

University of Montana

## ScholarWorks at University of Montana

---

Graduate Student Theses, Dissertations, &  
Professional Papers

Graduate School

---

1969

### Rocky Mountain Theatre Conference| An historical narrative

Bruce Michael Bambach  
*The University of Montana*

Follow this and additional works at: <https://scholarworks.umt.edu/etd>

**Let us know how access to this document benefits you.**

---

#### Recommended Citation

Bambach, Bruce Michael, "Rocky Mountain Theatre Conference| An historical narrative" (1969). *Graduate Student Theses, Dissertations, & Professional Papers*. 3458.  
<https://scholarworks.umt.edu/etd/3458>

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).

THE ROCKY MOUNTAIN THEATRE CONFERENCE

AN HISTORICAL NARRATIVE

by

Bruce Michael Bambach

B.A. Western Illinois University, 1965

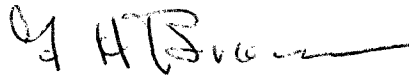
Presented in partial fulfillment of the requirements for the degree of

Master of Arts

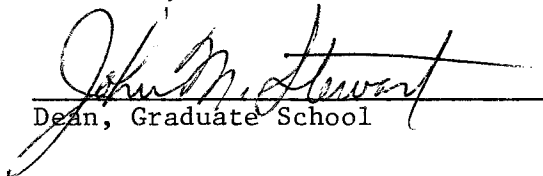
UNIVERSITY OF MONTANA

1969

Approved by:



Chairman, Board of Examiners



Dean, Graduate School

MAY 12 1969

Date

UMI Number: EP35300

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI EP35300

Published by ProQuest LLC (2012). Copyright in the Dissertation held by the Author.

Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against unauthorized copying under Title 17, United States Code



ProQuest LLC.  
789 East Eisenhower Parkway  
P.O. Box 1346  
Ann Arbor, MI 48106 - 1346

TABLE OF CONTENTS

Chapter	Page
I. HISTORICAL BACKGROUND: THEATRE ORGANIZATIONS IN AMERICA . . . . .	1
II. FOUNDING OF THE ROCKY MOUNTAIN THEATRE CONFERENCE . . . . .	14
III. THE FIRST FIVE YEARS--1953-1957 . . . . .	19
IV. THE SECOND FIVE YEARS--1958-1962 . . . . .	45
V. THE THIRD FIVE YEARS--1963-1967 . . . . .	57
VI. THE WAY AHEAD . . . . .	70
APPENDIX A . . . . .	72
APPENDIX B . . . . .	73
APPENDIX C . . . . .	75
BIBLIOGRAPHY . . . . .	78

## CHAPTER I

### HISTORICAL BACKGROUND:

#### THEATRE ORGANIZATIONS IN AMERICA

It was not an easy task to bring educational theatre into American colleges. One reason for the lack of immediate acceptance of educational theatre was that no prototypes existed to provide theatre with some kind of academic sanction.

Nevertheless, in 1890 educational theatre was introduced on the college level through the efforts of George Pierce Baker at Harvard University, who "read each play as a script for an actor, not a text for a reader, and pointed out those things which could be appreciated only in terms of the stage and audience effect."<sup>1</sup> He reinforced his efforts by stage productions and the use of theatre professionals in the classroom. Along with Baker's efforts, other university teachers promoted educational theatre: Brander Matthews at Columbia University made playgoing into a fine art for his students; Alexander M. Drummond founded the Cornell Drama Club, which grew into a notable academic department of theatre art; Thomas H. Dickenson, theatre pioneer and professor of English in 1910, found it necessary to write a successful Broadway play (in which Minnie Madern Fisk appeared in the leading role) before the University of Wisconsin would accept drama on an academic status. Despite this struggle, educational theatre was beginning to find acceptance.

---

<sup>1</sup> Wisner Payne Kinne, George Pierce Baker and The American Theatre (Cambridge, Mass.: Harvard Press, 1954), p. 39.

Unfortunately, the secondary teachers interested in producing plays were unaware of sources for production materials. They lacked training in the dramatic arts. Too complicate matters even more, the secondary teacher was isolated from areas having access to professional theatre. The secondary teacher was generally ignorant of the demands for having theatre accepted on the high school level. This ignorance can be substantiated in Arthur H. Ballet's study "Standards for the High School Theatre." In the 1920's the selection and literary value of a play was a problem. The ordinary high school play was a three act concoction about a family mix-up, lacking humor, wit, and literary value.

Logically, second rate dramatic literature lacked educational value, and "English departments wouldn't consider studying them in classes."<sup>2</sup>

Forty years ago, the secondary teacher was untrained for theatrical productions. Often an English teacher was given the responsibility of the junior and senior class plays. He might have been a very superior teacher in other areas, but was apt to be inadequately trained in theatre. "Theatre production is a mystery to them; they don't know a lash line from a twist of crepe hair."<sup>3</sup> Because the teacher was inadequately trained, there were no standards by which a course of study could be established nor standards by which to direct theatrical production. It is evident that the teacher was without academic assistance for improving his theatrical curriculum. Moreover, there was no impetus for better theatrical productions on the secondary level.

---

<sup>2</sup>Arthur H. Ballet, "Standards for the High School Theatre," Educational Theatre Journal (Vol. II, No. 4, Dec. 1950), p. 330.

<sup>3</sup>Ibid.

What the teacher needed was extended conferences, committee work, and increased publication of scholarly and pedagogical writings.<sup>4</sup> Only through a central information and educational center could the necessary information become available to the teacher without demanding an excess of his time and money.

The answers to these problems were found in theatre organizations which have long and unique histories. Of the many theatre organizations in America, two were most significant--The American Educational Theatre Association<sup>5</sup> and the National Theatre Conference.<sup>6</sup> The reasons and methods by which they were organized is pertinent to the development of other theatre conferences. These theatre conferences set an example and model to follow. The Rocky Mountain Theatre Conference developed from these.

Before discussing the development of the RMTC, it is necessary to understand the historical development of the American theatre organizations because they provided the basic structure for district and regional theatre conferences.

The NTC was the first permanent national theatre organization in the United States. NTC combined a "critical report of the total, many-faceted image of the theatre in the United States . . . a picture, as it were, of the whole state of theatre, where it is and where it is going."<sup>7</sup>

---

<sup>4</sup>Clara Behringer and William Halstead, "AETA: Its Beginnings and its Development," Educational Theatre Journal (Vol. V, Oct. 1953), p. 266.

<sup>5</sup>Hereafter referred to as AETA.

<sup>6</sup>Hereafter referred to as NTC.

<sup>7</sup>R. E. Gard, M. Balch, and P. B. Temkin, Theatre in America (New York: Theatre Arts Books, 1968), p. vi.

Since NTC's founding in 1925, at the height of the Little Theatre Movement, it has sought to mediate the exchange of ideas and to provide collective service between leading community and educational theatres, and between these and the professional theatre. The Carnegie Foundation provided grants for NTC's support between 1932-1935, under the leadership of George Pierce Baker and Edith J. R. Isaacs. NTC set out to improve artistic standards and support the publication of a series of theatre handbooks:<sup>8</sup> Rosamond Gilder's A Theatre Library (1932); Stanley McCandless's A Method of Lighting the Stage (1932); Richard Boleslavsky's Acting, The First Six Lessons (1933); and Edith J. R. Isaacs' Architecture for the New Theatre (1935). Another major accomplishment during NTC's early years was the "Play Release Project" designed to encourage the writing and production of plays by untried playwrights. NTC's support of Isaacs' "Survey of 400 Stock Towns," proved to the Dramatics League that since certain areas no longer had stock companies, there was no reason to delay the release of plays to amateur theatre in these areas. Isaacs' project was of considerable financial benefit to most theatres outside of New York because it made new plays available to amateur theatres in areas where the stock companies no longer existed.

The Carnegie Foundation supported the NTC from 1932 to 1935, when it terminated its grants. In 1936, the Rockefeller Foundation chose the NTC as the vehicle through which it would subsidize projects intended to insure the artistic growth of the noncommercial theatre. As a policy, Rockefeller support would only be given to a highly selective organization

---

<sup>8</sup> Ibid., p. xiv.



which would provide leadership models to which other theatres could aspire; it would not support an organization with a large and open membership. The reason for such a restriction was to minimize expenses and to use the funds more efficiently. The National Theatre Conference then reorganized to meet the Rockefeller requirements, terminating open-membership in favor of twenty-five leaders from community and educational theatre. The open-membership of the NTC was closed and the four hundred one time members sought a permanent relationship with a theatre organization.

The President of NTC, E. C. Mabie, helped solve this problem two days later in St. Louis on the last day of the National Association of Teachers of Speech Convention, December 30, 1936.<sup>9</sup> The theatre teachers were called together by E. C. Mabie as temporary chairman and the assembly voted to form an association, and a committee drafted a constitution which was adopted that afternoon stating that "the association intended to act as a functioning section of NATS."<sup>10</sup> It was at this meeting of theatre teachers that the American Educational Theatre Conference was chosen as the name of the theatre section of NATS.

AETA also evolved because of a desire to improve the quality of productions in colleges and also because in drama work there was a shift in status from the extracurricular to the academic.

Theatre teaching increased rapidly in the twenties and thirties. The quality of college and high school

---

<sup>9</sup>Hereafter referred to as NATS.

<sup>10</sup>Behringer and Halstead, p. 267.

productions was improving. . . . In high schools the attitude toward plays became more serious and some schools offered dramatics courses.<sup>11</sup>

AETA was ineffectual for a few years. Although it sponsored special sectional meetings at NATS conventions, they were weak. E. C. Mabie, the president of AETA, was not a manager of details and plans. "Occasionally we gathered for one of these sectional meetings and found neither chairman nor speakers present--Mabie had announced the program without notifying the participants."<sup>12</sup>

The 1936 constitution continued to be revised, but because of poor planning and organization at NATS Conferences, the relationship with NATS became tenuous. Halstead indicates that Mabie was unable to cooperate with the officers of NATS; in fact, Mabie carried on a running fight with the officers of NATS. Eventually, relations between the two factions became more tenuous and AETA's constitution was revised dissolving the relationship between the two organizations.

After AETA's separation from NATS the problem was one of creating an individual theatre organization that was sufficiently centralized to expedite business efficiently. At the same time, the organization had to be sufficiently decentralized to allow for reflection and judgment of all members. Centralization was accomplished through the executive officers: president, vice-president, executive secretary, and editor of Educational Theatre Journal (AETA's official publication). Decentralization was accomplished through the organization's continuing work group, known as Projects.

---

<sup>11</sup>Ibid., p. 266.

<sup>12</sup>William P. Halstead, "The Second Fifteen: Another Chapter of AETA History," Educational Theatre Journal (Vol. XX, May 1968), p. 222.

Projects are areas of interest and research in which studies are carried on by members who have volunteered for this service. For the membership at large, the chief opportunity to participate in the work of the association lies with its program of Projects. In 1938 AETA's projects numbered only eight; in 1953 the number stood at twenty-four, including the following: Audiovisual Aids, Bibliography, College Curriculum, Conferences, Contests and Festivals, Graduate Projects, Counseling, International Liaison and International Theatre Institute, Junior and City College, Manuscript Play Project, Motion Pictures, Opera, Production Lists, Radio, Secondary Schools, Stage Movement, Summer Theatre, Teacher Training, Television, Theatre and Adult Education Theatre Architecture, Touring, Veterans Administration Hospital.<sup>13</sup>

The Rare Books Project commenced in 1959 and was directed by Walther Volbach and Delmar Solem. These two individuals prepared an annual volume of scholarly significance with emphasis on translations. In cooperation with the Miami Press, AETA has six volumes inaugurated by the Renaissance Stage, edited by Barnard Hewitt with translations into English of the works of Serilio, Sabbattini, and Furttenbach supplied by Allardyce Nichol, John McDowell, and George Kernodle.<sup>14</sup> The historical value of such works can be of great advantage to the theatre historian. Translations will help fill schisms in history and provide answers to many questions of theatre technicians, directors, actors, and producers.

---

<sup>13</sup>Norman Philbrick, "Notes from the Meeting of the Advisory Council," Educational Theatre Journal, V (March 1953), 70.

<sup>14</sup>William P. Halstead, p. 223.

The Research Resources Project has just completed the last five years of bibliographies of Theatre Publications in the United States, completing the coverage of 1937 through 1962, and two years ago started the annual volumes which are to continue this work. Such a bibliography of theatre publications will expedite historical research and provide a catalog vital to libraries in the United States.

The Directory of American College Theatres was first published in 1960 and is to have a second edition in 1968. The directory being prepared is intended to further the work in theatre at the college and university level. Such a directory provides a reliable guide to theatres, and at the same time, lists the members of the faculty.

