by faculty, staff, or students.

Equivalencies between teaching hours and production duties were redefined. The position of Director of Theater would equal three course hours per semester. Directing a production would equal three course hours. Participation in two productions a semester in a technical-support role would equal three course hours. There would be no equivalency for acting in a production. "Occasionally it may be necessary for a faculty member to assume a minor role...at the request of the Director [of Theater] in order to have four Equity members associated with the production. In general, major roles should be reserved for student [sic] and guest artists. In general, aside from the Director [of Theater] each faculty member should teach nine hours with the remaining three hours devoted to productions."⁷⁵⁹

According to this policy, if Susan Loughran directed a production and designed the costumes for both productions in a semester, she would only need to teach two courses. Or she would be paid an additional stipend for a) the directing assignment, b) the design assignment, or c) one of the courses she taught. She would not be cast as the lead in a production as she had the previous summer.

James Murphy designed a season brochure honoring the 10th anniversary season with a photograph of William Shatner, who was filming *Star Trek II: The Wrath of Khan* to be released the next June. Murphy chose to raise ticket prices. Regular admission would now be \$6.50, student admission \$4.00, and seniors \$3.25. A season subscription for four productions would cost \$19.50. The drive for subscriptions was disappointing, and by the end of September, Murphy was offering the St. Edward's faculty a season subscription for four productions for \$12.⁷⁶⁰

On September 30 Anne Crane informed Dean Altmiller of the plan for the self-evaluation of the various programs in the Division of Humanities. The self-study would include responses from alumni, both those who had graduated in a major and those who had taken courses in but not completed a major. Senior faculty members in a program would recommend an external consultant who would then add comments to the self-study.⁷⁶¹

The productions for the fall contrasted two anti-war plays, one from Victorian England and one from the contemporary US.

***Sticks and Bones* by David Rabe—October 6 to 18**

David Rabe is a Midwesterner, born in Dubuque, Iowa, educated in Catholic schools in Dubuque and a graduate of Loras College, a Catholic liberal-arts college in Dubuque. He had begun a graduate program in Theater Arts at Villanova University, but after dropping out in 1965, he was drafted into the Army. He served a tour of duty in Vietnam in 1967, and his

experiences in the war provided the material for the beginning of his writing career. After his discharge from the service, he re-enrolled at Villanova and received an MA in 1968. During this time he began work on *Sticks and Bones*, which became the first part of a trilogy of Vietnam plays. *The Basic Training of Pavlo Hummel* premiered in 1972 and won an Obie Award for Distinguished Playwriting, and *Streamers* won the New York Drama Critics Circle Award for Best American Play in 1976. In 1978 Rabe married the actress Jill Clayburgh. In 1984 his play *Hurly Burly* would win the Tony Award for Best Play.

Sticks and Bones received its initial staging at Villanova University in 1969. In 1971 it was produced by Joseph Papp at his Public Theater in New York City under the direction of Jeff Bleckner, opening on November 7. Employing the characters in the 1950s TV situation comedy *The Adventures of Ozzie and Harriet*, Rabe satirized the prejudice, bigotry, and self-hatred that lay beneath middle-class America's image of itself. David, the ideal big brother, has returned from Vietnam blinded and emotionally crippled. The play was showered with awards in 1972. It received the Tony Award for Best Play, Elizabeth Wilson received the Tony Award for Best Featured Actress in a Play for her role as Harriet, Tom Aldredge received the Drama Desk Award for Best Actor in a Play for his role as Ozzie, Jeff Bleckner received the Drama Desk Award for Outstanding Director of a Play, and Santo Loquasto received the Drama Desk Award for Outstanding Set Design. In 1973 CBS produced a TV movie of the play with Tom Aldredge as Ozzie and Anne Jackson as Harriet. The subject was so controversial that half of the network's affiliates refused to broadcast it.

Equity guest artist Alan Feinstein began his TV career in 1963 in the *Armstrong Circle Theater* episode "Aggressor Force" under the name Alan Yorke. He appeared on daytime TV in episodes of *Dark Shadows* and *The Edge of Night* and in prime time series such as *Kojak* with Telly Savalas and *Cannon* with William Conrad. In 1976 he had a recurring role in the series *Jigsaw John*. In 1977 he had a featured role in the film *Looking for Mr. Goodbar* with Diane Keaton. In 1979 he appeared in 13 episodes of *The Runaways* as Steve Arizzio, and in 1981 he appeared in the mini-series *Masada*, with Peter O'Toole and Peter Strauss, in the role of Aaron.⁷⁶² Feinstein was hired to appear in the MMNT production of *Sticks and Bones* a week before he was to arrive in Austin for the first rehearsal.

Susan Loughran continued to model multi-tasking. She directed the production and designed its costumes. Technical Director David Ketchum designed the set, and lighting/sound technician Elena Ronquillo designed the lights. Bob Treasure assisted the director, and Elise Wagner was stage manager. Loughran cast experienced students in leading roles: junior Virginia Johnson as Harriett opposite Alan Feinstein, Richard Johnson as David,

and Craig Kanne as Father Donald. Hillary Garrett was Alan Feinstein's understudy. Four students made their MMNT debuts: Rebecca Martin and Chalethia Williams as Sgt. Majors #1 and #2, Gray Woodyear as Ricky, and Coleen Keegan as Zung.⁷⁶³

Four days before the opening of *Sticks and Bones*, James Murphy analyzed the weaknesses of the season-subscription drive for the faculty. Increasing the subscription price from \$15 for five productions to \$19.50 for four productions had been "too severe." The season did not offer a musical and no stars had been announced for the spring productions. The controversial reputation of *Sticks and Bones* had not provided the enthusiasm necessary to support a subscription drive. Senior patrons were responding that they didn't see the advantage to a subscription: "I usually miss one show anyway and therefore don't really make a savings." Murphy hoped that single-ticket sales would make up the shortfall in subscriptions but warned that current budgets might have to be trimmed. He emphasized the necessity of scheduling "a saleable summer season."⁷⁶⁴

John Bustin hailed the choice of *Sticks and Bones* as a possible sign that the St. Edward's Theater Program was entering a more aggressive era in which dramas of substance and controversy would be "the order of the day." Even so, he found that the intervening decade had sapped the script of some of its passion. Alan Feinstein's portrayal of Ozzie was "an authentic and touching glimpse of a man suddenly coming apart, and it's a remarkably effective piece of acting—brilliant even." And he remarked on Loughran's "perverse penchant for casting women as police officers and soldiers in her shows..." This directorial choice had weakened the opening moments of the production.⁷⁶⁵ Alan Jenkins remarked that the opening 15 minutes "was a thoroughly confusing piece of theater [which] really didn't make any sense..."⁷⁶⁶ Both critics saw moments to praise in student performances. Bustin cited Virginia Johnson's Harriett and Richard Johnson's David as "reasonably believable," and Jenkins found Gray Woodyear's Ricky a chilling portrait of "an All-American viper." Even though Feinstein was in no way guilty of "grandstand playing," Bustin judged that the students did not rise to his level of artistry.

Alan Feinstein

Feinstein continued to appear on network TV—in the spring of 1982 on an episode of *Archie Bunker's Place*. In 1983 he appeared on Broadway in *A View from the Bridge* directed by Arvin Brown. In 1985 he played Max Kaufman in 11 episodes of *Berenger's* with Sam Wanamaker, and in 1989 he portrayed Malcolm Sinclair in episodes of *Falcon Crest*. As the 21st century began, he booked two episodes on *Crossing Jordan* with Jill Hennessey.⁷⁶⁷

Seay Takes Over

In October the first issue of *The Austin Chronicle* was published. The weekly newspaper became a voice for progressive political views and a staunch supporter of all artistic endeavors, including live theater.

Don Seay had set several goals for the year: To refurbish the theater facility, to re-establish relationships with the local press, and to update the curriculum. As the advising period for the spring semester approached, he sent a memo to faculty advisors:⁷⁶⁸

- Freshmen must take Fundamentals of Acting I and Technical Theater I.
- After Acting I, then Fundamentals of Acting II; after Tech Theater I, then either Lighting or Practicum.
- If Freshmen have completed Acting I and Tech Theater I, then register for Acting II, Voice and Diction I or Oral Interp, and Lighting or Practicum.
- At the end of Spring '82, students should have completed Intro to Theater, Fundamentals of Acting I, and Tech Theater I. Then either Acting II or Lighting, Practicum or Oral Interp or Voice and Diction. I.

Senior Nina Karick worked to form a Faculty/Student Relations Committee in order to help students adjust to the changes taking place in the Program. Only 15 students attended the first meeting, and she scheduled another for the following week. She proposed another student/faculty “get together” like the one held at the beginning of the semester and requested a student call board for the Green Room.⁷⁶⁹

As he strove to build a program that would bridge the gap between academic and commercial theater, Don Seay measured the St. Edward's program against the standards of the University and College Theater Association. BA degree programs offering a major in theater must have a minimum of three (full time equivalent) theater-trained faculty positions. Among them there must be adequate training and experience in both the production and academic areas of theater that can provide the student basic theater knowledge and skills in theater production, theater history, criticism, and theory.⁷⁷⁰

With Peter O'Rourke's departure, there was no longer a professionally trained designer on the faculty. Susan Loughran was a trained actress, but her costume expertise was based on production experience. “The

training of professional directors is a sufficiently complex and comprehensive process that it is an inappropriate specialization for undergraduates."⁷⁷¹ Ed Mangum's directing classes and the many student directing projects were now considered appropriate only for graduate schools. "It is understood that students graduating with a BFA in Design will have had an opportunity to design at least one full realized production in the area of their speciality."⁷⁷² Students had been designing for main-stage productions almost from the beginning, but there was no longer a faculty member with the appropriate training to mentor them. "In the acting area, there must be at least three (full-time equivalent) persons representing competencies in the areas of voice/speech, stage movement, and acting."⁷⁷³ Susan Loughran and Mona Lee Fultz were trained in acting. Lizanne Brizell and Ed Mangum taught Voice and Oral Interpretation, but there was no movement specialist on the faculty. Renata Sanford was a professional dancer, but she was working in the Music Program. The faculty needed specialists in the areas of Design, Voice, and Movement.

Organized in 1950, the Minnie Stevens Piper Foundation was incorporated as a non-profit, charitable corporation. Its purpose was to support the education of "financially limited but worthy students." The principal donors were oilman Randall Gordon Piper and his wife Minnie Stevens Piper. One of the programs of the foundation is the Piper Professor Award. Ten awards of \$5,000 each were made annually to professors for superior teaching at the college level. Selection was made on the basis of nominations from colleges and universities in the state of Texas.⁷⁷⁴ In mid-November Anne Crane provided a generous nomination for Professor Edward Mangum:⁷⁷⁵

Professor Mangum is one of the few blessed with the almost magical power of attracting and leading the many... Students evaluations of his classes consistently say that he has opened new horizons to them and instilled a love of learning and the arts.... He carries a student-advising load exceeding that of divisional colleagues because students request that he advise them. ...During my eight years as Division Chairperson, we have enrolled approximately one hundred theater arts majors during any given semester. ... He is often elected to critical committees, such as the Faculty Evaluation Committee. He is also willing to accept appointments to committees that require sensitivity, perspective, and wisdom.

James Murphy directed the second anti-war play of the semester with an all-student cast.

