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Intersections Between Theatre and the Church in the United States: 1930-1990

by

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INTRODUCTION

The contents of this paper will provide a background to the era during 1930-1990, in which Dr. Wayne Rood was a major contributor to the development of the intersection of Religion and Theatre in the United States.

The task in this paper is to scale the mountain peaks and survey other peaks. Thus this paper contains only a glimpse of some of the major peaks in the Religion and Theatre movement from a broad perspective. It would take numerous volumes to write a comprehensive history of the relationship between the church and theatre from 1930 to 1990. These sixty years are impossible to examine under a microscope at this writing, so in this paper only major events which occurred during the theatre life of Dr. Wayne Rood will be noted. It is noted further that the primary interest of this paper is on the intersections between the Christian Church at large and the Theatre. The focus, therefore, is on the breadth and variety of intersections involving the (Christian) "Religion and Theatre" movement during the sixty year period of Wayne's involvement.

The writer has selected several personalities, areas, topics, and activities upon which to report. These indicate the depth and breath of the intersections between Religion and Theatre in academic institutions, the professional theatre and the Christian church. Some of the major

personalities involved in these intersections are noted first. It is from the shoulders of these metaphoric mountain peaks that we can survey the rest of the territories laid out before us. The terrain selected for viewing then follow and include: Articles, Books, Broadway Productions, Churches, Colleges, Community Theatres, Denominations, Dissertations, MA Theses, Pageants, Passion Plays, Play Publishers, Plays, Seminaries, Touring, and Workshops. Dr. Wayne Rood made numerous contributions in several of these areas.

PERSONALITIES OF THIS ERA

Dr. Wayne Ray Rood represents the era. He was a pioneer in the relationship between religion and theatre when numerous changes were occurring. He was one of the initiators. Wayne was one of the select group of men and women who developed a conviction that the quality of the relationship between Theatre and Religion must be enhanced. These people followed through with their conviction theoretically and practically, and thus laid a foundation for the current and future development in the intersections between religion and theatre. Dr. Rood and others in this era mentored "disciples" who now solidify many of the experiments and dreams started by Professor Rood and his colleagues.

In the 1930's and 1940's Dr. Fred Eastman, Professor of Biography and Drama at the Chicago Theological Seminary, and a member of the Federated Theological Faculty, University of Chicago, was a forerunner in relating religion and the theatre, especially in the church. Dr. Eastman authored several books (i.e. *Christ in the Drama*) which both revealed the relationship between the theatre and religion throughout history, and fostered production techniques in the church. He also organized annual surveys about drama activities in the churches. A student and later colleague of Dr. Eastman was Louis Wilson. He was Professor Eastman's research assistant and later became a Professor of Drama at the Covina Baptist Seminary in California. Louis Wilson co-authored *Drama In The Church* with Dr. Eastman.

Professors Albert and Bertha Johnson, along with their college teaching and directing production schedules, organized the Drama Trio, which consisted of two males and one female. Albert and Bertha wrote the scripts and then toured the productions to churches and organizations in the United States during the later 1950's and into the 1960's.

Harold Ehrensperger's religion and theatre career started as a missionary for the Methodist Church in India, and ended as Dean of the School of Fine and Applied Arts of Boston University. Professor Ehrensperger took part in the National Council of Churches summer workshops, initiated the MFA in Religion and Theatre degree at Boston University, and was the author of several books.¹

Professor Robert Seaver, a Speech Communication Instructor at Union Theological Seminary in New York City, received a grant from the Rockefeller Foundation for a nine year religion and theatre program. This program included bringing E. Martin Browne and Henzie Rayburn from England. He led the National Council of Churches Summer workshops for several years into the 1970's.

Dr. Alfred Edyvean began his work at the School of Religion of Butler University, and later continued under the Christian Theological Seminary of Indianapolis. Professor Edyvean was Chair of the Church Drama Interest Group of the American Educational Theatre Association, Inc.. He also developed a media and theatre program at the seminary, helped design a contemporary theatre facility at the seminary, and founded a repertory community theatre organization consisting of both seminary and community people.

¹ For one example, see: *Religious Drama: Ends and Means*. New York: Abingdon Press, 1962.

James Carlson commenced his religion and theatre activities at Hamline University in St. Paul, Minnesota and later continued at Eckard College in Florida. During this tenure Professor Carlson was active in producing religious plays, lecturing at workshops, and co-edited the magazine *Religious Theatre*.

Other notable persons during the Rood era include James Warren at Scarritt College, Mildred Hahn Enterline at Elizabethtown College, William Brasner at Denison, Paul Baker at Baylor (and later Trinity University), and Orlin Corey at Georgetown College.

Leaders of drama in churches during the Rood era include Hulda Niebuhr at Riverside Church in New York City, Amy Goodhue Loomis at Fountain Street Baptist Church in Grand Rapids, Michigan, Mrs. Best at First Congregational Church in Evanston, Illinois, and Carolyn Joyce at Hennepin Methodist in Minneapolis, Minnesota.

DOCTORAL DISSERTATIONS AND MASTERS' DEGREE THESES

The following representative examples were written between 1930 and 1990. They are only the proverbial tip of the iceberg of all the Religion and Theatre dissertations and theses written during this era. These writings, however, suggest how significant the Religion and Theatre scholarly analysis was to both theatre and religion.

Dissertations and theses involving the intersecting of Religion and Theatre were accepted as legitimate and necessary scholarly research in any university in the United States. For example, Religion and Theatre dissertations & theses were accepted at the Yale School of Drama, the Eastman School of Music at the University of Rochester, New York, Denver University, the School of Education at New York University, and the University of Oregon.

They also were accepted at other secular and public research institutions throughout the United States.

The contents and topics of the dissertations and theses reflect the broad scope of the relationships between theatre and religion. They provide essential insights to the historical, philosophical, technical, and aesthetic areas of theatre throughout the world, and cover every historical period. The explorations of the dissertations and theses provide numerous dimensions to the theological, ethical, moral, and social fabric of human kind. They come from a variety of academic disciplines, proving the breadth and depth of the Religion and Theatre field as a universal subject matter (i.e. psychology, theatre, music, literature, philosophy, and theology).

A significant number of the dissertations and theses written examined every aspect of the medieval church drama. Many of these especially concentrated on the medieval period in England. This interest parallels the number of journal articles and books published on the medieval church theatre. Examples include the following:

1. Sister Mary Faith McKean, R.S.M. "The Interplay of Realistic and Flamboyant Art Elements in the French Mysteries."²
2. Albert Byron Weiner, "Acting on the Medieval Religious Stage."³
3. Margaret Mary McShane, "The Music of the Medieval Liturgical Drama."⁴ Marie Dolores Moore, "The Visitatio Sepulchri of the Medieval Church: a Historical, Geographical and Liturgical Survey."⁵

Some dissertations were general surveys, such as Charles Bernard Gilford's "A Critical Survey of the Morality Play."⁶

² M.A. Thesis. Catholic University - School of Arts and Sciences, 1959.

³ Diss. Yale University, 1958.

⁴ Diss. Catholic University of America, 1961.

⁵ Diss. Eastman School of Music, 1971.

⁶ Diss. University of Denver, 1952.

Beyond a significant interest in the medieval period researchers pursued denominational intersections with drama. In the dissertations and theses during this sixty year era every major denomination in the United States was researched. The researchers sought to discover who, what, when, where, why, and how drama was involved in the churches of his or her denomination. All of them indicated the opposition years as well as the later years of acceptance of drama in each of her or his denomination. Some dissertations dealt with dramatic forms being used in Worship and Christian Education. Examples include:

1. Sister Jean, T. C. G. "The Function of Religious Drama and Dance in the Schools of the Episcopal Church." ⁷
2. Janet Louise Norberg, "From Opposition to Appropriation: The Resolution of Southern Baptist Conflict with Dramatic Forms, 1802-1962."⁸
3. William Hayden Marsh, "The Attitude of the United Presbyterian Church in the U.S.A. Toward the Theatre in America, 1891-1967."⁹

Other dissertations and theses reviewed the national church and theatre organizations, such as Sister Mary Michael Keefe's "The National Catholic Theatre Conference: Its Aims and its Achievements."¹⁰

The more theoretical or philosophical dissertations discussed ethics, morality or theology, examples of which include:

1. Dorothy Lucille Wright's "The Undermining of the Christian Ethic by Certain Trends in Contemporary French Theatre."¹¹

⁷ Diss. University of Arizona, 1960.

⁸ Diss. University of Iowa, 1964.

⁹ Diss. University of Kansas, 1967.

¹⁰ Diss. Northwestern University, 1965.

¹¹ Diss. Texas University at Arlington, 1973.

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2. Vernon A. Clestrud's "An Analysis of the Moral Attitudes Toward the Theater of the Pacific Slope States from 1849 to 1899."¹²
 3. W. Butler's "Ignatius' The Moral Problems of the Theatre."¹³

Various aspects of the drama programs in church related colleges were also examined. Judith Ann Lewis' "The Selection Process of Dramatic Literature for Production at Southern Baptist Colleges and Universities"¹⁴ and Morris R. Pike's "The Attitudes of the Significant Constituencies of the Christian College Consortium Toward Certain Aspects of Theatre"¹⁵ exemplify this focus.

Christian Education in the Church was another topic for dissertations. This focus is illustrated by Alan Deem Einsel's "Developing Faith Communication Skills of Adults Through Drama"¹⁶ and Thomas J. Sanders' "The Use of Drama in Teaching Church History in the Local Congregation."¹⁷

A variety of historical topics also received analysis:

1. John Allen Elliott's "The Mask in Etruscan Religion, Ritual and Theater."¹⁸
2. Lawrence Blair's "Dramatic Activity of the Church: as Seen in English Churchwardens' Accounts and other Archival Sources of the Fourteenth, Fifteenth, and Sixteenth Centuries."¹⁹
3. Sister Rose Anthony's *The Jeremy Collier Stage Controversy, 1698-1726*.²⁰

¹² Diss. University of Oregon, 1965.

¹³ The Catholic University of America, 1958.

¹⁴ Ed.D., University of Mississippi, 1983.

¹⁵ Diss. Kent State University Graduate School, 1976.

¹⁶ D.Min., Drew University, 1985.

¹⁷ M.Div., Concordia Theological Seminary. No year given.

¹⁸ Diss. Florida State University, 1986.

¹⁹ Diss. Yale University, 1933.

²⁰ Milwaukee, WI: Marquette University Press, 1937.

Theological issues were discussed in Verne Meyer's "The Relationship Between Prominent Themes in John Calvin's Theology and Common Arguments in the "Puritan" Critique of English Theatre from 1577 to 1633."²¹

Themes containing an international flavor were examined in dissertations, such as Mary Josephine Gentes' "Hinduism through Village Dance Drama: Narrative Image and Ritual Process in South India's Terukkuttu and Yaksagana Ritual Theaters"²² and Myrna Casas' "Theatrical Production in Puerto Rico from 1700-1824: The Role of the Government and of the Roman Catholic Church."²³ An analysis of Broadway plays was undertaken by Oliver F. Hubbard, Jr. in his "A Critical Analysis of Selected American Dramas (1950-1975)," as with Vincent. B. Holubowicz in his "A Spirituality of Twentieth Century American Drama."²⁴

Censorship has been, and presumably will continue be, a topic for research. Examples of this focus include: Russell Earl Green's "Legal and Moral Restrictions on the Colonial American Theatre"²⁵ and William M. Gering's "Mennonite Attitudes Toward Theatrical Enterprises."²⁶

Dr. Rood fostered and guided many scholars in their dissertations and theses over his years at Pacific School of Religion and the Graduate Theological Union. Through Dr. Rood's guidance, and the PSR/GTU "Theology and The Arts" Track (Area VII), both traditional and non-traditional dissertation explorations were encouraged.

²¹ Diss. University of Minnesota, 1985.

²² Diss. University of Virginia, 1987.

²³Diss. New York University, School of Education, 1973.

²⁴M.Div. Saint Francis Seminary, 1988.

²⁵M.A. Thesis. University of South Carolina, 1950.

Representative of the traditional dissertations and theses from the PSR/GTU consortium is an analysis of the playwright Eugene O'Neill by John Gardner in "Eugene O'Neill's Quest for the Tragic Essence: a Christian Response."²⁷

Examples of the more non-traditional approach to dissertations and theses include:

1. Lauren Friesen's research coupled with writing the play "The Eagle and the Dove: a Three-act Drama on Life in the Johannine Community."²⁸
2. Robert Bela Wilhelm's research, coupled with his recording of stories in storytelling interpretation in "Storytelling as a Religious Art Form for Contemporary Christianity."²⁹
3. Ellwood E. Kieser's five sound track reels of a TV series entitled "Cinema as Religious Experience: Five Examples From the Insight Film."³⁰
4. George A. Scranton's chiasmically structured combination of a full-length dramatic comedy (*Ring-A-Ring of Roses*) included as the centerpiece of his more theoretical and research-oriented dissertation "Dramatic Comedy and Theology: an Interactive Exploration."³¹
[This is an editorial addition which falls outside of the given time frame of this study, but was the final dissertation Dr. Rood shepherded through the doctoral process at PSR/GTU.]

