

12-15-2007

The LSUNO Workshop Theatre: The Little Theatre That Could

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The LSUNO Workshop Theatre:
The Little Theatre That Could

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
History

by

Pamela Graham Tanner

B.A. Louisiana State University in New Orleans 1973
M. Ed. The University of Southern Mississippi 1999

December 2007

DEDICATION

Winking out like fireflies at midnight, so many of the professors, cast, and crew of the old Workshop Theatre at LSUNO, now the University of New Orleans, are gone. It is time to remember them and their contributions.

For Varnado, Ragland, Peter and Kathy – each provided inspiration

ACKNOWLEDGMENTS

Without the help and support of my committee, Dr. Connie Atkinson, Dr. Kevin Graves, and Dr. Robert Dupont, and my daughter-in-law, Dr. Kathleen Giesfeldt, this thesis would have remained thought not deed. Dr. Atkinson turned me away from purple passages, poor grammar and asked Dr. Dupont to help me. Dr. Graves encouraged me by appreciating the play charts and the story I am trying to tell. Dr. Dupont spent the time with me reviewing page-by-page and line-by-line the entire paper leading me to a coherent narrative. My daughter-in-law, Kathy, patiently lead me through the intricacies of Power Point and merging. And a special thanks to Marie Windell, Florence Jumonville, and the workers in the Louisiana and Special Collection Department at the Earl K. Long Library at University of New Orleans for searching and finding materials that I did not know existed and for help with that challenging copy machine. Last but not least Peter, my son, who repeatedly ask, “Are you done yet?” I sincerely thank them for their time, patience and goodwill.

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GLOSSARY

Arena stage – the stage is surrounded by the audience. This arrangement can utilize seating on either all four or just three sides of the stage.

Biennial Report – see Report for the Biennium

Driftwood – name of the LSUNO student newspaper

Green Room – the space or room traditionally used by performers and crew to rest and when they are waiting to go on stage. The room can be any color and is also a space where guests can be received as opposed to backstage or dressing rooms. See Wikipedia for a more comprehensive discussion.

Lab Theatre – Stagedoor Lab Theatre – intimate auditorium with a proscenium stage used as a classroom and to stage student productions.

LSU – Louisiana State University – main campus – located in Baton Rouge, Louisiana

LSUNO – Louisiana State University in New Orleans

M.F.A. in Theatre – The Master of Fine Arts in Theatre degree is a terminal graduate degree usually requiring two or three years of work beyond the bachelor level. At LSUNO it became part of the graduate program in drama in 1969 when a third year was added to the Masters program.

Naval Air Station (NAS) – United States military facility on the New Orleans Lakefront 1941 to 1957. Leased from the Orleans Parish Levee Board. The property became the main campus of the University of New Orleans (formerly LSUNO) in 1958.

Proscenium arch stage – the action of the play is viewed through an arch, almost like looking through a window or a missing wall.

Report for the Biennium – reports submitted to the LSU Board of Supervisors every two years by the administration of LSUNO. Reports contain information about the physical plant; student enrollment statistics, activities, clubs; faculty statistics, i.e., new faculty, withdrawing faculty, faculty publications, public service; curriculum changes; funding; future needs; and departmental information. The Biennial Reports for Louisiana State University in New Orleans cite the progress that was made during each two year period from 1958 to 1972. These reports chronicled the development of the facilities, buildings, roads, etc; the organization of the academic divisions into colleges; the nascent search for a faculty that was large enough during the first year (1958) to provide coverage for the classes offered and later to keep pace with the growing student population and new

programs. They offer the reader a view of the university, college by college, that identifies progress and changes, the faculty and their achievements, the way the physical plant was evolving from converted Naval Air Station buildings, and parking on old airplane runways to an urban university that is continuing to evolve in the twenty-first century.

Separate but Equal facilities – after *Plessy v. Ferguson* accommodations for whites were restricted and members of other races had to use “colored” designated facilities. This included, for example, seats on buses, theatre entrances and sections, restaurants, drinking fountains, and restrooms.

SUNO – Southern University in New Orleans – created in 1956 as a branch of the traditional black university Southern University located in Baton Rouge.

Theatre – word that can mean a building, an activity, or a profession. It can also be used as a generic term for activities in television or film.

Thrust/Apron/ Open Stage – the proscenium arch remains and the stage areas behind the arch are used, but the action is thrust onto the larger or extended apron with the audience seated on three sides. The players enter and exit using the wings.

UNO Prisms – a “collection of twelve autobiographical sketches written by UNO’s founding chancellor, five early administrators, three early faculty members, and three former students.” Jerah Johnson, a senior history professor at UNO, requested the essays from the twelve participants about the early days of the university in honor of the twenty-fifth anniversary of the university. His commentary intermingled with the essays provides transition and clarification.

Wings – the areas on either side of the stage that are not seen or are curtained off from the viewing area. This is the backstage area where the actors make their entrances and exits onto the stage.

Workshop Theatre – name given to the theatre space located in Building 21 (the former mess hall and kitchens of the Naval Air Station). In 1960, space at the western end of building was remodeled into a proscenium theatre, with a one hundred seat auditorium. In later remodeling, the auditorium was moved eastward in the building. Both seating and stage areas were enlarged.

ABSTRACT

This brief history of the Workshop Theatre at Louisiana State University in New Orleans (LSUNO – now UNO) relates events that played an important part in defining the racial integration of all student extracurricular activities at the university and the genesis of the current University of New Orleans (UNO) Department of Film, Theatre, and Communication Arts, during the period between the early 1950s and the early 1970s. The origin of the university is discussed briefly to inform the reader about the university's origin, its location, and how racial integration was advanced by actions at the Workshop Theatre. The remainder of the thesis traces the development of a major department of the university, its location on campus, the measures taken to extend the budget, and the faculty and students involved in the Theatre in the period prior to the construction of the Performing Arts Center on the UNO campus.

Key words: UNO, LSUNO, Workshop Theatre, theater, integration, plays

Although several state universities had previously admitted a token number of black students, LSUNO opened its doors to students of all races and became the first fully integrated a public university in the South.

(Louisiana: A History 4th edition 2002, 346)

Introduction

The genesis of the current UNO Department of Film, Theatre, and Communication Arts of the University of New Orleans occurs within the overall history of the LSUNO campus, the judicial and administrative decisions that pertained to the establishment of integrated campus life, and the start of the LSUNO Workshop Theatre. A Louisiana history textbook and the University of New Orleans brochures assert that the Louisiana State University in New Orleans (LSUNO now UNO)“... opened its doors to students of all races . . .” without incidents or pressure.¹ However, in the early days of the university, 1958 - 1961, a number of race-based incidents involving the judicial system, local groups, the university’s students, and the LSUNO Workshop Theatre required the intervention of the university’s administration. These events parallel the development of the Workshop Theatre from a single speech class, in 1959, to a major program within the curriculum of the University and the opening of Performing Arts Center (PAC) in fall 1972. I would argue that in the developmental stage of a new university, a small institution of creative people may have a large impact on the university and the surrounding community. In this instance, the Workshop Theatre gave the new university an identity associated with the arts, reflected in the historical interest of the city in theatre and theatricality, and provided an arena in which new patterns of racial relations formed and reformed within the college community at a crucial time in Louisiana’s history.

The information about the years before and after the department’s formation comes from archival material in the Special Collection Section of the Earl K. Long Library at the University

of New Orleans, newspapers of the period, and the personal memories of the author, as well as interviews with other former students and faculty between spring 2004 and fall 2007.

A Public University for New Orleans

During the 1950s, the United States Supreme Court changed the course of racial interaction in the United States by reversing the 1896 *Plessy v. Ferguson* “separate but equal” decision. In *Brown v. Board of Education of Topeka*, May 1954, the Court set aside the practice of segregation and later demanded “all deliberate speed” be used to implement integration.²

Amidst both the increasing national turmoil of school desegregation and the increased school age population, an addition to the Louisiana state university system was proposed for the New Orleans area, which had about a third of the state’s population. During the 1954 Louisiana Legislative session, House Bill No. 884, sponsored by Louisiana State Representative James E. Beeson of Jefferson Parish, worked its way through the legislature. While this bill originally proposed the appropriation of almost four million dollars (\$2,532,000 for a white college and \$1,332,210 for a black college) for the “acquisition, construction, equipment and operation of [two] Greater New Orleans State College[s],” it eventually ended up as a \$250,000 appropriation for a survey to establish a commuter college.³ Beeson’s bill was one of the first attempts to establish a state university in the New Orleans area after World War II and is considered the forerunner of the legislative creation of LSUNO in 1956.

Between 1954 and 1956, New Orleans newspapers reported the discussions between supporters and opponents concerning the establishment of new state colleges (one white and one black) in New Orleans. The opponents suggested the alternative of scholarships for deserving students to enroll in existing in New Orleans private institutions. Of five existing private

colleges and universities in New Orleans, Tulane/Newcomb, Loyola, and Dominican College were for white students while Dillard and Xavier served black students.⁴ At the same time, debate and opposition in the legislature focused on the cost of building the necessary facilities, the possibility of exceeding state budget limits, and the over-extension of the state education funds. Without stipulating black or white, one day school, for commuters only, was proposed to save on the cost of dormitories and to “save the state money in the long run.”⁵

In 1956, despite continued deliberation over funding for a new university, the Louisiana Legislature approved two new universities for the Greater New Orleans area. Both would be branches of existing state universities located in Baton Rouge. In the regular session between May and June, Act 60 of the 1956 Louisiana Legislature, under Governor Earl K. Long, established a branch of Louisiana State University for New Orleans to be called the Louisiana State University in New Orleans (LSUNO).⁶ Later, on September 4, 1956, Act 28 of the Extraordinary Session of the Louisiana Legislature created Southern University in New Orleans (SUNO), a branch of Southern University, to be the black college for the New Orleans area. The creation of two state universities, one for white students (LSUNO) and the other for black students (SUNO) showed the state legislature’s intent to maintain a segregated educational system.

Although both schools were authorized in 1956, they did not receive the same support. LSUNO opened in fall 1958, mainly due to the assistance of Earl K. Long, the governor of Louisiana 1956 - 1960. During 1957, he was instrumental in obtaining the funding, land, and generally expediting the opening of the new white state university, while SUNO, the black

university, received only a moderate amount of support. Events in 1957 created the conditions that lead to the location of the LSUNO on the New Orleans Lakefront.

Figure 1: New Orleans Lakefront Pre-1940



Pre-WWII aerial view of N.O. Lakefront Lake Pontchartrain on left
Old Pontchartrain Beach upper left
(Courtesy of UNO Archives, Earl K. Long Library, University of New Orleans)

Campus Location

By 1957, proposals for the location of the new white college had generated substantial public debate in newspapers, city government and the business community. Locations for the LSUNO campus proposed by New Orleans Mayor DeLesseps S. Morrison and local businessmen included an unspecified portion of Camp Leroy Johnson, buildings in the central business district, and an empty eighty-acre tract on the lakefront (now the Lake Oaks subdivision).⁷

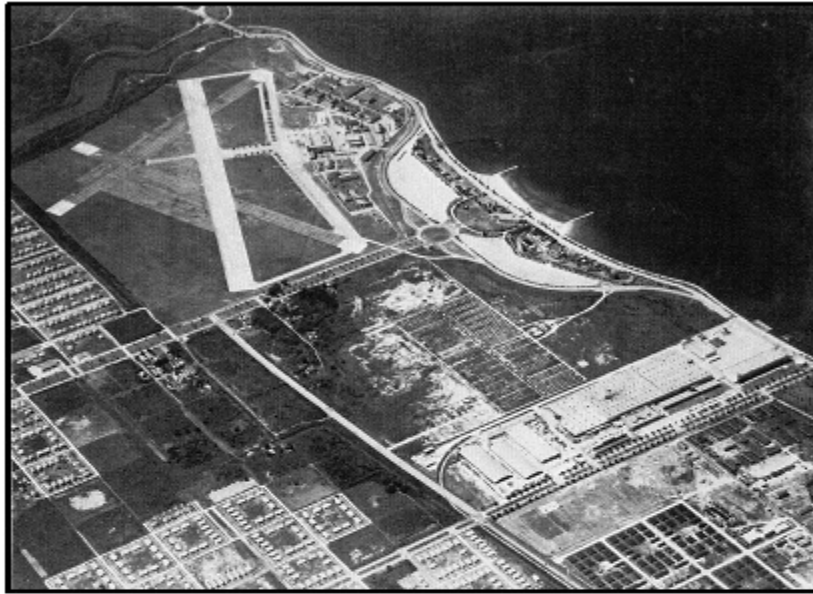


Figure 2: New Orleans Lakefront post-1945

Left: 1946 aerial view of Lakefront Naval Air Station in the upper left corner with Pontchartrain Beach in the upper right corner adjacent to NAS.

Right: View of Naval Air Station 1953 (notice there are no levees between the Lake, Lakeshore Drive and the naval air station).

(Courtesy of UNO Archives, Earl K. Long Library, University of New Orleans)

However, close to the Lake Oaks site, the U.S. Naval Air Station(NAS) was preparing to move to a new, larger location at the end of 1957. The Navy had commissioned the Lakefront site in July 1941 as the Naval Reserve Air Base (in 1942 the name changed to Naval Air Station). It was a training base for Naval aviators during World War II and the Korean Conflict and continued to serve as a training center for Naval Air Reservists until late 1957, when the Joint Reserve Air Training Center (planned since 1948) opened in Belle Chasse, Louisiana. The 178-acre property reverted to the control of the Orleans Parish Levee Board in late 1957. Some New Orleans businessmen, Mayor Morrison and some members of the Levee Board objected to leasing the entire 178 acres of the old NAS to the university, contending that the college needed no more than half the tract.

However, Governor Earl K. Long decided that the entire site should be leased to LSU. To gain the cooperation and approval of the Levee Board, the governor dismissed the chairman and some members of the board, appointed new members who agreed with him, and the location issue was finally settled.⁸ In November 1957, the *Times-Picayune* of New Orleans reported that a ninety-nine-year lease had been signed by the new president of the Orleans Parish Levee Board for a 178-acre site on the New Orleans Lakefront at the site of the old U. S. Naval Air Station (an additional 17.5 acres would be added to the property a few years later).⁹ On December 14, shortly after the decision on the location, Dr. Homer L. Hitt, on the recommendation of LSU President Troy Middleton, was appointed dean of LSU in New Orleans to organize and lead the new university by the Louisiana University Board of Supervisors.¹⁰ On December 31, 1957, Hitt took possession of the keys and watched the last of the Navy's vehicles leave.¹¹

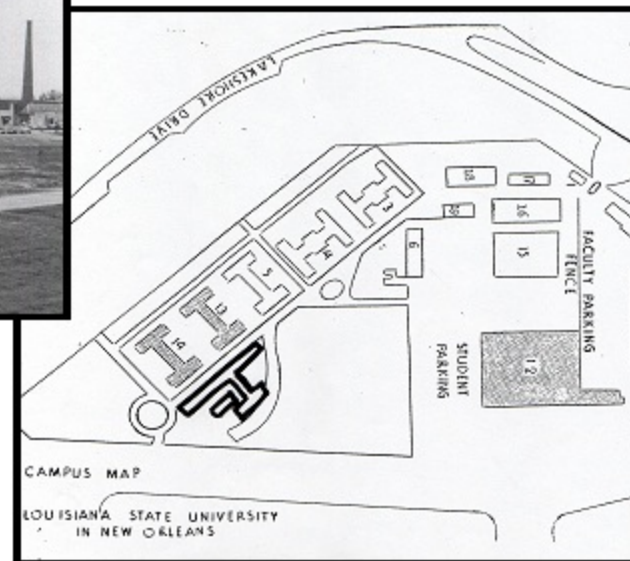


Figure 3: Early Campus

Left: early LSUNO campus c. 1960

Right: 1958 LSUNO campus map

(Courtesy of UNO Archives, Earl K. Long Library, University of New Orleans)

The former NAS property on the lakefront had several advantages. Because it was an air station, the former military base was a large piece of property that did not require the displacement of any residential neighborhoods, and it was removed from downtown congestion. There was room on the property for the future university buildings, while old NAS buildings could be converted for temporary uses such as classrooms, offices, and laboratories. The old NAS's runways were an added bonus for a commuter college, becoming instant parking areas. (One old runway on the western edge of the campus is the foundation for the largest parking area on campus today.) When the college opened on September 5, 1958, for a student body of 1,460 freshmen, five old Naval Air Station buildings were converted to classrooms, laboratories and offices. By the 1959 - 1960 academic year, more former NAS buildings were renovated for university use: the former chapel became a testing center, the former Navy supply building the library, and a portion of the old mess hall contained the new bookstore.¹² A year later the remainder of the old mess hall housed twenty-one faculty offices, five classrooms and a speech workshop.¹³

In 1959, the State Legislature appropriated \$6.8 million to start a building program at LSUNO (contingent on revenue from the sale of mineral leases during fiscal 1959-60).¹⁴ In 1959, the estimated cost of providing new buildings and the infrastructure for the new university with minimum facilities was \$15.1 million for the initial construction. By 1961, construction on three new buildings began: the central utilities plant, the science building and a classroom office building (the Liberal Arts Building). By the 1965-66 academic year, an additional \$12.5 million was estimated for buildings that "should be either under construction or ready for occupancy" and the list of proposed additional buildings included \$5.5 million for separate art, drama,

theatre, and auditorium buildings.¹⁵ Considering the steady increase in student enrollment and the progress of the college toward becoming a full university, the proposals for almost \$30 million in new construction by 1965 might not be considered unreasonable.

Report for The Biennium documents, published by LSUNO from 1958 thru 1972, refer to repeated requests for more funding for the improvement of physical facilities, such as classrooms, laboratories, auditoriums, a library, a student union, a gymnasium, a theatre, an administration building, streets, sewerage facilities, and parking. In addition to monies for expanded physical facilities, funds were sought to increase the faculty to meet the ever-increasing student population with compensation that would, at least, be comparable to other universities in the South.¹⁶

Table 1: Student Fall Enrollments 1958 – 1969

Source: LSUNO Enrollment Trend Information from the Fact Book LSUNO 1970

YEAR	FALL ENROLLMENT	YEAR	FALL ENROLLMENT
1958	1460	1964	5865
1959	2151	1965	5853 (Hurricane Betsy)
1960	2585	1966	6195
1961	3189	1967	7489
1962	3435	1968	9017
1963	4585	1969	10347

Integration

Although the college history textbook *Louisiana: A History* states that “LSUNO opened its doors to students of all races and became the first fully integrated public university in the South,” there is no mention of the struggle between the LSU Board of Supervisors and the Federal Court in New Orleans over integration.¹⁷ On Friday, September 5, 1958, LSUNO held its first convocation in a former NAS airplane hanger with dignitaries from LSU, and state and local governments.¹⁸ On Monday, September 8, registration for an all-white freshman class was scheduled to begin. Although black students applied, none had been accepted; their applications were held but ignored.¹⁹

On September 8, as registration started on the campus for white students, New Orleans civil rights attorney A.P. Tureaud, with his associate, future New Orleans mayor Dutch Morial, filed suit in Federal District Court on behalf of ten prospective black students. After hearing arguments, Judge Herbert W. Christenberry immediately ordered LSUNO “to register Negro students.”²⁰ On September 9, as attorneys for LSU applied to the Fifth Circuit Court for a stay order, several black students and Rev. Sylvester Lyle, a Negro minister and father of one of the students, arrived early in the morning to register.²¹ In his essay in the UNO history *UNO Prisms*, Homer Hitt, Dean of LSUNO, later vice-president of LSU in charge of LSUNO, and eventually Chancellor of LSUNO, wrote that after consulting with the LSU administration in Baton Rouge, the LSU Board instructed him to follow the desegregation order, and registration proceeded smoothly.²² At the same time, the LSU Board also asked state education Superintendent Shelby Jackson when Southern University in New Orleans (SUNO), the proposed black university, would open. He replied that the site had been purchased.²³

SUNO did not receive the same support and help as LSUNO to open. Had SUNO opened at the same time as LSUNO, it is unlikely that LSUNO would have opened as an integrated facility.

By late September 1958, the administration of the new university overcame several racially-based incidents that shaped the university into more than just a branch of LSU. Since the LSUNO campus had been remodeled to accommodate only white students, there were no racially segregated facilities, such as bathrooms or water fountains. The instant desegregation of LSUNO outraged segregationists and some members of the white segregationist community called for the immediate closure of LSUNO. The campus became the target of harassment from the occupants of cars driven along Lakeshore Drive, university property was defaced with painted KKK letters and racial epithets, and a cross was burned on campus.²⁴ Off-campus harassment was generally ignored by Hitt and the administration, but trouble makers on campus were not. Most students, both white and black, were committed to their education, but a small group of white students attempted to incite trouble. Four students were identified as the main perpetrators and after a disciplinary hearing in early October 1958, they were indefinitely suspended.²⁵ These students appealed their suspensions to the LSU administration in Baton Rouge, who upheld the actions of Dean Hitt and the LSUNO administration. Over the next few years, Dean Hitt, with the support of the LSU administration, pursued the creation of a university that valued excellence not prejudice or intimidation. However, social separation of groups, long-held segregationist attitudes and LSU board's unpublished but generally known policies supporting segregation were still a challenge. The Workshop Theatre played a role in the resolution of and permanent change in the expressed policies of social segregation in extracurricular activities.

Social Segregation

Tell him he has to get that nigger out of that play.

(Jerah Johnson, *UNO Prisms*, 13. Quote from Joseph G. Tregle, Jr.'s essay concerning a message sent to Homer Hitt at the beginning of the play controversy in November 1961)

Although LSUNO's academic curricula and facilities had been integrated instantly by the Federal Court in 1958, social integration developed slowly in academic clubs, entertainments and extracurricular activities. Policies of the LSU Board, dating from 1956, attempted to maintain segregation outside of academic areas. Although not widely published on the LSUNO campus, these formal policies of social segregation were present at LSUNO during the early years until the fall semester of 1961.

Spirited discussions erupted in faculty council meetings about including or excluding students in extracurricular activities by race. The policy eventually adopted reflected the thoughts of the dean of academic affairs, Joseph G. Tregle, Jr., "that academic clubs such as chemistry or history groups with faculty sponsors, were clearly extensions of the university's teaching function and had to be completely accessible to any student with the proper academic qualifications."²⁶ However, old segregationist attitudes were demonstrated at extracurricular activities, such as concerts, when faculty members were given the task to place identifying ribbons on seating to indicate segregated sections.²⁷

A play at the Workshop Theatre finally broke through traditional social segregation barriers in a dramatic way. Three faculty members, Albin F. Varnado, Richard P. Brown, and Lucille Nes, were hired to start a speech and theatre program in fall 1959. By fall 1961, students interested in theatre formed a core group and plays were scheduled for the academic year. On November 2 and 3, auditions were held at the Workshop Theatre for the first

scheduled show of the year, *The Queen and The Rebels* by Ugo Betti. Richard Brown, the director, cast Louis Washington, a black transfer student from Xavier University.²⁸ Within days there were protests to the LSU Board by pro-segregationist groups from outside the campus community, such as the New Orleans Citizens Council. In his essay in *UNO Prisms*, Tregle writes that while he and Homer Hitt were attending a meeting of the Southern Association of Colleges and Universities in Miami, Florida, an LSU staffer passed the message from LSU in Baton Rouge to find Hitt and “Tell him to get that nigger out of that play.”²⁹ During November the controversy generated multiple responses from different elements of the LSUNO campus community after the play was suspended.

