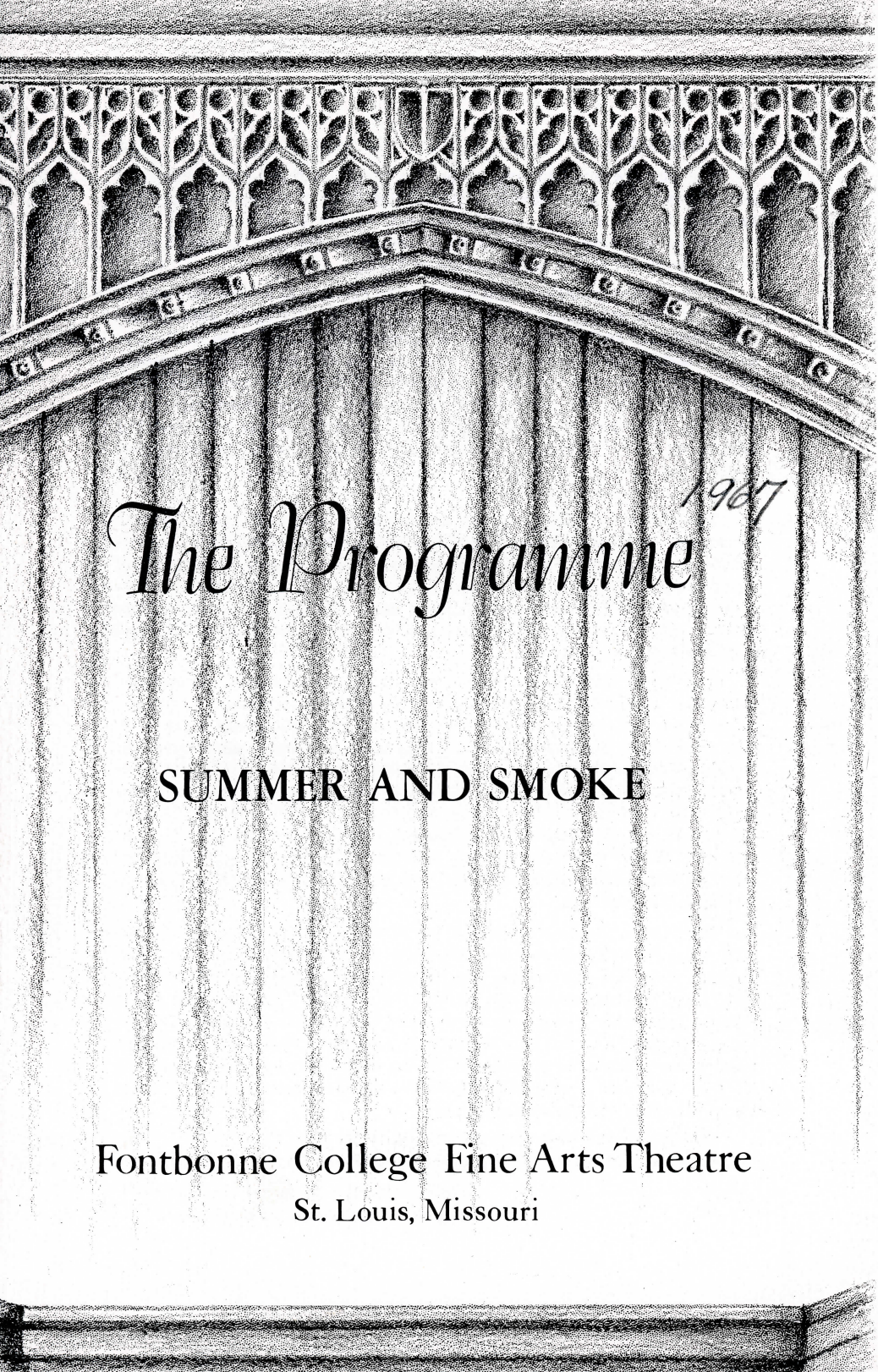

The Programme 1967

SUMMER AND SMOKE

Fontbonne College Fine Arts Theatre

St. Louis, Missouri

"To be or not to be . . ."

The college and university theatre today is frequently pressured into a needless choice between professionalism and amateurism. If decision is but avoided, ambivalence of status usually results. The consequent semantic ambiguity often obscures the real issues of educational purpose and of achievement criteria.