RELIGION AND THEATRE ARTICLES APPEARING IN MAGAZINES AND JOURNALS

The importance of the interactions between Religion and Theatre is represented by the sheer volume of the more than 3000 articles which were perused for this paper. Some articles were accessed through the computer and others were taken off the library reading stacks. The

²⁶M.A. Thesis. Indiana University, 1961.

²⁷ M.A. Thesis. Pacific School of Religion, 1980.

²⁸ Diss. Graduate Theological Union, 1985.

²⁹ Diss. GTU, 1976.

³⁰ M.A. Thesis. GTU, 1973.

titles, content and abstracts of the articles were reviewed in order to make representative selections for inclusion in this study. These articles indicate the wide scope in content, the significant variety of people involved, and the diverse events which shaped the intersection of religion and theatre during the era between 1930 and 1990.

During this era denominational and interdenominational magazines, scholarly journals, and popular national magazines all reported on the inter-relationships between religion and theatre.

Interdenominational magazines such as *Christian Century* and *Christianity Today* reported on secular and religious plays being produced in churches, community theatres, and on Broadway. These magazines also published articles on how to produce plays in the church, and on the values of employing the dramatic form.

Denominational magazines mainly provided simple instructions on the various aspects of producing a play, pageant, or skit in the church for worship services, church school presentations, or for use in youth group settings. Most of these articles were written by lay-people involved in doing church plays.

Scholarly journal articles reflected the continuing research and interest in the intersections between religion and theatre throughout the world. Scholarly journal articles analyzed the movement's theory, theology, and philosophy. The diversity of articles in print and the varied journals they represent indicate there was and is a critical and analytical interest in the religion and theatre intersection. To read through the numerous journals one becomes aware of the broad perspective of the religion and theatre field. The journals in which articles were published represent a variety of disciplines in the academic and non-academic professions.

³¹ Diss. PSR/GTU, 1994.

Articles germane to religion and theatre were found in such journals as *The Journal of Faith and Thought*, *The Renaissance Journal* and *the Southwestern Journal of Theology*.

National, regional and local popular magazines reported on a variety of religion and theatre topics. It is significant to note the variety and diversity of articles in national popular magazines. These articles reflect the economic benefits to a community and the positive social values involved, which religion and theatre intersections bring to society. The following general classifications are representative of the broad spectrum of topics contained in both the denominational and popular magazines, as well as the scholarly journals.

The evangelical and fundamentalistic denominations of Christianity continued to have problems with the theatre similar to those experienced in the colonial puritan era. The rabid hate toward theatre which held sway in the seventeen, eighteen and early nineteen hundreds was limited to the arch fundamentalist. Because the play form was used in children's pageants and youth performances the 1930's, 1940's, and 1950's there was a transition from denunciation to acceptance, even in these denominations. The anti-theatre articles by ministers almost disappeared by 1950 but were replaced with questions about the values of drama. Ministers also moved to encouraging the use of the play form with inculcating biblically based content and the dogma of the church. Article examples include both John P. Newport's "Questions Ministers Ask About Contemporary Literature and Drama"³² and Richard J. Sherry's "Placing Theatre in the Spotlight: Some Evangelical Distrust of Theatre Stems from Lack of Understanding."³³

The Christian Religious Education movement was very strong in this era and adult, youth and children's plays were advocated. As an example of this push for drama in church education *Motive* magazine devoted an entire issue to drama and education. A. Argyle Knight

³² *Southwestern Journal of Theology* 10 (Spring 1968): 31-47.

advocated choral speaking, plays, monologues, and other drama forms in church education. James Warren advocated drama in the small church, suggested both the plays and how to perform them in church spaces. Alfred Edyvean provided a theoretical basis for drama in the church. Winifred Ward explained the value for children in learning through drama.

Because of Wayne Rood's interest in religious education he wrote articles promoting drama in religious settings, and provided a review of appropriate plays, with a bibliography, in "Religious Dramas."³⁴

How to produce drama in the church was elucidated in numerous denominational magazines throughout the era. The one column, one page to three page article, with photos and suggestions, from a layperson who had an interest in drama was an often repeated entry. Many of these articles' attention factor was that drama had returned to the church. Historians know that drama consistently has been in the church. Perhaps, for greater accuracy, the writers should have stated that drama had returned to "their" church (or in many cases that drama in a formal sense has finally come to "their" church). The writers advocated the use of drama as a means to encourage people to be active in the church ministry and develop people relationships. Representative articles include Everett Robertson suggesting how to produce a church play effectively and efficiently³⁵, and Rosemary Rausch Sawyer chronicling how the drama program originated at Willow Creek Church in the Chicago area³⁶. This article also represents the change from the 1930's one act biblical drama to the 5 minute skit relating to a sermon topic in a worship service.

The period of the medieval church drama has been predominate in the thinking about church drama during this era. This predominance is exemplified by having more scholarly

³³ *Christianity Today* 17 Sept. 1982: 56-57.

³⁴ *Encounter* August 1965: 514-524.

³⁵ *Church Recreation* Jan./Feb./March, 1976: 27.

articles written on medieval church drama than any other topic. Examples include:

1. "Everyman: A Dramatization of Death" by Allen D. Goldhamer.³⁷
2. "Mak and Archie Armstrang" by T. M. Parrot.³⁸
3. "Jesuit Education and the Jesuit Theatre" by Victor Yanitelli.³⁹

Because drama arose from the liturgy of the worship service it was natural that liturgical church denominations would continue the discussion of the relationship between liturgy and drama. This observation is illustrated by "A Story of Drama and Liturgy" by Colin Hodgetts.⁴⁰ Ritual is related to liturgy and theatre, so articles on ritual and theatre continued in this era, as suggested by "Ritual and Theatre: an overview" by Ronald J. Lee.⁴¹ Lee stated theatre cannot be studied adequately without studying the roots of theatre in religion and ritual, and notes that theatre reinforces and supports the community's spiritual life.

Because production is at the core of the interactive process between theatre and religion, articles on acting, directing, promoting, analyzing, and reviewing plays received significant coverage in magazines throughout the era. Scholarly Journals continued to analyze medieval scripts, as had been done in past eras. Louis Roney's "The Wakefield First and Second Shepherds Plays as Complements in Psychology and Parody"⁴² is a typical article representing the specific details such writers explored. Contemporary scripts were promoted constantly as indicated by Eve McFall's "What Child Is This, a Three Part Play for Children."⁴³ Since skits were relating to sermons, the questions of the relationship between the stage and the sermon

³⁶ *Moody Monthly* December 1984: 20-23.

³⁷ *The Quarterly Journal of Speech* 59 (Feb 1973): 87-98.

³⁸ *Modern Language Notes* 59 (May 1944): n. 5.

³⁹ *Jesuit Educational Quarterly* 5 (January 1949): 133-145.

⁴⁰ *Risk*, 5.1 (1968): 42-44.

⁴¹ *Academy* 38.3-4 (1982): 132-49.

⁴² *Speculum* 58 (July 1983): 696-723.

⁴³ *International Journal of Religious Education* 42 (April 1966): 21-24, 39-40.

was analyzed in a representative article entitled "Pulpit and Stage" by John Franklin McCleary.⁴⁴

The rise of the musical in its various forms was a phenomenon during this era. The professional stage introduced *Jesus Christ Superstar*, and other religiously-oriented musicals. The non-professional church revue and cantata formats followed that lead, as seen in "Musical theatre: A Prelude to the Gospel" by Jim N. Simmonds.⁴⁵ In his article Simmonds stated that musicals appeal to a broad audience. He also noted the musical's ability to ask questions about the meaning of life. Such questions are fundamentally religious in nature. Numerous "musical dramas" were composed in this era, and they were all reviewed in the journals, as per *Salvation*, composed by Louis Chapin.⁴⁶

Broadway plays were reviewed in the journals. The reviewers attempted to discover the playwrights' world views, the implied Divine/Human relationship, and what the playwright envisioned as the ethical moral condition of the human being. It seemed as if the article writers with religious persuasions took Shakespeare's observation that "plays hold a mirror up to life" [nature] seriously. Therefore they constantly and consistently reviewed plays to discover what the playwrights had seen in life [nature]. E. Martin Browne reviewed the plays of Priestly, Sartre, Anouilh, O'Neil, Miller, Williams and McLeish and found a very pessimistic world.⁴⁷ George Ralph reviewed Tennessee Williams' plays on Broadway and concluded that, according to Williams, humans find salvation in sex, and are searching for an authentic self.⁴⁸ During this era magazines and journals indicated religious drama on a global basis. Numerous articles were published which reflected greater diversity in religious drama outside the United States.

⁴⁴ *Princeton Seminary Bulletin*, Volume 59, March, 1966: 41-47.

⁴⁵ *Crux*, 21.2 (June 1985): 10-16.

⁴⁶ *Christian Century*, 86 (24 December 1969): 1646-47.

⁴⁷ Browne, E. Martin. "Man as Contemporary Theatre Sees Him." *Princeton Seminary Bulletin* 52 (May 1959): 41-48.

⁴⁸ Ralph, George. "Signs of World Views." *Journal of Faith and Thought* n.vol. (Fall 1985): 12-17.

Representative articles include:

1. "The Secret Rapture as Christian Allegory" by Liorah Anne Golomb⁴⁹;
2. "Asian Drama," by Gunnar Myrdal⁵⁰;
3. "Moses' Throne Vision in Ezekiel the Dramatist" by Pieter W. van der Horst⁵¹;
4. The play *The Ass*, by Takado Kaname.⁵²

Archeological discoveries entered theatre and religion via "Jesus and the Theatre" by Richard Bates.⁵³ Reconstruction of the theatre at Sepphoris, Israel, helped explain Jesus' reference to "hypocrites" as the Greek word denoting stage actor.

Theological and philosophical issues inherent in the intersection of religion and theatre continued to be debated in this era. Lauren Friesen examined how theatre claims to express the nature or image of humanity and allows for transcendent implications; religion, on the other hand, seeks to address the nature or image of the divine reality, and the means by which humans experience it.⁵⁴ Another example of such interaction is "Catholic and Protestant widows in *The Duchess of Malfi*" by Margaret Lael Mikesell.⁵⁵

The above is a mere fraction of the total number of articles published, and the diverse content of those articles, during the Rood era. It does, however, give the reader a peep-hole insight into the volumes of material published in journals and magazines involving the intersections between theatre and religion during this critical era.

⁴⁹ *Modern Drama* 33.4 (December 1990).

⁵⁰ *Review of Mission* 58 (October 1969): 446-56.

⁵¹ *Journal of Jewish Studies* 34 (Spring 1983): 21-29.

⁵² Trans. W. Kroehler. *Japan Christian Quarterly* 35 (Fall 1969): 252-60.

⁵³ *New Testament Studies* 30.4 (October 1984): 563-74.

⁵⁴ Friesen, Lauren. "Theatre and Religion." *The Conrad Grebel Review* 7 (Winter 1988): 11-24.

⁵⁵ *Renaissance and Reformation/Renaissance* 7 (November 1983): 265-79.

BOOKS

The titles and contents of the books published during this period are essentially the same as the articles, dissertations and theses written during the era.

Every denominational publication press and independent church book press printed their version of "How to do Drama in the Church." Esther W. Bates' *The Church Play and Its Production* in 1938 included history, directing and technical helps for a church producer. The Southern Baptist's Floy Barnard based her 1950 *Drama In The Churches* book on experiences and theory presented in her Seminary course. Bethany Press published J. Edward Moseley's *Using Drama In The Church* in 1962. It started with theory on the why and how of drama in the church and continued through directing, acting, and worship. The Lutherans, through Beverly Johnson's book *Planning and Staging Dramatic Productions* in 1983, provided elementary acting, directing and technical ideas for church productions. *Getting Started in Drama Ministry*, by Janet Litherland in 1988 was subtitled, "A Complete Guide to Christian Drama" and contained chapters ranging from directing to 'dramatic dining.' The word 'ministry' in the book's title reflected the new term for drama in the church.

Although the medieval period reigned supreme in the number of books published, general history of the religion & theatre relations also rolled off the presses. Examples include, James C. Bryant's *Tudor Drama and Religious Controversy and Christian Theatre* by Robert Speaight. Bryant's book represents books on specific eras in history whereas Speaight's book represents books which provide a historical review from the beginnings of theatre through 1950.

