USC OUTDOOR THEATRE

THE LIBERTY TREE

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THE LIBERTY TREE

Written by

Kermit Hunter

Produced by

THE UNIVERSITY THEATRE

Directed by

Russell Green

Scene Designer	Terry Bennett
Choreographer	Irena Linn
Music Director	Jeanne Henderson Everett
Costume Designer	Lucille Baillie
Technical Director and Lighting Designer	Jack Shirk
Musical Arranger	Bil Peed
Stage Manager	Pat Acheson

The song "The Liberty Tree" used with the permission of Walt Disney Productions, Inc.

KERMIT HUNTER

Playwright

Kermit Hunter is one of the most prolific published and produced playwrights in the United States. He has written more than thirty outdoor historical dramas and five of these will be produced this year in South Carolina, North Carolina, Tennessee and Oklahoma.

A native of West Virginia, Hunter holds academic degrees from Ohio State University, the University of North Carolina and Emory & Henry College. He is now the Dean of the Meadows School of the Arts at Southern Methodist University in Dallas, Texas.

Hunter's plays have attracted more than 5 Million people to theatres across the nation. He is now working on two new plays which are scheduled for production in 1972.

A man of many talents, Hunter has at times scored and orchestrated his shows and his production and management sense and experience has been invaluable in the development of many outdoor dramas.

RUSSELL GREEN

Director

Russ is a native South Carolinian and is currently Professor and Director of Theatre at the University of South Carolina. He also teaches as member of the English department.

A graduate of Carolina, Russ earned his bachelor of laws and master of arts degrees at the University before attending Yale University, where he received the Master of Fine Arts degree in 1956.

Professor Green was associated with the University of Tennessee for 11 years before going to Whittier College, Whittier, California where he was Chairman, Department of Speech and Theatre. Russ joined the USC faculty in 1965 as director of theatre. In 1967 he formed the theatre program at the USC Summer School of the Arts at Hilton Head.

His memberships include Speech Association of America, American Educational Theatre Association, American Community Theatre Association, Omicron Delta Kappa, Sigma Chi, and Alpha Psi Omega fraternities.

His wife, Lowry, is a dancer in "Annie Get Your Gun," and is working on costumes and makeup.

SOUTH CAROLINA AND THE AMERICAN REVOLUTION

by Daniel W. Hollis

Professor of History
University of South Carolina

For 105 years after the founding of Charles Town in 1670, South Carolina was a British Colony. Indeed, South Carolina fared so well within the British Empire that some historians have called it the pet of the London government. Rice and indigo flourished under the policy of mercantilism, whereby the colonies were to furnish key raw materials for the mother country and buy its finished products. Britain's colonial policy gave the Carolina rice planters a good market in London, and the British government encouraged the growth of indigo by paying the Carolina planters a bounty of four cents a pound. Charles Town, the center of this thriving trade, became a prosperous port city. The colonies also received the protection of the British navy as well as military aid against the French and Indians.

On the other hand, New England's diversified economy, based upon trade and commerce, ship building, and fishing, made that section an economic rival of old England, while in Virginia problems concerning the overproduction of tobacco and ensuing low prices caused strained relations between Virginia planters and London merchants.

Furthermore, beginning in 1763 the British government, having emerged victorious in a long and costly war with France, decided upon a course of action designed to bring its somewhat independent colonies under tighter imperial authority. The colonies, which had paid few taxes and had traded with England's rivals—such as France and Spain, were called upon to bear some of the cost of war and empire and to obey the colonial trade regulations.

Therefore, when Parliament and the King began to impose new regulations and levy taxes in the interest of more efficient colonial administration, New England and Virginia were soon in an uproar. But the Proclamation of 1763, the Sugar Act of 1764, and other policies against which Patrick Henry and Sam Adams raged had little adverse effect upon South Carolina. While Boston and Williamsburg seethed with resentment, there was much less reaction in Charles Town.

There were, however, some South Carolinians who were deeply disturbed at the plight of the other colonies. If the New York legislature could be suspended and the port of Boston shut down, the same thing could happen closer to home. Opposition to the Stamp Tax caused South Carolina in 1765 to send a delegation to the Stamp Tax Congress in New York. Resentment of the Townshend Duties and events such as the Boston Massacre and the Boston Tea Party added to revolutionary sentiment in South Carolina. Christopher Gadsden was Charles Town's earliest and most consistent advocate of the Revolutionary cause, but William Henry Drayton, who at first sneered at Gadsden's "Liberty Boys" because they were laborers who worked with their hands, had by 1775 become the leading radical in the province.

Nevertheless, in 1775 leaders such as John Rutledge and Henry Laurens were still seeking redress of grievances within the Empire, and South Carolina's delegates to the Continental Congress voted against independence when it was first proposed. However, the sweep of events following the spilling of blood in Massachusetts, publication of Tom Paine's *Common Sense*, and other factors led South Carolina to support the Declaration of Independence when it was proclaimed in July, 1776. The famous document was signed by South Carolinians Edward Rutledge, Thomas Lynch, Jr., Thomas Heyward, Jr., and Arthur Middleton.

When Lord William Campbell, the last of the royal governors, fled the scene in September, 1775, the colony became a state and Charles Town subsequently became Charleston. In 1776 the British decided to evacuate Boston, the center of revolutionary sentiment, and to concentrate upon the two colonies in which loyalist sympathy was considered greatest. The British were successful in their New York campaign, but an attack upon Charles Town in June, 1776, was beaten off. A palmetto log fort on Sullivan's Island withstood a furious cannonade by the British fleet, and as a result the enemy did not return to South Carolina for almost three

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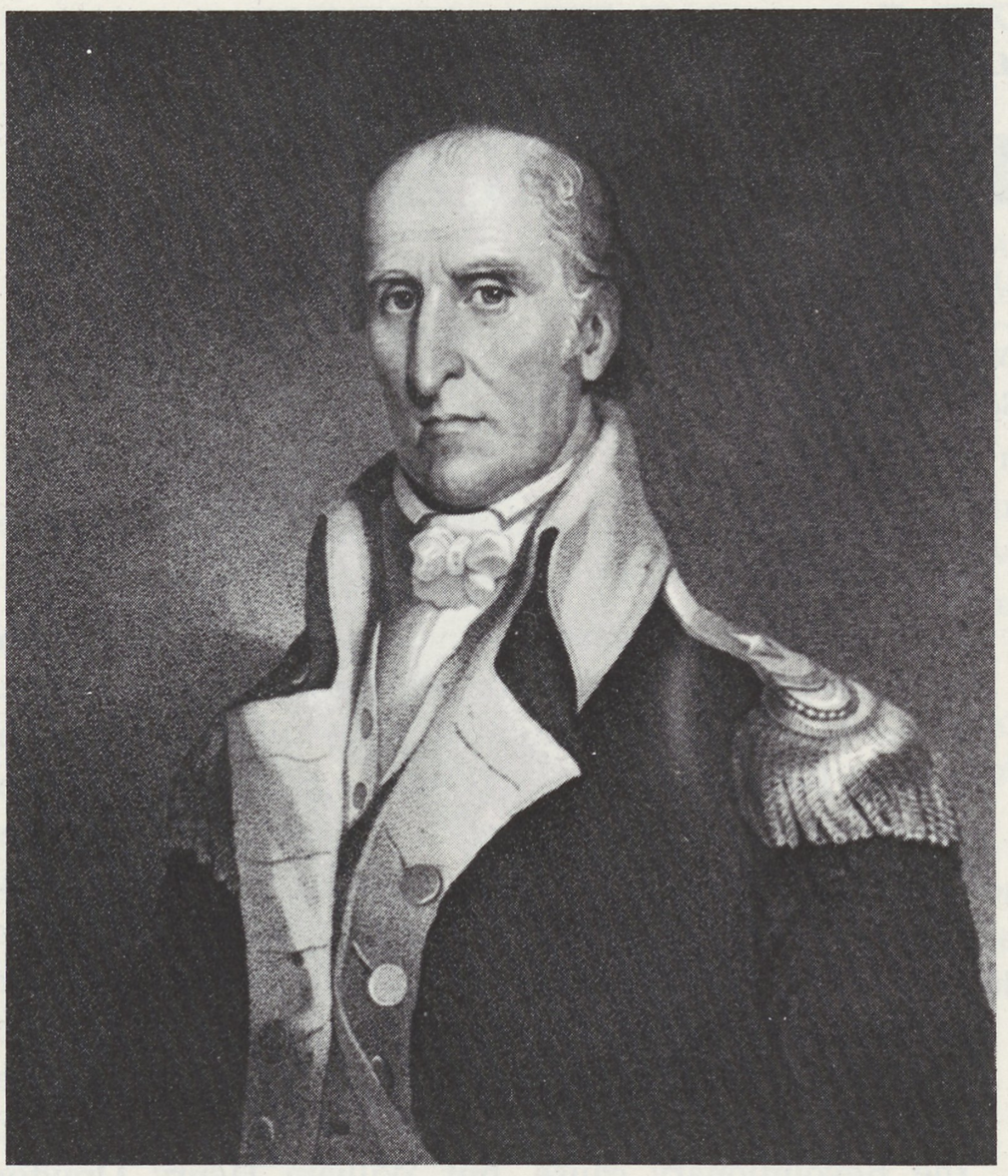
This article is adapted from *A Brief History of South Carolina*, published in 1970 by Home Federal Savings and Loan Association.



Andrew Pickens

years. The palmetto tree subsequently became the state emblem.

In 1776-1778 the war continued in the middle states. South Carolina followed the events at Saratoga, Philadelphia, Valley Forge, and Monmouth with much interest, but under the limited government of the Continental Congress the states did little to help each other when the British armies were not in their geographical area. In 1778 the British decided on a new strategy. They evacuated Philadelphia, fell back to New York and from there directed another campaign against the Southern colonies. Savannah was captured in December, 1778, and Georgia was virtually knocked out of the war.

In 1779 a joint Franco-American attack upon Savannah was unsuccessful and the British failed in their counterthrust against Charleston, but the South Carolina capital and an army of about 6,000 men were captured by Sir Henry Clinton on May 12, 1780. This loss was the greatest suffered by the American forces during the entire war. In August the Americans sustained another devastating defeat to Lord Cornwallis at Camden. During the war powerful Indian tribes, such as the Cherokee, sided with the British making the task more difficult for the revolutionary forces. Having apparently crushed the Revolutionary cause in South Carolina, Lord Cornwallis made plans to march to Virginia and from there to coordinate with Clinton in New York in a campaign to crush Washington's army.

Even as the triumphant British were setting up forts throughout South Carolina they made serious blunders that turned the tide against them. Colonel Banastre Tarleton, an excellent but ruthless cavalry officer, permitted his troops to inflict needless casualties upon an American detachment attempting to surrender at Waxhaw, giving the embittered Patriots the rallying cry of "Tarleton's Quarter!" Conflicting British proclamations concerning parole of American prisoners who had surrendered following the capture of Charleston indicated that they would be called upon to serve in the British Army, and as a result Andrew Pickens and others took up arms again. Colonel Patrick Ferguson's rash march into the foothills of the North Carolina mountains caused several hundred hard-bitten frontiersmen to swarm down from Virginia and Tennessee and cut his force of 1,100 Tories to pieces at Kings Mountain.

A factor of much significance to the Revolutionary War in South Carolina was the development, prior to 1770, of conflict between the low country and the up country. The English settlers of the low country had developed an economy and society based upon staple crops, large land ownership patterns, slave labor and the Anglican Church which was established in 1706. Charles Town by 1770 was a prosperous city with imposing churches, elegant houses, schools, a newspaper, a theater, and other such cultural institutions.

On the other hand, settlement of the up country, or Piedmont, had not begun until the 1730's or later. German immigrants had settled what is now Orangeburg and Lexington, but the most significant group in the Piedmont were the Scotch-Irish, who came down from Pennsylvania and Virginia and settled the South Carolina up country in the decades prior to the Revolution. The Scotch-Irish were small, subsistence farmers and were not slave owners. As members of the Presbyterian and other churches they resented paying taxes to support the Anglican church.

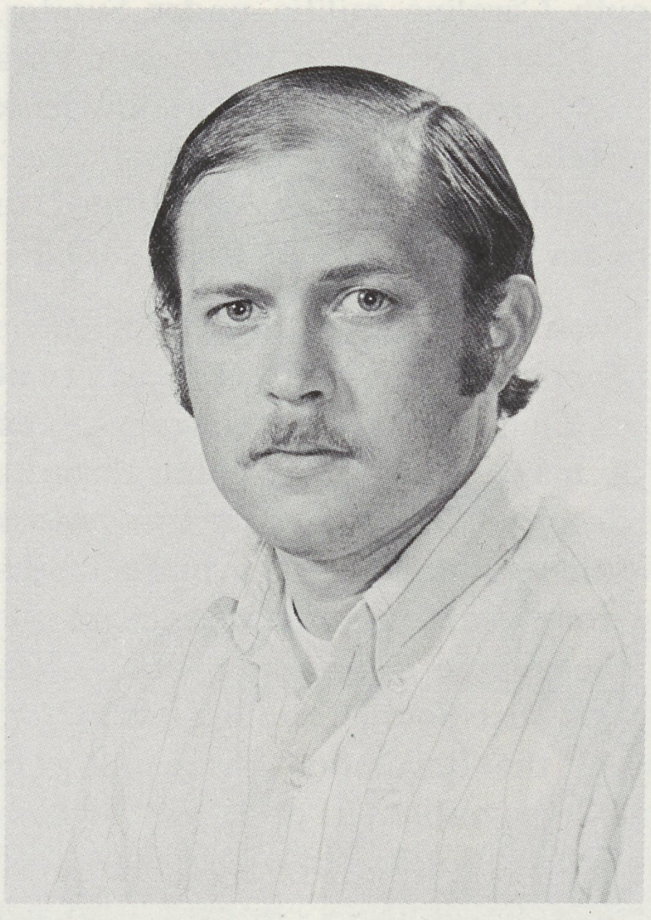
The newcomers were at first ignored by the low country. Disputes soon broke out over issues such as representation, taxation, law enforcement, Indian policy and religion. This conflict, which led to an upheaval in 1767-68 known as the Regulator Movement, was submerged after 1770 in the greater conflict developing between the colonies and the mother country.

Therefore, prior to 1780 the Germans and Scotch-Irish in the back country had taken little interest in the contest with the British. The events in Boston and Philadelphia had left them unconcerned, and for the most part they had not even rallied to the defense of Charleston. Some of them felt a greater hostility toward South Carolina authorities at Charleston than against Parliament and the King. Nevertheless, their indifference disappeared when an invading army appeared in their midst and, rallying behind the leadership of three notable partisan generals, the Scotch-Irish did much to bring about the American victory. Thomas Sumter, the "Gamecock," stung the British badly at Hanging Rock, Fishdam Ford, and Blackstock. At the battle of Cowpens Andrew Pickens led a regiment of militia that withstood a cavalry charge by Tarleton himself. Francis Marion operating in the area of the Pee Dee and Santee rivers was an elusive "Swamp Fox" who cut off supply trains and captured isolated British outposts.

Late in 1780 George Washington sent a capable general named Nathaniel Greene to assume command of American forces in the South. In 1781 Greene directed a masterful campaign in which the Continental Army regulars and the South Carolina militia under Sumter, Marion, and Pickens drove the British from their forts at Camden, Ninety Six, Orangeburg and Granby back to Charleston. Meanwhile, Cornwallis, who was encountering plenty of opposition in Virginia, was forced to surrender to Washington at Yorktown in October, 1781.

During the Revolution South Carolina was the scene of 137 military engagements, of which the conflicts at Charleston, Camden, Kings Mountain, Cowpens, and Eutaw Springs were major battles, far more than in any other state. While in no way intending to overlook the fact that the Northern states bore the brunt of the conflict for the first four years, the significance of the French alliance, or the unique contribution of the Virginians, the writer feels that South Carolina's vital role in winning the war of the Revolution has not always received the national recognition it deserves. Perhaps the Palmetto State's contribution has best been described by the historian George Bancroft: "Left mainly to her own resources it was through the depths of wretchedness that her sons were to bring her back to her place in the Republic, after suffering more and daring more and achieving more than the men of any other state."

The Battle of Camden



PAT ACHESON
Stage Manager

Probably the most harried man in the entire production, Pat is responsible for coordinating the activities of all the personnel in the two productions and can tell you almost to the minute where any of the cast is. A former director of drama and part-time instructor of Pfeiffer College, Pat was born in India and attended prep school in Pitman, New Jersey. He is a graduate of Pfeiffer College in North Carolina and is currently working on a graduate degree at the University of South Carolina. He and his wife Lili and their son Shawn Kevin, 4, first came to the University when Pat worked at the Hilton Head Summer School of the Arts for the summers of 1968 and 1969. He plans to finish up his work for his master's degree within the year. He holds the title stage manager for both *The Liberty Tree* and *Annie Get Your Gun.*

JACK SHIRK
Technical Director and Lighting Designer

For the past year Jack has been Technical Director for the University of South Carolina Theatre Department. He has taught courses in stage lighting, lighting design, technical direction and stagecraft.

The majority of his experience is in technical theatre. Jack has done lighting design for over 200 productions including over 35 musicals, opera, and ballets. He has served as technical director for over 50 productions and scene designer for over 20 shows. While about half his theatre work has been in educational theatre, the remainder has been gained in professional, community, and civic theatre. Jack has worked on a consultant basis for architects, television stations, community and educational theatres.

He received the Bachelor of Arts degree in Drama from Oklahoma City University and the Master of Fine Arts from Texas Christian University.

JEANNE HENDERSON EVERETT
Music Director

Jeanne is a resident of Tennessee who was invited by director Russell Green to work in these two summer productions. She has been music director and vocal coach as well as accompanist for the Carousel Theater at the University of Tennessee and for the Hunter Hills Theater in Gatlingburg, Tennessee. Her most recent work includes *West Side Story, Camelot, Irma La Douce* and *Damn Yankees* (currently in process at the Carousel Theater) in Tennessee. She is the mother of Paul Alexander, Jr., 18 months, who she brought with her to Columbia. Jeanne is a graduate of Hattiesburg High School in Mississippi, Florida State University in Tallahasee, and attended the University of Southern Mississippi. Other credits include *Dark of the Moon,* and several formal recitals for which she was piano accompanist.

