

Dramatic Workshop

OF THE
NEW SCHOOL FOR SOCIAL RESEARCH

ERWIN PISCATOR
D I R E C T O R

1948

1949

REPERTORY

19

DRAMATIC WORKSHOP
of the
NEW SCHOOL FOR SOCIAL RESEARCH

ERWIN PISCATOR, Director

PAUL RANSOM
Head of Full Time School
Chairman, Speech and Voice

DOUGLAS McLEAN
Head of Evening School

REIKEN BEN-ARI
Chairman, Acting

JOHN GASSNER
Chairman, Playwriting

JAY GORNEY
Chairman, Musical Plays

SIDNEY KAUFMAN
Chairman, Film, Television
and Radio

ERWIN PISCATOR
Chairman, Directing

MARIA LEY PISCATOR
Chairman, Dance and
Stage Movement

ROBERT C. SCHNITZER
Chairman, Theatre Management

CHOUTEAU DYER
Director of Production

ARNOLD CHEMPIN
Executive Secretary, Production

ROSA ELLOVICH
Casting

MORDI GASSNER
Art Director

JOHN MATUS
Technical Director

DONALD FINLAYSON
Costume Designer

HANS SONDHEIMER
Lighting

VERN ARMSTRONG
Production Manager

MAHLON NAILL
Production Manager

ADMINISTRATION

MARIA LEY PISCATOR
Associate Director

LEO MITTLER
General Manager

HENRY WENDRINER
Treasurer

SAUL COLIN
Public Relations

M. ELEANOR FITZGERALD
Enrollment, March of Drama Repertory

ESTELLE MELLIN
Registrar

ROBERT C. SCHNITZER
Executive Secretary



ERWIN PISCATOR. Director, lecturer. Member of Professor Kutscher's Seminar, University of Munich. Formerly director of the Volksbühne (People's Theatre) and of the Staatstheater (State Theatre) of Berlin; producer and director of the Piscatorbühne on the Nollendorfplatz, Lessing and Wallner theatres. Head of the Piscator Dramatic Academy; lecturer in dramatic art at the German University in Paris.

Among his American productions abroad: O'Neill's "Moon of the Caribbees," "What Price Glory?," the Piscator version of Theodore Dreiser's "An American Tragedy" currently in the repertory of Jasper Deeter's Hedgerow Theatre and produced by the Group Theatre in 1936. Directed "Saint Joan" with Louise Rainer for the Red Cross, Washington; "King Lear" with Sam Jaffe and "War and Peace" with Hugo Haas and Dolly Haas, the dramatization of Tolstoy's novel being made in collaboration with Alfred Neumann. All the plays of the Studio Theatre and March of Drama Repertory have been produced under his supervision.

Piscator's outlook and style are extremely modern in spite of his classical tradition. If he uses new and special mechanical devices, it is not for their own sake but in order to deepen the dramatic content of the play and enlarge the vision of the theatre. He was the first director to use the film as a "Greek chorus," to create a transparent level stage in "Hoppla! Such is Life" and to use the treadmill on the stage in "The Adventures of the Good Soldier Schweik." Piscator is considered as the originator of the Modern Epic Theatre.

FOREWORD

The Dramatic Workshop is both a school and a theatre. Students learn the profession in theory and practice by participation in classroom work, course demonstrations, rehearsals and public performances as well as in lectures. Theory is set forth authoritatively by leaders in each field, and student training culminates in productions of professional standard before audiences in two theatres.

The Director, Erwin Piscator, with a thorough understanding of the classic tradition of theatre, has developed almost endless modern production techniques and theories. It is the belief of the director and faculty that the Dramatic Workshop should further modern research techniques to meet the demands of modern theatre. The careful student may expect, therefore, grounding in classic technique as well as inventive ideas in the latest experimental methods. This, together with the extensive student production schedule, results in a stimulating and creative atmosphere.

This is a school for the serious and ambitious student who wishes to prepare himself for a professional career in the theatre as Playwright, Actor, Director, Designer, Technician, Manager or Teacher. The opportunity for development of his own talents is limited only by his capacity for entering into the activities and taking advantage of the instruction provided.

Also, to the theatre worker seeking to extend his techniques and to the layman who wishes to broaden his appreciation of the theatre arts the individual courses offered in a professional school-theatre such as this provide the best means of gaining the largest experience from part-time study.

Compared with many theatres of today, the Dramatic Workshop enjoys certain advantages: practice, the constant stimulus of instruction, variety of experience, collective activity, the security of continuing artistic growth—these riches of the theatre which the “professional” cannot afford—are the conditions under which experts and expert qualities can develop.

