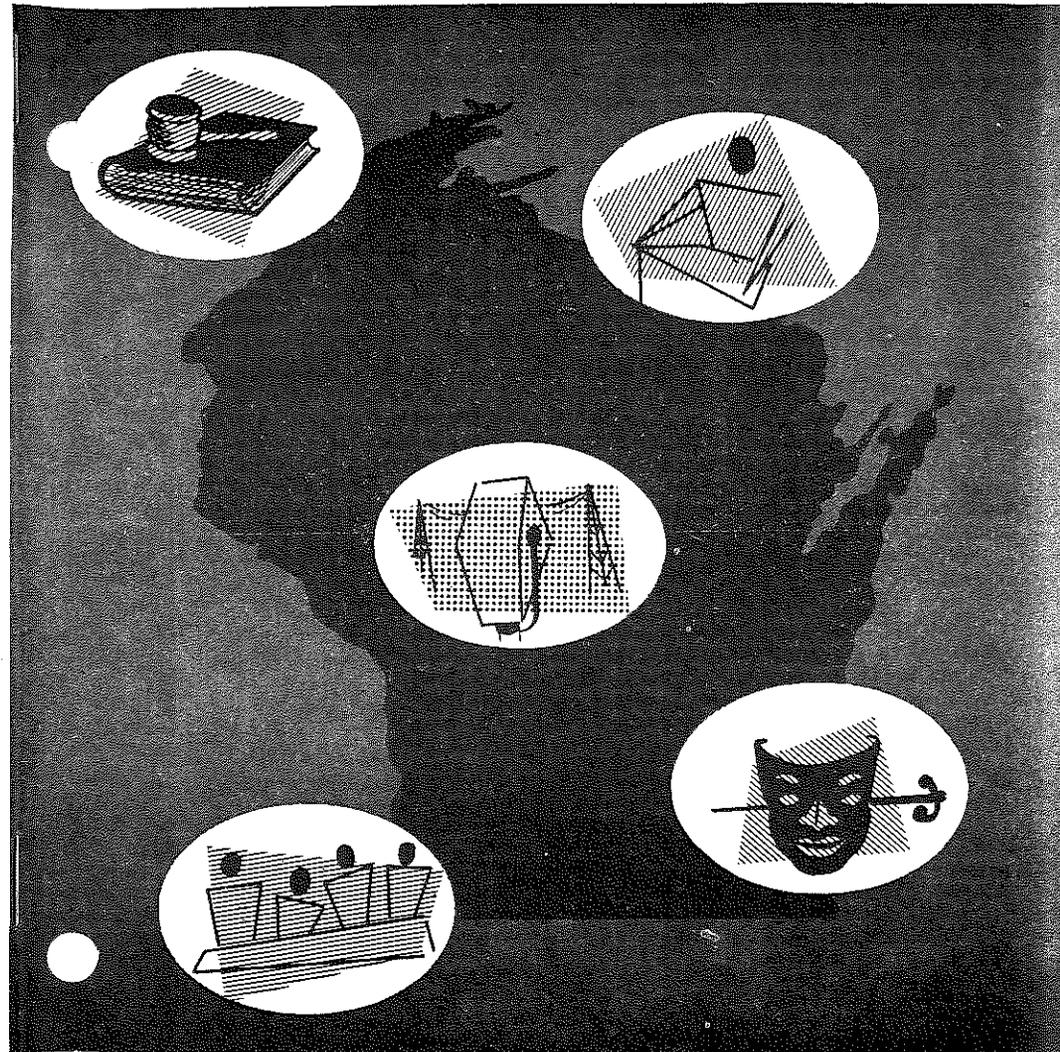


Wisconsin High School Forensic Association Newsletter

"Not to defeat each other, but to pace one another on the road to excellence."
Vol. XXXX MADISON, WISCONSIN, MAY 1969 No. 4

TABLE OF CONTENTS

Calendar for 1968-69 - - - - -	2
Board of Control - - - - -	2
Official Calendar for 1969-70 - - - - -	3
Directing Debate Course - - - - -	3
Highlights of the May Board Meeting - - - - -	4
WHSFA Constitutional Amendments - - - - -	6
Why the Dues Were Raised - - - - -	7
Independent Debate Tournaments - - - - -	8
Independent Speech Tournaments - - - - -	9
Institutes and Clinics in 1969-70 - - - - -	9
WHSFA Debate Proposition for 1969-70 - - - - -	10
Suggested Problem Areas for 1970-71 - - - - -	10
A. S. McMillion Leaves the Board - - - - -	11
How to Succeed in Production Without Really Spending, by David F. Hundhausen - - - - -	12
Summer High School Institute - - - - -	19



WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

Affiliated with the

**UNIVERSITY EXTENSION DEPARTMENT OF SPEECH
 UNIVERSITY OF WISCONSIN
 MADISON, WISCONSIN**

Phone: Area Code 608; 262-2313

CALENDAR FOR 1968-69

Latest Dates for Contests

	Drama	Debate	Speech
Sub-District.....	Oct. 26		Mar. 15
District.....	Nov. 9	Jan. 25	Mar. 29
Section.....	Nov. 23	Feb. 8	
State.....	Dec. 6-7	Feb. 21-22	Apr. 26

WEA Convention.....	Nov. 7-8, 1968
Thanksgiving.....	Nov. 28, 1968
Easter.....	April 6, 1969

Board of Control Meetings

Sheraton-Schroeder Hotel, Milwaukee, November 5-6, 1968
The Wisconsin Center, Madison, May 1-2, 1969

BOARD OF CONTROL

(Addresses and Phone Numbers)