As the AETA projects matured, other theatre organizations relating to specific types of theatre sprang up across America. One of the first major ones was the Children's Theatre Conference, organized informally by Winifred Ward in 1944.<sup>15</sup> CTC decided that it would gain status and cohesion by affiliation with a more general theatre association. It combined with AETA in 1953. The CTC ordinarily precedes the AETA Convention in the same city when AETA meets in August, but at a different location when AETA holds a Christmas convention. The major reason for this was that CTC often conducted a week-long workshop session for the training of children's theatre personnel, and very often the host university arranges for a whole summer training program preceding the conference.

---

<sup>15</sup> Hereafter referred to as CTC.

Following the war years, AETA's Secondary School Project became "most active and valuable."<sup>16</sup> In those days, this Project produced several special courses of study for the high schools; this included a special issue of the "Bulletin of the National Association of Secondary School Principals" under the editorship of Hugh Gillis. This placed a fine document about the teaching of theatre on the desk of every school superintendent and principal in America. This document was certainly a great help because it provided academic guidelines for courses in drama, and also made available information regarding theatrical materials for the high school situation. Members of the Secondary School Theatre Conference, encouraged by the publication, in 1954 initiated the mechanics to become the second division of AETA.

A third division, the American Community Theatre Association, came from outside the regular AETA membership. The American Community Theatre Association was organized informally at the Second Assembly called by the American National Theatre and Academy immediately following the AETA Convention in Cincinnati in December 1952. It came in as a prospective division of AETA, and reached official status in 1963 with eight hundred members.

AETA was growing. In 1936 it had a membership of 144; it expanded its membership to 6,282 by October 1967.

Membership grew as AETA was called upon by different factions of the theatre. One of the newest additions to the organization was the provision for regional districts of AETA. The first regional district

---

<sup>16</sup>William P. Halstead, p. 223.

to join AETA was the Southern California District in 1960. The most recent regional district to join AETA was the Rocky Mountain Theatre Conference, now the Rocky Mountain District of AETA, which includes the states of Montana, Utah, Idaho, Wyoming and Colorado. Regional theatre conferences joined AETA so that they would gain status and cohesion through a more general theatre association.

The influence of AETA's research projects attracted attention to the association. Through these projects, organizations became aware of the strength available to them under a national organization; this strength and influence attracted theatre organizations to affiliate with AETA. A good example of AETA's potential can be seen in the AETA-USO tours which originated in 1958. The Army's sponsorship of AETA has resulted in overseas trips by at least eighty schools to provide entertainment for U.S. servicemen.

The NTC was the first educational theatre organization in America. Its function at first reflected the strong desire of educators to improve communication between the various types of educational theatre, primarily the college level and secondary level of theatre. The shift of theatre from the extracurricular activity to academia was a major impetus in NTC's evolution. All in all, a need to help the untrained and the furthering of scholarly works on the higher level of educational theatre was the major aim of the NTC. It was in itself a model--a guiding institution which encouraged and provoked educators to seek not only higher standards but more thorough organization of educational theatre. Had the Rockefeller Foundation not required closed membership for the NTC in 1936, the organizations and conferences which followed might

never have had rapid growth and development. The NTC awards generous fellowships to students for graduate work, to professors for research, and to directors for advanced study.

Harry E. Davis, director of the theatre at the University of North Carolina, described the organization itself in saying that NTC:

. . . provided a professional association in which the leading spirits of the educational and community theatre movements could cooperate effectively in an exchange of ideas and experiences, in which these people could work together to establish standards of high order for the nonprofessional theatre, and in which leaders in these nonprofessional theatre movements could be afforded the prestige and status they deserved. Through its annual meetings, its projects and its publications, NTC spoke authoritatively for the varied and discrete leadership in the theatre outside of the commercial New York area, and generated a necessary and healthy comparison of standards, objectives, and achievements of these two principle areas of theatre activity.<sup>17</sup>

The loss of the Rockefeller subsidy curtailed and forced NTC to end its publication of the "Bulletin" only to have other conferences and organizations publish new ones. Furthermore, through its affiliation with AETA and ANTA, and recently the National Council of the Arts in Education, it has been able to influence the noncommercial theatre in America. Since it decentralized theatre in America, it must be commended. NTC is in an elevated place and can be valuable through its overview--which is supported by NTC's recent publication of appraisal and challenge, Theatre in America: Appraisal and Challenge, by Robert E. Gard, Marston Balch and Pauline Temkin.

---

<sup>17</sup>R. E. Gard, M. Balch, P. B. Temkin, Introduction by Tino T. Balio, p. xiv.

The evolution of AETA in NATS offered a model and provided temporary security for the growing AETA organization. Perhaps if NATS (now the Speech Association of America, SAA) had recognized the needs of AETA, the two organizations could have functioned together. Economically, this would have been practical--holding one rather than two conventions annually. However, both SAA and AETA desired to seek their own goals independently. The result for AETA was advantageous, as it established itself in a communicative and educational fashion. It reached the "little man," gave him extended conferences, committee work, and wider publication of scholarly and pedagogical writings, especially through AETA's Projects and its official publication, Educational Theatre Journal. Unlike the closed conferences of the NTC, AETA holds open conferences, brings to the annual conventions large numbers of people who can exchange their ideas and learn from highly trained theatre people, and provides opportunity to see professional theatrical productions.

AETA's significance in the nonprofessional theatre can be noted by its exceptional growth and the desire of other organizations both nationally and regionally to affiliate with AETA. The affiliations with such organizations build for a greater and more influential association.

AETA has been recognized as a significant organization, concerned about the cultural growth of the United States. Under the persuasion of AETA President Kenneth Graham, Roger Stevens, the special assistant on the arts to President Lyndon Johnson, agreed to provide office space in the J. F. Kennedy Center for the Performing Arts; and the Rockefeller Foundation granted \$15,000 for two years for the support of the national office. The mere presence there was surely influential in the sponsoring



of the special issues of ETJ, as mentioned earlier. The Washington office helped with official publications and has improved AETA's services to its members through its Placement Service, which provides a monthly bulletin listing positions and personnel available for employment.

The separation from the one-time mother institution, NATS (SAA), has given AETA an increasing advantage in terms of centralized growth yet maintained decentralization through the increasing number of regional theatre conferences.

Since common problems exist in one particular area, it is only natural that the area should unite to solve these problems. The Rocky Mountain Theatre Conference,<sup>18</sup> a regional theatre conference of AETA, is an example of a group which has united to improve the quality and standards of educational theatre. A history of the RMTC will show how it has attempted to answer its own problems using the model of AETA and similar associations.

---

<sup>18</sup>Hereafter referred to as RMTC.

## CHAPTER II

### FOUNDING OF THE ROCKY MOUNTAIN THEATRE CONFERENCE

Partly because of the large area included in the Rocky Mountain Theatre Conference region, a general discussion of its unique geographical problems is necessary. The composite group of states in this region are Idaho, Montana, Colorado, Wyoming, and Utah. The two most easily accessible metropolitan areas are Denver, Colorado and Salt Lake City, Utah, on opposite sides of the continental divide. Aside from these two cities, the remainder of the region is sparsely populated in comparison to other regions of the United States. Furthermore, urban areas in this region are separated by long stretches of mountainous highways which are frequently impassable during the long winters. The Rocky Mountain region is isolated from the eastern half of the states because of distances and isolated from the western states because of the mountains.

The historical growth and development of educational theatre in the Rocky Mountain region is unique because it has suffered, not only from geographic isolation, but from a lack of access to professional theatre.

Unfortunately, the universities are only able to provide access to drama in limited geographical areas. The secondary schools, community theatres, and local drama organizations seriously interested in theatre are unable to benefit sufficiently from the university theatre programs. The educators and fringe groups were partially brought together when they joined the AETA, NTC, and ANTA.

Access to these organizations involved much traveling to annual conventions which were usually held on the east coast or the west coast. Furthermore, the national organizations usually did not help with regional problems, but concerned themselves more with national theatre trends. The fringe groups sought help from the universities when possible, but usually struggled on their own.

To evaluate theatre educators and people from the secondary level and fringe groups who could afford the national conventions still felt a need for a regional information center. The two existing regional organizations in the western states were the Northwest Drama Conference<sup>1</sup> and the Western Speech Association of America.<sup>2</sup> The NWDC held its regional conferences in Oregon and Washington. The people of the Rocky Mountain area were again faced with the geographical barrier of distance. Spanning such distance could be afforded by very few, and the benefits of such a distant organization could not be applied to a region which has peculiarities of its own. The Rocky Mountain area had one other alternative--The WSA, which held its conventions primarily in the major cities of the western states. The WSA has had a drama coordinator for the past twenty-two years. This seemed to be the obvious association for the people of the Rocky Mountain region. In fact, it held its convention in Denver, Colorado in 1952, a great convenience to the isolated Rocky Mountain region.

---

<sup>1</sup>Hereafter referred to as NWDC.

<sup>2</sup>Hereafter referred to as WSA.

<sup>3</sup>Letter from Dr. Harold Livingston, First Vice-president of WSA, Department of Speech, Oregon State University, August 14, 1967.

The few people from the region who had previously attended WSA conventions were not satisfied, and for very good reason. As its name implies, the WSA ". . . seemed to me . . . extremely speech biased."<sup>4</sup> Further, the officers of WSA "were from the public speaking field."<sup>5</sup> The WSA conventions were frequently held on the west coast, and often the drama section was directed toward the motion picture industry.<sup>6</sup> Theatre work groups and discussion sessions failed to meet the needs of the Rocky Mountain region. At the Denver Conference, such poor planning and lack of attention was disturbing to the theatre people from the Rocky Mountain region. This had been the first large assembly of theatre people from the area; and it was an ideal time to unite the enormous Rocky Mountain region.

On the evening of November 28, 1952, after the convention sessions were finished for the day, a group of theatre educators from the Rocky Mountain region gathered for coffee at the now extinct Blue Parrott Cafe in Denver. Among these people were: Dr. Campton Bell, director of the School of Communication Arts, University of Denver; T. Earl Pardoe from the Drama League of America and of Brigham Young University's Drama Department; Homer Grout, Professor of Speech and Drama, Colorado Women's College; and E. Gail Plummer, Kingsbury Hall, theatre manager, University of Utah. These people were seriously concerned with the growth and

---

<sup>4</sup>Letter from Vio Mae Powell, Chairman of Speech and Drama Department, Idaho State College. See Appendix C, item 2.

<sup>5</sup>Gail Plummer, "History of RMTC," Appendix C, item 2.

<sup>6</sup>Interview with Homer Grout, Assistant Professor of Speech, Colorado Women's College, Denver, Colorado. This luncheon at the Brown Palace Hotel in Denver found Mr. Grout expressing his feelings very freely and favorably toward the theatre. November 8, 1967.

development of theatre in the Rocky Mountain region. Their concern was not only for educational theatre, but for all facets of theatre. Of these people, one man, Dr. Campton Bell, the regional representative for the American National Theatre and Academy, was the inspirational giant. He not only presided over this informal meeting at the Blue Parrott Cafe, but he answered the need theatre people of the region sought.

On the last day of the WSA Convention, November 29, 1952, at the Cosmopolitan Hotel in Denver, Campton Bell called together an assembly of fifty representatives of college, community, and children's theatres from the Rocky Mountain region. At this time, there were people from the states of Utah, Wyoming, Colorado, New Mexico, western Nebraska, southern Idaho, and western South Dakota.<sup>7</sup> Their feelings toward being slighted by the WSA Convention and a motion picture oriented drama section were mutual. It was time to unite and form a regional theatre conference for the Rocky Mountain states. The newly formed organization, Rocky Mountain Theatre Conference, was to meet the following year in the autumn after school began. The autumn proved to be a good time because the snow on the highways would hopefully be light. At that same meeting, officers were nominated by the assembly, and the following purposes were recorded:

1. To promote all types of theatrical activity in the region.
2. To act as a liason /sic/ between theatre personnel and theatrical organizations as the

---

<sup>7</sup>The general spirit of this meeting was gathered by telephone interviews with: Miss Wattles of Colorado A and M; Elwood Murry, Denver University, Emeritus; Harold I. Hansen, Brigham Young University; and Miss Kathryn Kayser, Denver University, January 1968.

American National Theatre and Academy, American Educational Theatre Association, the International Theatre Institute, and the Children's Theatre Conference.

3. To explore the problems peculiar to this region and to work together for their solution.<sup>8</sup>

Although the RMTTC broke away from the WSA in 1952, the WSA drama section went on as usual, conducted by the people interested in drama.

Since the RMTTC's founding in 1952 ". . . during the most notable period of growth the field educational theatre has ever known: 1945-1955,"<sup>9</sup> it has sought to encourage the development of more theatrical activity in the Rocky Mountain region and to assist in raising the standards of production in those organizations now engaged in presenting plays.