Hitt and other LSUNO administrators met “on Monday, November 13, 1961, [Hitt] the vice-president indicated to the LSUNO Policy Committee that he was seeking policy decisions from President Middleton of LSU to guide LSUNO in its handling of extracurricular academic activities.”³⁰ Hitt advanced the argument that activities outside the classroom were necessary to “supplement the educational opportunities which LSUNO must offer.”³¹

Six questions were posed by the Policy Committee to the president of LSU:

1. Should Negro students be allowed to take part in university-sponsored theatre productions?
2. Should Negro students be allowed to take part in university-sponsored musical and operatic performances?
3. Should Negro students be allowed to take part in university-sponsored editing and publication of university-sponsored publications?
4. Should Negro students be allowed to take part in university-sponsored intramural sports activities?
5. Should Negro students be allowed to take part in university-sponsored debating and public speaking activities?
6. Should Negro students be allowed to take part in university-sponsored modern dance programs?³²

On the same day, a group of students presented a petition to the LSUNO administration with more than three hundred and fifty signatures asking that extracurricular activities be opened to all students.³³ In the November 17 edition of *The Driftwood*, the LSUNO student newspaper (hereafter referred to as *Driftwood*), there were five references to the incident: an editorial favoring equal access for all students; a letter from the SGA president, Leo T. Surla, condemning suspension of the play; a column by student Hammett Murphy discussing the events; a brief story stating the bare facts that the play was halted; and a lengthy satirical article by Alex Coulange describing “the score of a new musical . . . *Dick Brown’s Body*.”³⁴ By November 30, the outrage expressed by the students and faculty because a black student was denied participation in a play at the Workshop Theatre and the bluntly worded questions submitted to President Middleton from the LSUNO administrators lead to the reversal of traditional policy. In less than a month, the LSU Board of Supervisors dropped all official and unofficial actions enforcing social separation and all campus activities to all students at LSUNO.³⁵

Although the show was rescheduled, it was never performed. Washington dropped out of the cast by December and Brown finally cancelled the play in February 1962, choosing instead to direct Samuel Beckett’s *Endgame*, which opened at the end of March for five nights.³⁶ The Workshop Theatre did not test the new policies again until September 1963.

In the fall of 1963, Brown affirmed the accessibility for all students to all extracurricular activities when he once again cast a black student, Beverly Guilford, in the 1963 production of the John Mortimer play, *What Shall We Tell Caroline?* No outraged articles in the newspapers appeared, no petitions were circulated, and, as the stage manager of the show, the author recalls

that there were no demonstrations at the Theatre. The *Driftwood* sidestepped any mention of the racial issue. A detailed article and photo of director Brown and actors Patrick Duffy and Beverly Guilford appeared on the front page of the paper on, October 3, announcing the play and its cast, but subsequent articles concentrated on the staging (arena versus open), the new air-conditioning and a discussion of the author, John Mortimer, and his plays.³⁷ The show, actors and director were simply not reviewed. The racial issue was ignored.

In fall 1964, when the new drama major was organized, it is ironic that both faculty members who had so publically, either directly or indirectly, supported a non-racial attitude at the Workshop Theatre were no longer involved in theatre at LSUNO. Richard Brown resigned from LSUNO at the end of the spring 1964 semester, finishing his PhD at Tulane in August 1964. Albin Varnado, director of the theatre until summer 1964, became director of the Evening Division, probably the only position on campus that precluded participation in the theatre. He never directed or assisted in any productions on campus again.³⁸

While the 1960s was a decade of racial turmoil in many universities, according to Jerah Johnson in *UNO Prisms* “UNO’s campus disturbances were minimal, . . . I think the fact that we had weathered integration a few years before had as much bearing on the difference as did the peculiar character of our New Orleans student body.”³⁹ In the long run, the play crisis in 1961 helped to facilitate the move to full integration on the LSUNO campus. It is unlikely members of the theatre faculty planned or even anticipated the crisis that ensued or were attempting to define the policies of the university. Their intent was to produce a show that would be a credit to the Workshop Theatre and demonstrate the growth of interest in theatre.

Since these events took place when both the university and the theatre on campus were growing, it is appropriate to review how the theatre developed at LSUNO.

From a Single Speech Class Toward a Drama Major

A university program sometimes reflects the interests of the surrounding community. Since the late eighteenth century, New Orleans has had a passion for music and theatre. A casual study of New Orleans newspapers, in the 1950s, revealed numerous theatrical and entertainment endeavors. New Orleans Recreation Department (NORD) had a Theatre program where young people from all over the city could perform for a wide audience and most high schools in the area offered some type of speech and Theatre experience for their students. In the French Quarter, there were two Theatres that used both amateurs and Equity professionals – Gallery Circle Theatre and Le Petit Theatre du Vieux Carre. Of the private universities in New Orleans, Tulane University and Loyola University had well-known programs that trained students for both academic and professional careers in the entertainment field. However, unless a student had the financial means to attend a private university, formal training in the theatre was limited and often meant leaving New Orleans.

In the fall of 1959, at the beginning of the second academic year of LSUNO, three new faculty members added to the Humanities teaching staff in the Division of Liberal Arts provided LSUNO with the opportunity to build a foundation for a speech and drama program. Dr. Albin Varnado, assistant professor of speech, Richard P. Brown, instructor in English, Lucille L. Nes, instructor in English, brought their skills and energy to LSUNO to organize a viable theatre presence on campus. Varnado and Brown were actors and directors with both professional and

academic experience; Nes was an actor, playwright, director, and presented lectures and demonstrations of folk music.⁴⁰

During the fall and spring semesters of 1959 and 1960, the *Driftwood* revealed the struggle to organized a dramatics club. Small front page items in successive issues announced the request for students interested in such a club to sign up, some general auditions call, and tryouts for two plays: *Antigone* by Sophocles and *The Twin Menaechmi* by Plautus. The tryouts were obviously poorly attended. On October 23, 1959, a portion of a *Driftwood* editorial scathingly blasts most students for being “completely disinterested in anything extracurricular other than dating and drinking.”⁴¹ The editorial used the proposed theatre group as an example:

An excellent example is to be found in the acquisition of three new faculty members. Dr. A. F. Varnado, Mr. Richard Brown, and Miss Lucille L. Nes were added to the staff for the express purpose of establishing a theatre group on this campus. They have been working without pay and on their time, for two months to lay the groundwork for such an organization. The first production will be a double bill consisting of a Greek tragedy and a Roman comedy. In addition to actors, it will be necessary to find stage managers, prop men, set designers, and lighting directors. Unless the necessary people show up there will be no double bill and no Theatre group for some time to come.⁴²

The proposed production of two plays during the fall 1959 semester proved too ambitious. Instead, the plays were performed as dramatic readings during the spring 1960 semester, in room 201 of Building 3, (one of the old Navy barracks buildings). The dramatic reading of *Antigone* was performed by seven faculty members and directed by Brown on February 8 and 10, 1960.⁴³ On March 3, the Plautus play *The Twin Menaechmi*, directed by Varnado, was also performed in the reading format but with both students and faculty.⁴⁴ A third offering for the spring semester, with Nes as director, was tentatively announced as

Hedda Gabler. However, on March 30 and 31, Tennessee Williams' *The Glass Menagerie* was actually the next show, "done entirely by LSUNO students."⁴⁵

Between spring 1960 and fall 1961, as activity increased in the theatre, Varnado and Brown hosted a variety of programs on local television and radio stations to increase public awareness about LSUNO. A list from the biennial reports of 1958-1960 and 1960-1962 include the following:

- WWL-TV – spring of 1960 through 1961 – *LSUNO Profiles* – television program featuring LSUNO faculty – produced and hosted by Varnado
- WYES-TV – Summer 1961– *LSUNO College Previews*- hosted by Brown
- WYES-TV– 1961-62 – Varnado moderated a five program series on "The Literature of War" with Dr. Michael Greicus as the principal participant
- WTIX – Summer & Fall 1961– Radio programs *College Conversations* – Brown⁴⁶

In fall 1960, the university built a small auditorium to house the growing theatrical endeavors on campus. Students interested in theatre and speech now had a dedicated space in which to meet, learn and work. The remodeled portion of Building 21, the western end of the former Navy mess hall, became the focus of drama activities and was first known as the speech workshop (later named the Workshop Theatre). The commitment by the administration to provide both faculty and a physical space indicated the intent to support and build a theatre program on the LSUNO campus, instead of having only a few speech classes. While the number of classes were limited before the inauguration of a theatre major, theatre-related classes increased each year. With the fall 1960 opening of the Workshop Theatre, the number of courses offered grew from a single public speaking course in fall 1959 to seven in 1961 and by spring 1963 to fifteen courses (See Appendix 2 for Course Table). During the academic years prior to the official designation of a drama major in fall 1964, the number and curriculum of the speech

classes being added indicate a broad approach to the development of what became the major and then department. There were fifteen speech and theatre-related courses listed in the LSUNO catalogue for 1963-64 providing instruction in public speaking, beginning speech correction, speech pathology, play production, broadcasting and aspects of theatrical production. The focus narrowed on the theatre-related courses, when speech courses, such as, public speaking, beginning speech correction, and speech pathology were transferred to other academic areas, such as education and the medical school. With the designation of a drama major, the number of courses in the 1964-65 catalogue almost doubled. The dramatic increase of theatre-related courses can be attributed to the physical presence of a theatre, an increase in a full-time faculty from three in spring 1962 to five in the fall of 1962, and the approval of a drama major in 1964.

The construction of the stage and auditorium (later described in detail) meant that play productions were no longer relegated to a single classroom in Building 3. The number of plays produced each academic year also increased. Varnado became the director of the new theatre, later called the Workshop Theatre, and during the 1960-61 season two plays were produced. In November 1960, Varnado directed *A Different Drummer* by Gene McKinney and in March 1961, Brown directed *Shadow and Substance* by Paul Vincent Carroll. Two plays were scheduled for the following season.⁴⁷ The first scheduled show of the year, *The Queen and The Rebels* by Ugo Betti, was cancelled by Brown, the director, due to the casting controversy over a black actor (See Social Integration section) and *End Game* by Samuel Beckett was substituted. *Hecuba* written and directed by Lucille Nes, was the second show.⁴⁸ (See Appendix 3, Play List.)

During the 1962-1963 academic year, the speech and the theatre faculty both increased and decreased. Mrs. Beverly Peery, and William P. Harrigan, III joined the faculty and Lucille Nes, author and director of *Hecuba*, committed suicide in early February 1963.⁴⁹

As the Workshop Theatre, the curriculum, and the faculty changed between 1961 and 1964, a List of Firsts was compiled for LSUNO's Workshop Theatre:

- First faculties written play – *Hecuba* written and directed by Lucille Nes – spring 1961
- First original play by a New Orleans author presented – *Great God Mars* by Christopher Blake and directed by Varnado – fall of 1962
- First LSUNO staged musical, *Say Darling*, was directed by Harrigan – spring 1963⁵⁰
- First time the LSUNO Workshop Theatre playbill used in fall 1963 (this was the primary playbill design used at the Workshop Theatre.)⁵¹
- First black actors to appear on the Workshop Theatre stage – Beverly Guilford – *What Shall We Tell Caroline?* a one-act play by John Mortimer, directed by Brown, fall 1963
- First show with two separate casts (they played on alternate nights) – *The Silver Cord* directed by Peery, was done as dramatic readings – fall 1963⁵²
- First Shakespearean play produced on the LSUNO campus – to honor the 400th anniversary of William Shakespeare's birthday, Varnado directed *The Taming of the Shrew*, played Monday through Saturday, March 16 - 21, 1964, the show received a glowing review in the *Driftwood*.
- First videotaped show – on Sunday, March 22, WDSU-TV videotaped five key scenes from *The Taming of the Shrew* in 15 minute segments, for viewing on "LSUNO Morning Seminar" March 30-April 3, 1964.⁵³
- First all-student production – May 1964 (a forerunner of the Laboratory Theatre started in the fall 1964) the acting final for Brown's class became the first time students did everything– writing, directing, acting, a playbill, and all the technical production – *An Evening of Pantomime* was presented to an invited audience.⁵⁴
- First summer show – *Picnic* by William Inge – summer 1964⁵⁵

The early years of the Workshop Theatre, 1959 – 1964, lay the foundation upon which the major and later the department built to create a dynamic part of the university. The demand by students attempting to enroll in the available courses, the quality of the play productions, and the

strong lobbying efforts of Varnado within the community and with the university administration, lead to the creation of a new drama major in fall 1964 and, eventually, a drama department. (See Appendix 2, Course Table) Students worked all areas of the theatre as stage managers, electricians, choreographers, make-up and costume designers, scenery designers and builders and provided the new drama faculty with an enthusiastic, experienced, and enterprising nucleus involved in theatre. Once the major began, student thespians such as Patrick McNamara, Nancy Renick, Beth Morvant Dewenter, Carleton Tanner and Lyn Caliva continued to participate and contribute their abilities. The faculty leaders of the new major began with more resources than the original faculty – Varnado, Brown and Nes. The major had a building, albeit temporary, a curriculum that was in demand and students eager to participate.

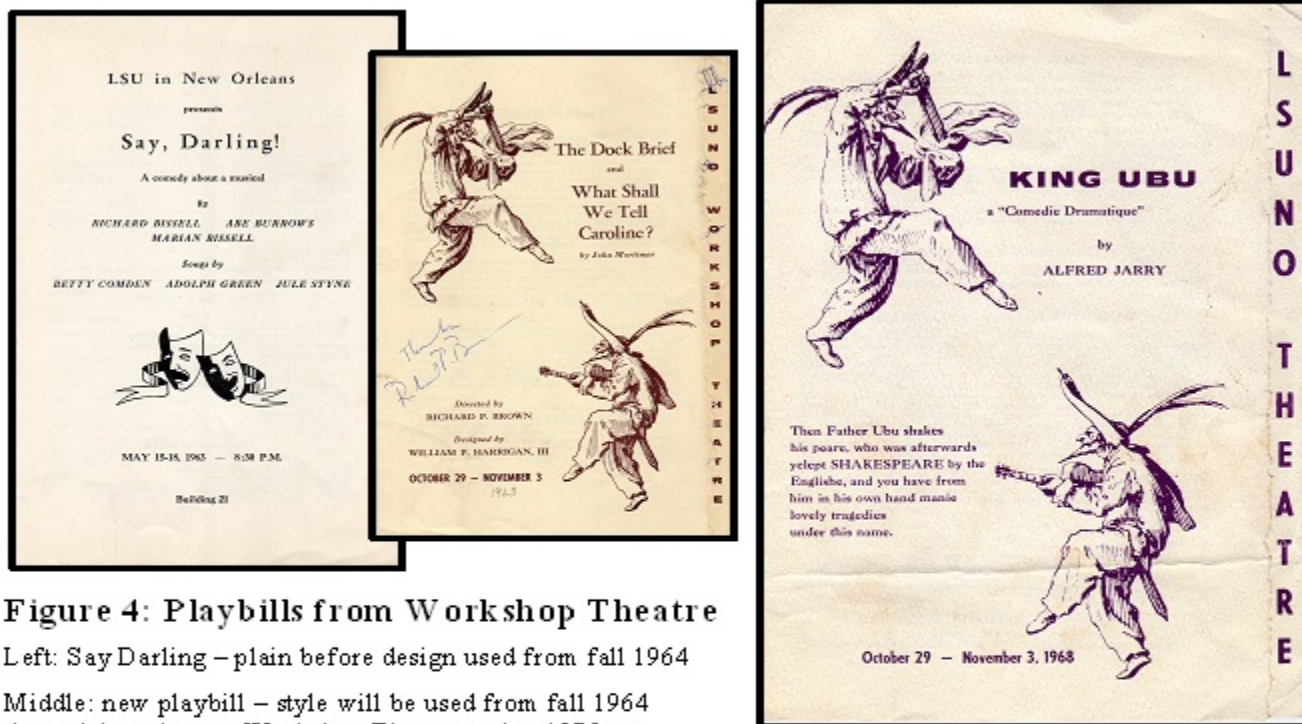


Figure 4: Playbills from Workshop Theatre

Left: Say Darling – plain before design used from fall 1964

Middle: new playbill – style will be used from fall 1964
through last show at Workshop Theatre spring 1972

Right: King Ubu – playbill style continues

(Courtesy of Lyn Caliva and author's collection)



Figure 5: *What Shall We Tell Caroline?*

1st show with black actor Patrick Duffy,
Nancy Renick, Beverly Guilford,
Carleton Tanner Fall 1963



The Taming of the Shrew

1st Shakespeare Play Spring 1964

(Author's Collection)

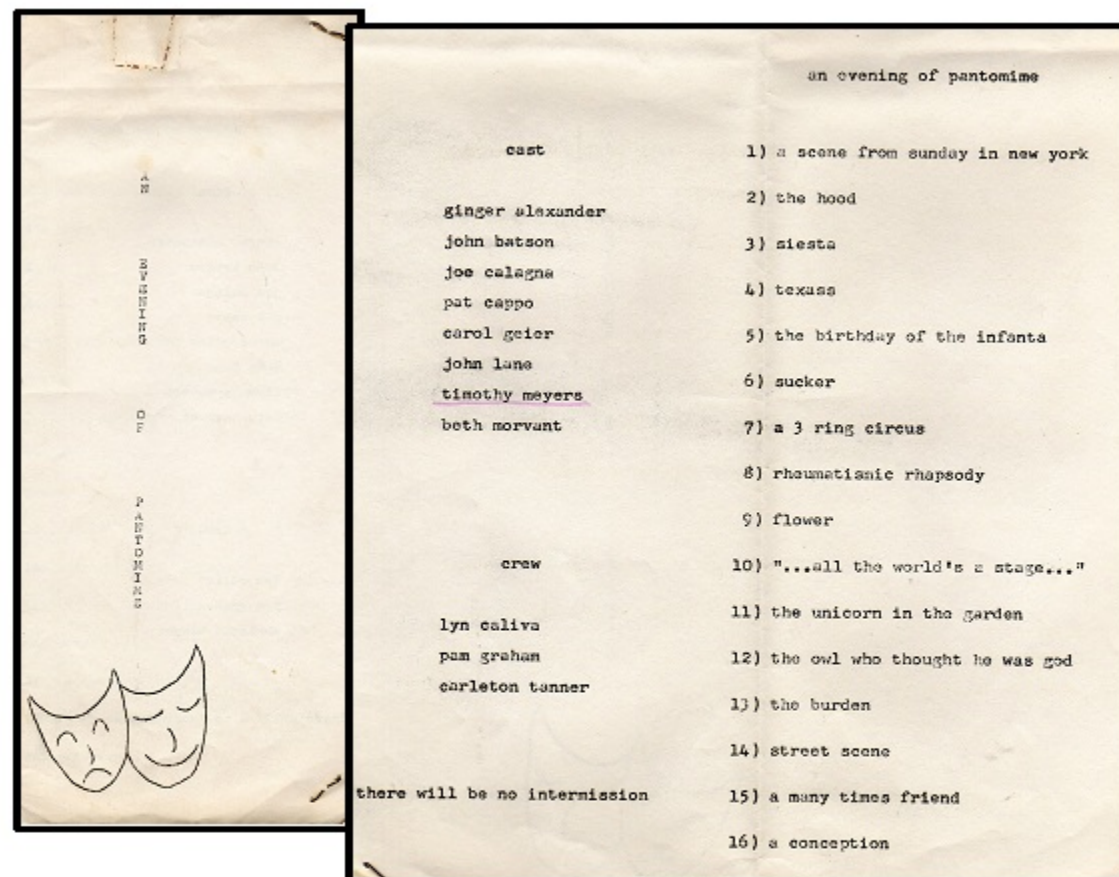


Figure 6: Student-made playbill for Mr. Brown's acting final – the precursor to Lab Theatre May 1964 (Courtesy of Lyn Caliva)

From a Major Toward a Department

The early years of struggle and hard work at the Workshop Theatre were rewarded with approval of a speech and theatre major in early 1964. During the spring of that year, new faculty members were recruited to lead the new major and the last two members of the original faculty, Varnado and Brown, prepared to move on to new challenges.⁵⁶ This left Harrigan and Beverly Peery as the senior faculty. New faculty members were hired: Dr. August Staub, James Ragland, and George Wood. Staub stated, in an e-mail to the author, that he was contacted in the spring of 1964 by Dr. Cresap Watson, head of the English and Speech Department, about assuming the position of Director of Theatre at LSUNO. Staub, the costumer at the University of Florida, remembers being eager to return to his hometown of New Orleans.⁵⁷ In an interview with the author, James Ragland stated that teaching positions in speech and drama for LSUNO were advertised in the spring of 1964. Terry Bennett, who later joined the LSUNO theatre faculty in 1968, was his office-mate at Galveston Community College and encouraged him to apply for the position.⁵⁸ George Wood also joined the staff at this time. However, no information about his recruitment to the faculty has been found.

The change in faculty, according to actor Patrick McNamara, created a new vitality and, at the same time, according to lighting technician Lyn Caliva, a bit of chaos. Staub became the new director of theatre and, as leader, assigned the other faculty to various areas within the theatre.⁵⁹ Harrigan, who had directed the musicals of the past two seasons, and the first major summer production as well as designing the sets and lighting for most of the previous shows, was relegated to set design, teaching stagecraft and taking care of the shop. Wood, primarily an actor and, according to Lyn Caliva, with little experience in most areas of stagecraft including the

practical application of stage lighting, was made the lighting designer in a theatre that had about a quarter of the needed electrical circuits and homemade lights. Ragland, an actor, playwright and incredibly creative, became the make-up designer and costumer, even though he could not sew.⁶⁰ Lyn Caliva said Ragland was a brilliant designer in makeup and his costume designs began as innovative and evolved in sophistication as he acquired experience and broadened his knowledge of tailoring.⁶¹ Peery continued to teach voice and diction and to write plays.⁶² When the drama major began, students, such as the author (one of the costume designers for the spring 1964 production of the *Boy Friend*), gave up their former roles as the primary designers of costumes, makeup, scenery, and lighting with guidance from the faculty to becoming the workers carrying out the designs of the faculty.