Northern Section

MARYLOU PATTERSON
Eau Claire Memorial 54701
715: 834-1277

Central Section

ERVIN C. MARQUARDT
Wausau 54401
715: 845-7252

Southern Section

A. S. McMILLION
West Bend 53095
414: 334-3424

Eau Claire District

N. F. PANZENHAGEN
Cadott 54727
715: 289-4211

La Crosse District

EDWIN SIEVERS
Viroqua 54665
608: 637-3191

Milwaukee District

WALTER J. MOUNTIN
Oak Creek 53154
414: 762-8000

River Falls District

DARYL K. LIEN
Amery 54001
715: 268-7361

Oshkosh District

PETER C. HAMEL
Green Bay Preble 54302
414: 432-0851

Platteville District

HERMAN LAATSCH
Argyle 53504
608: 543-6671

Superior District

FRANK CIRILLI
Superior 54880
715: 392-8243

Stevens Point District

J. C. GILLMANN
Marathon 54448
715: 443-2226

Whitewater District

GEORGE BUCKINGHAM
Whitewater 53190
414: 473-2611

Chairman of Board of Control, J. C. GILLMANN, Marathon
Vice-Chairman of Board of Control, WALTER J. MOUNTIN, Oak Creek
Advisor in Speech, PROFESSOR HERMAN H. BROCKHAUS,
University Extension
Advisor in Drama, PROFESSOR EDWARD L. KAMARCK,
University Extension
Speech Consultant, MRS. JULIA MAILER, University Extension
Secretary-Treasurer, WHSFA, HERMAN H. BROCKHAUS,
University Extension Department of Speech
Madison, Wisconsin 53706
Phone: Area Code 608; 262-2313

OFFICIAL CALENDAR FOR 1969-70

During the past several years the Wisconsin High School Forensic Association has published its five-year calendar of contest dates in the September issue of the Newsletter. As a convenience to program planners for next year, we are printing the 1969-70 calendar in this Newsletter.

Latest Dates for Contests

	Drama	Debate	Speech
Sub-District.....	Oct. 25		Mar. 7
District.....	Nov. 8	Jan. 31	Mar. 21
Section.....	Nov. 22	Feb. 14	
State.....	Dec. 5-6	Feb. 27-28	Apr. 18

WEA Convention.....	Nov. 6-7, 1969
Board Meetings.....	Nov. 4-5, 1969; May 7-8, 1970
Thanksgiving.....	Nov. 27, 1969
Easter.....	Mar. 29, 1970

The contest dates in the calendar are identified as "latest dates for contests." State contests in drama, debate, and speech are always held on the "latest dates" indicated. District contests are usually held on the "latest dates," but there may be exceptions. In 1969-70 exceptions in some district spring speech contests are probable because the WIAA State Basketball Tournament dates are March 19, 20, 21, 1970.

The "latest dates" for spring speech contests in the WHSFA calendar are determined largely by the date on which Easter falls. In 1970, Easter is on March 29 -- the weekend in which district speech contests are usually held. Since it would not be feasible to schedule a contest on the Saturday before Easter, we had to move ahead the "latest date" for the district speech contest to March 21 for next year. In 1970-71 the schedule of contest dates assumes a more normal pattern again.

DIRECTING DEBATE COURSE

During the first semester of 1969-70, the Wisconsin State University in Whitewater will offer a course in directing debate, identified as speech 401-501. The course may be taken for either undergraduate or graduate credit, has no prerequisites, and carries three credits. Present plans are that the class will meet once a week for 17 weeks, starting the week of September 8, 1969. Each class session will be 150 minutes in length.

Designed for persons concerned with directing high school debate programs, the course will include instruction in the following areas: the philosophy of debate, techniques of debate, recruiting debaters, setting up programs, financing them and evaluating them. The course will be taught by Dr. Edna C. Sorber, Director of Forensics, Wisconsin State University - Whitewater.

HIGHLIGHTS OF THE MAY BOARD MEETING

As is indicated in the WHSFA calendar, the Board of Control meets twice a year, in the fall and in the spring, to review the activities of the Association and make policy decisions. Its last meeting, held on May 1-2, 1969 at The Wisconsin Center in Madison, was attended by Professor Edward L. Kamarck, Advisor in Drama, and by Dr. Harold W. Montross, Dean of the Liberal and Professional Studies Division of University Extension.

Besides examining the program of the WHSFA as it was conducted last year, the Board considered written and oral reports from each of the nine coaches' meetings held at the time of the district speech contests. It also concerned itself with constitutional changes, the financial status of the Association, and rule changes. A summary of major actions taken by the Board follows.

Increase in Membership Dues

Annual membership dues in the WHSFA were raised by \$10 per school. The following is the dues schedule for 1969-70:

\$25 for schools with an enrollment of 149 or less.

\$35 for schools with an enrollment of 150 to 349.

\$40 for schools with an enrollment of 350 or more.

See WHY THE DUES WERE RAISED, printed elsewhere in this Newsletter, for the reasons an increase was necessary.

Reimbursement to University Extension

To help defray more of the operating expense of the WHSFA state office, the Board voted to transfer an additional \$5,000 (for a total of \$7,500) to University Extension in 1969-70. The article WHY THE DUES WERE RAISED, on another page in this Newsletter, gives additional information.

Constitutional Amendments

All three constitutional amendments -- re-districting, transfer between districts, and sub-districts -- were ratified. These amendments, initiated by the Board at its meeting last November, had been endorsed by a majority of the member schools voting in a referendum in April. The ratification action at the May meeting makes the amendments a part of the WHSFA constitution, effective immediately. See the article WHSFA CONSTITUTIONAL AMENDMENTS on another page of this Newsletter for a more complete explanation.