---

<sup>8</sup>For a full account of this meeting and the purposes, turn to Appendix C, item 1.

<sup>9</sup>Burnett M. Hobgood (ed.), Directory of American College Theatre (East Lansing, Michigan: American Educational Theatre Association, 1960), p. 143.

## CHAPTER III

### THE FIRST FIVE YEARS--1953 TO 1957

The RMTTC was to serve as a vehicle for the exchange of ideas between theatre people and their organizations within the local region. It was an attempt to eliminate the sense of distance and loneliness which caused so many difficulties for the Rocky Mountain director, actor, and teacher. The RMTTC was devised to incorporate these people into two areas who, because of distances, time and finances, could not attend the national conventions. Each area was to include a major metropolitan center. The dividing line was natural; it was the continental divide. The metropolitan areas were Salt Lake City, Utah, on the west, and Denver, Colorado, on the east. These cities each had major educational institutions which would be available for the conferences. So that centralization would be avoided, the conference alternated its meeting place between the eastern and western slopes. This switching gave added stimulation for the schools, community theatres, and drama clubs in the respective sections and did not limit either section from attending the conference. At the same time, it was intended for people and organizations with limited budgets to attend the conference closest to them at least every other year.

At the 1952 WSA convention, Gail Plummer,<sup>1</sup> of the University of Utah, was elected at large by the theatre assembly as the first president of the RMTTC. Under Mr. Plummer's direction, and with the

---

<sup>1</sup>The notes from the organizational meeting of the RMTTC are in Appendix C, item 1.

suggestions made by various officers also elected at the WSA convention in 1952, the conference dates were set for Friday, October 23, and Saturday, October 24, 1953, at the University of Utah, Salt Lake City.<sup>2</sup>

The theme for the first RMTC was "Improving Theatre in the Rocky Mountain Area."<sup>3</sup> It was an appropriate theme because it emphasized independence from the WSA and a desire to build a distinctive regional theatre.

Intelligent planning was the key for the RMTC. The difference between the purposes and attempts of the RMTC and the WSA was the plan of "having everybody together in all sessions"<sup>4</sup> and maintaining a conference devoted to theatre in the RMTC region. One look at their convention programs indicates their interest in terms of macro-geography rather than micro-geography. The national organizations are designed specifically for national progress. It is the responsibility of the regional areas to improve within themselves using the national organizations as a liaison between regions and districts in the nation. Unlike the national theatre organizations, the RMTC made a genuine attempt to include the local problems through extended conferences and committee work.

With this in mind, the first annual RMTC included the theatre people in all the sessions, discussions, and demonstrations. One of

---

<sup>2</sup>Letter from Gail Plummer, President of RMTC and theatre manager at the University of Utah, Salt Lake City, Utah. June 23, 1953.

<sup>3</sup>The original program is in Appendix A, item 1.

<sup>4</sup>Plummer, June 23, 1953.



the major premises of education is encouragement. Alex Murphree, the drama editor of the Denver Post, spoke on More Theatre for the Rocky Mountain Region.<sup>5</sup> The new stress on local theatre placed greater demands on actors, directors, and teachers. More theatre did not automatically mean that the quality of theatre would improve, but competition tended to upgrade service of all kinds and helped to assist in the ultimate overall improvement of the theatre.

One of the major problems on the secondary level is production expense. Suggestions and ideas to reduce the financial burden of costuming would be valuable to the teacher. Miss Fairfax P. Walkup from the University of Arizona presented a discussion session pertinent to all those in theatre, "Costuming Within the Limited Budget."

As discussed earlier, the secondary teacher hungered for theatrical training. Homer Paris of the Colorado Springs High School chaired a panel discussion on "Directing the Play," an ideal follow-up to the earlier sessions. Later, Harold I. Hansen of B. Y. U. constructively criticized the elementary fashion in which the directing, scenery, and lighting sessions were handled, because they were on "a very infantile level," he also thought it "may have been helpful to some high school teachers."<sup>6</sup> However, Mr. Hansen goes on to suggest that such sessions might be more effectively handled if a special session were established wherein the designers and technical directors of college and community theatres could answer the high school teachers' questions.

---

<sup>5</sup>Appendix A, item 1. (Hereafter all sessions of the Rocky Mountain Theatre Conference will be in quotation marks.)

<sup>6</sup>See Appendix C, item 7, number 8.

The afternoon of the first day was highlighted by the University of Utah and Salt Lake City Schools presentation by the Young People's Theatre production of Tom Sawyer.<sup>7</sup> This production was designed to compliment a later session in the evening when a panel discussion of "Children's Theatre in General and Tom Sawyer in Particular" was presented. The panel was headed by a representative from Denver University, Kathryn Kayser. This type of session was used frequently as a synthesis between the efforts of the college level educator, secondary teacher, and others involved with children's theatre productions. The combination of production and discussion groups not only creates a thorough picture of the topic, but also provides an exceptional learning experience--an ideal situation for the exchange of ideas.

The RMTTC did not limit itself in scope and interest. Saturday, October 24, began with George E. Osborne's demonstration of "Making Theatrical Cosmetics." He was useful to both the college faculty and the secondary teacher. For the college teacher, new cosmetics necessitated the greater care and technique in the application of stage makeup. For the secondary teacher, the introduction to a source in the correct use of theatrical cosmetics was very beneficial.

In the General Session, a Folk and Demonstration of Modern Dance was presented by Harold Christensen of the San Francisco Ballet and Barbara Barrie of the University of Utah Theatre Ballet. No notes are available on the dance presentation.

---

<sup>7</sup>See Appendix C, item 5.

In order to emphasize the necessity of the RMTTC and encourage a spirit of pride for the region's cultural growth, Richard R. Dunham, representing the University of Wyoming's drama department, addressed the luncheon assembly in a talk entitled, "A Need for Unity." Never before in the Rocky Mountain region had there been a united effort to encourage the growth and development of theatre in the region. The RMTTC was to be the region's first organization desiring to improve the quality of all facets of theatre. To accomplish unity, the region must support the conference so that it in turn might improve theatre in the region. Unity implies a working kind of conference, even though the membership would change, and the conference would move to a different city each year. Unity in the RMTTC gave theatre people a feeling that they had a place. In this way, it would become a central organization able to provide assistance necessary in this region. The result of this unity would be seen in the sense of pride the personnel took in the performing of the arts. In essence, the RMTTC would stimulate a spirit of regionalism in the performing arts.

The 1953 conference continued with a production of Anita Loos' dramatization of Collette's novel, Gigi.<sup>8</sup> This was presented by the University of Utah's Playbox Theatre in the Round. After the production, the conference had arranged for a discussion of the play. The discussion was a lively one. Mr. Hansen's notes indicate that "a panel proceeded to tear apart the show. . . ." The panel's criticism indicated

---

<sup>8</sup>See Appendix C, item 10.

a higher level of performance and direction would be expected in future years in the Rocky Mountain Theatre area. Mr. Hansen continues:

The 1953 conference ended sloppily and one went away feeling uneasy . . . delegates began to leave in numbers . . . with a hurried election it was all over. There was no gathering up of loose-ends, nothing up-lifting and stimulating. I felt as though I were left standing with a handful of spaghetti, all the loose ends dangling.<sup>9</sup>

However, not all agreed with Mr. Hansen. A letter from Vio Mae Powell states:

. . . those of us from Idaho State College who attend /RMTC/ have a warm glow every time we think about it. I don't think I ever attended a conference that I enjoyed so much . . .<sup>10</sup>

The feeling toward the first conference was one of uncertainty. Only future conferences could prove the success of the first conference through attendance and participation. However, attendance and participation could also be a misleading guide, since weather conditions in the Rocky Mountains easily disrupt a conference's attendance. Moreover, attendance at the conference fluctuated depending upon the site of the conference. Some areas are and were more popular than others. Too, the membership one year could not be relied upon the following year because the conference was attended by local theatre groups such as high schools and community theatre organizations which were financially unable to afford traveling to another city for the annual conference.

---

<sup>9</sup>See Appendix C, item 7, number 8.

<sup>10</sup>Letter from Dr. Vio Mae Powell, Head of Speech and Drama, Idaho State College, Pocatello, Idaho. December 2, 1953.

From the start, the RMTc realized that in order to offer continuity to the region, communication was necessary. The first such effort mentioned in 1953 was a RMTc Newsletter<sup>11</sup> which was planned by the officers and executed as a publicity scheme by its editor, Harold I. Hansen. The newsletter was designed to invite the RMTc members and newcomers to the convention. The first newsletter was published for the 1954 conference and included a letter which reviewed the highlights of the 1953 conference and outlined the program for the pending convention. Later the newsletters included several pages of reports discussing production schedules at universities in the region. Since its inception, the RMTc's Newsletter publication has been erratic, depending upon the editor and location.<sup>12</sup>

The operations of the RMTc were established by the first conference and have maintained this modus operandi to date, except for an occasional change in the registration fee. In 1953, the fee for membership was ten dollars per year. This nominal sum was expected to cover the costs of secretarial service, postage, meals, and entertainment at the conference and during the year. The cost and publication of the newsletter was evidently a responsibility of the editor, since there is no record of how it was to be supported. The RMTc is supported in its convention by the registration fee, which is an estimate of all the conference expenses. Any profit or loss is absorbed by the hosting institution. There are

---

<sup>11</sup>See Appendix C, item 6.

<sup>12</sup>See Appendix C for the collection of RMTc Newsletters from 1954 through the Spring-Summer of 1968.

only a few published reports of the finances of the various conferences. (See Appendix C.)

The second annual conference of the RMTC was held at the University of Wyoming at Laramie, on November 12, 1954;<sup>13</sup> and according to Homer Grout, of Colorado Women's College, an exceptionally early winter and snow restricted travel to Wyoming.<sup>14</sup> Aside from the weather, it was considered by Mr. Gail Plummer ". . . a great mistake--a great mistake-- to have the convention in some city other than that where the president is located . . ."<sup>15</sup> Plummer believed the president should run the program, feeling that if it were in another city, organizational problems would be insurmountable. The attendance was small; a mere thirty-seven people attended.<sup>16</sup>

Nevertheless, the program offered some interesting attractions and discussions. The first discussion session entitled, "What Play Shall We Do?" was honored by Floyd Crutchfield, representing Samuel French, Inc. Because of her position, Crutchfield was an authority on the practical problems of royalties. Later discussions included the following topics: "The Proposed RMTC Touring Show," "Morals and the Theatre," "Is Your Publicity Showing," and "The Well Dressed Play." One discussion, "The Proposed RMTC Touring Show," proved to be a landmark.

---

<sup>13</sup>See Appendix A, item 2 for 1954 RMTC program.

<sup>14</sup>Interview with Homer Grout of Colorado Women's College, Denver, Colorado. November 6, 1967.

<sup>15</sup>Letter from Gail Plummer, University of Utah, Salt Lake City, Utah. December 1, 1954. Appendix C, item 14.

<sup>16</sup>Financial Statement, 1954 RMTC, Laramie, Wyoming. Appendix C, item 14.

When Gail Plummer was elected as the first president of the RMTC in 1952, he, along with Campton Bell and Harold I. Hansen, discussed some projects which the RMTC could sponsor and promote.<sup>17</sup> One of these was a traveling company. This idea was thought feasible and highly desirable. The plan for the touring show involved inviting those colleges and universities in the Rocky Mountains to prepare a production suitable for touring and contribute a leading lady, leading man, or other members of the cast, scenery, costuming, and promotion to a communal venture. Each of those people would be offered stock in this project. Another plan involved each school advancing some money or underwriting the expenses. When they were ready, the school would take the play on its regular series or use it as a special production, whichever would be most suitable for the school. The play would tour through the Rocky Mountain region for about three months or one school quarter. The plan involved accreditation through the individual schools, or, if preferred, all credits given by one school and then transferred to the various home institutions. The play, of course, would be of good quality and have a good selection of parts and would not be too complicated in scenery and technical work.<sup>18</sup> Mr. Plummer's plan would give the RMTC region not only a cultural shot in the arm, but would also develop a great sense of pride by having its own touring company, developing a spirit of regionalism or unity, and at the same

---

<sup>17</sup>Interview with Homer Grout, November 6, 1967.

<sup>18</sup>Letter from Gail Plummer, University of Utah, Salt Lake City, Utah, January 3, 1955. Appendix C, item 16. The original Plummer Plan is in Appendix C, item 9.

time would provide a guide to help point the way toward improving the development and growth of the performing arts in the RMTC region. The "Plummer Plan" remained in the planning stages for several years. The plan for a touring show, although extensively researched, never materialized, simply because people did not have interest in it, and probably were a bit skeptical as to its feasibility, and the preference for local or home shows continued.