SOUTH CAROLINA'S TRICENTENNIAL

The people of the Carolina Colony had little time for a celebration when the 100th anniversary of the landing of the English occurred in 1770. The clouds of revolution covered the land and it wasn't a very good time for a party.

South Carolina was in no mood for festivities in 1870 when the 200th anniversary rolled around, having just emerged from the mournful conflict between the Grey and the Blue. So it seemed fitting and proper that all the stops be pulled out for the 300th anniversary year, which officially began April 4th, 1970—300 years after the good ship "Carolina" sailed into Charleston harbor and up the Ashley River to anchor off Albermarle Point, soon to be named Charles Towne.

It's hard to imagine a key historic site like this remaining untouched for three centuries, but such is South Carolina's good fortune with the ten acres settled by the English. The land remained in private hands through the centuries and was acquired by the state for part of the 200-acre Charles Towne Landing Exposition Park. Archaeological research uncovered the precise boundary of the settlement and authentic earthenworks and a palisade have been reconstructed on the exact location of the original.

Other attractions at Charles Towne Landing include a large exhibition pavilion, a fascinating animal forest containing birds and animals known to South Carolina three centuries ago, a 17th century trading ketch and a beautiful low-country setting of gardens and lagoons the late Walt Disney once called "the most beautiful in the country."

To insure the celebration would be a state-wide event and that all facets of the state's three centuries would be illuminated for visitors, a second exposition center has been established in Columbia, less than two hours from Charleston via Interstate 26. The Midlands Exposition Park focuses on the state's second century, particularly its involvement in the Revolutionary and Civil Wars, and the exhibits are housed in two large temporary domes which flank the historic Hampton-Preston House, a 19th century home that figured prominently in the history of the state's capital city. The house is a magnificent restoration and was originally the home of Revolutionary War hero, General Wade Hampton.

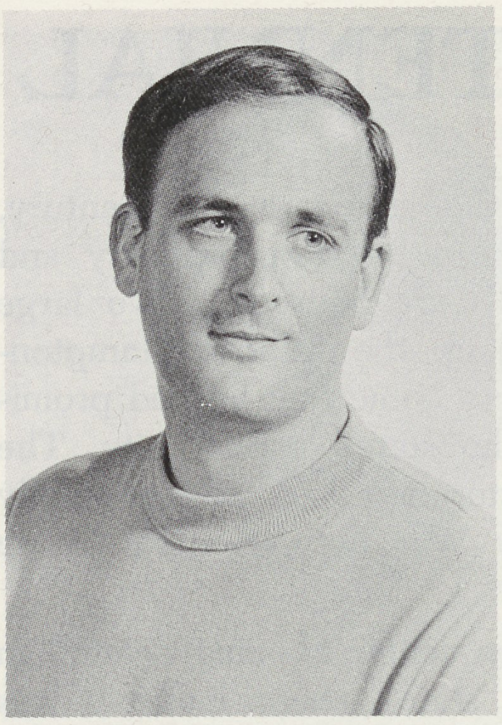
The third major exposition center is being created in the Piedmont area of the state, where industry was pioneered. The 64-acre Piedmont Exposition Park is located on Roper Mountain, near Greenville, and will feature a huge geodesic cube which will enclose five exhibit terraces. Noted architect R. Buckminster Fuller calls his giant cube "The Tetron" and it's the first of its kind in the world.

Construction of the "Tetron" has been delayed by unexpected engineering problems, but exhibits have been installed on three of the five terraces so that visitors can preview the unique attraction. The exhibits focus on South Carolina's last century—the period of dynamic industrial growth.

But the celebration is more than three major exposition centers. The Tricentennial calendar is full of activity in each of the state's 46 counties, where citizens are restoring buildings, writing histories and planning festivities.

Family reunions are another unique attraction of the celebration and the Tricentennial Commission has made a special effort to boost this South Carolina custom. Thousands of reunions are planned and descendants of the South Carolinians who moved West in the 19th century are coming "home to Carolina" for the big jubilee, South Carolina's Tricentennial.

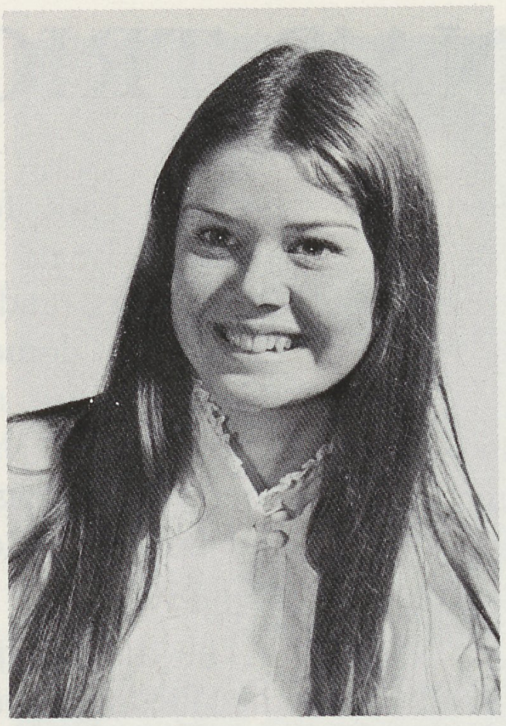
Midlands Exposition Park, 1615 Blanding Street, Columbia



ARTHUR LUMPKIN

Col. Tarleton—*The Liberty Tree*
Porter, Mr. Henderson—
Annie Get Your Gun

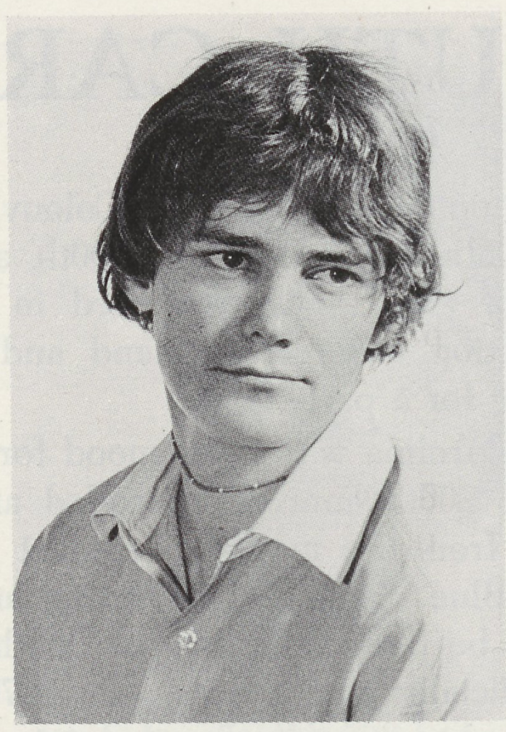
Arthur is a native Charlestonian but makes his home in Columbia now. He is a graduate student at Carolina studying for his doctorate in English. He has participated in *The Liberty Tree* before in the chorus. Arthur has also been involved with *Billy Budd* and *A Man For All Seasons* produced at the University of the South. His vocal experience includes soloist for church choirs in Columbia, chorus and glee club performances with Tulane University, University of the South, and Rock Hill High School. He is currently studying under Guy Hargrove at USC.



ROBIN CADE

Elizabeth—*The Liberty Tree*
Mrs. Yellowfoot—*Annie Get Your Gun*

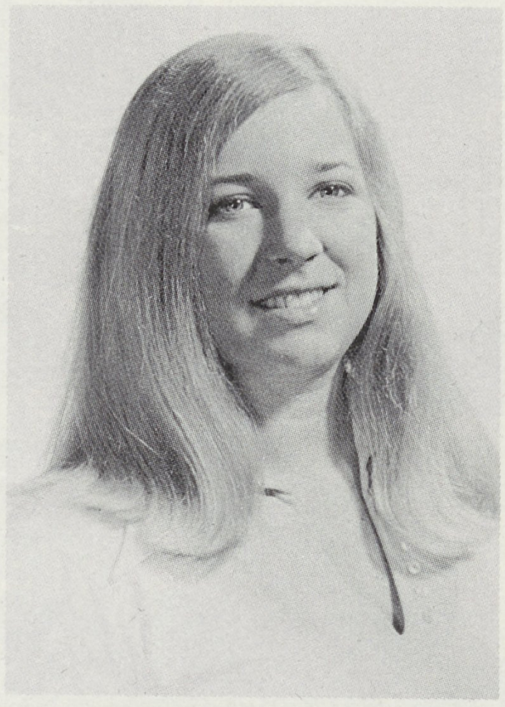
In the Winthrop Drama Festival this spring Robin played the role of Tessie in *The Lottery*. The sixteen-year old student at A. C. Flora High School in Columbia also portrayed Miss Willie in her high school's production of *The Curious Savage* in November, 1969. Robin worked with the Columbia Town Theatre in the spring of 1969 when she played a lady-in-waiting in *Alladin*. The green-eyed brunette is the daughter of Mr. and Mrs. R. D. Cade of 5944 Sylvan Drive in Columbia. Robin has also worked behind the scenes. This spring she helped with the lights in A. C. Flora's production of *The Fantasticks*. She says that she joined the USC productions "for experience, enjoyment and credit."



JACK CHANDLER

James McCall—*The Liberty Tree*
Foster Wilson, Footman—
Annie Get Your Gun

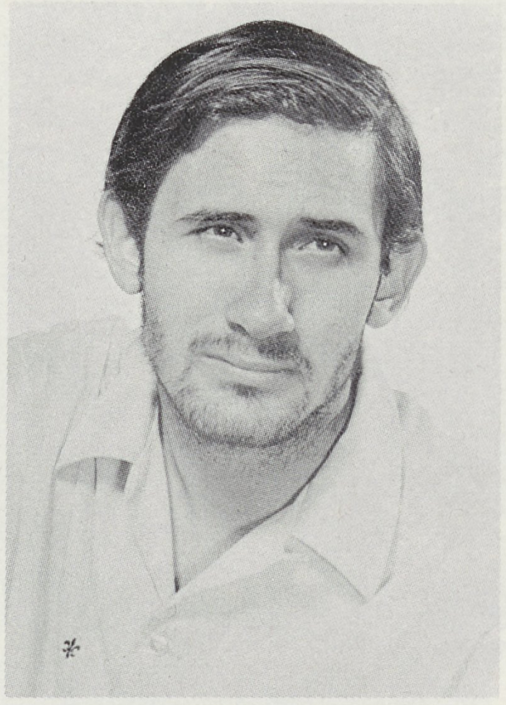
Active in many University Theatre productions, Jack just graduated from the University with a Bachelor of Arts degree in Theatre. Last summer at Hilton Head he appeared in *Picnic* and *You Can't Take it With You,* and during the summer of 1966 he worked with the Boothbay Playhouse in Boothbay, Maine. While at Carolina he played in *Marat Sade, Ondine, Our Town, Orpheus Descending* and *Under Milkwood.* A former Greenville resident, Jack is married to Robin Sharpe Chandler who is also in the two plays.



DONNA MARIE COOK

Singer, Squaw—*The Liberty Tree*
Dolly—*Annie Get Your Gun*

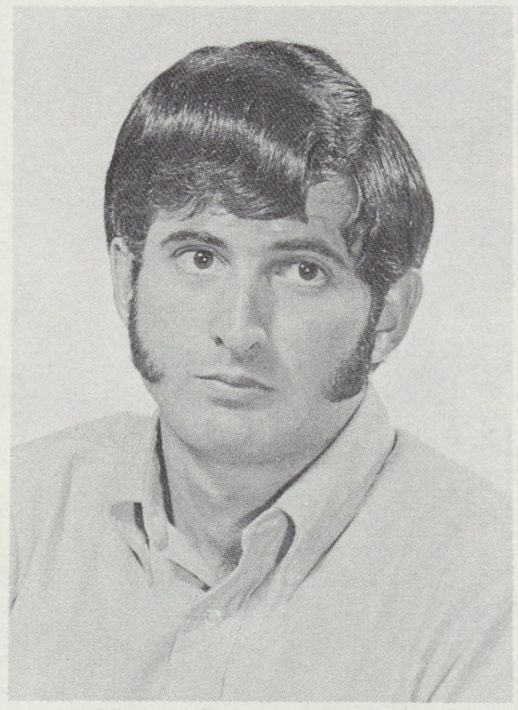
A native of Delray, Florida, Donna says that she came to Columbia for the summer because she likes the town and the people. Donna played in her high school's production of *The Music Man* and in the Delray Little Theater's production of *Paint Your Wagon.* A junior at Wesleyan College, Macon, Georgia, she has appeared in many college plays including *Every Tom, Dick and Harriet, Midsummer-Night's Dream, Land of the Dragon* and *Yerma.* The 5′ 1″ blonde plans to return to school at the end of the summer and continue working towards a bachelor's degree in Fine Arts.



RICHARD RIVERA

Phineas Floyd—*The Liberty Tree*
Sitting Bull—*Annie Get Your Gun*

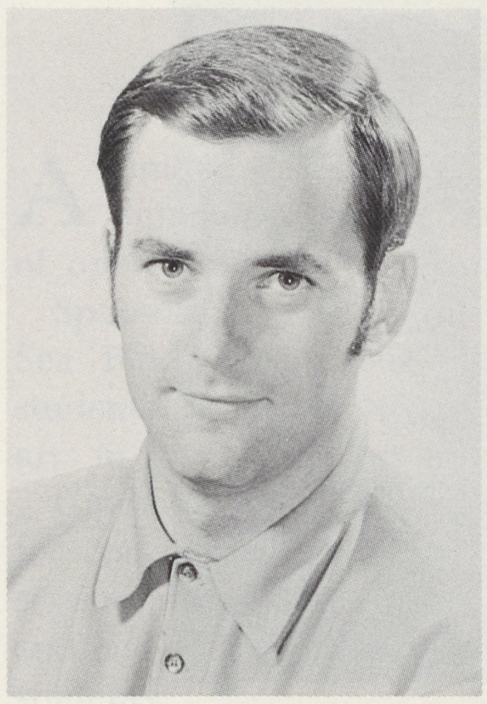
Richard has appeared in National Educational Television station WETA's production of *Our Generation.* In his hometown, Arlington, Virginia, he played in *Guys and Dolls, The Man Who Came to Dinner, The Miser, Mad Woman of Challot* and *The Skin of Our Teeth.* Richard attended Wakefield High School in Arlington and is now a sophomore at Virginia Commonwealth University in Richmond. This spring in Richmond he appeared in *Good News* and played Pittardello in *Henry IV.* Also in Richmond last fall Richard was in *Becket, The Loveliest Afternoon of the Year,* and *A Western Night.* In March, 1968, the brunette—now 19 years old—played in *J. Capers* at the Shady Grove Music Fair in Shady Grove, Maryland.



ROBERT L. STEINMEYER

Rutledge—*The Liberty Tree*
Singer, Dancer, Mr. Adams—
Annie Get Your Gun

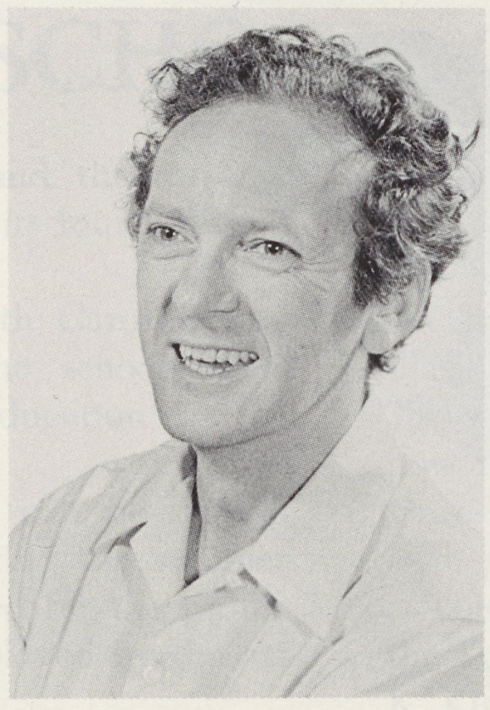
This spring Robert received the Best Actor award at Lake City Junior College, Lake City, Florida. He was also named to *Who's Who in American Junior Colleges.* While in college Robert played the lead roles in *Death of a Salesman, Teahouse of the August Moon* and *The Lark.* A Columbia native and a graduate of A. C. Flora High School, Robert is now a student at Carolina.



F. J. LAIRD

Wilkinson—*The Liberty Tree*
Mac—*Annie Get Your Gun*

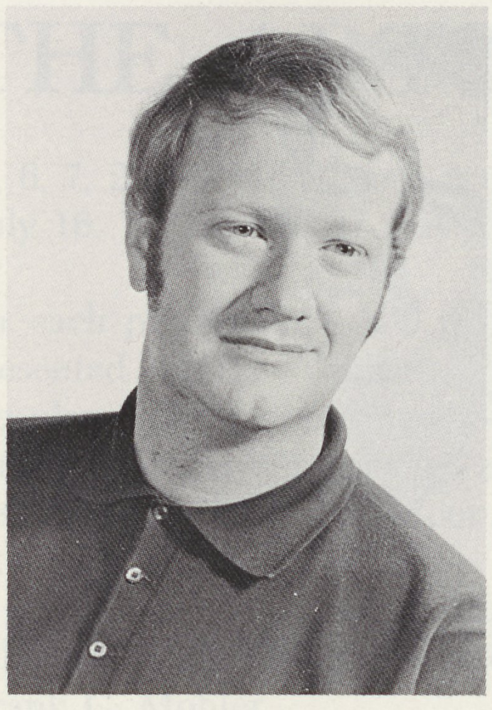
Now a USC student, Laird has been involved in professional radio work in Virginia and Manning, S. C. He was born in Sydney, Australia, graduated from Mannheim High School in Mannheim, Germany, and has also lived at Shaw Air Force Base. While in Germany Laird appeared in his high school's production of *The Other Side of the Forest.* Laird and his wife, Lynn, have a daughter Michelle, six months old.