If by professionalism, the implication rests that actors make their living in this environment, the term is infrequently applicable to college theatre, and perhaps even an untenable contradiction of the undergraduate's pre-professional standing. If the label means unionization, some hazard exists to desirable utilization of student participation, and even basic educational opportunity. If the connotation, however, is that the activity is being carried on by people who know but desire to learn, who are able but yearn to grow, who have mastered theory but test it in practise, who have experience but propose its expansion, there is no problem.

The theatre professional in the inclusive sense is the artist who knows his field but realizes the limitations of his knowledge. He requires the authority for self-direction but assumes the concomitant responsibility for self-discipline. He accepts offered praise with dignified pleasure but exercises diligent self-criticism with sincere humility. With each new production, past successes but elevate the standard for the new challenge.

The term 'amateur' also has numerous connotations. It may indicate as in sports for instance, merely that the individual so designated does not accept money for his efforts; frequently there is in this connection the implication that this is an admirable circumstance. In the arts, amateur is often intended to denote a derogatory reflection upon the quality of the results or the expertise of the methods. Originally, the term meant "one who loves". By extention this grew to include the undertaking of a project, not for hire, but for joy. The concept further expanded as one who persists toward perfection, not only of each succeeding artistic product, but ultimately of the producing artist himself.

The latter definition seems particularly appropriate to the liberal arts college, where the total program aims to educate the whole person: the body for action, the mind for thought, the heart for love. Here the theatre artist can be both professional and amateur in the noblest interpretation of both words, with no dichotomy of goal. Rather the perfecting purpose can be extended beyond the comparatively few participator-artists to encompass the hopefully huge spectator-audience so that the total campus population and its surrounding community may encounter and experience theatre as

"that place the wise Greeks built by public toll
To stimulate man's mind and elevate his soul."

Madge Skelly, Ph.D.
Speech and Drama Department

Fontbonne College
presents

Summer and Smoke

by
TENNESSEE WILLIAMS

Who, if I were to cry out, would
hear me among the angelic orders?
—Rilke

settings designed
by Thomas Baker

lighting designed
by William R. Memmott

production stage manager
Marilyn Schmidt

music selected & arranged
by Joan Lander

produced
by Sister Mary Charity

directed
by DON GARNER

February 9, 10, 11, 12

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INTRODUCTION

With the first production of *The Glass Menagerie* in 1945, Tennessee Williams, a former St. Louisan, emerged as one of the finest playwrights in the American theatre. Today he is considered one of the leading dramatists of our time. A tireless experimenter in dramatic style and form, he has sought to revitalize the theatre of realistic convention by a "new plastic theatre," in which the imagery and symbolism of the poetic imagination might be transformed and concretized. His aim has been to reveal, through the interplay of characters sharing the same crisis, "the truth of human experience."

In *Summer and Smoke,* Mr. Williams again departs from the tight structure of realism. John Gassner has described the play as "a ruefully ironic chronicle of two lives crossing each other's orbit frequently, yet somehow never being ready for each other." The symbolic setting balances the heroine's house against the hero's, while between them stands the public park with a fountain in the form of an angel, the brooding symbol of eternity, silently dominating the entire play.

CAST OF CHARACTERS
(in order of appearance)

Alma, as a child ..... Kathleen Reardon
John, as a child ..... Dan Terry
Rev. Winemiller ..... Fred Kuppinger
Mrs. Winemiller ..... Mary Lee Higgins
John Buchanan, Jr. ..... Randall Grauer
Alma Winemiller ..... Birgitta Tolksdorf
Rosa Gonzales ..... Sandra Nicholas
Nellie Ewell ..... Adrienne Alvarez
Roger Domerus ..... James Strand
Dr. John Buchanan, Sr. ..... William Holmes
Mrs. Bassett ..... Betty Maugeri
Rosemary ..... Patricia Etling
Gonzales ..... John Faust
Archie Kramer ..... Clint Murphy

Scene

The entire action of the play takes place in the town of Glorious Hill, Mississippi.

Time: the turn of the century.

Prologue

Part I A summer

Part II A winter

There will be a ten minute intermission between Part I & II.