With the faculty assigned to their respective areas, Staub, the new “Supervisor of the Theatre,” announced his plans for the new major in the *Driftwood* on September 24, 1964. “Bares Plans for Workshop’s Future” was a list of will-do’s from pre-twentieth century plays to student-written and directed plays.⁶³ During Staub’s first season, 1964-65, five major productions, instead of four, were staged. The shows included the first Greek drama on LSUNO’s stage, *Oedipus Rex* directed by Staub (*Hecuba*, written and directed by Lucille Nes, in May 1962, though set in ancient Greece, was not part of the ancient repertoire of Greek plays), another musical *Little Mary Sunshine* directed by Harrigan, and an original play *Funeral Flowers for the Bride* by faculty member Beverly Peery. Just as during the regular fall and spring semesters, The Workshop Theatre was in constant use during the summer of 1965 when the first Summer Repertory Company staged three plays. Along with the increase in major play productions, the creation of the Laboratory Theatre program, in fall 1964, “provided a laboratory

Figure 7: Mr. Ragland with makeup designs



(Courtesy of James Ragland Photos by Pame Tanner)



Figure 8: Oedipus Rex costume designs by Ragland

Oedipus – Patrick McNamara Jocasta - Nancy Renick

(Courtesy of James Ragland Photos by Pame Tanner)

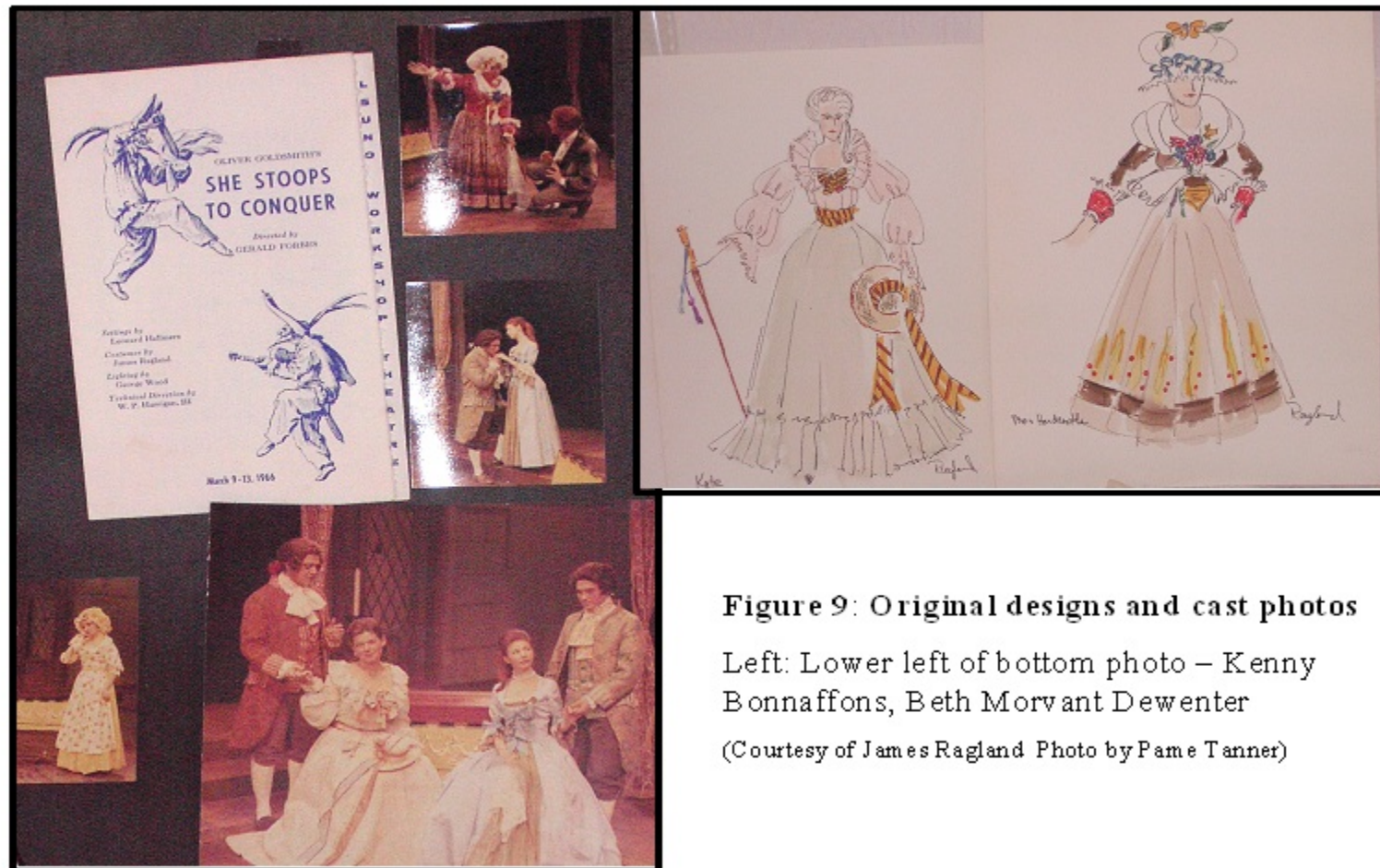


Figure 9: Original designs and cast photos

Left: Lower left of bottom photo – Kenny Bonnaffons, Beth Morvant Dewenter

(Courtesy of James Ragland Photo by Pame Tanner)



Figure 11: Designs for The Flies



Tim Meyer's costume on left side of each picture

(Courtesy of James Ragland photos
by Pamela Turner)

for student directors and student playwrights” and gave students an opportunity to gain experience.⁶⁴ Linked to the directing and playwriting classes, students met with Staub and under his guidance practiced and developed skills in theatre. These skills – playwriting, directing and acting – in a university setting, often are acquired only by participating in a major production or on a theoretical level. The Lab Theatre, like its precursor in spring 1964, Brown’s acting class final *An Evening of Pantomime*, provided students with a chance to perform in front of an audience other than their peers.⁶⁵ Performing before audiences gives the actor, playwright, and director creative feedback that promotes growth. Vitality and chaos, growth and innovation became the watchwords of the major and then the department. The following is a brief year-by-year review of the programs, activities and achievements of the drama major and then department between fall 1964 and fall 1972, the period when theatre activities were concentrated in the Workshop Theatre (Building 21):

- **1964–1965** – In fall 1964, the major in Speech and Theatre begins as part of the Department of English and Speech, and new faculty are added. During the regular academic year, the Workshop Theatre presents five major productions. The Laboratory Theatre, also established in the fall, presents a total of twenty-one shows during fall and spring semesters on Thursdays at 7:30 pm. The new Summer Repertory builds on the pre-major start of summer productions, when the Workshop Theatre is the scene of three shows and a shortened Lab Theatre program. Alpha Psi Omega (Dramatic Fraternity) is established and students are inducted “in recognition of meritorious participation in College Dramatics.”⁶⁶

- **1965–1966** – The Lunch Box Theatre (Wednesdays at 12:30 pm) begins as an informal theatre venue offering students a place to practice method exercises, oral readings, and perform first readings of original plays with an audience. A children's theatre company composed of LSUNO students is organized and tours grade schools between Thanksgiving and Christmas. There are five major shows and Lab Theatre productions during the regular semesters; the 1966 summer season has four major productions of Italian comedies, and additional Lab Theatre productions. Gerald B. Forbes joins the drama faculty and twenty students declare drama as their major.⁶⁷
- **1966–1967** – In September 1966, the Department of Speech and Theatre becomes a reality. The Workshop Theatre continues to present major productions; Lab Theatre, Lunchbox Theatre, summer repertory and the children's touring company continue. An undergraduate Fine Arts major is approved and on June 1, 1967, Fine Arts and the Department of Speech and Theatre are merged into the Department of Drama and Fine Arts. Dr. Staub is asked to be the chair of both areas (this merger was supposed to be temporary). To provide studio and class space for fine arts, Staub proposes two areas, in response, the university remodels a storage barn adjacent to the old Navy kitchens and an area in a building by the smokestack specifically for a sculpture studio and classes. New faculty in drama include Norman J. Myers and Morris L. Ritterbush; Harrigan leaves at the end of spring 1966. There are now twenty-seven student drama majors.⁶⁸

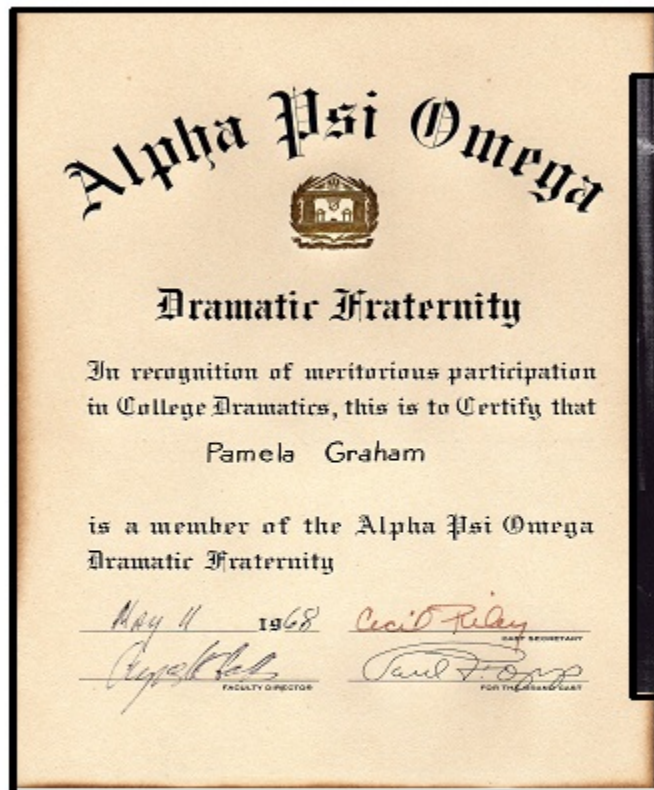


Figure 12: Left: Author's Alpha Psi Omega Certificate

Right: The First Cast of Alpha Psi Omega 1965-66 at LSUNO Men: left to right—Joe Calagna, Leonard Hellmers (vice-president), William O'Hara, Carleton Tanner, Patrick McNamara, Kenneth Bonnafons (president). Ladies: left to right – Ana Marie Caminita, Tommy St. Cyr, Eileen Dunn McNamara, Nancy Evans, Kitty Bartholomew

(Photo: Courtesy of UNO Archives, Earl K. Long Library, University of New Orleans)

- **1967–1968** – In fall 1967, the department receives approval for the Master of Arts program in drama. With the opening of LSUNO University Center and the relocation of the LSUNO Bookstore from the eastern end of the old Navy mess hall, the drama department expands into the rest of Building 21 and the building as well as theatre become known as The Workshop Theatre. The former bookstore area is remodeled into dressing rooms, shop space and a Laboratory Theatre. Major productions, Lab Theatre, Lunchbox Theatre, summer repertory, and the children’s touring company continue – the Workshop Theatre building (Building 21) is in constant use with classes, rehearsals, set building and performances.⁶⁹ William Harlan Shaw joins the department.
- **1968 – 1969** – The terminal degree, Master of Fine Arts in Theatre, proposed in March 1968, is approved in January 1969. A joint venture of the drama department and Le Petit Theatre du Vieux Carre is announced in the *Driftwood*, May 9, 1969. MFA students are given the opportunity to gain experience in a non-academic setting by working in one of the country’s oldest community theatres. C. Stocker Fontelieu, the head of Le Petit, becomes a special lecturer and the first MFA drama graduate students Kenny Bonnaffons and Taylor Brooks began work at Le Petit Theatre du Vieux Carre in the fall of 1969. A campus television station opens and becomes another area for drama students to gain experience. *Thespis and Rex*, a historical musical revue about New Orleans theatres, written by Staub with music by Ragland and student Randy Hilding, is the drama departments contribution to the celebrations of the tenth anniversary of LSUNO and the 250th anniversary of the founding of New Orleans. *The Necessaries* by Beverly Peery, commissioned by the New Orleans School Board and the US Government’s Educational

Laboratory Theatre, is professionally produced and tours the senior high schools in the New Orleans area. The 1968 production of *Lysistrata*, a burlesqued, musical form of the ancient Greek play by Aristophanes, is selected as Louisiana's outstanding production in the American College Theatre Festival contest. In an interview with the *Driftwood* on October 25, 1968, Staub names LSUNO students who are working professionals in movies and theatre – Stuart Bergan and Shirley Prestia at the Fatted Calf in the French Quarter; Taylor Brooks director of the Arrow Rock Lyceum in Missouri; Maurice Kowaleski (now M.K.Lewis)– playwright and resident director for Le Mise en Scene; Jean Rapstead and Alice Leblanc, along with George Wood, in the movie *PRO*. In May 1969, the *Driftwood* lists drama students who received offers to graduate schools – Jacqueline Miller, Florida State, PhD. program; Stuart Bergen, one of fourteen students for the Columbia University graduate acting program; Donald Krintzman selects UCLA graduate assistantship over a Yale University offer; Alan Friedman offered assistantship at CCNY; and Gavin Cameron-Webb accepted by the London Film Institute and offered a fellowship by the University of British Columbia. Major productions (3 shows), Lab Theatre (47 one-acts produced), Lunchbox Theatre, summer repertory, and the children's touring company to city schools continue. Three showcases – Graduate, Actor's and Playwrights – are added to the show schedule in place of two major productions.⁷⁰

- **1969 – 1970**– Shortly after the beginning of the fall 1969 semester, the Department of Fine Arts and Drama changes its name to Department of Drama. The change occurs when a Fine Arts faculty member informs Staub, on September 17, that the studio and classroom facilities are just too small and dangerous for the number of students in his

classes. Staub is incensed because classes were starting and the faculty member was aware of the problem for several days, but did not inform Staub until the last minute. On September 18, in a strongly worded two-page letter to the Dean of the College of Liberal Arts, Staub insists that Fine Arts be separated from drama and is so provoked that he suggests that the fine arts major be phased out and that classes in demand, such as art education and art history become the concentration. By October 3, the departments are reorganized. The History Department takes responsibility for fine arts and Staub is left with the sole responsibility of the growing Department of Drama. Instruction in cinema and television are added to the department and the TV curriculum is interlocked with the Audio-Visual Center, where students produce materials for other areas of the university, both promotional and educational films. The first graduate thesis in television is approved – a documentary on New Orleans' Ninth Ward people and customs. Productions at the Workshop Theatre continue – major productions (five shows at the Workshop Theatre plus two shows at Le Petit), Lab Theatre, Lunchbox Theatre, summer repertory, the children's touring company to city schools and the Showcases. Donald F. Hood and Paul L. Doll are added to the faculty.⁷¹

- **1970 – 1971** – Journalism moves from the English department to drama when a Communication alternative is added to the curriculum. The activities of the department continue to evolve. The Workshop Theatre produces six major shows, with an additional one at Le Petit, and the Lab and Lunch Box Theatres continue. The children touring company moves the Christmas play to Delgado Museum (3000 attend). The department presents the Second Annual Louisiana Student Film Festival, and the Cinema Showcase

features festival winners and the best of LSUNO films. The department hosts the following annual conventions: December 1970 – Speech Communication Association of America; April 1971– Southern Speech Communication Association; and June 1971 – Southwestern Regional Meeting of the International Thespian Society (secondary schools). The Summer Cabaret Theatre moves to the University Center (UC) in summer 1971. New faculty is added Mary Bivona (only stays one year), Nana Booker, Kaye deMetz, and Pamela Mason. Peery goes on leave of absence.

- **1971 – 1972** –The department is again renamed: Department of Drama and Communications. Workshop Theatre closes after a final performance of *Agamemnon* on April 24, 1972. The FCC- licensed WWNO – FM radio station starts broadcasting February 20, 1972. Paul Doll is in charge of the station. Drama graduate student Barbara Coleman becomes the first LSUNO intern at WDSU– TV in MFA program in spring 1972. Doctor of Arts program in theatre proposed eventually rejected. In August 2004, Staub revealed to the author that the failure to gain a PhD program in theatre was a factor in his decision to leave LSUNO. A new resident acting company created by department consists of faculty and graduate assistants selected through national auditions. The company primarily tours Introduction to Theatre classes with short plays and scenes. *Introduction to Theatrical Arts* textbook for the Introduction to Theatre class written by LSUNO drama department faculty.⁷² Five major productions, a children’s Christmas play at UC and Delgado Museum, the Lab and Lunch Box Theatres and the Media Showcase continue. There are fourteen faculty members and seventeen graduate assistants. David Bruné joins the faculty and Ragland goes on leave of absence.⁷³

Table 2: Drama Majors and University Enrollment between 1964 and 1972

Fall	DECLARED DRAMA MAJORS	UNIVERSITY ENROLLMENT
1964	major approved	5764
1965	20	5775 (Hurricane Betsy)
1966	27	6195
1967	33	7489
1968	38	9017
1969	40	10347
1970	45	11464
1971	60	12985

“Staub Draws Final Curtain on Workshop Theatre” headlines the April 21, 1972, *Driftwood* review of *Agamemnon* by Aeschylus, the final major production at the theatre. Although, the Laboratory Theatre, and the scenery and other shop spaces remain in use, the major productions and the main action of the department move to the new Performing Arts Center across campus in the fall and the name Workshop Theatre becomes part of LSUNO history. Shared with the Department of Music, the new PAC building opens in fall 1972 with a total of 72, 300 square feet of space.⁷⁴ An era comes to an end with the move to the PAC, as the department matured and continued to be a vital part of the university.

From the start of the drama major in 1964 to the final performance at the Workshop Theatre in 1972, hundreds of plays were produced by student writers, actors and directors in the Laboratory, Lunchbox, the Touring Children’s group, and Workshop Theatre, a graduate program was started, the cinema program and showcase began, the radio station WWNO-FM started broadcasting, and cooperative agreements were implemented with Le Petit Theatre du Vieux Carre and WDSU - TV for graduate students to acquire skills in their facilities⁷⁵. By the

1970s, the drama department awarded Bachelor of Arts, Master of Arts, and Master of Fine Arts in Theatre degrees. The MA was usually a two-year program with a thesis. The MFA required a third year as an intern in a professional venue, such as at Le Petit Theatre du Vieux Carre and later WDSU-TV, to fulfill the requirement for the terminal degree Master of Fine Arts in Theatre. Kenneth Bonnafons and Taylor Brooks were the first UNO MFA graduate students and they interned at Le Petit. An agreement with WDSU-TV provided an internship in Communication for qualified students. Barbara Coleman was the first graduate student to participate in the Communication internship.⁷⁶ All of these achievements took place in a building that was never meant to be a theatre or indeed anything other than a mess hall and kitchens.

The Workshop Theatre Building (Building. 21)

A slum in the most expensive neighborhood in New Orleans[,] that's the LSUNO theatre building.

(Dr. August Staub, professor and chairman of the Department of Drama and Fine Arts *The Driftwood* March 22, 1968, p. 1.)

The university met the challenges of limited funds and space in the early years by remodeling and utilizing former military buildings to accommodate an expanding student population and curriculum. The “slum” to which Staub referred was the Workshop Theatre. The building (Building 21) was originally constructed as the mess hall and kitchens for the Naval Air Station, commissioned in July 1941.⁷⁷ However, in 1968, the building was over twenty-five years old. Sinking foundations, broken plumbing, rat and roach infestations and peeling lead-based paint provoked Staub’s outspoken denunciation in the *Driftwood*. From fall 1960 to late 1972, the performance spaces of the building were in continuous use until the Performing Arts Center opened, though some of the shop space and fine art studios continued to be used until the

mid-1970s. In the spring of 1960, room 201 in Building 3 (a remodeled former Navy barracks) was the site of the first dramatic readings and shows produced by the speech faculty at the university.⁷⁸ By the fall, the speech workshop (later known as the Workshop Theatre) was built in a portion of the western section of Building 21. The theatre included an auditorium with a proscenium arch stage and seating for one hundred.⁷⁹

Building 21 was a one-story, wood framed, asbestos-sided building, approximately 50' x 350'. Kitchen and storage areas were attached and the buildings were unified under one roof. On aerial photographs the building is easily identifiable because it resembles a **T**.⁸⁰

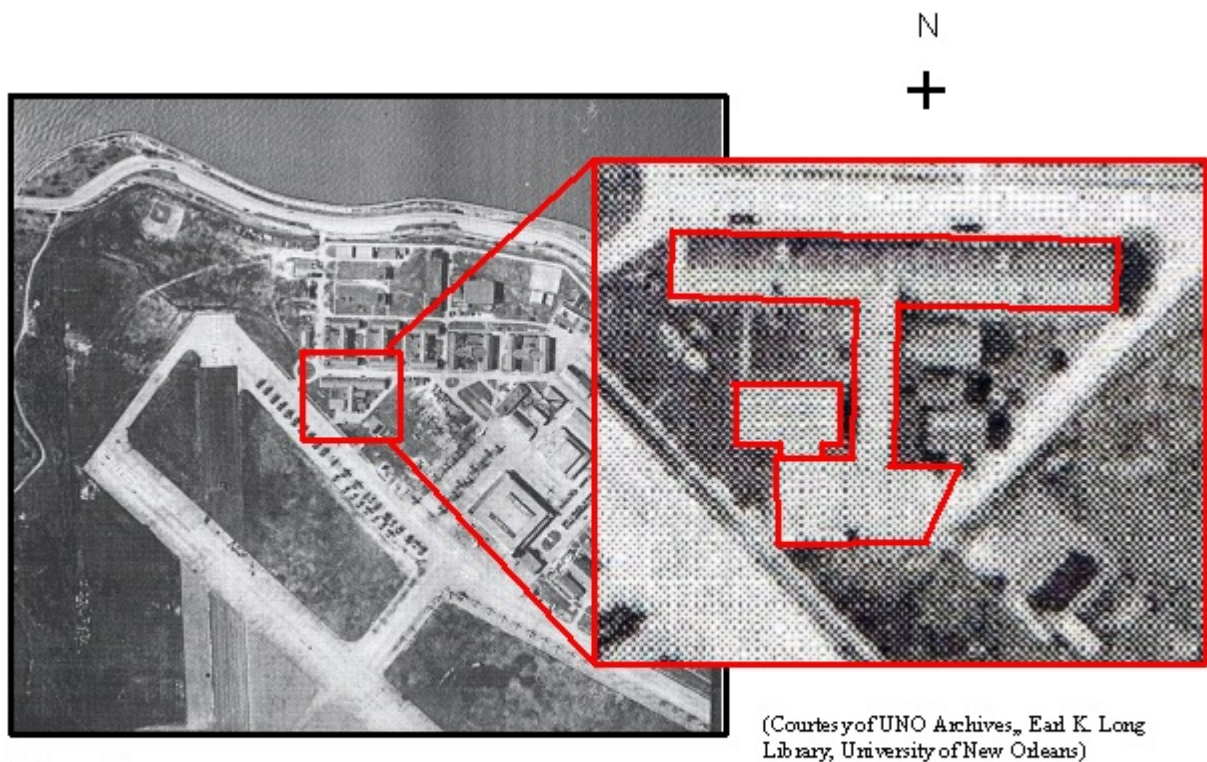


Figure 13:

Left: an aerial view of Naval Air Station

Right: enlarged view of old mess hall/Workshop Theatre (Bldg 21)



**Figure 14:
Workshop Theatre
Facades**

**Bldg 21 Workshop Theatre
Eastern façade (north side)**



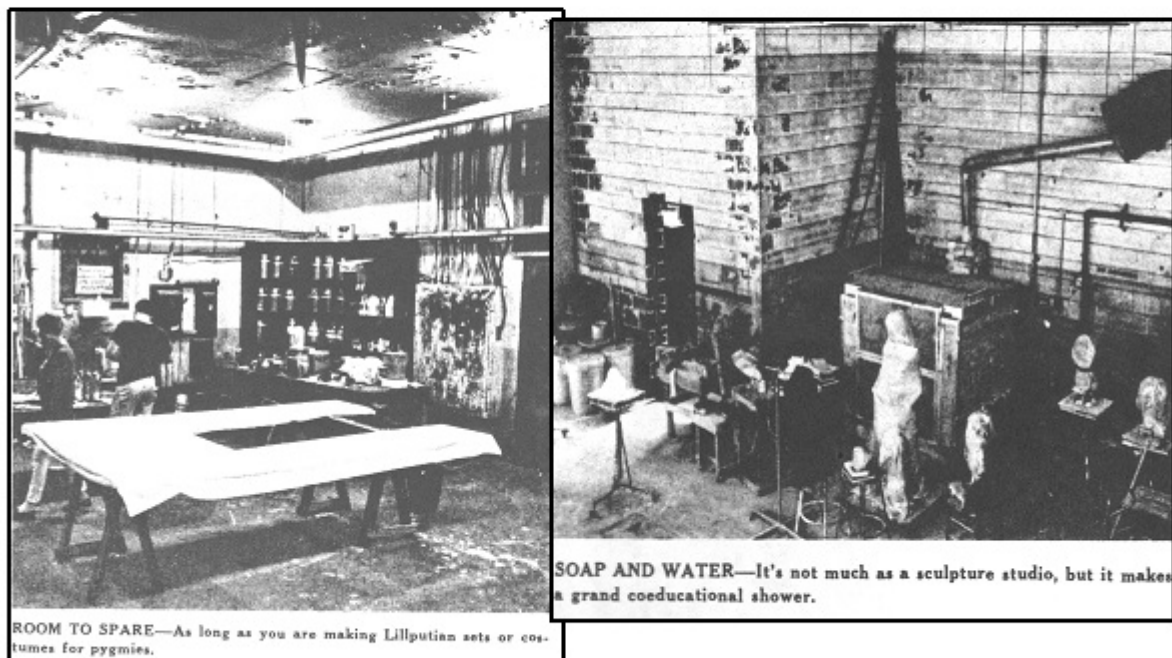
**Early L.S.U. campus Workshop Theatre
bldg at the left foreground (south side)**

(Courtesy of UNO Archives, Earl K. Long Library, University of New Orleans)

While the exterior structure of the building did not alter through the years, the interior of the building changed several times in the 1960s. Originally, only the university bookstore occupied the eastern end of the building. In mid-1960, the rest of the building was remodeled to house “. . . 21 faculty offices, five classrooms, and a ‘speech workshop’”⁸¹ With the completion the Liberal Arts Building in 1962, the faculty offices and classrooms moved to the new building. In early 1963, the university expanded the bookstore on the eastern end of the building by twenty feet and rebuilt the remaining area into a new theatre space, with a light booth, box office, new

entrance, and lobby.⁸² In mid-1967, the bookstore moved to the new University Center and the interior of Building 21 was reshaped again. In early 1968, the space previously occupied by the bookstore morphed into areas for cast dressing rooms, a green room/classroom, a wood finishing shop and, most importantly, a dedicated Lab Theatre space.⁸³ (see diagram of theatre) The interior of the building remained in this configuration until the theatre activities moved to the new Performing Arts Center in 1972.