JIM EARLY

Cornwallis—*The Liberty Tree*
Pawnee Bill—*Annie Get Your Gun*

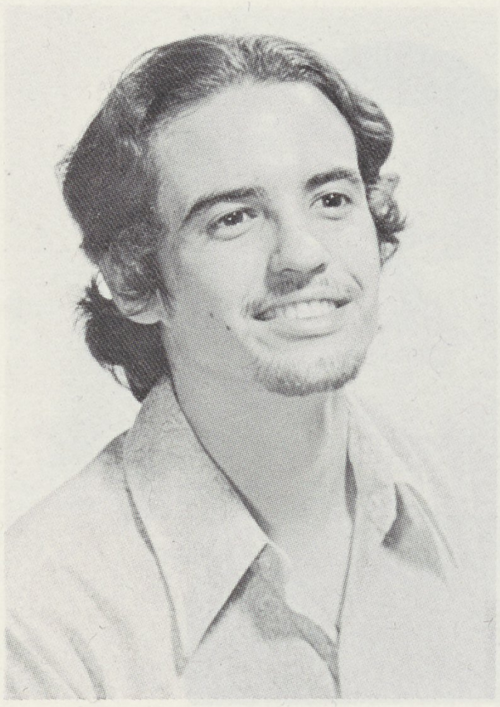
A native of Lenoir City, Tennessee, Jim received a Bachelor of Science degree in secondary education from the University of Tennessee and a master's degree in educational psychology from Teachers College, Columbia University, in New York. He appeared in *Carousel* in Knoxville and in *All the Way Home* in Maryville, Tennessee. Jim has worked with off-Broadway and off-Hollywood plays and has appeared in films including "Davy Crockett." At the USC Summer School of the Arts at Hilton Head he played Grandpa Martin Vanderhoff in *You Can't Take It With You,* and served as stage manager for the USC production of *Our Town.*



JOHN PERRY REED

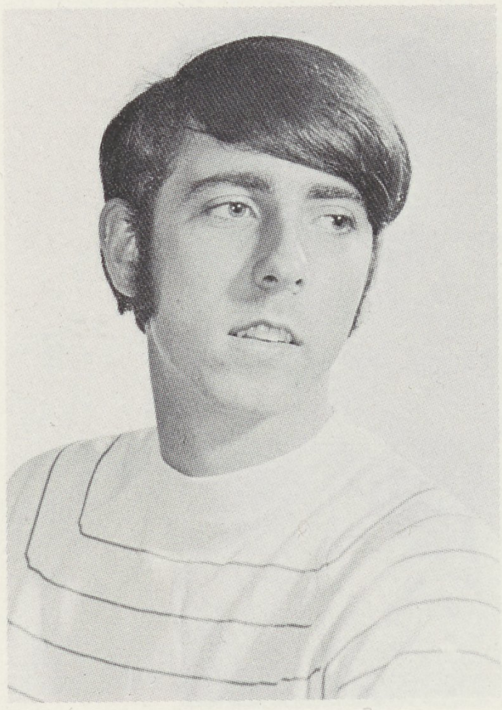
Lord Rawdon—*The Liberty Tree*
Singer, Dancer, Conductor—
Annie Get Your Gun

John says that he joined the productions because "the stage is my life." He graduated from Carolina where he accompanied the USC Concert Choir. In Columbia he also appeared in *Amahl and the Night Visitors.* In his hometown of Barnwell John has been choral director of Barnwell Middle School and Barnwell High School where he directed *Tom Sawyer, H. M. S. Pinafore, William Tell* and *So This is Paris.*



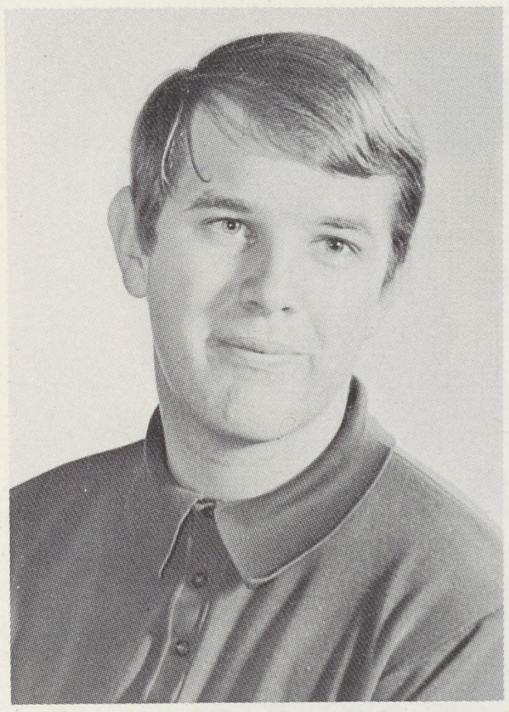
JAMES BLANTON
Singer, McCall—*The Liberty Tree*
Buffalo Bill—*Annie Get Your Gun*

Jim says that he joined the production to work on his master's degree in Theatre. A native of Gaffney, he received a Bachelor of Arts degree from Limestone College where he appeared in some 20 plays. Last summer Jim was in *The Lost Colony*, an outdoor drama in Manteo, North Carolina, and the summer of 1968 he spent working with the Flat Rock Playhouse in Flat Rock, North Carolina. He also attended the USC Summer School of the Arts at Hilton Head during the summer of 1967.



JAMES H. MAYER
Pickens—*The Liberty Tree*
Singer, *Annie Get Your Gun*

Having appeared in 19 productions in his home town of Pensacola, Florida, Jim is now a drama major at the University of Houston. During his high school days at Pensacola High he played such roles as Hamlet, MacBeth and Professor Higgins in *Pygmalian*. As a student at Pensacola Junior College, Jim appeared in *The Rainmaker, The Glass Menagerie, Romeo and Juliet, Aria de Capo* and *Dark of the Moon*. Also active in the Pensacola Little Theater, he portrayed John in *The Lion in Winter* and was in *Picnic* and *Kismet*.



RAYMOND ROBERT BIGALKE
Huck—*The Liberty Tree*
Singer, Dancer—*Annie Get Your Gun*

This summer is Rob's second with *The Liberty Tree*. A rising Junior at Carolina, he has played Dr. Grimwig in the Columbia Town Theater's 1969 production of *Oliver* and Nicholas in the Town Theater's *Lady's Not For Burning*. This spring Rob played Murray in the *Odd Couple* in the Fort Jackson Special Services production.

SUMMER SCHOOL OF THE ARTS

A unique blending of art, music and theatre—the Summer School of the Arts—is in its fourth season of operation at Hilton Head Island.

Sponsored by the University of South Carolina and Sea Pines Educational Foundation, the school offers students a chance to further their education in the arts in a vacation-like atmosphere.

Graduate and undergraduate credit can be earned for course work in art or theatre. During the summer session plays and concerts are performed for the public and end-of-term exhibitions will be displayed by the art students.

Students in the Summer School of the Arts come from all over the United States and represent a wide variety of academic institutions.

This summer Hilton Head theatre-goers are enjoying four rollicking comedies—"The Seven-Year Itch" by George Axelrod, "Harvey" by Mary Chase, "Sunday in New York" by Norman Krasna and "The Roar of the Greasepaint—The Smell of the Crowd" by Leslie Bricusse and Anthony Newley. The plays which will be presented in repertory, began June 29.

The Schedule is as follows:

The Seven Year Itch—July 22, 23, 24, 27, and 28.

Sunday in New York—July 9, 19, 13, 14 and Aug. 5, 6, 7, and 10.

Harvey—July 3, 6, 7, 29, 30 and 31 and Aug. 3-4.

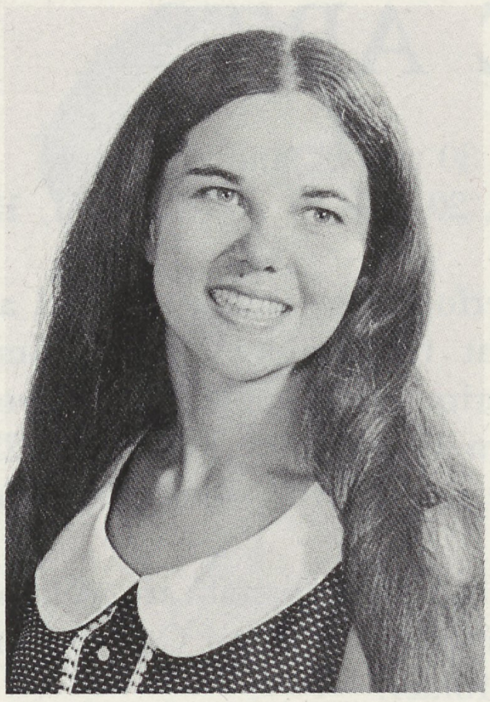
Greasepaint—July 16, 17, 20, and 21 and Aug. 11, 12, 13 and 14.

Curtain time for each performance is 9 p. m., and all plays will be presented at the William Hilton Inn. Tickets for all the play performances may be reserved now by calling the William Hilton Inn (803) 785-3322. Unreserved tickets will be sold at the door preceding each performance.

Three members of the USC Theatre staff are guiding the Hilton Head theatre activities: Stephen Coy, Robert K. Klassen and Frank C. Mohler.

Art students at the subtropical resort are being instructed by guests artists Joel Reeves, first term June 8-July 11, and Maud Gatewood, second term July 11-Aug. 15. Reeves is dean of the Atlanta School of Art and Miss Gatewood is assistant professor of art at the University of North Carolina at Charlotte. Both instructors are providing exhibitions for display in Planters Hall at the William Hilton Inn, and the last week of each term is reserved for student display.

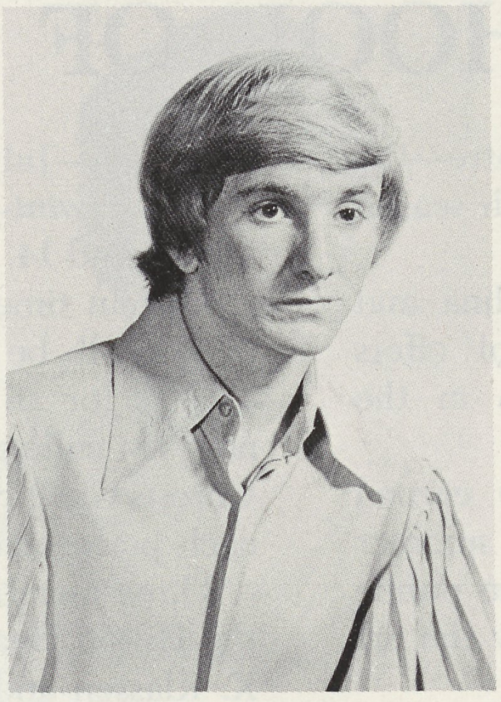
To round out the blending of art, music and theatre, University of South Carolina Department of Music faculty have Summer Chamber Music concerts set for July 12, 19 and 26 and Aug. 9 and 23. All concerts are in Planters Hall at the William Hilton Inn.



ALICE FAY BRIGHT

Villager—*The Liberty Tree*
Mrs. Littlehorse—*Annie Get Your Gun*

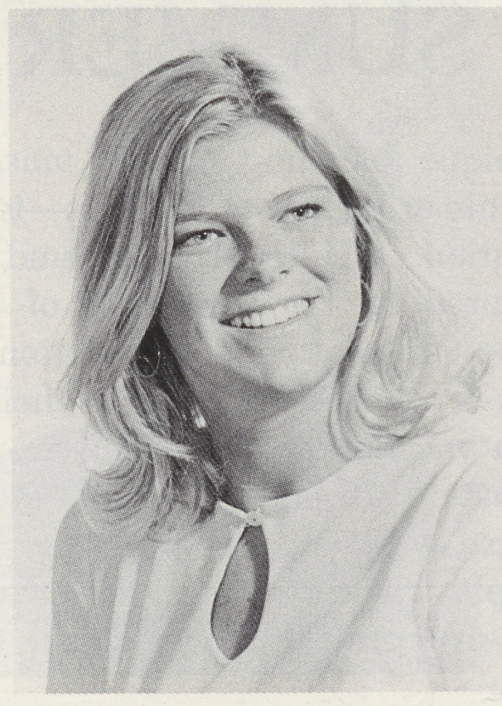
Besides acting in plays, Fay has worked with costumes and make-up and has served as stage manager and director of productions. In her hometown of Aiken she was the stage-production manager for *The Odd Couple* in 1969 and played Laura in *The Glass Menagerie* in 1968. Fay, a senior at Wesleyan College, Macon, Georgia, directed *Impromptu* in college and played Bernarda Alba in *The House of Bernarda Alba.* In 1967 Fay served as costume-make-up assistant for *Unto These Hills* in Cherokee, North Carolina.



ROBERT BULLOCK

Catawba, Marion, Servant—
The Liberty Tree
Charlie Davenport—
Annie Get Your Gun

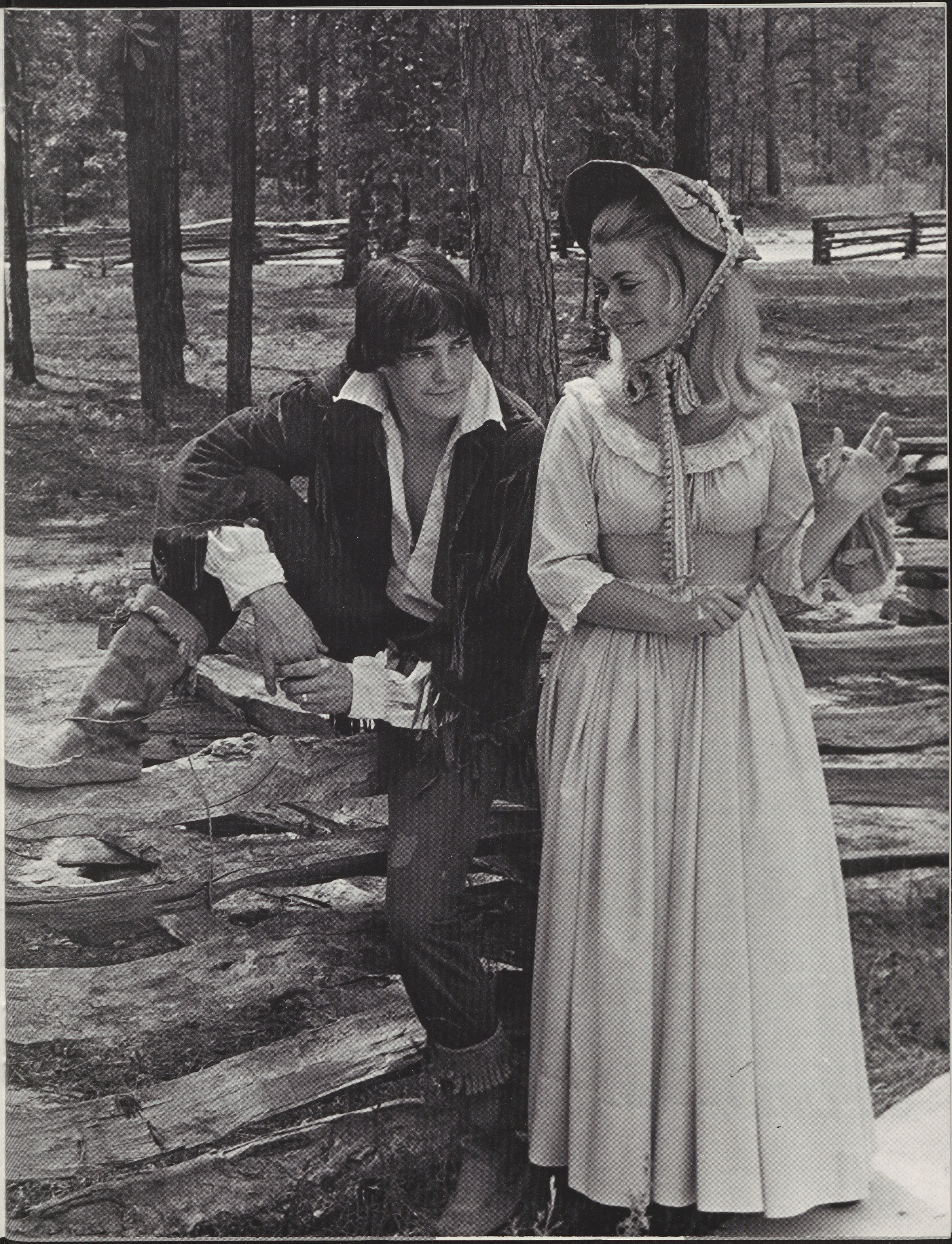
Bob, a native South Carolinian and graduate of Eau Claire High School in Columbia, holds an A.S. degree from Wingate College in North Carolina and is currently furthering his education at Appalachian College in Boone, North Carolina. His theatrical experience includes several works at Wingate Theatre including *The Miracle Worker, Teahouse of the August Moon,* and *Inherit the Wind.* He says he joined these summer productions for experience in outdoor theatre and to further his education since his major fields of concentration in school are speech and drama.



DARYLLYNNE ECKLUND

Singer—*The Liberty Tree*
Mrs. Blacktooth, Sylvia Potter-Porter
—*Annie Get Your Gun*

Besides appearing in many plays, Daryllynne has also performed water ballet with the "Dolphins" of Dallas, Arizona. The blue-eyed blonde was born in Flushing, New York, attended high school in Denver, Colorado, and Atlanta, Georgia, and is now a student at Louisiana State University at New Orleans. She has appared in her University's productions of *Faust, The Ugly Duckling, The Abstract Wife, Great Caesar's Ghost an Original* and *The Ledge.*



PALMETTO OUTDOOR HISTORICAL DRAMA ASSOCIATION

The State of South Carolina is indebted to a small group of determined ladies for the very existence of this outdoor amphitheatre and for the outdoor historical drama which has been produced here for three consecutive summer seasons.