The medieval church drama period received considerable space on book pages similar to the number of medieval era articles and dissertations. Because numerous books had been printed on the medieval era prior to 1930, most books narrowed their content to a specific detail

in the production or theory of medieval church drama. Representative books include, *The Characterization of Pilate in the Townley Plays* by Arnold Williams, *Drama Imagery in English Medieval Churches* (1963) by M.D. Anderson, and *The Banns of the Chester Plays* (1940) by F. M. Salter.

Questions about the value of the theatrical form expressing theological issues, and the morals of the actors lives seems to be part of the eternal questioning by some moralists and religious people in numerous publications. The effects of drama on social and religious conduct was explored in both *The Theatre and its Critics in Seventeenth-Century France* (1980) by Henry Phillips, and *Creed and Drama* by W. Moelwyn Merchant.⁵⁶

Writers continually checked the Broadway plays and the "contemporary" playwrights so they could state how the condition of the human being was reflected in the plays on Broadway and by contemporary playwrights. Writers always applied a Christian, denominational, or religious standard to the plays in order to discover if, and how, the human condition was portrayed measured according to their standard. *The Splintered Stage: The Decline of The American Theater* (1965) by R. H. Gardner states "today's misfit drama substitutes the sick for the noble, the grotesque for the beautiful, the obscure for the significant, the sensational for the sublime." *Contemporary Theatre and the Christian Faith*⁵⁷ by Kay M. Baxter claims that playwrights show the heart of a desperate human illness, but cannot promise hope or a new life.

During the 1600's to the 1800's the anti-theatre arguments came from numerous publishing houses, and this continued into the 1920 and 1930's. But by the 1980's and 1990's the anti-theatre books were no longer published because the question seemed moot. Although William Edward Biederwolf's book *The Christian and amusements: is dancing sinful? is card-playing wrong? is theater-going harmful?* was first published in 1909 it was reprinted several times until

⁵⁶ London: Society for Promoting Christian Knowledge, 1965.

1956. Reprinting the same arguments indicated there were a few diehards, but it also indicated the lack of relevant arguments against the targeted activities. William R. McGrath's anti-theatre book, *Why Alert and Well-informed Christians Object to Radio, Television and the Theatre*, first published in 1960 (but also republished as late as 1979) lumps several performance forms into one argument, and is an example of "guilt by association."

Although magazines reviewed plays in almost every issue, it was the book authors who were able to review plays in depth. They sought to discover ethical, moral or religious values. They investigated what playwrights were stating about the human condition and looked for the spirituality inherent in the selected scripts. Kathleen Mary Baxter's *Contemporary Theatre and the Christian Faith* was first published in England in 1964, and then published the following year in United States. The author analyzed the plays of such playwrights as Samuel Becket, Arthur Miller, and Henrick Ibsen. *This Dramatic World*, authored by Dr. Alfred Edyvean in 1970 researched the plays of Eugene O'Neill, Samuel Becket, Bertolt Brecht and T. S. Eliot.

Dr. Wayne Rood began his academic career in religious education, and his three published books represent that discipline: *The Art Of Teaching Christianity; Enabling The Loving Revolution* (Nashville; Abingdon Press, 1968), *Understanding Christian Education* (1970), and *On Nurturing Christians; Perhaps A Manifesto For Education* (1972).

CHURCHES

During this period several articles, books, and people have made some statement to the effect that drama is returning to the church, and there is a renewed interest in drama in the church. The people who pen these phrases, while stating a perceived reinvigoration of dramatic activity in the church, are less cognizant of the historical facts of the case than these observations

⁵⁷ London: SCM Press, Ltd., 1964. □

suggest. Drama in one form or another, in one church or another, in one denomination or another has been in the church in America throughout the last 60 years.

As in Medieval church history many American churches for the past 60 years have at least presented a pageant, or play, at Christmas and Easter time. The Rood era began with children and youth performing annually, but later this interest developed into a drama club or organization which also produced plays at other times of the year. The era saw a few full time church drama directors operating mainly in the religious education program of the church. These programs may have disappeared, but the annual pageants continued. At the end of this era the churches developed the skit as the theatrical form of choice. It was mainly performed by young adults during the main worship service prior to the sermon.

In the 1930's, 1940's and 1950's the church plays were performed by children and youth. Performing in a play was considered a special program and aimed to keep the youth actively doing something. Perhaps unfortunately, the small rural and urban churches have gone down in history as being part of the "bathrobe" drama era, because "father's bathrobe" was worn by the child in the annual Christmas reenactment of the Nativity of Christ. As educators we have responded negatively to this "bathrobe" era, and have used it as an example of amateur and unprofessional production and performance techniques. Although apt in our response, this bathrobe period, at least in spirit, was a continuation of the medieval church drama. As such it is a foundation for the current intersections of drama and the church.

In the 1930's many city mainline churches built huge facilities which usually incorporated a proscenium arch stage at one end of the fellowship hall. In this space children and young people presented plays. The nineteen-thirties and forties saw such churches as the Fountain Street Baptist Church (American Baptist) in Grand Rapids, Michigan (Amy G. Loomis, Director); the Riverside Church of New York City (Hulda Neibuhr, Director); and First Congregational of Evanston, Illinois (Mrs. Best, Director of Pilgrim's Players), presenting one act

biblical scripts reiterating Biblical stories. Occasionally an everyday life drama dealing with missions or social issues was presented. When the leaders of these programs died or retired the programs ceased to exist.

It was the impetus of the church drama leaders and church drama programs of the 1940's and 1950's which gave rise to the church related college initiating theatre courses and touring troupes. Students who had drama experience in church and high school then entered their church related college, and wanted to build on their earlier theatre experiences.

Experimentation was the vogue in the 1960's, and a variety of performance forms such as cantatas, speech choruses, and multi-media, were employed in scripts of the period.

Drama in the church today repeats the past medieval and bathrobe drama eras, along with performances which reflect the more sophisticated styles of the professional theatre and media. Al Carmines experimented with a variety of dramatic forms at Judson Memorial Church in New York City in the 1960's & 70's.⁵⁸ St. Clements and St. John The Divine are two of the numerous churches employing drama. In the 1980's a reader of the New York Times would have discovered on the list of theatre performances OFF OFF Broadway, at least one or two churches per week which had a drama group presenting a play, or a theatre organization which had rented the church space to produce a play. Some of the plays contain religious content, but the non-religious play was performed as often, if not more often, than the religious script.

First Baptist Church Atlanta (Southern Baptist) has a full time Drama Director on the Church staff, and a fellowship hall where dinner theatre and rehearsals occur. Church members volunteer to present comedies for dinner theatre as a family program. A Passion play has been presented for 19 years in the Atlanta Civic Center, with eight performances given on two

⁵⁸ For more information, see "Drama in the Church: an Experiment." *Theology Today* 22 (Jan. 1966): 505-12.

weekends. The plot is a reiteration of the last week of Christ's life, and incorporates volunteers, amateurs, and live animals in the production.

North Heights Lutheran Church of St. Paul, Minnesota reminds one of the Medieval church in which the monks enacted an Easter trope and discovered both attendance and understanding rose greatly. In response they continued to add plays around Easter, and then Christmas, and then throughout the year. North Heights Lutheran Church started with an annual Easter Pageant, then added a Christmas production, and then added youth musicals. Church members produce the annual passion play for two weeks following Easter Sunday. It attempts a Cecil B. DeMille cast of thousands, with Jerusalem and the garden, and Golgotha spread all over the sanctuary platform. Members of the church, including entire families volunteer their time, as the audience looks through the eyes of Peter who sings and tells the story of the Passion Week.

Hennepin Avenue Methodist Church has a history of theatre since the 1930's when the Bishop's daughter directed pageants and one act biblical dramas. She also helped start community theatre in Minneapolis. In the 1960's the church kept up with the times in producing contemporary scripts and dramatic forms in the sanctuary, and in the fellowship hall which contained a proscenium arch stage. Currently the church sponsors the reenactment of the Nativity, in pageant form, every Christmas. The proceeds are then donated to food banks and homeless shelters.

Throughout the nation, urban church buildings have been sold to organizations as the church moved to the suburbs. In other cases churches remain in the center city but augment their income by renting space. St. Stephen's Church in Philadelphia rents auditorium space to the Arden Theatre Company. The church is an old downtown church with few members, but the members wish to continue worshipping in their tradition. In order to solve the financial crunch the chapel auditorium is rented, and the theatre rents office space on the upper floors.

No censorship is imposed, but the church congregation must approve physical plant changes. Church drama groups doing secular plays included the Cathedral Players in Oakland, California who performed Lillian Hellman's *Little Foxes*.

The current fad, which began in the 1960's in the Willow Creek Church in the Chicago area, follows the form of the Television skit. This skit form of theatre is performed during the Sunday morning service prior to the sermon. It deals with the sermon's theme and is viewed as a warm-up to the sermon. This "Mega-Church" or "Seeker-Church" has developed an organization which includes a hired director who performs every Sunday with scriptwriters and actors. They use few set or hand properties. Sermon themes are given to the Drama Director at least three months in advance, and the scripts are written in relation to the sermon theme. The actors are both professionals and amateurs who are church members. They consider this their only or main contribution to the church, rather than being involved in numerous organizations of the church.

The above are but a few of the thousands of churches through the years, and throughout the United States, who have touched on the intersections between religion and theatre. The above churches are only representative of the variety and diversity in the relationships between religion and theatre within the formal Christian Church.

Dr. Rood's theatre connection with the church has been in several ways, and with several forms. The story sermon and the monologue sermon has been a forte of Dr. Rood, as he has written many scripts and led numerous workshops for church leaders in these forms. He has directed plays in churches, and his leadership in the touring troupe BARDS brought him in contact with the churches of the San Francisco Bay area. It is primarily through preparing students in theatre during their seminary years that Dr. Rood's influence on drama directions in the church has been felt for these many years.

SEMINARIES

Dr. Fred Eastman was the pioneer in religious drama at the Chicago Theological Seminary, which in the 1920's became one of the first seminaries to offer a church and theatre program. Courses in the field were offered and annual surveys were conducted which provided a yearly tabulation of productions and type of plays presented in churches in the United States. Professor Eastman authored several books which provide insight into church and drama activities in that time period. Louis Wilson was a student and research assistant of Dr. Eastman. When the Chicago program ended with Dr. Eastman's retirement, Louis Wilson became a Professor at Covina Baptist Seminary where he continued to write and produce plays.

Boston University School of Fine Arts and the School of Theology under the leadership of Harold Ehrensperger, offered an MFA in Religious Drama, from 1958 to 1964. The degree program continued until the retirement of Dr. Ehrensperger. Taught by Broadway Theatre professionals, courses in the program included lighting, set, and costume design, acting and directing. Courses in the School of Theology included the relationship between the church and the theatre, and the History of Religion and Theatre.

The Southern Baptist Denominational Seminaries during the 1950's and 1960's offered numerous drama opportunities by way of courses and productions in their Christian Education curriculum programs. These seminaries included Southwestern Baptist Theological Seminary in Forth Worth, Texas, Golden Gate Baptist Theological Seminary, and Louisville Theological Seminary.

During the 1960's United Theological Seminary of New Brighton, Minnesota produced four plays during three summer seasons in the seminary indoor courtyard. The cast and crew of 50 students and professors from the area volunteered their acting, directing and technical

assistance in producing such plays as Guenter Rutenborn's *The Sign of Jonah*, Samuel Beckett's *Krapps Last Tape*, Ronald Duncan's *The Death of Satan*, and T. S. Eliot's *The Cocktail Party*. Discussions concerning the ethical and religious impacts of the plays' contents were led by Dr. Eugene Jaberg following the performances. Their mission was to produce plays of significance for the churches, provide opportunities for people to participate in such plays, and perform plays containing implicit or explicit theological issues.

Under the leadership of Dr. Alfred Edyvean at the Christian Theological Seminary, Indianapolis, Indiana, a unique Theatre program was established during the 1960's and 1970's. Starting in the areas of media and speech, Dr. Edyvean shifted to a Theatre emphasis, and established a community theatre based at the seminary with a fully equipped modern thrust theatre patterned after Greek Theatre architecture. Plays of social and religious significance were performed by a repertory company consisting of seminary and college students, as well as people from the community. This community theatre program continues to this day.

Professor Robert Seaver, the Speech Communication Professor at Union Theological Seminary in New York City, added an excellent theatre program to his program in speech communication. Funded by the Rockefeller Foundation for nine years, Professor Seaver was able to have numerous British and American theatre personalities lecture and direct at Union over a nine year span. E. Martin Browne, K. M. Baxter, and Henzie Rayburn were three of the internationally noted religious theatre figures who lectured, directed and acted at Union.