Figure 15 : The “Slum” 1968 - Drama and Fine Arts Spaces

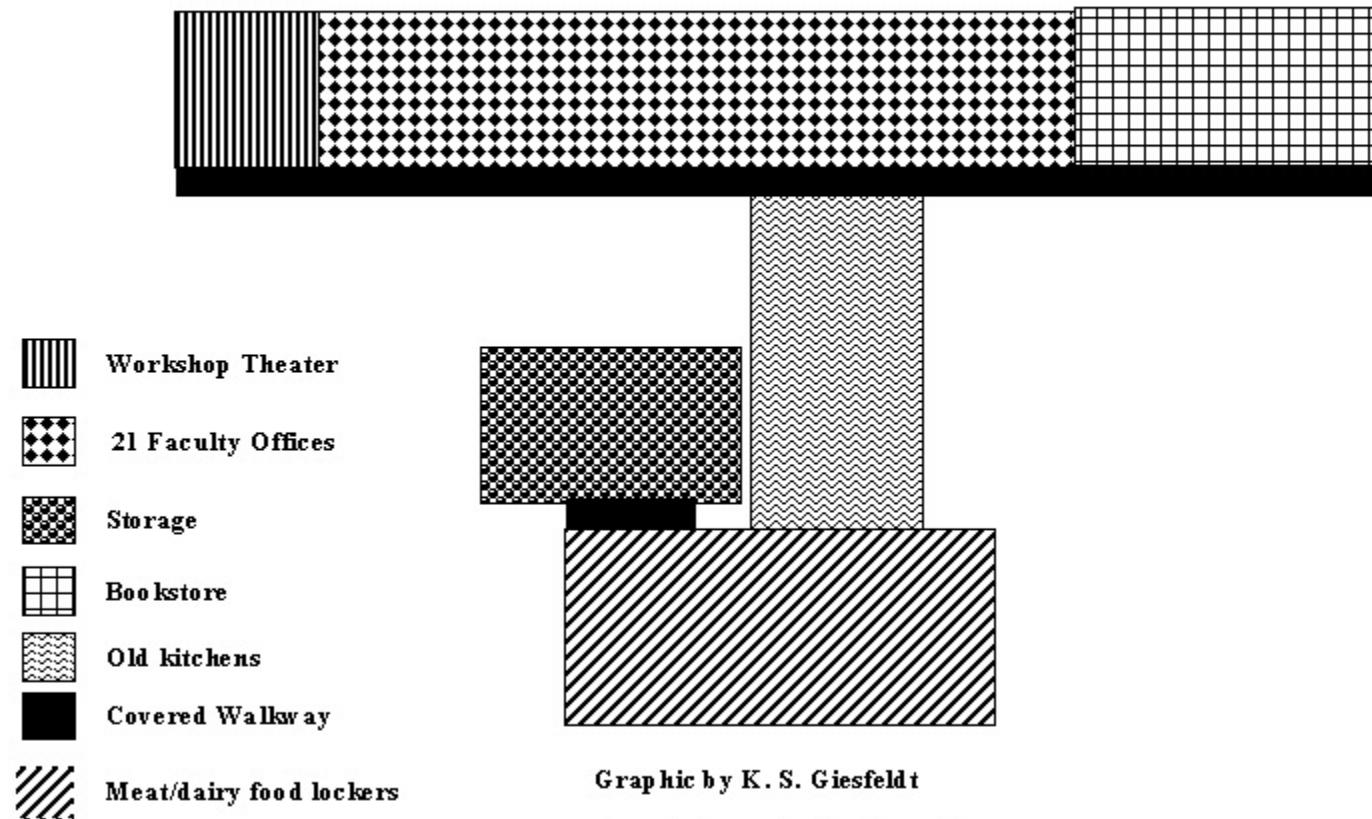


This brief summary of the building's interior evolution from mess hall to theatre complex does not do justice to the ingenuity of the staff and students who outfitted the spaces that the

university provided and turned those areas into a working theatre. By early 1961, shortly after being built, the Workshop Theatre gained a reputation for desperate creativity. “Rugs were turned face down and painted to deaden echoes in the frame building,” and Varnado, the director of the Workshop Theatre, raided the LSU theatre storage in Baton Rouge for anything that was retired, such as lights and other equipment.⁸⁴ Donations and loans of equipment, furniture, old garments and anything that could be used to dress the stage for a production or create costumes were encouraged and gratefully accepted. Nothing was too far gone to be used in some way.

The author remembers the interior of the Workshop Theatre as an interesting and exciting space, it was a working theatre. The ceiling was open to the rafters, the entire auditorium was painted flat black and the chairs for the audience were on platforms of different heights, up to 36". The equipment was primitive, even by the standards of the time, but students considered themselves fortunate and were ready to make-do and be creative. As she recalls, the lighting for the stage resembled a craft project. There were black-painted galvanized pipes suspended from the ceiling to hold the ‘cans,’ or lights, the ‘cans’ were actually large juice cans that had been painted black, electrically wired to accept flood or spot lights, and fitted with two brackets – one to hang from pipes suspended from the ceiling and another flat, hinged gel-holder. (Sheets of transparent colored gel filters are still used to create lighting effects.) The lighting booth, where the lights were controlled, was a twelve feet long and six feet wide raised room on the lobby side of the auditorium. It was cramped and hot from heat generated by a light board that filled one end of the room. The board had big levers that controlled the lighting levels in various zones on the stage.

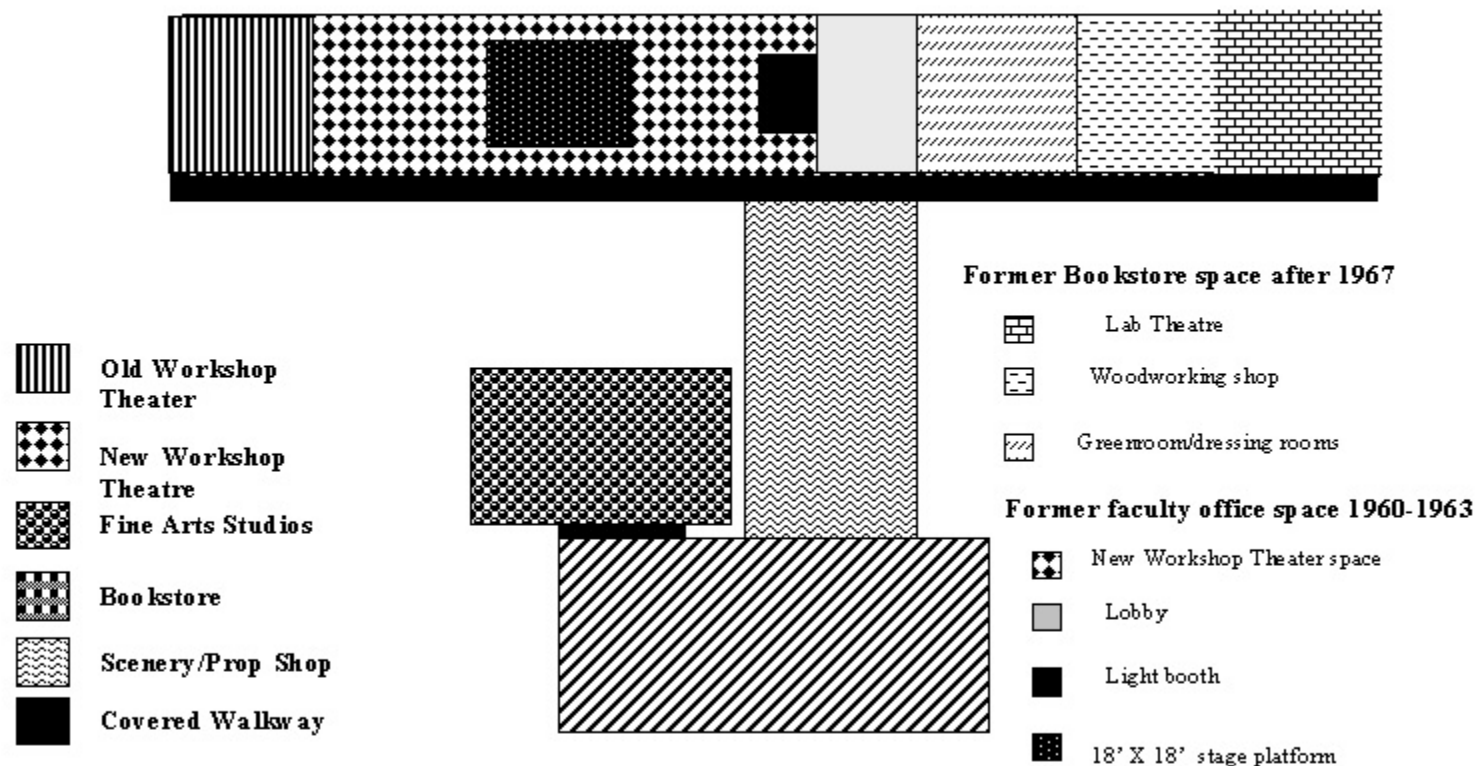
Figure 16: Bldg 21 Workshop Theatre 1960 – 1962
Former NAS Mess Hall and Kitchens



Graphic by K. S. Giesfeldt

from information by Pame Tanner

Figure 17: Bldg. 21 Workshop Theatre
1962 - 1972

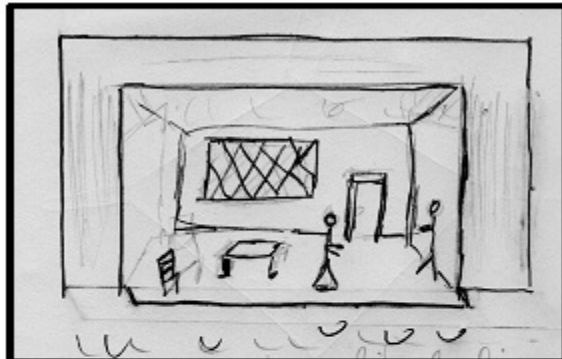


Graphic by Kathleen Giesfeldt from
information by Pame Tanner

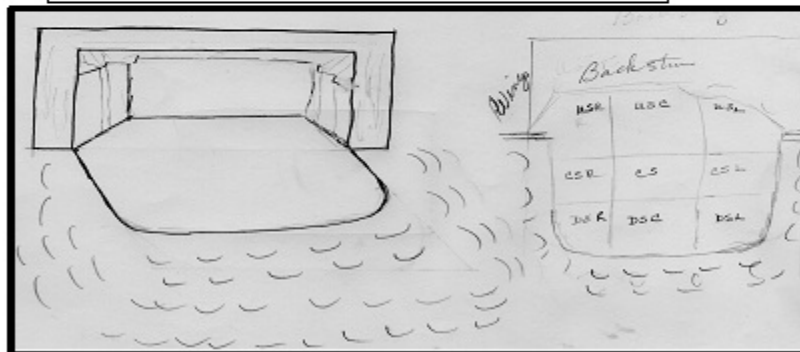
The author was primarily interested in acting and costuming but came into contact with that monster when she was stage manager for the first show of the 1963-64 season, and worked lights for the all-student production at the end of the spring 1964 semester.⁸⁵

While the old building was inadequate in many ways, it was also extremely versatile. (See Figures 16 and 17) After Building 21 was remodeled in early 1963, the final two shows of the 1962-1963 season, (two one-act plays and the first musical at the Workshop Theatre), were performed in the new auditorium with stage space that was twice as large as the original speech workshop (Workshop Theatre.) By the 1963 - 1964 season, even more space became available and improvements were made that included repairing a leaking roof, air-conditioning the theatre, and expanding into the old NAS kitchens and storage areas across the breezeway from the theatre. These areas became scenery and costume shops (the meat rails in the old meat lockers were excellent for hanging costumes of all lengths.) The former auditorium became additional classroom space and dressing rooms during shows.⁸⁶ The new, larger main auditorium could be configured into a variety of staging positions. In the 1963-64 season, audiences saw four different stage setups. (See Figures 18, 19, 20) The opening show was performed on an *open stage* with the audience on three sides. The second show used the *standard proscenium arch* with the audience seated in front of the stage. During the spring semester, the first Shakespearean, and third major production, *The Taming of the Shrew*, was performed on a stage with a *modified proscenium arch with a thrust apron*. The final offering for the fourth season, in 1964, was a musical and the stage was setup in the *arena style* with the audience on all four sides. After the drama major began, in fall 1964, staging continued to be innovative.

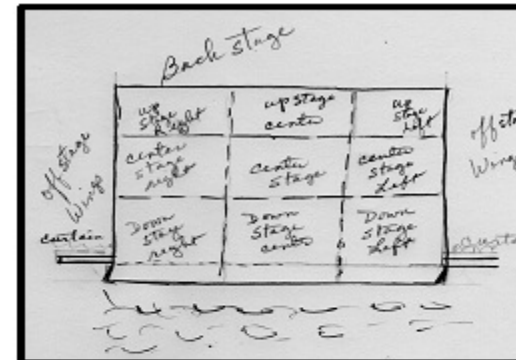
Figure 18: STAGE DESIGNS



Proscenium Stage – like looking through a window at the action on the stage

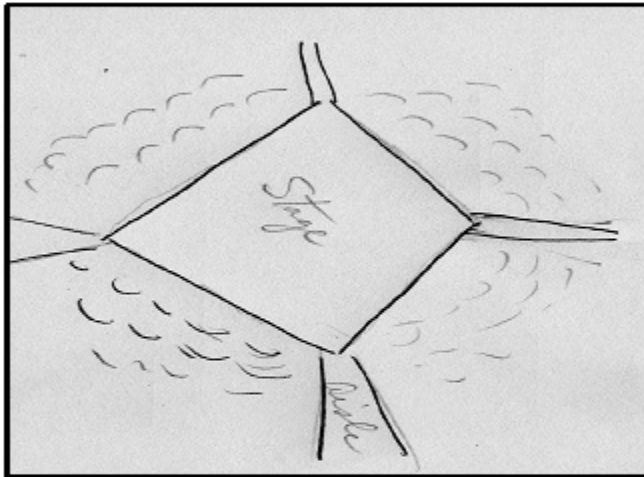


Apron / Open / Thrust stage – the proscenium arch remains and the stage area is used but the action is thrust onto the larger or extended apron with the audience seated on three sides. The actors enter and exit using the wings within the proscenium.



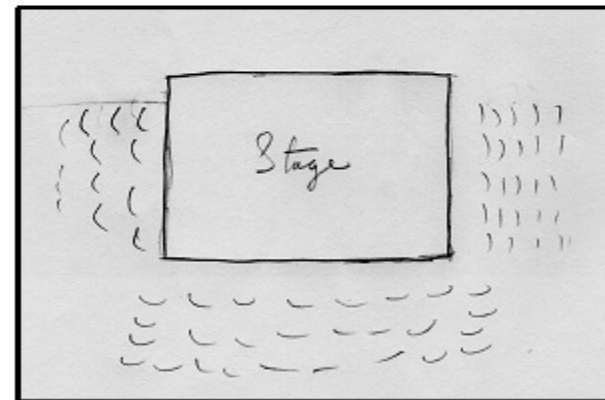
Stage areas- the stage and the area around it are divided into areas or zones that clearly define the placement and movement of the actors on the stage.

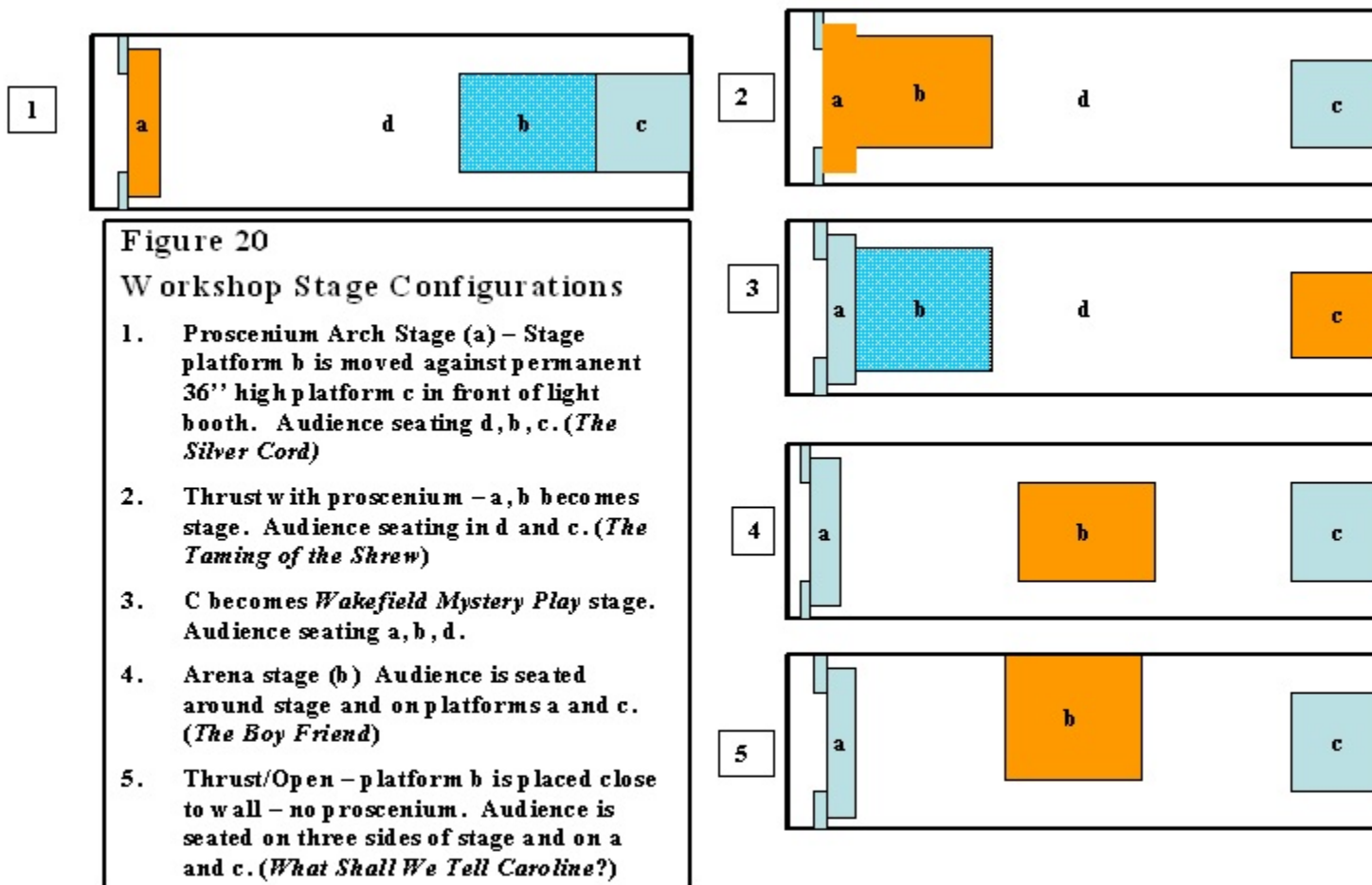
Figure 19 : STAGE DESIGNS



Arena – the stage is open on all sides to the audience. Entrances and exits by the actors can be made from any side aisle. Scenery is limited, so the audience's sightlines are not blocked.

Open Stage without a proscenium arch – audience sits on three sides. The side without the audience seating can be used for background scenery, but the actors usually enter and exit through the audience aisles. This arrangement is sometimes referred to as a Thrust Stage.





The first Christmas show in the Workshop Theater, in 1964, *The Second Shepherd's Play* part of the "Wakefield Mystery Plays" was stage by the director Ragland using the 36" high platform in front of the light booth to resemble a stage wagon that would have been used during the Medieval period. Another example of the imaginative use of the space was seen in the opening production of 1968, *King Ubu* by Alfred Jarry. The staging was an elaborate *open/thrust* setup, with the main 18' x 18' platform stage balancing and tipping on a four-inch by four-inch piece of lumber entwined by slotted-steel and burlap covered wood ramps that moved with the motion of the stage.⁸⁷ While instructors and students supplied innovation, experimentation and entertainment, the old building itself seemed an active participant in the efforts.

Officially started in fall 1964, when Staub became director of the theatre, the Lab Theatre was an experimental student entity and the training ground for future professional actors, directors and writers.⁸⁸ However, the acting finals for Brown's acting class, an all-student production at the end of the spring 1964 (*An Evening of Pantomime*), could be considered the forerunner of the Lab Theatre productions. Until early 1968, when the bookstore space became available and a permanent physical performing space was built, the shows of the Lab Theatre were given in a variety of locations in Building 21. According to Carleton Tanner, on the western end of the building, the former proscenium arch theatre (sometimes a classroom, a dressing room or costume shop) was the primary location for the Lab Theatre productions. Student directors were given as little as a week sometimes to rehearse their actors and the bare minimum of technical aid. Tanner remembers that the former speech workshop stage was about twenty feet deep, had minimal lighting with the can lights that could be turned on and off, dimmed, and to create different lighting effects lights could be unplugged from the circuit.

