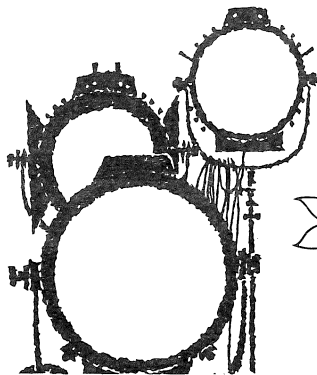




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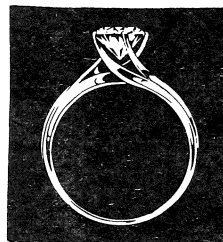
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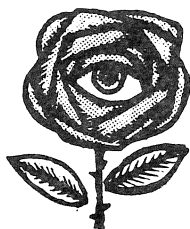
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THE SUBJECT WAS ROSES

By Frank D. Gilroy

January 30, 31, February 1, 1969

Director — Linda Grznar**

Designer-Technical Director — Prof. Fred Thayer

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Cast

in order of appearance

John Cleary Tom Lauchner*
Nettie Cleary Mary Furniss**
Timmy Cleary Robert Fortner*

Scene

Action takes place in the Cleary's apartment, May, 1946.

ACT I

Scene 1: Saturday morning
Scene 2: Saturday afternoon
Scene 3: Two a.m. Sunday morning

INTERMISSION

ACT II

Scene 1: Sunday morning
Scene 2: Sunday evening
Scene 3: Two a.m. Monday morning
Scene 4: Monday morning

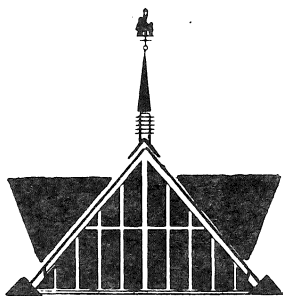
Acknowledgements

Play produced by special arrangement with Samuel French, Inc.

John Evans

* Indicates membership in Cap and Dagger Dramatics Club

** Indicates membership in Theta Alpha Phi National Dramatics Honorary



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About the Author

Frank D. Gilroy, born in the Bronx, New York, 1926, was an undergraduate at Dartmouth when he wrote his first play. He did not, however, have a play produced professionally until fourteen years later, early in 1962, when he won acclaim as a highly "promising" writer with a serious drama entitled *Who'll Save the Plowboy*. From 1948 onward he had been making a comfortable livelihood by writing for television and from 1957 to 1962 he wrote for films and made his home in Hollywood. He did the screen plays for *The Gallant Hours* and *The Fastest Gun Alive*. His most recent plays include *That Summer*, *That Fall* in 1967 and *The Only Game in Town* in the spring of 1968.

About the Play

Although *The Subject Was Roses* played for 832 performances on Broadway, won the Pulitzer Prize, Drama Critics' Award and the Antoinette Perry Award in 1965, its early history was filled with many rejections, disappointments and delays over the course of nearly four years. The first draft was completed in 1960, revised in 1961 and submitted to producers in 1962. After several months of searching two aspiring producers took an option and began the search for a name cast and \$100,000 worth of investors. Numerous stars turned the play down over a several month period. Finally in March, 1964, after nearly two years of fruitlessly trying to get a production, Gilroy decided to undertake the plunge and organize a production himself. He secured Jack Albertson for the role of the father, Ulu Grosbard (then a "no-name" director) as director and Edgar Lansbury as scene designer-producer. He began hitting up everyone he knew who was modestly solvent for financing, in \$1,000 blocks. Finally he secured the necessary \$40,000 plus Irene Dailey and Martin Sheen as Mother and Son and the play opened in New York on May 25, 1964 with an advance sale of \$162. The reviews were sensational – barely \$7,000 a week came in to cover the \$10,000 weekly operating expenses for the next four weeks – but then the word-of-mouth began to take hold and the play ran for two years with an average of \$16,000 a week. The New York run plus tours finally achieved a \$248,000 return on the original investment.