Dr. Rood's major contribution to this era came through his work at The Pacific School of Religion which was also an associate seminary under the Graduate Theological Union umbrella. This consortium of seminaries provided degrees in numerous disciplines, including theology and theatre. Although other theatre courses were offered (i.e. "Good and Evil in the Plays of William Shakespeare" offered through Pacific Lutheran Theological Seminary), Dr. Rood was the only professor actually directing plays. In addition to his academic year's activities, Dr.

Rood taught workshops in the summer, and was a speaker on demand at national and international religion and theatre organizations. During several years he shared his teaching talents with other universities and seminaries in the United States, and overseas.

Although based in the Pacific School of Religion his influence was felt throughout the entire consortium of seminaries, because students from any seminary could enroll in Dr. Rood's courses. His "disciples" are found in professorships in seminaries, universities, and colleges, as TV directors, as playwrights, as ministers, as authors, as one-person touring show actors, and as leaders in religion and theatre's regional, national and international organizations.

During his more than 50 year tenure he directed original scripts (*I, Paul*), theatre of the absurd (*The Zoo Story*), medieval plays (*The Second Shepherd's Play*), children's plays (*You're a Good Man Charlie Brown*), poetic plays (*For The Time Being*), and comedies (*Visit To A Small Planet*), for a total of more than 40 productions.

COLLEGES AND UNIVERSITIES

There are 2300 colleges and universities in the United States. These colleges and universities originated from secular, governmental or religious reasons. Lutheran, Roman Catholic, Methodist, Presbyterian, Episcopalian, Baptist, Assembly of God, Latter Day Saints, Christian Reformed, and other denominations originated, developed and supported the education of people as a major goal of their mission. Most of these educational institutions became liberal arts colleges, with a liberal arts curriculum which included drama coursework or theatre production. But drama or theatre wasn't in the curriculum of the evangelical, conservative or fundamentalist colleges until the late 1950's and early 1960's.

As these colleges grew numerically, and special interests in specific disciplines originated, curriculums expanded. Originally speech, drama, or theatre courses were included

in the Literature or Humanities Department. These Departments then became Speech and Drama, or Dramatic Arts Departments. Finally Drama or Theatre came into its own as a separate Department in many of these colleges.

The Instructors for the newly created Drama, or Theatre Departments often came from a Literature or Speech Department where they had developed an interest in drama or theatre. Sometimes the instructors came from a MFA or Ph.D. program in secular universities. Most of these fledgling Departments were staffed with one person until the 1970s when a second person was added as student interest grew in theatre. Usually the second person was a technically oriented person competent in lighting, costume, and set design.

The courses for the Drama or Theatre Department were the normal courses of a typical Theatre Department, which included acting, directing, and History of Theatre. Beyond these courses they also included a course in Drama and The Church, or a History of Religion and Theatre course.

Touring to churches with a Biblical or religious play by 6 to 10 students became an annual event, usually at the Easter or spring break. The denominational churches supported these ventures, and it aided in drama or "theatre" being accepted by the churches as a legitimate college activity. This separation of subject matter into separate Departments continued until the late 1980's and early 1990's when financial conditions and lowered enrollments reduced or realigned Drama or Theatre into alignments such as Departments of Communication Arts and Sciences.

Performance spaces in the developing years were usually a music recital hall, a class or college auditorium, chapel, or a remodeled room which was little used previously. In the 1980's and 1990's spaces which included necessary technical equipment such as lighting booths, grids, and wings were developed, so the performance space operated in an adequate theatre space.

Administrators accepted the curriculum changes and performances of plays because the stigma of theatre as entertainment lessened or disappeared as the play contents dealt with moral, biblical and religious themes. Most of the churches which supported a denominational college accepted theatre because they had some type of play performance during their church year, and these church actors were entering colleges. Censorship issues arose from time to time, as both administrators and professors defined the role of theatre in the Christian college setting.

In some colleges during the 1970 and 1980's the student body was no longer exclusively from the denomination which supported the college. The diversity of the student body, therefore, helped to change attitudes toward theatre on campuses. At times the denominations lost, or abdicated, their control over the college, thus the "parochialness" of the college dissipated, and pluralism entered.

By the 1980's there were:

1. Colleges originated by main line denominations, but no longer affiliated with a denomination;
2. The evangelical or conservative college which had nominal support and control by a denomination;
3. The evangelical or conservative denomination which continued control over the college;
4. The fundamentalist denomination which completely controlled the college. There were very few theatre activities in these colleges.

In 1995, over 100 institutions made up the Christian College Coalition. Sixty of these colleges had no Theatre Departments, twenty-six had one person departments, seven had two person Departments, five had three person Departments and two had four person departments.

Evangel College in Springfield, Missouri, an Assembly of God College, laid several foundations in the intersections between religion and theatre. Nonna Childress Dalan initiated the theatre program in the 1960's. By the 1970's she was editing a newsletter, leading an annual summer workshop, touring to churches (The Communicators), and directing productions on campus. Upon her death the Evangel festival was transferred to Malone College where the participants for many years organized the national theatre organization entitled Christians In Theatre Arts (CITA). Evangel is an example of what a one-person Theatre Department can accomplish.

A two person department, comprised of Albert and Bertha Johnson, existed at Redlands University with a varied and active program from the 1950's through the 1970's. Until they retired, Albert and Bertha Johnson organized, wrote the plays, and directed the Drama Trio, which toured to churches throughout the United States. They also directed campus productions, were active in local and national theatre organizations, promoted an annual playwriting contest, and wrote several books on religion and theatre.

Seattle Pacific College (Free Methodist Denomination) in Seattle Washington is an example of the larger Theatre Department among church related colleges. The Theatre Department is located in the Division of Fine Arts. Chairman James Chapman has served for over thirty years along with George A. Scranton. Donald Yanik is the Scenic and costume Designer, and Steve Beatty is the Technical Director. They hire professional lighting designers for each of their 5 major productions a year. A part-time Director for their touring program is hired with additional adjunct faculty funding. They have remodeled the theatre space, added technical workshops for clothing and stage construction, developed the curriculum, directed campus plays, acted in plays, directed a touring troupe, encouraged the development of the Christian Professional Theatre Company named Taproot Theatre Company, and are active in

national and local theatre organizations. Seattle Pacific is an example of what a three plus person department can accomplish.

Time and space do not permit this writer to elaborate on programs in other colleges and universities, which also contributed to the intersections between religion and theatre in unique ways. Other persons representing such programs include James Carlson of Hamline University, co-editor of *Religious Theatre*, Paul Baker of Baylor University who initiated the Speech Four Trio, William Brasmer with his one and only "wrap-around the audience" four stage theatre space at Denison University. There are numerous other persons whom I have not mentioned who have nonetheless contributed to the intersections between religion and theatre.

Dr. Rood's work at Alfred College (Seventh Day Baptist) in New York State represents the one person who directed and acted in plays to make Theatre a viable option in a Church Related College. As a college student in the 1930's he participated in a variety of plays such as *Juno and the Paycock* and *The Inspector General*. As a professor in the 1940's he directed such scripts as *One Touch of Venus* and *Murder in the Cathedral*. As an actor he portrayed Mephistophilis in *Doctor Faustus*, and Admetos in *Alcestis*.

COMMUNITY AND PROFESSIONAL THEATRES: Regional Centers of Christian Actors and Actresses.

After the 1960's Broadway no longer was the theatre center of America, because the regional theatres, such as the Guthrie Theatre in Minneapolis, Seattle Repertory Theatre, and the Goodman Theatre in Chicago, became locales where companies brought professional theatre to numerous regions in the United States.

A similar regional professional theatre movement for Christians involved in theatre started in the late 1960's. This movement now boasts more than twelve theatres. These regional

theatre are professional in nature, conservative in theology, servant-minded in commitment, and evangelical in message or themes.

The development of these theatres was a natural outgrowth of drama graduates from Church related colleges, from churches involved in drama, as well as from Christians already in professional theatre. There was a desire to act in non-biblical church plays, and still associate with Christians in order to serve their God. Each theatre originated independently from a church or another theatre, and developed different structures and scripts.

The AD Players in Houston Texas began in 1966, the first of several regional community based theatres with a Christian emphasis. Their goal was to produce quality theatre for the community. Their twenty five member staff and twenty-six member acting ensemble is paid. Their main stage theatre facility has performed mostly plays written by Jeannette Clift George, and other recognized scripts such as *Godspell*. They continue to tour, write their own scripts, offer workshops, perform children's theatre, conduct an annual National Christian Drama Seminar, and offer an internship program.

Lambs Players in San Diego California was originated in 1970 by Steve Terrell while he was a theatre professor at Bethel College in St. Paul. Originally patterned after the San Francisco Mime Troupe's street theatre, the troupe toured to college campuses, prisons, hospitals, and festivals with an original script entitled *Hark, The Ark*, a humorous contemporary rendition of the Noah story. The troupe toured with volunteers until locating in San Diego in 1972. Currently the organization has a theatre space, and a repertory theatre season which is well recognized in the Southern California region. The five play season has included *St. Joan* by G. B. Shaw, *The Foreigner* by Larry Shue, and *Godspell* by John Michael-Tebelak. The organization has a paid staff and cast, which produces a regular season of plays in the main theatre, tours, leads workshops, continues to originate scripts, and perform children's theatre. Lambs Players has

become an integral part of the community through helping numerous community projects and organizations.

Taproot Theatre Company originated in March 1976 when six young actors (five of whom had recently graduated from Seattle Pacific University) discussed their Christian faith versus philosophies which were entwined in much of the secular theatre world. They organized both a road company, and a resident theatre. Their resident theatre emphasizes both new plays by Christian playwrights and secular plays which affirm Christian standards. They do workshops, seminars and classes for schools, churches, and conferences. They also offer acting classes for all ages and levels of actors within the community. Taproot is an independent non-profit organization overseen by a Board of Directors. Taproot's purpose is to "preserve the integrity of Christian values and perspectives on life." The scripts they select to produce reflect "a belief in the dignity and worth of people, the necessity of moral absolutes and the positive virtues of faith and hope." The organization has their own theatre space in the Seattle area. One touring troupe tours to churches while the other tours to schools. Their main stage plays have included *Fish Tales* by Ron Reed, *Christmas Cards* by J. D. Magee, *Red-letter Days* by Paul Burbridge and Murray Watts, *The Trip to Bountiful* by Horton Foote, as well as *You Never Can Tell* by G. B. Shaw. On Saturday evenings, following their mainstage production, are improvisational comedy nights with audience interaction.

The Master Arts Company in Grand Rapids, Michigan originated in 1985. Executive Director Priscilla McDonald initially operated out of her home and rehearsed in available spaces. They staged Arts Day Camps, classes and festivals, and toured to churches. In 1994 they leased a space in the Grand Village Mall, which now serves as their offices, rehearsal, storage and performance spaces. They continue to hold workshops and acting classes, teach creative dramatics and storytelling, tour, perform dinner theatre, and do experimental theatre. They support local churches in developing drama programs by advising them on scripts and performance techniques. They consider themselves Western Michigan's Creative Resource

Center. Besides performing original scripts, *Mountaintop* by Bob Hughes and *This Rock* by Alan Poole represent some of the published plays they have performed.

The Christian Arts Company was incorporated in 1982 by Gillette Elvgren and Kate McConnell. The Christian Arts Company is a "non-profit organization that creates, produces, and sponsors arts events that reflect the hope and wholeness we share in a redeemed world. Through drama, dance, music, literature, and the visual arts, the Christian Arts Company seeks to provide visual and performance arts events, speak to spiritual, social and intellectual needs of the community, provide the community with opportunities and education necessary to evaluate and enjoy the arts, encourage the development of artists seeking to integrate their faith and their art and demonstrate the healing and renewal that occurs when the arts are integrated in everyday life." Saltworks was a theatre division of the Christian Arts Company with Kate as artistic director and Gillette as playwright. They wrote and directed original scripts on social issues such as drug and alcohol abuse, teen pregnancy, child abuse, AIDS and violence. They have averaged over 300 performances per year to children and youth. They "bear witness of hope and recovery to students who face difficult situations and choices through powerful, professional theatrical presentations combined with compassionate actors who practice what they preach." Currently only Saltworks is operative in Pittsburgh, Pennsylvania.

During the Wayne Rood era these theatres arose and continue today. Some of these theatres born during this era also died, but the community theatres with a religious emphasis that have remained are staffed at times with students, and students of students, from Wayne Rood's classes. These theatres also perform plays written by Wayne Rood's students and "grandstudents."

The above sources came from interviews, programs, brochures and letters in the writer's files. The above five community and professional theatres with a Christian emphasis serve as a representation of the many groups performing in theatre spaces throughout the United States.