Patrick McNamara remembers that lighting was control in the main stage's light booth (it had a window facing the auditorium and was about fifty to sixty feet from the back of the proscenium arch stage) and someone had to “wave a handkerchief” to cue any light changes. The staging was minimal with whatever furniture was necessary to the action and possibly a backdrop to suggest a location. The Lab Theatre productions were linked to Staub's directing class and, as he told the students, it was a laboratory to work on directing the actors not creating stage sets or lighting atmosphere.

Using a space that was not dedicated for Lab productions meant that the student directors had to make-do with whatever physical performance area was available and improvise. This affected lighting, set design, blocking (the set movement of actors within the stage setting) and the placement of the audience. Lab shows were scheduled during the fall, spring and summer semesters on Thursday evenings at 7:30 p.m. However, the opportunity to make a dedicated space for the Lab occurred when the bookstore relocated to the new University Center.



Left: Driftwood photo of construction of original speech workshop in 1960 (later used as the Lab Theatre
Right: the new Lab Theatre in early 1968 with actors Carol Benzou, Unknown, and Pame Tanner (the author)



Figure 21:
Original speech workshop 1960
And the 1968 Lab Theatre

(Courtesy of UNO Archives, Earl K. Long Library, University of New Orleans and the author's collection)

The new Lab Theatre, built in early 1968, had a small auditorium and an intimate proscenium arch stage built by the faculty and students. The author was one of the students who helped build the stage and acted in one of the first shows. Like the original speech workshop, built in 1960, the Lab Theatre was a space that contained a small stage with a small auditorium that seated between fifty and seventy-five people. In the show she was in, there were three actors and a table with a couple of chairs in front of a curtain backdrop. (Figure 21) The play and the actors were the focus, not the staging.⁸⁹

The university provided physical spaces and as much assistance as possible considering the available funds and resources. Between 1958 and spring 1964, before the official designation of a drama department and major, responsibility for the theatre rested with the English and Speech Department. Comments in the *Biennium Report of 1962- 64*, mentioned “the cooperation of both the Comptroller and the staff of Operations and Maintenance” as being “instrumental in making [stage] production[s] possible at all.”⁹⁰ The October 24, 1963, *Gentilly Advertiser* review of the first show of the 1963-64 season, mentioned the fourth season opened in the “newly remodeled and air-conditioned Workshop Theatre.”⁹¹

In fall 1964, the new drama major and the Staub years began, marking a period of dramatic expansion in the number and variety of theatrical productions. During the academic year and the following summer, there were five major productions, including another musical, at least twenty-one laboratory shows, the Lunchbox Theatre presentations, and three full-length plays during the new Summer Repertory. In an e-mail to the author, Staub, the first head of the drama department, recalled that it was “a struggle to get a set mounted and costumed,” but the undergraduate students were both “intelligent” and “enthusiastic.” As for the facilities and

equipment on hand when he came to LSUNO in mid-1964, Staub remembers “the service building next to the mess hall was already being used as a scene shop. . . . There was one table saw, and one portable electrical saw. There were a handful of hand tools, . . . [and] paint brushes.” He commented that there was a “pioneering mood” that the staff, students and audience shared.⁹² From the creation of the drama major in fall 1964 to the move to the PAC in 1972, the theatre and the available shop space were in constant use with rehearsals, classes, shows, scenery building, costume making, in short everything that is necessary to educate drama students and produce theatrical performances.

The “intelligent” and “enthusiastic” undergraduate students who formed the core of the student acting and technical talent pool were nurtured by Varnado, Brown, Nes, Harrigan and Beverly Peery. Between 1959 and 1964, the Workshop Theatre thrived and many of its students became theatre majors and later worked in theatre either professionally or academically. Assistance from many areas of the university community contributed to the success and growth of the Workshop Theatre and a variety of ways were found to stretch available resources.

Budget Strategies

LSUNO was always challenged financially. From the first biennial report in 1958 to the last in 1972, the need for additional money for buildings, equipment and faculty was mentioned repeatedly. Funding for buildings and faculty was the responsibility of the legislature, but each department used whatever resources it could develop by writing grants, soliciting donations, and building, repairing, and borrowing equipment. The Workshop Theatre, from its earliest days, used a variety of strategies to maximize funds available for play productions in order to provide lighting, stage sets and costumes for shows. Varnado appropriated retired equipment from the

LSUBR theatre department intended as backups, but would have been unused, and large juice cans from the cafeteria became theatrical lights. Students and faculty were constantly reworking and rewiring lighting equipment.⁹³

In fall 1960, along with the call for students interested in participating in a drama club, there were repeated requests in the *Driftwood* for donations of cast-off clothing, furniture and anything that could be used to create costumes, sets or props.⁹⁴ These things became an inventory of items that were reworked to provide the settings and wardrobes for the actors to bring the play and characters to life. Ragland recalled that every semester Baltazor Fabric, a local fabric store, sold or donated bolts of damaged fabric to the department and donations were rarely turned down. The fabric acquired was dyed or handled in diverse ways to make whatever was needed. Searches in thrift stores for furniture, clothes and general items and donations from shops and the families of the cast and crew provided the miscellaneous items placed on a stage to support the illusion of a play. Costumers and set designers seldom had unlimited funds to purchase what was necessary, but the visions of the designs were usually fulfilled.⁹⁵

Another large expenditure was the royalty fees for contemporary plays. A show in spring 2007, with five performances, can have a royalty expense of \$300 (in September 2007 the rate was up to \$375); in the 1960s, the royalties may have been at least half that amount.⁹⁶ This expenditure was avoided in a variety of ways. Many of the plays produced at the Workshop Theatre and the Lab Theatre, between 1959 and 1972 were obtained from several non-royalty sources – public domain (plays no longer under copyright, or written prior to the copyright laws), original student or faculty plays, and adaptations of plays, stories, or scripts by either a faculty member or student. *Hecuba* by Lucille Nes was the first Workshop Theatre production written

by a faculty member. *Great God Mars* by Christopher Blake was an original play by a New Orleans author. Almost anything was adapted: books and short stories became one-act plays, and ancient Greek comedies were burlesqued into musicals. *Lysistrata* by Aristophanes was adapted and turned into a musical that was one of two Louisiana entries at the Southwest Regional Competition in Fort Worth, Texas for the First American College Theatre Festival in 1969.⁹⁷ *A Spoof of Macbeth*, an adaption of Richard Armour's *Twisted Tales from Shakespeare*, was written by student Beth Morvant Dewenter for her directing class and the performance was in the Lab Theatre fall 1965.⁹⁸ The financial resources of the university were stretched and each department found ways to cope with the shortage of funds. The theatre department met those challenges creatively.

Conclusion

The factors that caused the creation and development of LSUNO can be found in the aftereffects of World War II: increased population, the GI Bill education incentives, a growing economy, and the Supreme Court decision concerning desegregation. As US military veterans, from both World War II and the Korean Conflict, took advantage of the GI Bill's education provisions the need for higher education facilities increased in America. Many of them later became the instructors and staff of the new or expanded schools. The post-war baby boom created a demand for new schools when the school-age population increased enormously. It was not unusual, in the New Orleans area, to be in a Catholic grammar school classroom with sixty to ninety other students, or to graduate from a public high school with more than seven hundred other students. Consequently, the proposal for a new state university to be located in the Greater New Orleans area, the most populated city in the state, was received with an almost

overwhelmingly positive response by both parents and young people looking for a state university education without the expense of going to LSU in Baton Rouge. A projected enrollment of about 750 students became a student body of 1460 in the fall of 1958. Student enrollment continued to increase until there were over 10,000 students enrolled in the fall of 1969. LSUNO, in 1969, was the second largest school in the state university system, surpassed only by LSU Baton Rouge.⁹⁹

When LSUNO opened in 1958, desegregation had been ordered by the Supreme Court and was slowly filtering into education and business. If Southern University in New Orleans (SUNO), the traditionally black Louisiana state university, been opening when LSUNO opened the argument for allowing the university to become as an integrated facility could have been fought more vigorously by the LSU Board of Supervisors. The controversy over integration could have been a distraction, but the determination of Homer Hitt and the first administrators of LSUNO to make the university an institution where excellence was the norm, not the exception, was not sidetracked. LSUNO was created to provide an educational facility for the people of the Greater New Orleans area not a battleground.

A theatre is more than a place or a building, it is people. Professionals like Alban F. Varnado, Richard P. Brown, Lucille L. Nes, Beverly H. Peery, William Harrigan, Gus Staub, James Ragland, and George Wood, the early instructors, directors and guides, created an atmosphere of excitement and excellence. Students like Lyn Caliva (now on the faculty at UNO), Beth Morvant Dewenter, Carleton Tanner, Marion Tanner (playwright), Patrick McNamara (film, stage and television actor), Shirley Prestia (film, stage and television actor), Leonard Hellmers (actor, musician and academic), Nancy Renick, Taylor Brooks (a founding member of the

Abingdon Theatre Company in NYC), Pam Verges (stage actor), Gavin Cameron-Webb (actor, director of community theatre), Maurice Kowalski (now M. K. Lewis, film, stage and television actor, and acting coach), Tommy St.Cry (actor and teacher), Paul Rosfeldt (actor and teacher), Timothy Meyers (playwright, and the original Kinecki in the Broadway production of *Grease*), Kathi Moss (also in *Grease*), Kenneth Bonnaffons, Kaye DeMetz, Barbara Coleman (formerly on the faculty at UNO), Beverly Guilford (the first black student actor on the LSUNO stage), Randy Hilding (song writer and actor at LSUNO), and Mark Williams (now Matt Williams, who, according to Staub, “wrote the *Cosby Show*, created *Rosanne* and *Home Improvement* and his latest movie is *What Women Want*.”) were not just students. They were actors, directors, writers, cast and crew who were given the opportunity to develop, expand, and express their talent and energies.

The Workshop Theatre was probably less than 20,000 square feet of space, including the workshops and storage spaces. Lifelong relationships and a sense of community within a profession were forged. The skills to meet a challenging profession, either in professional or academic roles were acquired. And a major program at a university that met the challenge of excellence was formed within this limited amount of space. The years prior to the last show at the Workshop Theatre in 1972, included the progress from a single speech class to a department that was nationally recognized as one of the finest in the United States standing along side Lincoln Center, Harvard’s Loeb Drama Center and Yale University Theatre.¹⁰⁰ The unfocused mixture of speech and theatre courses of the pre-fall 1964 era became a department that, over the next eight years (between 1964 – 1972), included: theatre – performance, directing, and technical; communication – broadcasting and journalism; and cinema – directing, acting and

technical. The scope of the achievement is remarkable when the working conditions and funding are reviewed, but the majority the former students and faculty contacted remember the time as exciting, challenging and as Gavin Cameron-Webb said “it is where I found my passion.”¹⁰¹

Theatrical training might be considered vocational, but the theatre curriculum includes a vast body of literature and art drawn from cultures around the world; a collection of technical and physical skills, such as, costuming, lighting, dancing, and singing; writing and research; and in theatrical production both management and directorial skills. In the 1958-1960 Biennium Report, the writer for the Division of Liberal Arts section justifies the “. . . basic liberal arts component to their [the students] education” by stating that more than “. . . purely vocational technical training is necessary.”¹⁰² During this era of change with the background of the Cold War and the social tensions created by integration, the writer also states, “The most certain safeguard against Communist defections, . . . [is] the understanding of the traditions and ideals that have shaped our society.”¹⁰³ Part of the academic theatrical experience is the exploration of the traditions and ideals that have shaped societies in many cultures. The development of the theatre at LSUNO was an additional way to meet one of the University’s objectives: “to prepare its graduates to lead thoughtful, considered lives.”¹⁰⁴ The men and women, faculty and students, who were part of the LSUNO theatre and its development were explorers trying to lead thoughtful, considered lives in the broadest, most creative possible way.

Notes

1. Bennet H. Wall, ed. *Louisiana: A History* 4th edition (Harlan, Davidson, Inc., 2002) 346.
2. Wall, *Louisiana*, 343.
3. Marie Windell, UNO Special Collections librarian, Campus Correspondence, April 9, 1985. Includes report to Chancellor Emeritus Homer L. Hitt, February 7, 1985. Copy of House Bill No. 884 and digest of library collection search concerning founding of LSUNO and site search developments.
“Move for Commuter College Gets Backing,” *Times-Picayune* (New Orleans, LA) May 10, 1956.
“College Needs in La. Revealed,” *Times-Picayune* (New Orleans, LA) May 12, 1956.
(Note: It is unclear in the literature exactly how many colleges, black or white, are definitely being referred to by the newspapers. Several proposals were discussed interchangeably. During the era of segregation, decisions and discussions about new services to the public were interesting and sometimes incomprehensible.)
4. Note: the present Delgado Community College, although a state school, was a trade school at this time and was not included in the scholarship proposals. The struggle to become a two-year junior college and later a community college would take place after this period.
5. Windell, copy of House Bill No. 884
6. Windell, digest of newspaper accounts concerning founding of LSUNO.
7. Jerah Johnson, *UNO Prisms 1958 – 1983*, (The Perdido Bay Press 1983), 24-25. (Dr. Hitt’s essay.)
8. Ibid.
Wendell, digest of newspaper accounts concerning founding of LSUNO.
9. “178-acre Tract Voted College,” *Times-Picayune* (New Orleans, LA) November 2, 1957, p. 1.
(Note: Prior to WWII, the land between West End and the New Orleans Lakefront Airport was created by building a cement seawall and pumping in soil. The new land, between Robert E. Lee Blvd and the lake, was intended for residential development. However, during WWII the undeveloped lakefront was utilized by the US Government for military installations, such as Army and Navy hospitals, Camp Leroy Johnson, Naval Air Station, and a POW camp.)
10. Jerah Johnson, *UNO Prisms*, 24-25. (Dr. Hitt’s essay.)
“Dr. Hitt Appointed Dean of LSU Branch in City,” *Times-Picayune* (New Orleans, LA), p. 1, December 15, 1957.
(Note: Homer Hitt organized the new university and became its leader under a variety of titles, such as vice president of LSU in charge of LSUNO and chancellor of LSUNO (later UNO). His leadership set the tone of the university – to pursue excellence.)

11. NAS JRB New Orleans. <http://www.globalsecurity.org/military/facility/nas-jrb-no.htm>
Jerah Johnson, *UNO Prisms 1958 – 1983*, (The Perdido Bay Press 1983), 24-25. (Dr. Hitt's essay.)
 12. *Report for The Biennium 1958-60*, Louisiana State University in New Orleans, p 57-58.
Submitted December 1961. Louisiana and Special Collection Department, Earl K. Long Library,
University of New Orleans.
 13. "Building 21 Nears Completion," *Driftwood* (LSUNO campus newspaper), September 9,
1960, p. 4.
 14. *Report for The Biennium 1958-60*, Louisiana State University in New Orleans, p 57-58.
Submitted December 1959. Louisiana and Special Collection Department, Earl K. Long Library,
University of New Orleans.
 15. *Ibid.*, 57 -58.
 16. *Reports for The Bienniums 1958 -1972*. Louisiana State University in New Orleans. Section
about Physical Plant Development. Louisiana and Special Collection Department, Earl K. Long
Library, University of New Orleans.
 17. Wall, *Louisiana*, 346.
 18. "Gov. Long Seizes Occasion to Deliver Blast at Papers: Start of LSUNO Held Milestone,"
Times-Picayune (New Orleans, LA), p. 1, September 6, 1958.
 19. Johnson, *UNO Prisms*, 36-38.
 20. "Admit Negroes, LSUNO Ordered: Injunction is Granted by Federal Judge," *Times-*
Picayune (New Orleans, LA), p. 1, September 9, 1958.
Johnson, *UNO Prisms*, 36-38.
 21. "LSUNO'S First Two Negroes Are Enrolled: University Lawyers Ask Stay of Mandate,"
Times-Picayune (New Orleans, LA), p. 1, September 10, 1958.
Johnson, *UNO Prisms*, 36-38.
 22. Johnson, *UNO Prisms*, 36-38.
 23. "Warning Issued by LSU Board," *Times-Picayune* (New Orleans, LA), p. 1-2, September 14,
1958.
 24. Johnson, *UNO Prisms*, 38.
"Cross is Burned At LSU Branch," *Times-Picayune* (New Orleans, LA), p. 5, September 14,
1958.
- (Note: Figure 2 is a view of the Naval Air Station during the 1950s, showing Lake Pontchartrain,
the seawall, Lakeshore Drive, and the NAS buildings. The raised levees along Lakeshore Drive

were built after Hurricane Betsy in 1965.

25. Johnson, *UNO Prisms*, 73. Edgar Burks' essay give more details about the serious problems faced between September 12 and October 9, 1958.

26. Johnson, *UNO Prisms*, 12-13, 118-119. (Information from Joseph Tregle, Jr.'s and Raphael Cassimere, Jr.'s essays.)
UNO Special Collections, 159, Chancellors Office, Box 22, D-Miscellaneous.

27. Johnson, *UNO Prisms*, 106.

28. Johnson, *UNO Prisms*, 118-119.
UNO Special Collections, 159, Chancellors Office, Box 22, D-Miscellaneous.

29. Johnson, *UNO Prisms*, 113. Joseph Tregle's essay gives a full account.

30. Report of the Policy Committee on its discussions with the Vice-President concerning the Workshop Theatre. UNO 159 Chancellor's Office Box 24 Folder: Integration Problems – Drama Production Halted, 1961

31. Ibid.

32. Ibid.

33. UNO 159 Chancellor's Office Box 24 Folder: Integration Problems – Drama Production Halted, 1961.
Johnson, *UNO Prisms*, 116.

34. *Driftwood* (LSUNO campus newspaper), November 17, 1961, pp. 2-3-4.

35. "Play Resumed; Cocurriculars Now Open to All," *Driftwood*, December 1, 1961, p. 1.

36. "Production of *Endgame* Will Be Next Play," *Driftwood*, February 16, 1962, p. 1.
(Note: The semester calendars were different prior to the 1970. Fall classes started in the middle of September and with breaks at Thanksgiving and Christmas ended in late January. Spring semesters began in the beginning of February and finished in late May. Consequently, when the play was suspended for a month in November, there was not enough rehearsal time in December to mount and perform the show before the Christmas holidays. January was generally the finish of the semester and final exams, trying to get a show ready would have been a nightmare. The timing of the cancellation *Queen* in February, the beginning of a new semester, was probably due to a number of factors, such as the original cast may not have been available, or Brown had just lost the desire to do the show at the time.)

37. "Casts Selected for Mortimer Plays, Workshop to Present British Comedies," *Driftwood*, October 3, 1963, p. 1.

38. "Drs. Davis and Varnado Get Key Appointments," *Driftwood*, September 17, 1964, p. 4.
39. Johnson, *UNO Prisms*, 79.
(Note: The majority of the student body were first generation college students. As mentioned before, acquiring a college education required financial resources not always available to students from the New Orleans area. Tuition fees, in 1963, were \$25.00 for full-time students per semester. Textbooks were usually under \$10.00 per book. Consequently, books and tuition averaged at \$150.00 per semester. A student could live at home or find inexpensive housing in New Orleans. Between 1970 and 1973, the author's living expenses were about \$250.00 per month, including rent, telephone, utilities, food, and gas.)
40. "Humanities Adds Thirteen Members to Teaching Staff," *Driftwood*, September 25, 1959, p.1.
"Editorials: Student Activities," *Driftwood*, October 23, 1959, p. 2.
41. "Editorials: Student Activities," *Driftwood*, October 23, 1959, p. 2.
42. Ibid.
43. "Antigone Readings Presented," *Driftwood*, February 19, 1960, p. 4.
44. "Students Plan More Readings," *Driftwood*, February 26, 1960, p. 1.
45. "1st All-Student Drama Staged on Campus," *Driftwood*, March 26, 1960, p. 1.
46. Biennium Report 1958-1960, 20-22.
(Note: Some of the programs hosted by Varnado and Brown were similar to the public service programs introducing the LSUNO faculty and curriculum during the summer and fall 1958 on WVUE-TV in the New Orleans area.)
Biennium Report 1960 -1962, 21.
Biennium Report 1962 -1964, 19, 21 -2, 29-33, 48.
47. *Biennium Report 1960 - 1962*, 21.
48. "Workshop To Show Hecuba," *Driftwood*, April 27, 1962, p. 1,4.
49. *Biennium Report 1962 - 1964*, 22.
"Noah' Cancelled," *Driftwood*, February 7, 1963, p. 1.
(Note: In a telephone interview with Beth Morvant Dewenter, spring 2007, she recalled that Ms Nes did not show up for the first day of class and a scheduled tryout for the forthcoming play, *Noah*. Being very concerned she went to Dr. Varnado, Mr. Harrigan then Dr. Bob Gibson to voice her anxiety. She thinks that it was Mr Brown and Dr. Gibson, who finally went to Nes' apartment and found her. She had hung herself.)

50. *Biennium Report 1962 - 1964*, 19.

(Note: *Say Darling* opened on Broadway on April 13, 1958 for a 332 performance run. It was based upon Richard Bissell's book "Say Darling" with music by Jule Styne, lyrics by Betty Comden and Adolph Green and the book by Abe Burrows, Marian Bissell and Richard Bissell.)

51. Author's observation of playbills prior to the Mortimer plays in fall 1963 and playbills loaned to author by Lyn Caliva during interview in February 2006.

52. "The Silver Cord," *Driftwood*, April 30, 1964, p. 3.

(Note: *The Silver Cord* was produced as a reading, i.e. few if any props, no costumes, or scenery. The actors usually communicate the essence of the play, not the movement or scenery. The *Silver Cord* was presented at the three-day New Orleans Theatre Festival, in the spring of 1964. The Festival was a series of lectures and productions by colleges in the city.)

53. "The Shrew To Be Tamed At Workshop Theatre, Monday Through Saturday," *Driftwood*, March 12, 1964, p. 1.

Lili Sikorski, "Taming of the Shrew Rated Highly as Fitting Tribute to Shakespeare," *Driftwood*, March 19, 1964, p. 1.

54. Beth Morvant Dewenter, telephone conversations, fall 2006, spring, summer and fall 2007.

55. "Speech Students to Stage Pantomime," *Driftwood*, May 7, 1964, p. 6, 8.

"Workshop Theatre Schedules First Summer Production," *Driftwood*, May 18, 1964, p. 1.

Lyn Caliva, interview in New Orleans by author in February 2006 and fall 2007.

56. Note: Both Varnado and Brown had been involved in the 1961 integration controversy. Varnado as the director of the Workshop Theatre and Brown as the director of the play were probably identified as difficult and in fall 1963, when Brown cast another black actor in a play, it is possible that they were marked as undesirable. Varnado was promoted to Director of Evening Division, probably the only position on campus that precluded his active participation in theatrical productions. And Brown finished his PhD in theatre at Tulane University in August 1964 and according to Patrick McNamara he later taught at the University of California either Riverside or Irvine. Another former student, Carleton Tanner thinks that Brown succumbed to AIDS epidemic in the early 1980s in California. (Telephone Conversations with McNamara and Carleton Tanner October 24, 2007.)