Seven years ago, these women, nearly all members of the Springdale Women's Club, set in motion the wheels which eventually brought *The Liberty Tree* to life in the summer of 1968.

The problems these people faced and solved to bring a dream into reality make interesting reading but no amount of print can accurately describe the energy and the emotional commitment these people contributed to the project.

The Palmetto Outdoor Historical Drama Association is the official title for the organization behind the production of *The Liberty Tree* and the construction of the theatre. Its membership over the years has included people from every part of South Carolina. This organization and its determined founders and officers deserve all the credit for creating a viable outdoor historical drama reputation for South Carolina.

These people and many others are considered invaluable allies and consultants by the University of South Carolina in its effort to continue a young but highly important tradition in South Carolina life.

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Augusta M. Bailey
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Chapin High School
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Richard W. Lloyd
Isadore E. Lourie
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Mildred L. Matthews
Mayfield Garden Club—Walterboro
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St. Matthews Garden Club
T. B. Stackhouse
Mrs. W. K. Stringfellow
Mrs. Jack Sturgeon
Anne Taylor
The Book Club—Sumter
The Little Garden Club—Aiken
The Paul Hayne Circle—Walhalla
The Sister Book Club—Lake City
Thursday Afternoon Book Club—St. George
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Tuesday Literary Club—Lake City
Twentieth Century Club—Bennettsville
J. W. Walker
J. I. Waring, M.D.
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Women's Study Club—Ridge Spring
John Wrisley

Contribution of the SCFWC Progress Foundation through the Springdale Women's Club is greatfully acknowledged.

THE USC OUTDOOR THEATRE

The USC Outdoor Theatre is one of the best equipped, most comfortable and most visually pleasing theatres on the outdoor theatre circuit.

Ground was broken for the theatre in November, 1967, and the facility was completed in time for the premiere of *The Liberty Tree* in June, 1968.

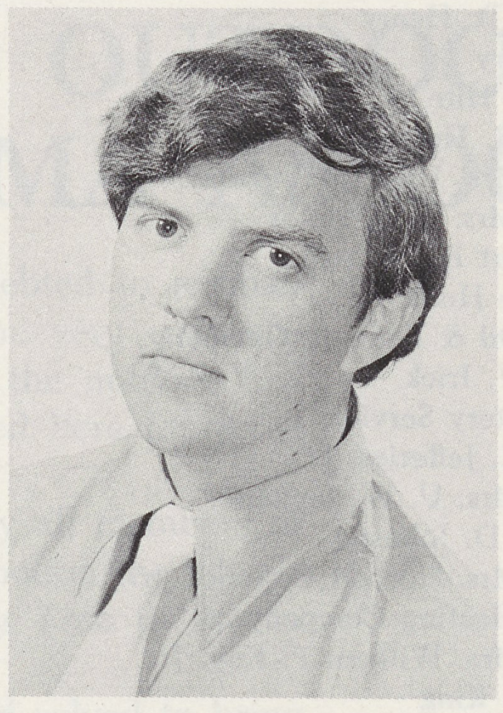
The theatre is equipped with sophisticated lighting equipment and complete backstage facilities including dressing rooms, workshops and storage areas. In the front of the house are convenient rest room facilities, refreshment stands and a breezeway which can serve as a rain shelter for theatre patrons.

Initial construction cost of the theatre was in excess of $200,000. This money was raised from contributions made to the Palmetto Outdoor Historical Drama Association and from generous contributions made to the project by State Government.

Under arrangements concluded with POHDA and the State Department of Parks, Recreation and Tourism, the theatre will be operated by the Theatre Department of the University of South Carolina. Through this department other performing groups of the University are expected to use the facility in the spring and fall months before and after the summer theatre seasons.

MARY KAY BURNETT
Rebecca—*The Liberty Tree*
Singer, Dancer—*Annie Get Your Gun*

Mary Kay is now working on a master's degree in Music from Converse College in Spartanburg. A native Columbian she attended Dreher High School, Columbia College and received a degree in Music from Florida State University in Tallahassee, Florida. At Dreher High School Mary Kay played the lead role of Maria in *The Sound of Music* and also appeared in *Oklahoma*. While at Florida State she played Marcellina in *The Barber of Seville* and a chorus girl in *Stop The World*. At the Converse College Opera Workshop Mary Kay played Kate in *The Taming of the Shrew*, Mistress of Novices in *Sister Angelica* and Frasquita in *Carmen*. The brown-eyed brunette also played in the Brevard Music Center in Brevard, North Carolina, during the summers of 1967 and 1968.



DON BORDERS
Hayne—*The Liberty Tree*
Yellowfoot—*Annie Get Your Gun*

Don has served as treasurer and vice president of the Anderson Little Theater and acted in *Write Me a Murder* and *1000 Clowns* in Anderson. He graduated from Anderson Boys High and received a Bachelor of Arts degree from Clemson University. During the summer of 1968 Don attended the Furman University Summer Drama Institute. While teaching at Wade Hampton High School in Greenville from 1967-70 he directed many plays including, *Dracula, Look Homeward, Angel, The Miracle Worker, Bus Stop,* and *The Fantasticks, The American Dream, Anastasia, The Rainmaker* and *The Glass Menagerie*. Don is now a resident of Barnwell and is working on his master's degree in theatre.

KATHRYN RICHARDS
Polly—*The Liberty Tree*
Singer, Dancer—*Annie Get Your Gun*

As Miss West Allis, Kathryn became a runner-up to Miss Wisconsin in 1969. At her high School in New Berlin, Wisconsin, she appeared in *The Crucible* and *Oklahoma* and served as student director for *Cheaper by the Dozen* and *Ten Little Indians*. After graduating from high school in 1969, Kathryn entered Stephens College in Columbia, Missouri. This spring at Stevens she appeared in *Once Upon a Mattress* and *The Killing of Sister George*. Kathryn has also studied at the American Academy of Ballet in Elizabethtown, New Jersey. The blue-eyed blonde was born in Greensboro, North Carolina, but her parents now live in New Berlin, Wisconsin. She says that she joined the productions because she felt it would be a learning experience "to keep a fresh perspective on a part all summer."

EARLY FRONTIER LOG HOUSE

This early American log house is believed to have been built around the year 1756, pre-dating the American Revolutionary War by some 20 years.

The building originally overlooked Broad River Road in Columbia. The original structure, however, was hidden by additions and siding that had been added over the years.

Several years ago when the building was being razed and the additions torn away, the log cabin was discovered. The owner donated the house to the State of South Carolina.

Water damage was so considerable to the original house, it was necessary to dismantle the house piece by piece and it was carefully reconstructed in its present appearance here at Sesquicentennial State Park.

The house is a style of log cabin introduced to the southern frontier as German settlers pushed down from northern states. Although of log construction, it is essentially a formal style of architecture known as "Georgian."

The two centuries old cabin now serves as an early American gift shop and is open from 1 p. m. until 9 p. m. each day. Visitors are invited to tour the house.

Bennett Crosland McGregor Nelson

MUSIC CREDITS

Choreography of square dance in The Liberty Tree—Dorothy Floyd

Old English song in The Liberty Tree—Ron Thompson

Wedding song in The Liberty Tree—Jan Merchant, soloist

Wedding song in The Liberty Tree—Greg Griner, flutist

Music arranger for The Liberty Tree—Bil Peed

Music director for both shows—Jeanne H. Everett

Song "The Liberty Tree"—Words and music by Tom Blackburg and George Burns. Courtesy of Walt Disney Music Company, Arranged by Bil Peed.

MARVIN CROSLAND
Technical Crew

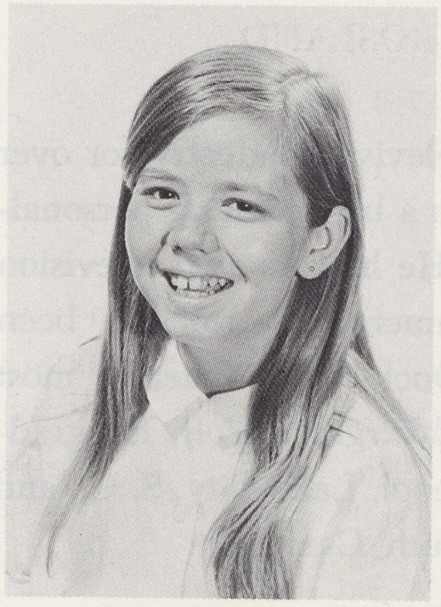
Marvin says that he joined the productions to get more experience in lighting. As a student at Carolina he has worked with the lights in nine plays including *Orpheus Descending, Our Town, Marat-Sade, Masquerade* and *The Coloring Book*. He has also worked with set construction and special effects and acted. Marvin is from Bennettsville.

LUCINDA JANE McGREGOR
Technical Crew

In her hometown Chattanooga, Tennessee, Lucinda has worked with the Chattanooga Opera Association for four years. She received a Bachelor of Arts degree from the University of Chattanooga and is now working on a master's degree at Carolina. With the University Theatre she has acted, worked with lights, set construction, costumes and sound and served as stage manager for *Under Milkwood*.

WILLIAM L. NELSON
Technical Crew

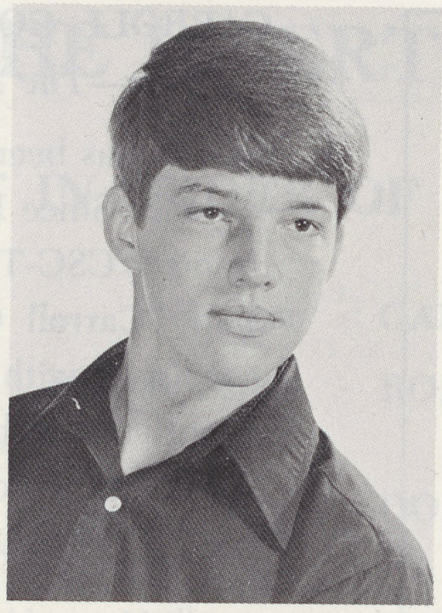
Since 1968 William has worked as stage manager for productions at Western Kentucky University, Bowling Green, Kentucky, where he is a student. He also directed plays while at Christian County High School. Last summer William was technical director at the Kentucky Theater Under the Stars.



DEBBIE GIVENS

Girl Child—*The Liberty Tree*
Nellie—*Annie Get Your Gun*

Debbie, 13 years old and a student at Airport High in West Columbia, says that she likes to spend her summers working with plays. This is her second season with *The Liberty Tree*. Debbie is the daughter of Elisabeth Givens, who works at the box office, and Leonard Givens, house manager for the production.



RICHARD BAILEY

Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

A tap teacher for a West Columbia School of Dance, Richard is a student at Brookland-Cayce High School in West Columbia. He has appeared in the Columbia Town Theater 1968 productions of *Marco Polo* and *How to Succeed at Business Without Really Trying*, and in the 1969 production of *Oliver*.

MARTY WHITE

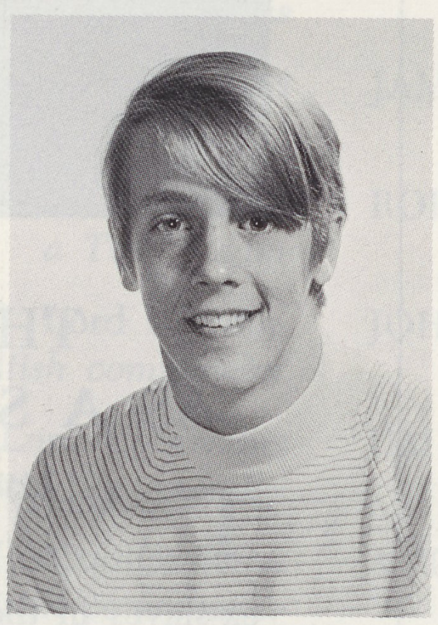
Little Boy—*The Liberty Tree*
Little Jake—*Annie Get Your Gun*

Marty, ten years old, joined the production because he likes to act and he likes being with people. The son of Mr. and Mrs. G. H. White of Columbia, Marty is a student at Crayton Junior High School in Columbia. He is making his first appearance in a major production.

DAVID ELLIS

Little Boy—*The Liberty Tree*
Little Boy—*Annie Get Your Gun*

Thirteen years old, David is the son of Dan D. Ellis of Columbia. He appeared in the Columbia Town Theater production of Marco Polo in 1968 and says that he enjoys theatre work. David is a student at Crayton Junior High School in Columbia.



DONALD WARREN JOHNSON

Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

While attending A. C. Flora High School in Columbia, Don appeared in *Bye Bye Birdie, Oklahoma, The Fantasticks* and *The King and I*. An 18-year-old native of Columbia, Don is now a student at Carolina.

JOY HAMILTON

Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

Red-haired Joy quipped that she loves to dance especially while earning money. She added that she had been looking forward to working with the production and wanted to gain experience. A native of Trenton, South Carolina, Joy graduated from Strom Thurmond High School in Edgefield and is currently enrolled at Carolina.

THE LIBERTY TREE
PERFORMANCE DATES

JULY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

AUGUST

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

IF IT RAINS

Completion of the first act is considered a full performance. If it should rain before the first act is completed, and it is necessary to "call" the show, you will be notified over the public address system. You may exchange your ticket stub for a ticket for any future performance by calling the theatre office (777-5208) on the following day. If you prefer a cash refund, mail your ticket stub to:

USC Outdoor Theatre
The University of South Carolina
Columbia, South Carolina 29208

not later than two weeks after the date of the performance for which the tickets were issued.

CARROLL GODWIN
Narrator—*The Liberty Tree*

Carroll has been in the radio-television industry for over 18 years. Since 1957 he has been a broadcasting personality on WCSC-TV, Charleston. He has his own television show "Carroll Godwin On Camera." Carroll has been associated with Charleston's Dock Street Theatre most recently with the production of *Virginia Wolf*. He graduated from Lake City High School, Lake City, S. C., and attended the University of South Carolina.

THE LIBERTY TREE
AS A SYMBOL OF FREEDOM

The liberty tree has been a symbol of freedom for centuries. Long before the founding of this country, ex-slaves in the times of the Caesars used a sapling or sprig from a tree in front of their homes to symbolize their release from bondage.

In our own history, the liberty tree or "the tree of liberty," as described by Thomas Jefferson in 1787 has been considered a valid symbol of freedom.

South Carolina played an extremely critical role in the American Revolution and the eventual development of this young nation. For that reason, playwright Kermit Hunter very correctly chose "The Liberty Tree" as the title for his outdoor historical drama.

THE LIBERTY TREE

CAST IN ORDER OF APPEARANCE

Narrator	CARROLL GODWIN
John Rutledge *Patriot governor of South Carolina*	ROBERT STEINMEYER
Isaac Hayne *Low-Country businessman*	DON BORDERS
Abner Wilkinson *Up-Country planter*	TERRY LAIRD
Polly Hamby *An indentured servant*	KATHY RICHARDS
James McCall *A young farmer*	JACK CHANDLER
Phineas Floyd *Tavern keeper at Friday's Ferry*	RICHARD RIVERA
Secretary to Rutledge	RON THOMPSON
Elizabeth Hayne *Wife of Isaac*	ROBIN CADE
Rebecca Pickens *Wife of Andrew Pickens*	MARY KAY BURNETT
Andrew Pickens *Up-Country patriot*	JAMES MAYER
Christian Huck *a Tory leader*	ROB BIGALKE
Lord Rawdon *British commander*	JOHN REED
Lord Cornwallis *British commander*	JIM EARLY
Col. Tarleton *British commander*	ARTHUR LUMPKIN
Francis Marion *Low-Country Patriot*	ROBERT BULLOCK

Dancers: Beatte Bennett, Stevie Cowden, Barbara Fisher, Joy Hamilton, Sandi Lee, Cherri Shirk, Richard Bailey, Greg Griner, John Hornaday, Don Johnson, Ray Sandifer, Dale Sides.

Singers: Robin Chandler, Donna Cook, Daryllynne Ecklund, Connie James, Janie Jones, Susan LeGrand, Jim Blanton, Robert DeWeese, Tyrone McIntosh, Ray Morris, Ron Thompson, Franz Thun. Wedding dance singer: Jan Merchant.

Indians, Tories, villagers, children, etc.: Jim Blanton, Fay Bright, Robert Bullock, Donna Cook, Robert DeWeese, Betty Dorn, David Ellis, Debbie Givens, Janie Jones, Don Johnson, Tyrone McIntosh, Ray Morris, Richard Sides, Ron Thompson, Franz Thun, Marty White, Bambi Wilson.

"THE LIBERTY TREE"

SCENES

Act One

Scene 1 The Liberty Tree outside Charles Town

Scene 2 Office of President Rutledge in Charles Town

Scene 3 The Village of Camden

Scene 4 A woodland clearing

Scene 5 An Indian Village at Keowee

Scene 6 The Hamby Tavern at Friday's Ferry

Scene 7 Polly's house at Aetna Furnace

Act Two

Scene 1 Garden of the Governor's Mansion at Charles Town

Scene 2 Aetna Furnace

Scene 3 The Cowpens

Scene 4 A field near Eutaw Springs

Scene 5 Camden

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Irving Berlin's

ANNIE GET YOUR GUN

Music and Lyrics by Irving Berlin

Book by Herbert and Dorothy Fields

Produced by

THE UNIVERSITY THEATRE

Directed by

Russell Green

Scene Designer	Terry Bennett
Choreographer	Irena Linn
Music Director	Jeanne Henderson Everett
Costume Designer	Lucille Baillie
Technical Director and Lighting Designer	Jack Shirk
Stage Manager	Pat Acheson

IRVING BERLIN

Composer

For more than half a century, Irving Berlin's words and music have been as much a part of America as apple pie and motherhood. Perhaps there never has been or ever will be as successful an American composer.

Berlin was born in Russia in 1888 and came to New York with his parents. His father died when he was eight years old and to keep from being a burden on his Mother, Berlin ran away from home at the age of fourteen.

With no formal music education, Berlin learned his craft by laboriously picking out melodies on a battered upright piano in the Bowry. He was only fourteen when he landed a role in the chorus of a traveling musical show. Later, he became a singing waiter in a fashionable New York cafe and while there wrote his first lyric, the words to a song titled "Marie from Sunny Italy." His first modest success as a lyricist and composer came with a song called "Dorando."