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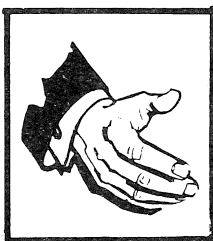
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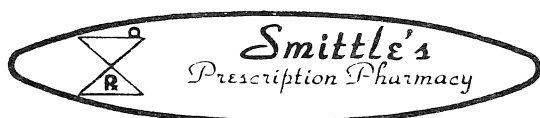
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Theatre Staff

Dr. Charles W. Dodrill Director of Theatre
 Prof. Fred J. Thayer Designer-Technical Theatre
 Mrs. Nancy Norris Publicity
 Dr. James Grissinger Chairman, Dept. of Speech & Theatre
 Linda Dugan*, Larry Evans**, Mark Peters**,
 Glenn Plum**, Linda Sharpless* Student Assistants

Production Crews

Stage Manager: Pat Spreng**
 Costumes: Shirley Crossland*, Chm.; Ellen Andrews*, Sharma Rife
 House Manager: Fran Guenther*
 Lights: Larry Evans**, Chm.; Debbie Bowman, Paul Brown
 Make-up: Glenn Plum**, Chm.; Marcia Knisley
 Programs: Teri Hiatt**, Chm.; Gary Burgard, Nancy Scott, Gail Snyder*
 Properties: Linda Dugan*, Chm.; Jay Benson, Gary Burgard, Yvette Carmon, Randy Cline*,
 Ken Myers, Judy Prince, Linda Sheppard, Keith Squires
 Publicity: John Waddingham*, Chm.; Gary Burgard, Kathy Smith
 Scenery: Mark Peters**, Chm.; Lowell Bacon, Bonnie Beall, Yvette Carmon, Mike Hartman,
 Doug Redding, Nancy Scott
 Sound: Ed Vaughn*, Chm.; Jeff Weaner
 Tickets: Ann Houser*, Chm.; Tim Chandler, Fran Guenther*, Sue Lare, Ken Meyers, Rick Viola

Director's Corner

In recent years the Otterbein College Theatre has established the practice of encouraging superior students interested in college teaching or professional theatre to undertake the direction of major theatre productions as part of their regular college work. Several such plays have been presented in recent years as part of Distinction Projects or as specific departmental projects. Recent students who have participated in this program include Richard Davis (now an acting teacher in New York City), John Soliday (currently working on his Ph.D. after teaching and directing for three years at Wooster), Jack Wright (in the final phases of a doctoral degree in theatre at the University of Kansas), and Greg Sabatino (an aspiring actor in Hollywood).

Linda Grznar, director of *The Subject Was Roses*, is not the first female to function as director for several others have preceded her, the most recent being Marilou Holford (now teaching in California). Linda has appeared in numerous dancing and acting roles, including major roles in *Brigadoon*, *The Merchant of Venice*, *The Crucible* and several roles in the Summer Theatre highlighted by her appearance as the lead in *Antigone*. Linda has also been very active in her off-stage activities, having worked in almost every capacity. Though her plans are not finalized Linda is considering a career in college theatre.

One might very well inquire as to the reasons for including student directed productions on our major theatre series. Though the accomplishments of the above list of graduates should answer such inquiries, let us pursue some of the rationale involved. An examination of our annual brochure indicates the policy of the Otterbein College Theatre to be a three-fold objective: ENTERTAINMENT, ARTISTIC AND CULTURAL APPRECIATION and EDUCATION – both for our spectators and our participants. The staff of the theatre believe that ENTERTAINMENT exists on many levels, from farce to tragedy to musical comedy to the frequently unknown quality of the avant garde. ENTERTAINMENT also implies enjoyment and this we hope to achieve by a variety of experiences that titillate the senses and the intellect. ARTISTIC AND CULTURAL APPRECIATION is a necessary adjunct for any student or any audience member if they are to grow and experience the art of the theatre together. A theatre cannot exist without an audience – the better the audience the stronger the theatre must be to maintain interest. Thus we attempt to program a season of plays annually (and each student generation) that will provide a great variety of artistic experiences and expose our students and audience to the best of the world theatre of past periods and the present. Finally, we must carefully consider the EDUCATIONAL needs of our departmental majors, the student body, the campus and community. While one of our most obvious goals is the development of theatrically oriented students well prepared with a solid foundation and understanding of the art of the theatre, we must also be concerned with developing the audience of tomorrow while building and satisfying the audience of today. Frankly, we often believe the task of developing and training an audience to understand the art of the theatre and want to see the best of such theatre is our most important task. Thus, hopefully, our ENTERTAINMENT and ARTISTIC-CULTURAL APPRECIATION goals are almost synonymous with our EDUCATIONAL goals, for a well-rounded audience desires a wide variety of theatrical experience. For this kind of audience we can program almost any kind of play that will help achieve educational objectives for our majors while providing a satisfying evening in the theatre. We want our students to act-direct-design and work on crews for all kinds of theatre during their student careers. We hope to do quality productions so that our students will develop their own sense of excellence and will be unsatisfied with anything less than the best. If the above goals are actively pursued then the opportunity for students to direct and design as senior students should be (and has been) an integral part of our program. During the 1969 season other students involved in major theatre activities have included Glenn Plum as designer for *Peter Pan* and Larry Evans as Director of the Chancel Drama production of *The Last Word*.

