



DRAMATICS



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THE play is certainly "the thing" on the University of Delaware campus. And by play we mean such productions as "Green Cockatoo," "The Late Christopher Bean," "The Dark Tower," "Hell Bent Fer Heaven" (pictures of the sets of three of these plays are shown on the opposite page) and "Peer Gynt," difficult presentations requiring an almost professional organization. Professional organization it is, though. This is the only activity in which Women's College cooperates with Delaware College, and it is this cooperation not only with Delaware College but with each other that forms the basis of the dramatic organization.

Not unless one is connected with dramatics at Mitchell Hall in some way will she realize when the curtains swing back to reveal a finished performance what really went into the making of the play. The building of flats or properties with incidental cut fingers and sore thumbs—the long hours spent in mixing and splashing in scene paints—spattering, scrumbling, and rolling—Or the wild dash for costumes—the haunting of every wardrobe on campus for nothing but the right thing—Publicity—Posters—Ticket-selling and paying the bills—And yes, as the players seemingly live their parts for the first time, one cannot imagine the rehearsals spent in creating that illusion—in saying a simple speech like "I can't—can't do it," over and over until it has no meaning other than in not being able to really do it. But seeing the finished performance is glorious! The thrill is the same from the lowest stage hand to the best actor on the stage. Everyone has really worked—has met the trials that all work involves (be they a sore thumb or a ruffled temper) and now revels in the happiness of work well done.

Dramatics, too, offers other rewards. By the use of the point system, students are elected Players in the E 52 Dramatic Group. This Club is the backbone of all college dramatics. Dr. C. Robert Kase envisioned a great future for dramatics at the University of Delaware and he is reaching his goal using the "Players" as his chief instrument. Other dramatic organizations at Women's College are the Apprentice Players, which were organized to give dramatic opportunity to those who were not yet E 52 Players; Puppets; and the Dramatic Board.

As the arrangement now stands there is an opening in dramatics for every girl on campus. Consequently, it is not surprising the number of girls who find self-expression in this field. The work is absolutely voluntary. Every participant comes out for the pure love of the art, and the fineness of the campus creations are true expressions of that deep feeling.