By 1911, Berlin was a successful music publisher and writer of more than fifty songs. In that year, his immortal "Alexander's Ragtime Band" saw the light of day. Since then his music has become world famous.

Berlin scored his first musical in 1914 and from that show came the unforgettable tune, "Play A Simple Melody." In two world wars, Berlin words and melodies captured the fancy of the public. His "Oh How I Hate to Get Up in the Morning" was a hit in the first world war and "God Bless America" became the country's unofficial national anthem in World War II.

Jerome Kern was to have been the composer for the musical, *Annie Get Your Gun*. When he died, Richard Rogers and Oscar Hammerstein asked Berlin to accept the assignment. He did so with some reluctance but the music he created for that production has become immortal. So has the composer.

RUSSELL GREEN

Director

Russell Green, director of both productions of the USC Outdoor Theatre this summer explains that "We moved into the area of outdoor theatre for several reasons. First, we feel our involvement is an excellent opportunity to make a very positive contribution to South Carolina's Tricentennial celebration. Second, we feel this additional summer program can enhance our theatre department by opening new avenues for training and expression to many more young performers." Green's decision to produce two major shows in repertory represents a radical departure from the routine of traditional outdoor historical theatres in the nation. "We decided to produce two musicals this year instead of one," Green continues, "because it represents a higher experience level for our performers and because with two shows we can appeal to an even wider audience."

Dear Friends:

On behalf of the University of South Carolina community, I want to welcome you to the USC Outdoor Theatre.

The outdoor historical drama, *The Liberty Tree* and Irving Berlin's ageless musical, *Annie Get Your Gun*, playing in this theatre this summer represent a new and exciting dimension for our Theatre Department.

Even more important, perhaps, these productions really are products of the entire State of South Carolina. On other pages of this program book, you can read how a group of dedicated citizens worked for more than five years to raise money, build a theatre, commission a playwright and finally open *The Liberty Tree* in the summer of 1968.

The Governor of South Carolina, Robert E. McNair, and the members of the State Legislature also supported this venture with considerable enthusiasm, and without the full cooperation of the State Department of Parks, Recreation and Tourism, there would have been no theatre on this site.

In recent months, the University has worked closely with PRT and the Palmetto Outdoor Historical Drama Association to evolve a plan which gives to the residents of South Carolina and their guests the very best in summer entertainment. At the same time this unique program provides an exceptional training vehicle for young people and others interested in theatre as a profession or avocation.

We hope you enjoy the show. And to those in the audience who are newcomers to South Carolina or are visiting with us for a brief time, we extend a cordial invitation to visit the main campus in Columbia.

Cordially,

Thomas F. Jones

Thomas F. Jones
President

PHOEBE ANN "ANNIE" OAKLEY

What would you do if someone offered you an "Annie Oakley?"

Would you ask how old she is?

Or would you ask what caliber it is?

Or maybe say you don't wear that kind of clothes?

What you should do with it is take it to the theater and use it for free admission to the show.

The term "Annie Oakley" is a tribute to one of the most famous woman sharp shooters of all time. In her act she often used playing cards as targets and a card with a hole punched in the center even now means free admission to the show as did during the days when Phoebe Ann Oakley Mozee Butler was performing her incredible sharpshooting feats.

The Star of Broadway, Hollywood and television shows was actually a person of significance in the pages of American history.

Born in a log cabin in Patterson Township in Darke County, Ohio, on August 13, 1860, Phoebe Ann was left without a father at the age of four as a result of one of the worst blizzards in the area. By the time she was nine she was supporting her entire family by shooting small game and shipping it by stage to the markets in Cincinnati for sale. In five years she had paid off the entire mortgage of her family's farm with her sharpshooting.

A year or two later she met and defeated vaudeville sharpshooting rifle shot Frank Butler by one shot in a rousing free-for-all contest.

Butler, quite taken by this sharpshooting young lady, continued to correspond with her after he left Cincinnati and within a short time they were married. On the stage, according to writers of the time, her talent and girlish charm made her the hit of the show. Butler stepped down and became Annie's assistant and personal manager. They toured with the Sells Brothers circus for several years and then joined the Buffalo Bill (Cody) Wild West Show in 1885 in Louisville after visiting with them in New Orleans.

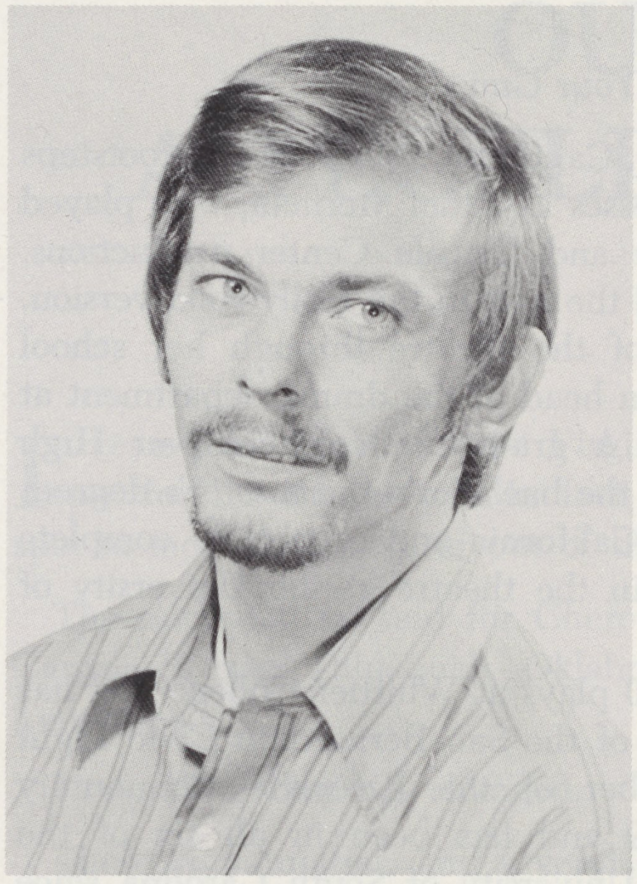
Nate Salsbury, Cody's manager, made Annie a star and for nearly 17 years, with only one interruption, she was the featured act of the show. At thirty paces she would hit a playing card with the thin edge held toward her. Another of her famous stunts was to hit dimes tossed into the air.

She could also put six shots into a playing card tossed into the air before it hit the ground. The trick shot for which she is most famous was shooting a lit cigarette from the lips of her husband. She became a favorite of royalty during the Queen Victoria Jubilee in 1887 and left the show briefly to tour the capitals of Europe. While in Europe, Crown Prince William of Germany (later William II), much to the consternation of all but the two participants, held the cigarette while Annie shot it from his lips.

In 1901 a train wreck partially paralyzed Annie but she gamely fought back and set some of her better records in the decades after the accident. One day she shattered 4772 of 5000 glass balls. She had previously set a record of 943 of a possible 1000.

Annie made her home in Nutley, New Jersey, and Pinehurst, North Carolina, most of her adult life. Childless herself, she helped support and educate some 18 orphaned girls. According to her biographers her favorite reading material was the New Testament. In 1903 records show that she sued more than 50 newspapers for printing a libelous story and won all but a few of the cases. A woman, apparently a drug addict, was arrested in Chicago and gave her name as Annie Oakley. The papers printed it without checking.

Annie Oakley, born Phoebe Ann Oakley Mozee, died in Greenville, Ohio, Nov. 3, 1926 at the age of 67. She is buried in Brock, Ohio, near her birthplace. Frank Butler, her husband, died three weeks later.



BIL PEED
Musical Arranger

Bil is presently technical director for the University of Tennessee Department of Music in which he is in charge of bookings, recordings, live broadcasts, and coordination of musical functions at the University Music Hall. He plays and teaches bass trombone and is a member and arranger for the University Trombone Choir. He is involved with various chamber ensembles, opera and orchestral productions. Bil has played with many traveling productions such as "Holiday on Ice," *Cabaret,* Glenn Campbell, Warren Covington, Buddy Morrow, Glenn Miller Orchestra, and the Les Elgart Orchestra.

He has studied under Don Hough of the University of Tennessee, Barry McDonald of ABC Television and Edward Kleinhaumer of the Chicago Symphony.

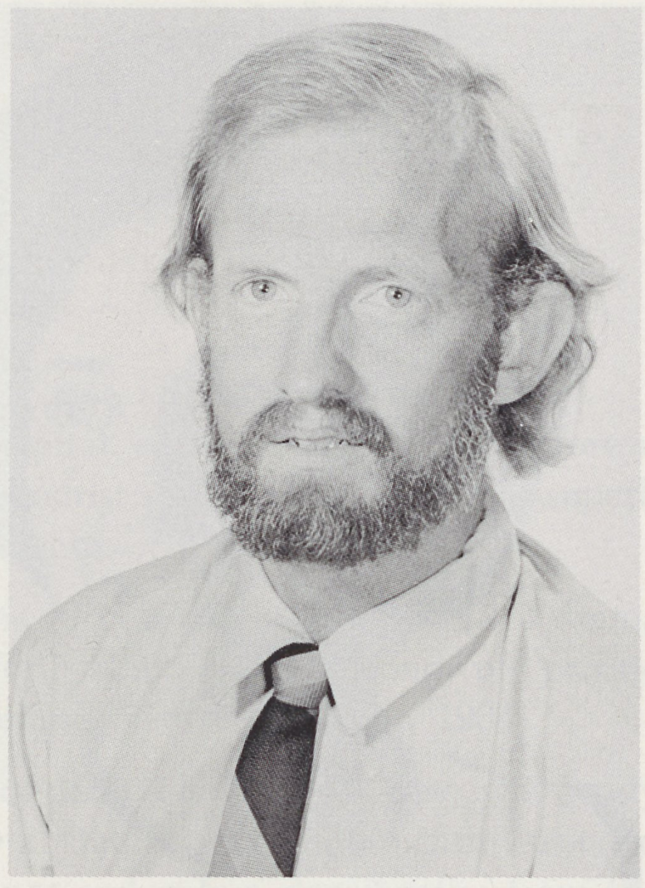
LUCILLE BAILLIE
Costume Designer

Lucille has received special recognition for work in outdoor drama during her career. She has been associated—either in acting or costume designing—with *Unto These Hills, The Common Glory, The Confederacy, Rip Van Winkle, The Stephen Foster Story,* and others.

Married to Rai Baillie, professional actor and director, she began her career as a child actress with the touring company of the late Guy B. Kibbee.

She has appeared in and designed such productions as *A Dolls House, Importance of Being Earnest, The Cherry Orchard, The Boor,* and *The Streets of New York.* During her husband's tenure as managing director of the Battle Creek, Michigan, Civic Theatre she designed *Lil Abner, Funny Girl, After the Fall,* and many others.

Presently both she and her husband are on the staff of Columbia College where she teaches a course in costume design and designs the college's productions.



TERRY BENNETT
Scene Designer

Terry, 32, is an accomplished scene designer with a master's in Fine Arts from the University of Texas in Austin. He holds a bachelor's degree from Baylor University in Waco and graduated from Longview High in Longview, Texas. He is a native of Longview but is currently making his home in Columbia where he holds the title of assistant director in the University Theatre. He is married to Beatte Bennett who is a dancer in both *Annie Get Your Gun* and *The Liberty Tree.* Terry laughingly claims that he was hired because the theatre department wanted his wife as a dancer. Some of his more recent work includes scene designing for the Tufts Arena Theater in Medford, Massachusetts; the Parkway, Burnsville, North Carolina; Gustavus Adolphus College, St. Peter, Minnesota; Louisiana State University in New Orleans where he held the title of assistant professor; and Camille Playhouse in Brownsville, Texas.

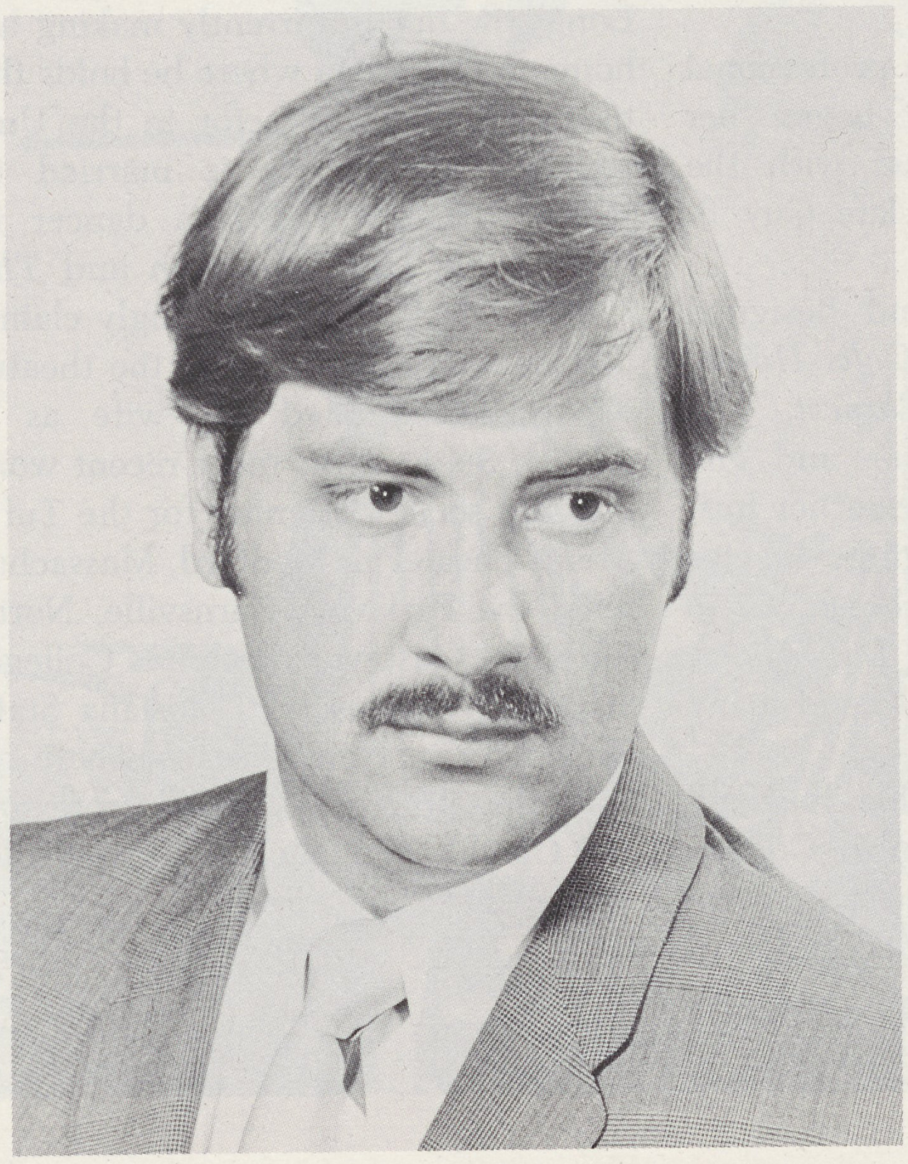
JANIE LYNN JONES

Annie Oakley—*Annie Get Your Gun*

Janie, 25, a native of Rialto, California, follows in the footsteps of such distinguished actresses as Ethel Merman, who played the part in the Broadway and Lincoln Center productions, and Betty Hutton who had the part in the Hollywood version. She has been a student of the theatre through her school years and has recently been head of the drama department at a California high school. A graduate of Eisenhower High School in Rialto, she holds the bachelor's and master's degrees from Whittier College in California and expects to complete her work on a doctorate in the theatre at the University of South Carolina in 1971.

She has done more than 30 plays at Whittier College and has been in three productions of the San Bernardino Civic Light Opera. She was a member of the Riverside Community Players in 1968 and 1969 and has been in all six of the major productions at the University of South Carolina since coming here in 1969.

Her original contact with the University came in 1968 when she took part in the Hilton Head Island Summer School of the Arts. She then returned to California to complete a year of teaching before starting on her doctorate.



DAVID E. MARTIN

Frank Butler—*Annie Get Your Gun*

David is a graduate of North Greenville Junior College and has attended Stetson University in Deland, Florida. While in Florida he was majoring in voice and would join a friend who was accompanist for the summer production of *My Fair Lady* there. He sat through all the rehearsals while his friend played the music and when, one day before opening night one of the male players resigned, he stepped in and took over the role. He later did the same production in the drama department for Stetson as a fall production. The part he played was that of a drunk and when the play was over the cast awarded him a special prize as "best drunk of the year." Director Russell Green had been searching for the male lead for the musical and it turned out that David had played the lead in a high school production of *Annie Get Your Gun* under the direction of Green's sister in Greenville. A hurried call to his sister resulted in her contacting David.

He has been student director and general manager of the North Greenville Junior College Concert Choir and soloist for the choir there and at Stetson University. David is continuing his work as music minister at St. Martin's Church, Greenville, during the summer and traveling to Columbia on alternate weeks for the play.

OUTDOOR DRAMA — A PECULIAR BRAND OF THEATRE

by Rob Wood

Associated Press

In years past, Beckley, West Virginia, wasn't a familiar spot for the theatre set. In fact, it wasn't a familiar spot to most people, in or out of the theatre.

The same can be said for Cherokee, North Carolina; Canyon, Texas; Tahlequah, Oklahoma; and Sneedville, Tennessee.

Now, all of that has changed.

These communities, and several dozen others around the nation, are attracting visitors and theatre-goers by the thousands for the outdoor historical dramas.

These outloor dramas are a peculiar brand of theatre which had its beginning on the hillsides of Greece centuries ago and have turned remote regions of the United States into authentic tourist sites.

Producers of the outdoor dramas predict that more than one million persons will see the shows this year.

Beckley, West Virginia, and Columbia, South Carolina, are two examples of community action which created outdoor dramas.