The 1954 RMTC had two productions. One was Maxwell Anderson's historical drama, Elizabeth the Queen,<sup>19</sup> presented by the Wyoming University Theatre. The other was John Patrick's Lo and Behold,<sup>20</sup> presented by the Cheyenne Little Theatre.

The 1954 conference indicates that less populous states are not the best possible sites for the convention. It would appear that the officials of Wyoming did not appreciate the meager attendance, and Wyoming did not support RMTC very enthusiastically for several years after 1954.

During the conference, specific committees were appointed after the election of officers. These were committees intended to help fulfill the initial aims of the conference. These committees were: Children's Theatre, Church Theatre, University Theatre, Community Theatre, High School Theatre, and Professional Theatre.<sup>21</sup> Each committee chairman was to collect and report pertinent information to the RMTC Newsletter

---

<sup>19</sup>Program for Elizabeth the Queen, by Maxwell Anderson, Appendix C, item 12.

<sup>20</sup>No program is available for this production.

<sup>21</sup>See the RMTC Newsletter of January, 1955, Appendix B.



editor. There is little evidence that these committee reports affected or enhanced the newsletter or the conference.

The 1954 conference left a great deal to be desired and added extra burden for the 1955 president, Dr. Vio Mae Powell. The 1954 conference lost the attendance of New Mexico, South Dakota, and western Nebraska.

Those who attended the conference at Laramie paid their dues and were members for 1954-1955. Those who were unable to attend were not members, but could be at least associate members by paying the one dollar associate membership fee. The compensation would be not so much recognition and publicity in the newsletter as the intangible satisfaction that by membership one was associated with those people in the Rocky Mountain area who were earnestly endeavoring to make theatre in the region something of which to be proud.

The next institution for the October 21-22, 1955, RMTTC conference was Brigham Young University (hereafter BYU) in Provo, Utah. The conference was under the direction of Harold I. Hansen, who, working closely with the president of the RMTTC, Vio Mae Powell, sought a "spirit of unity." Together, Mr. Hansen and Miss Powell presented a program much like that of a theatre festival, involving a large number of productions and demonstrations. In total, there were in two action-packed days, eight presentations. These brought a very practical aspect to the conference. It proved a happy contrast to the speculative approach to the previous conference which offered continual theatrical presentations and demonstrations would be more effective and conducive for an exchange of ideas. In this way the performances themselves served as an "active and live" exchange of ideas.

The 1955 conference at BYU opened with a morning registration in the Joseph Smith Memorial Ballroom, with a light breakfast, enabling members to visit and get acquainted. Instead of the usual evening production, the BYU Touring Theatre presented a morning production of Oscar Wilde's The Importance of Being Earnest.<sup>22</sup> This was unique in that it involved the members and their interest at the outset of the convention. The plan was successful, and the conference provoked an immediate spirit of participation, conversation, and interest.

The fact that a touring company was not only in attendance with its production provided a stepping stone for the discussion of the proposed RMTTC Touring Company. The decision at this discussion for the proposed road show was positive. The "Plummer Plan" would go into effect with the first production of the touring company, The Rainmaker.<sup>23</sup>

The discussion for the proposed road show was encouraged in a speech by Mr. Plummer. His topic, "Getting an Audience," sought an indirect method of promoting a touring company. Program notes of Miss Powell's indicate that Plummer believed "too many high school teachers want to create a college theatre in high school." Plummer stated that high school theatre should be reserved for productions which would cater to children. This would create something of a vacuum for adult entertainment, but it would provide high school players with an area in which they would excel. The end result would, in an indirect way, create a demand for quality

---

<sup>22</sup>See Appendix C, item 19.

<sup>23</sup>Letter from Campton Bell, Denver University, April 6, 1956. Appendix C, item 21.

adult productions. The natural source of the adult productions would be the RMTC touring show. In theory, this was an excellent idea; but its practicality was never accepted and supported Plummer's point that too many secondary school teachers try to create a college theatre in high school.

In keeping with the desire to create a conference of "live drama," the first afternoon convocation brought the conference a series of demonstrations of high school theatre projects. The first was designed and presented by George Lewis, a graduate of Denver University and director of the Brigham Young High School Theatre Program, Provo, Utah. The series of demonstrations concluded with the presentation of The Devil and Daniel Webster. The entire presentation, including demonstrations, provided the audience with the problems and devices needed for directing a high school play.

A program of creative dance directed by Virginia Tanner of Salt Lake City was followed by a series of discussions in the afternoon. The first of these discussions dealt with the High School Festival One-Act Play. The large group was broken down into six areas of concentration for panel presentation to the assembly. The topics were: "Problems of Selection of Good Material," by Homer Paris, Colorado Springs High School; "Problems of Preparation of the One-Act Play," by Aldrich Bowler, Bliss, Idaho; "Problems of Establishing Judging Standards for the One-Act Play," by Ursel Allred, City Schools, Salt Lake City, Utah; and finally, "Pupil Responsibility with Guidance in Selecting a One-Act Play for Festival Use," by Lloyd E. Roberts, Tucson, Arizona. The topics chosen were pertinent to the problems the secondary teacher faces. From this type

of discussion the teacher gained insight into theatre problems and found answers to their problems.

Evening dinner brought Campton Bell from the School of Communication Arts, University of Denver, the original promoter of the RMTTC, to the speaker's stand. "The New Look in Theatre," presented by Mr. Bell, was essentially an educational approach to the theatre. Bell's feeling was that the face of the New York Theatre is expensive, and if this is the goal of college theatre, Bell believed it was a false goal. The college production should seek rather the development of critical judgment and an aesthetic appreciation and feeling which comes from artistic creativity. This accomplishment could be assisted by a study of the history and structure of drama and the theatre. From this study the pupil could discover the special characteristics of dramatic art, how it differs from other literary forms, and what it is expected to achieve. Moreover, the student would learn to what extent theatre was enriched by other forms of art in its dialogue, music, settings, and costumes. This knowledge helped the student to distinguish the excellent from the mediocre and broaden his outlook so that he would be less likely to restrict his judgment to the standard of the realist school of modern cinema and television.

The advantage of the local group over New York theatre is that every show doesn't have to be a hit and isn't necessarily a failure because of the difference in educational theatre's aims and purposes. A good example of this local advantage of presentation is the existence of "160 community theatres and 18,000 high school groups which did plays in the

United States in 1955."<sup>24</sup> The goal of the local groups can be unlimited. Small children can do creative work in the arts. This tends to build audiences, an urgent task. A survey at Denver University showed that over one half of the incoming freshmen had little or no experience in drama or theatre, and no experience in television or radio. Nevertheless, each of their homes had an average of two radio sets and at least one television.<sup>25</sup>

The spirit of a theatre festival was continued that evening with the production of The Glass Menagerie, a reader's theatre production presentation directed by Boyer Jarvis, BYU. It was followed by a discussion under the chairmanship of Campton Bell, Denver University.

The reader's theatre was not a new form of theatre, but it was a relatively unused aspect of theatre that could lend itself conveniently to theatrical presentation. It could be presented without great expense of set construction, and as a result, would reduce the expense for small groups which operate without financial assistance. During a busy season of production, reader's theatre provides a break for the understaffed technicians.

The production schedule at the conference resumed on Saturday with the demonstration of the original drama Ketchum Justice by Mel Schubert, the Dean of Student Affairs, Idaho State College.<sup>26</sup> This was the first

---

<sup>24</sup>Notes from Dr. Bell's talk, "The New Look in Theatre," were taken by Vio Mae Powell at the third annual convention, October 21, 1955. Appendix A.

<sup>25</sup>Appendix A, October 21-22, 1955.

<sup>26</sup>Cast listed in 1955 program, Appendix A.

time an original script had been presented at the conference. The RMTCC provided an ideal place for playwrights to debut their efforts.

Because of innate problems connected with musical comedy and the problems it poses to the actors and directors, BYU presented a discussion and demonstration of "Musical Collaboration," by Crawford Gates,<sup>27</sup> School of Music, University of Rochester. Gates was also the composer of Promised Valley, a musical play. He also did the background music for the religious drama, America's Witness for Christ. Gates' presentation was an historical review of the development of musical theatre and a resume of musical form and content. The discussion and talk was intended to promote the use of the musical.

This session was followed by a talk, "Educational Television or Should the Professor Stay on the Campus?" It discussed the not infrequent departure of the drama teacher from the academics to the legitimate stage. Carl Isaacson, Idaho State College, chaired and endorsed the necessity of drama as a discipline because its cultural value in this area exceeded its entertainment worth.

The conference held its business meeting at which the offices and location for the 1956 conference were selected. The business meeting was strategically placed before the banquet and evening production, and was well attended. Martin Hatcher, Western State College of Colorado was chosen as president for the following year.

The evening play, held in the Joseph Smith Auditorium was The Ideal Husband,<sup>28</sup> presented by the Dublin Players from the world-renowned

---

<sup>27</sup>Outline of Dr. Gates' address, Appendix C, item 22.

<sup>28</sup>See Appendix C, item 20 for the program.

Abbey and Gate Theatres of Ireland. This production was the first professional theatre group to attend the RMTTC. The attendance of the professional company was an inspiration to college community and secondary theatre members. The presence of the professional artists in educational theatre meeting provided an opportunity for students and teachers alike to see and hear professionals of the highest calibre.

The RMTTC was a great success in 1955. The format of the conference, which included so many actual productions, had brought the casts and directors from many states. The conference was held in October before the winter storms had set in. The hosting institution, BYU, had a long tradition of supporting and developing the performing arts. The Mormons, who operated the University, had been the first to build a professional theatre west of the Mississippi River--the Salt Lake Playhouse, constructed in 1862. The use of actual presentations to illustrate many of the problems was a far more vital and effective teaching method than the previous speculative and pedestrian conferences. The 1955 conference resulted in a masterpiece of instruction which, by employing the technique of involvement, ended with a feeling of satisfaction and unity which had not been experienced to this degree in the previous RMTTC.

The Fourth Annual RMTTC was held in Denver, Colorado, in conjunction with the Colorado Speech Association Convention on October 26 and 27, 1956.<sup>29</sup> This was the first time the RMTTC was held with another organization--especially a speech organization. However, since the

---

<sup>29</sup>The original program is in Appendix A, item 4.

Colorado Speech Association was small in comparison to a regional conference like WSA, the chances for mutual cooperation were likely and practical. The college and secondary teachers were frequently involved with speech and drama. Furthermore, Campton Bell, one of the original promoters of the RMTTC, chaired the dual conference. Bell was the chairman of the Denver University School of Communication Arts and saw that the conference would be educationally and financially practical for the two related fields of education. Registration was at the Albany Hotel in Denver. Denver, being centrally located and readily accessible, proved to be a good place to hold the convention. Furthermore, other organizations in the area--high schools, children's theatre, community theatre, and semiprofessional companies--could attend the RMTTC.

The first session "Putting the Period in the Period Play," included an acting demonstration conducted by Earl Bach of Loretto, Colorado. The concept of the acting demonstration was a carry-over from the third annual conference where theatrical demonstrations were followed by a discussion of the presentation. The benefit of performance and discussion provided an immediate analysis of the presentation. "Putting the Period in the Period Play," by Mr. Bach, supplied the teacher with assistance regarding an often overlooked aspect of the production. The period play loses its political and social impact if the play is not considered in its situation of the times.

One of the highlights of the 1956 conference was the arena theatre production of Gammer Gurton's Needle, produced by the University of Denver Studio players under the direction of Harold Lindahl. This



production was a working example of the different problems the director faces in arena staging. At the same time, the director could learn the benefits of arena staging and perhaps use it more effectively for a children's theatre production, especially when on tour. Frequently the touring children's theatre production is faced with a lack of facilities. When no stage is available and large numbers of children are to see a production, the arena staging in a gymnasium can be practical and effective. It is not only effective but frequently desirable when the director wants to involve the children in the production. The production of Gammer Gurton's Needle was followed by a discussion of the presentation led by Harold Todd, Speech and Drama Chairman of Idaho State College, Pocatello, Idaho.

The evening speaker for the 1956 conference in Denver was Alex Murphree of the Denver Post. Murphree's talk was entitled "Where Broadway Leaves Off." The presentation dealt with the necessity of local theatre, be it community theatre or educational theatre. Local theatre was needed in the Rocky Mountain area because of the lack of professional theatre in the area. In fact, the professional theatre seldom comes to the Rocky Mountain areas. The great void could be filled if local theatre groups would provide quality theatre in the area. Summer theatres have taken great advantage of the tourist trade in the Rocky Mountain area, and at the same time use theatre people from this area to perform in the stock companies. The result is cultural growth, not only for the actor, but for the community as well.