SUMMER OUTDOOR THEATRE PRODUCING RELIGIOUSLY ORIENTED SCRIPTS

Related to the Pageant and the Passion Play is the play that centers on the performance of a religious character, or of a religious historical event. The following representative examples indicate the variety of these plays being performed.

The Book of Job originated at Georgetown College in Kentucky in 1957, but was moved to the Pine Mountain State Park in Kentucky in 1959. Here on a slight slope with a pine tree background the Book of Job was presented. The play's plot is taken from the Biblical story of Job, but is stylized in facial masks, costumes, and through the use of a speech chorus narrative technique. Cast members are college student and local community people.

Shepherd of the Hills began in 1959 in Branson, Missouri. The plot revolves around a New York minister who moves to the area to recuperate from poor health. As he discovers the scenery and the people, he begins to personally relate to them, and they to him. Various stories of their daily lives and community struggles are woven into the plot. The plot has been filmed four times and translated into seven different languages. The production takes 80 actors, 25 horses, 30 sheep, 3 mules, 3 buggies, 4 wagons, dozens of guns, a 1906 Dewitt auto, and a football size stage containing a permanent set with interior and exterior settings.

The Cross and Sword was first performed in 1965 at St. Augustine, Florida, and in 1970 was listed as Florida's Official State Play. Located on Anastasia Island near the state park it is surrounded by tourist sites. The script was commissioned to commemorate the 400th anniversary of the founding of St. Augustine. The plot includes the coming of the missionaries, the conversion of the local Indians to Christianity and the conflict between the French and Spanish. This play involves the interaction of religion and theatre since both countries are Catholic. The script was written by Paul Green who has written numerous "symphonic

dramas." The two thousand plus seat amphitheatre has a main stage and two side stages. On these stages there is a permanent set depicting the harbor with ships, interior house and fort scenes, and war and treaty sites.

From This Day Forward traces the persecution of the Waldensians from the early Middle Ages to their coming to North Carolina in the 1850's. The plot traces their religious persecution in the Cottian Alps, the violence, deaths and disease involved in their lives, plus the younger generation departing their homeland for the United States. The play is presented Thursday through Sunday in July and August. It is billed as being in the heart of the Western North Carolina Vacationland, and it surrounded by state and Waldensian history sites. The performances began in 1967.

Sword of Peace is sponsored by the Snow Camp Historical Society of Snow Camp North Carolina. Its plot reveals the theological and personal struggles of Quakers in balancing their pacifism and their patriotism during the revolutionary war. The performances began in 1974, and by 1977 a repertory of four plays was performed during the summer months. The seventy-five professional cast and crew members perform in a wooded setting with permanent buildings for the set.

Trumpet in the Land reenacts the struggle of the Delaware Indians who had accepted Christianity but had to resist superstitions, racism and the revolutionary war. The Paul Green play was first performed in 1969 at New Philadelphia, Ohio. The eighty actors, singers, dancers and theatre technicians include professional lead. Performances are given nightly during July and August, in a 1600 seat amphitheatre.

Beyond the Sundown is performed near Livingston, Texas. *The Lost Colony* at Manteo, North Carolina, and *The Battle of Tippecanoe* at Battle Ground, Indiana are other examples of religious events and characters being portrayed in summer outdoor theatres.

Throughout the Rood era paid and professional acting and technical positions became available in numerous religiously oriented theatres. The religiously oriented person could seek full time work opportunities in theatre in a variety of churches, colleges, community theatres, touring troupes and interdenominational organizations.

PASSION PLAYS

Passion plays seem more in vogue now than any other period in history. Germany's Passion Play in Oberammergau, or Brazil's *Paixao De Christo*, have nothing over those performed in the United States. There appears to be a sacramental mystic motivation in reenacting Christ's last week on earth. The United States Passion Plays seem to be a continuation, or a remainder, of the medieval *corpus christi* performances, the 1930's biblical one-act reiteration of a biblical event, and the era of the church pageant. These three strands culminate in the American style passion play. One sees the *corpus christi* annual revival in United States churches' renewing or revisiting the last week of Christ's life through their yearly theatrical visualizations. Performance purposes are similar to the medieval *corpus christi* because the performance is treated as a reminder, a teaching tool, or a sacramental event.

There are hundreds of church productions throughout the nation every Easter, from children's casts on a church platform to adult pageant spectacles in civic arenas. There are also summer outdoor theatres, especially in the south-eastern section of the United States, which perform passion plays every week to thousands of tourists. There are also numerous organizations producing Passion Plays indoors in large auditoriums during the Easter season.

SUMMER TOURIST ATTRACTION PASSION PLAYS

Of the more than one hundred outdoor summer theatres producing in the United States four broad genres of plays are produced each summer:

1. Pageant style productions visualizing some historical event;
2. Historical productions highlighting a religious event or character;
3. Passion plays;
4. Shakespearean plays.

Summer Outdoor Theatres perform *Down in Honodoo Hollar* and *Viva El Paso*, as well as *Worthy is the Lamb*, and *Sword of Peace*.

Currently there are at least twelve major outdoor passion plays located mainly in the southeastern United States, with some in Texas, Oklahoma, and Arkansas. Between 1940 and 1990 several of these productions performed for a few years, and then stopped. Today there are economic as well as spiritual reasons for these performances. Most summer outdoor Passion plays are located in tourist areas, so the Passion Play becomes an evening entertainment after the day's sightseeing.

The Passion Play Production Profile reveals some interesting data regarding various productions. Some productions include partial professional cast, others are all volunteers. They range from one-hundred-fifty to three-hundred member casts, include live animals, have huge unit sets reproducing Jerusalem and relevant locales, make attempts at authentic costuming, and use original scripts in their reenactment of the crucifixion week of Christ's life, death, and resurrection.

There are some differences between the Passion plays of the early 1900's and the current performances. Examples of these differences include the bathrobed angels of the early years

that have been transformed into artfully costumed humans, flown in on wires from the balcony to the stage, as at the Crystal Cathedral in Garden Grove, California. The plain narration of miracles, which was sufficient in earlier productions, has been transformed through electronic apparatus, smoke machines, and sound effects of thunder, as at the North Heights Lutheran Church in Shorewood, Minnesota. The cardboard cut-out animals of the past have multiplied, and become live animals as at the *First Church Passion Play* in Atlanta Georgia's Omni area.

The Black Hills Passion Play, in Spearfish, South Dakota, was originated in 1938 by Josef Meier, a German actor who had portrayed the *Christus* role in a German Passion Play. Performances continue today, and since 1953 include a winter season (February and March) in Lake Wales, Florida.

The Great Passion Play, of Eureka Springs, Arkansas, was first performed in 1968. The Elna M. Smith Foundation currently sponsors the April to October performances, four nights a week, along with a Bible Museum, a 7 story statue of Christ, and a re-creation of the City of Jerusalem. In the 4000 seat auditorium the unit set depicts Jerusalem and relevant locales. The 300-400 member cast is mainly local volunteers, but includes a few paid actors. The sound track includes the voices of the characters, so when the timing is off, there can be some interesting, but undramatic moments.

The Smokey Mountain Passion Play, in Townsend, Tennessee, started in 1973. In 1978 they added *Damascus Road*, the story of Paul's missionary journeys, because it would enrich the season and increase attendance with "modest and economical production costs." Two nights the forty member cast performs *Damascus*, and five nights they perform the passion play in the 2000 seat amphitheatre. Annual auditions are open to anyone, with many people returning every year. A Young Actors Guild was formed in 1976 to train people for the play. Many of the cast members have theatre experience via church and college drama performances (with some having majored in drama). One minister expressed the play's purpose by stating "I'm deeply

interested for many reasons, but principally for the significant thrust it gives to our Christian ministry. . . . The Association looks forward to each season with confidence in the demonstrated value of the drama as an effective and attractive expression of the gospel message, and also a solid cultural and economic advantage for residents and visitors in eastern Tennessee."

The Living Word, in Cambridge, Ohio, is the result of the dream of Methodist minister Frank Roughton Harvey, the producer, writer and *Christus* portrayer. During his years in seminary, Mr. Harvey presented Biblical monologues. His seminary thesis was a scale model of a Passion play production, which later became the set for a passion play in Atlanta, and for the Ohio locale. The Passion play first performed in 1974 with the purpose that "you may know of God's love for you revealed through Jesus Christ." Performances are twice a week from June through September, with the plot presenting the story of Jesus' last three days on earth.

The newest of the outdoor passion plays, *Jesus of Nazareth*, is located in Puyallup, Washington on the campus of the Meridan Christian Ministries Church. Begun in 1981 as one of the ministries of the church, it now has a 2500 seat amphitheatre with a unit set depicting Jerusalem and surrounding locales. The volunteer cast of two-hundred incorporates live animals in their twice a week performances during July and August. An altar call is given following the play and the cast members are dedicated church members. Program highlights include: "The Spectacular. Authentic Costumes. Cast of Thousands. Dozens of Live animals. The Gospel of Christ brought to life." Ads also promote free pizza.

Worthy is the Lamb, of White Oak River, North Carolina boasts one-hundred-fifty Shakespearean actors performing twice a week from June through September. *The Promise*, in Glen Rose, Tennessee has the life of Christ presented through the eyes of a grandfather relating the story to two grandchildren. The plot emphasizes the relationship of Christ to children, and is performed from June through October, on two nights a week.

INDOOR PASSION PLAYS

Besides the hundreds of local church and community performed Passion Plays, there are at least fifteen large indoor passion plays being presented by churches and other organizations in the United States. The point of view of the Passion Plays originating in the 1970's and 1980's is likely to be seen from the eyes of Peter, or an extra-biblical character. Passion Plays have also been influenced by the structure, or form of the American musical.

Possibly the first indoor Passion play presented in the United States was in 1915 by the Holy Family Church in Union City, New Jersey. It was originated in 1915 by the congregation to promote peace rather than war. At first it was performed in an 800 seat auditorium. The performance is now housed in a 1450 seat auditorium.

The American Passion Play in Bloomington, Illinois, began in 1924 as an Easter pageant, and continues today. The producers emphasize the play is literal, using the King James Bible text in content and language with no sectarian interpretation. The script "takes no dramatic liberties which cannot be reasonably implied from the stories themselves." The dialogue and action are realistic. ("When the Bible text calls for a certain action it is there.") The sets, properties, and costumes are elaborate "to fully suggest the actual New Testament scenes, without leaving everything to the beholder's imagination." The organization experimented in 1939 and 1940 with an all day production. Since both the audience and cast reactions were unfavorable it currently is a 4 hour presentation. The play is performed every Easter season on the stage of the Scottish Rite Temple, by volunteers from the Masonic Rite organization and community friends. Many people return year after year to portray the same characters.

The Tucson Arizona Passion play, entitled *Simon Peter*, began at the Tucson Civic Center in 1977 under the direction of Katherine Genders. It is performed during passion week of the

church year for five performances. It is performed by amateurs and professional actors. The three hour musical production performs to 20,000 people annually, and is sponsored both by Tucson's business and church communities.

The newest indoor entertainment venture is produced by Sight and Sound in Lancaster, Pennsylvania. The large one-thousand seat auditorium includes a huge main stage, where the opening scenes of the story are reenacted, and two side stages. After the rains cause the flood the two sides of the auditorium open to show the family and the animals inside the ark. This three-sided staging seems to wrap around the audience to give the effect of being inside the ark during the performance. The cast then performs the remaining portion of the flood travels within these animal stables. The plot remains true to the Biblical account. Thousands of tourists are bussed into the Lancaster tourist area and most of them add Sight and Sound to their tourist sites.

PAGEANTS

The early 1900's saw many pageants on church platforms usually performed by young adults, youth and children. The general character of the pageant in the 1910's was a dramatic representation of several scenes, either in tableau or miniature integral events, unified by prologues. Esther Bates describes it as "a symphony of dramatic types and aesthetic elements which in a highly spectacular way carries a sublime effect."⁵⁹ The famous Harvard Drama Workshop originator, George Pierce Baker, also defined the pageant as a "free dramatic form which teaches, though not abstractly, by stimulating local pride for that in the past which takes the best incentive to future civic endeavor and accomplishment."⁶⁰ Usually a pageant portrays, in some elaborate spectacle, a heritage, commemoration, movement, heroic person or ideal. The pageant presentation is an act of veneration, or of patriotism, or a great civic rite. The theme of

⁵⁹ Bates, Esther Willard. *The Art of Producing Pageants*. Boston: Bates, 1925. 31-2.

the pageant is the vehicle for the purpose, and determines the general form or progression of the scenes or events. The key to the pageant is the integration and use of a variety of dramatic forms such as the tableaux, pantomimes, dance, operetta, parade, processional, and picturesque scenes. Rather than the usual play casts of three to ten, group participation of one-hundred to two-hundred, or more is essential for the production. Elaborate historical costumes, vivid and numerous colors, panoramic settings, mass groupings with banners and properties (set and hand), symbolism, and music combine to create a "dramatic symphony."⁶¹ All of these factors produce a flow of line and color in the processional, in the presentation, and in the recessional of such pageants.