Rules for Sub-Districts

To provide a degree of uniformity throughout the state, several rules for sub-districts were adopted. Each sub-district shall be comprised of no fewer than 4 schools and no more than 6 schools. Requests for granting exceptions to this rule may be presented to the Board by district chairmen.

The arrangement of sub-districts shall take into account the geographical location of schools, but all schools comprising a sub-district must be within the same district.

In conducting sub-district contests the host school shall make all the necessary arrangements and divide the cost of the contest among the participating schools.

Drama Contest Productions

Plays entered in the WHSFA drama contest shall be proscenium stage productions.

Judging of Drama Contests

Drama contests at the district, sectional, and state levels shall be judged by three judges.

Re-use of Plays and Selections Prohibited

A school may not use the same play more than one year in a WHSFA drama or play acting contest. A student may not use the same selection more than one year in a WHSFA speech contest. These rules apply to sub-district, district, and state competition.

Identity of Contestants Prohibited

To make specific the general WHSFA policy of not disclosing a contestant's school, the following rule was adopted.

In all WHSFA contests the identity of contestants' schools shall not be revealed to the judges until the contest results are announced. The wearing of distinctive clothing or emblems which would identify the school which a contestant represents is prohibited.

State Debate Tournament Format

The format of the 1968-69 state debate tournament shall be used in 1969-70, with the addition of a consolation series of debates for teams which do not survive the qualifying rounds. Debates in the consolation series are to be judged by coaches of teams in the championship bracket, without an honorarium, a single judge for each debate.

State Debate Tournament Fee

The registration fee for the state debate tournament shall be increased by \$5 per school, making the fee \$40 in 1969-70.

State Debate Tournament Awards

In addition to the present awards for 1st, 2nd, and 3rd place winners in the state debate championship bracket, participating debaters on all

other teams which survive the qualifying rounds will receive silver medals. In the consolation series, the following school awards will be given (no individual awards): 1st place, school plaque; 2nd and 3rd places, school certificates.

WHSFA CONSTITUTIONAL AMENDMENTS

Last March the WHSFA state office mailed to all 464 member schools a referendum ballot presenting three proposed amendments to the constitution of the Association. They had been initiated by the Board of Control at its regular fall meeting on November 5-6, 1969.

Of the 464 ballots distributed, 268 were returned. All three of the proposed amendments were carried in the referendum. The vote was as follows: Re-districting -- 260 yes, 8 no; Transfer Between Districts -- 245 yes, 23 no; Sub-Districts -- 245 yes, 22 no, 1 abstention.

At the regular spring meeting of the Board on May 1-2, 1969, the three amendments were ratified. They now become a part of the WHSFA constitution, according to Article V, Section 2 which governs amendments. The following are the affected sections of the constitution, as amended.

Article IV. Administration

Section 1. Officers.

- a. The officers of the Association shall be eleven district chairmen and three sectional chairmen. These fourteen officers shall be the Board of Control of the Association.

Section 3. Sections, Districts, and Sub-Districts.

- a. For administrative purposes the state shall be divided into sections and districts as follows:

Northern Section

Eau Claire District
River Falls District
Superior District

Central Section

Green Bay District
La Crosse District
Oshkosh District
Stevens Point District

Southern Section

Kenosha District
Milwaukee District
Platteville District
Whitewater District

- b. Any school may transfer from one district to another by securing written approval from the Board of Control.
- c. The chairman of a district shall be empowered to set up sub-districts in his district, all schools within a sub-district being members of the same district. In setting up sub-districts the chairman shall consult with the executive committee of his district.

WHY THE DUES WERE RAISED

The Wisconsin High School Forensic Association has been affiliated with the University of Wisconsin since the founding of the Association. The earliest constitution of the WHSFA, adopted by the Principals' Section of the Wisconsin State Teachers Association on November 5, 1925, provides that "the Director of the Department of Debating and Public Discussion of the University Extension Division of the U. of W., shall be the Secretary of the Board of Control."

Although the Department of Debating and Public Discussion no longer exists and the structure of University Extension has undergone major changes, the ties between the University of Wisconsin and the WHSFA have continued for more than 43 years. During the first 32 of these years University Extension provided the services of the WHSFA Secretary-Treasurer and the office secretary at no cost to the Association. In 1957-58 the Board was asked to reimburse University Extension in the amount of \$2,500 annually for part of the office secretary's salary. This annual reimbursement is the only transfer of funds from the Association to University Extension for services provided by the state office staff.

As you know, the WHSFA is now affiliated with the University Extension Department of Speech. The chairman of the department serves as Secretary-Treasurer of the Association and the departmental office secretary performs many tasks for the WHSFA. With the growth of the Association and its activities, the amount of time required of Extension Speech Department personnel for administering the state office of the Association has increased considerably. Presently 65% of the departmental chairman's time is devoted to work for the WHSFA, while 90% of the departmental office secretary's time is spent on work for the Association. Most of this staff time is paid for by University Extension, which also provides at no cost to the Association, office space, utilities, capital equipment and such support facilities as the mailing room and duplicating.

It is common knowledge that the University is facing budget cuts. These will affect University Extension, making it necessary for Extension to produce more income in order to continue its programs. To pay for somewhat more of the service the WHSFA receives from University Extension, the Board of Control authorized the transfer of an additional \$5,000 from the Association's treasury to Extension in 1969-70; added to the annual \$2,500 reimbursement, the total amount for 1969-70 will be \$7,500.