The conference later included dance as part of its program. The Ballet Theatre Workshop of Denver, directed by Francesca Romanoff,

presented a demonstration. The purpose of such a demonstration was to show ballet's value in the realm of fantasy, one of the main criteria for many children's theatre plays. The direct application of the ballet in children's theatre was used in a demonstration by Vera Sears in a Children' Dance Theatre by the same company. Both demonstrations were then enhanced by the children's theatre production of Pinnochio.<sup>30</sup> It was presented by the Colorado Springs High School directed by Homer Paris. The play was then placed in discussion with Vio Mae Powell presiding.

Perhaps one of the most significant sectional meetings the RMTTC has ever held was "Building an Audience." The task of building the audience is left to the educator. Under the direction of Gail Plummer from the University of Utah and Don Brooks of Grand Junction College. The creation of a propitious environment for the arts depended primarily upon the education of people. The growth of an audience would derive only from people who have come to love the arts and depend on them. From this love will come the habit of attending. Only from the sense of necessity on the part of the people could the performing arts ever become more than something peripheral, exotic, and that which is of true significance. The habit must be acquired young; the best age is probably first grade, or even sooner. At this age, the child learns to play baseball and other games to which he becomes accustomed and which he becomes extremely fond of. Play-acting comes naturally to children at this age, and this can easily be translated into the

---

<sup>30</sup>There is no program available from this production.

pleasures of seeing and hearing others perform. Through repetitious attendance and participation, the child would acquire a habit and a feeling of necessity about art. Occasional stimulation would allow the child to take or leave attitude and certainly not create a total and definite desire to pursue the live performance. Although the creative arts were available to the student only, a minor degree of attention had been given to the cultivation of artistic tastes to the large mass of students not engaged in performing organizations. The only solution was better trained teachers in the arts--particularly at the elementary level. Secondly, the school administration needed to be more aware of the place of the arts in the curriculum, and the necessity for adequate time for drama during the school day. Perhaps one of the basic concerns of the administration should be the need for adequate materials and equipment needed for an arts program. The resources are available to the educators; the problem is to mobilize them effectively for the pleasure of many. "The effective exposure of young people to the arts was as much a civic responsibility as programs in health and welfare."<sup>31</sup> Critical judgment was developed by a study of the history and structure of the drama and theatre. Through consistent study and performance, the student would develop perceptive and discriminating attitudes which would broaden his outlook, helping him to distinguish the excellent from the mediocre.

---

<sup>31</sup> Rockefeller Panel Report, The Performing Arts (New York: McGraw Hill Book Co., 1965), p. 92.

The 1956 convention was "stimulating and close."<sup>32</sup> Mr. Hansen pointed out that the relationships were much closer than what could have been obtained on the national level. The 1956 conference was an additional step toward bringing the best creative minds in the area together for mutual benefit. The Fourth Annual RMTC closed with Hal J. Todd of Idaho State College elected president for the 1957 conference.

The RMTC moved to the Idaho State College Campus, Pocatello, Idaho, for the October 25-26, 1957, program. The two-day conference was held by itself and not in conjunction with another organization, as it had in 1956. The program chairman was Vio Mae Powell of Idaho State College. Miss Powell was the 1955 RMTC president. This was the first time that the conference was held at the president's institution. Mr. Plummer of the University of Utah suggested that the president could work more effectively by holding the conference at his own institution. This was an effective move as Miss Powell was a great help to Mr. Todd. The 1957 conference began in the morning of October 25 with Hal J. Todd presiding at the opening session. Todd's speech was entitled a "Theatrical Oasis in the Rocky Mountain Desert." It was difficult to define what Todd actually meant, but it can be surmised that he felt theatre in a once isolated area, the Rocky Mountain region, was growing and developing like it never had before. There are two probably reasons for theatrical growth in the region. First, as mentioned earlier, 1945 to 1955 represented the greatest increase of instructional programs in theatre subjects.

---

<sup>32</sup>Letter from Harold I. Hansen, Brigham Young University, Provo, Utah. September 28, 1967.

Instructional programs in theatre increased at a rate of 28 per cent, and new graduate programs flourished at this time. Forty-two per cent of the "Major and Minor" programs were established after 1945, and more than two-thirds of them operate in schools with enrollments under 3,000.<sup>33</sup>

The above figures would most aptly apply to the colleges of the RMTC region with their comparatively small enrollments. Secondly, the RMTC region was always a little slower in feeling the effects of a national trend, simply because of its isolated geography. Finally, Todd's attitude was a reflection of the work and efforts of the RMTC. The conference existed and functioned rather effectively since its break from the WSA. The RMTC held its conferences in five different places with relatively large attendance, which indicated, at least, that the RMTC had some influence on the growth and development of the theatre in the Rocky Mountain region.

The 1957 conference was one of panel discussions, a contrast to the previous conference of productions and demonstrations. This conference concentrated on the new methods of theatre education and performance. Television was the next media to be considered in the discussion "The Drama and Television." At Idaho State College's television studio, the thirty-minute play, The Answer, by Leonard Freeman was presented by Idaho State College, under the direction of Charles Bilyeu. The object of the demonstration was intended to be a favorable statement toward the next discussion of "Does College Theatre Have a Place in Educational Television?"

---

<sup>33</sup>R. E. Gard, M. Balch, P. B. Temkin, p. 77.

The conference progressed with a discussion of "Are We Performing Our Function?", which dealt with theatre curriculum in particular. This discussion regarding educational curriculum ended with the conclusion that the theatre personnel should do all they could to encourage an aesthetic sense of creativity for the student.

The first day of the 1957 conference concluded with a discussion on "Producing Shakespeare." Following this discussion the performance of the Duchess of Malfi, by John Webster, was presented by Idaho State College under the direction of Hal Todd.

The Saturday session opened with the film How Do You Teach Drama?, followed by a brief discussion. A film of this nature was highly advantageous to the secondary teacher who had little training in drama. Certainly a film could never replace an education, but it did provide answers to a large assembly of people who might be reluctant to ask questions. Twain Tippetts of Utah State University conducted a discussion following the film. Mr. Tippetts' discussion was entitled "Appreciation."

The morning session was highlighted by a children's theatre production, "The Prince and the Pauper", adapted from Mark Twain and directed by Albert D. Mitchell of BYU Youth Theatre. This production certainly should have been an inspiration to the teacher who might wish to do that particular production, or any children's theatre. Again, the performance would provide a working example for an exchange of ideas in children's theatre production. In addition, the production was touring from BYU and provided an example to the teacher interested in touring a high school or college production.

The luncheon included the business meeting for the RMTTC as well as the election of new officers for 1958. Homer Grout, of Colorado State Women's College, was elected president. At this luncheon, plans for the next conference were discussed with the intention of holding the conference at a high school. The decision was made, and the Colorado Springs High School would be the next host.

With plans for the 1958 conference secured, the 1957 conference moved on to the next event, a "Ballet Demonstration" directed by William Christiansen, University of Utah Ballet. The ballet demonstration was appropriate in that it followed a discussion on "Drama and the Allied Arts." Before the evening performance, another session dealt with the Mormon Church's Mutual Improvement Association "Roadshow" which again emphasized the need for all aspects of theatre, whether it be church, community, or educational, to get theatrical productions to all areas of the region in an attempt to give high quality productions to people who need an incentive to do better theatre.

The evening banquet and introduction of officers was followed by the first theatrical production presented by a Montana theatre company. The Virginia City Players presented All That Glitters is Not Gold,<sup>34</sup> and a variety show, directed by Larry Barsness, founder and director of the company.

The 1957 RMTTC had a major emphasis on children's theatre and educational theatre. The conference, held for the first time in Idaho, was successful in that it broadened its membership from the north, and

---

<sup>34</sup>There is no program available from this production.

featured areas of specialization. The next test for the RMTC would be its success at a conference at a high school rather than at a college or university.



## CHAPTER IV

### THE SECOND FIVE YEARS--

1958-62

Colorado Springs High School hosted the October 24 and 25, 1958, RMTC. The reason for a high school conference emanated from the desire of the RMTC officers to put emphasis on high school attendance. In so doing those students and secondary teachers in need of theatrical assistance could obtain first-hand information from teachers on the college level. Homer Paris of the Colorado Springs High School and 1958 program chairman, said: "The emphasis is being placed on high school attendance this year, as it [RMTC] was formerly predominately collegiate."<sup>1</sup> This idea was a good one as it not only tested the RMTC's purposes, "acting as a liaison between theatre personnel and theatre organizations,"<sup>2</sup> and promoting all types of theatrical activity in the region, but finally it explored the problems peculiar to the region. Through the conference it worked for solutions to these problems and also brought about a spirit of unity which had to come from all facets of the region in order to maintain a working and effective organization.

The conference could not be totally high-school oriented since there was such a wide variety of theatre people attending the conference. Therefore, it had to deal with many phases of theatre production. This was accomplished very appropriately and effectively with emphasis placed

---

<sup>1</sup>Colorado Springs High School, The Lever, October 22, 1958, p. 1. See Appendix A, item 6.

<sup>2</sup>See Sppendix C, item 1.

on economical production. Low-budget productions are not only relative to high school theatre but college theatre as well. Demonstrations and lectures included the following: "Designing for the Limited Budget Theatre," "Lighting the Shows," and "Building for a Better Budget." These topics, although geared for the secondary level, were applicable to the college student who would be faced with the requirements of presenting his own production for graduation, which was usually a low-budget production.

Applicable to all facts of theatre were the other demonstrations: "Creating the Play," "Theatre of Special Style," and "Directing the Shakespearian Play." The latter demonstration was conducted by J. C. Crouch of the University of Colorado at Boulder. Mr. Crouch was chosen for this demonstration because he was the founder of the successful Colorado Shakespeare Festival. Crouch was assisted by Dr. Reynolds, an authority on Elizabethan staging.

The first day of the conference closed with the Colorado Drama Club's presentation of Thunder on Sycamore Street by Reginald Rose, under the direction of Homer Paris of Colorado Springs High School.<sup>3</sup>

Although few notes are available on the 1958 RMTC, two documents evolved about this time. Both were written for the general information of the members and for the Humanities Division of the Ford Foundation. The documents were Homer Grout's "A Thumbnail Sketch of the Rocky Mountain Theatre Conference,"<sup>4</sup> and Gail Plummer's "History of the

---

<sup>3</sup>See Appendix C, item 27 for original program.

<sup>4</sup>Homer Grout, "A Thumbnail Historical Sketch of the RMTC." See Appendix C, item 25.

RMTC."<sup>5</sup> It is believed that these histories might introduce the RMTC to the Ford Foundation and that someday the "Touring Show" of the RMTC might seek financial assistance from the foundation. There is no correspondence in reply to this first attempt to contact the Ford Foundation.

The 1958 RMTC business meeting was held at the noon luncheon October 25th. Officers were elected for the 1959 RMTC. Lael Woodbury of Brigham Young University was the new president. Although the 1958 conference was successful, the conference would return to a college the following year. In fact, the RMTC was never again hosted by a high school, because the schools' facilities were limited and there was a certain lack of prestige.

On October 16 and 17, 1959, the RMTC was held at Brigham Young University, Provo, Utah. This was a good location and readily accessible. This conference was devoted to increasing the activity of theatre in the Rocky Mountain area. In Mr. Woodbury's letter of September 18, 1959, he stated: ". . . the program will be richly dressed with performances and demonstrations . . ."<sup>6</sup> But it was not. The program included two productions: the American comedy, Mrs. McThing, presented by BYU's Theatre, and Rumpelstiltskin, presented by the BYU Youth Theatre.

The 1959 RMTC had a rather limited program. There were ten sessions in total, two of which included theatre productions. It appeared to

---

<sup>5</sup>Gail Plummer, "History of the RMTC." See Appendix C, item 26.

<sup>6</sup>See Appendix B, item 6.

lack continuity and order. From this limited conference there was one event of significance. Dr. Bernard Hewitt of the University of Illinois, and past president of the American Educational Theatre Association, entitled his address "The American Theatre Today, Its Reality and Prospect for Tomorrow."<sup>7</sup> Hewitt's address stated that certain fundamentals of the theatre of 1927-1928 were identical to the theatre of 1958. He believed that production, on the basis of the single play and the long run, was firmly established. The theatre of 1958 functioned under the same physical conditions as those which prevailed in 1927-1928. He felt playwrighting had grown free in selection and arrangement of materials since 1928, and tends to be neorealistic. Dr. Hewitt stated that it is not the actor but the director who gave form to today's production. The rise of the director in the theatre has become a power-exercizing role which was paramount in decisions regarding production. Financially theatre is a new monster which frightens its own future.

