

"Mary Stuart" Promises To Be An Excellent Production

Production Staff Readies Stage, Props

As the time for the presentation of **Mary Stuart** draws near, members of the production staff under the supervision of Ann Howes Sprinkle are finding themselves going—to use Mr. Britt's words—"Northkit, Southkit, Eastkit, and Weskit" in search of sets, costumes, and props for the play. The heads of the various production committees, appointed last fall by the Pierrette Council, are busily setting the scene for the appearance on Salem's campus of **Mary Stuart** of Scotland and Elizabeth, Queen of England.

"The production is being done in a stylized manner," Miss Battle, head of the Dramatic Department explained. "We are not using a realistic set but space staging to place emphasis on acting and costumes". There will be just one set consisting of platforms of different levels, one table, and one chair. Another feature of this interesting set designed by Miss Battle will be three gothic arches containing symbolic figures.

Set manager, Grace Walker, explained that her committee will cover the platforms made by Mr. Yarborough with cardboard and canvas. She also mentioned that Miss Battle's dramatic class was helping her a great deal with the set.

As curtains won't be used, lighting is one of the most important features of the production and Jackie Reeves, director of lighting, has admitted that she'll have to be on her "toes." There will be no use of footlights, and changes of scenery will be indicated by "black-outs".

In the basement of Biting amid bits of cloth and tissue paper, thread and scraps, Bebe Daniels chairman of the costume committee, brought Elizabeth to life, sewing for her a dress of deep red, with an effect of rich brocade and a pleated organdy ruff. The costumes, not authentically Elizabethan but suggestive of the period, are in deep, rich colors for the royalty and drab brown for the imprisoned Mary. Members of the costume committee have secured hats and plumes, medallions and capes, and other items of clothing typical of the Elizabethan age.

Betsy Gilmour, in charge of props, explained while pulling a "dagger" from a generous tree the difference

between "working props" and the props used in the actual production. During rehearsals props such as twigs for daggers and Betsy's ingenious combination of pencil and brightly colored plastic clothespins to represent an "old-fashioned baby rattler" are used. Items such as parchment papers, old inkwells and sandshakers, and other objects from antique stores are beginning to appear as the props committee joins the rest of the production staff in recreating the world of **Mary Stuart**.