PRODUCTION

Production assistant ..... Janet Nelson

Production stage manager ..... Marilyn Schmidt

Stage manager ..... Sr. Rose Magdalene

Assistant to Mr. Baker ..... Sr. Mary Lenore

Electricians ....Janet Nelson, Sr. William Clare

Wardrobe ..... Michele Dunn

Property masters ..... Betty Maugeri, Paula Gucich

Sound technicians ..... Joan Lander, Sr. Karen

House manager ..... Ellen Ryan

Business manager ..... Sr. Maija

Program ..... Sr. John Paul

* * * * * * *

Cover designed by Sister Ernestine.

The statue of the angel designed and executed by Sister Mary Scholastica.

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WHO'S WHO

BIRGITTA TOLKSDORF (Alma) is certainly among Fontbonne's most talented seniors. A major in piano, she is also a serious and hard-working actress. Audiences will remember her last season's performances as Death in "Everyman," and as Barbara Allen in "Dark of the Moon." Never missing a chance at theatre experience, Gitta spent last summer as a member of Fontbonne's Children's Theatre Repertory Company, appearing in four plays within six weeks.

RANDALL GRAUER (John) is a native of Longview, Washington, a college graduate, and presently a second year student at Concordia Seminary. As a student Randy has been consistently active in theatre work. During 1964 and 1965 he was a member of the Cross and Crown Players. This is his second appearance at Fontbonne, where last season he was seen as the Devil in "Everyman."

FRED KUPPINGER (Rev. Winemiller) received his M.A. in theatre at St. Louis University and now teaches drama at St. John's High School. An experienced actor and director, he has appeared with the Southtown Players, Theatre Impact, and Falcon Summer Theatre at Wisconsin State University where he was also a director and teacher. His is a familiar face to Fontbonne theatre-goers, having appeared as Uncle Sid in "Ah! Wilderness," and as Mr. Zuss in the recent production of "J.B."

MARY LEE HIGGINS (Mrs. Winemiller) is a junior drama major from Peoria, who is especially interested in creative dramatics for children. At home she has appeared in productions of the summer tent theatre, and our own stage as Nora in "Ah! Wilderness," and the Fair Witch in "Dark of the Moon." A fun part for her was the Scarecrow in last season's children's production of "The Wizard of Oz."

WILLIAM R. HOLMES (Dr. John, Sr.) has been interested in theatre since his school days. Active with "little theatre" groups as a very young man, he resumed theatre participation after a number of years absence, appearing in Webster College productions and with Theatre Impact. His most recent role was as the Conjur Man in Fontbonne's "Dark of the Moon."

SANDRA NICHOLAS (Rosa) is a sophomore drama major who plans an acting career after graduation. In the meantime she is interested in gaining experience, especially by playing a variety of roles. Audiences will remember her demure portrayal of Muriel McComver in "Ah! Wilderness," and her unorthodox role in a baby buggy as Moe in Thornton Wilder's one act, "Infancy." Sandy, like Gitta, spent last summer with the Children's Theatre Repertory Company.

JAMES STRAND (Roger) is a graduate of Monmouth College, and he is presently employed here in St. Louis as a research technician. His previous theatre experience includes two years of technical work. This is his first appearance on Fontbonne's stage.

ANDY ALVAREZ is also among the drama majors at Fontbonne. She plans to teach after graduation. Last year, as a freshman, Andy had a leading role in the children's theatre production of "The Last of the Leprechauns." She is adding to her experience this year by her appearance as Pica in the Studio II production of "Someone from Assisi" and tonight as Nellie.

JOHN FAUST (Gonzales) received his M.A. from Iowa State University in 1964, and he is now drama instructor and director at Augustinian Academy. His summers are spent as director and acting coach at Northwest National High School Institute of Drama. Fontbonne audiences will remember him as Uncle Smelicue in last season's production of "Dark of the Moon."

BETTY MAUGERI (Mrs. Bassett) is a Fontbonne drama major who is being kept very busy this year. As a member of the theatre production class she is involved in every production in some capacity. In addition, she played a leading role in the Studio Theatre production of "Spoon River Anthology," earlier this year.

COMING ATTRACTIONS

— *A Fantasy With Music* —

A KISS

(for cinderella!)

by Sir James M. Barrie

directed by
DON GARNER

Special guest designer MAGGY REESE (through the courtesy of Barad and Co.) will design original costumes.

A musical score composed especially for this production by WILLIAM R. MEMMOTT.

MARION FORD TOBIAS will choreograph the dance and musical sequences.

The multiple sets will be designed by THOMAS BAKER.