It seems that churches and denominations tend to commemorate their centennial or their historical events with a pageant. The following is a list of representative pageants which commemorate a centennial, or an historical event, in the life of a individual church or denomination.

1. *The Golden Days of '41* , a pageant drama (Golden Jubilee 1891-1941) by Mildred Eigenbrodt, for the Board of Christian Education, Evangelical Church, Cleveland, 1941.
2. *Pilgrimage*, a pageant about the Brethren in Christ, by Norman A. Bert, Grantham, Pennsylvania, 1942.
3. *These are They*, a centennial pageant of the India mission work by Pearl Setzer Deal, for the Board of Foreign Missions of the United Lutheran Church in America, Baltimore, Maryland, 1942.
4. *Upon this Rock*, centennial pageant of the Christian Reformed Church by Betty Duimstra, for the Christian Reformed Church, Centennial Pageant held in Grand Rapids, Michigan, February 27-28, 1957.
5. *Saddlebags to Satellites*, a historical pageant in five scenes with a prologue and an epilogue by Carrie Smithgall Ebert, for the Evangelical United Brethren Church, Dayton, Ohio, 1966.

⁶⁰ Taylor, Loren E. *Pageants and Festivals*. 8.

6. *As I remember*, an historical pageant of the North Lima Mennonite Church by Maxine Bartholmew, for the North Lima Ohio Mennonite Church, August 27, 1976.

When it comes to pageants, the Church of the Latter Day Saints has more pageants throughout the United States than any other denomination. *The City of Joseph* in Nauvoo, Illinois has eight performances in July and August. The outdoor pageant with song, dance and dramatic pageant recalls the struggles of the Mormons in that city. *Jesus the Christ* Pageant at Mesa, Arizona, is a passion play pageant of the life of Christ. The pageant *And It Came To Pass...* was first performed in 1964. It continues in the Auditorium of the East Bay Interstake Center on the grounds of the Oakland California Temple. Unique in the church, the Oakland Pageant is a completely live performance, with full Symphony Orchestra, a 450 voice Balcony Chorus, Actors, Soloists, Stage Chorus and Dancers. *The Hill Cumorah* pageant in Palmyra, New York occurs near the site where the Angel Moroni is reported to have given the tablets to Joseph Smith. The pageant recalls this incident, and ten stories from the Bible and the Book of Mormon. More than 10,000 people view the pageant annually. *America's Witness for Christ* has been presented nearly every summer since 1937. *The Mormon Miracle* pageant is free while providing 4 to 6 performances every year during July. It is presented at the Manti Temple Hill. Using 300 cast members it relates the struggles of the Mormons leaving Illinois and arriving in Utah. More than 15,000 people view the pageant annually. *Martin Harris, The Man Who Knew*, is performed at Clarkston, Utah Memorial Amphitheater every August. The *Castle Valley* Pageant is performed at Castle Dale, Utah, on a hillside adjacent to Nauvoo Visitor's Center, every August. The *Calgary Nativity* Pageant is performed every December at the Calgary Heritage Park near Calgary, Alberta, Canada.

At the beginning of the Rood era, the pageant form was very strong on church platforms. The pageant form has not changed much over the years, except to add modern technical

⁶¹ Bates, *ibid.*

apparatus to provide spectacular visual activity during a production. Currently the pageant form is usually seen in outdoor settings during the summer, and explores either a life of Christ, or some other historical figure's story line.

PLAYS

One of the most obvious changes which occurred during this era was the content and style of the plays being written and produced in churches and church related colleges.

During the 1920's and 1930's the main content of plays for churches was the one-act reiteration of a Bible story. Plays were accepted because the content closely followed a Biblical story and characters. The play was almost a sermon or biblical message in dialogue form. Dorothy Clark Wilson was a playwright during the 1930's who wrote plays based on Biblical Stories and Christian Service. The plot of the play, *The Release*, in 1933, was set in a prison where Barrabas and the two thieves were being held prior to their crucifixion. Edna Baldwin, Mary Hamlin, Eliot Field, and Louis Wilson are also playwrights of this period who wrote one act scripts for church productions.

During the Second World War playwriting for the church somewhat ceased, although the annual Christmas and Easter performances in churches continued. During this period, however, Paul Allan's *Church For Sale* centered around parishioners who wondered what would happen when the church building was sold. The sale did not take place after people realized the contribution of the church to the community.

Following the war the writing of plays revived and changed, from the one act reiteration of the biblical drama to more freedom in style and content. Plots read between the lines of the Biblical stories. Serious one act plays were replaced with humorous one act plays. Theatre as "entertainment" was repudiated by church parishioners in the 1920's and 1930's. However, in

the 1970's and 1980's the children of those church members laughed and clapped for encores when the humorous or comedic twist was given to a Biblical character or story.

In the 1950's and 1960's Albert and Bertha Johnson wrote scripts for their Touring Drama Trio out of Redlands University. These include: *The People Versus Christ* (An experimental Easter Drama, 1961), *Adam and Eve Meet the Atom*, (which asks the question: "what will Human Beings do with knowledge?" 1961), *Even the Hater* (which updated the Cain and Abel story, 1962), *The Innocent* (a Nativity play, 1966), *Look Who's Playing God* (in which God is a female, 1976), *Beloved Betrayer* (1977), and *Oh Rose of Sharon* (1978). The plays were toured and then published. The focus of these plays fell upon the costumes and the characters, since no sets or lights, and few properties were required to perform the scripts.

Philip Turner's *Christ in the Concrete City* was a British import to the United States, and quickly became the most produced play in churches and Christian colleges in the 1960's. The plot switches from contemporary England to approximately 33 AD in Jerusalem, thus portraying the similarities between the two different time periods. The playwright's use of Speech Chorus, time differences, poetic dialogue, and double casting for historical and contemporary characters were stylistic innovations which created interest, and appealed to both actors and audiences alike.

In 1961, a new form took over church theatre. In August of 1961, *For Heaven's Sake* spawned the religious rock musical, which was followed by numerous others such as: *The Carpenter*, *Good News*, *Tell it Like It Is*, *Life*, *Natural High*, *Decisions*, *New Vibrations*, *Who Wants Me*, and *Show Me* during the 1970's and 1980's. The rock beat was universal throughout all these musicals, with the life of Christ, or following Christ's concepts of life, as their themes. These youth oriented scripts are in the stylistic forms of vaudeville, or the musical review.

In the 1970's the Broadway musical danced and sang on stage. Some of these musicals were Biblical in content but very entertaining in appeal. *Jesus Christ Superstar* (1973), *Godspell* (1971), *Joseph and His Amazing Technicolor Dreamcoat* (1969 & 1975) were all produced on Broadway and then in regional and community theatres, and then in churches. *Godspell* originated as a Master's Thesis at Carnegie Technical Institute and toured the world several times. *Joseph and His Amazing Technicolor Dreamcoat*, which originated in England for a Boys Choir, has been produced and revived uncountable times as a spectacle. The 1960's church musical form was replaced by the Broadway style musical on the church platform.

Professor Earl Reimer, from Bethel College in Indiana, was similar to the Albert and Bertha Johnson playwrights of the 1960's as he wrote one act plays for his touring troupe, and then Bakers Plays published the scripts. The scripts did not require sets, only costumes and properties. The plots were mainly based on Biblical stories, but added characters and dialogue which were non-Biblical, or extra-Biblical. Puns, jokes, one-liners and comic antics propel the audience toward laughter. Sample scripts include: *Ten Miles to Jericho* (The Good Samaritan story in the Inn, not the road. 1972), *The Long Road Home* (The Prodigal Son story after the son is home. 1976), *The Lion's Den Was Never Like This* (The Daniel story. 1982), and *Jonah and the German Whale* (The Jonah story, 1983). Professor Reimer also wrote musicals, and scripts that were more serious in tone.

In the 1980's Paul McCusker wrote humorous one act plays and skits for church presentation. *Sketches of Harvest* (Skits for a variety of church youth activities, 1980), *Souvenirs* (1982), *The First Church of Pete's Garage* (1982), *Batteries Not Included* (1984), *The Case of the Frozen Saints* (1985), *Void Where Prohibited* (1989), *The Revised Standard Version of Jack Hill* (1988), were some of his scripts which were performed by youth and young adults in church religious and social meetings.

At the end of the 1980's the skit form, different from previous years, took over from the one-act script, and began to be performed in the new mega-church movement. Usually the skit was a five-minute sketch performed before, during or after the sermon, with the skit's theme strongly related to the sermon's theme. It became then an "illustrated sermon" which was used to propagandize and entertain the congregation.

During this time Dr. Rood was active in producing a variety of the play styles and previously mentioned forms of theatre for the church. Through acting, directing, producing and writing, Dr. Rood worked with musicals, operas, classics, medieval plays, original scripts, and children's plays.

As a high school actor and singer Dr. Rood appeared in numerous plays and operettas including the opera *Carmen* and the play *Everyman*. In college he appeared in at least ten plays, including roles in *Our Town* and *The Inspector General*. As Professor on the college scene he staged religious classics such as *Dr. Faustus* and *Murder in the Cathedral*. And during his long tenure in Berkeley he added to his repertory of previous plays, the theatre of the absurd with *The Zoo Story*, originals such as *Star Eternal*, medieval classics such as *The Second Shepherds Play*, touring scripts such as *Noah*, and *Berries Red*, and contemporary scripts like *The Sign of Jonah*.

Although Wayne Rood called himself an "adapter" of stories and plots, he was a playwright in his way as he wrote numerous scripts, which include: *The Magical Mystery Tour*, *Alpha-Omega: The Book of Revelation*, *Scenes on The Bridge*, *The Unique Luke and I, Paul*. These scripts covered a broad scope in content and style, one of the unique traits of Professor Rood, which made him different from other playwrights of this era.

Thus by the end of Dr. Rood's career in theatre and theology, he had worked with almost every theatrical style and form. Not only did this range make him exceedingly well read in

plays, but his audiences and students benefited from this range of knowledge and experience.

RELIGIOUSLY ORIENTED PLAYS ON BROADWAY

Broadway has produced religiously oriented plays since the beginning of the 1900's. Christ-like characters in human form were able to aid in reconciling characters, as in *The Passing of the Third Floor Back* (1905), and solve parish problems as in Jerome Kennedy's *Servant in the House* (1908). Hatcher Hughes' *Hell Bent for Heaven* (1924) was an accepted comedy although on a religious theme. In 1925, S. Ansky's *The Dybbuk*, a Jewish script on demons, began being performed. It later returned as *The Tenth Man* in 1959, by Paddy Chayefsky.

Broadway has never been adverse to scripts with religious plots just as long as they sold tickets. A Broadway run is based on ticket sales, not on ethics, mortality or religion, so economics is the equalizer which permits a play on Broadway.

The life of Christ from his mother's view was the point of view of *Family Portrait*, by Coffe and Cowen in 1939. In the nineteen-seventies two British imports initially caused pickets and protests when they were presented, but in the 1980's and 1990's these two imports, *Jesus Christ Superstar* and *Joseph and His Amazing Technicolor Dreamcoat*, were playing on church platforms. The popular musical form with a Biblical story was written by England's Webber and Rice team. This team originated the scripts for a church boys' choir, but later expanded on the choir numbers which resulted in *Jesus Christ Superstar* (1970) and *Joseph and His Amazing Technicolor Dreamcoat* (1977). Added to these two rock musicals was Stephen Swartz's *Godspell* in 1971. *Godspell* was originally written as a thesis production at Carnegie Technical Institute several years prior to its Broadway success.

Black theatre with religious implications was represented in the 1930's with *Green Pastures*. *Your Arms too Short to Box with God* played at the Ford Theatre in Washington, D.C.

before it hit the great white way in the 1960's, and *The Gospel at Colonus* followed in the late 1980's.

Religious history and characters were brought to Broadway through Jean Anouih's *Beckett* (1959), Robert Bolt's *A Man For All Seasons* (1961), John Osborne's *Luther* (1961), and Rolf Hochhuth's *The Deputy* (1963). The debate over the issue of the Pope's supposed inaction to save the Jews during World War II produced pickets in front of the theatre and numerous written reactions. Eric Bentley compiled information and wrote *The Storm Over The Deputy* in 1964.