***Arms and the Man* by George Bernard Shaw—November 17 to December 6**

Shaw is ranked with William Shakespeare as one of the geniuses of the English-speaking stage. Born in 1856 in Dublin, he attended private and public schools in Dublin and then became a clerk in an estate office. In 1876 he joined his mother and sisters in London and began to read widely in the library of the British Museum. He attempted to write novels without success, but in 1885 he began to support himself as a journalist, writing music and literary criticism. He had become a Socialist and was a charter member of the Fabian Society founded in 1884. Shaw's first play *Widower's Houses*—a scathing attack on slumlords—was first performed in London in 1892. His first successful play was *The Devil's Disciple* produced in the US in 1897. He went on to write 63 plays, of which *Arms and the Man* was the fourth. He was awarded the Nobel Prize for Literature in 1925, and he was awarded an Oscar for his work in the 1935 film adaptation of his play *Pygmalion*.

Arms and the Man was first produced in London in April of 1894 and in New York in the following September. Set in Bulgaria in 1885, the play satirizes the futility of war. Raina Petkoff is engaged to marry Major Sergius Saranoff, an officer in the same Bulgarian regiment as Raina's father. Captain Bluntschli, a Serbian officer fleeing the Bulgars in a rout, takes refuge in Raina's bedroom. He reveals that he is a Swiss mercenary and that instead of bullets, he carries chocolates in his kit. Months later the Swiss officer reappears, and Raina's father reveals that he provided valuable assistance in the negotiations concluding the war with Serbia. In the final act, the restrictions of class and country are swept away: Sergius becomes engaged to a servant girl, and Raina becomes engaged to Bluntschli, her "chocolate soldier."

Arms and the Man provided a witty, late-Victorian precursor to the anti-war sentiments expressed in *Sticks and Bones*. James Murphy assembled a cast of eight students led by seniors Laura Lynn Makay as Raina and Joel Duane Citty as Bluntschli. Ray Robert Lee played Sergius, and Craig Kanne continued his string of character roles as Raina's father Major Petkoff. Terri Preston and Christopher Silvestri made their MMNT debuts in the roles of Louka and Nicola. The lighting was designed by Elena Ronquillo and the costumes were designed by Susan Loughran. Gray Woodyear and Hillary Garrett were the stage managers. In a program note, Artistic Director Seay reassured MMNT patrons that the guest-star program would be continued. "It is our philosophy that by exposing the student to qualified professionals in production and by providing them with demanding but exciting and meaningful classroom training and experience, that they can begin to prepare themselves for careers in the theater...It is for these reasons that the University Theater is committed to a star system of guest artists."⁷⁷⁶

The run of the show was demanding; not only were there six evening performances a week, but there were also 2 p. m. matinees on Saturdays and Sundays. In addition, the second week of performance occurred after the Thanksgiving break.

Alan Jenkins praised James Murphy's direction which "achieved a fine level of consistency between the actors that added strength to the overall impact of the play." Ray Robert Lee's Sergius "gave full reign to the portrait of an inflexible man paralyzed by what he considers the importance of his social position." Laura Lynn Makay's Raina "balanced the pouting nonsense with the genuine impulse nicely." The pace of the first act was leisurely "with Shaw's biting wit presented minus teeth" but the second act gained momentum increasing the sense of fun. Susan Loughran's period gowns and military costumes created "considerable splash."⁷⁷⁷

As *Arms and the Man* closed, Jenkins published a profile of an enterprising St. Edward's junior Susin Owensby who would appear in the ZSTC production of *Tovarich* by Jacques Duval and Robert Sherwood. Not a Theater Arts major, Owensby had taken classes at ZSTC since the age of 13 and she had already established a body of work, appearing in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* at the Gaslight Theater, *Charley's Aunt* at ZSTC, and *The Clown of God* by Austin playwright Marty Martin. On Fridays and Saturdays she moonlighted as an on-air announcer for the classical-music radio station KMFA.⁷⁷⁸

Six days after the set was struck for *Arms and the Man*, the Musical Theater Workshop under the direction of Br. Gerald Muller and Renata Sanford presented a full production of the Pulitzer-Prize-winning musical *How to Succeed in Business Without Really Trying*.

***How to Succeed in Business Without Really Trying*, music and lyrics by Frank Loesser, book by Abe Burrows, Jack Weinstock and Willie Gilbert—December 11 and 13**

Born in New York in 1910, Frank Loesser left college to become a nightclub performer. In 1936 he moved to Hollywood and went to work for Paramount studios where he wrote the lyrics for many songs, included "Two Sleepy People" for the Bob Hope film *Thanks for the Memory* and "See What the Boys in the Back Room Will Have" sung by Marlene Dietrich in *Destry Rides Again*. After WWII broke out, he joined the Army Air Force, but he continued to write lyrics. "Praise the Lord and Pass the Ammunition" was the first song for which he wrote both lyrics and music. After the war, Loesser returned to New York, and in 1948 he was asked to write the music and lyrics for the musical adaptation of *Charley's Aunt* by Brandon Thomas titled *Where's*

Charley? The production ran for over 700 performances. In 1950 his musical *Guys and Dolls*, based on the stories of Damon Runyon garnered Loesser two Tony Awards. He wrote the book, music and lyrics for *The Most Happy Fella* in 1956 and *Greenwillow* in 1960. *How to Succeed in Business Without Really Trying*, based on Shepherd Mead's book of the same title, opened in 1961 and earned Loesser two more Tonys and the 1962 Pulitzer Prize for Drama.

Abe Burrows was born Abram Solman Borowitz in Brooklyn in 1910. He attended the City College of New York and New York University and worked as a runner on Wall Street and for accounting firms. In the late 1930s he began writing and selling jokes. He worked as a writer on the radio show *Duffy's Tavern*. In 1945 he moved to Los Angeles to work at Paramount but soon returned to radio, writing for shows starring Danny Kaye and Joan Davis. In 1948 he had his own 15-minute show on CBS affiliate KNX in Los Angeles. He began to direct and write for the stage, working on productions such as *Make A Wish*, *Two on the Aisle*, *Three Wishes for Jamie*, and *Guys and Dolls*. Burrows became a mentor to writers Larry Gelbart, Nat Hiken, Dick Martin and Woody Allen. Burrows' son James became the creator of such classic TV series as *The Mary Tyler Moore Show* and *Cheers*.

Jack Weinstock, a native New Yorker who attended Columbia College and a graduate of NYU's Bellevue Medical College, was in private life a doctor. He did not start to write professionally until he met his collaborator Willie Gilbert, first as a patient and then as a friend. In addition to his successful writing career, "Dr. Jack" (as Weinstock's friends called him) successfully lived two lives, one as author and one as doctor. He was medical director of a life insurance company, a surgeon at two hospitals, and had a Fifth Avenue medical practice. Jack Weinstock died in 1969.

Born in 1916, Willie Gilbert grew up in Cleveland, Ohio. At Glenville High School Gilbert wrote humorous pieces for the school publication *The Torch*, and among his fellow writers were future playwright Jerome Lawrence and the creators of the *Superman* comics Jerry Siegel and Joe Shuster. After earning a BS in Education, Gilbert moved to New York to become a comedian. He discovered that his physician Jack Weinstock had a talent for writing, and the new team began to write material for nightclub performers such as Kaye Ballard and Eileen Barton. They wrote for early TV programs such as *The Howdy Doody Show* and *Tom Corbett, Space Cadet*. In 1962 they shared the Tony Award for "Best Author of a Musical" with Abe Burrows.

J. Pierpont Finch, the hero of *How to Succeed...*, begins as a window cleaner, but then he reads Shepherd Mead's book *How to Succeed...* He starts in the mailroom of World Wide Wickets, but with the help of resourceful secretary Rosemary Pilkington, he wins the favor of the company president J.B. Biggley and rises to the top. The story is peopled with such delicious

characters as Benjamin Burton Daniel Ovington, Hedy LaRue, Bud Frump, and Wally Womper.

How to Succeed in Business opened in New York in October 1969 with Robert Morse and Rudy Vallee in the leading roles. It ran for 1,417 performances and won seven Tony Awards. In 1967 United Artists produced a film version with many of the original cast. Renata Sanford directed the production and created the choreography, giving credit to Bob Fosse. From the keyboard, Br. Gerald directed an ensemble which included piano, trumpets and percussion. The production was fully supported by the Theater Program with David Ketchum supervising Anna Marie Flanigan's set design, Elena Ronquilla designing the lights and sound, and Susan Loughran designing the costumes. Dawn Watson was Renata Sanford's assistant and dance captain, and Elena Ronquillo served as stage manager. The cast of 30 students was headed by Richard Lemen as Finch, Fred Zimmerman as J.B. Biggley, and Jacqueline Mordue as Rosemary. Understudies for the principal roles included Eric Abbott for Finch, Kevin Montgomery for Biggley, and Kathie Kroos for Rosemary. Ray Robert Lee quickly doffed the guise of Sergius in *Arms and the Man* to jump into the role of Bratt.⁷⁷⁹

1982

Perhaps fearing that Don Seay would feel constrained by budgets from providing appropriate recognition of the 10th anniversary of the opening of MMNT, Ed Mangum sent President Walsh a note early in January:⁷⁸⁰

... may I suggest (as humbly as possible under the circumstances) that some sort of recognition by the university of the theater's tenth anniversary might be in order...that some sort of recognition be given Mrs. Mary Moody Northen that evening...If she comes, it would be the first time that she has visited the theater since the opening night ten years ago...a brochure would not only be a suitable recognition of the theater's tenth anniversary, but it could also serve as an additional recruiting aid for prospective students during the coming year.

James Murphy had experienced health problems at the end of the fall semester and resigned his position in order to deal with them. Zelma Richardson returned to supervise the box office and Angela Smith resumed responsibilities for publicity. Don Seay added the remainder of the Managing Director's duties to his Artistic Director portfolio. Concerned with the Theater operating budgets, he sought President Walsh's assurance that the President's office would cover the costs of celebrating the 10th anniversary.⁷⁸¹

The President advised Zelma Richardson to work with the University Dining Hall to cater the event.

David Ketchum had resigned and Jim Carroccio was hired as Technical Director and resident designer. Carroccio had designed for both the New York and Los Angeles Shakespeare Festivals. During the 1980-1981 season, he had been Assistant Art Director for the ABC TV series *Soap*, *Benson*, *I'm a Big Girl Now*, and *It's a Living*. A trained professional designer was once again on the staff. Rachel Morgan took over Theater Secretary duties from Penny Propes. The teaching duties of Mona Fulz and Lizanne Brazell were taken over by Hart Sprager, once again Artist-in-Residence, and Laura Drake. Miss Drake had received her BA from California State University in San Francisco and her MFA from UT Austin. She had also studied at the American Conservatory Theater in San Francisco and at the Jean Shelton Acting School in Berkeley. She had acted with the New Shakespeare Company in San Francisco and with the Oakland Actors' Repertory, and she had taught and directed at Loyola University and the University of New Orleans.⁷⁸²

In 1980 Mona Fulz had founded the BriteLights Acting Studio in a neighborhood shopping center on Austin's north side. Among her former students is film director Richard Linklater, and in 1993 Linklater cast Fulz in his feature film *Dazed and Confused*. While based in Austin, Fulz has established a career in television and film beginning in 1980 with a role on the short-lived series *Sonrisas*. She has appeared in *Hope Floats* and *Miss Congeniality* with Sandra Bullock, *What's Eating Gilbert Grape* with Johnny Depp and Leonardo DiCaprio, and in Richard Linklater's *Bernie* with Jack Black, Shirley MacLaine, and Matthew McConaghey.