Student Programs are divided into several classifications:

FULL TIME STUDENTS

For the full time student wishing intensive professional training in theatre work a 2-year course is provided which includes instruction and practice in Acting, Voice, Speech, Dance, Makeup, Lighting, Costume and Stage Design, Stagecraft, Playwriting, Directing, Theatre Management.

While receiving a general background in all of these fields in order to understand the inter-relation of the theatre arts, the student at the same time majors in the division of his special interest. (See pages 12 to 37.)

REPERTORY TRAINING COURSE

For the talented graduate student and for the professional who wishes to increase and refine his techniques the Repertory Training Course offers instruction and practice in a small group under the highest professional standards. (See pages 27 and 28.)

FILM, TELEVISION, AND RADIO

This year the Dramatic Workshop has doubled the amount of instruction available in the field of mass communications: Film, Television, and Radio. As a highly specialized division of the theatre profession this department has already in its first year been unusually successful in the training of students for positions in industry.

The program of this department is closely tied in with the practices and requirements of the commercial film, television, and radio professions and instruction includes actual film production and work in professional studios. (See pages 16, 17 and 45 to 48.)

MUSICAL PLAY MAJOR

In the last few years a new and distinct play form has come to be recognized in the legitimate theatre: the musical drama. No longer a standard musical comedy or operetta, it has developed into a careful blending of music, dance, and book.

The Dramatic Workshop believes that this form is important enough to receive special attention and this year for the first time offers a field of concentration in Musical Plays. The work will be under the supervision of professionals already successful in the field. (See pages 15 and 21.)

EVENING STUDENTS

For students seriously interested in the theatre but unable to devote their full time throughout the day, a special program is arranged for evening study in all branches. While it is of necessity less complete than the full time course the individual instruction is just as thorough. By careful programming the school offers the student a balanced theatre education. These classes may be taken singly or in combination.

For the individual wishing to enlarge his knowledge of the theatre—either as an addition to his professional activities or as a means of personal development—this flexible program provides ample opportunity. Professional standards are maintained in all courses. (See pages 29 to 44.)

ACTIVITIES OF GRADUATES AND STUDENTS, 1947-1948

BROADWAY

Marlon Brando, featured in "A Streetcar Named Desire."

Robert Carricart, appeared in "Antony and Cleopatra."

Carol Gustafson, appeared in "Another Part of the Forest" and "Harvey"
(touring companies).

Walter Mullen, appeared in "Mr. Roberts."

Sylvia Myers, appeared in "Show Boat" (touring company).

Gerald Prosk, appeared in "Show Boat" (touring company).

Elaine Stritch, featured in "Angel in the Wings."

HOLLYWOOD

Robert Osterloh, under contract to Columbia Pictures.

Bernard Schwartz, under contract to Universal-International Pictures.

SUMMER THEATRES

Tanglewood and Tivoli Theatres — Falmouth and Martha's Vineyard, Mass.

Norman Howard
Scott Hale

Andrea Johnson
Dan Matthews

Sidney Parfrey
Claude Traverse

Dramatic Workshop Players (in conjunction with Tanglewood Theatre).

Martin Baum
Ted Beniades
Ignacio Betancourt
Rita Brodsky
Vinette Carroll
Chester Chatman
Vincent Cusato
Anita Dangler
Dalton Dearborn
Cornelius Dowd
George Emch

Elaine Fiester
Jack Garfein
Steve Gottlieb
Alex Greenberg
Gloria Harper
Robert Lindsay
Harriet Lorence
Maxwell Low
Bertrand Marcotte
Judd Mathison
Al Moskowitz

Marilyn Nemeth
Peter Prigozen
Victor Robbins
Myron Rubin
Selma Saks
Eva Stern
Arthur Storch
Lillian Storch
Sidney Vlotkofsky
Starl Warrington
Andrew Williams

Southold Playhouse — Southold, Long Island.

Brett Warren (Faculty), Producer
Fred Wuntch, Designer
Robert Brown, Stage Manager
Egbert Swackhamer, Director
Children's Theatre

Elaine Eldridge (Faculty)
Martin Greenlee
Ann Meara
Roberta Robinson
Margie Ross

Keith Taylor
Joan Welch
Robert Welch

Deal Conservatory Theatre — Deal, New Jersey.

Max de Novellis, Director
Paul Curtis, Director
Alex Schultz, Director
Jack Harris, Designer
Al Armstrong, Business Manager
Adolph Attianese

Morris Brofman
Dave Coby
Margaret Davidson
Erwin Dollinger
Dick Hamilton
Harry Heyman

Melvin Kessler
Rosa Kudisch
Bob Schwartz
Ethel Shumowitz
Gloria Silverman
Gordon Sterne

Anita Wasserman