Biblical plots were the basis for *Gideon* and *J.B.*. Paddy Chayefsky's 1961 production of *Gideon* questioned God's relation with humans. Archibald McLeish's 1958 production of the Biblical Job story was given a poetic contemporary version in *J.B.*. A humorous version of the Biblical creation story was given by Arthur Miller in *The Creation of the World and Other Business* (1971).

Contemporary psychological issues were portrayed in John Pielmeier's *Agnes of God*, as a psychiatrist attempted to discover how a sister of a religious order became pregnant. Contemporary events were reenacted on stage in *The Runner Stumbles* by Milan Stitt in 1976. Here the plot revolved around a minister who made a woman pregnant and her resulting death.

DENOMINATIONS

Several mainline denominations instituted drama departments in their denominational structures, but only the Latter Day Saints and the Southern Baptists have continued those departments to the present. Each denomination had a different "place" for drama. Some structures placed drama in the education department, some in the youth department, but it was always in an adjunct, and never an integral part of the denomination's mission. This is one of the reasons these denominational drama programs did not continue. Leadership was another

reason for the demise of the denominational drama programs. When the person in the leadership role retired, or passed on the program to new leadership, it was dropped for lack of interest or funding.

The Methodist Church began a national organization in 1927. Two workshops were held at Scarritt College under Argyle Knight's leadership. In 1958 the Youth Department joined with the Bishops Players in a national workshop. Between 1954 and 1958 Argyle Knight and James Warren directed the Religious Drama Caravans, populated by college students, who presented plays and workshops in order to help churches get drama programs started in their churches.

The National Catholic Theatre Conference was organized in 1937, but is not in existence today. Directors and sponsors of local Catholic theatre groups united to provide a channel for an exchange of inspiration and information. The conference had twelve regions and included Catholic High Schools. The conference published *The Catholic Theatre* monthly, as well as *The Drama Critique*. *The Catholic Theatre* provided members with professional and nonprofessional theatre information. *The Drama Critique* was a critical review of theatre arts and literature, and was published three times a year. The Conference also held biennial national conferences, provided a contact placement service for Catholic universities, fostered original scripts, organized workshops and festivals, and maintained a lending library. Their organizational structure consisted of interest committees, such as College, High School, Community Theatre, Children's Theatre, Grants and Scholarships, and a Career Guidance Committee.

The United Presbyterian Church incorporated the arts into their Commission on Ecumenical Mission and Relations in 1957 for the purpose of encouraging, correlating and strengthening the interest in drama, music and art for overseas churches. Mrs. Jeanne Carruthers was the Director. In 1959 the Barn Playhouse was established at Stony Point New York near the Ecumenical Training Center for missionary candidates. A resident group of actors presented plays which included scripts from the mission fields. The Barn served as a

drama workshop and training center for missionaries who came from Ethiopia, Brazil, Germany, Pakistan, Japan and Thailand. Darius Swann and Joyce Peel are examples of missionaries who went to India to serve while employing drama in their work. The Barn also served as a showcase for writing and developing original scripts suitable for worldwide interest.

The Church of The Latter Day Saints has always been active in promoting drama forms to serve their youth education goals. Drama committees of the Young Men and Young Women's Mutual Improvement Associations write and produce plays as a regular part of their youth activities. The denomination has published a play production handbook which is a guide for all their youth drama productions. Annual Pageants at several locales throughout the United States are sponsored by the denomination and its regional associates. These pageants present the history of the Mormon church work in that area.

The Southern Baptist Convention organized a church drama program in 1954 under the Sunday School Board. Emphasis was given to training leaders and publishing drama materials. Drama festivals were encouraged in each state convention. In these state conventions plays were presented and demonstrations made in directing, acting and technical aspects of drama. The Southern Baptist Convention has continued growing in drama festivals and workshops. Summer workshops are held in North Carolina and New Mexico each year. Numerous other workshops are held in state conventions. Currently the drama work has a national director, publishes plays, and "how to do drama in the church" books, while operating under the Division of Church and Recreation.

The National Council of Churches established the Commission on Drama in the Department of Worship and Arts in 1954. The goals were established to aid the churches in numerous ways in order to establish drama as an integral part of the worship and educational aspects of the church. These goals included promoting the writing of plays, helping to establish

communication processes between church drama persons, assisting theatre artists to recognize the religious dimensions of theatre, and relating theatre to the media. During their existence they published numerous plays, a play list for churches, and co-sponsored an annual religious drama workshop.

The Lutheran Foundation for Religious Drama was founded in 1958 and incorporated in 1959 with a board including lay-people and professional actors. Advisors to the board came from the church, business and theatre worlds. In 1960 it staged the first of its plays, Henri Gheon's *Christmas In The Market Place*. The Foundation was funded by contributions, but in 1961 the Foundation received its first grant.

The Department of Christian Education of the National Council of the Protestant Episcopal church investigated informal and formal drama uses when they wrote their new curriculum called the Seabury Series. Mrs. Emily Gilles was appointed a consultant to the Council in creative dramatics. This endeavor produced writing informal and formal drama suggestions into the curriculum and scheduling teacher-training workshops. After a workshop in 1959 at Seabury-Western Seminary no further denominational drama activities continued.

At the beginning of the Rood era only the Methodists sponsored drama. During this era there were several denominations which organized drama programs. At the end of the Rood era only the Latter Day Saints and the Southern Baptist have extensive drama programs which remain intact. The denominations attempted to recognize drama as a Theatre art but the primary purpose mainly was to keep youth interested in church activities. Thus drama being used for propagandistic purposes out-weighted the aesthetic values. Except for the Methodists, Mormons and Southern Baptist the denominations never succeeded in uniting with the local church in developing drama in the churches, nor did they excite the college theatre programs to relate to the denomination in meaningful ways.

WORKSHOPS

During this era local, regional and national workshops exploring the relationships between religion and theatre were sponsored by denominations, individual churches, and independent organizations. The following are representative examples of these local, regional and national workshops.

The Religious Drama Workshop, sponsored by Drama Committee of the Division of Christian Education of the National Council of Churches, started in 1949 under the leadership of Amy G. Loomis. The week long workshop included sessions about creative dramatics for children and youth, writing the religious play, rhythmic choir, script interpretation, choral speaking, costuming, set design, lighting, worship and drama, directing and production. Each year this national workshop drew 100-150 church laypeople from around the nation. Drawing from all denominations it lasted into the 1960's. Besides the daily sessions there were daily chapels and vespers where works in progress were performed. A final demonstration program was held on the last evening of the workshop. The first years were at Green Lake, Wisconsin; then in 1958 the workshop moved to Lake Forest College near Chicago. Under the leadership of Robert Seaver from Union Theological Seminary the format of the workshops changed. During the 1960's the workshop brought in performers, had theory of drama discussions, and began relating to the emergent multi-media technologies. The workshop's locales also changed as it moved from Chicago, to Minneapolis, to Colorado, to Montreal, Canada as the Working Conference on Performing Arts & Technological Media.

For several years there were no national workshops until Wilma Ringstrom, a member of the former National Council of Churches' workshop, gathered together some of the previous NCC ideas and organized the Midwest Council for Drama. This endeavor mainly returned to the idea of helping laypeople produce drama in the church. Later the title was changed to the

Ecumenical Council for Drama and Other Arts. These workshops changed locations annually, and included such cities as St. Louis, Missouri, Kenosha, Wisconsin, and St. Paul, Minnesota. Similar to the initial days of the NCC, workshop seminars and workshops were presented for a week to "explore the nature of religion and drama and the ways in which they come together." Usually there were seven leaders, one for each of seven selected areas dealing with a philosophy of the church and drama: play production, directing, church drama groups, creative dramatics, informal drama, and playwriting. There was one primary difference between the National Council of Churches' workshops, and those of the ECDA. The NCC workshops included only areas directly related to drama, whereas the ECDA promoted sculpture, painting, dance, and musical arts, as well as the dramatic arts. The Ecumenical Council for Drama and other Arts' demise came about for several reasons:

1. Its founder Wilma Ringstrom retired,
2. ECDA was spread too thin in too many art forms,
3. Its approach to drama in the church did not develop beyond its initial vision, and
4. It did not develop a regional foundation, so other drama leaders could be sources for creativity and organization.

ECDA and Scarritt College united in 1976 for a week-long workshop. Twelve leaders led sessions in areas such as musical plays, creating theatre, contemporary theatre, concept art, and dance. Each leader further explored individual interests in other offerings.

The National Methodist Religious Drama Workshop originated in 1956 at Scarritt College, Nashville, Tennessee. It was spearheaded by A. Argyle Knight, Chair of the Youth Department of the Methodist Church. The workshop included sessions in directing, production, creative movement, drama resources and scripts, and informal drama and skits. Coming from both the denomination and the college, a staff of ten worked with forty to fifty laypeople at each year's workshop.

The Southern Baptists, under the leadership of Everett Robertson, developed a nationwide church drama program which included two summer workshops and numerous state convention workshops. Church drama information was included in the week's activities which also included media work, puppetry, music and work in recreational activities.

Evangel College, an Assemblies of God Church college, sponsored an annual summer workshop in church drama through the 1960's until the death of its organizer, Nonna Childress Dalan. Following her death members of the summer workshop staff moved the workshop to Malone College in Ohio. This workshop eventually developed into the Christians In Theatre Arts (CITA) national organization.

For three years (1979-1981) Sister Judith Royer led a workshop in Southern California. Members of the Religion and Theatre Project group of the American Theatre Association sponsored a Friday evening through Sunday afternoon workshop for church, synagogue, school and home entitled "Creative and Religious Drama Weekend" workshop. The workshop was sponsored by the Southern California Children's Theatre Association, the Religious Drama Committee of the Children's Theatre Association of America, the Religion and Theatre Project of the American Theatre Association, and the Ecumenical Council for Drama and other Arts. It was held on the Orange, California campus of Loyola Marymount University. The fourteen staff members came from Jewish, Roman Catholic, and Protestant groups. The dramatic art forms studied included mime, creative dramatics, storytelling, oral interpretation, plays, dance, directing, and acting. All the sessions culminated in a group presentation on the final evening.

In 1967 Northwestern College of Iowa and the Central Reform church held a two day "The Church and Drama" workshop. The nine member staff led sessions in liturgical drama, selecting plays, readers theatre, choral reading, lighting, costuming, staging, acting and directing. Each evening one act plays were presented.

The Religious Drama Workshop, sponsored by the Methodist Foundation of the Eastern Wisconsin Conference, held a week-long drama workshop. The three resource leaders held sessions in drama and theology, creative dramatics for children, play production, rehearsing and acting, informal drama, dance, choral reading, and plays available for the church. In the evenings one act performances were made by church and college groups.

Sponsored by the Central Pennsylvania Synod of the Lutheran Church, Lutheran and other denominations met to examine what churches were doing with drama in their areas. Charlotte Lee, from Northwestern University was one of the five leaders from churches and colleges. In a variety of sessions they explored chancel drama, choric speaking, creative dramatics, movement, drama analysis, and directing.

Wayne Rood was a part of numerous such national and regional workshops. He was especially involved in the Pacific School of Religion and the Graduate Theological Union's summer workshops on Worship and the Arts. Wayne's theoretical and practical sessions in theatre were included among other sessions such as "Humor In the Bible," clowning, dance, and puppetry.

INTERDENOMINATIONAL TOURING TROUPES

"The Road" has always been part of the life of an actor in theatre. Touring Broadway shows was a way to make a living for actors and it brought a professional Broadway Play into the hinterlands. The following three troupes are examples of numerous independent interdenominational touring troupes which originated and toured during the 1940's through the 1980's.

Although touring performances began in 1948 it was not until Phyllis Beardsley, founder and director, received help from Bishop Gerald Kennedy of the California Methodist Church in 1952, that Bishop's Players officially was formed. The ten Company members were professional actors receiving only lodging and expenses while committing themselves to a minimum of one year of touring with the company. Following their appearance at the Second Assembly of the World Council of Churches, they became an independent national touring troupe. This professional troupe toured nationwide until 1968. They performed on any platform or in any space using a minimum of set pieces, hand properties, costumes, and lighting equipment. They performed what could be termed "Christian Classics" such as Christopher Fry's *A Sleep of Prisoners*, G. B. Shaw's *St. Joan*, Stephen Vincent Benet's *The Devil and Daniel Webster*, and Alan Paton's *Cry the Beloved Country*.

The Everyman Players originated in 1957 out of Georgetown College, but soon became an independent international touring troupe. By 1980 they had made 43 United States tours, and 15 overseas tours, while performing during the summer in an outdoor theatre in Kentucky. Their productions were highly stylized with masks and costumes, and a speech chorus presentation. Their scripts were original scripts based on the book of *Job*, the book of *Romans*, and the story of *Pilgrim's Progress*. Orlin Corey directed the Players and Irene Cory designed and executed the stylized masks and costumes.