Rather than take on the Managing Director's duties, Don Seay had suggested to Dean Altmiller and Anne Crane that Br. Gerald Enos, who was teaching at Austin Community College, should be hired in that position. They responded that the Theater Program would not retain all the money for the position. Seay then recommended that the University hire a faculty member to teach Design and Technical Theater and a staff person to take care of box office and publicity.⁷⁸³

At the end of January, Alan Jenkins ran a profile of Joe York in the *American Statesman*. Joe was taking the plunge and moving to New York to pursue the actor's life. York recounted his two-month stint as a stripper at the Fantasy Island club—his mom was his biggest fan. He had arrived at St. Edward's in 1975, drawn by the brochure. "You get the impression that stars are just waiting to sweep you off your feet and put you in front of the camera... They would ask the students for help and admit they had never performed on stage before a live audience. So how are we expected to learn from that?" Joe

was no doubt expressing his disappointment with the University's treatment of his mentor Bil Pfuderer. He had, after all, worked with theater icons Mercedes McCambridge and John Carradine. He added "I have to thank Bil Pfuderer for finally pushing me to make the decision because I believe if I had stayed here another year I wouldn't have ever left because I love it here."⁷⁸⁴

In answer to Don Seay's inquiry, George Ives sent him a copy of the AEA University Resident Theater contract that Dean Altmiller had rejected. Seay spent a month reviewing the document and then sent Ives a list of questions. Seay was especially interested in the Membership Candidacy program. Students cast in a URTA production would earn points toward AEA eligibility. Seay asked:⁷⁸⁵

- Does MMNT need only three AEA members? Can they be faculty?
- Does MMNT pay AEA pension and health for a faculty member for a production or for the year?
- Since a faculty member is covered for pension and health by the university, does MMNT need to pay into AEA pension and health?
- The contract requires four weeks of employment; could MMNT pay the AEA minimum for the fourth week?
- Would MMNT need an AEA stage manager?
- If MMNT employs only three actors, will students still get points.
- Does MMNT have to pay students who became AEA members?
- Please point out the advantages of the URTA agreement.

Ives replied quickly:⁷⁸⁶

- Three contracts could be faculty if they were existing members of AEA and paid separately from their teaching duties. They would be paid AEA pension and health only for weeks of the contract. AEA health could pay the deductible for university health.
- Per diem is paid only when the show tours away from the home theater.
- In the case of a name star, AEA would accept a rider stating that the remuneration in total will satisfy the four-week guarantee specified in the contract.

- MMNT would not pay an AEA student “as long as he is working toward credit, and the acting assignment is a part of his student obligations for that academic credit.”

Seay sent President Walsh a copy of the URTA agreement with a proposal that MMNT consider using it.

To mark the 10th anniversary of the opening of the Mary Moody Northern arena, Ed Mangum chose a play which he had directed for the inaugural season of the Arena State in Washington, DC.

***The Taming of the Shrew* by William Shakespeare—March 2 to 14**

In the playbill for the production, Donald Seay stated the two goals of the Theater Arts program: 1) Provide students with the basic training, education and experiences necessary for the pursuit of potential careers in either professional, educational or community theaters, and 2) Provide students with the knowledge and abilities to live full, rewarding and productive lives in a world society of ever-increasing complexity. In short, the program sought “to develop and graduate student artists who are sensitive, aware and total human beings.”

The Taming of the Shrew is problematic on many levels. Does the Christopher Sly play which frames the story of Petruchio’s abusive taming of Katherine Minola reduce the taming to innocent farce? Is Shakespeare advocating the patriarchal subservience of husband to wife so odious to feminist sensibilities? Or by exaggeration, is Petruchio’s taming of Kate an argument for the more humane treatment of women? Is the source of the story from Castile? From Chaucer? From William Caxton? Which appeared first, Shakespeare’s *Taming of The Shrew* or *A Pleasant Conceited Historie, The Taming of A Shrew*? The choice of this problematic play expressed at some level Ed Mangum’s sense that the creation of MMNT and the St. Edward’s Theater Program had been a knockabout process with moments of melodramatic suspense, absurd farce, heart-wrenching pathos. With a wry sense of relief, he may have regarded his new colleague Donald Seay as an expectant Petruchio setting himself for battle with a bitch kitty that had a few more lives and a few more tussles in store.

A native of Los Angeles, guest artist Tim Matheson began his acting career at the age of 12 in the TV series *My Three Sons* with Fred McMurray. He attended California State University as a Psychology major before deciding to continue an acting career. He went on to study at the Actors’ and Directors’ Lab in Hollywood. In 1978 he had scored a smash success with a role in National Lampoon’s *Animal House* with John Belushi. His Shakespearean

experience included roles in *Macbeth* and *Romeo and Juliet*. He had also appeared in stage productions of *Spoon River Anthology* by Edgar Lee Masters and *Caligula* by Albert Camus. His TV credits included *Bonanza*, *Medical Center*, and *Ironside*. He had appeared in the films *Yours, Mine, and Ours*, *Divorce American Style*, *How to Commit Marriage*, *Magnum Force*, and *1941*. His latest movie *A Little Sex* was scheduled to open later in the spring.⁷⁸⁷

Since 1978, Edward Mangum had paced himself, directing only one or two shows a season instead of the three or four which had been customary. His last assignment had been *Chapter Two* with Marion Ross the previous summer. For his farewell production at MMNT, he emphasized spectacle and atmosphere. The cast of 26 included an octet of “musicians and jugglers” to support Mangum’s image of a troupe of strolling players—with a nod to Cole Porter’s *Kiss Me, Kate*—invading “the Great Banquet Hall of a Lord’s Manor House” to present their tale of the courtship of Katherine and Petruchio. Sheila Stansbury, who had played a Katherine in *Arms and the Man*, was cast opposite Tim Matheson as Katherine the Shrew. Her father Baptista was played by Hart Sprager, and her sister Bianca by Martha Patino, a sophomore from El Paso. The suitors Lucentio, Gremio, and Hortensio were played by Fred Zimmerman, Joel Citty and Clay Goodwin. Lucentio’s father Vincentio was played by Fr. LeRoy Clementich, the head of Campus Ministry. Chris Alan Janovsky and Mark Vetterling made their MMNT debuts as Grumio and Curtis. The cast included a rooster. The set was designed by Jim Carraccio, the costumes by Susan Loughran, and the lighting and sound by Elena Ronquillo. The “director of musicians” was Marie Holz and the stage manager was Nina Karick.⁷⁸⁸

Although Mangum chose “Two 16th-century Dutch tunes” to underscore the action, his music selections were mainly anachronistic, including passages from Mozart, Saint-Saens, Ravel, Stravinski, Glazunov, and Mousorgsky. In place of the Christopher Sly scenes, he composed a six-stanza prologue in blank verse inviting the audience to “unwind the clock of time, and here/Deny the rein to free imagination/Come, fly with us in thoughts to other days.” Spoken by Christopher Cho as “Master of the Revels,” the invitation concluded, “And so, if I may by your leave and grace,/I will now disappear for a certain space.” At the beginning of rehearsal, Mangum provided the cast with 21 principles for “Your Intellectual Understanding of the Play and Your Part Inside It.”⁷⁸⁹

On opening night of *The Taming of the Shrew*, Tim Matheson sent Ed Mangum a warm thank-you: “Ed, Thank you for your wonderful support guidance [sic] and courage! This has been special for me, and I look forward to tonight and the next two weeks! (How about Chekhov next time?) Warmest regards, Tim Matheson.”⁷⁹⁰

Elated by the success of opening night, President Walsh invited faculty and staff to attend the Sunday evening performance of the play. Apparently he had not cleared the invitation with Seay because the next day Seay posted a memo to faculty and staff reading: "No one is authorized to spend any money or place any orders without my approval" and "No one is authorized to extend invitations for performances, luncheons, interviews, etc. without clearing it with me first." He also reiterated his concern for the welfare of the facility: "I have checked with the administration and anyone known to willfully or carelessly cause damage will be held responsible for the cost of repairs and will be subject to further disciplinary action and the possibility of being expelled from the University."⁷⁹¹

Alan Jenkins provided a lengthy review of the production, citing as one of the virtues "its well-balanced cast." He judged it "an enjoyable performance, representing Shakespeare as understandable and not at all tedious." He questioned the background music, "which was so prominent that it detracted from the action onstage."⁷⁹² Kevin Phinney, interrupting his studies at St. Edward's to write criticism for the Austin press, raved about the production: "*The Taming of the Shrew* is easily the theater's finest hour in several seasons. Tim Matheson lends earthy visceral qualities to Petruchio...inspiring several of the students to the best performances of their budding careers. Sheila Stansbury unconditionally accepts Matheson's artistic gauntlet, matching him toe to toe in temperament and delivery. St. Edward's has finally produced a show worthy of the tremendous resources at its disposal."⁷⁹³

Tim Matheson enthused about the project: "Here I am given a wonderful opportunity to perform with people who are young, enthusiastic and not in the least jaded." John Belushi, Matheson's castmate in *Animal House*, died of a drug overdose during the run of the show. Matheson and the students learned of his death only a few hours before the March 5 performance.⁷⁹⁴

Confronted with the homage to Ed Mangum, a theater legend, Donald Seay resolved to advocate for the changes that he felt would take the St. Edward's Theater Program to a new level of excellence. He submitted an outline of his comprehensive plan of action to President Walsh.

During the second week of the run of *Shrew*, Seay proceeded to implement one of the steps. He met with a group that included Lavon Philips, Malcolm and Lyn Ferguson, Angela Smith, Zelma Richardson, Myra Summers, Mr. and Mrs. M. M. Ragsdale, and Barbara Wolf. Tim Matheson and a reporter from the *Houston Post* were guests. The group considered forming a support organization for MMNT, a "theater auxiliary." Unlike

the First Nighters, the group would not require dues or give premiums. Its purpose would be to assist the theater's operation in a number of ways:⁷⁹⁵

- Running the ticket office;
- Welcoming the audience on opening nights;
- Contacting patrons during subscription drives;
- Helping with publicity and public relations;
- Working in certain areas of production—sewing, painting, building;
- Functioning as House Managers;
- Helping with concessions and receptions; and
- Recruiting prospective students.

Patron and cast responses to *The Taming of the Shrew* were raves: Karen Kuykendall: “‘Shrew’ was one of the most delightful theater experiences I’ve had in forever.” Bess Harris Jones: “Congratulations on the production ‘The Taming of the Shrew.’ It was (is) performed with zest—most enjoyable to watch.” Fr. LeRoy Clementich: “It is always such a marvelous experience working with someone who obviously knows where he is going and has high demands for his actors and actresses...Everyone who saw the play agrees that it was one of the finest productions we have ever done.”