57. August W. Staub, e-mail messages to author, March 16 & 18, 2004..

58. James M. Ragland, interview by author, spring 2006, San Marcos, TX.

59. Ibid.

60. I. Christopher, "Who's Happy Now Opens Theater Season Wednesday," *Driftwood*, October 23, 1970, p. 7.

(Note: In this *Driftwood* article, one of the things Ragland talked about was the theatre

department and his early days at LSUNO. "Through a misunderstanding I arrived the day after the first faculty meeting of the then brand-new Drama depart.(actually major) I met Dr. Staub, who was Chairman, and he told me that all the jobs around had been passed out with the exception of costumes. He also said that there was an opportunity for me to direct the second play of the season if I wanted.

"I said yes to both things. I've always thought it rather amusing that this fellow fresh out of Texas who couldn't even sew should suddenly step in and declare himself director of costumes, and then direct a fifteenth-century play as the second production of the year." Ragland commented that he was looking forward to moving into the PAC because of larger building allow more productions. He was also proud that the Workshop Theatre schedule over the past six years had included at least two original scripts each year including many of his own.

Ragland mentioned the early days talked about in the *Driftwood* in his interview with the author in San Marcos, Texas in spring 2006. He also credited his then future wife Patricia Coates with helping him perfect his tailoring skills.)

61. Ragland, interview spring 2006.

Caliva, telephone conversation, October 24, 2007.

62. Caliva, telephone conversation, October 24,2007.

63. "Bares Plans for Workshop's Future," *Driftwood*, September 24, 1964, p. 1.

64. "Shaw Play To Open Lab Theatre Season," by Gail Fayard, *Driftwood*, November 4, 1965, p. 4.

65. *Biennium Report 1964 -1966*, 68-9.

66. *Biennium Report 1964 -1966*, 68, 69,70, 71,173.

Quoted from author's Alpha Psi Omega membership certificate.

67. Ibid.

68. *Biennium Report 1966-1968*, 3, 98 99, 100.

69. Ibid.

70. *Biennium Report 1968 -1970*, 4,110,111.

"Drama Department Engaged in Professional Activities," by Joe Manguno, *Driftwood*, May 16, 1969, p.6.

"*Lysistrata* Punny Burlesque; Production Suffers Musically," by Joe Manguno, *Driftwood*, December 13, 1968, p.6.

71. *Biennium Report 1968 -1970*, 111, 114, 115.

UNO Special Collections, 159, Chancellors Office, Box 22, D-Miscellaneous. Correspondence between Staub and administration concerning the fine arts faculty and facilities.

72. Note: *Introduction to Theatrical Arts* Edited by August W. Staub with Wm. Harlan Shaw, James M. Ragland, Beverley H. Peery, Donald F. Hood, George A. Wood, Paul L. Doll, Kaye deMetz. Published in 1971 to be used in as a textbook in the Intro to Theatre classes. Included a number of original plays and adaptations of plays by faculty members: Shaw, Ragland, Peery. Student written play *Little Tips* by Tim Meyers also included with discussion by Kaye deMetz, who played one of the characters in the play on how she developed the character. Unfortunately the section on *Lysistrata* is missing from the copy in the author's collection from James M. Ragland.

73. *Biennium Report 1970 - 1972*, 143– 147.

74. "Campus Grows to Meet Population," *Driftwood*, November 3, 1972, p. 1.

75. Note: Over an eight year period a minimum of fifteen to twenty plays were produced in the Lab Theatre during each fall and spring semester and an additional ten possibly fifteen were produced during each summer semester beginning in 1966. Simple mathematical calculations can give an estimate or best guess of well over three hundred shows produced in the Lab Theatre alone. According to Carleton Tanner "things were always happening."

76. *Biennium Report 1970 -1972*, 148-9, 153.

Kenneth Bonnaffons, telephone interview by author, April 7, 2007.

Joe Manguno, "Drama Department, Le Petit Theatre Announce Merger," *Driftwood*, May 9, 1969, p. 1.

Ralph Romaguera, "UNO FM Radio Permit Given," *Driftwood*, March 13, 1970, p. 7.

I. Christopher, "Cinema Showcase To Open Tonight," *Driftwood*, April 17, 1970, p. 6.

UNO 159 Chancellor's Office Box 24 Folder, letters:

Jerry Romig, Vice President for Television WDSU-TV to Dr. August W. Staub, November 3, 1971.

Dr. August W. Staub to Jerry Romig, Vice President for Television WDSU-TV, December 3, 1971, concerning internship program starting with LSUNO student Barbara Coleman at WDSU.

77. NAS JRB New Orleans. <http://www.globalsecurity.org/military/facility/nas-jrb-no.htm>

78. "Students Plan More Readings," *Driftwood*, February 26, 1960, p. 1.

79. "Building 21 Nears Completion," *Driftwood*, September 9, 1960, p. 4.

80. (Note: Building diagrams and blueprints with exact measurements have not been found at the present. The dimensions are estimated reconstructions from mathematical ratios on old aerial photographs of the Naval Air Station and the dimensions supplied by Lyn Caliva that the interior of the theatre was 50' X 150' and by Kenneth Bonnaffons that the arena stage was a movable platform 18' X 18'. The exterior of the building was covered by a roof that extended over an approximately 6 foot porch the full length of the south side of the building, and that the walls were about 6 inches thick. These dimensions added together: two walls 6 inches thick, interior space 50 feet and porch about 6 feet wide, the building's roof covers an area that is

approximately 57 feet wide. The ratio 1:6 means that the length is six times the width of the building and therefore would measure about 342 feet long. During WWII the mess hall provided three meals a day for an estimated 2500 to 3000 naval personnel, therefore a building with an interior dining space of 50' X 340' is not unreasonable.

<http://www.nasjrbnola.navy.mil/history.htm>

81. "Building 21 Nears Completion," *Driftwood*, September 9, 1960, p. 4.

82. "Workshop Theatre to Have Double Opening April 3," *Driftwood*, March 21, 1963, pp. 1,3.

83. Lyn Caliva, interview by author, February 2006 and fall 2007.
Pamela Graham Tanner, the author, memoir.

84. "Theatre Cited in Baton Rouge News Article," *Driftwood*, March 17, 1963, pp. 2.
Driftwood quoted a February 19, 1961 article in *The Baton Rouge Morning Advocate* which said, "LSUNO's Theatre is the result of desperate creativity." The article went on to quote Varnado, the supervisor of the Workshop Theatre, that the intention was not to mimic the commercial or little theatre, but "... to do the classical plays of all ages and ... to encourage new playwrights." Caliva interview Spring 2006.

79. Tanner memoir.

86. LSUNO Office of Information Services, News Clipping Scrapbook #1, June 1963 - December 1965. Louisiana and Special Collection Department, Earl K. Long Library, University of New Orleans.

"Workshop Theatre to Have Double Opening April 3," *Driftwood*, March 21, 1963, pp. 1,3.
Caliva, interview.
Tanner, memoir.

87. Tanner, memoir

88. "Speech Students to Stage Pantomime," *Driftwood*, May 7, 1964, p. 6, 8.

89. Tanner, memoir

90. *Biennium Report 1962 - 1964*, 19.

91. LSUNO Office of Information Services, News Clipping Scrapbook #1, June 1963 - December 1965. Louisiana and Special Collection Department, Earl K. Long Library, University of New Orleans.

92. Staub, e-mail messages to author, March 16 & 18, 2004.
August W. Staub, interview by author, August 13, 2004, Athens, GA.

93. Caliva, interview.

94. "Theatre Start Has Problems," *Driftwood*, October 7, 1960, p. 3.
95. Ragland, interview, spring 2006.
Caliva interview, fall 2007 (said that the daughter of an owner of Baltazor's Fabric Store was involved in theatre at LSUNO.)
96. Samuel French Company general information.
<http://www.samuel french.com/store/index.php> accessed April 4, 2007 and September 26, 2007.
97. Randy Hilding, telephone interview by author, March 29, 2007.
"Lysistrata Representing State in Competition : BR Picked Too," *Driftwood*, January 10, 1969, p. 1.
98. Beth Morvant Dewenter telephone interviews fall 2006, spring 2007. She did this adaptation for the directing class she enrolled in fall 1968. The Lab Theatre performance was in the fall 1968. *Macbeth* by Shakespeare was one of the main theatre productions at the Workshop Theatre during the fall of 1968 and Dewenter said she worked on her adaptation during the summer without knowing about the coming fall production.
99. *Fact Book LSUNO 1969*. Louisiana and Special Collection Department, Earl K. Long Library, University of New Orleans.
100. "Drama Dept. Cited One of Finest," *Driftwood*, October 27, 1972, p. 8.
101. Gavin Cameron-Webb, telephone interview by author, March 20, 2007.
102. *Biennium Report 1958 - 1960*, 15.
103. Ibid.
104. Ibid.

Appendix 1: Faculty and Brief Biographies

Pre-department years 1959 – 1964	Department years 1964 – 1972
Alban F. Varnado, PhD Louisiana State University Asst Prof of Speech Speech /Evening Division Assc Prof 1959 – 1978 Professor Emeritus past 2000	Beverley H. Peery, MA, University of North Carolina Special Lecturer in English fa 61 Instructor English 1962 Asst Prof 1967
Richard P. Brown, MA Indiana University Instructor in Speech 1959 – 1964	William P. Harrigan, III, MFA Tulane University Instructor Speech 1962 –1966
Lucille L. Nes, MA Northwestern University Instructor in English 1959 – Feb. 1963 died Feb '63 Suicide	August W. Staub, PhD Louisiana State University Assc Prof 1964 Department chair 1964 - 1974
K. Raeburn Miller, MFA State U of Iowa Instructor English	James M. Ragland, MA Baylor University 1964 – 1990s
Myrtle H. Dawson, EdD University of Washington Special Lecturer Speech	George A. Wood, MS Purdue University 1964 – 1990s
Nell R. Allen Speech Pathology spring 1963	Gerald B. Forbes, PhD Uni of Florida appointed 1965
William P. Harrigan, III, MFA Tulane University Instructor Speech 1962 – 1966	Morris L. Ritterbush, MA, Uni of Iowa, Instructor Stage Designer appointed 1967
Beverley H. Peery, MA, University of North Carolina Special Lecturer in English fall 61 Instructor English 1962 Asst Prof 1967 Drama	Benjamin P. Freeman Drama Instructor appointed 1967

Department years 1964 – 1972	
W. Harlan Shaw, PhD LSU appointed Asse Prof 68	David A. Bruné, MA Humbolt State College appointed Assistant Prof 1971
Terry A. Bennett, MFA University of Texas appointed Asst Prof 68	Ouida Kaye deMetz, MA LSUNO appointed Asst Prof 1970
Paul L. Doll, MFA University of Wisconsin Asst Prof of Drama and Speech and Coordinator of Televised Instruction appointed 1969	Michael H. Kabel, MA LSU Asst Prof Journalism 1967– 1972
Donald F. Hood, MA University of Mississippi appointed Instructor 1969	Pamela J. Mason, MA University of Michigan appointed Asst Prof 1970
Nana L. Booker, MA University of Florida appointed Asst Prof 1970 Driftwood Advisor	Stocker Fontelieu, BA Tulane University Special Lecturer in Drama
Mary E. Bivona 1970-1971	
Graduate Teaching Assistants in Drama 66-68 Bonnaffons, Kenneth J., BA LSUNO Casanave, Peter, BA LSUNO	Craig, Lula M., BS Louisiana College Naveh, Edith B., BA LSUNO Rosefeldt, Paul N. BA LSUNO
Graduate Teaching Assistants in Drama 68-70 Kenneth J. Bonnaffons, BA, LSUNO D. Taylor Brooks, BA, LSUNO Kathleen M. Calder, Southeastern Louisiana College Barbara B. Coleman, BA, University of Mississippi Neil T. Curran, LSU Ouida Kaye deMetz, BA, LSU Richard L. Gaultney, BA, Georgia Southwestern College	Joy M. Lewis, BA, Mankato State College William B. .McCathy, BA, MA, Spring Hill College Kathryn A Moss, BA. Barat College Patricia K. Spain, BA, LSUNO Charles E. Tilley, BA, Mars Hill College Katherine S. Tilley, BA, Mars Hill College

Faculty Biographical Sketches

The following are brief biographical profiles, with student comments, of eight early faculty leaders during the 1960s. While a complete list of the theatre faculty between 1959 and 1972 is challenging, so many people were coming and going, the faculty table contains a list of many of the faculty, their teaching areas and the year of their appointment at the university. This information was gleaned from biennial reports and LSUNO catalogues.

Albin F. Varnado, PhD, LSU

Varnado was the senior member of the three original faculty hired to start a theatre program in fall 1959. “He knew where the bodies were buried at LSU” according to Lyn Caliva and had no qualms about using his “pull” to get equipment for the Workshop Theatre, such as the stored, extra lighting equipment from the LSU theatre. The author remembers him as a kind man, with a commanding voice, who was easy to work with. The show the author worked, *The Taming of the Shrew*, was fun to work and there was a lot of energy both on stage and back stage. A year after working just one show with him, while in the hospital after an auto accident, he brought a grocery bag full of plays and books for her to read while she was in traction.

Prior to joining the LSUNO faculty, he acted as the director of the Baton Rouge Civic Theatre and technical director of the Baton Rouge Civic Opera. He served on the faculties of St. Louis University and the University of Kansas City, where he was associate director of the Kansas City University Playhouse from 1954 until he joined the LSUNO faculty in 1959.

Varnado was a member of the Speech Association of America, the American Educational Theatre Association and the American National Theatre and Academy. He also published articles for local and regional theatre journals. On November 26, 1963, he addressed the Louisiana Speech Association in Baton Rouge. The speech, entitled “Three Needs of a Theatre: Funds, Friends, Flexibility,” is only one example of his advocacy for a theatre major and department at LSUNO.

Promoted in 1964, he became the director of the Evening Division and relinquished the Workshop Theatre to a new generation. Although he remain listed as a professor of speech and then drama with the new department as late as the 1975-76 General Catalog and, according to Kevin Graves, professor emeritus into the new millennium, he never directed another show or taught a class in theatre. Patrick McNamara, a former student in theatre both before the designation of the drama major and after, remembered that Staub was determined to keep Varnado on the outside.

After his retirement from UNO, he moved to San Antonio, Texas, and became the House Manager for the Majestic Theatre in San Antonio in 1979.

Richard P. Brown, M.A., Indiana University, PhD Tulane University 1964

He was an “actor’s director” and “an inspiring acting teacher” according Patrick McNamara. He said it was Brown’s class Public Speaking for Professional People that lead him into theatre at LSUNO, a master’s in drama, and a professional career as an actor in Hollywood. Lyn Caliva remembers he hated anything that even suggested censorship especially when it came to casting plays he was directing. Brown cast the first African American actor in a show at the Workshop Theatre in November 1961. The uproar that followed caused the “clarification of

integration” and the opening of all student activities to all students by the end of November 1961. Although he eventually cancelled the show, *The Queen and the Rebels* by Ugo Betti, in February 1962, he cast and directed the first black actor in an LSUNO theatre production in September 1963. John Mortimer’s *What Shall We Tell Caroline?* became the first show at the Workshop Theatre with an integrated cast with Beverly Guilford as the mother. It is uncertain if Brown knew or was concerned that his choice of an African American actor for the Ugo Betti play would become a major racial incident at the university and in New Orleans. Students, Lyn Caliva and Patrick McNamara, remember that he was adamant that his casting decisions not be altered or corrupted.

Brown hosted programs on WYES -TV and WTIIX radio focusing on LSUNO. He received his Ph.D. at Tulane University summer 1964, and appeared as an actor on-stage in theatres in New Orleans. He was elected Chairman, Directing Section, American Educational Theatre Association for 1962-63.

Brown resigned from LSUNO at the end of the 1963-64 academic year.

Lucille Nes, M.A., Northwestern University

According to Beth Morvant Dewenter, Nes “knew how to work with actors, and had the respect of her peers.” Dewenter was cast in her first show at LSUNO, *Hecuba* written and directed by Nes, in spring 1962. Lyn Caliva, another student, said the same about her. According to the *Driftwood*, May 4, 1962, she wrote five plays, among them are *Hecuba*, and a musical called *Gris-Gris*. She was a professional actress for eight years and toured with a road production of *Dear Ruth*. She was also a director, lectured on folk songs and ballads, and contemporary drama, and was a musician.

February 4, 1963, Nes was found dead in her apartment.

Beverly Hamer Peery, M.A., University of North Carolina

Joining LSUNO in 1961 as a special lecturer, she was a playwright, and taught speech, diction, and playwriting. She, along with W. Patrick Harrigan, III, were the only two speech faculty to remain active in the department after Staub became head of the program. Her play *Funeral Flowers for the Bride* was produce at the Workshop Theatre more than once. *The Necessaries* by Beverly Peery, commissioned by the New Orleans School Board and the US Government’s Educational Laboratory Theatre, was professionally produced and toured the senior high schools in the New Orleans area. Staub considered her “the senior person [within the drama faculty], a brilliant woman,” and a treasure and asset for the department.

William Patrick “Pat” Harrigan III, M.F.A. Tulane University

He joined LSUNO in 1962 as an instructor in speech. He directed the first musical staged at the Workshop Theatre *Say Darling* in spring 1963. He directed first summer production *Picnic* in 1964. He was easy to work with, had a lot of energy and respected his actors and crew. Harrigan remained active in the department as the technical director and director of musicals until 1966.

August W. Staub, Ph.D. LSU

Born in New Orleans in 1931, Staub attended LSU in Baton Rouge, Louisiana for both his undergraduate and graduate degrees. He was on the faculty at LSU in 1955, Eastern Michigan University as technical director from 1956 to 1958 and the University of Florida as costumer from 1960 until 1964 when he moved to LSUNO to become director of the theatre and head of the new drama department. Students interviewed said Staub's directing was more about moving the actors on the stage and the dynamic interaction of the performers within the space. He did not explore the actor's character or motivation.

Just as Staub's directing style was keyed to dynamic interaction, the drama department, under his leadership, was constantly expanding and interacting with both the LSUNO community and the New Orleans community. Between 1964 and 1976, the drama department was responsible for implementing programs that reached children at Christmas and in grammar schools, the Lab Theatre, and the Lunchbox Theatre. The major productions at the Workshop Theatre increased to five major productions during the academic year and the Summer Repertory season became a standard with three full length plays produced each summer. Just as his predecessor Albin Varnado had been an advocate for a drama program, Staub used his time to build the department and press for a new building. The undergraduate program, then the graduate programs both Master of Arts and Master of Fine Arts in Theatre were developed. The tv-cinema program and the radio program were started. The new Performing Arts Center was opened in 1972. During his tenure, the department not only expanded, it gained the reputation of being one of the best in the United States.

Within the confines of the "slum" that was the Workshop Theatre building, Staub encouraged the growth of a major department. He said the reason he left UNO was "in 1976 the University of Georgia made me an offer that I could not refuse . . ."

James M. Ragland, M.A. Baylor University

Part of the new group hired in fall 1964, Ragland was born in Gilmer, Texas. He has a Master's degree from Baylor University where he worked with Paul Baker, the first director of the Dallas Theatre Center. He was the staff costumer for the Workshop Theatre, a prolific playwright and director. Staub said he "was young and brilliant."

Ragland wrote several plays that were produced at LSUNO and at other theatres. He worked with Randy Hilding to create music and lyrics for shows like *Thespis and Rex*, which was a historical musical review about the theatres in New Orleans written in honor of the LSUNO's 10th anniversary and the 250th anniversary of New Orleans, and *Lysistrata*, a musical adaptation of the ancient Greek Aristophanes play.

He remembers that Staub volunteered him to design the band uniforms for the LSUNO Band. He created drawings of individual band members that looked like pirates but because the band did not understand the individual pirate costume concept he had to change the designs to something more band generic – coats, pants with strips, and a hat with a feather.

"His directing style was subtle; he could take the most innocuous play and turn it into a story that held your full attention and left you with a feeling of really having seen something special."

George A. Wood, M.S., Purdue University

George Wood joined the new group in fall 1964. He was an acting teacher and is listed as both director and light designer on numerous shows at the Workshop and Lab Theatres. The *Driftwood* mentions him as an actor in movies being filmed in New Orleans and at local theatres, such as, Gallery Circle Theatre.

In 1968, Wood had a speaking part in the Charlton Heston movie *PRO*, and was appointed the coordinator of the new program, Cinema and TV, within the department. He was designing the new courses for cinematography while working on a Ph.D. at the University of Iowa. He was also in the process of organizing a film festival for movies produced by students and local film makers.

In 1970, he gave four speeches about acting in New Orleans: Acting in Film, Acting in Film and On-Stage, Community Theatre in New Orleans, and The New Film Maker. His participation in three films are also mentioned in the 1970-72 Biennium Report: two documentaries, and a feature role in the movie *Violet*.

Film maker, actor, lighting designer and director, Wood was a multi-talented man. Patrick McNamara remembers him as an actor's director. Wood remained at the university until his unexpected death in the early 1990s. The memorial service held at St. Raphael Roman Catholic Church, about a mile from campus on Elysian Fields Avenue, was crowded with former students and colleagues who eulogized his contributions and remembered him as special.

There were many more instructors and professors in the succeeding years that contributed to growth of the drama department, but these were the men and woman who lay the groundwork for the program.