The anticipated balance in the WHSFA treasury at the end of the current fiscal year, June 30, would have taken care of the \$7,500 for next year. But the members of the Board looked ahead to future years and determined the need to provide funds to reimburse University Extension for a greater share of the services they give the WHSFA. This is why the dues were raised.

INDEPENDENT DEBATE TOURNAMENTS

As high school debate coaches know, a large number of independent tournaments augment the Wisconsin High School Forensic Association debate program. Most of these tournaments are conducted by high schools; some are hosted by colleges and universities for the benefit of high school debaters.

The following is a list of independently sponsored debate tournaments planned for 1969-70. It was drawn from different sources. Rev. Frederick Heuser, President of the Wisconsin Debate Coaches Association, provided us with a schedule set up at the May 9-10 meeting of the WDCA. Other information came to our office directly from high schools and colleges.

Date	Host School	Level	Type
October 25	Brookfield Central	A, B, C	
	Milwaukee Pius XI	A, B, C	Standard
	Ripon College	A, B, C	
November 1	Stevens Point P.J. Jacobs	C	Standard
	Carthage College, Kenosha	A	Cross X
	Fond du Lac Goodrich	A, B, C	
November 8	Oak Creek	A, B, C	
	WSU-Superior	A, B	Standard
November 15	Greenfield	A, B, C	Cross X in A
	WSU-Stevens Point	A, B, C	Standard
November 22	Mequon Homestead	A, B, C	Cross X, switch sides in A
	Rhinelanders	A, B, C	Standard
November 29	(None scheduled. Thanksgiving Nov. 27)		
December 6	Germantown Washington	A, B, C	Standard
	Kenosha St. Joseph	B, C	
	Merrill	A, B, C	Standard
	Prairie du Chien Champion	B, C	
December 13	Eau Claire Memorial	A, B, C	Cross X in A
	Shorewood-Dominican-Nicolet	A, B, C	
December 20	Oconomowoc	A, B, C	
January 3	Milwaukee Pio Nono	A, B, C	Standard
January 9	Durand	A, B, C	Cross X in A
January 10	Brookfield East	A, B, C	
	Janesville Craig	A, B, C	Cross X in A
	WSU-Eau Claire	A, B, C	Standard and Cross X
January 17	Monona Grove	A, B, C	Cross X in A
	Neenah	A, B, C	
	WSU-La Crosse	A, B, C	Standard
	WSU-River Falls	A, B, C	Standard
January 23-24	Milwaukee Marquette	A, B, C	Cross X, 2 man switch sides in A
January 24	South Milwaukee	C	
March 7	Milwaukee Holy Angels	For A tournament winners	
April 18	Milwaukee Marquette (Catholic League State Tournament)		Cross X, plus individual forensic events

If there are additional tournaments, or if there are changes in dates, we would appreciate receiving such information immediately. We can then amend the schedule which is to be published in the September Newsletter.

INDEPENDENT SPEECH TOURNAMENTS

The number of independent speech tournaments, featuring individual forensic events, is considerably smaller than the number of debate tournaments. Nevertheless we are pleased to inform you about the following competition planned for 1969-70. If other schools besides Ripon College and Marquette University High School decide to sponsor speech tournaments, we invite them to inform the WHSFA state office. We can help publicize the events in the November and February issues of the Newsletter next year.

Date	Host School	Activity
March 4	Ripon College	All spring speech events, two rounds
March 28	Milwaukee Marquette	Most spring speech events, three prelim rounds plus final
April 18	Milwaukee Marquette (Catholic League State Tournament)	Individual forensic events plus cross x debate

INSTITUTES AND CLINICS IN 1969-70

Universities in the state offer a very real service to high schools in their areas by sponsoring institutes and clinics during the school year. Some programs focus on a single major activity, like debate. Others provide instruction in a number of contest events.

Listed below are the institutes and clinics we have been informed will be held next year. The list includes an institute-clinic to be conducted by the Wisconsin Debate Coaches Association, at Whitefish Bay High School. Other schools or organizations which expect to sponsor similar programs in 1969-70 are asked to let the WHSFA state office know as soon as possible. If we receive the information before the close of this school year, we'll be able to publish it in the September Newsletter.

Date	Host	Area-Activity	For Whom
September 26	WSU-La Crosse	Theatre/Debate Clinic	Students & Coaches
September 27	UW-Madison	Debate Institute	Students & Coaches
October 4	WSU-Stevens Point	Debate Institute	Students & Coaches
October 10	UW-Milwaukee	Debate Institute	Students & Coaches
October 11	Whitefish Bay H.S. (WDCA sponsored)	Debate Institute-Clinic	Students & Coaches & Judges
October 18	WSU-Eau Claire	Discussion Clinic	Students
November 1	WSU-River Falls	Debate Clinic	Students
November 15	WSU-Oshkosh	Spring Speech Events Workshop	Students & Coaches
January 9	WSU-La Crosse	Spring Speech Events Clinic	Students & Coaches
February 7	WSU-Stevens Point	Spring Speech Events Institute	Students & Coaches

WHSFA DEBATE PROPOSITION FOR 1969-70

By a substantial margin, the debate schools in the WHSFA chose the following proposition for 1969-70: Resolved: That Congress should prohibit unilateral United States military intervention in foreign countries.

The proposition selected last April, through balloting by mail, received a total of 178 points. (In the ranking, 1st counted three points; 2nd, two points; 3rd, one point.) The proposition advocating the United States withdraw from all multilateral defense organizations received 143 points. The proposal that the United States should withdraw from NATO received 111 points.