The production grossed \$6,862.75 with 81% average attendance.⁷⁹⁶

Tim Matheson

Matheson works steadily in television and films to the present day. Extended engagements on television series include the following: In 1988 he appeared as Harry Stadlin in seven episodes of *Just in Time*, in 1991 as the title character in seven episodes of *Charlie Hoover*, in 2001 as Sheriff Matthew Donner in 10 episodes of *Wolf Lake* with Lou Diamond Phillips, from 1999 to 2006 as V. P. John Hoynes in *The West Wing*, in 2002 as Bill Dunne in 12 episodes of *Breaking News*, in 2008 as Larry Sizemore on *Burn Notice*, in 2011 as Dr. Dick Breeland on *Hart of Dixie*, and in 2012 as the voice of Brad Chiles on the animated series *Scooby Doo! Mystery Incorporated*.⁷⁹⁷

The week after *Shrew* closed, President Walsh sent Don Seay his response to the five-year plan for the Theater Program. “Your comprehensive plan calls for additions to the operating budget, the faculty, scholarship money, a master’s program and hundreds of square feet of additional space.

Quite frankly, there is no way that this can be done all at once.” The President called for clear goals, defined priorities, a timetable and a system of accountability. He listed four priorities: educate the students enrolled, make a significant contribution to campus cultural life, entertain the campus, and then entertain the community. He stated his charge simply:

- A solid academic degree program.
- A significant increase in the number of St. Edward’s students attending plays.
- A solid season-ticket subscription.
- “I am concerned that you will be tempted to go off in various directions: starting a volunteer organization, the women’s playwrights without adequate funding, etc. and never realize any of it.”

The President suggested some guidelines:

- Determine what can be done without cost.
- Define the goals and provide a timeline.
- Define the space needs.
- Compile a manual for the operation and management of the theater.

Walsh promised to send the URTA contract for evaluation by the university’s attorney Steve McCown. He wondered if Seay intended to have a rep company, or just a cheaper guest program. Still, he closed with a note of reassurance: “I take your dreams seriously. To realize them it means we must take one step at a time.”⁷⁹⁸

President Walsh sent the URTA materials to Steven R. McCown of Seay, Gwinn, Crawford, Mebus and Blakeney, legal counsel to the University. Attorney McCown submitted the documents to close analysis. He closed his response to Walsh with these caveats:⁷⁹⁹

- Unions are quite picky in seeing to compliance with all work rules.
- Only existing Equity members may be signed to the University resident theater association contract...This seems to be in conflict with Texas Right to Work laws.
- An employer always needs to be aware of the effects the existence of any union...may have on other sectors of its employee complement.

Donald Seay was able to reassure Dean Altmiller that AEA had had no problems with “right to work” laws in the past and that signing new members to AEA would not be a problem for MMNT.⁸⁰⁰

Donald Seay directed the final show of the school year, a study of another difficult personality.

***Equus* by Peter Shaffer—April 27 to May 8**

Peter Shaffer and his twin brother Anthony both became playwrights. Peter was educated at St. Paul's School in London and Trinity College, Cambridge. His first play—*Five Finger Exercise*—opened in London in 1958 under the direction of John Gielgud and won the *Evening Standard* Drama Award. In New York the next year, it received the award for Best Foreign Play from the New York Drama Critics' Circle. In 1962 a pair of one-acts, *The Private Ear/The Public Eye*, were produced at The Globe Theater starring Maggie Smith. In 1964 *The Royal Hunt of the Sun*, a tragedy depicting Pizzaro's conquest of Peru, was produced at The National Theater. In 1965 his *Black Comedy* was produced at the Chichester Festival Theater. Starring Derek Jacobi, Albert Finney, and Maggie Smith, it depicted a group of people feeling their way around a pitch-dark room presented in full stage light.

First produced in London in 1973, *Equus* won the 1975 Tony Award for Best Play. In 1977 Shaffer received an Oscar nomination for his screen adaptation of *Equus*. In 1979 *Amadeus*, the story of an imagined rivalry between Mozart and his mentor Antonio Salieri, won the Evening Standard Drama Award. In 1981 the New York production won the Tony Award for Best Play.

Peter Shaffer was inspired to write *Equus* when he read a newspaper account of a 17-year-old who had blinded six horses in a small town near Suffolk. The action of the play depicts the process by which Dr. Martin Dysart, a court-appointed psychiatrist, seeks to understand the motives of Alan Strang, the young man who has mutilated the horses, and then to administer a therapy which will bring Alan's impulses under control. Dysart discovers that Alan has developed a psycho-sexual mythology in which horses are deities and the worship of these deities leads to physical release. In extended monologues, Dysart compares the barrenness of his own life with Alan's ecstasies and debates the efficacy of shaping Alan's soul in a “normal” mold. *Equus* echoes the theme of taming a tempestuous personality presented in Shakespeare's play, adding the tragic dimension of Dr. Dysart's world-weary ambiguity about Alan Strang's ecstatic obsession with horses.

Equity guest artist Peter Mark Richman had just completed his second season as Blake Carrington's attorney Andrew Laird in the TV series *Dynasty*.

His 450 TV appearances included *Hart to Hart*, *Fantasy Island*, *Dallas*, and *Charlie's Angels*. He had appeared on Broadway in *Hatful of Rain*, *Masquerade*, and *The Zoo Story*. His film work included roles in *Friendly Persuasion*, *Black Orchid*, *The Strange One*, and *PSI Factor*. He was also an accomplished painter. In addition, he was registered as a pharmacist in two states.⁸⁰¹

Artistic Director Donald W. Seay had bookended the mainstage season with a “drama of substance and controversy,” balancing *Sticks and Bones*. His production of *Equus* was supported by the resident designers—Jim Carraccio for the set, Susan Loughran for costumes, and Elena Ronquillo for lighting and sound. In the central role of Alan Strang, Seay cast Christopher Silverstri. This was a stellar conclusion to Silverstri's freshman year, which had included appearances in both *Arms and the Man* and *The Taming of the Shrew*. Artist-in-residence Hart Sprager played Alan's father, and Nina Karick moved onstage from the stage manager's desk to play Alan's mother Dora. Junior student Margaret Johnson played Jill Mason. Ken Thomas was cast in the double role of Nugget and the Horseman, while the other horses in the stable were portrayed by Chris Janovsky, Kevin Montgomery, Eric Shepard, Michael Stack, Mark Vetterling and Grey Woodyear. Pepper Minton played the magistrate Hester Saloman. Laura Makay assisted the director, and Craig Kanne moved offstage to the stage manager's desk.⁸⁰²

In his review for the *American-Statesman*, Alan Jenkins reported that the production of *Equus* remained true to the playwright's intention to invite the audience to draw its own conclusions about the relationship between Alan Strang and Dr. Dysart. Jenkins felt that director Seay could be justly proud of his cast, that guest star Richman and freshman Silverstri worked excellently together, that Silverstri's performance showed “a multi-dimensional understanding of emotional stress and pleasure,” and that Hart Sprager's performance of the father “was sensitive and intuitive in a way that went far beyond mere professionalism.”

Kevin Phinney's review for *The Austin Press* lauded Donald Seay's MMNT directorial debut: “As a director, Seay aptly understands what *Equus* can communicate and pushed all means at his disposal towards that goal.” Christopher Silverstri's performance was kaleidoscopic “whether interacting with people or horses, his moods and agony are palpable manifestations of a well-probed character.” And he praised supporting student performances. “Nina Karick in particular glistens as Alan's mother Dora Strang, evenly matching Hart Sprager's distraught Frank.” Phinney exploited his position as an MMNT insider to pick apart Peter Mark Richman's performance, noting that Richman had cut four scenes from the first act “but the actors and technicians covered the error so well that one critic failed to even notice.” According to Phinney, Richman then “regaled pupils how he had

first blundered, then bludgeoned [the director] into replacing the lost scenes by inserting them...in the second act.”

In the playbill for *Equus*, the Theatre Program looked forward to the next 10 years. Artistic Director Seay restated the goals of the program: to train students for careers in the theater, and to develop artists “who are sensitive, aware, and total human beings.” The back page announced the formation of the “St. Edward’s Theater Society,” a replacement for the old First Nighters group. Patrons were invited to volunteer by working in the ticket office, serving as hosts and hostesses, arranging receptions, assisting in subscription drives, etc. And they were invited to contribute financially in six categories: Friend at \$25-\$49, Contributor at \$50-\$99, Donor at \$100-\$249, Sponsor at \$250-\$499, Benefactor at \$500-\$999, and Patron at \$1000+.⁸⁰³

Finally, two pages were devoted to a three-tiered subscription drive, indicating that Donald Seay intended to bring a new degree of discipline to the marketing of productions. The plays for the coming summer and for the 1982-1983 school year had been chosen. The summer selections included *Period of Adjustment* by Tennessee Williams, *Finishing Touches* by Jean Kerr, and *The Mousetrap* by Agatha Christie. The fall semester would bring a student production of Lerner and Loewe’s *Camelot* and *Dark at the Top of the Stairs* by William Inge. The spring semester would include a “Women’s Play” to be announced, *Tartuffe* by Molière, and *The Crucible* by Arthur Miller. Patrons were invited to subscribe to the three summer shows, the five selections for the academic year, or to the entire package of eight plays. A summer subscription of \$16.50 would represent a savings of \$3 from the box-office price. A five-play subscription of \$26 would save the price of an entire ticket. The eight-play subscription would save the price of two tickets—eight plays for the price of six. The selections included no “dramas of substance and controversy” but represented a middle-of-the-road sampler: a popular musical, a tried-and-true mystery, a classic of the world drama, and established titles from American commercial theater.⁸⁰⁴

Peter Mark Richman

Richman continued on *Dynasty* as Andrew Laird until 1984, filming 26 episodes in all. He continues to work, appearing as Senator Mitchell in *Mysteria* in 2011 with Danny Glover. Extended television appearances include C. C. Capwell in 26 episodes of *Santa Barbara* in 1984, eight episodes as The Phantom on *Defenders of the Earth* in 1986, and four episodes as Lawrence Carson on *Beverly Hills 90210* in 1994.⁸⁰⁵

Unlike previous years, the main stage season and the semester did not conclude with a festival of student work. On May 3 it was announced that Ed

Mangum had been selected as one of ten Minnie Stevens Piper Professors in Texas for 1982. A \$2,500 honorarium accompanied the award for “well-rounded, outgoing teaching, devotion to the profession and making a special impact on students and the community.”⁸⁰⁶

The MMNT class of 1982 included Joel Citty, Jeffery Clarke, Margaret Glennon, Marian Hecht, Richard Johnson, Ray Robert Lee, Laura Gondek, Nina Florence Karick, Bonna Nash, Sheida Rastegar, Debbie Schultz and Fred Zimmerman.

Nina Karick (McGrath)

Nina began performing at the age of three, including church pageants, but also political commercials. In Maryland she was cast in commercials for Vice President Spiro T. Agnew, Representative Bill Mills, and Representative Rogers “CB” Morton, who also served as Secretary of the Interior under Richard Nixon and as Secretary of Commerce under Gerald Ford.

Nina had begun college at Salisbury State College in Maryland at the age of 15. Her theater mentor was Leland Starnes. She transferred to St. Edward’s in the spring of 1979 with a merit scholarship. Ed Mangum was the faculty member who made the greatest impression:

Mr. Mangum taught me so much more than stage directing. He taught me about setting people and places into motion and to sit back and watch the outcome. This is a large part of the premise of his book *Ecstasy in Two Semesters*. Ed liked to cast people in roles and watch what happened with that both on and off stage. It was entertaining to him. He taught me to define theatre for myself, and gave me the foundations to understand how to create staging, lighting, costume/set design all for the good of the production. He taught me how to fit all of the mechanics together by allowing others to play to their strengths. He taught me that my strengths lay in working backstage and by that, I was bound to work more than my fellow acting students. He taught me how to direct in arena, proscenium, and thrust stages. He taught me the terminology of arena staging. He showed me that he cared about my success – because my success was also his. Really great theatre is the joining of many in a single cause to create something beyond ourselves, that touches others and makes them think. This is the gift the Ed Mangum gave to me.

