

"The Lady Who Came to Stay" Closes Theater Season with Outstanding '44 Success Record

BY PHYLLIS TEAGARDEN

Completing one of its most successful seasons, the University Theatre presented "The Lady Who Came to Stay," a psychological, horror play displaying excellent character acting, atmosphere, and technical skill on the part of the cast, crews, and director Berne Enslin.

From the rise of the first curtain to the seventh and last scene, Emma, Phoebe, and Milly, the three sisters, kept the audience shuddering, and anyone could easily have heard the drop of a pin during the whole play. Ghostly green spotlights and screaming old maids created an atmosphere of weird thrills, chills, and suspense.

Comments heard during and after the play marked it as the best piece of acting on the part of all yet to be seen this season. No single character could be called best with any degree of certainty, because all nine characters lived their parts throughout the entire presentation.

Cast Gets Approval.

Joan McCague, as Katherine, gave an excellent characterization of the failing concert singer who had come to this house of horror with her young daughter, to be killed by the strife and struggle among the sisters. Jo Weaver Kline, cast as Phoebe, the worst of the three sisters, gave a superb showing and stole several scenes. Emma, played by Betty Rhodes, added more and more to the atmosphere of the Garvis home by her equally fine interpretation of Phoebe's right-hand-man, later to become an almost exact duplicate of her dead sister. Milly, played by Barbara Berggren, deserves high praise for one of the best characterizations seen in a long time. The apparently weak sister of the three, she seems to add more horror in her eccentric way than if she had been loud and domineering, presenting contrast to the other two.

Dorothy James, as Ann, the young daughter of Katherine, affords the only relief of the play, and takes advantage of each opportunity to create one of the stronger parts, giving an excellent performance. Both Blanche Duckworth and Jean Kinnie, cast as Sadie, the maid, turned in fine performances. Bill Major, always excellent in any and every role he has played, lived up to his reputation as Roy, Ann's young friend, and also as the doctor. Roger, Ann's little brother, was played by Jeanne Racine, adding another star to her galaxy of fine performances. (Especially good was Don Keough in the part of Beeba!)

Using no spotlights or footlights at any time, an atmosphere of

gloom prevailed throughout the seven scenes, and properties were exceptional. The use of yellow, green and red lights added to the stifling atmosphere that was no-

ticable at all times.

The staff for "The Lady Who Came to Stay" included Becky Silver, head of properties; Gerry Neumeyer, Pat Shaeffer, Shirley

Carrithers, and Rosella Widows, properties assistants; Art Beindorff, lighting; Virginia Seacrest, Herb Spence, and Jeanne Wolcott, lighting assistants; Mrs. B. W.

Enslin, costume advisor; Doris Quinn, Doris Belzer, and Elise Tomich, costume assistants; Marjory Horstman, music, and Vic Ferris, curtain.

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Writers Contest Opens; Cash Prizes Offered

Cash prizes are being offered to midwestern writers by the Midwestern Writers' Conference association, a non-profit organization sponsored by The Cordon, a group of between three and four hundred writers, most of whom are engaged in the creative arts, and which advances the money for the prizes offered.

The association was formed to establish a line of communication between writers of the midwest, and to offer recognition, inspiration and encouragement to new writers. All of its officers serve without remuneration.

Prizes Offered.

For the best short story, 5,000 words or under, an award of \$200 will be given. A beginner's short story, 2,500 to 5,000 words, is open to those who have never had anything published and \$25.00 is the cash prize offered to the winner. Cash prizes are also offered for the best feature article, juvenile short story, poem, and radio script for a 15-minute presentation.

Rules of the contest and full particulars will be mailed on receipt of stamped addressed envelop, as well as information concerning a Midwestern Writers' Conference opening May 19.

All manuscripts, which must not be postmarked later than May 10, are sent to the Midwestern Writers' Conference Association, 410 S. Michigan Ave., Chicago, Ill.

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