Appendix 2: <u>Course Table</u>														
Academic year Courses	58 59	59 60	60 61	61 62	62 63	63 64	64 65	65 66	66 67	67 68	68 69	69 70	70 71	71 72
Public Speaking I, II		X	X	X	X	X	X	X	X	X	X			
Public Speaking for Professional People Speech 75 - 76			X	X	X	X								
Speech for Foreign Students				X										
Principles of Theatrical Art I, II				X	X	X	X	X	X	X	X	X	X	
Basic Theatre Practice														X
Play Production I acting				X	X	X								
Play Production II directing, staging, lighting, costuming, make-up etc				X	X	X								
Beginning Speech Correction I, II				X	X	X	X	X	X	X	X			
Speech Fundamentals					X	X								
Intro to Broadcasting					X	X	X	X	X	X	X			
Interpretive Reading					X	X								
Argumentation and Debate					X	X	X	X						
Speech Pathology (115)					X	X	X							
Speech Pathology (116)						X	X							
Playwriting					X	X	X	X	X	X	X	X	X	X
Advanced Playwriting												X	X	X
Discussion and Conference Speaking						X	X	X						
Applied Phonetics I, II						X	X	X						
Discussion and Debate									X	X	X			
Problems in Dramatic Production I, II						X	X	X	X	X	X			

Academic year Courses	58 59	59 60	60 61	61 62	62 63	63 64	64 65	65 66	66 67	67 68	68 69	69 70	70 71	71 72
Intro to Theatre							X	X	X	X	X	X	X	X
Intro to Interpretive Reading I, II							X	X	X	X	X			
Voice and Diction							X	X	X	X	X			
Applied Phonetics									X	X	X			
Voice Training for the Actor												X	X	X
Intro to Communication Arts														X
Technical Theatre I							X	X	X	X	X	X	X	X
Technical Theatre II							X	X	X	X	X	X	X	X
Intro to Directing for Stage and Screen														X
Directing for the Stage and Screen														X
Stage Make-up I, II							X	X	X	X	X	X	X	X
Acting I							X	X	X	X	X	X	X	X
Acting II							X	X	X	X				
Acting Studio											X	X	X	X
Stage Costuming I							X	X	X	X	X	X		
Stage Costuming II							X	X	X	X	X	X		
Development of Theatrical Costume													X	X
Methods and Materials in Theatrical Costumes													X	X
Stagecraft and Stage Lighting							X	X	X	X	X	X	X	X
Stage Design							X	X	X	X	X	X	X	X
Dance for the Theatre													X	X
Development of the American Theatre									X	X	X	X	X	X

Academic year Courses	58 59	59 60	60 61	61 62	62 63	63 64	64 65	65 66	66 67	67 68	68 69	69 70	70 71	71 72
Development of the Theatre I							X	X	X	X	X	X	X	X
Development of the Theatre II							X	X	X	X	X	X	X	X
Theory and Technique of Directing							X	X	X	X	X	X		
Interpretation of Literature							X	X	X	X	X			
Special Problems in Theatrical Production									X	X	X	X	X	X
Styles in Theatrical Production												X	X	X
Intro to Cinema and Television Techniques												X	X	X
Development of the Cinema												X	X	X
Intro to Cinema Techniques													X	
Intro to Television Techniques													X	X
Intro to Directing for Stage and Screen													X	
Theory of the Drama I							X	X						
Theory of the drama II							X	X						
Independent Study									X	X	X	X	X	X
Seminar in Acting										X	X	X	X	X
Seminar in Theatrical Directing										X	X	X	X	X
Seminar in Theatrical Design										X	X	X	X	X
Seminar in Costume Design										X	X	X	X	X
Problems in Theatre History										X	X	X	X	X

Academic year Courses	58 59	59 60	60 61	61 62	62 63	63 64	64 65	65 66	66 67	67 68	68 69	69 70	70 71	71 72
Aesthetic Theories of the Theatre										X	X	X	X	X
Seminar in Cinema and Television												X	X	X
Seminar in Playwriting													X	X
Senior Practicum												X	X	X
Theatre Practicum										X	X	X	X	X
Thesis Research										X	X	X	X	X
Directed Independent Study														X
Theatre Studio, Design														X
Theatre Studio, Production														X
Theatre Studio, Acting														X

Appendix 3 Play List

The following play names, directors, crews, and casts have been collected from the *Driftwood* and LSUNO Workshop Theatre Playbills.

Public Service activities

Summer & Fall 1958 – participation in informational panel discussion in New Orleans and on WYES-TV

Spring 1959 – WVUE-TV – five programs LSUNO Profile

1960-61 WWL-TV – LSUNO Profile series – hosted by Dr. Albin Varnado

Summer 1961 WYES-TV – LSUNO College Previews- hosted by Richard Brown

1961-62 – WYES-TV – Varnado moderated five program series on “The Literature of War” Dr. Michael Greicus principal participant

Summer & Fall 1961 WTIX – Radio programs “College Conversations” – Richard Brown

Date	Play / Production	Director/Designer	Cast and Crew	
Oct 1959	Fall 1959 Tryouts for <i>Antigone</i> by Sophocles & <i>The Twin Menaechmi</i> by Plautus	not staged		
Feb 8 & 10, 1960	<i>Antigone</i> by Sophocles (Feb 11 – Nes – reading of poetry and ballads with love theme)	Richard Brown - dir Building 3 Room 201	(staged as dramatic reading with seven faculty members as actors) Dr. Groff – Creon Rest of Cast is not named in the <i>Driftwood</i> .	
Brown announced plans to give acting lesson in collaboration Le Petit Theatre				
Mar 3, 1960	<i>The Twin Menaechmi</i> by Plautus	Albin Varnado - dir Building 3 Rm 201	(dramatic reading by students & faculty)	
Mar 30, 31 1960	<i>The Glass Menagerie</i> by Tennessee Williams	Lucille Nes - dir Building 3 Rm201	(first all student dramatic reading) Myra Regenbogen, Charles Lacoste, Joan Eaves, Al Wiltz	
Nov 1960	<i>A Different Drummer</i> by Gene McKinney	Varnado – director Workshop Theatre Brown – set design Nes – costumes and make-up	Joe Walker, Jessie Allen, Diane Divine, Linda Kay Joly, William Perel, Louis de Montluzin, Jr., Willis Walton, Gary Murphy, George Sutton, Henry Harmison, Pete Delise, Carol Grundam, Jean Boesch, Joann Munch, Robert Arceneaux, Mr. Henry (Rick) Cazentre, Dr. Joseph Slectha, Dr. William Perrel, Julian Murray, Sue LaVista, Nicolas Donahue, Herbert Waguespack, Judith Tucker, James Alphonse	

Date	Play / Production	Director/Designer	Cast and Crew
Mar 1961	<i>Shadow and Substance</i> by Paul Vincent Carroll	Brown – dir Workshop Theatre	Edward Sheehan, Suzanne Vandiver, Henry (Rick) Cazentre, Dr. Joseph Slectha, Carl J. Nunez, Paul Rosefeldt, Dolly Dean Kimball, Dianne Divine, Frank Hyer, Carolyn Kaler
During Nov 1961	<i>The Queen and the Rebels</i> by Ugo Betti Director Richard Brown African American Actor cast (Louis Washington) objected to by LSU		Suspended by LSUNO Administration Nov. 1961 Rescheduled Dec 1961 – LW Dropped out Cancelled by Brown by 2/16/62
Mar 1962	<i>Endgame</i> by Beckett	Brown – dir Workshop Theatre	Jim Charbonnet, Remert Laun, Carol Wolensik, Stan Anderson
May 1962	<i>Hecuba</i> by Lucille Nes	Nes – dir	Elise Cornay, Jim Sauls, Stan Anderson, Linda Santangelo, Beth Morvant (Dewenter), Al Cuttito, Marilyn Arruebarrena, Rose Marie Wyman, Cranston Clements, Elizabeth Slectha, Lou Murray
Fall 1962	<i>Great God Mars</i> original play New Orleans author Christopher Blake	Varnado dir Workshop Theatre Stage Manager– Lee Diamond Electrician – Lyn Caliva	Edwin Pillault, Judith Chapman, Michael Kaye, Charles Dedidue, Floyd Lane, Patrick Duffy, Carleton Tanner, Fran Bivona, Thomas Rice, Jr., Juliette Aime, Erin Bell, Philip Schexnyder, Jr., Frank J. Fury, Barbara Aaslestad
	Workshop Theatre remodeled – double seating capacity, box office, cloakroom, added stage equipment – widened proscenium & backstage		<i>Driftwood</i> article 1/17/63 – 3/21/ 63
	<i>Noah</i> by Andre Obey Cancelled due to death of director Nes on Feb 4, 1963		
April 1963	<i>Impromptu</i> by Ted Mosel (1 act)	Varnado - dir Workshop Theatre	Judith Chapman, Tyrone Tooley, Patrick McNamara, Linda Santangelo
	<i>A Dollar</i> by David Pinski (1 act)	W P Harrigan -dir Workshop Theatre	Paul Rosefeldt, Jack Belsom, Floyd Lane, Stan Fontenelle, Linda Kay Joly, Ann Hodges, Judith Wendling, Jack Whitehead

Date	Play / Production	Director/Designer	Cast and Crew
Spring 1963	<i>Say Darling</i> by Bissell, Burrows, Bissell, Comden, Green Styne (1 st musical)	Harrigan -dir Workshop Theatre	Nick Balovich, Frances Tangman, Jack Whitehead, Bart LaRocca, Keith Dufour, Tyrone Tooley, Mary Muth, Henry Decossas, Carleton Tanner, Linda Kay Joly, Val Cavalier, Stan Fontenelle, Eugene Joubert, Hal White, Walter Rothchild, Nancy Renick, Marilyn Arruebarrena, Jack Belsom, Audrey Yates, Watts Nelson, Linda Rose Milligan, Andy Kreutz, Lee Diamond, Alan Wells, Donald DeLaReguera, Rick Batt, Mary K.Brennan, Michael Vick, Sandra Puccio, Kirk Melancon, Jim Connell
Tuition for full-time students \$25.00 per semester. Books between \$1.25 and \$15.00 each.			
	Contest to name Workshop Theatre 4/19/63 name stayed Workshop Theatre		
Fall 1963	2 One-Acts <i>The Dock Brief</i> and <i>What Shall We Tell Caroline?</i> by John Mortimer	Richard Brown - dir Workshop Theatre Stage Manager – Pame Graham (Tanner)	Beverly Guilford, Nancy Renick, Patrick Duffy, Carleton Tanner (Bev Guilford – black actress played mother in <i>Caroline</i>)
Fall 1963	<i>The Silver Cord</i> by Sidney Howard (Double Cast)	Beverly Peery - dir Workshop Theatre	Bill O’Hara, Doris Daleo, Merrill Wall, Mimi Byrnes, Tyrone Tooley, Marie Wilderman, Eileen Dunn, Carroll Ditta, Harold Nemecheck, Estelle Gale
Spring 1964	<i>The Taming of the Shrew</i> by William Shakespeare Taped by WDSU - TV shown on WDSU-TV & WYES- TV April and June	Varnado - dir Workshop Theatre	Patrick McNamara, Marilyn Arruebarrena, Lee Diamond, Marty Flettermen, Antoine Laiche, John Batson, Jack Whitehead, John Lane
Spring 1964	<i>The Boy Friend</i> by Sandy Wilson (1st musical)	W. P.Harrigan - dir Workshop Theatre Lights – Linda Lauterbach Costumes– Julie DesBordes, Ana Marie Caminita, Pamela Graham (Tanner)	Lili Sikorski, Pat Cappel, Mimi Diaz, Mary K. Brennan, Audrey Yates, Leslie Fairfield, JoAnn Lotz, Maurice Kowalewski, Andy Kreutz, David Diaz, Henry Decossas, Joy Shields, Antoine Laiche, Kenneth Bonnaffons
May 1964	All Student production on Workshop Theatre stage as final exam for Pantomime and Acting Courses called – <i>An Evening of Pantomime</i>		

Date	Play / Production	Director/Designer	Cast and Crew
Summer 1964	(1 st summer show) <i>Picnic</i> by William Inge	Harrigan - dir Workshop Theatre	Carleton Tanner stage manager (Actor appeared semi-nude on stage – per Lyn Caliva)
Fall 1964	<i>Oedipus Rex</i> by Sophocles adapted by Gus Staub	Dr. Gus Staub- dir Stage Manager– Carleton Tanner Lights – Lyn Caliva	Patrick McNamara, Nancy Renick, Jimmy Nicoll, Hugh Dillard, L.H. Hellmers,Jr., Martin Fledderman, Jack Lampert, Tommy St. Cyr, Mary Brennan, Marsha Brody, Eileen Dunn, Lee Diamond, Beth Morvant Elaine Higgins, Mary McConnon, Fred Moerer, Kay Scudder, Ruth Clair Magee, Joyce Kaplan
Fall 1964	LAB THEATRE		
1.	<i>The Sandbox</i> by Edward Albee <i>The Happy Journey</i> by Thornton Wilder	Ana-Maria Caminita - dir Joe Calagna -dir	Beth Morvant (Dewenter), Valerie Leverett, Marty Fledderman, Leonard Hellmers, Rene Taylor Joyce Kaplan
2.	<u><i>A Dirge for Jenny</i></u> by Eileen Dunn (McNamara) <i>The Apple</i> by Joe Ireland	Patrick McNamara - dir Phyllis Parum - dir	<i>Dirge</i> written by LSUNO student Eileen Dunn (McNamara) directed by her husband Tommy St.Cyr Lee Diamond
3.	<i>The Bald Soprano</i> by Eugène Ionesco Beat Poetry by Cummings, Ferlinghetti, Brecht, and Raeburn Miller	Carleton Tanner - dir read by Dr Staub and Mr Wood	Fred Moerer, Tommy St.Cyr, Pat Cappel, Stuart Stokes, Ruth Magee, Maurice Kowalewski
	<i>Twenty-sevenWagonsful of Cotton</i> by Tennessee Williams <i>The Boor</i> by Anton Chekhov	no director named no director named	Ana Marie Caminita, Ken Bonnaffons, Joe Calagna Nancy Renick, William O’Hara, Edward Calagna
Spring 1965	Alpha Psi Omega (Dramatic Society) Sigma Lambda Chapter chartered (Staub introduced a guild system prior to the chartering of Alpha Psi Omega, however there is no record of who were apprentices, journeyman or masters, and seems to have disappeared after ΑΨΩ was chartered.)		

Date	Play / Production	Director/Designer	Cast and Crew	
	Christmas shows <i>The Second Shephard's Play</i> part of the "Wakefield Mystery Plays" <i>A Child's Christmas in Wales</i> by Dylan Thomas	Ragland - dir Leonard Hellmers— stage manager	Marvin Weinstein, Kenneth Kahn, Carleton Tanner, Hal Lintz, Edie Brown, Bill O'Hara, Barbara Orgeron Barbara Bollinger, George Cowie, Joyce Kaplan, Jack Lampert, Patrick McNamara	
Spring 1965	Lunch-Box Theatre (Feb 1965) Weekly students presented readings	Ragland – dir Coordinator		
Spring 1965	LAB THEATRE SPRING 1965 Tuesdays at 7:30pm <i>A Tree Fell in the Forest</i> by James Ragland <i>Gallows Humor</i> by Jack Richardson part 1 part 2 <i>Music That Crept By Me on the Water</i> by Archibald MacLeish <i>A Night of Pity</i> by Gheldersde	Leonard Hellmers - dir Carleton Tanner- dir Patrick McNamara- die Michael Mezaros Taylor Brooks <u>Best Lab Show award</u>	Tommy St.Cyr, Randolph Hille, Mike Raymond, Katherine Murphy, Marvin Weinstein Ken Bonnaffons, Tim Meyers Peter Casanave, Taylor Brooks, Pat Cappel, Richard Campora Jean Sarrazin, Elaine Higgins, Patrick McNamara, Mike Raymond, Carleton Tanner, Tommy St. Cyr, Ken Bonnaffons,	
	LAB THEATRE 1964-65 overall twenty one-act plays produced – most experimental and original plays written by students During summer 1965 more lab shows			
Spring 1965	<i>Little Mary Sunshine</i> by Rick Besoyan (musical)	Harrigan - dir Ragland - costume Wood - sets choreography - Kaplan, Donna Reed, Harrigan piano - Lloyd Celentano drums - Rudy Valentino	Barbara Bollinger (Miss Greater New Orleans), Ken Ousley, Fred Hendrix, Andy Kreutz, Nancy Renick, Valerie Leverett, Maurice Kowaleski, Michael Raymond, Patrick McNamara, Ruth Magee, Marsha Brody, Leslie Fairfield, Valerie Oustalet, Beth Morvant (Dewenter), Stuart Bergen, Jimmy Nicoll, Ken Bonnaffons, Mike Meszaros, Michael Pieri, Pat Cappel, Bill O'Hara	

Date	Play / Production	Director/Designer	Cast and Crew	
Spring 1965	Annual Drama Festival LSUNO entry <i>A Dirge for Jenny</i> by Eileen Dunn McNamara	Patrick McNamara	Leonard Hellmers, Tommy St.Cyr, Gaston Lemoine, Valerie Oustalet	
Spring 1965	<i>The Caretaker</i> by Harold Pinter	George Wood - die	Leonard Hellmers, Timothy Meyers, Maurice Kowalewski	
Spring 1965	<i>Funeral Flowers for the Bride</i> by Beverly Peery	unknown	record is incomplete	
May 1965	<u>First Annual Awards Alpha Psi Omega and Theatre 21(Lab)</u>	Best Actor – Leonard Hellmers (Caretaker) & Patrick McNamara (Oedipus Rex), Best Actress – Barbara Bollinger (Little Mary Sunshine), Best Supporting Actor – Tim Meyers (Caretaker), Best Supporting Actress – Nancy Renick (Oedipus Rex), Best Performances in Lab Theatre – Tommy St.Cyr (Dirge), Beth Morvant Dewenter (as Granny in The Sand Box), Best Direction in Lab Theatre – Taylor Brooks (A Night of Pity), Patrick McNamara (Dirge), Excellence in Playwriting – Eileen Dunn McNamara (Dirge), Excellence in Costuming – Gene Bagley, Excellence in Lighting – Lyn Caliva, Excellence in Stagecraft – Leonard Hellmers and Bill O'Hara		
Summer 1965	SUMMER 1965 Repertory Company organized Lab shows produced REPERTORY SHOWS <i>Tartuffe</i> and <i>The Doctor in Spite of Himself</i> by Moliere <i>The Romantics</i> by Rostand	 Staub-dir Ragland- dir		
Fall 1965	<i>Macbeth</i> by Shakespeare	Staub – dir Ragland – costume Gerald Forbes – set Wood – lights Harrigan – construction	Patrick McNamara, Nancy Renick, Leonard Hellmers, Tim Meyers, Jack Lampert, Mike Raymond, Ken Bonnaffons, Taylor Brooks, Carleton Tanner, Paul Rosefeldt, Peter Casanave, <i>Gerald Forbes</i> , Randolph Hille, Steve Roberts, Watts Nelson, <i>George Wood</i> , Jane Blanchard, Beth Morvant (Dewenter), Randy Weeser, Kathleen Levata, Ruth Magee, Linda Buring, Bobbie Bollinger, Mary Bivona, Leslie Fairfield, Jean Sarrazin, Sandra Ratcliffe, Greer Gasperecz, Anna Maria Franzella, Adrian Pattini, Maurice Kowalewski, <i>James Ragland</i> , Brucy Levy, Thomas Wilson, Hugh Dillard, Peggy Belasco, Myra Ungar, Karen Sherman, Susan Jones	

Date	Play / Production	Director/Designer	Cast and Crew
Fall 65	<i>The Sea Gull</i> by Chekov	George Wood - dir & lighting Forbes & Harrigan - sets Ragland - costumes	Kathleen Lavata, Ken Bonnaffons, Tim Meyers, Leonard Meyers, Carleton Tanner, Nancy Renick, Taylor Brooks, Maurice Kowalewski, Hugh Dillard
Fall 1965	Lab Theatre 1965 <i>How He Lied to Her Husband</i> by George Bernard Shaw <i>A Spoof of MacBeth</i> adapted by Beth Dewenter from William Armour's <i>Twisted Tales from Shakespeare</i> <i>The Emperor Jones</i> by Eugene O'Neil <i>Woyzeck</i> by George Buchner <i>The Loves of Don Perimperlín</i> by Garcia Lorca <i>This Property is Condemned</i> by Tennessee Williams	Kenneth Bonnaffons – dir Beth Dewenter – dir Beth Dewenter – dir Taylor Brooks – dir	Randy Weeser, Mike Raymond, Kathleen Levata, Tim Meyers Adrian Prattini, Rick Luzzier, Sandy Ratcliff Adapted into one act by Beth Morvant Dewenter (Had to cast black actor from Dillard Uni. no black actors at LSUNO auditioned) Tim Meyers, Kathleen Levata, Ken Bonnaffons
Spring 1966	Children's Theatre Company Tour City Grade Schools Between Thanksgiving and Christmas <i>The Black Sheep of Bethlehem</i> by James Ragland Actors– Tommy Wilson, Hugh Dillard, Ken Bonnaffons, Adrian Prattini, Bill Peery, Beth Dewenter, Deanna Samuels, Juliette Aime, Mary Bivona, Jean Lala, Steve Roberts		
Spring 1966	Lab Theatre 1966 – Thursdays at 7:30pm Lunchbox Theatre – Wednesday at 12:30pm Plus five more		
Spring 1966	<i>She Stoops to Conquer</i> by Oliver Goldsmith	Gerald Forbes -dir Ragland - costumes Wood - lighting Harrigan - construction Leonard Hellmers - student set design	Randy Weeser, Ken Bonnaffons, Tim Meyers, Paul Rosefeldt, Beth Dewenter, Fred Hendrix, Taylor Brooks, Cookie Gasperecz, Peter Manthos, Mike Raymond, Leslie Fairfield, Bett Bouncer, Myra Ungar, Sandy Ratcliff, Jimmy Smith, Marvin Weinstein, Hugh Dillard, Peter Casanave,
Spring 1966	<i>Biederman and the Firebugs</i> by Max Frisch	Staub – dir assisted by student Hugh Dillard	Taylor Brooks, Tim Meyers, Nancy Renick, Ken Bonnaffons, Ruth Magee, Jane Blanchard, Sandy Ratcliffe, Carolyn Finnell, Ed Calagna, Karen Sherman, Maurice Kowaleski, Bonny Coulon, Fred Hendrix, Peter Manthos, Adrian Prattini, Sandy Ratcliffe, Tommy St.Cyr, Myra Ungar, Randy Weeser

Date	Play / Production	Director/Designer	Cast and Crew	
May 13-14 1966	<u>Original Student Plays</u> <i>The Hag</i> by Marion Tanner <i>The Perfect Victory</i> by Paul Rosefeldt	Beverly Peery Producer Carleton Tanner – dir Leonard Hellmers – dir	Set Design– Gerald Forbes Costumes – James Ragland Lights – George Wood Beth Dewenter (Hag), Randy Weeser, Pam Verges, Tommy St.Cyr, Paul Rosefeldt, Jane Blanchard, Bonny Coulon, Carolyn Finnell, Kathy Youngblood <i>(The Hag was written by Marion Tanner and directed by her son Carleton Tanner)</i> Ken Bonnaffons, Maurice Kowalewski, Therasa Casagrande, Steve Roberts, John Rainwater, Marvin Weinstein, Kenneth Kahn, David Clark, Ron Canovsky	
Summer 1966	SUMMER 1966 LAB SHOWS & REPERTORY <i>Androcles and the Lion</i> by George Bernard Shaw <i>The Prisoners</i> by Plautus adapted by James Ragland <i>Harlequin, Lover</i>	Forbes – dir Ragland – dir Staub – dir		
Nov 1966	<i>Hamlet</i> by William Shakespeare	Staub - dir Forbes - set Wood - lights Ragland - costumes	Taylor Brooks, Tim Meyers, Pam Verges, Tommy St.Cyr, Maurice Kowalewski, Pat Pizza, Pete Casanave, Jane Blanchard, Paul Rosefeldt, Bonnie Coulon, Leslie Fairfield, Nancy Renick, L. Franklin, Theresa Casagrande, Marvin Weinstein, Watts Nelson, Karen Liswood, Bruce Clark, Frank Dodge, Bobbie Bollinger, Myra Ungar, Arnold Innis, Harold Lee Finnin, Bob Walker, <i>George Wood, James Ragland, Ruth Magee</i>	
Fall 1966	<i>Waiting for Godot</i> by Samuel Beckett	Norman J Myers - dir Forbes - sets Ragland - costumes Wood - lights Morris Ritterbush-tech	Maurice Kowalewski, George Cowie, William Ralph Scheeler, Blair Ziegler, Sabine Champagne	
	New Band Uniforms designed by Ragland (picture in <i>Driftwood</i> v8.12.8)			

Date	Play / Production	Director/Designer	Cast and Crew
Dec 1966	2nd Annual Touring Children's Theatre <i>Rufus, the Rotten Rabbit</i> by the Speech 90 class Dir by George Wood	Ralph Scheeler, Bobbie Bollinger, Anna Marie Franzella, Watts Nelson, Pat Piazza, Myra Ungar, Mike Raymond, Pam Verges, Donna Karter, Edie Brown, Chris Haydel, Hugh Dillard, Diane Kauffman, Vicky Stout, Kathy Mumphrey, Robert Wood, Carol Bezou, Mary Bivona, Sabina Champagne, John Rainwater, Allen McBride	
	Theater Master's Program announced in <i>Driftwood</i> 12/19/66		
Mar 1967	<i>The Flies</i> by Jean-Paul Sartre	Forbes -dir Ritterbush - set Ragland - costume	Tim Meyers, Jane Blanchard, Carol Bezou, Paul Rosefeldt, Gavin Cameron-Webb, Robert Wood, Anna Maria Franzella, Rick Lussier, Shirley Prestia, Carolyn Finnell, Bonnie Coulon, Robert Lynch, Harold Finnin, Ray Borel, Mary Bivona, Tommy St.Cyr, Leslie Fairfield, Theresa Casagrande
	Dr Myers appointed drama critic of <i>New Orleans</i> magazine spring 1967. Invited by New Orleans Public Schools to support the drama division of the federally-funded Project Genesis, a city-wide summer program in art enrichment for high school students. (From <i>Der Hund Ist Los</i> program)		
April 26-30, 1967	<i>Der Hund ist Los</i> original play by James Ragland	Staub - dir Forbes -set Wood - light Ragland - costumes	Taylor Brooks, Cecil Riley, Mike Raymond, Carolyn Finnell, Karen Liswood, Tim Meyers, Jane Blanchard, Gavin Cameron-Webb, Robert Wood, Peter Casanave, Tommy St.Cyr, Leslie Fairfield, Bob Lunch, Stuart Bergen, Adrian Prattini, Stanley Shapiro, Ray Borel, Ted Warendorf, Kathleen McNamara, Nancy Boyles, Vicki Stout
May 12-13, 1967	<i>The Unwritten</i> by Maurice Kowleski <i>The Game</i> by Marion Tanner	At the 15th Annual Meeting of the College Writers' Society of Louisiana in 1967 <i>The Unwritten</i> won first place for a one-act play and grand prize for all manuscripts submitted. <i>The Perfect Victory</i> by Paul Rosefeldt – second prize in one-act category <i>The Game & The Hag</i> by Mrs. Marion Tanner Both shows received honorable mentions.	