In 1960, Beckley was in the economic doldrums. A small county seat town in Southern West Virginia, Beckley had nothing much going for it except coal. Citizens of the area, with assistance from the state, carved out a theatre on the lip of a picturesque gorge 15 miles from town, commissioned a playwright, raised more than $100,000, hired a director and a production staff and set out to lure the tourists.

The outdoor historical drama, *Honey In The Rock*, opened in 1961 and played every summer since to an average of 25,000 persons.

The success of the show has brought the construction of new motels in the area and prompted the city to refurbish and open an abandoned coal mine as an added tourist attraction.

This summer, *Honey In The Rock* will be shelved and a new musical, *Hatfields and McCoys* will premier in the 1,200-seat theatre. Next year, both shows will play in repertory sequence.

Columbia, the capital of South Carolina, is forced to compete for the tourist dollar with the state's superb coastal beaches and attractive mountain county.

After studying the success of outdoor historical drama in neighboring North Carolina, a group of private citizens started working on the project in 1964.

By the summer of 1968 *The Liberty Tree* was ready for production in a state park amphitheatre situated among towering pines and only a dozen miles from the statehouse.

This summer *The Liberty Tree* will be paired with a production of *Annie Get Your Gun* and the University of South Carolina theatre department will handle the entire project, one of the first times in the history of outdoor historical dramas a University has become so totally involved.

Kermit Hunter, Dean of the School of Arts at Southern Methodist University in Dallas, wrote *Honey In The Rock* and *The Liberty Tree*. Hunter and pulitzer prize winner Paul Green are the most prolific playwrights in this specialized type of theatre. Each has written several dozen outdoor scripts and each will have five dramas playing this summer.

Like big-time stock car racing, the outdoor historical dramas first found popularity in the southeast section of the nation. Green's *The Lost Colony* opened at Manteo, North Carolina in 1937 and has been playing ever since, attracting nearly 1,500,000 persons.

Hunter's *Unto These Hills* opened in Cherokee, North Carolina in 1950 and has played to about 2,500,000 persons.

In addition to the scheduled productions in South Carolina, North Carolina and West Virginia, outdoor dramas are set this year in Kentucky, Tennessee, Virginia, Arkansas, Florida, Texas, Alaska, California, Wisconsin, Pennsylvania, New York and Oklahoma.

For the most part, casts and technical crews are recruited from college and university theatre departments throughout the nation. The institute of outdoor

drama at the University of North Carolina in Chapel Hill annually sponsors mass tryouts for the outdoor dramas.

Most of the outdoor historical dramas have to do with a local or regional event in history.

West Virginia's *Honey In The Rock* told the story of the march to statehood. *The Hatfields and McCoys* dramatizes the famous feud between the two families. *The Liberty Tree* details South Carolina's role in the American Revolution.

For every outdoor drama that has been a success, however, dozens have failed for one reason or another. Many of the dramas closed because they were produced in large urban centers or were under-financed at the beginning.

Experts in the field say city dwellers will travel miles to see an outdoor drama back in the hills, or at seaside, but seldom ever support a similar production in their own backyard.

Aside from its economic value to a particular area, many persons involved claim the outdoor historical drama is an art form which, while not inherently American, has been polished and perfected here.

The National Endowment For the Arts apparently agrees now, as this year, for the first time, it made a financial grant to an outdoor drama—*The Hatfields and McCoys.*

OTHER OUTDOOR DRAMAS IN THE USA

ABE LINCOLN IN ILLINOIS: Little Theatre of Springfield, Springfield, Ill. 62700

THE ARKANSAW TRAVELLER: Drama played at The Arkansaw Traveller Folk Theatre, Hardy, Ark. 72542. May 30-September 30, Tuesdays and Saturdays.

THE BOOK OF JOB: Pineville, Ky. 30977. July and August, nightly except Sundays.

THE COMMON GLORY: Jamestown Corporation, P. O. Box 488, Williamsburg, Virginia 23185. June 22-August 29, nightly except Sundays.

CROSS AND SWORD: Box 1965, St. Augustine, Fla. 32084.

FROM THIS DAY FORWARD: Old Colony Players, P. O. Box 112, Valdese, N. C. 28690. August 6-29, Thursdays, Fridays, Saturdays.

HATFIELDS AND McCOYS: Box 1205, Beckley, W. Va. 25801. June 20-August 30.

HORN IN THE WEST: Box 295, Boone, N. C. 28607. June 26-August 22.

THE LEGEND OF DANIEL BOONE: Box 365, Harrodsburg, Ky. 40330. June 26-September 6.

THE LOST COLONY: P. O. Box 68, Manteo, N. C. 27954. June 19-August 30, Sunday nights excepted.

PROMISED VALLEY: Temple Square Visitors Center, Salt Lake City, Utah 84101. July and August, nightly except Sundays.

THE STEPHEN FOSTER STORY: The Stephen Foster Drama Association, Inc., P. O. Drawer D., Bardstown, Ky. 40004. June 20-September 6, nightly except Mondays, matinee indoors Sunday afternoons.

TEXAS: Box 268, Texas Panhandle Heritage Foundation, Cayon, Texas 79015. June 26-August 31.

TRAIL OF TEARS: Janomamaha, Box 515, Tahlequah, Okla. 74464. June 26-August 29. Nightly except Mondays.

TRUMPET IN THE LAND: Ohio Outdoor Historical Drama Association, P. O. Box 275 Dover, Ohio 44622. July 3-September 7, nightly except Mondays.

UNTO THESE HILLS: Cherokee Historical Association, P. O. Box 398, Cherokee, N. C. 28719. June 23-September 2, nightly except Mondays.

WALK TOWARD THE SUNSET: Sneedville, Tenn. 37869. July 2-August 29, Thursday, Friday, and Saturday nights.

TRAIL OF THE LONESOME PINE: Big Stone Gap, Va. 24219. June 25-September 1, nightly except Sundays and Mondays.

IRENA LINN
Choreographer

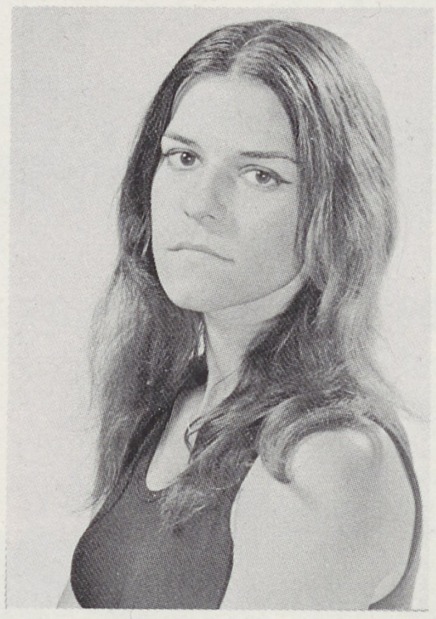
Irena, 30, a native of Germany, comes to the production with an impressive list of accomplishments. A graduate of the German school system, she speaks three languages — German, French and English—and has traveled throughout Europe and North America teaching, performing and attending various specialized schools.

She has a teaching degree from the Mary Wigman School, Berlin, and has attended courses at the Free University of Berlin; the International Dance Academy in Cologne, Germany; Dancer's Studio in Knoxville, Tennessee; the Connecticut College School of Dance in New York; Opera School in Munich; Opera School in Berlin and special courses at the University of Tennessee.

Her teaching experiences include the Boston Conservatory School of Music Dance Department; the Valerie Bettis Studio in New York as Guest Teacher; Anna Maria College, Paxton, Massachusetts; Colby Junior College, New London, New Hampshire; Dartmouth College in New Hampshire; and the Dancer's Studio in Knoxville.

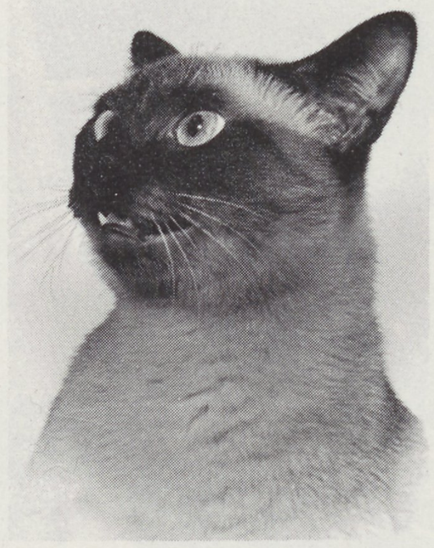
Performance experiences include soloist for the Boston Dance Theater; member of the Festival Dance Company; partner in Soloconcerts; member of "Dance Advance" Connecticut College; soloist in the Hunter Hills Theater, Gatlinburg, Tennessee; soloist in the Carousel Theater at the University of Tennessee; annual performances with the Dancer's Studio in Knoxville; and dancer, singer and actor in performances of *West Side Story* and a children's musical *The Grey Goblin.*

As choreographer of *Annie Get Your Gun* and *The Liberty Tree,* Irena brings to her job a solid background of choreographical experience. She has been choreographer for the Boston Conservatory of Music and the Boston Dance Theater. In Boston she worked with Ravel's "Beyond the Horizon," a fourteen-minute piece, and the "Aztec Legend," a twenty-minute piece. She has also been choreographer for the Dancer's Studio in Knoxville and done several other productions.



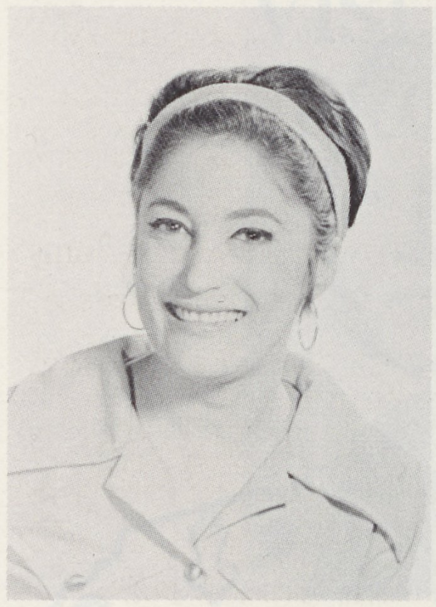
LISSIE AUSTIN
Assistant Choreographer

Lissie is already familiar with *Annie Get Your Gun* working for two summers with the musical in Gatlinburg, Tennessee. She has also been involved with the Broadway hit *Oklahoma.* Lissie's home is Knoxville, Tennessee and she graduated from the University of Tennessee. She has attended Converse College in Spartanburg and Cumberland College in Williamsburg, Kentucky. For eight years she was a student at the Dancers Studio in Knoxville.



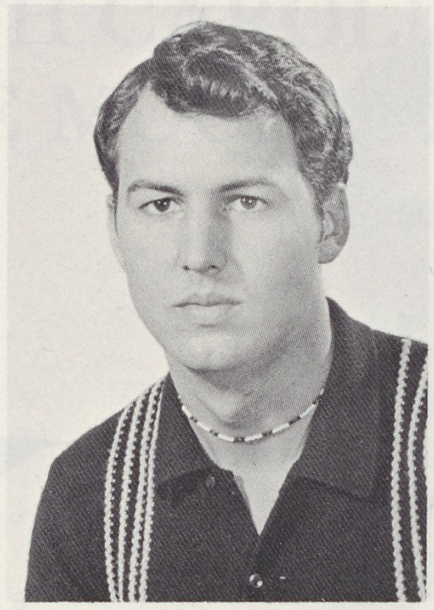
KUCHEN
Cast Mascot

The official mascot for the productions is the choreographer's pet, but at this stage it has become a question of whether Kuchen now belongs to Miss Linn or to the entire cast.



LOWRY GREEN
Singer, Mrs. Adams—
Annie Get Your Gun
Costumer

Besides being the wife of Director Russell Green, Lowry teaches English at A. C. Flora High School and is a graduate student in theatre at Carolina. Originally from Charleston, she appeared in *Auntie Mame* in 1960 at the Dock Street Theater. Her many roles with the University Theatre include Mrs. Barker in *The American Dream*, Beullah in *The Happy Journey* and Little Mary in *Little Mary Sunshine*. At A. C. Flora she has directed *The Fantasticks* and *The Lottery*.



RONALD L. THOMPSON
Singer, McCleod—*The Liberty Tree*
Singer, Dr. Ferguson—
Annie Get Your Gun

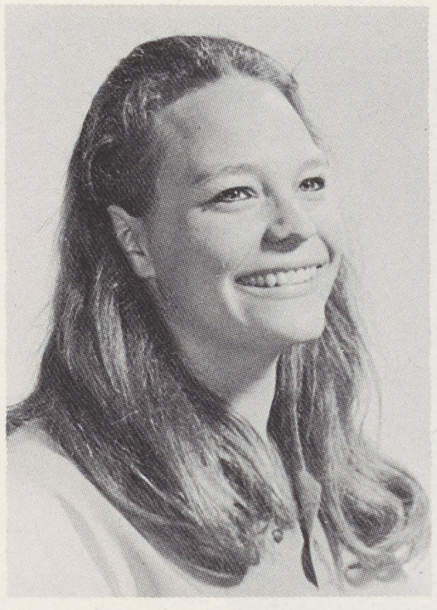
Seeing a post card about *The Liberty Tree* attracted Ronald to the production. A native of South Bend, Indiana, stationed at Shaw Air Force Base, he has a long history of theatre activities. In his hometown he has appeared in *Finian's Rainbow, Our Town, Student Prince* and others. Ronald received a Bachelor of Science degree in Music from the University of Indiana and plans to continue his study of music this fall.

SUSAN LEGRAND
Singer—*The Liberty Tree*
Minnie—*Annie Get Your Gun*

A June graduate of A. C. Flora High School in Columbia, Susan plans to attend Hollins College, Roanoke, Virginia, in the fall. She appeared in her high school's productions of *Fantasticks* and *The Curious Savage*. She also was in the chorus and danced in the Columbia Town Theater productions of *Oliver* and *How to Succeed in Business Without Really Trying*.

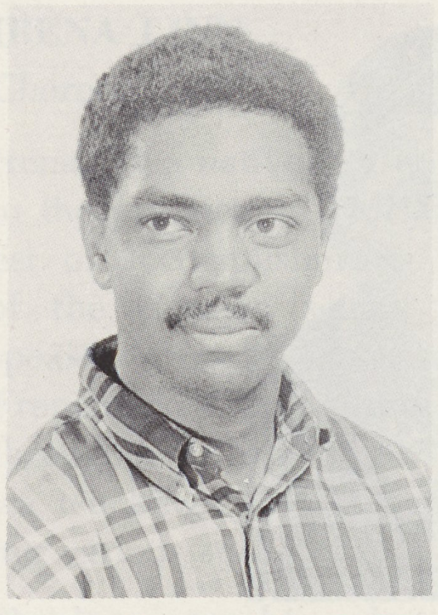
PRODUCTION STAFF

Assistant Stage Managers	DON HENSCHEL, JOHN MILLER
Assistant Choreographer	LISSIE AUSTIN
Master Electrician	BILL NELSON
Master Carpenter	DON HENSCHEL
Costumes and Makeup	SYLVIA ADY, LOWRY GREEN, KAREN LUMPKIN
Property Masters	LUCY McGREGOR, BONNIE STROUP
Gunsmith	ED BRUBAKER
Poster Artist	CHARLIE DOBBINS
Electricians	BOB DeWEESE, MARVIN CROSLAND, LUCY McGREGOR, BONNIE STROUP
Carpenters	ED BRUBAKER, MARVIN CROSLAND, BOB DeWEESE, JOHN MILLER, DONALD WEIGARD
Tickets and Reservations	ELIZABETH D. GIVENS, JANINE HENSCHEL
House Manager	LEONARD GIVENS



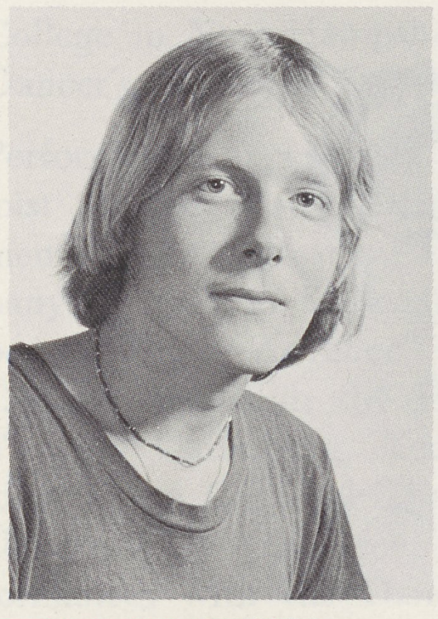
JAN MERCHANT
Singer—*The Liberty Tree*
Singer, Mrs. Henderson—
Annie Get Your Gun

A music major at Carolina, Jan played Kate in the USC production of the *Pirates of Penzance* this spring and appeared in *Marat-Sade.* In 1968 she was in the Columbia Lyric Theater production of *Stop the World* and in 1969 she played in *The Mikado* at the Brevard opera workshop. The native Columbian is also a member of the USC Concert Choir.



TYRONE McINTOSH
Singer, Sergeant—*The Liberty Tree*
Singer, Mr. Clay—
Annie Get Your Gun

Tyrone is a native of Philadelphia, Pennsylvania but now makes his home in Sumter. He has been associated with *Showboat* and *Finian's Rainbow* both produced in Charlotte, North Carolina. He appeared in the Sumter Little Theatre production of *Lil Abner* this spring. He joined the USC theatre for experience.

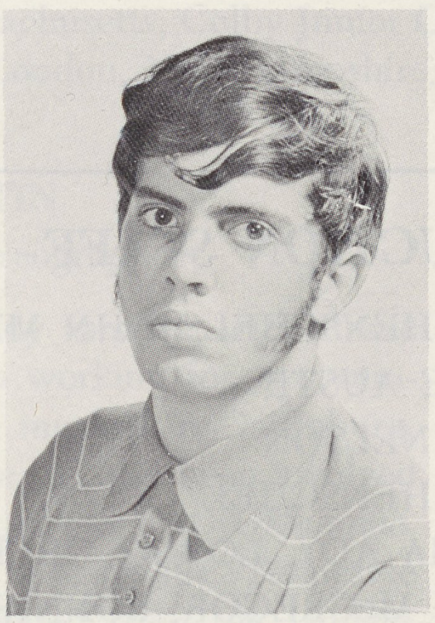


FRANCIS THUN
Cameron, Scotty—*The Liberty Tree*
Singer, Iron Tail—
Annie Get Your Gun

Taking art classes at Hilton Head last summer led Francis to become interested in the USC theatre. A student at the College of Charleston, Francis attended USC Summer School of the Arts at Hilton Head and says that he was very impressed by the work of the drama students also studying at Hilton Head. While in school Francis has also worked with the Charleston Opera Company.