The strong preference for the proposition chosen is evidenced by the fact that it not only received the highest number of points, but it also received the greatest number of 1st place rankings. The following is a tabulation of the 72 valid ballots returned to the WHSFA state office:

Propositions	Rankings Received		
	1st	2nd	3rd
No. 1 Withdraw from NATO	11	17	44
No. 2 Withdraw from all multilateral defense organizations	17	37	18
No. 3 Prohibit unilateral military intervention	44	18	10

According to information our office has received from some of the forensic leagues in neighboring states, the following have chosen the same 1969-70 debate proposition as that selected by Wisconsin: Iowa High School Forensic League, Minnesota State High School League, and South Dakota High School Activities Association.

SUGGESTED PROBLEM AREAS FOR 1970-71

An invitation to recommend problem areas for 1970-71 was sent out with the debate proposition ballot last March. Approximately two-thirds of the schools returning the ballot also suggested one or more problem areas.

The state office tabulated all the suggested problem areas received and forwarded the top five to the National Office of the Committee on Discussion and Debate. The following were the official recommendations from Wisconsin for the 1970-71 problem area:

1. What should be the role of the federal government in public welfare?
(Alternate: What should be the United States policy regarding welfare to needy citizens?)
2. What should be done to eliminate poverty in the United States?
(Alternate: What program should the federal government adopt to eliminate poverty?)
3. What should Congress do to change the present tax structure?
(Alternate: How can the tax structure in the United States be improved?)

4. What would be the best method of electing the President of the United States?
(Alternate: How can we improve our electoral system for selecting the President and Vice-President?)
5. What should be the role of government in controlling campus disorders?
(Alternate: What can be done to curb student unrest?)

After receiving suggestions from the several states, the National Office tabulates the recommendations in the same manner as the WHSFA state office did for Wisconsin. The problem areas mentioned most often in the national count will be assigned to study committees which will submit reports at a national meeting in New York next December.

By sending in recommendations for the 1970-71 problem areas, debate coaches in Wisconsin have participated in the first step in the process of choosing a debate proposition for the year after next.

A. S. McMILLION LEAVES THE BOARD

At the conclusion of the current school year, Mr. A. S. McMillion will leave the WHSFA Board of Control because he is moving from the Southern Section, which he currently represents. Art has resigned from West Bend Senior High School to become the debate coach at Eau Claire Memorial High School, which is in the Northern Section.

The WHSFA constitution specifies, in Article IV, Section 2, f: "The office of chairman of any district or section shall be declared vacant when the incumbent of that office moves to another district or section." The constitution also provides, in Section 2, g: "In case of a vacancy in a district or sectional chairmanship the remaining members of the Board of Control shall appoint a chairman to serve until the next annual election." The Board of Control, at its meeting on May 2-3, 1969, appointed Norman D. Flynn, debate coach at Monona Grove High School, to serve as the Interim-Chairman of the Southern Section until the next election, which will be held in September, 1969.

At the last WHSFA Board meeting, the Chairman of the Board, Mr. J. C. Gillmann, paid tribute to Art McMillion, who has served as Chairman of the Southern Section since 1962. Mr. Gillmann praised him for his dedication to the interscholastic debate and forensic program in Wisconsin. Last December Art was a delegate from Wisconsin to a national meeting held in Chicago. At this meeting he represented the WHSFA in the deliberations of the Advisory Council of the National Committee on Discussion and Debate, the group responsible for wording and recommending problem areas, discussion questions, and debate propositions used by high schools throughout the United States.

Members of the Board joined Art's colleagues in wishing him well in his new position at Eau Claire Memorial. Mrs. Marylou Patterson, who has been the debate coach at Memorial, will continue as a teacher of speech and forensics coach in that school. She will also remain on the Board as Chairman of the Northern Section of the Association.

HOW TO SUCCEED IN PRODUCTION WITHOUT REALLY SPENDING

David F. Hundhausen

Some time ago when I was asked to address this sectional meeting of the Wisconsin Council of Teachers of English Convention, I was given one week in which to select a topic and dream up a catchy title that could be included as part of the advance publicity on the convention. I decided that I wanted to talk about practical, time-saving, money-saving approaches to the technical aspects of high school play production. I recalled that money and time had always been a problem when I directed on the junior high school level, and that they continued to be a problem on the college level. So I submitted the title which most of you have probably read on your programs, "How to Succeed in Production Without Really Spending." After thinking about this topic for awhile, and after consulting a few of my friends who direct high school plays and discovering that their operating budgets exceed mine at the University of Wisconsin-Waukesha by a considerable amount of money, I decided I didn't really want to talk about saving time and money as much as I wanted to talk about making a different kind of investment in the high school theater program than many of us have been making in the past. I recognize I am being terribly deceitful, because I am violating the expectations of my audience, but I learned somewhere in a course in professional speaking that you can always make your title fit your speech. That's exactly what I'm going to do. Anyway, the organizers of this convention requested a catchy title, so I have the satisfaction of knowing that I haven't violated their expectations. What I am concerned about, then, is how to succeed in high school production without spending in the manner we've become accustomed to spending.

Let me begin with an example of spending in the accustomed manner. I can recall a day not so many years ago when I held my first tryout session for my first high school play production, a musical version of Tom Sawyer called "Mississippi Melody." I was fired up and idealistic about the prospect of directing an equally fired up and idealistic bunch of seventh, eighth, and ninth graders. A week or so later, I was in the early throes of rehearsal, fast becoming a bit tired of excuses like, "I can't come to rehearsal 'cause I have to go to my grandma's for supper," or, "I have to go to the dentist," or --of course-- "Was there a rehearsal? Gee, I forgot."