Also, when I arrived at St. Edward’s in the spring of ‘79, almost everyone called him Dr. Mangum. Being me, I researched

his printed faculty info and discovered he held a Master's, but no PhD or honorary Doctorate (which he surely deserved). SO, being me again, I made a point to call him Mr. Mangum. It wasn't until *Shrew*, when he and I were in the parking lot going into rehearsal that I first called him Ed. As I recall, I was frustrated about cast being off book and being patient as actors not disruptive if they were in the house during rehearsals and more so, being ready when it was their cue (as opposed to me searching for them in the green room). He and I both agreed that I needed to "lighten up" and that he would make my concerns his. Which he did, gracefully and directly.

Sandy Dennis and Tim Matheson provided Nina with positive role models:

Sandy Dennis attended the final rehearsal of *The Lady's Not for Burning*, with Constance Campbell as understudy, and made mental notes of all of the blocking. The next night's rehearsal, she didn't miss a mark. AMAZING. We asked her about her ability to cry on cue, she said it's just like turning a faucet on and off. She had no interest in being asked to recreate her lines from other works or films, but was always focused on the present play/work in progress. She gave a one-hour Q&A with students on "dark Monday," and answered our questions. She talked about working with Richard Burton and Liz Taylor in *Virginia Woolf* and shared how incredibly brilliant they were both on and off camera. She talked about her luck in being cast with Jack Lemon in *The Out of Towners* and how her career informed her life as much as her life informed her career.

Tim Matheson was a very generous guest artist in his role as Petruchio in *The Taming of the Shrew*: "Tim took a great amount of time to get to know the student performers and in developing those relationships, he strengthened the camaraderie within the company."

After graduation, Nina struggled to choose between going on to grad school and actively pursuing paid work in the business. She reconnected with an old friend from Salisbury State College and they became members of the backstage crew for the Maryland Theatre—a road house in Hagerstown. A tour came through and needed a crew member to join their tour, and when they asked her, she signed her contract that night "and away I went on a National Tour of *Annie Get Your Gun*." She continued to stage manage,

production manage, and work for several companies including the Houston Grand Opera, Atlanta Opera, Fort Worth Opera, The San Antonio Festival, Arts San Antonio, Bill Fegan Attractions, the San Antonio Symphony, Backstage Attractions, and many more. Her roles varied from Stage Manager, to Production Stage Manager and Assistant Stage Director. She produced Shakespeare in the Park for the City of San Antonio (COSA) and hired Noel Harrison to direct *Othello*. He was brilliant, as was the play. “I also brought Julius Tennon in, who had performed the lead role at St. Edward’s in 1993.”

Nina is currently the director of the Theater Program at St. Phillips College in San Antonio, Texas. “Were it not for the opportunities that St. Edward’s provided and the true guidance and direction from our educators, I don’t believe I would have been equipped to lead this group of students toward their successes.”⁸⁰⁷

Joe York

Joe said he spent “365 days in New York” from January 1982 to January 1983. He shared an efficiency apartment on the lower East Side (Alphabet City) with Austin dancer Acia Gray. At one point they were so poor that they didn’t have a corkscrew. When Acia brought home a bottle of wine, Joe broke off the top, and they strained the contents through a pair of Acia’s hose to remove any glass slivers.

Joe spent a lot of time at the bars. One evening after he stepped out onto the street from a bar, he swore he saw Betty Buckley approach him out of a brick wall. Revelation. In the spring of 1983 he returned to Austin and began working as Bil Pfuderer’s assistant at Austin Parks and Recreation. He became Austin’s favorite leading man in a series of performances in Zilker Summer Musicals, beginning with J. Pierpont Finch in *How to Succeed...*

In 1997 Scotty Roberts and a friend became partners in a bed and breakfast on Riverside Drive. Joe had been diagnosed as HIV positive and was on disability from the City of Austin, so they hired Joe to cook for the establishment. He began spending his spare time in gyms, quickly adding substantial bulk. Scotty was concerned that Joe was taking steroids, but Joe denied it. Scotty observed that “you know, no one’s going to cast you looking like that,” and Joe lost some inches. In 1998 he collaborated with Cindy Vining on a book for children *Crabs Are Crustaceans*, providing the art work.

In 1999 while visiting Charlie Pollack in NYC, Joe accompanied Charlie to his voice lesson. Charlie suggested that his teacher should listen to Joe sing a bit. After Joe finished, Charlie asked if Joe was good enough to get an agent. The teacher replied, “Not only that, I think he’s good enough for an audition.” The producers of Disney’s *Beauty and the Beast* were casting for a

replacement for the role of Gaston, and the vocal teacher arranged for Joe to sing for the director. The director arranged an audition with the producer. The producer arranged for a costume fitting, and as the costumer measured Joe's bulked-up shoulders, she remarked "Well, here's one Gaston we won't need to pad the costume for." At that point, previous contractual obligations intruded. The cast member who was assigned "swing" duties had a clause that placed him next in line for the role of Gaston should it become open. The producer offered Joe an opportunity to play Gaston on the national tour of the production, but Joe wasn't interested. He returned to Austin to appear as Dr. Frank N. Furter in *The Rocky Horror Show* at ZSTC.

In 2000, Joe returned to New York, sharing an apartment with Graham Murray. From there he booked an appearance at the Pioneer Theater in Salt Lake City, Utah, and an appearance on *The Guiding Light*. In 2001 he helped start Lookit Design, a web design company.

In 2006, Joe's health began to deteriorate, possibly because of his use of steroids at the end of the 1990s. He returned to Austin in 2006 for a revival of *Rocky Horror* at ZSTC, but in 2007 he was hospitalized and passed away on August 14, 2007, in Brooklyn.⁸⁰⁸ Robert Faires paid tribute to his work in the August 24 edition of the *Austin Chronicle*:⁸⁰⁹

York worked on close to 100 productions over the 25 years he called Austin home, at first generally as the sweep-the-crowd-off-its-feet romantic lead: Lancelot in *Camelot*, Billy Bigelow in *Carousel*, Starbuck in *110 in the Shade*, Bobby in *Company*. But while he could have coasted on his all-American good looks, he-man physique, and dreamy, deep baritone, playing such parts well into middle age, York opted to push himself as an actor, to work against type, playing the villain, playing the dullard, playing the fool, even playing the girl. He did drama and farce, Pinter and Durang, Beth Henley and John Patrick Shanley. He was especially drawn to roles that allowed him to tap his extravagant sense of humor and extraordinary sense of timing, as anyone who saw his brilliantly campy turns in *The Mystery of Irma Vep*, *Ruthless! The Musical*, and *The Rocky Horror Show* can attest. And it wasn't only as an actor that York pushed himself.

In 1988, he made his debut as a director and staged a dozen shows in the next 10 years. He also designed sets, costumes, and props for dozens more. In a city awash in multiple-hyphenate theatre artists who do many things well, York excelled in ways that made him unique in the local arts scene. His exceptional appeal, versatility, and drive were coupled with an acclaim and

respect that just a few local theatre artists have achieved in the past 30 years. Joe York was without peer.

Fred Zimmerman

Fred Zimmerman's father was a Chicago police lieutenant who became an FBI agent, and after high school Fred entered the University of Illinois as a Criminal Justice major. However, Fred had sung in a quartet with his father since he was 13, appearing in clubs around Chicago once or twice a month and during the holidays. Near the end of his freshman year, Fred visited his best friend, who had chosen to attend St. Edward's. When Fred decided to transfer to St. Edward's as a Theater Arts major, his Dad gave his blessing.

Ed Mangum really taught how to look at theatre intellectually and not purely emotionally. Of course, I got tons more of this later in life, but Ed was my first exposure to this. He really THOUGHT about theatre, and shared that experience with his students if they were willing to listen, and I was.

Zimmerman says he was born in Chicago but that he grew up in Texas. He credits Br. Gerald Muller for helping him "grow up."

There was one particular day that stays with me. At the time, I was the Assistant Conductor of the choir, but one of my best friends at the time was going through some very tough times. I wanted to stay with him and just be with him, and I approached Brother Jerry and informed him I would not be at choir rehearsal because of XYZ. Brother knew of the issues, and he looked at me and said, "It's OK. I understand. You're healing the sick." Now, that may sound a bit flip, but he was dead serious. And it opened my eyes. I had been raised a Catholic, and heard that "idea" for years and years, but I never fully appreciated what that idea could be in practice. His saying that to me made me stop and really think. THAT'S what it is all about.

Among the guest artists Zimmerman worked with at MMNT, Sonny Bono provided the most vivid negative model. Martin Milner and John Carradine were ultimate professionals:⁸¹⁰

They arrived prepared, ready to work, filled with good ideas, and ready to be team players. The shows I did with them were very good experiences, and I will always remember their work ethic.

One of the primary reasons Zimmerman chose to transfer to St. Edward's was that students held important positions of responsibility:

There was a Student Box Office Manager (Bill McMillin while I was there!), Student Shop Forman, Student Costume Designer, Student Directors, etc. Of course, there was staff oversight, but it was very *laissez faire*. The result of this was that when a show was successful, we could hold our head up and be proud; and when they failed (or were sub-par), we had no one to blame but ourselves.

Zimmerman has brought the same sense of accountability to whatever project he has been connected with. Fred has carved a steady career in his hometown of Chicago. He has expanded his repertoire of magic tricks into a one-man act, "The Chicago Mentalist," and he appears annually as Santa Claus in various venues, including the Radio City Christmas Spectacular with the Rockettes. He has acted in all sorts of Chicago theaters, including the Goodman, the Court, the Northlight, and the Body Politic, and he has appeared in two episodes of the television series *Chicago Fire*.

Fred has

Summer Season

By mid-May the MMNT summer season was set. Laura Drake would direct *Period of Adjustment* with an all-student cast. Donald Seay would direct *Finishing Touches* with guest artists Barbara Bosson from *The Hill Street Blues* and Tom Hallick from *The Young and the Restless*. Susan Loughran would direct *The Mousetrap* with Christopher Knight from *The Brady Bunch*. The summer company would include seniors Judy Cummings and Michael Goehring; juniors Hillary Garrett, Debbie Hart, Lisa Maranto, Rob Muir, Martha Patino, and Rozanne Ward; sophomores Aldea Clairmont, Craig Kanne, and Mitchell Zuk; and first-year student Bryan Blumenthal.

On May 21, 1982, Mary Moody Northen Theater began operating under the terms of the University Resident Theater Association contract. The membership materials included a letter from Ralph Duckwall, President; Berenice Weller, Executive Director; and Richard Cole, Administrator. It made several assurances:⁸¹¹

We believe that the future of the professional theater rests with college and university training programs, and our projects are designed to make the programs of our membership of the highest possible caliber.

{The URTA Equity contract} allows Equity actors to perform with and/or teach students on a college campus at reasonable terms.

The association's "artist escrow program" enables universities, colleges and non-profit theaters to meet Equity requirements.

URTA members support the efforts by maintaining resident companies and graduate programs.

The URTA national auditions provide talented young theater workers with professional employment opportunities.