BAMBI LYNN WILSON
Little Girl—*The Liberty Tree*
The Liberty Tree
Jessie—*Annie Get Your Gun*

Twelve-year-old Bambi says that she joined the production for experience and just for fun. This is the blue-eyed brunette's theater debut. Bambi is the daughter of Mr. and Mrs. Wilbur Wilson of Rembert.

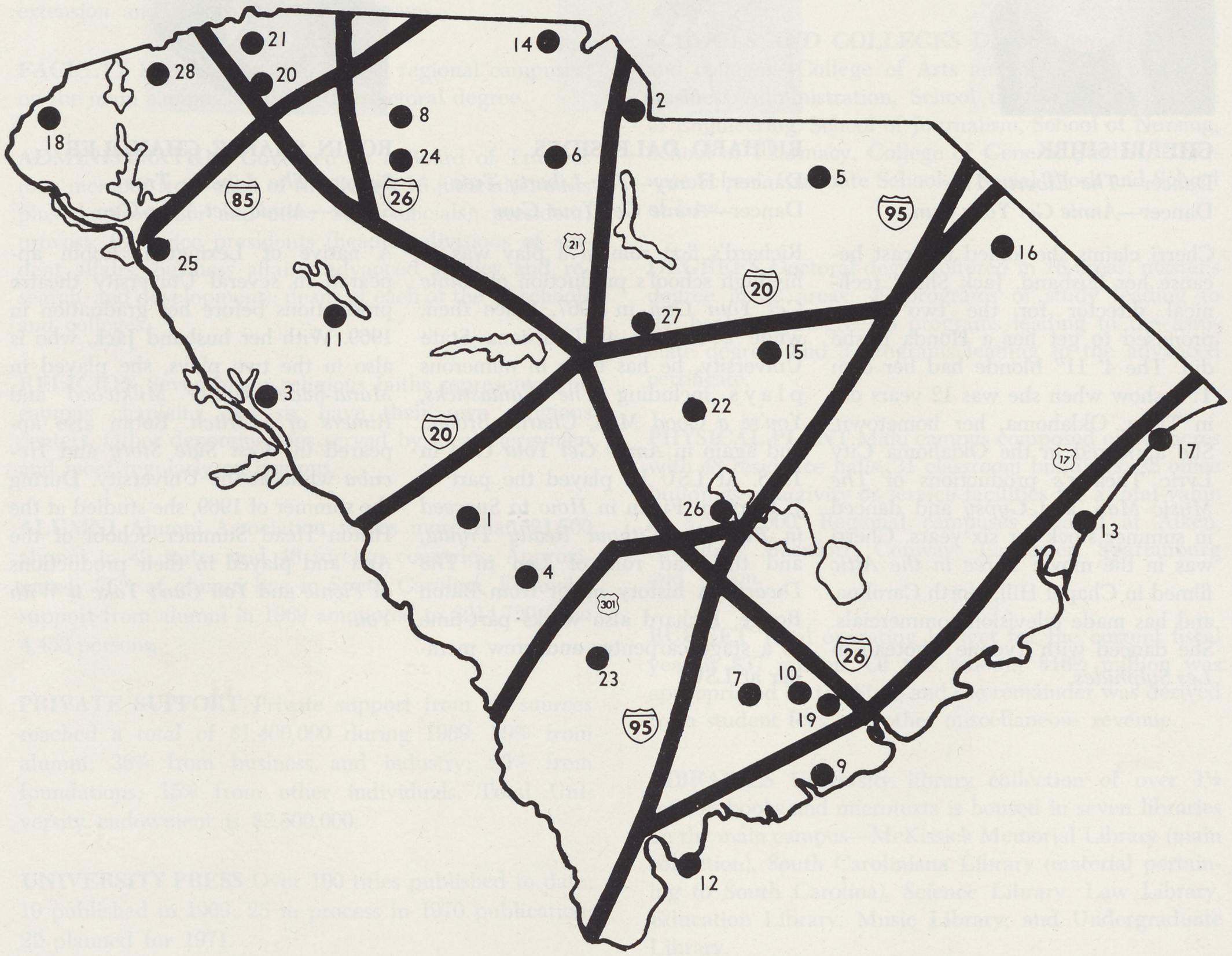


RAY MORRIS
Singer, Donovan—*The Liberty Tree*
Singer, Pawnee's messenger, Mr. Keeler—*Annie Get Your Gun*

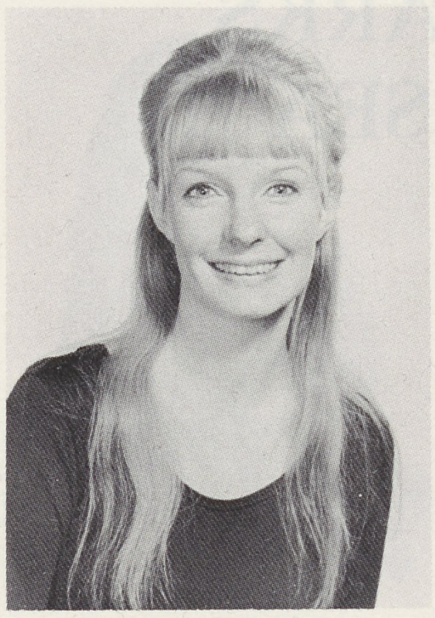
Born in Fall River, Massachusetts, Ray is now a Columbia resident and a rising senior at A. C. Flora High School. He has already appeared in three plays this year—A. C. Flora productions of *The Lottery, You Can Cry Laughing,* and *Nobody Sleeps.*

MARY WELLS
Secretary
University Theatre

VISIT SOUTH CAROLINA STATE PARKS FROM THE MOUNTAINS TO THE SEA



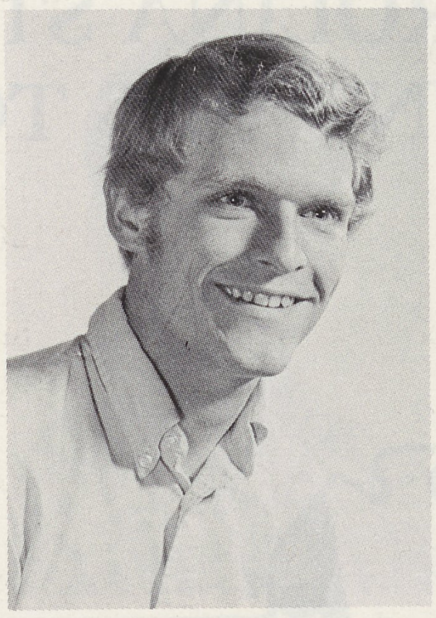
1	Aiken	8	Croft	15	Lee	22	Poinsett
2	Andrew Jackson	9	Edisto Beach	16	Little Pee Dee	23	Rivers Bridge
3	Baker Creek	10	Givhans Ferry	17	Myrtle Beach	24	Rose Hill
4	Barnwell	11	Greenwood	18	Oconee	25	Sadlers Creek
5	Cheraw	12	Hunting Island	19	Old Dorchester	26	Santee
6	Chester	13	Huntington Beach	20	Paris Mountain	27	Sesquicentennial
7	Colleton Wayside	14	Kings Mountain	21	Pleasant Ridge	28	Table Rock



CHERRI SHIRK

Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

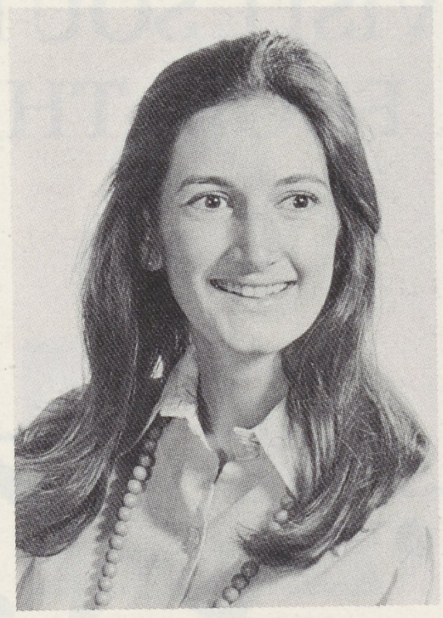
Cherri claims she joined the cast because her husband, Jack Shirk, technical director for the two plays, promised to get her a Honda if she did. The 4′ 11″ blonde had her own T.V. show when she was 12 years old in Tulsa, Oklahoma, her hometown. She appeared in the Oklahoma City Lyric Theater's productions of *The Music Man,* and *Gypsy* and danced in summer stock for six years. Cherri was in the movie *Three in the Attic* filmed in Chapel Hill, North Carolina, and has made television commercials. She danced with Yvonne Choteau in *Les Sylphides.*



RICHARD DALE SIDES

Dancer, Henry—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

Richard's first role in a play was in his high school's production of *Annie Get Your Gun* in 1967. Since then, while a student at Louisiana State University, he has been in numerous plays including *The Fantasticks, You're a Good Man, Charlie Brown,* and again in *Annie Get Your Gun* in 1968. At LSU he played the part of J. Pierpont Finch in *How to Succeed in Business Without Really Trying,* and the lead role of Len in *The Dwarfs.* A history major from Baton Rouge, Richard also works part-time as a stage carpenter and crew member at LSU.



ROBIN SHARPE CHANDLER

Singer—*The Liberty Tree*
Singer—*Annie Get Your Gun*

A native of Lexington, Robin appeared in several University theatre productions before her graduation in 1969. With her husband Jack, who is also in the two plays, she played in *Marat-Sade, Under Milkwood* and *Rimers of Eldritch.* Robin also appeared in *West Side Story* and *Hecuba* while at the University. During the summer of 1969, she studied at the Hilton Head Summer School of the Arts and played in their productions of *Picnic* and *You Can't Take it With You.*

CAROLINA FACTS AND FIGURES

ENROLLMENT Total resident enrollment (69-70) includes 13,031 students on the main campus and 2,576 at regional campuses; students come from 49 states (all except Montana) and 36 foreign countries; 80.5% of student body are from South Carolina; 63.7% are men; graduate school enrollment is 1,619; 4,400 enrolled in extension and correspondence programs.

FACULTY Faculty of 632 including regional campuses; on the main campus 343 hold the doctoral degree.

ADMINISTRATION Governed by a Board of Trustees (one member from each of the State's 16 judicial circuits plus the Governor and other State officials); president; provost; four vice presidents (heading divisions of student affairs, business affairs, advanced studies and research, and development); deans of each of the 11 schools and colleges.

RELIGION Seven major religious faiths represented by campus chaplains and six have their own religious centers. Other denominations served by local clergymen and meet regularly on campus.

ALUMNI Alumni Association serves more than 21,500 alumni in 49 states and 46 foreign countries. Approximately 75% of alumni live in South Carolina. Financial support from alumni in 1969 amounted to $214,720 from 4,453 persons.

PRIVATE SUPPORT Private support from all sources reached a total of $1,400,000 during 1969; 29% from alumni; 36% from business and industry; 20% from foundations; 15% from other individuals. Total University endowment is $2,500,000.

UNIVERSITY PRESS Over 100 titles published to date; 19 published in 1969; 25 in process in 1970 publication; 22 planned for 1971.

ATHLETICS Member of the Atlantic Coast Conference with intercollegiate competition in football, basketball, baseball, track and field, swimming, cross country, tennis and golf. Intramural competition for men and women in a variety of sports.

THE ARTS Organized groups include University Players, Concert Choir, Oratorio Choir, Women's Chorus, Opera, Orchestra, Marching Band, Pep Band, Jazz Ensemble, Symphonic Band, Wind Ensemble, Chamber Winds, Brass Ensemble. A Summer School of the Arts is held annually at Hilton Head Island and includes study and performance in Art, Drama and Music. Outdoor drama at the theater in Sesquicentennial State Park is presented during the summer by the Theatre Department.

SCHOOLS AND COLLEGES Divided into 11 schools and colleges—College of Arts and Science, College of Business Administration, School of Education, College of Engineering, School of Journalism, School of Nursing, School of Pharmacy, College of General Studies, Graduate School, Graduate School of Social Work and School of Law.

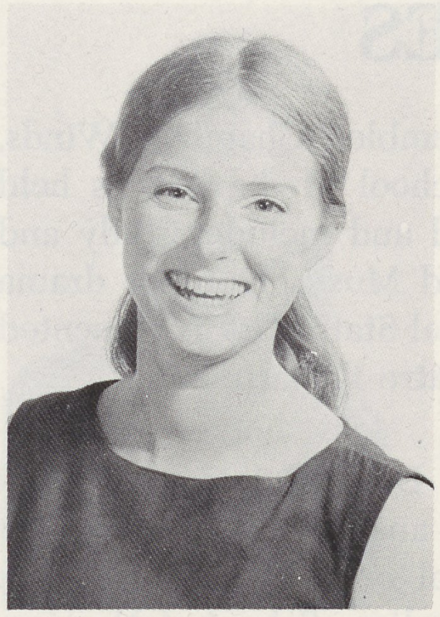
DEGREES Doctoral degree offered in 16 areas; master's degree in 32 areas; 49 programs of study leading to the bachelor's degree; 8 programs leading to the associate degree; and 3 programs leading to the advanced certificate.

PHYSICAL PLANT Main campus composed of 206 acres with 48 residence halls, 31 classroom buildings, 32 office buildings or activity or service facilities for a total value of $79,500,000. Regional campuses located at Aiken, Allendale, Beaufort, Conway, Lancaster, Spartanburg and Union.

BUDGET Total operating budget for the current fiscal year is $37 million. Of this amount $16½ million was appropriated by the State and the remainder was derived from student fees and other miscellaneous revenue.

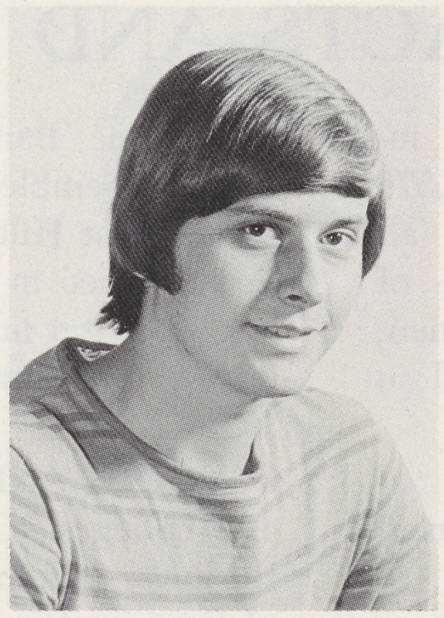
LIBRARIES University library collection of over 1½ million books and microtexts is housed in seven libraries on the main campus—McKissick Memorial Library (main collection), South Caroliniana Library (material pertaining to South Carolina), Science Library, Law Library, Education Library, Music Library, and Undergraduate Library.

RESEARCH Permanently established research bureaus and institutes include: Bureau of Governmental Research and Service, Bureau of Business and Economic Research, Bureau of Urban and Regional Affairs, Institute of Research for Underprivileged, Traffic and Transportation Center, Institute of International Studies, Belle W. Baruch Coastal Research Institute and Institute of Archeology and Anthropology. Total research grants at Carolina during the past fiscal year amounted to $4,482,356.



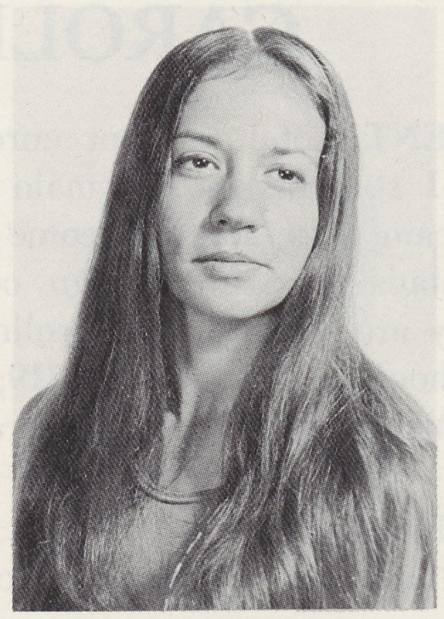
BARBARA ELAINE FISHER
Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

Barbara danced with the Atlanta Ballet professional company for a year and a half after graduating from Princess Anne High School, Virginia Beach, Virginia. While with the Atlanta Ballet she performed in the *Nutcracker Suite, Sleeping Beauty, Serenade, Abyss, Symphony in C* and others. Barbara has also danced with the Norfolk Civic Ballet and in the Summer Sands Playhouse production of *Bye Bye Birdie* at Virginia Beach in 1967. The red-haired dancer's hometown is Augusta, Georgia, and she hopes to enter Oglethorpe University in Atlanta this fall.



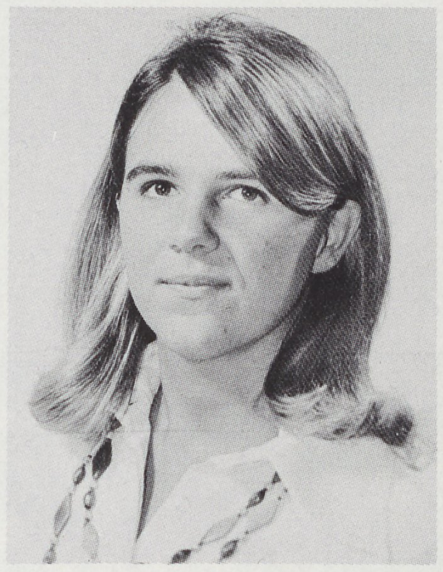
JOHN W. HORNADAY
Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

John claims that the theatre is in his blood and that his performing in the two plays this summer will be his first opportunity to work full time in the theatre. A student at North Carolina Wesleyan College, John is a member of the Wesleyan Players and the Wesleyan Chamber Singers. *Little Mary Sunshine, Hello Out There* and *Man of La Mancha* are three of the plays he has performed in while in college.