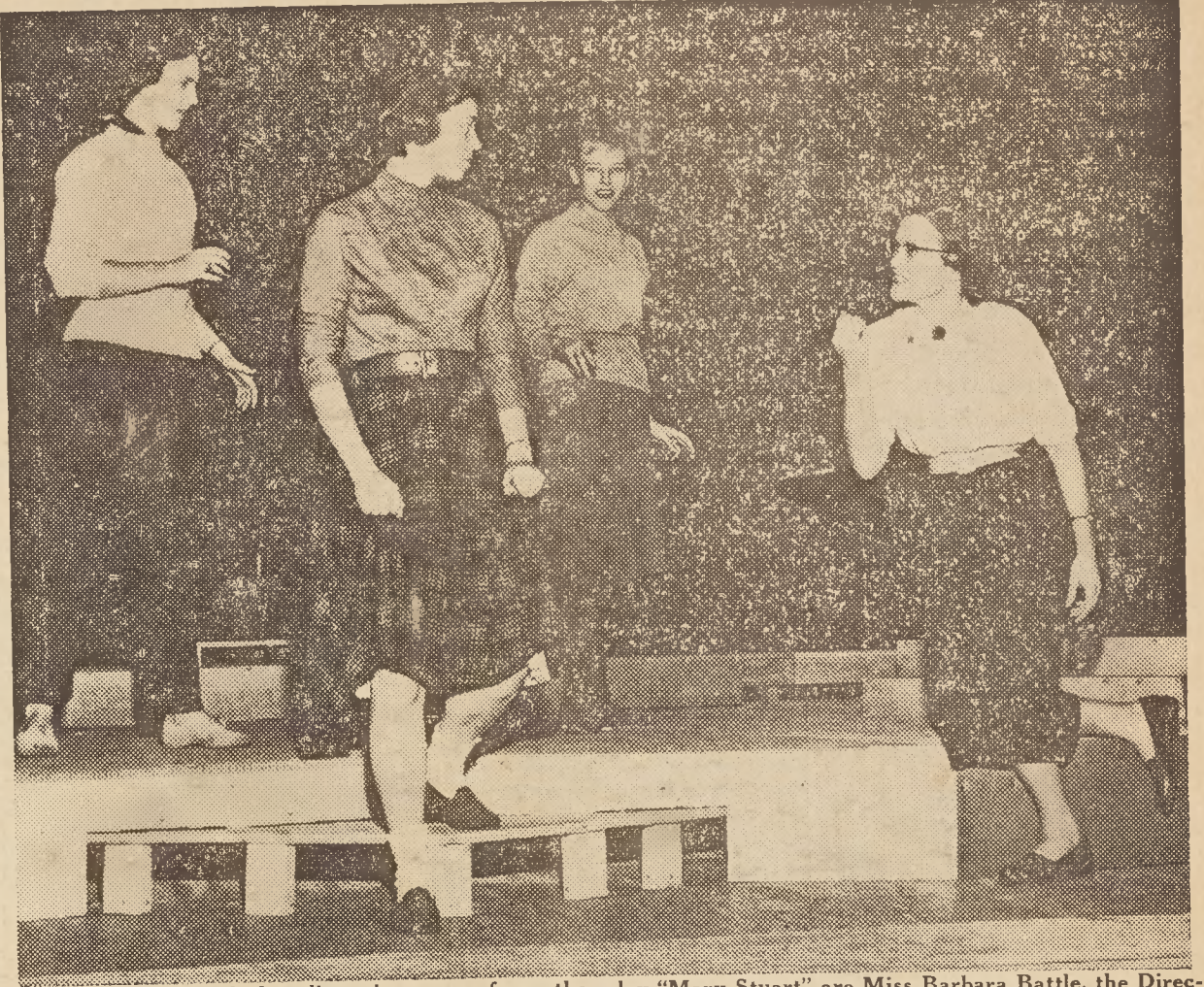
Actors Push For Concept Of Character

"Sarah Ann, don't stand there like a ten-year-old! Ah, Jean, that's right—tease him a bit!"

These strange comments and others just as strange can be heard echoing from Old Chapel five nights a week. And, if one dares venture within those ancient walls, he should behold another peculiar spectacle. In every out-of-the-way cranny, stretched out in various contorted positions, are people, busily engaged in talking to themselves as they stare into space.

What are these weird happenings? The explanation is simple. The shouts come from Miss Barbara Battle, director of the Pierrette fall production, "**Mary Stuart**", and the curious figures who drape themselves in the corners of Old Chapel are the actors who, between scenes steal away to memorize lines. While this action takes place in the background, the actors on stage work to create the court of Elizabeth I at the time of the beheading of Mary, Queen of Scots.

In the starring role of **Mary Stuart** is Sarah Ann Price, who aptly projects the emotions of a long-imprisoned queen, awaiting the verdict of freedom or death. Jean Smitherman characterizes a vigorous, shrewd, yet at times, coquet-



Rehearsing one of the climactic scenes from the play "**Mary Stuart**" are Miss Barbara Battle, the Director, Sarah Ann Price, Jean Smitherman and Nan Williams.

tish Queen Elizabeth I. Robert Dudley, Earl of Leicester, is artfully portrayed by Nan Williams. Leicester is a brilliant politician whose devotion is divided between his physical attraction for Mary, and the political power he enjoys through loyalty to Elizabeth.

In the part of Mortimer, the nephew of Mary's guardian, is Lynne Sowder, whose English accent and expressive voice contribute to the success of her characterization. Martha Goddard, as Lord Burleigh, Lord High Treasurer, employs a demanding, pompous manner as she incites Elizabeth "to demand the Stuart's head."

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