Artistic Director Seay had overcome administrative resistance to change in an important area. MMNT was now associated with scores of other teaching theaters across the US. Students would not only have the experience of working with established professionals, but they would have tangible growth toward professional status themselves.

The summer season offered a pair of comedies from the 1950s and a chestnut of a whodunit which had been presented at MMNT five years before. These selections would not find favor with the local critics.

***Period of Adjustment* by Tennessee Williams—June 8-20**

Since the death of his partner Frank Merlo in 1963, Tennessee Williams had been struggling with alcoholism and drug abuse. Seven of his plays written during the 1960s and 1970s had been box office failures and critical assessment of his work had become increasingly harsh. His 1978 play *Clothes for Summer Hotel*, based on the lives of Scott and Zelda Fitzgerald, showed flashes of poetry, but it was as though the tedious process of plotting no longer interested the playwright.

Williams began working on the romantic comedy *Period of Adjustment* in 1958 in response to criticism that his work dwelt so much on the dark corners of human experience. The play opened in November 1960 at the Helen Hayes Theater on Broadway under the direction of George Roy Hill and had a disappointing run of 132 performances. In 1962 Hill directed a film adaptation with Jane Fonda as Isabel Haverstick and Anthony Franciosa as Ralph Bates. Set on Christmas Eve in High Point, Tennessee, the action involves two married couples. Young Korean-War vet George Haverstick has just married Isabel, but their wedding night was a disaster, partly because of George's war experience—what we now call PTSD. George brings Isabel to the home of his war buddy Ralph Bates for some counsel. Unfortunately, Ralph's wife Dorothea has just left him, taking their young son. When Ralph married Dorothea, he went to work for her father, and she has begun to feel

that Ralph married her only for the money. The action of the play depicts the couples working out their differences through some of William's most tender dialogue.

Laura Drake cast Robert Muir and Lisa Maranto as Ralph and Dorothea Bates and Brian Blumenthal and Rosie Ward as George and Isabel Haverstick. Michael Goehring and Judy Cummings played Mr. and Mrs. McGillicuddy. Jim Carraccio provided set, lights, and sound, and Susan Loughran and Doris Lindblom designed the costumes. Hillary Garrett was both assistant to the director and stage manager.

According to Alan Jenkins' review, the summer was off to a rocky start. The opening-night performance was plagued by technical miscues and line problems. The actors approached the first act with hysteria and "uncontrolled frenzy." Rosie Ward settled down to give an appealing performance, and Craig Kanne's cameo police officer was effective. Otherwise, the production itself needed "a period of adjustment." Jenkins gave Ms. Drake poor marks for direction: "On Tuesday night it was clear the production was not ready to open."⁸¹²

Artistic Director Seay's program note announced an improved curriculum for students and the new Women's Plays and Playwrights Program. He also announced the new agreement with AEA: students would be able to participate in the Equity Membership Candidate (EMC) program and become eligible to join AEA after graduation. "This choice of membership in Actors' Equity can be a significant advantage to those theatre students interested in pursuing careers in professional theatre."

The second production of the summer was supported by two charming guest artists, but the story set in 1950s suburbia did not charm the Austin audience.

***Finishing Touches* by Jean Kerr—June 29 to July 11**

In 1980 Jean Kerr's *Lunch Hour* had been presented at The Barrymore Theater in New York with Sam Waterston and Gilda Radner directed by Mike Nichols. *Finishing Touches* was first produced on Broadway in November 1973 under the direction of Joseph Anthony with Barbara Bel Geddes as Katy Cooper and James Woods in the role of younger brother Steve Cooper. Set in an eastern university town, the play presents Katy and Jeff Cooper, an English professor and his wife with three sons. Kevin, the eldest, is a senior at Harvard. Comfortable suburbanites, Katy and Jeff have marital problems: he is attracted to one of his students, and she is attracted to a young junior faculty member. When Kevin brings his girlfriend Elise home and Katy and Jeff discover the kids are sleeping together, the shock triggers a series of hilarious events.

Guest star Barbara Bosson was born in 1939 in Charleroi, Pennsylvania, the daughter of a tennis coach. As a teenager, she had resolved to study Theater Arts at Pittsburgh's prestigious Carnegie University, but she could not afford the tuition. Forming a long-range plan, Bosson moved to New York, found work as a secretary and as a Bunny in the Playboy club and signed on with stock companies during the summers. In 1965 she auditioned at Carnegie and was accepted as a scholarship student. In 1967 she moved to San Francisco where she joined the improvisational comedy troupe The Committee. She appeared in her first feature film in 1968—*Bullitt* with Steve McQueen. In 1969 she married Steven Bochco, a writer-producer who created several of the series she later starred in, including *Hill Street Blues* and *L. A. Law*. Between 1969 and 1978 she appeared in several TV series such as *Mannix* and *Alias Smith and Jones*. In 1978 she had appeared in six episodes of *Richie Brockelman, Private Eye* in the role of Sharon Diederson.

Hill Street Blues had premiered on Thursday, January 15, 1981, at 10 p.m., and it would continue in that slot for its entire run. Barbara Bosson persuaded husband Steven Bochco to create four-to-five-episode story “arcs” for the series. During the first season the show developed such appeal that the network ordered an additional four episodes. The second season opening was pushed back by a writer's strike, and so only 19 episodes were produced, but by the spring of 1982 the 14 members of the original cast had become stars.⁸¹³

In college, guest Tom Hallick had earned degrees in both Drama and Economics. After beginning law school, he discovered that he missed performing. He began his theater career as a page at the NBC television studios and made his film debut in 1971 in *Mrs. Pollifax—Spy* with Rosalind Russell and Darren McGavin. In 1973 he was in seven episodes of *Search* with Burgess Meredith and Hugh O'Brian. From 1973 to 1975 he played Brad Elliott on the daytime series *The Young and the Restless*. He had appeared as King Solomon in *The Greatest Heroes of the Bible* and in episodes of *The Love Boat* and *Bring 'Em Back Alive*. He was host of the popular *Entertainment Tonight* series.⁸¹⁴

Bosson and Hallick played Katy and Jeff Cooper. Rob Muir played their oldest son Steve and Mitchell Zuk and Doni Koenig—a sixth grader from Graham Elementary School—played Steve's younger brothers Kevin and Hughie. Michael Goehring played faculty rival Fred Whitten and Rosie Ward played actress Felicia Andrayson. Gemma Ciranni made her MMNT debut as Elsie Ketchum. Jim Carroccio designed the set and lights, Susan Loughran designed the costumes, and Lisa Marantho was stage manager.

The program for *Finishing Touches* announced the Student Scholarship Board, an “effort to close the gap between the high cost of education and

the shrinking scholarship dollar..." Students went forth to solicit businesses for the scholarship program. A panel of senior students then conducted a selection process to award support to worthy students. Theater Arts majors Anne Marie Flanigan and Robert Treasure had been awarded scholarships through the process.

Patrick Taggart turned up his nose at the production, dismissing the script as another corpse from the crypt: "unwilling exhumations from the theater morgue—lesser plays by great playwrights, worse plays by lesser playwrights." In a season that had included three Tony-award winners and a Pulitzer-prize winner, this judgment seemed unfair. Taggart granted that the performances of the guests were "convincing and unaffected" but faulted them for poor projection. He couldn't be bothered to discuss the student performances.⁸¹⁵

Barbara Bosson

Bosson continued in her role as Faye Furillo on *Hill Street Blues* until the series conclusion in 1987. In the fall of 1987 she began work on another series produced by Steven Bochco, *Hooperman* with John Ritter. In the 1990s she appeared in two other Bochco series, *Cop Rock* and *Murder One* in which she starred as Miriam Grasso. She and Steven Bochco divorced in 1997. In 1999 she appeared in the TV documentary *The Bunny Years* with Hugh Hefner and other former Playboy Club Bunnies Honor Blackman, Jennifer Dale, and Lauren Hutton. In 2009 a movie Bosson had made in the '80s was released. The "absurdist comedy spoof" *Imps* also starred Linda Blair, Marilyn Chambers, and John Carradine.⁸¹⁶

Tom Hallick

Hallick appeared in the film *Cage Free* directed by Keith Holland in 2010. In 1982 he made the first of two appearances on *Simon and Simon*. Throughout the '80s he appeared on series such as *Hart to Hart*, *Matt Houston*, and *Days of Our Lives*. In the '90s his appearances included *FBI: The Untold Stories* and *Murder, She Wrote*. Since 2000 he has appeared on such series as *Bram and Alice*, *Cold Case*, and *Nip/Tuck*.⁸¹⁷

Also running in July in Austin were a playwrights' festival at Capitol City Playhouse, *Star Spangled Girl* at Southwestern University, *Ten Nights in a Barroom* at ZSTC, *Annie Get Your Gun* at the First Methodist Church, *The Most Happy Fella* on the Zilker Hillside, *Something's Afoot* at UT's Ben Iden Payne Theater, *Spoon River Anthology* at UT's Drama Lab, and *Esther's Follies*.⁸¹⁸

***The Mousetrap* by Agatha Christie—July 20 to August 1**

Agatha Christie died on January 12, 1976. Her estate claimed that her works were the third-most-published books of all time, behind The Bible and the plays of William Shakespeare. *The Mousetrap* was still running in London.

Guest star Christopher Knight was born in 1957, the second of four children. A struggling actor, his father moved the family from New York to Los Angeles in 1960. Christopher began auditioning at the age of 7 and began getting work almost at once. He was cast in commercials for Tide, Toyota, and Cheerios and in roles on series such as *Gunsmoke* and *Mannix*. In 1969, at the age of 11, he landed the role of Peter Brady on the ABC series *The Brady Bunch*. Even though the series ran only until 1974, it became a huge success in syndication.

After the series went off the air, Knight enrolled in UCLA and for two years lived the life of a student. The lure of applause proved too great, however, and he began to audition again and starred in a host of *Brady Bunch* sequels and spin offs such as *The Brady Bunch Variety Hour*. And in 1981 he again appeared as Peter Brady in the TV movie *The Brady Girls Get Married*. Since re-starting his acting career he had mixed his film and television work with an intense study of acting. In an interview with Alan Jenkins, he admitted that *The Mousetrap* would be a three-fold new experience: first time working with an accent, first time in a university production, and first time in the round.⁸¹⁹

Christopher Knight headed the cast as Detective Sergeant Trotter, Margaret Johnson played Mollie, and Rob Muir played Giles. Michael Goehring and Judy Cummings were Christopher and Mrs. Boyle, and Hillary Garrett and Martha Patino were Major Metcalf and Miss Casewell. Craig Kanne added to his list quirky character roles as Mr. Paravicini. Mitchell Zuk was understudy for Christopher Knight. Jim Carroccio designed set, lights, and sound. No credit was given for costume design. Brian Blumenthal served as stage manager.⁸²⁰

Program biographies showed that the Theater Program was still attracting students from across the US: Margaret Johnson was from Nashville, Tennessee; Rob Muir from Detroit, Michigan; Michael Goehring from Grand Island, Nebraska; Hillary Garrett from Dresden, Tennessee; Craig Kanne from Marshalltown, Iowa; Mitchell Zuk from Poughkeepsie, New York; and Brian Blumenthal from Lockport, Illinois.