A week or so after that, somewhat less fired up and idealistic, I was struggling to get together a crew of kids to come on a Saturday morning to work on the setting. Two showed up --and they both forgot to bring

David F. Hundhausen (M.A. The University of Iowa, 1965) is Chairman of the Department of Speech, University Center System, The University of Wisconsin. "How to Succeed in Production Without Really Spending" is a speech Mr. Hundhausen gave at the Wisconsin Council of Teachers of English Convention in Milwaukee on April 26, 1969. The sectional meeting at which Mr. Hundhausen spoke was sponsored by the Wisconsin High School Forensic Association.

hammers. Now I have never been what you call a do-it-yourself kind of person. My father, an accomplished carpenter and general all-around fixer upper, has never understood or been sympathetic about my all-around ineptitude as a handyman. It was a very dark Saturday, then, when I had to telephone Dad and ask him to come over to school to help me build scenery for my first major production on a high school stage. There was a moment of silence, some unintelligible grumbling, and then an intelligible, "All right, I'll help."

Meanwhile, I was facing a new ordeal: costumes. I conned two of my English colleagues into helping me with this knotty little problem. "There are only thirty-five in the cast," I said cheerfully. They jumped in bravely; so did the mothers of the cast members who persisted in consulting me about the details of sewing Butterick patterns even though I assured them I had never pedaled a sewing machine in my life.

Well, the costumes got made; the set got built (good old Dad!), and I managed to teach my charges where to move, when to move, and how to move. After seven agonizing but wonderful weeks, magic time was at hand. Somewhat frazzled by the whole thing, I managed to stay in one piece through the two performances. After the closing night, there was the inevitable ritual of striking the set, putting everything away, and cleaning up. The janitors watched warily and jealously as we pushed brooms across the stage and pulled nails out of boards. The head custodian sauntered over to me, pulled me toward one side of the stage, and pointed dramatically to some rather large scratches on the floor. They happened to be close to some large blobs of paint --in assorted colors-- which the head custodian pointed out to me with another of his dramatic gestures accompanied by a pained expression that seemed to be saying, "How could you do this to me?" I tried to explain --with as much patience and understanding as I could muster up after seven weeks of harried existence-- that these minor damages (he flinched at the word "minor") were bound to occur whenever a play was produced. I also apologized several times for these minor damages. The head custodian nodded condescendingly, but I could tell that he had rejected my explanation. I climbed wearily into my Ford Falcon and sped home to the comfort of my bed. I didn't awaken 'til sometime the next evening --and I was still exhausted.

I imagine this story is a rather familiar one to those of you who have directed high school productions. And I suppose that most of us who have chosen to direct plays have not been naive about the hard work and long hours connected with play production. Most of us expect to don work clothes and take hammer in hand in order to get the setting done. Most of us expect to rummage for costumes or even to help sew them. Most of us expect to assist with the lighting, even to climb up on an A-frame ladder and focus the lights ourselves. We have been conditioned to this kind of routine --mounting a show is a lot of work. In fact, our very conditioning --our having been brought up in this kind of a production tradition-- is probably one reason why we continue to perpetuate it.

But I'm wondering whether investing as much time and energy as we do in the technical aspects of production doesn't sometimes prevent us from

being teachers of theater. Do we also have sufficient time and energy to train our actors, for example? Or in struggling to get a production mounted, are we sometimes forced into taking shortcuts with our actors, using a "show and tell" directorial approach, for example? And somewhere in the flurry of building sets, sewing costumes, hanging lights, and putting out publicity, perhaps values and ideals like the necessity of commitment, self-discipline, and striving for artistic perfection get lost. Perhaps our students don't really develop an understanding of theater as art.

Why, then, do we spend so much time on the technical aspects of production? I think it is because we have been conditioned to regard high school theater as big business. The commercialism of Broadway's professional theater seems to have a strong influence on the shape of play production in schools which frequently use the Broadway success of a play as an important criterion in deciding whether or not to produce the play. Only the professional resident repertory theaters and the university theaters (and even here there are exceptions) seem to be able to escape the commercial influence of Broadway. Not only are theaters influenced by Broadway in their choice of plays, but audiences are influenced in their selective viewing of plays. People are much more likely to attend a performance of a play they have heard of because of its Broadway reputation than they are a performance of a good play that did not enjoy a long Broadway run. The desire of the public for popular entertainment as opposed to something experimental, innovative, or avant-garde, is being perpetuated when high school directors persist in drawing upon Broadway fare for their big productions each year and in mounting these productions on a commercial scale. If we are to educate an audience as well as potential theater artists, we must carefully consider what plays we present. If we are content to give them what they want --the commercial product-- we are never going to get them to want anything else. The theater will continue to offer the marketable box office vehicle to the neglect of innovations and experiments, particularly by unknown playwrights. In the high school we have a chance to alter the vicious cycle of commercialism in the theater, to broaden and educate the tastes of our audience, to develop a new set of expectations in audiences across the country. We cannot afford to let this chance pass by.

Besides the commercialism which permeates high school theater via Broadway, I think there is another factor responsible for forcing high school theater to operate as a commercial enterprise. Along with the music program, and to a lesser extent the art program, high school theater occupies a peculiar position in relationship to the school and the community. I am talking about the fact that the drama program is in part the basis of a public relations program for the high school. It does not exist solely for educational purposes as do most of the other academic disciplines such as English, mathematics, and history. It is often the only means of attracting parents to the school. Parent-teacher associations are not usually established or active in high schools, so there is little opportunity for contact between the parents and the school. Plays and concerts attract parents to the school and thus serve a useful function from the standpoint of public relations.

