

Behind the Scenes--University Theater



ARRANGING HIS WHISKERS for a dress rehearsal of "Anne of the Thousand Days" is (right) Bob Marsh who is cast in the role of Henry VIII. Eric Mathews, Mark Smeaton in the Maxwell Anderson drama, makes some final touches with a comb.

by Jim Haycox

Six plays are chosen by the Theater Executive board each spring for production the following year. It is, by no means, a random selection.

Every production the theater handles must have proven audience appeal, top drawer drama, and contrast to those before and those to follow it. This year, for example, the board considered some 60 scripts and has narrowed that number down to 20 so far. Before the final decisions are made, they must be absolutely sure that the six have the proper mixture of fantasy, drama, comedy, and musical.

If one show makes use of heavy scenery, the next may be almost open. If one is not particularly concerned with costume effect, the following one may be built around it.

Early this fall, almost before the cobwebs were off the curtains, the business office was at work with the annual season ticket drive. The tails of the summer theater work were tucked in and the front office was ready for the year. Then came the business of getting the plays on their feet, a well beaten procedure.

The Mood Is Set

Seven or eight weeks before the magic opening night the production meeting holds forth. Here the theater staff approves the stage setting, and the costume sketches.

A general mood or theme of the production is decided upon and a play is in the making.

Right along in here tryouts are held. It may take more than a week before the principals are decided upon. The rest of the cast will fall in line after this. Often the would-be leads are willing to take just any role to keep going in stage work. For them there is always next time.

Bill Schlosser and his stage crew are working full-time when opening night approaches. In the scene shop behind the stage the rudiments of a whole set are devised and constructed. The final touches are added when it stands on the stage.

Lighting, a ticklish problem on the simplest of sets, must be tried and retried. Perhaps the final decision to mix the blues with the yellows in the death scene will come only hours before the first curtain.

Costuming depends entirely on the type of play produced. In "Anne of the Thousands Days," which is playing now, it is all important. Behind the original sketches by Gerry Hettinger went some 50 hours of research.

Documentary history of the era, 1526-36, record just how Henry VIII himself set the style. In his position he could and did dictate the wearing on many of the royal

frills. But this doesn't tell enough by itself.

Next step involves going through the two or three books that are devoted to an exhaustive study of costumes with theater production in mind. A third avenue of investigation was through the paintings of Hans Holbein, court painter of that time.

The clothing of Henry, Sir Thomas More, and Jane Seymour was copied from the paintings almost stitch for stitch. Of Anne Boleyn, however, there were only rough sketches without color or detail.

Always A Deadline

The final few days before opening night are covered at a gallop. The ticket office opens to the pub-

lic just five days ahead of the opening. Season requests are coming in and the phone rings a hundred times a day. The supply of tickets, a different color for each of the eight nights, begins to dwindle.

No matter how much was done in advance, the hardest and longest hours come just at the last. Rehearsals go far into the night. Everybody is running to beat a deadline.

You may never be sure if the guy standing in the center of the stage with a blank look on his face is checking lights or trying to remember a line. In the last few days nobody is really sure of anything. Perhaps he just lost his way while going to the art school.



SELLING TICKETS for the latest University Theater production are (from left) Co-ticket Managers Phyllis Keller and Mary Ellen Burrell while (right) Virginia Hall, theater business manager talks on the phone.

Petitions Due---

Oregana . . .

Petitions for art editor and advertising layout manager of the 1952 Oregana are due by noon Monday.

Art editor petitions should be accompanied by examples of cartooning and/or decorative work suitable for a yearbook, Editor Bob Funk stated. These petitions may be turned in at the Oregana office, third floor of the Student Union, or to Bonnie Birkemeier at Pi Beta Phi.

Petitioners for the advertising layout manager position should have some experience in art work and layout, Funk said. These petitions may be turned in at the Oregana office.

Picnic . . .

Petitions for the Jantzen Beach picnic decorations committee are due at 6 p.m. Thursday and may be turned in to Carol Lee Tate, Carson Hall.

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Shots Available

Anti-tetanus shots and smallpox vaccinations will be given at the Infirmary today and Thursday from 1 to 4:15 p.m. Charge is 25 cents per student to cover the cost of serum.

YW Group Meets Today

The annual picnic of the YWCA advisory board and cabinet will be held this evening at the home of Mrs. Stanley Summers.

Cabinet members attending should meet at the Y in Gerlinger at 5:15 p.m. for transportation to the Summers' home.

Final plans for the fall will be outlined and committee reports will be given. Mrs. E. M. Baldwin and Gretchen Grondahl are in charge of the arrangements.

NIGHT STAFF

Editor: Patricia Choat.
Staff: Joan Miller, Joyce Clark.

HEILIG 4-9311

"The Great Caruso" with

Mario Lanza, Ann Blyth also

"Inside Straight" with

David Bryan, Arlene Dahl

MAYFLOWER

"Madeline" with Ann Todd, Ivan Deney also

"Holiday Camp"

LANE 4-0431

"Dallas" starring Gary Cooper and Ruth Roman also

"Our Very Own" Ann Blyth, Farley Granger, Joan Evans

McKENZIE 7-2201

"Bedtime for Bonzo" Ronald Reagan, Liane Lynn also

"Fuller Brush Girl" Lucille Ball, Eddie Albert

VARSITY 7-3400

"Renegades of the Sage" with Charles Starret, and Smiley Burnette also

"Trigger, Jr." with Roy Rogers, Dale Evans



SEE A MOVIE FROM YOUR CAR

"Brute Force"

with Burt Lancaster, Hume Cronyn also

"Shakedown"

with Howard Duff, Brian Donlevy

Annual Moot Court Trials Set For Coming Week in Courtroom

Five moot court trials will be held by the law school during the coming week, the first scheduled for 7:30 p.m. tonight. Announced by Orlando J. Hollis, dean of the law school, the moot trials are held every year.

Law students are the plaintiff, defendant, attorneys, court officials, and witnesses for the trials, which are open to all law students and to any other persons who are interested in attending.

The moot trials will be held tonight, Thursday, Friday, Monday, and next Tuesday. All trials will begin at 7:30 p.m. and will be held in the Circuit Courtroom of the Lane County Courthouse.

Tonight's trial practice, Moot Court Trial No. 1, concerns a hypothetical seminar at which the plaintiff, Don Sanders, and the defendant, Jim Hafey, were present. According to the case, Sanders considered purchasing a revolver belonging to Hafey. Hafey brought out the revolver, assuring Sanders

that it was not loaded, pulling the trigger to demonstrate the fact.

Sanders then took the revolver to examine it, and at the suggestion of Hafey, to note its trigger action. A bullet was fired into Sanders' leg, causing a serious wound. His efforts to get Hafey to pay the doctors' and hospital bill were unsuccessful.

Attorneys for the plaintiff, Sanders, are David Dardano, Bob Jones, and Jack Lively. Attorneys for the defendant, Hafey, are Warren DeLaVergne and Quintin Estell. Court officials are Bob Belloni, bailiff-notary; Tex Goodwin, clerk; and Bill Taylor, reporter-sheriff.

Witnesses for the plaintiff are Frank Alderson, Bob Hollis, and Sanders. Witnesses for the defendant are Hafey, John Horn, and Bill Tassock.

Thursday night's moot court trial will concern an automobile accident in which a rider is injured, the driver refusing to assume any responsibility for the injuries.

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