The Covenant Players is an interdenominational non-profit organization, whose first performance was in 1963. Since that time their numerous troupes have performed throughout the world. Currently there are 100 units consisting of two to six people per troupe. They have two road missions per year and a two month training session. There are all drama units, 10 drama and music units, and two three act units. Each member commits to a minimum of one and one half years touring. Each member receives \$40.00 per week plus lodging and food while

on tour. 1800 scripts have been written by the founder and director, Mr. Charles Tanner. The organization sells scripts, tapes, books and CD's which the organization has produced.

CHURCH RELATED COLLEGE TOURING TROUPES

Church related colleges initiated touring troupes in the 1960's to promote their college and drama in churches. Churches who supported their denominational college readily accepted the annual visit from their college because it provided a human and spiritual relational aspect beyond the financial support. The churches saw their college students serving in a ministry capacity. The churches saw their financial support at work.

In 1954 the Redlands University President requested that the drama professors, Albert and Bertha Johnson, establish a troupe to tour to churches in order to promote the university, and promote drama in the church. The Johnsons decided to limit their troupe to two males and one female so the name of the troupe was the Redlands drama trio. The tours took them throughout the United States during spring break and summers. Course credit was given by the college, and food and lodging, but no honorarium was supplied by the churches, or scholarship provided for the students. Scripts were written by the Johnsons and later published for wider use. One of the first scripts was centered on the First Baptist Missionary to Asia, Adoniram Judson. This was especially respected among the American Baptist churches. The Johnsons wrote new scripts each year because they had repeat performances in many churches, and they had a desire to relate to contemporary issues. *Adam and Eve Meet The Atom* dealt with what human beings would do with knowledge. *The People Versus Christ* was a surrealistic court room judgment of Jesus Christ and the people. *Even The Hater* was a reworking of the Cain and Abel story.

Bethel College of St. Paul, Minnesota began touring to denominational churches in 1962 with a two female, four male member troupe. Tours were taken at spring break to a different region of the United States each year. A set fee was requested from churches to pay for tour expenses. Costumes, properties, and lights were their only technical equipment as they performed both original scripts and published plays. Their repertory increased each year with different styles and different drama forms including: dramatic chorus, mime, dance, multi-media and puppets. In 1982 they were asked to tour to the Philippines. Since that time they have returned annually to the Philippines while adding Singapore, China, Thailand, Viet Nam, Hong Kong, Ukraine, Belize Central America to their January Interim and March Spring Break touring list. They have sponsored festivals, donated costumes and properties, had their scripts translated into 6 different languages, integrated overseas troupes into their plays for performances, held workshops, and helped six troupes to originate.

Professor Earl Reimer at Bethel College, Indiana writes humorous scripts for his troupe, which tours annually to churches primarily in their denomination. The eight to ten member troupes travel mostly in a five state area, but also have toured to both East and West coasts and Hawaii. They travel with a van and trailer which contains their properties and costumes.

Starting in 1970, and for twenty years, Dr. George A. Scranton wrote for, directed and toured with the Chancel Players of Seattle Pacific University in a six state area around Washington state, to Alaska, and to Hawaii on two occasions. They continue to tour as The University Players, but with younger adjunct faculty directors leading the troupe of three men and three women, plus a sound technician. The students receive Theatre credit, and a scholarship equal to one-third of their tuition.

Dr. Wayne Rood arrived to teach at the Pacific School of Religion in 1952 and by the end of 1953 he had organized a touring troupe which had performed Christopher Fry's *A Sleep of*

Prisoners for at least twenty-five churches. The play was repeated annually at summer youth conferences up and down the West Coast. In the fall of 1959 Professor Rood, as an educational laboratory, directed students and faculty in Auden's *For The Time Being*. This "laboratory for educational theory" was well received by the students, faculty, participants, and audiences. In the following year some of the previous cast members reorganized and developed a repertory for summer performances in churches. A study guide for each play including the script, historical background, religion and theatre theory, questions on the play, source, and reading materials was given to the churches several weeks prior to the performance in their church so they could prepare themselves for the play and the discussion which followed the performance.

In the first season, 1960-61, the repertory included *Jonah* by James Birdie, *The Masque of Mercy* by Robert Frost, and *The Sign of Jonah* by Gunther Rutenborn. Performances were scheduled for fall, winter, and spring. Original music was scored for the plays and a choreographer was hired for the dance numbers. The audience response was overwhelming. The troupe booked up to twenty performances for each play, for a total of 60 performances. Dr. Rood led the discussions following the performances. Thus BARDS, Bay Area Religious Drama Service, came into being. The second season's repertory included *Noah*, by Andre Obey, which was directed by a student. The *For The Time Being* cast was a combination of students and professionals because Elizabeth Berryhill's Festival Theatre members at the San Francisco Theological Seminary united with BARDS. The united groups performed at three locales in Berkeley, San Anselmo and Grace Cathedral in San Francisco; thus the churches came to one of these three locales. Seventeen performances were given and city wide attention was being given to the performances. Although BARDS died because of some misunderstandings with the seminary administration, BARDS spawned BARDS EAST (Boston) and PARDS in Portland Oregon and LARDS in Los Angeles.

ONE PERSON TOURING

There were few one person touring ventures in the early 1900's but in the 1960's and 1970's numerous one person shows toured the United States. The character portrayals in these productions included Biblical characters as well as other extra-biblical religious historical characters.

Norman Dietz is one of the earliest to perform the one person presentations, although he originally traveled with his wife Sandra for several years in the 1960's. Mr. Dietz operated out of Orient, Long Island and in between local and national tours he does voice over ads and records books for the blind. Over the years Norm has developed a repertoire of monologues on a variety of subjects and performed in theatres, hotels, churches and colleges. His programs range from 30 minutes to 90 minutes and include *Testament: A Life of Jesus*, *Lumbering Toward Brouhaha*, *American Fables* and *Norman at Random* (which is described as "an assortment of original tales as theologically astute as they are compelling").

Alex McCowen conceived, wrote, and directed himself in an interpretation of the entire Gospel of Mark in 1978. His first performance was in a church basement in Newcastle, England dressed in a sweater and slacks. He introduced himself and the concept and used only a chair and cup as properties. He spent 16 months learning the King James version by memorizing several verses every day. Initial responses were favorable so he toured England and the United States twice. Prior to the tours he was the original Dysart in *Equus* and performed with the Old Vic and Royal Shakespeare Company. He has performed the *Gospel of Mark* in the West End, in London, on Broadway, in regional theatres, at Princeton University, and in the White House when Jimmy Carter was President.

When Tom Key is not performing at the Alliance Theatre in Atlanta, you will find him in colleges and churches and service organizations around the nation performing *The Cotton Patch Gospel*, *An Evening with C. S. Lewis*, or *Pilgrim*. Starting in the 1970's, Key continues to write his own material and adds to his repertoire annually.

Phil Nash began the Dramatic Word project in 1976 as the Apostle Paul dictating his last letters. Six other scripture based plays were subsequently added to his repertoire. Following the completion of his MA from Pepperdine University in Los Angeles he spent ten years teaching theatre. Inspired by the early church's drama and his personal Christian commitment he formed Dramatic Word. His national tour performances have been in churches, schools, theatres, and civic organizations. He also leads church drama seminars which include classes in acting, directing, creative dramatics, and oral interpretation.

Dale Sherry started performing in 1986 after graduating from Bethel College in Indiana with major work in drama and music. He employs music, drama and preaching to portray *Joseph the Carpenter*, *Man Born Blind*, and *Judas Iscariot*. Mr. Sherry creates his own scripts, uses computerized lighting and sound, and makes on-stage costume changes as he performs mainly around the Great Lakes area.

In 1988, Robert Mason composed a script entitled *The Tongues of Men and Angels* from the writings of Shakespeare and passages from the Geneva Bible, which Shakespeare used. The plot revolves around shipwrecked lives being transformed by love. "Tongues" followed his first script, *All the World's A Stage*. Dr. Mason performs for junior high students through senior citizens. He uses a compact sound system and is willing to perform on any stage.

Following retirement from the Army, West Point graduate Robert Macklin made his professional acting debut in *A Thousand Clowns*. In 1978 Mr. Macklin's decision to write plays

making a positive statement about life produced his first script about Saint Paul, entitled *All Things To All Men*. He called it a play about a religious figure with a universal appeal. Through story telling and story reenactment he highlights the life of the Apostle Paul. Macklin's second script is *The Road to Bethany*, a 40 minute one man passion play. He performs on any stage in biblical costume and with a few hand properties.

Other one person performers include:

1. David Rhoades, a theology Professor at Carthage College who gave several performances of his Greek translation of Mark in 1982;
2. Max McLean who began performing *Mark* in 1993;
3. Dan Cawthon who portrayed *Damien*;
4. Paul Jackson who performed in *Men Who Met the Master*;
5. Scott Keely who portrayed *The Devil, You Say?*;
6. Mellis Kenworthy who performed in *God's Tears...Women's Journey in Faith*;
7. Ken Lee performing his music and drama programs which include *There is Room*, monologues by Biblical Characters;
8. Cal Pritner enacting *Martin Luther*;
9. John Schuurman's performance of *Charles Spurgeon's Eccentric Preachers*;
10. Phil Goble performing *The Rabbi from Tarsus*; and
11. Curt Clonger's humorous performance of *God Views*.

SUMMARY STATEMENTS

This cursory survey reveals a great diversity of activities, people, and organizations where religion and theatre have intersected. The breath and depth of the activities in this era can be represented by the following statements:

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1. Previous controversies such as the anti-theatre movement somewhat disappeared, but attempts at censorship on Broadway, in church related colleges, and churches continued in a variety of ways.
 2. Terms and phrases which describe the religion and theatre intersections varied. They have included: church drama, church theatre, drama in the church, theatre in the church, the church and theatre, religious drama, religion and theatre, Christian Drama, Christian Theatre, drama and spirituality, and drama ministry. There was no single, generally accepted term, which fully defined the intersections between religion and theatre.
 3. During the 1950's some positions in the theatre and church arena became professionalized. In some churches the drama personnel moved from being a part-time position as a drama director within their religious education area, to becoming a full-time drama director. In Church related colleges the speech and theatre instructors became theatre professors. Actors in church pageants could eventually become professional actors in regional and community theatres with a Christian world view. At the same time youth directors, Music directors, and interested laypeople continued to direct plays in churches.
 4. Articles, books, theses and dissertations have continued to report on the medieval church drama, but started analyzing specific details rather than being general surveys. There were various and diverse religion and theatre topics which were viable options in scholarly research and popular publications. The bulk of books published centered on how to produce drama in the church.
 5. Church drama performance forms added to their serious biblical one act plays and pageants the humorous skit and grand spectacles.

6. The naturalistic style prevailed but theatre of the absurd occasionally entered the church door.
7. Church productions went from "bathrobe" drama to expensive spectacles. Most play or pageant performances in the churches were seasonal, at Christmas and Easter.
8. The origin of the church musical and "Broadway" style religious musical added to the diversity of options available to the church.
9. Broadway continued to present plays with religious historical significance and plays highlighting religious characters.
10. Church related colleges initiated theatre departments, originated touring troupes, developed theatre curriculums with majors, built or remodeled theatre facilities. Unfortunately some of these programs have suffered cutbacks in curriculum and personnel at the end of the period. The church related college theatre departments remain mainly a one-person department with a few exceptions. The primary gain in personnel was in adding a technical or design person to the faculty.
11. The origin and development of the Community or Professional Theatre with a Christian mission has been a significant positive addition to the intersections between religion and theatre.
12. The origin of the outdoor summer theatres producing Passion Plays and religious historical events often have been rewarded with financial and tourist benefits.

13. Denominations attempted drama programs, workshops, publications, and attempted to relate to churches and colleges but except for one or two denominations those programs no longer exist.

14. National organizations whose goals were to unite leaders and groups, promote religion and theatre relations, arose, flourished for a while, and died.

15. There may have developed a religion and theatre movement but almost all of the church, college, touring ventures were originated by independent interested personnel. These creative highly motivated individuals made their dream a reality appropriate to their locale, their era, their mission.

16. The Rood era saw Dr. Wayne Rood contributing and involving himself in the religion and theatre intersection changes and developments. Some of the students of Professor Rood have followed in his footsteps in contributing to the changes and developments in the relationships between religion and theatre. Some of their students are also following suit. In fact some of the students of the students of Dr. Wayne Ray Rood currently are forming the next generation of scholars and practitioners involved in exploring the intersections between religion and theatre. One never knows where, or when an individual's personal quest might turn into a "movement." Thank you, Wayne, for being in the vanguard of this significant quest in which we are all involved.

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