Theatre today is something worse than a business, it is a gamble, and no wonder it has become a luxury of the few. As long as our professional theatre is confined to Broadway, where the costs are more likely to rise than fall, and the audience more likely to dwindle than to grow, it will remain a gamble.<sup>8</sup>

Hewitt's talk emphasized that Broadway's retreat from touring left the door wide open for educational theatre. The discontinued road show provided the schism for local theatre to grow abundantly. The RMTC is a product of that open door, and at the same time the RMTC had to set the

---

<sup>7</sup>See Appendix C, item 29.

<sup>8</sup>See Appendix C, item 29 for Hewitt's complete speech.

criteria, along with other theatre organizations, to produce higher quality productions.

The 1959 RMTC convention closed with the election of Joseph Fitch of Montana State College, Bozeman, as the new president. Fitch was a newcomer to the RMTC. He was an energetic Montanan who was to prove his effectiveness in the 1960 RMTC. In his new role as president, he immediately saw potential in the conference. In his early letter of recommendations for the conference, he proposed several changes. He wanted to deviate from the traditional format. The conference should be more attractive for college and high school students. The year's activities should be reported through a newsletter. The conference could be more stimulating if there were more authorities on the program from locations outside the RMTC area. The authorities would be an incentive for college and high school teachers and students would give the conference a sense of prestige. Further, the conference should extend through Saturday to allow those attending to see at least three different productions. Fitch was most enthusiastic; his feeling for the RMTC was one of pride, unity, and a solid productive organization. He felt that a constitution should be considered. The constitution would create a greater sense of obligation by the members and a sense of solidarity. Through the use of commercial exhibits Fitch felt the conference could inexpensively include theatre authorities and introduce new methods of stage production. A sum of \$500 was produced through Fitch's efforts for the convention fund.<sup>9</sup> This money was allocated by Montana State University, Bozeman, Montana.

---

<sup>9</sup>See Appendix C, item 30.

The somewhat faltering RMTC was to be revitalized through the efforts of its new president, a man who had incredible enthusiasm and hope for the performing arts in the RMTC area.

The great plans and expectations of the RMTC's president, Joseph Fitch, were only partially fulfilled. The October 28 and 29, 1960, RMTC, hosted by MSU, indicated a change for the better of the conference.<sup>10</sup> The anticipated RMTC newsletter materialized in one report on the 1959 RMTC<sup>11</sup> and two newsletters. The 1959 RMTC report listed the incoming officers and the various committees. It discussed the convention site and announced the dates the conference would be held. Early dates for conferences are always appreciated as the production schedules for universities and colleges are frequently set far in advance. The 1959 report also included a four-point message from the AETA President, John Wray Young. Young's note encouraged the informed RMTC members of the rapidly growing AETA and its services and convention dates. The 1959 report concluded with an extensive list of productions and dates of the RMTC college and university members. In the second edition of the RMTC newsletter, April 7, 1959,<sup>12</sup> editor Hal Todd of Idaho State College included Fitch's recommendations for the conference program, included a larger list of college and university productions, and concluded with numerous items of interest. The third newsletter came from Fitch himself, introducing and publicizing a preliminary program of the 1960

---

<sup>10</sup>See Appendix A, item 8.

<sup>11</sup>See Appendix B, item 8.

<sup>12</sup>See Appendix B, item 9.

conference. It noted the special guest speakers and included a schedule of events. The newsletter was successful; it provided the necessary enthusiasm for a stimulating 1960 RMTTC convention.

Fitch's insistence on the necessity for a newsletter paid off in dividends. Aside from the large attendance, the conference consisted of a most enticing group of experienced theatre people from outside the Rocky Mountain region. A board of directors meeting was held before the conference began. Fitch seemed to be aware of the faltering strength and influence of the conference. The board meeting sought unity and strength through its new leader and enthusiastic attendance from all over the region.

The first session under Fitch was the board meeting. The board meeting was stimulated by a report from Lael Woodbury, who had attended the AETA convention in Washington, D. C. Woodbury felt the New England Theatre Conference was too complex in terms of organization, and was designed to instruct and coordinate all elements of community theatre: "I did not feel that educational theatre was an important part of the group." Further, the Southern States Theatre Conference was trying to promote a play which won a Southern States competition. Woodbury's conclusion was that the RMTTC placed more emphasis on actual production in the region. Building an audience would build the reputation of the conference.

The board meeting adjourned. The first session of the 1960 RMTTC included a speech by Gordon Peacock, Head of the Drama Division, Department of Fine Arts, University of Alberta. The influence of Peacock's remarks created an atmosphere of healthy competition between the two

nations' organizations. The insight into the Canadian program was encouraging. It was encouraging because Alberta was also faced with the problems of sparse population and a large geographic area. However, the Canadians sought a solution to their problem with touring productions. For the RMTC, this was no comfort and opened an old and controversial wound, a RMTC touring show.

The Colorado Shakespeare Festival was the next major discussion topic. The Festival was a summer outdoor theatre program. Although the session was without a performance or demonstration, it opened the door to a discussion involving "The Problems of Outdoor Staging and Lighting." The outdoor theatre has often been the dream of many a summer stock director. The advantage of a natural setting could provide an opportunity to do shows which were frequently neglected because the scenery of the out-of-doors was highly demanding and frequently unconvincing to the audience. With the presence of Roland Adams of the Stage Craft Industries, the discussion was most informative.

The conference was not limited. The creative dramatics demonstration was entitled "Playing the News." Creative dramatics gave the child a chance to create for himself information he would normally overlook. The technique of listening and then performing helped to express the child's imagination and characterize his own feelings through the mental exercise of recall. Not only was there a creative experience for the child but also intellectual stimulation. Miss Kayser's presence and renown certainly enhanced the meaning of this session and the significance of the conference.



The conference included a speech by Samuel Selden from the University of California at Los Angeles. Selden's topic was "The Place of the Spectator in the Theatre." His presence not only elevated the prestige of the conference but reinforced Mr. Fitch's earnest endeavor to make the program authoritative.

A performance of Prometheus Bound by Aeschylus was produced by Montana State College and directed by Mr. Fitch. A production of this magnitude was a stimulating conclusion to the first day of the convention.

Saturday, October 29, began with a session directly involved with secondary theatre problems and indirectly involved with college teaching. "Financing and Promoting High School Theatre" was a problem for the secondary teacher because he was frequently without a budget for theatrical productions.

The conference continued with remarks by Norman Philbrick of Stanford University. Mr. Philbrick's presentation was "Increasing Opportunities for the Theatre Arts Student." Philbrick emphasized the number of different kinds of theatre available to the actor and director. Television productions drew great numbers to the set--not only for television programs but advertising as well.

Children's theatre was not ignored. Cinderella was produced by Eastern Montana College of Education. A production of All the King's Men by Robert Penn Warren, produced by the University of Montana, Missoula, and directed by F. H. Brown, closed the conference with a feeling of theatrical enthusiasm.

Fitch was determined to make the 1960 RMTTC a success, and he did. The newsletters proved successful. There was a highly competent list

of theatre people on hand. Finally, the productions--one children's theatre and two adult--presented a well-planned and organized conference. Mr. Fitch revived a seven-year-old organization that had tended to wither away. The 1960 RMTC was to be the prototype for future conferences.

The 1961 RMTC was held November 2nd through the 4th and hosted by Twain Tippetts, head of the Fine Arts Department Utah State University, Logan, Utah.<sup>13</sup> There were two newsletters that year, the latter of which served as a program for the conference.

The conference had three productions. The Virgin River Players presented one-act plays by Anton Chekhov. The Highland High School of Salt Lake City presented Ionesco's The Chairs. The Utah State University presented a premiere performance of Voice in the Wilderness.

Guest speakers at the 1961 RMTC came from outside the Rocky Mountain area. The idea of bringing in people from outside the region was a carry-over from the recommendation by Joseph Fitch. The guest speakers and their topics were as follows: Glenn Hughes, University of Washington, discussed "Theatre Architecture and Planning"; Frank M. Whiting, University of Minnesota, presented the topic "There's Gold in Them Thar Hills"; Norman Philbrick of Stanford University spoke at the annual banquet; Thomas Mitchell, guest of Utah State University, spoke on "The Liveliest Art." Mitchell starred in the motion pictures Gone With the Wind and The Long Voyage Home.

The ninth annual meeting of the RMTC was held on October 26th and 27th, 1962, at the University of Denver, Denver, Colorado.<sup>14</sup> This

---

<sup>13</sup>See Appendix A, item 9.

<sup>14</sup>See Appendix A, item 10.

conference was held in conjunction with the Children's Theatre Conference Region 4. Dr. Campton Bell was the program chairman for the dual conference.

The opening session by Harold I. Hansen was entitled "The Ideal Speech Arts Teacher." The topic was well-intended but as an opening address for a theatre conference one might think Mr. Hansen had come to the wrong place. However, his speech developed into the theatre arts on the secondary level. In two sessions Hansen held a directing project of Julius Caesar with university and secondary students. The project was geared to the secondary teacher and his problems in directing the Shakespearian play.

The secondary student and teacher were assisted in the problems of musical production. Chairman Robert Soller, Department of Drama, University of Wyoming, discussed and demonstrated the problem of choreography in a high school musical. The particular situation came from the dance sequences in Carousel. The session was followed by "Staging the Oriental Play." Jack Vaughn, University of Denver, presented a scene from The Mask of the Gold Dragon, an original script by Ellen Arnold directed by Jack Vaughn. Mr. Vaughn was the former director of the Honolulu Theatre for Youth. The session was chaired by Gaylan Collier, Idaho State College. The oriental mask play was highly informative on all levels of educational theatre. The cultural exchange of ideas was a new addition to the occidental-slanted theatre conference.

The conference continued to cater to the secondary teacher with Judith Wray's readers production of Alice in Wonderland. It was an excellent stepping stone for the children's theatre dramatist Kathryn

Kayser of the University of Denver. Miss Kayser's presentation concentrated on creative drama in the high school.

The business meeting was held in the little theatre where the election of new officers took place. Allen Bloomquist, Idaho State University, was elected as conference chairman for the 1963 RMTC.

## CHAPTER V

### THE THIRD FIVE YEARS--

1963-67

The 1963 RMTc was held at Idaho State University on October 25th and 26th.<sup>1</sup> It was more than ten years since the organization was founded. The Quatrocentennial of Shakespeare's birth was only a few months away, April 23, 1964. Because many schools would be doing Shakespearian plays that season, the host committee of the RMTc departed from tradition and planned a conference which dealt with a single theme, "Will Success Spoil Wil Shakespeare?" The conference dealt with approaches to Shakespearian production.

The welcome address was presented by Dr. James Backes, Chairman of Speech and Drama, Idaho State University. The conference began with its first session dealing with technical theatre. Dr. Wilbur Stevens of Idaho State University discussed the problems and solutions to directing Shakespearian productions on the proscenium stage. Undoubtedly this was a well-attended session as we all know the disadvantage of Shakespearian production on the restricted keyhole stage.

The business meeting followed. It was decided that the University of Wyoming would be the host for the 1964 RMTc. Robert Sollers of the University of Wyoming was elected the new president. The conference dates had not been set, but plans were for an October conference.

---

<sup>1</sup>See Appendix A.

Two other technical theatre sessions were presented. Mr. Robert Sollers, the newly elected RMTTC president, presented a session entitled "There's Nothing Ill Can Dwell in Such a Temple." Sollers discussed the flexibility of the proscenium stage and how it could be adapted to most productions, with sufficient financial backing. Then Frankie Bliesner, University of Utah costumer, discussed Shakespearian costuming under the title "And Thus I Clothe My Naked Villainy."

Mr. Duncan Ross, a former actor and director of Bristol Old Vic (then professor at San Jose State College), delivered an after-dinner address entitled "An American Mode for Shakespeare." The evening concluded with the College of Southern Utah's production of As You Like It by William Shakespeare.

The following morning a session devoted to "Music for Shakespearian Production" was presented in a panel discussion. Mr. Wesley M. Harris, Idaho State University, chaired this discussion, which stressed the necessity of music in a Shakespearian production. Mr. Harris also provided a list of sources for the music. The convention was again enhanced by Duncan Ross who talked on "Shakespearian Acting Styles."

High school teachers confronted with the Shakespearian production learned how to direct their students. Lynn Benson and students from Brigham Young University High School held a performance demonstration entitled "Shakespeare in the High School."

The 1963 RMTTC closed with Idaho State University's production of Call Me Madam by Irving Berlin. The conference was well-programmed, but the attendance was small. There were less than sixty attending.

Bloomquist's final statement on the printed program, "All's Well That Ends Well," was almost an ominous omen for the future. All might have appeared well, but it was not. The 1964 conference was never held.