Date	Play / Production	Director/Designer	Cast and Crew	
	SUMMER REPERTORY 1967 <i>The Shewing-up of Blanco Posnet</i> by George Bernard Shaw, <i>The College Widow</i> by George Ade, <i>The Scheming Lieutenant</i> by Richard Brinsley Sheridan <i>Drop in Any Time,</i> <i>A Yellow Streak</i>	George Wood– dir Staub – dir Ragland –dir unknown	Early 20 th century <i>College Widow</i> was the basis for the Jerome Kern musical <i>Leave it to Jane</i>	
Lunchbox Theatre – Fall and Spring moved to UC rm242 Thursdays 2:15pm				
Oct 25-29, 1967	<i>Dark of the Moon</i> by Howard Richarson & William Berney	Staub - dir asst dir - student Pat Piazza Forbes - set Ragland - costumes	Bill Stillwell, Tommy St.Cyr, Mary Bivona, Stuart Bergen, Sandy Ratcliffe, Earlette Bradford, Ted Warendorf, Bonny Coulon, Gavin Cameron-Webb, Susan Heimer, Alice LeBlanc, Robert Wood, Brandy Barrett, Myra Ungar, Mike Meszaros, Edward Held, John Lincoln, Mike Rosa, Paul Bernard, David Gioe, Shirley Prestia, Carolyn Adams, Theresa Casagrande, Jane Blanchard, Linda Bass, Nanci Boyles, Kathy Gebbia, Marilyn Jacobson, Jackie Hansen, Vicki Stout, Diana Kauffman,	
Dec 6-10 1967	<i>Playboy of the Western World</i> by J M Synge	Myers - dir Ritterbush - set Ragland - costumes Pope Freeman - tech	Tim Meyers, Taylor Brooks, Brandy Barrett, Carol Bezou, Gavin Cameron-Webb, Alan Friedman, Adrian Prattini, Cecil Riley, Jeannie Rapstad, Lorey Orvis, Jennifer Jacob, Evelyn Kerner, Peggy Vicknair, Susan Stewart, Katy LeBourgeois, Pat Spain, Mary Ellen Lora, Emmett Ammons, Lester Bell, Timothy Mulhern	
Dec 1967	3rd Annual Children’s Tour for Christmas <i>Many Moons</i> by James Thurber	unknown	Myra Ungar	
Five old NAS barracks torn down starting Dec 1967.				
Fall 1967	Stagedoor Laboratory Theatre <i>The Blind Men</i> by Michel De Ghelderode <i>Marat/Sade</i> scenes by Peter Weiss	Mary Bivona– dir 11/16/67		

Date	Play / Production	Director/Designer	Cast and Crew
Early 1968 – New lab theatre built in old bookstore space opens on eastern end of Building 21			
Spring 1968 1/3-4/68	<i>An Office of Profit or Nepotism Triumphs</i> by Peter Preston <i>Hello Out There</i> by William Saroyon <i>A Question of Being</i> by Marvin Weinstein	Ken Bonnaffons - dir set - Marc Horne costumes Speech 231 supervised by Ragland – dir Jerilyn Gilstrap – dir Marvin Weinstein – dir	Paul Rosefeldt, Marion Tanner, Edith Naveh, Marvin Weinstein, Nancy Renick, Peter Casanave, Lula Craig, Tim Meyers, Theresa Casagrande, Jennifer Jacob, Carolyn Adams, Diana Kauffman, Tommie St.Cyr, Myra Ungar, Robert Wood, Cecil Riley, Kerry Selzer, Pat Piazza, Sandra Ratcliffe Carol Bezou, unknown actress, & Pamela Graham Tanner
Feb 9-10, 1968	An Evening of Originals <i>Charlie Boy</i> by Taylor Brooks <i>Little Tips</i> by Tim Meyers	Taylor Brooks – dir Beverly Peery – dir	Mary Bivona, Theresa Casagrande, Pam Verges, Kenny Bonnaffons, Jennifer Jacob
Mar 20-24, 1968	<i>Thespis and Rex</i> by Staub and Ragland music by James Ragland & Randy Hilding	Staub – dir	10 th Anniversary of LSUNO Musical – history of Theater in New Orleans Pat Piazza, Jeanne-nell Gemment, Shirley Prestia, Sandra Ratcliffe, Stuart Bergen, Alan Friedman, Ann Sauvé, Gwendolyn Oliver, Dorothy Sabiston
May 1-5, 1968	<i>Love’s Labour Lost</i> by William Shakespeare	Ragland - dir Ritterbush -set/light costumes - student Taylor Brooks	Buddy Campbell, Hugh Gilmore, Albert N. Sabi, Cecil Riley, Carol Bezou, Pamela Verges, Jean Rapstad, Tommie St.Cyr, Tom Hanson, Myra Ungar, Mike Duran, Gavin Cameron-Webb, Paul Bernard, Kenneth Bonnaffons, Ted Warrendorf, Stuart Bergen, Tommy Quinlin, Jimmy Pratt

Date	Play / Production	Director/Designer	Cast and Crew
Summer 1968	Fourth Summer Repertory Season <i>The Beautiful People</i> by William Saroyan <i>Hurricanes</i> by Bronson Howard <i>What Price Glory?</i> by Maxwell Anderson and Lawrence Stallings	Ragland– dir Norman Myers– dir Staub – dir	Patricia Arnett, Bryan Batulis, F. Edward Boardman III, Barbara Bollinger, Rene Borne, James Bourgeois, Sandra Buring, Kathleen Caboni, Kathleen Calder, Gavin Cameron-Webb, Ronald Carnovsky, Robert Carpenter, Theresa Casagrande, Sue Chancey, Toni Davis, Ferdinard Delery, Ouida(Kaye) DeMetz, Heber Dunaway, Dona Emanuel, Russell Frankofsky, Michael Fuller, David Gioe, Gretchen Hirt, Donald Krintzman, Alice LeBlanc, Michael Meszaros, Jacquelyn Miller, Edna Mae Mock, Edith Naveh, Roger Noonan, Gwen Olivier, Nancy Renick, Mary Ringler, Thomas Ripper, Kathleen Roubion, Albert Sabi, Mary Jean Salassi, George Sanchez, Ann Sauve, Stanley Shapiro, Patrician Spain, William Stillwell, Vicki Stout, Ted Warrendort, Myles Williams, Jennifer Wood, Robert Wood, Lawrence Zachow
Twenty-six productions scheduled in Lab Theatre for Fall 1968 semester per Staub starting October 3 rd			
Fall 1968	<i>Ubu Roi</i> by Alfred Jarry	Ragland– Director Terry Bennett– Set Design & Lighting Harlan Shaw – Costume Edith Naveh – Stage manager	Pam Verges (Mother Ubu), Stuart Bergen, Parris Buckner, Alice LeBlanc, Doc Taliaferro, Michael Fuller, Reade Carruth, Bill Stilwell, Donnie Krintzman, Jerry Braden, Louis Grapes, John Lincoln, Tom Hanson, Gavin Cameron-Webb, Alan Friedman, Ted Warrendorf, Donald Colby, Gretchen Hirt, Gwen Olivier, Rhonda Udin, Pame Tanner, Richard Riccardi, Tommy Quinlan, Mark Zelman, David Gioe, George Matranga, Lance Maltese, Carol Bezou, Dona Emanuel, Harry Daniels
Fall 1968	<i>Lysistrata</i> by Aristophanes adapted by Gus Staub songs by James Ragland & Randy Hilding (One of Louisiana’s Entries in Southwest Regional for National Collegiate Theatre Festival)	Staub – dir Special musical adaption – five original songs – two by James Ragland & three by Randy Hilding (a senior in History)	Cindy Posey, Rhonda Udin, Denise Engeron, Mary Salassi, Alice LeBlanc, Anna Maria Franzella, Pamela Verges, Karen Selman, Paul Bernard, Jerry Braden, Mike Williams, Fred Palmissano, Jean Lusk, Sidney Trist, Roger Noonan, Irvin Christopher, John Oertling, Denise Dufour, Paulette Scott, Lanee Kent, Dona Emanuel, Vicki Stout, Sandra Bird
1968	4th Annual Children’s Theatre for Christmas <i>The King’s Messenger</i> by Adrian Prattini directed by Adrian Prattini (senior drama major) two songs by Randy Hilding		Paul Bernard (king), Betty Bezzerides, Anna Maria Franzella

Date	Play / Production	Director/Designer	Cast and Crew
Tuition increased for spring 1969 Full-time \$130.00			
Spring 1969	<i>Rhinoceros</i> by Eugène Ionesco	Wood - director Bennett -set	Mike Fuller, Gavin Cameron-Webb, Jeanne Booth, Doc Taliaferro, Jerry Braden, Mark Zelman, Lorraine LeBlanc, Mary Salassi, Alice LeBlanc
	Two new courses – Cinema – announced Dec 68 for Spring 69 Development of Cinema and Introduction to Cinema & TV		
Spring 1969	Three Showcase Productions “The Graduate Showcase” <i>The Lady’s Not For Burning</i> by Christopher Frye “The Actor’s Showcase,” and “The Playwright’s Showcase”	First time show used as Master’s Thesis Kenneth Bonnaffons– dir Grad Student unknown	Gavin Cameron-Webb, Paul Rosefeldt, Bill Stillwell, Thomas Mendip, Jennet Joudemayne, Jacquelyn E. Miller(a former nun), Kaye DeMetz, Kathi Moss, Richard Pendleton, Myles Williams, Mike Fuller, Taylor Brooks, George Sanchez
Summer 1969	SUMMER REPERTORY 1969 <i>Shoemaker’s Holiday</i> by Thomas Dekker, <i>The Midnight Caller</i> by Horton Foote <i>The Importance of Being Ernest</i> by Oscar Wilde by Oscar Wilde	Master’s Thesis George Sanchez – dir Grad Student Ragland – dir Staub– dir	Paul Rosefeldt, Marilyn Arruebarrena, Pame Tanner, Lorraine LeBlanc, Paul Bernard, Mary Bivona, Peter Casanave, Kathi Moss, Roger Noonan, Fred Palmisano, Paul Rosefeldt, Tom Hanson, and many more
October 1969	<i>Legend of Lovers</i> by Jean Anouilh	Ragland – dir Bennett – set Harlan Shaw-costumes	Mary Salassi, Fred Palmisano, Bill Stillwell, Alice LeBlanc, Kathy Moss
Dec 1969	<i>The Social Climber</i> Adapted by James Ragland from Molliere’s <i>The Bourgeois Gentleman</i> Music & Lyrics by Randy Hilding & Fred Palmesiano	Staub – dir set in New Orleans Terry Bennet - set	Kathi Moss, Peter Gabb, Kenneth Bonnaffons, Karen Arnold, Randolph Hille, Marilyn Arruebarrena, Dede Ecklund, Sharon Mancuso, Alan Friedman, Don Oliver, Ray Poret, Fred Palmisano, Joselyn Anderson, Marianne Maduell
Feb 1970	UNO/Le Petit Theatre <i>Philadelphia, Here I Come</i> by Brian Friel (at Le Petit)	Taylor Brooks – dir Grad Student	George Sanchez, Timothy Meyers, Blair Zigler, Peter Gabb, Kathi Moss, Kaye DeMetz, Ken Bonnaffons

Date	Play / Production	Director/Designer	Cast and Crew
March 1970	<i>Faust: A Collage</i> translated and adapted by Beate Bennett from <i>Faust</i> by Goethe	Terry Bennett - dir Ragland - costumes	John Oertling, Joseph Leydon, Parris Buckner, Denise Engeron, Mike Fuller and others
April 1970	<u>Cinema Showcase</u>	<u>Garbage by Pete Casanave</u> <u>Two by Mike Raymond</u> <u>Hands by Kathi Moss</u> <u>New Orleans by Barbara Coleman</u> <u>Promise of Morning by Project 8 of Fortier HS in New Orleans</u> <u>Stillness by Theodore Werlein and John Reine- Newman HS</u> <u>Dentist by Joel LeFrowitz - JFK HS In New Orleans</u> <u>Departures Are by Taylor Brooks</u> <u>Bryan by Pat Spain</u> <u>Sketching by Drew Hunter</u>	
Spring 1970	<u>An Evening of Originals</u> unknown		
April 1970	UNO/ Le Petit Theatre <i>Little Tips</i> by Tim Meyers <i>Blackgum Birthday</i> by James Ragland	Beverly Peery – dir Staub – dir	Kaye DeMetz, Ken Bonnaffons, Kathi Moss, Denise Engeron, Ellen Tolbert Taylor Brooks, Lula Craig, Marsha Latham
	Sept 1970 – University Resident Theatre Association – membership		
Fall 1970	<i>Who's Happy Now?</i> by Oliver Hailey	Ragland	Deborah Pendleton, Fred Palmisano, Mattie Branner, Mike Fuller, Kendrick Goode
Fall 1970	<i>All the King's Men</i> by Robert Penn Warren	Staub– dir Mary Bivona – sets Pamela Mason – costumes	Peter Gabb, Joseph Ridolfo, David Gore, Billie Jean Gore, Brick Tilley, Jimmy Journey, Fred Thomas
Dec 1970	<i>Dr. Seuss at Christmas</i> (Children's Christmas play at Delgado Museum of Art– 3000 children audience)	Kaye de Metz– dir	Laura Guerin, Helen Blanke, Delia Shaw, Roger Noonan, Pat Decker
Feb 1971	UNO/ Le Petit Theatre <i>Pullman Car Hiawatha</i> by Thornton Wilder <i>Don Quixote on the Camino Real</i> by Tennessee Williams	Grad Students Katie Tilley – dir Joy Lewis – dir	Richard Pendleton, Debbie Pendleton Brick Tilley
Date	Play / Production	Director/Designer	Cast and Crew

Mar 1971	An Evening of Originals <i>A Habit of Robins</i> by Kenneth Bonnaffons <i>The Bride Wore Rice in Her Hair</i> by Jerry Felix	Don Hood – dir Nana Booker – costumes Ragland – dir Mary Bivona – sets	Kathy Finney, Joe Ridolfo, Sara Spotswood, Georgia Colliseon, John Oerterling, Brian Verigan, Jean Booth, Charles Bergeron David Gore, Robin Wilson, Linda Gaille, Glen White
Spring 1971	<i>Captain Jinks of the Horse Marines</i> (1901Musical) extra music by Fred Palmisano & Ragland	Staub – dir Bivona – lights Shaw – set Mason– costumes deMetz – dance	Roger Noonan, Patti Compton, Jim Otis, Fred Thomas, Jeanne Marie Boothe, Debbus Billiadeaux
Summer 1971	Summer Cabaret in UC Production – <i>George Washington Crossing the Delaware</i>	Ragland – dir	
Academic Calendar Changes – Fall Semester: August to December //Spring Semester– January to May			
	~ Sept 1971 – Drama and Communications merge ~ Radio station WWNO – FM 89.9 Approved – Late fall 1 st broadcast 2/20/72 ~ Jan 1972 – Internship at WDSU–TV (Barbara Coleman) ~ Jan 1972 – \$88,110 National Endowment for the Arts Grant ~ new Cinema course – Cinematography Techniques ~ Resident Acting Company ~ <i>Introduction to Theatrical Arts</i> ed. August W. Staub Kendell Hunt Publishing Co.1971 was written by seven theater faculty members		
Oct 1971	<i>An Angel Comes to Babylon</i> by Fredrick Durrenmatt	Ragland – dir David Brune – set Mason – costumes	Lorraine Leblanc, John Oertling, Don Olivier, Robert Wood, Michael deVids, Wanda Jones, Jerry Stuebben, Ramon Laboy, Tim Morrision, Linda Gaille, Gene Cradic, Fred Thomas, Butch Palmisano, Guy Tomkins, Frank Boimare, Robert Lange, Patricia Wylie, Mike Montgomery, William Blanke, Joni Flynn, Jim Otis, Matthew Causey, Micholas Payur, Edward Killeen, Barry Ogden, Lamar Berry, Wayne Gonsolin
Maurice Kowalewski slams Staub and Drama department in three part Driftwood interview			
Nov 1971	<i>Thieves' Carnival</i> by Jean Anouilh	Staub– dir	Todd Lindley, Joseph Ridolfo, Harvis Weekly, A. Neil Thackaberry, Barbara Coleman, David Gore, Roger Noonan, Jack McDowell, John Braden, Steve Slaughter, Andrea Adams, Andrea Roane, Gwendolyn Olivier, Mary Jo Thackaberry, Debra Julian, B. J. Gore, Marcianna Shogan

Date	Play / Production	Director/Designer	Cast and Crew	
Dec 1971	6th Annual Children’s Christmas Play at Delgado Museum <i>Mother Goose Rhymes</i> <i>Pierre, a Cautionary Tale & Chicken Soup with Rice</i> by Maurice Sandaks	DeMetz –dir asst dir– A. Neil Thackaberry Roger Noonan–sets Billie Jean Gore–costumes Fred Palmisano – music	William Blanke, Sandra Carrero, Ernest Elias, Michele Fuxan, Laura Jane Guillory, Bill Hudson, Ann Jordon, Lorraine LeBlanc Sharmin LeGendre, Jonell Memlab, Deborah Richer, Ronald Skinner	
	Lab Theatre <i>The Thrice Promised Bride</i> by Chang Chin Shuing	John Oertling– dir	The Lab Theatre produced hundreds of plays after 1964, but no comprehensive list has been found of the names of the plays, directors, casts, or crews.	
Feb 1972	<i>One Flew Over the Cuckoo’s Nest</i> by Ken Kesey Dale Wasserman	Don Hood – dir David Brune – set	John Braden, Marcia Lathen, Neil Thackaberry	
Apr 1972	Last Major Show in Workshop Theatre <i>Agamemnon</i> by Aechylus	Staub – dir Mason – set Brune – costumes	John Oertling, Carolyn McGee, Phyllis Ann Aucoin, Brandy Barrett, Gale Bishop, Matthew Causey, Carolyn A. DiMaggio, Debbie Downing, Ernest Elias, Cindy Floyd, Wayne J. Gonsoulin, Lenora Huff, Robert H. Jacques, Janice Mau, Beth Picou, Ruth Reynolds, Delia Belle Shaw, Marcianna Shogan, Ronald Skinner, Stephanie Tufara, Carolyn Weigand, Robin Wilson, Patricia Wylie, Michael W. DeVids, Jeanne-Marie Booth	
Apr 27-29, 1972	3 rd Annual Louisiana Student Film Festival			
May 1972	Media Showcase (films, TV, and mixed media shows created by LSUNO students) LSUNO Resident Acting Company toured classes (Introduction to Theatre with short plays and scenes) included faculty and graduate assistants selected through national auditions			
	HOST TO ANNUAL CONVENTIONS FOR: Speech Communication Association of America 12/70 Southern Speech Communication Association 4/71 Southwestern Regional Meeting of the International Thespian Society (secondary schools) 6/71			
	Dr. August W. Staub – LSU Foundation Distinguished Faculty Fellowship for 1970-71			
Fall 1972 Performing Arts Center opened and theatre activities move from the Workshop Theatre. The following shows opened the 1972 – 1973 season and the PAC.				

Date	Play / Production	Director/Designer	Cast and Crew	
Fall 1972	<i>Tempest</i> by William Shakespeare	Staub – dir student Zoe Tauss - set design	Prospero – woman cast Marcel Rosenblatt, Rebecca Davis, Steve Bellas	
Fall 1972	<i>The House of Blue Leaves</i> by John Guare	Ragland – dir		
Fall 1972	<i>Animal Tails</i> (children’s play)	Kaye DeMetz – dir		

APPENDIX 4: PERMISSION TO USE MEDIA FROM UNO ARCHIVES

Pamela Graham Tanner

From: Florence M. Jumonville **Sent:** Thu 11/8/2007 11:28 AM
To: Pamela Graham Tanner
Cc:
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Best wishes,

Florence Jumonville

Florence M. Jumonville, Ph.D.

Chair, Louisiana and Special Collections Department

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VITA

Pamela Graham Tanner was born in New Orleans, Louisiana, on September 18, 1945. She is the daughter of Barbara Copping and Eugene Graham and the mother of Peter Graham Haendler.

After attending LSUNO off and on for ten years, she received a Bachelor of Arts in History in December 1973. In May 1999, she received a Master of Education, concentration in Adult Education, from The University of Southern Mississippi. By January 2000, she had acquired the necessary graduate hours in history to qualify to teach on the college level. After a couple of years, she began working toward another Master's degree in history at UNO.

She has been an airline stewardess, professional model, dispensing optician, coordinator of an associate degree program to train opticians, an adjunct history instructor at both Nunez and Delgado Community Colleges, developed continuing education lectures for opticians and since 1989, has been associated with the semi-annual Preservation Resource Center Stained Glass Art in Sacred Places Tour as a photographer and lecturer.