But does this position --serving as a public relations agency-- serve the interests of the drama program? Obviously, an audience is needed for a play or a concert. But aren't high school drama directors under at least an indirect kind of pressure to produce a commercially marketable product? Don't they almost have to do something "safe" so they can attract a large audience and not offend anyone's taste --so they can please the school administration and the local newspaper?

I think the musical comedy boom which has hit the high schools in recent years is a good example of what I am talking about. No one can deny that the advantages of doing a musical in high school include the possibility of having a large number of students participate and of attracting large audiences because of the great popularity of musical comedy in this country. Obviously the musical comedy (whatever its virtues as an artistic undertaking) is above all a commercially marketable product that is also a highly effective public relations device.

I think it is unfortunate that a great many high schools have made the musical comedy the primary focus of their drama programs. Students from these schools get brainwashed on musical comedy to the point where they think it is synonymous with theater to the exclusion of other forms of drama. As a teacher of theater at the University of Wisconsin, Waukesha County Campus, I have been disturbed by a question frequently posed by my students: "Why can't we do a musical? We did a couple of them in high school and they were really a lot of fun." Though I patiently attempt to explain to these students that we ought to try the classics, the avant-garde, and the experimental in the educational theater environment, it is difficult to drum up enthusiasm for something like Paul Shyre's adaptation of John Dos Passos' U.S.A., as compared to venerable favorites like Bye Bye Birdie or Oklahoma. I might add that audiences respond in kind: it is as difficult to attract people to a performance of a play like U.S.A. as it is to find a cast to perform it. The production of musicals in high school is probably at least partially responsible for perpetuating a narrow-minded view of theater in those students who participate in the shows and in audience members who are given a steady diet of musicals.

Suppose those of us who direct high school plays did not feel any pressure to serve as public relations ambassadors. Would we still select a musical or similar popular entertainment for our playbill or would we be willing rather to try a character drama or an original script? And would we invest the time ordinarily spent in attending to the technical minutiae of production on the training of actors? Freed from the pressure of getting results, would we be able to concentrate on the means rather than the end?

The effects of commercialism on high school theater go beyond influencing the choice of plays, placing the emphasis on the mounting of productions, and creating what may be distorted concepts of theater art. Commercialism also encourages competition. Of course, when theater was born in ancient Greece, there was competition amongst playwrights at the drama festivals. Originally, however, the competition was solely for playwrighting. Later, when the drama festivals became more "commercialized," actors also

competed for prizes. In highly competitive school districts, it is conceivable that schools try to out-perform their neighbors so that we have a situation approaching inter-scholastic competition in sports -- a kind of drama league. Of course, competition is not necessarily a bad thing in the arts, providing the fact of competition doesn't become the reason for the existence of art. Art should be created for its own sake, not for the possibility of winning a first prize. This is what I see as the danger of the competitive element in high school theater, whether it exists informally amongst schools, or formally as it does in the Wisconsin High School Forensic Association Drama Contest.

Although the WHSFA Contest does not award places, there is nonetheless competition for ratings. The participants are consciously or unconsciously measuring themselves against the productions from other schools. And the judges, consciously or unconsciously, are bound to make comparisons when assigning their ratings. And in their desire to compete, some schools concentrate too heavily, I think, on spectacle. Last December, I was a judge in the finals of the WHSFA Drama Contest in Stevens Point. While I was pleased to see schools attempting plays like Albee's "Zoo Story," Cummings' "Santa Claus" and the Jean Cocteau adaptation of Sophocles' "Antigone," I was a bit disturbed to find some schools focusing on the sets and costumes to an elaborate scale while the directing and acting were far from adequate. One disgruntled high school director, commenting on a production that relied heavily upon spectacle for its impact (but which was also well-directed, and well-acted, I thought) said, "Where does spectacle end and theater begin? If all it takes to get an A rating is costumes and sound effects, I'll put on a spectacle and forget about everything else." This director was, incidentally, a first-time participant in the contest. Although we might look upon her comment as an expression smacking of sour grapes, I don't think we ought to completely disregard it. In my opinion, the element of spectacle as a factor in the formal or informal competition ought to be eliminated from the WHSFA Contest.

I want to make it clear I am not suggesting that spectacle is an unimportant element of dramatic production. It obviously makes an important contribution to theater art. Indeed, it is essential to the production of some plays. I am not suggesting that it be ignored, but rather that it not be given primary consideration either in the choice of a play or in the production of a play. In the professional theater, the technical requirements do not get in the way of the director and the actors because there are professional designers, builders, and technicians who do the work. But in the high school theater, the director and the actors are frequently also the ones who build the sets, make the costumes, and gather the properties; so the technical aspects of production often become burdensome and interfere with the work the director and actors ought to be doing on the script.

I also want to make it clear I am not suggesting there is no artistic value in producing a spectacular show such as a musical. Certainly spectacles offer a great challenge in regard to staging. And certainly the fact that spectacles permit large numbers of students to participate is an advantage. But I don't think that sheer numbers of participants ought to

take precedence over the quality of the participation or the nature of the after-experience. Four students who do demanding roles in a three-act character drama might learn more than forty who are members of the singing chorus of a musical.