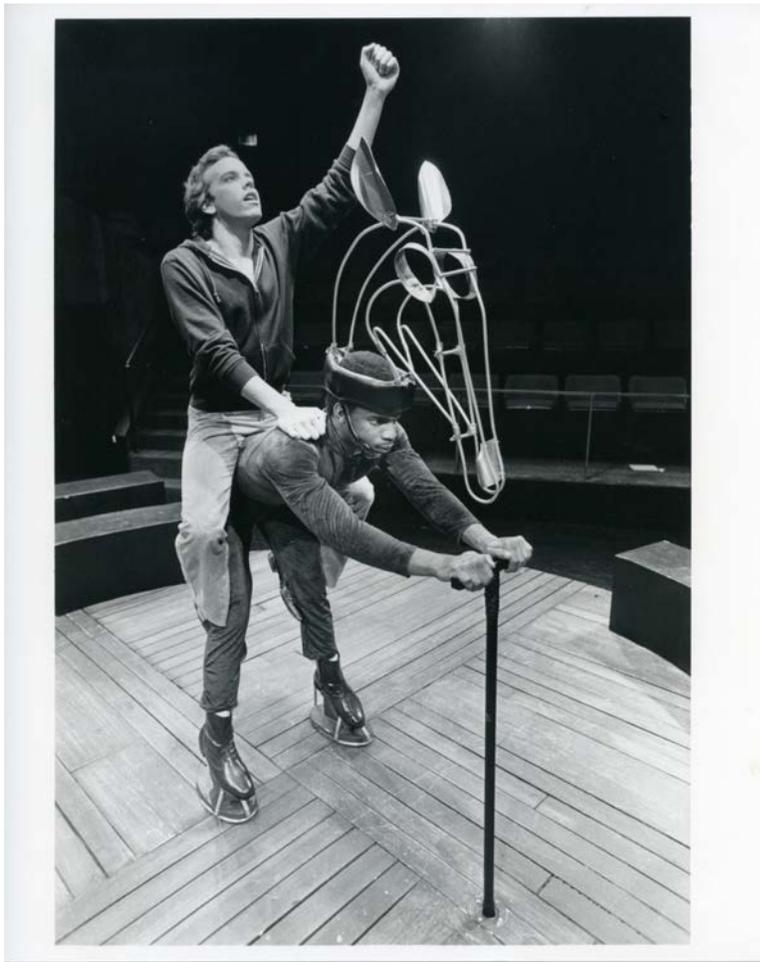
Christopher Knight

Knight continues to work in television and film. In the 1980s he appeared in Brady-related projects: *A Very Brady Christmas* in 1988, “A Very

Brady Episode” in the series *Day by Day* in 1989, and the 1990 series *The Bradys*. In 1988 he began a new career in the technology industry. As an account sales manager at Martec, Inc., he logged the company’s first \$1 million sales order within his first eighteen months, quickly becoming Martec’s top performer, and employee of the year. Throughout the 1990s he was a dynamic executive, managing the success of several companies including Visual Software, Kidwise Learningware, IXMICRO, and Escape Labs. In 2003 he took on executive responsibilities with a company he had invested in, Casting Networks, Inc. The company completely revolutionized the business of casting. His success in the technology industry has not meant a retirement from performing. In the last several years he has appeared in episodes of *That ‘70’s Show*, *The Bold and the Beautiful*, and *CSI: Crime Scene Investigation*, and in films such as *Spring Breakdown* with Amy Poehler and Parker Posey and *The Lords of Salem* with Clint Howard.⁸²¹



The cast of *The Taming of the Shrew* with guest artist Tim Matheson (Petruccio) in the middle of the third row. On his left is Martha Patino (Bianca) and on his right, Sheila Stansbury (Katherine). Courtesy of Nina Karick McGrath collection.



Chris Silvestri as Alan Strang and Ken Thomas as Nugget in *Equus*. Courtesy of St. Edward's University Archives & Special Collections.



The cast and crew of *The Mousetrap*. Guest artist Christopher Knight (Detective Sargeant Trotter) is seated center, Craig Kanne (Mr. Paravicini) stands at left, and director Susan Loughran stands third from right. Courtesy of Pepper Minton Muir collection

Conclusion

That a small Catholic university deep in the heart of Texas would develop and sustain a Theater Arts program attracting students from across the US and guest artists of the highest level seems extraordinary. After examining two decades of the development of the Mary Moody Northern Theater, several reasons for this achievement become clear: the educational mission of the founders of St. Edward's University, the passion and experience of Edward Mangum, the special relation with Actors' Equity Association, and the artistic community of Austin.

The educational vision of Fr. Basil Moreau was guided by Aristotle's principle to educate the heart as well as the mind. Theater's capacity to awaken empathy and understanding was employed from the beginning at St. Edward's University. The Rev. Joseph Maguire, CSC, produced the morality play *Everyman* in 1922, and productions of various kinds appeared on stages and in classrooms long before the arrival of Edward Mangum on campus.

When Mangum arrived in 1965, he brought deep experience in theater development: from the Mt. Vernon Methodist Players, to the Arena Stage in Washington, DC, to globetrotting for the American National Theater Academy. For seven years, Mangum steadily built student and faculty interest in the arts with a series of campus-wide arts festivals which included theater productions as well as music recitals organized by Br. Edwin Reggio and art displays curated by Prof. Walle Conoly. He recruited older actors from the Austin community in productions such as *Journey to the Day*, and he used available campus spaces such as The Tombs and the atrium of Moody Hall. *The Death and Trial of Pope Formosus* with a subject taken from Catholic Church history written by a student was Mangum's masterpiece of program development. He used the talent of Br. Dunstan Bowles to its best advantage; he provided a colossal design opportunity for alumnus Michael Tracy; he recruited pillars of the Austin theater community such as Demp Toney;

and according to Mangum's best estimate, more than ten percent of the students participated in the production.

Mangum's vision for the Theater Arts Program was based on professional standards and professional training. With Zelda and Tom Fichandler, he founded The Arena Stage in response to Actors' Equity Association's demand for integrated audiences. The original company of The Arena Stage was comprised of members of AEA, including Pernell Roberts. In his monograph *The Arena Stage*, Mangum encouraged producers to employ professional actors because they would afford audiences the best and deepest experience in the theater. When audiences flocked to see William Shatner in *Does A Tiger Wear A Necktie?*, St. Edward's administrators noted the appeal of a celebrated performer for local audiences.

When Director of Admissions John Lucas packaged the appeal for prospective students, administrators were impressed by the financial possibilities of a thriving Theater Arts major for the University.

The Mary Moody Northen Theatre's relationship with AEA continues to evolve. In the second decade of the 21st century, it is the only undergraduate program in the US to produce a full season of plays employing AEA guest artists. The decade from 1972-1982 included severe growing pains, and without the support of Br. Stephen Walsh, Br. Henry Altmiller, and Sr. Anne Crane, the program would have come to an early demise. That Br. Stephen chose to take direct part in the early negotiations with the union was extraordinary, considering the many other challenges he faced at the time. That Br. Henry weathered three significant challenges in eight years—the student protest over *Marathon '33*, the replacement of Ed Mangum as head of Performing and Fine Arts, and the protest of black students in 1979—signifies his recognition of the value of Mangum's vision.

Together with Sr. Anne, Br. Henry shepherded MMNT into its second decade. Students from every region of the US came to Austin to explore the possibility of a career in theater, film, acting, directing, designing. From 1972 to 1982, professional guests—some of them winners of the highest awards in the industry—provided students with models of professional conduct. Over 50 guests with national careers were employed by MMNT. Some of them were extraordinary models and some were not. Some—Pernell Roberts, Leonard Nimoy, Al Lewis—opened doors for students who migrated to major markets after graduation. In addition to working with “stars,” students were employed in every aspect of production, and their experiences on stage, in the shops, in the box office provided them with skills useful in the various careers they chose—teaching, business, even performing.

Edward Mangum's little university theater took its place in a growing theater scene in Austin. From year to year, graduates of the Department

of Theater and Dance at the University of Texas would choose to stay in central Texas to fashion careers that combined day jobs and nights in rehearsal and onstage. Kenneth O. Johnson would help to grow the Austin Civic Theater into the Zachary Scott Theater Center. Linnalice Carey would found the Hyde Park Theater and with a few friends would form the Austin Circle of Theaters. MMNT director Peter O'Rourke would assume leadership of ACoT and assist in its growth. MMNT faculty member and Theater Renaissance man Bil Pfuderer would become the leading light of the Zilker Summer Musical. Susan Loughran would play starring roles in many of Austin's new theaters. Examination of the organizational roster of any producing organization in town will yield the name of at least one and often several MMNT alumni.

Edward Mangum spent his retirement quietly with his wife Francisca. Occasionally, he would stroll up to campus from their home on East Side Drive. He left a collection of his books to the St. Edward's library, but few of the books were checked out, and a couple of years later some were selected for removal from the library's shelves. On one of his strolls across campus, Mangum noticed some of his books on a cart by the library's entrance under a sign "free books." His "Irish" boiled to the surface; soon after he donated his papers to the University of Texas where they reside in the Humanities Research Center. During the 1990s he battled with illness, often declining to meet with former students who asked for a visit as they passed through Austin. He died in January of 2001. For over a decade, Mangum hadn't set foot in the theater he had founded.

Brother Stephen Walsh served as President of the University until 1984. After stepping down, he lived for a year with the Holy Cross Brothers Community in Rome and then spent several years as an educational consultant and as a principal at several Holy Cross schools in California. In 1993 he became headmaster at Holy Cross High School in New Orleans, where he served until returning to St. Edward's in 2005 to serve as the first director of the Holy Cross Institute at the University, which had been founded to serve Holy Cross schools throughout the world. Br. Stephen remained an enthusiastic patron of theater and attended many performances at MMNT until his death in 2011.

Henry Altmiller stepped down from his position as Academic Dean in 1984 to return to teaching. As a member of the faculty of the School of Natural Sciences, he has mentored generations of Chemistry students, preparing them for careers in industry and medicine. After a decade of refereeing squabbles and convening ad hoc committees to investigate crises, Altmiller vowed never again to set foot in the MMNT. To this day, he remains true to his vow.

Sr. Anne Crane continued as Dean of the School of Humanities until 1990 when Associate Professor Marcia Kinsey was appointed to the position. Sr. Anne returned to teaching as a member of the English Writing & Rhetoric faculty. She retired in 2007 and resides at the Motherhouse of the Sisters of the Immaculate Heart of Mary in Monroe, Michigan.

Donald Seay served as Artistic Director of MMNT until 1985. During the middle 1980s, the University suspended promotions to tenure, and Seay agreed to resign from St. Edward's to seek advancement elsewhere. He was hired by the University of Central Florida where he fashioned a distinguished career. In 2009, he received a Directing Award from the Kennedy Center College Theater Festival for UCF's production of *Proof* by David Auburn. In 1982 Seay hired Melba Martinez-Mishler, one of his students from the University of Wyoming, to run the box office for MMNT. Martinez-Mishler brought dynamic energy to audience development and remained at St. Edward's as Theater Business Manager and faculty member after Seay's departure. In 1992 she was appointed Artistic Director of MMNT and served until 2004. During her tenure, Martinez-Mishler served on the team that planned the Fine Arts Center created from the old University dining hall. She earned a multi-disciplinary PhD from the University of Texas in 1996, becoming Dr. Melba Martinez. In 2001 Martinez created a partnership with Ann Bogart's Saratoga International Theater Institute (SITI) with the support of Dean of Humanities Kinsey. Over the following three years, members of the SITI company conducted workshops and training sessions for St. Edward's students and members of the Austin community. Company member J. Ed Araiza directed adaptations of Euripides' *Medea*, Chekhov's *The Cherry Orchard*, and Aeschylus' *House of Atreus* trilogy for the MMNT arena.