CASSANDRA LEE VERSTEEG
(SANDI LEE)
Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

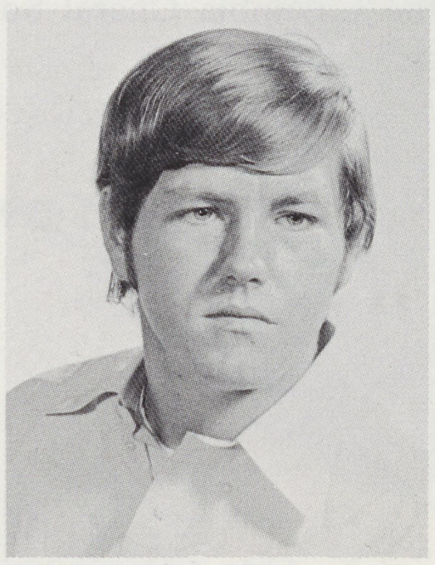
Working eight seasons with the Louisburg Players in Louisburg, North Carolina, Cassandra's roles have varied from Joan of *Saint Joan* to *South Pacific's* Liat. She played several Shakespeare heroines with the Louisburg Players including Juliet of *Romeo and Juliet*, Rosalind of *As You Like It*, and Isabella of *Measure for Measure*. Cassandra also was assistant director for the Governor's School of North Carolina production of *The Tiger* in 1968. She graduated this year from Louisburg High School and will enter Ohio Wesleyan University in the fall.



BETTY DORN
Villager, Mrs. McCleod—
The Liberty Tree
Singer, Dancer, Mrs. Ferguson—
Annie Get Your Gun
Betty graduated from T. L. Hanna High School in Anderson and received a Bachelor of Arts degree in Music Education from Carolina. In Anderson she appeared in *Dear Ruth* in 1965 and while at the University she was in *West Side Story* in the spring of 1968.

STEPHANIE ANN COWDEN
Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*
Stephanie is engaged to an actor and feels that her acting experience will help her understand his needs. A sophomore at Elon College in North Carolina, she has appeared in several school plays including *Oh Dad, Poor Dad, The Homecoming, Playboy of the Western World* and *Hamlet.* Stephanie was born in Steindorf, Germany, and her parents now live in Fort Lauderdale, Fla.

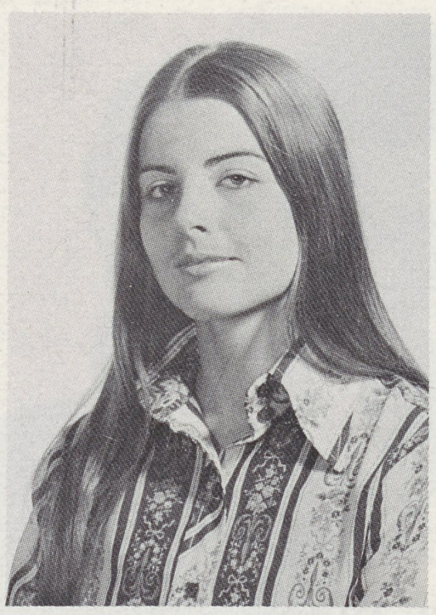
CONSTANCE DENISE JAMES
Singer, Lonnie—*The Liberty Tree*
Singer—*Annie Get Your Gun*
Constance says that she joined the production for a second summer because she likes the work and needs more experience. She appeared in the chorus and in several different parts in *The Liberty Tree* last summer. Constance is a native of Columbia and a student at Columbia High School.



GREGORY VERNON GRINER
Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*
Greg performed in the chorus of the original *Liberty Tree* performance two summers ago. A native of Columbia, he graduated from Eau Claire High School and is now a music major at Carolina. With the Columbia Town Theater he has appeared in *The Miracle Worker* in 1962, *Oliver* in 1969, and *Funny Girl* this spring. Greg also played in the Lyric Theater 1968 production of *Marat-Sade.*

SYLVIA ADY
Technical Crew
Sylvia has worked on costumes for University of South Carolina theatre productions and is a rising senior majoring in art. She has been active in theatre since high school where she was runner-up for best actress in the Winthrop College Spring Festival. Her home is Columbia.

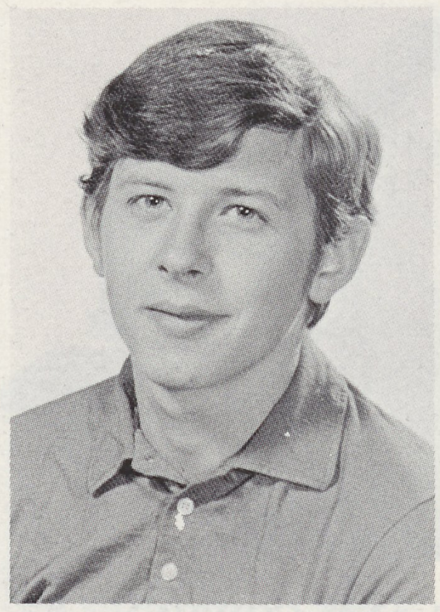
RUTH EDWARDS
Secretary
University Theatre



BEATE HEIN BENNETT

Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

A native of Lindau, Germany, Beate danced with the Theater Fuer Vorarlberg in Austria during the winters of 1959-63. She graduated from high school in Germany and received a Bachelor of Arts degree from Gustavus Adolphus college in St. Peter, Minnesota. Her college performances included *No Exit, Royal Gamit, Cinderalla, Hansel and Gretal* and *Hamlet.* At Carolina she has appeared in *West Side Story* and *Hecuba* in spring 1968. She is married to Terry Bennett, scene designer for these productions.



WALTER RAYSON SANDIFER

Dancer—*The Liberty Tree*
Dancer—*Annie Get Your Gun*

A Greensboro College sophomore, Ray has appeared in plays in Greensboro and in his hometown Seneca. In Greensboro this year he played the role of David in *Claudia* and in 1969 he played Jake in *Dinny and the Witches.* Also in 1969 Ray appeared in *Who Killed Aunt Caroline?* in Seneca. These productions, along with his dancing this summer, are the beginning of what he hopes will be a career on the stage.

ROBIN LYNN HOEFER

Singer—*Annie Get Your Gun*
Singer—*The Liberty Tree*

Robin, an Eau Claire High School student, hopes to receive a scholarship so that she can continue her study of music. This spring she appeared in the Columbia Lyric Theater productions of *Gypsy Baron* and *Madama Butterfly.* When she was in the seventh grade, she played in *Hansel and Gretal,* a Columbia Music Festival production. Robin has been a member of the Columbia Choral Society for three years.

Henschel DeWeese Miller Brubaker

DON HENSCHEL
Technical Crew
Militia—*The Liberty Tree*

Don's master's degree thesis concerns outdoor historical drama. Born in Princeton, Minnesota, he has worked with many shows at Bismarck Junior College, Bismarck, North Dakota; Dickenson State College, Dickenson, North Dakota, and at Colorado State University, Ft. Collins, Colorado. Don will be an instructor at Midwestern University, Witchita Falls, Texas, this fall.

ROBERT LANE DEWEESE, JR.
Technical Crew
Fritz—*The Liberty Tree*

A former news director for a Johnson City, Tennessee, radio station, Robert has been involved with 26 plays in Johnson City. During the summers of 1967 and 1968 he served as technical director of the Live Show Department at Six Flags Over Georgia. The past year John worked as stage and company manager for *The Seven Year Itch* and *My Three Angels* touring dinner theaters.

JOHN L. MILLER, III
Technical Crew
Militia—*The Liberty Tree*

John received the "Most Valuable Member" award for 1969-70 given by the Austin Peay Playhouse at Austin Peay State University, Clarksville, Tennessee. He was involved in sixteen plays at Austin Peay between 1968-70 serving as set designer, director, set crew head, working with light design and also acting. John has worked with beauty pageants and also assisted traveling performers appearing at Austin Peay.

EDWARD S. BRUBAKER
Technical Crew

During the past year Edward has worked with seven plays presented by the Milwaukee Repertory Theater in Milwaukee, Wisconsin. He was involved with *Prince of Pensantmania, Kitchen, Burgomaster, Missialiance, She Stoops to Conquer, The Lesson* and *The Chairs.* A graduate of A. C. Flora High School in Columbia, Edward is now a junior at Beloit College, Beloit, Wisconsin.

ACKNOWLEDGMENTS

Aiken's Antiques

Columbia Gun Exchange

Greater Columbia Chamber of Commerce

Moe Levy's Army Store

Sealtest Foods

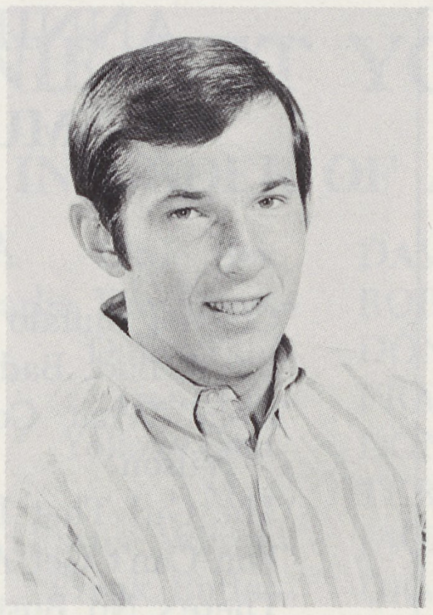
Sheraton Columbia Inn

South Carolina Department of Parks, Recreation and Tourism

USC Information Services

KAREN T. LUMPKIN
Technical Crew

An English teacher at Airport High School in West Columbia, Karen is married to Arthur Lumpkin, who plays Tarleton in *The Liberty Tree.* She was graduated from Eau Claire High School in Columbia and received a Bachelor of Arts degree from Winthrop College, Rock Hill. Karen also attended Columbia College and Carolina.

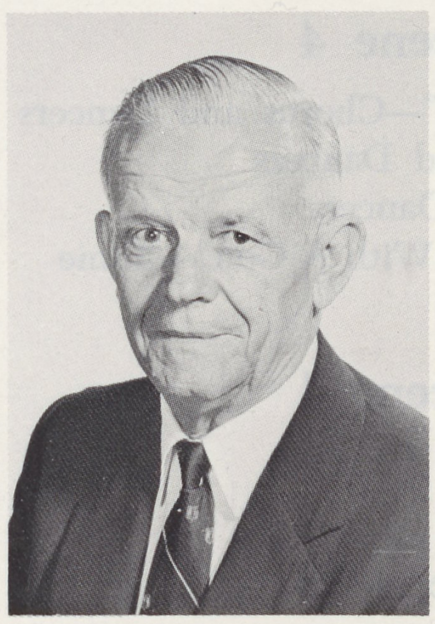


DAVID WEIGARD
Technical Crew

David is working with *The Liberty Tree* this summer for work and credit. He is a student at the University of South Carolina from Emmaus, Pennsylvania.

BONNIE STROUP
Technical Crew

Bonnie hopes to gain more theatrical experience by working with the USC Outdoor Theatre this summer. She is majoring in theatre at the University of South Carolina where she has been involved with such productions as *Marat-Sade, Ondine* and *Masquerade.* Bonnie was stage manager for *Little Mary Sunshine* and *Pirates of Penzance,* both USC productions.



LEONARD GIVENS
House Manager

Leonard has been house manager for *The Liberty Tree* since its opening two summers ago. Originally from Williston, he now lives in West Columbia. Three-fourth's of his family is working with the two shows—his wife Elisabeth is working in the box office while his daughter Debbie plays Nellie in *Annie Get Your Gun* and a little girl in *The Liberty Tree.*

ELISABETH D. GIVENS
Tickets and Reservations

Born in Limburgerhof, Germany, Elisabeth is now a West Columbia resident. In Germany she attended Ludwigshafen High School and business college in Griessen. One of her daughters, Debbie, and her husband are both working with the productions. The Givens, have another daughter, Rosemary, 15.

JANINE HENSCHEL
Tickets and reservations

Janine played Alice in *Alice in Wonderland* while she was at Dickenson State College, Dickenson, North Dakota. She also had the roles of Julia in *The Drunkard* and Raina in *The Arms and Man* and appeared in *Damn Yankees.* Janine is married to Don Henschel who is on the technical staff.

ANNIE GET YOUR GUN

PERFORMANCE DATES

JULY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

AUGUST

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

IF IT RAINS

Completion of the first act is considered a full performance. If it should rain before the first act is completed, and it is necessary to "call" the show, you will be notified over the public address system. You may exchange your ticket stub for a ticket for any future performance by calling the theatre office (777-5208) on the following day. If you prefer a cash refund, mail your ticket stub to:

USC Outdoor Theatre
The University of South Carolina
Columbia, South Carolina 29208

not later than two weeks after the date of the performance for which the tickets were issued.

ANNIE GET YOUR GUN

MUSICAL NUMBERS

Act One, Scene 1

"Colonel Buffalo Bill"—Charlie, Dolly, and Ensemble
"I'm A Bad, Bad Man"—Frank and Dancers
"Doin' What Comes Natur'lly"—Annie, Children and Wilson
"The Girl That I Marry"—Frank
"You Can't Get A Man With A Gun"—Annie
"There's No Business Like Show Business"—Annie, Frank, Buffalo Bill, Charlie

Act One, Scene 2

"They Say It's Wonderful"—Annie and Frank
"Moonshine Lullaby"—Annie, Quartet and Children

Act One, Scene 3

"Wild West Pitch Dance"—Charlie and Dancers
Reprise: "There's No Business Like Show Business"—Annie
"My Defenses Are Down"—Frank and Boys

Act One, Scene 4

"Wild Horse Ceremonial Dance"—Chorus and Dancers
"I'm An Indian Too"—Annie and Dancers
"Adoption Dance"—Annie and Dancers
Reprise: "You Can't Get A Man With A Gun"—Annie

Act Two, Scene 1

"Lost In His Arms"—Annie and Singers

Act Two, Scene 2

Reprise: "There's No Business Like Show Business"—Frank, Dolly, Pawnee Bill, Mr. and Mrs. Schuyler Adams
"I Got The Sun In The Morning"—Annie and Chorus
"Old Fashioned Wedding"—Annie and Frank
Reprise: "The Girl That I Marry"—Frank

Act Two, Scene 4

"Anything You Can Do"—Annie and Frank
Reprise: "They Say It's Wonderful"—Ensemble
Finale: "There's No Business Like Show Business"—Entire Company

ANNIE GET YOUR GUN

CAST IN ORDER OF APPEARANCE

Little Boy	DAVID ELLIS
Charlie Davenport	ROBERT BULLOCK
Dolly Tate	DONNA COOK
Iron Tail	FRANZ THUN
Yellow Foot	DON BORDERS
Mac	TERRY LAIRD
Foster Wilson	JACK CHANDLER
Frank Butler	DAVID MARTIN
Annie Oakley	JANIE JONES
Little Jake	MARTY WHITE
Annie's brother	
Nellie	DEBBIE GIVENS
Annie's sister	
Jessie	BAMBI WILSON
Annie's sister	
Minnie	SUSAN LeGRAND
Annie's sister	
Col. William F. Cody	JIM BLANTON
Buffalo Bill	
Mrs. Little Horse	FAY BRIGHT
Mrs. Black Tooth	DARYLLYNNE ECKLUND
Mrs. Yellow Foot	ROBIN CADE
Indian Boy	DAVID ELLIS
Conductor	JOHN REED
Porter	ARTHUR LUMPKIN
Waiter	RON THOMPSON
Major Gordon Lillie	JIM EARLY
Pawnee Bill	
Chief Sitting Bull	RICHARD RIVERA
Pawnee's Messenger	RAY MORRIS
Major Domo	JACK CHANDLER
Mr. Schuyler Adams	ROBERT STEINMEYER
Mrs. Schuyler Adams	LOWRY GREEN
Dr. Ferguson	RON THOMPSON
Mrs. Ferguson	BETTY DORN
Mr. T. L. C. Keefer	JAMES MAYER
Mr. Ernest Henderson	ARTHUR LUMPKIN
Mrs. Ernest Henderson	JAN MERCHANT
Mrs. Sylvia Potter-Porter	DARYLLYNNE ECKLUND
Mr. Clay	TYRONE McINTOSH

Singers—Dancers: Mary Kay Burnett, Robin Chandler, Betty Dorn, Lowry Green, Robin Hoeffer, Connie James, Jan Merchant, Kathy Richards, Rob Bigalke, Arthur Lumpkin, James Mayer, Tyrone McIntosh, Bob Steinmeyer, Ray Morris, John Reed, Ron Thompson.

Dancers: Beatte Bennett, Stevie Cowden, Barbara Fisher, Joy Hamilton, Sandi Lee, Cherri Shirk, Richard Bailey, Greg Griner, John Hornaday, Don Johnson, Ray Sandifer, Dale Sides.

Standbys: Donna Drake, Steven Baity.

Bryan's
The R.L. Bryan Company
COLUMBIA • CHARLESTON • FLORENCE
THE R.L. BRYAN COMPANY
THE HOUSE OF QUALITY
SINCE 1844

ANNIE GET YOUR GUN

SCENES

Act One

Scene 1 The Wilson House, a summer hotel on the outskirts of Cincinnati, Ohio. July.

Scene 2 A Pullman Parlor in an Overland Steam Train. Six weeks later.

Scene 3 The Fair Grounds at Minneapolis, Minnesota. A few days later.

Scene 4 The Arena of the Big Tent. Later that night.

Act Two

Scene 1 The deck of a cattle boat. Eight months later.

Scene 2 The ballroom of the Hotel Brevoort. The next night.

Scene 3 Abroad a ferry, en route to Governor's Island. Next morning.

Scene 4 Governor's Island, near the Fort. Immediately following.