If we want to de-emphasize the role of spectacle -- both in the WHSFA Contest and in the high school theater program generally -- how ought we to proceed? One possible approach would be to encourage schools to select plays with modest technical requirements, plays that focus upon characterization rather than spectacle. Some schools are already doing this. I recall a beautiful production of "The Brick and the Rose," which was done by Reedsburg Webb High School at the 1968-69 State Drama Contest. There was no setting -- just a number of stools which were occupied by the actors when they weren't involved in a scene or when they were performing as an ensemble. Locales were identified by means of area lighting. Costuming was simple -- polo shirts, jeans, and jackets for the boys; skirts and blouses for the girls. The really thrilling thing about this production was that the young actors believed in what they were doing; they created the reality of the play without the help of elaborate technical elements.

There was also a fine production of a play called, "I'm Herbert," a two-character drama which was performed by Fall Creek High School. Like "The Brick and the Rose," the technical requirements of this play are modest: two rocking chairs, a portion of a porch railing, and a few flower pots. And the thrilling thing about this production was the acting of the two students who played the old man and the old woman.

But there were schools that chose to present plays with rather complex technical requirements, and some of these schools handled these requirements beautifully. Perhaps rather than telling these schools not to do plays with complex technical requirements, we ought to lay a few ground rules as to the manner in which the technical requirements of these productions are to be handled. Schools are already limited somewhat in the area of lighting. Since all of the participants in the contest must use the same stage, and since the lighting instruments cannot be rehung and refocused for each production, schools must make do with the lighting that's available. They seem to manage rather well in spite of this limitation.

I don't see why they couldn't manage equally as well if certain limitations were placed upon costuming and scenery. Why couldn't they build their settings out of a standard collection of set pieces -- platforms, cubes, rectangular boxes, stairways, ramps, tables, and chairs, for example? Why couldn't they utilize rehearsal dress instead of the usual full costuming? When I was a graduate student at the University of Iowa, I was stimulated and excited by their laboratory theater. It was set up in an old armory that had once served as a gymnasium. Arnold Gillette, the technical director of the University Theater, has designed a set of platforms, boxes, stairways and rampways that can be moved around and put together to create an infinite number of settings. There are cubes, for example, which can be used as chairs, end tables, and the like. There are rectangular boxes which serve as beds, couches, or -- when turned on end -- as walls, or door frames. There are platforms of various sizes and shapes that can be

used to create multi-leveled, multi-scene settings. Since there is a scale model of this assemblage of boxes, stairways, and platforms, someone who wants to direct a show in the laboratory theater can utilize the model in planning the setting and the staging. Directing students who use the laboratory theater are told they must use only the resources that are already in the theater plus minimal props and costumes. The "limitations" of this laboratory theater force directors and the actors to focus upon bringing scripts to life. They are free to concentrate upon directing and acting skills.

I don't see why an approach similar to the laboratory theater couldn't be used in the WHSFA Drama Contest. It would remove the element of spectacle from the competition. It would place the schools on a more equal competitive basis, so that budget --a factor which severely limits the technical end of many schools' productions-- would not be a possible limitation for any of the participating schools. And think how it would affect the preparation of a play for the contest. The frenzied activity accompanying the building of sets and costumes would be eliminated and directors and actors alike could concentrate on developing and sharpening their skills. From a practical viewpoint, schools would be saved the bother and expense of hauling settings to and from schools where the various contests are held.

I see no reason, for that matter, why the laboratory theater approach can't be the foundation of the high school drama program. I see the possibility over a period of time of changing the expectations and values of both theater practitioners and audience members. I am amazed and frustrated by those freshman who come to the University of Wisconsin-Waukesha and scoff at our facilities --admittedly inferior to the elaborate proscenium theaters with fly galleries found in many high schools. The cafetorium at UWW, with a twenty-one foot deep stage, no fly space, and practically no wing space, must look dismal indeed compared to the facilities available at many high schools. But these students ought to be stimulated by the possibilities offered by any large, empty space. The pioneers of the Off-Broadway and, more recently, the Off-Off Broadway movements were and are. High school students should be educated to have the idea of a theater rather than a concept limited to a particular type of building or facility. And when they say to me, "Why can't we do a musical instead of this 'heavy' drama? We did musicals in high school and they were really a ball," they ought to recognize there is more to theater than musical comedy. And when they complain about long rehearsals and the demands made upon them for perfection, they ought to realize that hard work, self-discipline, and commitment are an essential part of theater art.

How, then, can we succeed in production without really spending? By not looking upon high school theater as a commercial venture, by investing our personal capital --our knowledge and skill as teachers of theater art-- rather than the capital of time and money we've been investing in technical theater. Recently I read in the monthly Newsletter of the University of Wisconsin Arts Council that the University of Wisconsin, Green Bay Campus staged a minimal theater production of Shakespeare's The Tempest. The director, Professor Jack Frisch, commented that he was much influenced by Polish director Jerry Grotowski's beliefs concerning the place of the actor

in dramatic art, the responsibility of the actor to perform the play without the aid of sophisticated technical elements. Professor Frisch said that it takes guts to attempt a minimal staging of a Shakespearean play. It will also take guts for us to adopt a minimal staging approach to high school theater, but we, our students, and the art of the theater in this country, have an opportunity to reap maximum rewards.

SUMMER HIGH SCHOOL INSTITUTE

The February issue of the WHSFA Newsletter carried announcements of summer high school speech institutes to be held at the University of Wisconsin in Madison from July 6 to 26 and at the Wisconsin State University in Eau Claire from June 16 to July 3, 1969. Since the publication of these announcements, we have received information about another summer program at the Wisconsin State University in Platteville.

The Platteville institute will begin on July 6 and run through July 18, 1969. The areas of instruction are theatre and radio-TV. There will be classes in acting, theatre production, oral interpretation, and broadcasting. Persons interested in the institute can get further information by writing to Dr. Paul W. Gauger, Wisconsin State University, Platteville 53818.