Susan Loughran resigned from the University in 1984, finding her teaching schedule and the management of the Costume Shop too onerous. After Prof. Donald Seay's resignation, Dean of Humanities Anne Crane invited Loughran to return to St. Edward's and assume the position of Artistic Director of MMNT. For her inaugural production in 1986, Loughran directed *Born Yesterday* with Robert Mandan, star of the daytime series *Search for Tomorrow*. Loughran served in the position until 1990, converting the old University bookstore into a Theater Annex, which contained a classroom/rehearsal space and costume shop. Loughran's tenure marked a transition in the Guest Artist program; from actors in daytime television, MMNT guest artists were cast more and more from members of Actors' Equity Association based in central Texas. Loughran was promoted to full Professor in 1999 and gradually transitioned into University Programs where she became director of the Senior-thesis course known as Capstone. The last production Prof. Loughran directed for MMNT was *The Good Woman*

of *Szechuan* by Bertoldt Brecht in the spring of 2000. She continues to serve as a clinician and judge for UIL One-Act Play competitions.

Doris Lindblom Bowes, who arrived at St. Edward's in 1979 and graduated in 1983, provides a final example of the impact of MMNT's professional training program and of the nurturing effect of close relationships between students and faculty. Doris had two work-study jobs: she tutored CAMP students in English, and in the spring of 1980, she was hired as the Costume Assistant for the fall semester. She graduated with a major in Theater Arts, a minor in Art, and a teaching certificate in both fields. She discovered that "if you just show up" to class and listen, then the exams are "not big news." So she was able to maintain an "A" average and keep a demanding work schedule in the MMNT Costume Shop.

Doris graduated from Stratford High School in Houston. Her drama teacher was Carolyn Boone. She decided to go to work on costumes for her high school's productions. As graduation approached, Doris wasn't very interested in going to college. She turned up her nose at all her Dad's suggestions until a brochure arrived in the mail from St. Edward's University advertising the Theater Program. When Doris expressed curiosity, her father arranged for a visit the next day. Impressed by the campus, the small classes and the friendly atmosphere, Doris decided to enroll.

When the family arrived in the fall, Doris's father had her write the check for her tuition. "I had never had to write so many words on a check before!" Struck by the investment she and her parents were making, she decided to "do it right" and committed herself to being a good student.

Doris was paid \$3.10 an hour for her Costume-Shop Assistant duties, "And I put in a lot of hours." She gradually learned the skills that she uses in her costume business now. In orienting new students to the shop, she learned to work with groups of people—to find what they knew how to do and start from there, to express value for their efforts. She also learned to design "outside the box"—to take a stage direction that calls for a "velvet dress" and find an economical fabric that will give a similar effect, to adjust the pattern to the amount of fabric available.

Vivid memories of work in the shop include Ed Mangum's 10th anniversary production of *The Taming of the Shrew* with Tim Matheson. Doris describes Matheson as "fun" and "comfortable" and she chuckles when she admits that she called him in almost every day for a fitting because so many of the students in the shop wanted to say that "they worked on Tim Matheson's clothes." She learned to make leather shoes. With Susan Loughran she devised ways to get the desired effect of the Renaissance costumes and still stay within the budget. Doris remembers Ed Mangum fondly. She took his Play Analysis class. He appreciated her because he could sense that she was

reading the plays and doing the work. She appreciated his dry sense of humor and felt that he had a lot to offer.

Doris also remembers Donald Seay's production of *Camelot* and the frantic realization that she and Susan had failed to fashion the habits for the two nuns that appeared in Act II. By that time, she and Loughran were a smoothly working team, able to finish each other's sentences. In Doris's memory, an hour before opening the two freshman girls who were to appear as the nuns squeaked their concern that they didn't have costumes yet and Doris and her mentor flew into action, pulling two black gowns from stock, deciding on sashes, and taking a headpiece from a Miss Jean Brodie costume and dividing the fabric in half. By intermission the habits were ready!

During her senior year, Doris had an art studio on the top floor of the old main building before much renovation began:⁸²²

That floor was positively 'Harry Potter'—as castle like halls/rooms go—and I often had bats hanging from my window...pigeons GALORE as you looked out over the campus. The Brothers had an eatery for them at the top of the building that I was told had something in it to make them sterile!...lots of time/space to create big art pieces and really develop my sense of design and imagination!

After graduation in 1983, Doris returned to Houston to find a day job to support her intention to freelance as a costume designer. The job she found at Performing Arts Supply was a great springboard for her career. The company had a collection of 10,000 costumes. Doris soon was managing the shop and honing her technical skills. She also increased her ability to "put a play together"—using the script to formulate a plan, pulling from stock for greatest economy. Doris worked at PAS until 1993 when she launched her own enterprise, Custom Costume Company.

The company specializes in projects made to order—costumes for school mascots, costumes for UIL one-act plays. Doris designs seven to eight projects a year. After the first two years, she did not need to advertise for CCC for she had developed a regular clientele. In 1992 she reconnected with a high-school classmate, and they began dating. In 1994 they married, and in 2003 they adopted one-year-old Noah. Doris suspended business for a year to care for the new member of the family but then discovered that she could bring Noah with her to work on projects. Noah has grown up in the world of the theater. Doris also discovered that she could conduct workshops for parents of students in UIL projects and enlist a squad of moms in the costume crew. She extended the abilities she had developed orienting first-year theater majors to the Costume Shop.

Doris describes her mentor Susan Loughran as a “friend for life,” and she recounts fond memories of St. Edward’s University during the ‘70s—a small, beautiful campus; a quiet atmosphere with small classes; the Reunion tavern in the basement of the bookstore where there were poetry readings and dollar carafes of wine; the friendliness and accessibility of the Brothers—Br. Hilarion Brezik who had a studio in the Theater Annex, Brother Simon Scribner who wore braces for his arthritis and whom Doris met one morning jogging on the trail without his braces, a moment that generated a friendship.⁸²³

Sources, Interviewees, Productions

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I thank the librarians at the Munday Library (formerly known as the Scarborough-Phillips Library), especially those in Archives and Special Collections, for granting me access to thousands of pages of archival documents and allowing me to reproduce the 69 photographs used in this book.

Interviewees

I thank the following interviewees for allowing me to interview them and for permission to quote them in this work:

Henry Altmiller

Joe Carpenter

Will Casey

Anne Crane, IHM

Richard Daley, CSC

Joseph Dispenza

Fr. Harold Essling

Laurie Friedman Fannin

Angela Flowers

Clay Goodwin

Joyce Fortner Green

Richard Halpin

Michelle Heath

Deni Hirsch

Doris Lindblom

David Long

Prof. Susan Loughran

John Lucas

Catherine MacDermott

Mike McCoy

Nina Florence McGrath

T'Cie Mancuso

Bill McMillin

Gerald Muller, CSC

Michelle Polgar

Edwin Reggio, CSC

Zelma Richardson

Tim Russ

Austin Sheffield

Angela Smith

Brian Stuart

Michael Stuart

Nate Thomas

Mike Sullivan

Fred Zimmerman

Productions Discussed in this Work

This work discusses 97 productions, counting a few productions mounted more than once, in the following order:

The Glass Menagerie

“Box and Cox” and “The Zoo”

Winterset

The Time of Your Life

Of Mice and Men

Mo Dick Rehearsed

Festival of the Arts 1967

Journey to the Day

Festival of the Arts 1969

The Star-Spangled Girl

The Image of Guido

Festival of the Arts 1970

Lovers

The Black Experience

Clandestine on the Morning Line

The Rimers of Eldritch

The Promise

Six in a Cellblock

Festival of the Arts 1971

Does a Tiger Wear a Necktie?

The Miser

One Flew Over the Cuckoo's Nest

The Night of the Iguana

The Chase

The Adding Machine

Under Milk Wood

Jimmy Shine

Catch Me If You Can

The Madwoman of Chailot

The Rainmaker

You Can't Take It With You

The Desk Set

Three Men on a Horse

The Girl on the Via Flaminia

The Time of Your Life

Golden Boy

Nature's Way

Caligula

Marathon '33

The Sudden and Accidental Re-Education of Horse Johnson

Missouri Legend

The Corn Is Green

I Never Sang for My Father

Festival of Arts 1975

The Petrified Forest

Bus Stop

Journey to the Day

The Cave Dwellers

Plain and Fancy

Blithe Spirit

Ah, Wilderness!

110 in the Shade

Room Service

The Serpent

A Servant to Two Masters

A Streetcar Named Desire

Poor Richard

The Fantasticks

The Mousetrap

The Firebugs

The Glass Menagerie

Vanities

Julius Caesar

Say Hello to Daddy

A Funny Thing Happened on the Way to the Forum

Shenandoah

My Three Angels

Born Yesterday

Tobacco Road

No Sex, Please, We're British

A Yard of Sun

The Prisoner of Second Avenue

Veronica's Room

Li'l Abner

A Doll's House

Light Up the Sky

USA

J.B.

The Music Man

Dial "M" for Murder

The Owl and the Pussycat

She Stoops to Conquer

Butterflies Are Free

Our Town

The Lady's Not for Burning

The Roar of the Greasepaint, The Smell of the Crowd

Chapter Two

Bells Are Ringing

The Prime of Miss Jean Brodie

Sticks and Bones

Arms and the Man

How to Succeed in Business Without Really Trying

The Taming of the Shrew

Equus

Period of Adjustment

Finishing Touches

The Mousetrap

Notes

Notes

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**Table A: Attendance record for *The Pearly Gates*,
February 1976**

2/20	2/21 mat.	2/21 eve.	2/22 mat.	2/22 eve.
180	173	169	167	98
2/24	2/25	2/26	2/27	2/28 mat.
131	117	76	174	125
2/28 eve.	2/29 mat.	2/29 eve.	3/2	3/3
163	172	67	169	112
3/4				
112				

Table B: Financial report for productions: July to December, 1978

Production	Cost	Ticket Sales
<i>Shenandoah</i>	\$20,713.87	\$6,960.50
<i>My Three Angels</i>	\$3,888.71	\$704
<i>Born Yesterday</i>	\$12,565.22	\$6,422.90
<i>Iolanthe</i>	\$2,997.09	\$1,830.50
"Androcles and the Lion"		\$63.50
Master Charge		\$855
Total	\$40,164.89	\$25,178.33

Table C: Financial report for productions: July 1980 to June 1981

Production	Expenses	Income	Attendance	%
<i>Owl and the Pussycat</i>	\$5,393.50	\$8,223.55	1,321	71
<i>She Stoops to Conquer</i>	\$1,665	\$7,215.47	802	33
<i>Butterflies Are Free</i>	\$7,496.20	\$13,337.76	1,647	55
<i>Our Town</i>	\$3,964.90	\$3,209.73	963	65
"1968"	231.25		157	43
<i>The Lady's...</i>	\$10,916.40	\$21,082.95	2,435	82
<i>The Roar...</i>	\$8,713.80	\$14,622.50	2,012	75
Student Festival	\$3,012.70	\$1,313.53	343	31
<i>Chapter Two</i>	\$11,876.92	\$22,357.10	2,404	80