We hope you enjoy tonight's production and believe that student involvement in our major theatre productions does achieve our stated goals.

Dr. Charles W. Dodrill

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New Cinema Film Series

Part II, Thursday, Friday, Saturday, February 13-14-15

Part I of this brilliant collection of films was shown in November. Part II will feature additional films by the directors of the 60's (& 70's) such as Godard, Kuri, Kabal and Borowczyk. This series has won almost every major film award in the world. Some of the films in Part II include: **Ai!** by Yogi Kuri, Japan, a stylized graphic film of another disaster in the war between men and women; **The Most** by Ballentine and Shepard, Canada, a documentary of Hugh Hefner and his "Playboy" clubs; **Act Without Words**, Guido Bettioli's version of Samuel Beckett's viewpoint of life's meaning, France; **The Do-It-Yourself Cartoon Kit** by Bob Godfrey, England, an effervescent explosion of color in animated style; **All The Boys Are Called Patrick** by Jean-Luc Godard, France, an amusing film about a sidewalk Lothario who gets his dates mixed with two girls who happen to be room-mates; two Polish films by Valerian Borowczyk, **The Concert of M. Kabal** and **The Games of Angels**; and an amusing lyric about the stuff human beings are made of by George Dunning of England entitled **The Apple**.

The films will be shown in Hall Memorial Auditorium, located in Lambert Hall, except for Saturday night which will be in Cowan Hall. These films have been shown in major art centers around the country and have just been released for exclusive showing to college and university audiences. They will not be shown elsewhere in central Ohio.

Admission is \$1. Many of our participants in Part I wanted to see the films twice – may we urge you to participate in this exciting new attempt to bring the best of the modern scene to our campus community?

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Announcements

ARTIST SERIES – The Alvin Ailey American Dance Theatre will appear on Friday evening, Feb. 7, at 8:15 p.m. in Cowan Hall. This exciting company will come to Otterbein fresh from a triumphal engagement on Broadway in New York City. We guarantee you an exciting evening of dance theatre that you will never forget. Tickets are available at the Box-Office.

POP CONCERT – Glenn Yarbrough, in concert with the **Fred Ramirez Trio** and **Maffit and Davies**, will appear Wednesday evening, Feb. 12, at 8:30 p.m. Tickets are available at the Box-Office.

ARTIST SERIES – The National Players will present *The Oresteia* and *A Midsummer Night's Dream* on Thursday and Friday, Feb. 20-21. Tickets are currently available at the Box-Office.

TRAVEL-LECTURE FILM – Jens Bjerre will personally narrate his recent (1966-67) film of *Red China* on Sunday, Feb. 23, at 2:30 p.m. Students and faculty admitted free – Adults, \$1; Children, 75¢.

COLLEGE THEATRE – A Man for All Seasons, with male guest star (to be announced), Thursday-Saturday, March 6-7-8.

REFRESHMENTS – The refreshment stand is located in the north lobby for your convenience. We would appreciate your cooperation in not bringing cups back into the auditorium. Thank you.

RESTROOMS and TELEPHONE are located off the main corridor immediately beneath the main lobby.

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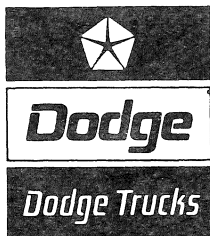
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