The 1964 RMTC to be held at the University of Wyoming was cancelled. Robert Sollers left the University of Wyoming for another position and left the conference responsibilities to the Vice-President, Allen Bloomquist of Idaho State University. The officers of the conference were unable to find a host for the 1964 conference, and it was decided that it should be postponed until 1965. Scheduling the conference at Weber State College in 1965 was the best solution.

The November 4-6, 1965, RMTC was chaired by T. Leonard Rowley, head of Weber State's Theatre Arts Department, Ogden, Utah.<sup>2</sup> The conference sessions were the initiatory activity for the beautiful new Weber State College Fine Arts Center. Although the conference was set back a year, the 1965 conference was a pleasing catalyst to the ailing organization. The newsletter was published early in the fall, with a preliminary program designed to stimulate the conference members.

Much like Joseph Fitch's energizing campaign to build the conference in 1960, Rowley and RMTC president Allen Bloomquist tried to do the same. The three-day conference began with three simultaneous productions. First the Weber State Fine Arts Cellar Theatre presented Knight of the Burning Pestle by Beaumont and Fletcher. Second, the Valley Music Hall presented the musical production of Brigadoon by Lerner and Loewe. Finally, Jose Iturbi was the guest artist for the Utah Symphony at the

---

<sup>2</sup>See Appendix A.

Fine Arts Auditorium. The theatrical reception for the arriving conference members was an overwhelming sight.

Registration was followed by the "Welcome and Introduction" by President Rowley; William P. Miller, President of Weber State College; and Leland H. Monson, Chairman, Division of Humanities, Weber State College.

The first discussion session was entitled "Where Is Educational Theatre Going?" This discussion topic was addressed by Paul Kozelka, President of the American Educational Theatre Association. Kozelka's remarks were motivating to the floundering conference. His emphasis on the future brought back the spirit of unity which was needed to strengthen the confidence of the members in the RMTIC. Confidence temporarily restored, the educators turned to a discussion on "Theatre in the High School--What's Going On?" The evaluation of high school theatre gave insight to the secondary teacher and student regarding the accomplishments of other secondary schools. This exchange of ideas encouraged the teacher to strive for higher quality productions in his local areas.

The session "Theatre of the Absurd," chaired by David E. Jones, was interesting. It provided background material for the director who might be perplexed by the play avant-garde. Discussions of this nature were pragmatic and helped reduce literary barriers which frequently hindered the director's interpretation of a complex play. Added insight helped develop an actor's understanding of characters and situations in an avant-garde play.



The highlight of the conference was actor Victor Jory. The presence of a professional actor at a conference built enthusiasm and prestige which made the conference successful. Jory's lecture, "A Professional Actor Looks at Theatre Over a Forty-Year Period," proved to be delightful and very professional. Personalities of fame and fortune created a professional atmosphere to a theatre conference; Jory certainly had.

Another highlight of the conference was John H. Morrison, Theatre Consultant, Division of Humanities, U. S. Office of Education. Morrison's address was "New Arts Programs in Government." The address was primarily a report on the Federal Government's Performing Arts programs under the Office of Education.

The 1965 conference was a remarkable organizational success after a year's stagnation. Again the theatre people and its officers rebuilt an organization that was faltering. The conference business meeting held the annual elections. T. Leonard Rowley of Weber State College, Ogden, Utah, was elected as the 1966 president. Joseph Fitch offered Montana State University at Bozeman, Montana, as the host institution for the twelfth annual RMTTC. The site was agreed upon and the meeting adjourned.

The November 3-5, 1966, RMTTC program chairman was the redoubtable Joseph Fitch of Montana State University.<sup>3</sup> This conference was the most successful of the conferences to date. Its success can be attributed to a schedule of top-rate speakers from all over the nation.

The theatrical productions were of exceptional quality. Walter Abel of the American National Theatre and Academy praised the University

---

<sup>3</sup>See Appendix A.

of Montana's production of Tartuffe. Montana State University's production of And People All Around, by George Sklar, was the first time that a playwright viewed and criticized his own play at a RMTC conference.

The opening session concerned regional affairs. The discussion of "Arts Councils and Their Relation to Regional Theatre" consisted of five reports on the progress of Arts Councils in each state in the region. (The evaluation of each state is recorded in the Newsletter Appendix.)

The lecture and demonstration of "Creative Dramatics as an Adjunct to Elementary Education" by Joanna Halpert Kraus stated that creative dramatics was a socializing influence and an artistic enrichment for children in the elementary grades. Mrs. Kraus felt that "every child likes to pretend. We should use this as an aid in developing their skills and personality." The lecture was followed by a demonstration in creative dramatics using students from local elementary grade schools.

The lecture and demonstration "The Open Stage and Its Stagecraft" by James Hull Miller, professional consulting designer, Shreveport, Louisiana, emphasized the need to improve the changing of scenery. Miller's feeling was that scenery shifts did not have the free flowing style of those in film and television. Through the use of his method of scenery construction, the stage could be any room which contained actions, and the problem of changing scenery could be almost as easy as opening a door.

The lecture "Professional Training for the Theatre" presented by J. Michael Miller of New York University called for a reevaluation of standards now set by colleges and universities. New York University Drama Department discovered ten years ago that it had been spending all

its time talking about what had happened in the theatre of the past, and not doing much about it. This meant several major changes in university procedures. The admissions policies had to be changed. Students could not be judged by Graduate Record Exams or any other form of testing. The faculty had to select students by audition. Faculty members were selected, not by the number of degrees each person had, but by the measure of professional success. The theory was the faculty would remain in contact with the problems of the theatre into which it would be sending its students. Mr. Miller emphasized that the end product was the new talent that would feed the artistic programs of our country in the future. Educational theatre should do what educational theatre was set up to do-- to "discover theatre's principles, purpose and talent." Walter Abel announced that because of the complete and well-designed program started by New York University, ANTA had decided not to open the academy which they had contemplated.

The Friday luncheon speaker was Ted M. Kraus, editor of the Critical Digest. Kraus discussed "How to Read Reviews." "Nobody ever got arrested for seeing a show that got bad reviews." Kraus suggested that the playgoer pick a favorite critic and study his likes and dislikes, then go with him (the critic) or "agin" him. Most important of all is to remember the critics don't put on plays, producers do. The critic was a one-man lawyer for the defense. He brought out and argued the evidence, and in a couple of weeks the public brought in the verdict.

Friday the dinner speaker was Walter Abel, President of ANTA and professional actor since 1919. Mr. Abel's speech was "The Actors, or What to Do Till the Agent Calls." The topic was highlighted by Abel's

reading of several selections from Shakespeare. Abel closed his reading by making the following remarks. "Playing has always been the same . . . the actor needs just as much practice as the football team."

The Saturday luncheon speaker was George Sklar, the playwright and novelist. He was the author of And People All Around, a play based on the alienation of modern man from himself. Sklar's address was "The University and the American Theatre." (An account of Mr. Sklar's presentation is presented in Appendix A.)

The major session at the conference was in the form of a high school seminar, "Solutions 1966-1967," which looked into the problems of theatre on the secondary level in the Rocky Mountain Region.

The 1966 RMTC business meeting was the most significant meeting of its kind in the history of the RMTC. It was reported that the RMTC had not drafted a constitution. Mr. Fitch was appointed to follow through on this matter for the next convention. The infrequent publication of the RMTC newsletter was to be assigned to someone on a two-year basis so some continuity could be achieved. Membership fees were established at this meeting. They were to serve as the standard dues for future conferences. (This material can be found in the business meeting report in Appendix A.) The future convention dates for the conference were no longer planned a year in advance. Two-year convention sites were necessary with the hope the latter site could serve in case of an emergency, when the former institution would not be able to hold the conference. Although the RMTC has a rich history, no written record of it existed. Rowley suggested that a committee gather information from each of the states concerned, and be prepared for presentation of the material at

the next conference. The committee appointed placed all the responsibilities for its writing and gathering of material on the committee chairman Bruce M. Bambach, teacher at Havre High School, Havre, Montana. The election of officers followed the general business meeting with Joseph Fitch of Montana State University serving as president for the 1967 conference. At that time Jess Gern was nominated as the program chairman and host at Western State College, Gunnison, Colorado.

Western State College at Gunnison, Colorado,<sup>4</sup> was the host for the November 2-4, 1967, RMTC.<sup>5</sup> Mr. Jess Gern of WSC was the program chairman. Sessions were devoted to the RMTC in particular and theatre problems in general. The conference was poorly attended in comparison to the 1966 RMTC at Bozeman. One reason for the limited attendance was the unexpected snow storm which delayed road travel over Colorado's Monarch Pass.

Aside from the weather barriers, the opening session, "A Critical Appraisal of the RMTC," proved to be worthwhile and constructive. The major concern of the discussion was the limited appeal base of the RMTC. Too few students attended the conferences. Too few community theatre groups attended the conferences. In order to broaden the appeal base, future conferences needed to encourage students to come. This would be accomplished by providing an atmosphere conducive to the student's future theatrical career. One suggestion was to invite representatives from community theatres to attend the conference. The student's exposure

---

<sup>4</sup>Hereafter referred to as WSC.

<sup>5</sup>Program for the 1967 conference is presented in Appendix A.

to community theatres would be enlightening. The student's awareness of a preprofessional training would remove the student from a strictly educational theatre situation and expose him to a more professional theatre experience. Another concern expressed by many at the first session was the lack of communication between theatre groups in the Rocky Mountain region. Therefore it was decided that a regularly published newsletter would provide a means toward greater communication. It was decided that such a newsletter was needed. Richard K. Knaub of the University of Colorado expressed his desire to attempt such a project. "The Critical Evaluation of the RMTC" resulted in the official publication of Curtain Call which is published for the conference four times each year. It was mailed directly to more than 500 teachers of drama and theatre at the high school and college level, and to community theatre personnel.

The Mountaineer Players of WSC, Gunnison, Colorado, presented the American Playwrights Theatre<sup>6</sup> play, The Ivory Tower,<sup>7</sup> by Jerome Weidman and James Yaffe. The play, which was based on the Ezra Pound case, was received by a large audience. Lobby comments implied that APT would have to provide better material if it was to become successful and praiseworthy.

The Trident Theatre Company of Denver, Colorado, the only representative of community theatre at the convention, presented Samuel Beckett's Waiting for Godot.

---

<sup>6</sup>Hereafter referred to as APT.

<sup>7</sup>Program in Appendix C, item 33.

Irving Brown, Theatre and Dance Specialist from the Arts and Humanities Program Office of Education, Department of Health, Education and Welfare, Washington, D. C., spoke after the RMTc banquet. Brown outlined the National Arts and Humanities Program and emphasized "not enough money . . . lots of ideas . . . some progress and hope for the future."

One of the convention highlights was an address by Louis Kronenberger, former drama critic for Time magazine. Presently Kronenberger is a professor at Brandeis University. His address, "The Theatre: Can Its Past Lend a Hand to the Future?"<sup>8</sup> resounded with a hope that the American Theatre might develop a lasting theatre; that "the gag comedy and musical comedy is the only contribution of present day theatre."<sup>9</sup>

The Reader's Theatre demonstration of excerpts from John Brown's Body and The Hollow Crown was performed by Jana Laham, Colin Taylor, and Richard Newton of the University of Colorado. The introduction and commentary by Margret Becker of Colorado University illustrated the variety of materials that could be presented in the Reader's Theatre format.

Another of the convention highlights was a speech by playwright, actor, and wit of the theatre, Marc Connelly who spoke on "The Theatre Is a Place of Magic."

"Why Not Have?" was the title to the next session which sought "A Professional Touring Company in the Rockies." W. Thomas Cook, Assistant

---

<sup>8</sup>Address by Louis Kronenberger, Brandeis University, presented at the Friday, November 3, 1967, RMTc, Western State College, Gunnison, Colorado.

<sup>9</sup>Mr. Kronenberger's address is on tape and is available from Western State College, Gunnison, Colorado, Department of Arts and Humanities.

Professor of Speech and Drama, Metropolitan State College, Denver, Colorado, explained that a professional touring company in the Rockies is of growing interest to the area. However, only through subsidy could it survive.

The final business session of the 1967 RMTC was most important to the future of the RMTC. The RMTC formed its first constitution under the direction of Joseph Fitch of Montana State University. The constitution was established so that the RMTC could become an official district of the American Educational Theatre Association.<sup>10</sup> National support, it was felt, would increase the significance and prestige of the conference. AETA was the largest organization in the world directed to all facets of theatre education, information research, and practice. Therefore, it was practical and logical that the RMTC become a district of the AETA. The new constitution was put to use at the 1967 conference. For the first time "the president shall be associated with the theatrical organization hosting the conference at which he is elected." Therefore, Jess Gern of WSC, Gunnison, Colorado, became the 1968 RMTC president.

The conference, now part of a national organization, needed to seriously engage itself in promoting all facets of theatre. It must be a conference which was inviting and exciting. The 1968 RMTC convention will be November 7-8 and hosted by Keith Engar, University of Utah,

---

<sup>10</sup>For the Constitution of the Rocky Mountain District of AETA, see Appendix C, item 31.

<sup>11</sup>The 1967 Constitution of the Rocky Mountain District of AETA, Article iv, A, is presented in Appendix C, item 31.



Salt Lake City, Utah. Mr. Engar has tentatively scheduled Sir Tyrone Guthrie as the major speaker. The RMTC is striving to promote high standards of theatrical production in the Rocky Mountain region.

## CHAPTER VI

### THE WAY AHEAD

The Rocky Mountain region is the largest of all the regions in the United States with nearly a third of the nation's geography. Though it only has about six percent of the nation's people, it is a land where European origins are far in the past of its people, and they care little about them. The people of the Rocky Mountain region are "distinctively, decidedly, pugnaciously, and absolutely American."<sup>1</sup>

Observers of American society have proclaimed the incompatibility of democracy with the attainment of high standards of excellence in the arts.<sup>2</sup> The RMTTC, a division of AETA, however, has shown the limits of this criticism. It is a significant answer toward the achievement of a cultural democracy.

The RMTTC has reached the "little man" who was untrained and gave him the extended conferences, committee work, and an exchange of ideas. It has provided him with a source of scholarly and pedagogical writings, especially with its 1967 affiliation with AETA. Unlike the closed conferences of the National Theatre Conference, the speech-biased organizations of the Western Speech Association, and the far too distant national convention of AETA, the RMTTC has helped those in the field

---

<sup>1</sup>Ralph Julian, Our Great West (New York: Harper Brothers, 1893), p. 142.

<sup>2</sup>The Performing Arts, Rockefeller Panel Report on The Future of Theatre, Dance, Music in America (New York: McGraw Hill Book Company, 1965), p. 1.

through a cooperative effort of problem solving and the dissemination of information concerning developments in the field. It has also provided its members with a place to see and experience two full scale productions at the annual convention. Although there has been some disparity in attendance, the 1953, 1960 and 1966 conferences show promise for the way ahead.

The success of these particular conferences and the others have shown that a comparatively isolated area can support a good cultural program and in so doing also help unite the region. The basic resources--human and material--for the full development of theatre do exist. The challenge of the RMTC is to continue mobilizing them and to use the resources effectively. This cannot be accomplished easily or speedily for there are many difficult problems to which there are no easy answers. Judging by the past record of the RMTC, however, these should not be insurmountable.

Note: All materials listed in Appendix A, B, C are bound and in the documents section of the University of Montana Library. Requests for copies of any or all of the materials should be addressed to the Documents Librarian, University of Montana Library, Missoula, Montana 59801.

## APPENDIX A

### ROCKY MOUNTAIN THEATRE CONFERENCE

#### PROGRAMS 1953 - 1967

1. 1953 October 23-24, Salt Lake City, University of Utah.
2. 1954 November 12-13, Laramie, Wyoming, University of Wyoming.
3. 1955 October 21-22, Provo, Utah, Brigham Young University.
4. 1956 October 26-27, Denver, Colorado, University of Denver.
5. 1957 October 25-26, Pocatello, Idaho, Idaho State College.
6. 1958 October 24-25, Colorado Springs, Colorado, Colorado Springs High School.
7. 1959 October 16-17, Provo, Utah, Brigham Young University.
8. 1960 October 28-29, Bozeman, Montana, Montana State College.
9. 1961 November 2-4, Logan, Utah, Utah State University.
10. 1962 October 26-27, Denver, Colorado, University of Denver.
11. 1963 October 25-26, Pocatello, Idaho, Idaho State University.
12. 1964 conference was cancelled.
13. 1965 November 4-6, Ogden, Utah, Weber State College.
14. 1966 November 3-5, Bozeman, Montana, Montana State University.
15. 1967 November 2-4, Gunnison, Colorado, Western State College.

## APPENDIX B

### ROCKY MOUNTAIN THEATRE CONFERENCE

#### NEWSLETTERS 1954 - 1968

The newsletters have taken many different styles of publication. The first newsletter was used as a publicity mechanism before the 1954 conference. Other newsletters were published at random, but usually there was one newsletter just before a conference. Subject matter deals with theatre in the Rocky Mountain Theatre Conference area.

1. 1954 November, Published at Brigham Young University, Provo, Utah; Harold I. Hansen, editor.
2. 1955 January, Published at Brigham Young University, Provo, Utah; Harold I. Hansen, editor.
3. 1956 October 12, Published at Brigham Young University, Provo, Utah; Harold I. Hansen, editor.
4. 1957 Autumn, Published at Idaho State College, Pocatello, Idaho; Hal J. Todd, editor.
5. 1958 October 9, Published at Brigham Young University, Provo, Utah; Harold I. Hansen, editor. This newsletter includes the address "Curricular Justification for Drama Facilities," by Horace Robinson of the University of Oregon.
6. 1959 September 18, Published at Brigham Young University, Provo, Utah; Lael J. Woodbury, editor.
7. 1959 October, Published at Brigham Young University, Provo, Utah; Harold I. Hansen, editor.
8. 1959 Winter, "Report on the 1959 Rocky Mountain Theatre Conference at Brigham Young University," Published at Idaho State College, Pocatello, Idaho; Hal Todd, editor.
9. 1960 September 29, Published at Montana State College, Bozeman, Montana; Joseph Fitch, editor.
10. 1960 April 7, Published at Idaho State College, Pocatello, Idaho; Hal Todd, editor.

11. 1961 Spring-Summer, Published at Idaho State College, Pocatello, Idaho; Allen P. Bloomquist, editor.
12. 1962 Fall, Published at Idaho State College, Pocatello, Idaho; Allen P. Bloomquist, editor.
13. 1962 October, Children's Theatre Conference News Region 4, Published at the University of Denver, Denver, Colorado; Campton Bell, editor.
14. 1963 October 9, Published by Idaho State College, Pocatello, Idaho; Allen P. Bloomquist, on behalf of the RMTC Committee.
15. 1964 conference was cancelled.
16. 1965 newsletter was part of the program, published at Weber State College, Ogden, Utah.
17. 1967 September, Published at Montana State University, Bozeman, Montana, Joseph Fitch, editor.
18. 1967 December, Curtain Call published at the University of Colorado, Boulder, Colorado; Richard K. Knaub, editor.\*
19. 1968 March, Vol. 1, Number 2, Curtain Call, published at the University of Colorado, Boulder, Colorado; Richard K. Knaub, editor.
20. 1968 June, Vol. 1, Number 3, Curtain Call, published at the University of Colorado, Bullder, Colorado; Richard K. Knaub, editor.

\*The Rocky Mountain Theatre Conference Newsletter was replaced by Curtain Call which is published four times each year by the Rocky Mountain District of AETA; editor, Richard K. Knaub; editorial assistant, Jana Laham. RMTC became a regional theatre conference of AETA in 1967.

## APPENDIX C

### CONSTITUTIONS, LIST OF PRESIDENTS

### SELECTED CORRESPONDENCE AND NOTES

The following documents supplement the newsletters, programs and text of this paper. Materials selected are pertinent to the history of the RMTC. They are arranged chronologically.

1. Constitution of the Organizational Meeting of the RMTC, Denver, Colorado, November 29, 1952.
2. Purposes of the RMTC discussed in a letter from Gail Plummer, President of the RMTC, June 23, 1953.
3. Reasons the RMTC broke away from the WSA are discussed in a letter from Vio Mae Powell, Chairman of Idaho State College, Department of Speech and Drama, Pocatello, Idaho, July 23, 1953.
4. Original Member States of the RMTC are discussed in a letter from Gail Plummer, 1952-53 president of the RMTC. September 26, 1953.
5. Minutes of First Annual RMTC transcribed by Kathryn E. Kayser, Secretary and Treasurer of the RMTC. Salt Lake City, Utah, October 24, 1953.
6. Proposal of the RMTC Newsletter is discussed in a letter from Gail Plummer, University of Utah theatre manager. October 27, 1953.
7. RMTC Recommendations 1953 were listed at Brigham Young University.
8. Financial Report of RMTC 1953 by Gail Plummer of the University of Utah. October 24, 1953.
9. Plummer Plan for RMTC Touring Show provided by Mrs. Gail Plummer, August 15, 1967.
10. Gigi program of 1953 production presented by the University of Utah Playbox in the Round Theatre.
11. RMTC Whither Away? Notes taken from a speech by Vio Mae Powell, of Idaho State College, Pocatello, Idaho. October 24, 1954.
12. RMTC Recommendations 1954, anon.

13. Elizabeth the Queen program of the production presented by the Wyoming University Theatre, November 11-12, 1954.
14. 1955 Officers of RMTC. This business meeting was not on the program, but it was held directly after the banquet.
15. Location of Convention Sites is discussed in a letter from Gail Plummer the 1953 RMTC president. Plummer said the conference should be held at the city of the president.
16. Financial Report of the RMTC: 1954, November 12-13, 1954.
17. RMTC Traveling Show Suggestions were submitted by Gail Plummer of the University of Utah, Salt Lake City, Utah. January 3, 1955.
18. Financial Structure of a Touring Show submitted by Gail Plummer of the University of Utah, Salt Lake City, Utah. August 31, 1955.
19. RMTC Touring Company and the Plummer's Plan's future is discussed by Vio Mae Powell of Idaho State College, September 25, 1955.
20. The Importance of Being Earnest, by Oscar Wilde was produced by Brigham Young University Touring Company. Presented at the 1955 RMTC.
21. The Ideal Husband, by Oscar Wilde was produced by the Dublin Players from the renowned Abbey and Gate Theatres of Ireland, at the 1955 RMTC.
22. Experiences in Musico - Dramatic Collaboration presented by Dr. Crawford Gates, at the 1955 RMTC.
23. Final Plans for RMTC Touring Show were discussed in a letter from Dr. Campton Bell at the University of Denver. He suggested the show should be The Rainmaker. April 6, 1956.
24. Plans for a brief History of RMTC, are discussed by Gail Plummer of the University of Utah. October 29, 1957.
25. Thumbnail Historical Sketch of the RMTC, by Homer Grout of Colorado Womens College, Denver, Colorado. May 26, 1958.
26. History of the RMTC is brief and written by Gail Plummer of the University of Utah, May 26, 1958.
27. Thunder on Sycamore Street, by Reginald Ross was produced by the Masque and Sandal Drama Club, of Colorado Springs High School, Colorado, Springs, Colorado. 1958 RMTC.
28. Theatrical representatives appointed at the November 2, 1959, RMTC.
29. The American Theatre Today was the address given by Dr. Bernard Hewitt of the University of Illinois at the RMTC Banquet, October 16, 1959.



30. 1960 RMTTC Recommendations submitted by Joseph Fitch of Montana State College, Bozeman, Montana, March 26, 1960.
31. Mr. Kronenberger's address is available from Western State College, Gunnison, Colorado. Department of Arts and Humanities, Mr. Gern.
32. The 1967 RMTTC Constitution.
33. Program from The Ivory Tower, by James Yaffe and Jerome Weidman, presented by the Mountaineer Players of Western State College, Gunnison, Colorado.
34. Program from All The King's Men, by Robert Penn Warren, presented by University of Montana, Missoula, Montana, and directed by Dr. Brown, Department of Drama. 1960 RMTTC.
35. Program from Tartuffe, by Moliere, presented by the University of Montana, Missoula, Montana and directed by Dr. Brown, Department of Drama. 1966 RMTTC.
36. Presidents of the Rocky Mountain Theatre Conference 1953-1967.

## BIBLIOGRAPHY

- Ballet, Arthur H. "Standards for the High School Theatre," E. T. J., Vol. II, No. 4 (1950), 330.
- Behringer, Clara and William Halstead. "AETA: Its Beginnings and Its Development," E. T. J., Vol. V, No. 6 (1953), 70.
- Gard, R. E., M. Balch, and P. B. Temkin. Theatre In America, New York: Theatre Arts Books.
- Halstead, William P. "The Second Fifteen: Another Chapter of AETA History," E. T. J., Vol. XX (1968), 222.
- Hobgood, Burnett M. Directory of American College Theatre, East Lansing, Michigan: AETA.
- Julian, Ralph. Our Great West, New York: Harper Brothers.
- Kinne, Wisner Payne. George Pierce Baker and The American Theatre, Cambridge, Mass.: Harvard Press.
- Philbrick, Norman. "Notes from the Meeting of the Advisory Council," E. T. J., Vol. V (1953), 70.
- Rockefeller Panel Report, The Performing Arts, New York: McGraw-Hill.