The contents of this issue consist of two articles, "Readers' Theatre as a Humanizing Process" by Wallace Bacon and "The Secret of Individual Progress in Art" by Paul Gregory, and the 1974 readers theatre bibliography. Items are listed in the bibliography in four categories: plays, poetry, programs, and prose. In addition, the dates and places of readers theatre festivals between November 1975 and May 1976 are listed. (JM)
1974 BIBLIOGRAPHY ISSUE
FROM THE EDITOR'S DESK

How about this new 12-page format? Isn't it great? We want to offer special thanks for the encouragement and support of Dr. Trevor Colbourn (Vice-President), Robert McCoy (Assistant to the President), Dean William Locke (Foundation and Summer Sessions), and Dean Maxwel Howell (Professional Studies of SDSU) that make the publication of RTN possible.

We are also pleased to have been chosen by the Speech Association of America to publish the anticipated Readers Theatre Bibliography. Hope it will be a real inspiration and help in your RT activities.

Our circulation has taken a large jump this fall thanks to the addition of the Creative Sounding list. Welcome to the newcomers!

Early news of RT activities has been gratifying keeping those reports of your programs coming to us. We want to know what YOU are doing and thinking.

Alice Barnhart

READERS THEATRE IS ALIVE AND WELL IN...

Cal State U. Long Beach is preparing a premiere performance of James Joyce's A Portrait, Brick Story for Fall Term. Scheduled for spring, the production features a script prepared specifically for RT creatively edited from major and minor works of James Joyce. The script and performance is an MA creative thesis project.

Palomar College, San Marcos, Calif. will present Mirand Lambert's Lonesome Train, of Illinois. Urbana has two fall Chamber Theatre productions The River: An Anthology of Mark Twain and Visions of America.

Towson State College, Baltimore Md., is working on Welcome to the Monkey House which includes several short stories by Kurt Vonnegut.

San Diego State Univ. Drama Dept. celebrates the bicentennial with readings of The Contrast, Uncle Tom's Cabin, Fashion, Andre and The Poub of New York. During the fall quarter, the Univ. of Washington, Seattle, will present, working an adaptation of Studs Terkel's oral history, and Fenitelli's A Cone Island of the Mind. At Biola College, La Mirada, Calif., each December original and adapted RT scripts centering on a Christmas theme are presented in a special Christmas program in conjunction with the Music, Art and Drama Departments.

Indiana State U. at Terre Haute gave Charlotte's Web in October. In November comes From Betsy Ross to the Woman Boss. A History of the United States as Seen Through the Writings of Women. The RT Academy is clearly reflected in the 1974 Bibliography in this issue.

The healthy state of Readers Theatre is clearly reflected in the 1974 Bibliography in this issue. We are happy to report that the Third National Summer Workshop sponsored by The Institute for Readers Theatre at San Diego State University, shared in the vitality of Seventy-five students from all parts of the country as well as Canada and Mexico participated in the six-week course.

The academic faculty included Wallace Bacon, Charlotte Lee, Joanna Maclay, E Kingsley Povemire and Melvin White (all too well-known in our field as requiring further identification) with a large local staff.

Paul Gregory is currently teaching foreign language was a special feature of both workshop and we hope to report on this interesting development in the near future.

The Institute for Readers Theatre is making plans to hold the Fourth National Summer Workshop in England. Paul Gregory is currently in London making special arrangements that will represent an unprecedented opportunity to those who enroll. You will learn more fully in the spring issue of the unusual features that will be incorporated into this venture.

Meanwhile, we invite you to enjoy the materials which we are privileged to offer in this issue. We are happy to be a part of the flourishing growth of Readers Theatre throughout the country.

Dr. Bill Adams

ON THE COVER

Rozsa Horvath and Benjamin Burns in a Readers Theatre production of the Third National Summer Workshop sponsored by the Institute for Readers Theatre at San Diego State University. The production was performed in its entirety and directed by Dr. Bill Adams.
READERS THEATRE AS A HUMANIZING PROCESS... by Wallace Bacon

Dr. Wallace A. Bacon is Chairman of the Department of Interpretation at Northwestern University and a pre-eminent leader in the field. RTN is grateful to Professor Bacon for permission to include this excerpt from his opening lecture last June at The Third National Summer Workshop.

The thing that appeals to me in teaching literature through interpretation is that it is a dynamic way of doing everything I could do in an English classroom and then a little bit more. As a teacher, I care about two things: I care about the literary text, and I care about the student who is facing the literary text.

What I've always been after is the fullest possible way of bringing these two bodies together. The student is a body, and by that I mean the whole human being, the mind and body folded together and there is no way of separating them. But the literary text too, is a body.

Susan Langer has described the act as the basic unit of all art forms—incarnation, acceleration, climax, and cadence. The literary work goes through this act as we all do repeatedly, day after day. So if you think of the poem—and I use the word poem to mean all literary forms—as capturing the same essential process as all living forms, then it's possible to talk about the poem as a living body.

In interpretation, you engage the body of the student with this structure called the body of the work. What you get is always something unique, no two students are going to give quite the same performance of the thing they're reading. The body of the reader never does disappear. The process of reading a piece of literature is not just a recreational experience. You don't just get up and blow a writer's poems through your mouth. No, the reader is contributing all the way with her perception.

The process of interpretation is leading the student out of himself toward the poem. Poems are really more stubborn than human beings. You can get human beings to move, frequently poems just won't. The important thing for a teacher is to get the student to the point where he recognizes that force in the poem and is willing to give up a bit of himself in order to move toward the poem. If you really do go in to the work—although it's always going to be you performing, there's always going to be a little something different about the you that performs—the poem is going to have its way with you, too.

Someplace in the teaching of interpretation, we began to hear about Readers Theatre. Sometimes in the mid-fifties I organized a course in Shakespeare for Readers Theatre. I was a baby in the woods and didn't know what we were getting into. I was looking for some way to get the readers and the play together and get these out to the listening audience. But how to do it?

We began with a static stage picture. People sat on stools, used reading stands, had scripts, and all the focus was on the audience.

Then the audience began to say, "This all seems so rigid. I'm not really comfortable with this. So we got people off the stools in a production of King Lear, the whole cast sat in a semicircle and simply came down stage into scene, but again with focus on the audience.

That went very well, but I began to think again whether there was anything I could do which would really help the play move. I guess I'm someone who likes Shakespeare plays and tried all sorts of things. I haven't been using scripts for a long time, we do use fairly full costumes and a rather minimal set.

I would be hard for me to define exactly what Readers Theatre is for me, now. The relationship between what goes on on the stage—and often it isn't even on the stage at all—and what goes on in the audience is much more open. A good deal of theatre and Readers Theatre meet together.

But you begin always with the piece you are going to perform and the students who are going to perform it. If you find in that piece a kind of bodily excitement, how can you bring that to your audience? That's what you're faced with. I don't believe that anything that works with an audience is okay.

As a teacher, for me Readers Theatre is much like other forms of interpretation. The real interest in it lies in the relationship between the performer and the text. I think of the work of my department as a humanizing process, it's one of the liberal arts. It liberalizes if frees the student to reach outside himself. That's what the humanities are all about.

There's a very real sense in which the relationship between the performer and the text he performs is a love relationship. If love means anything, and I guess Shakespeare is one who persuades me it does mean something, it means being willing to move outside yourself and have some sense of the other. The significance of the other in the relationship of the text and the performer the text is the other. You really have to love that text.

A poem wants to be loved, and it wants you to help it out. If you can see what it's crying for, help it! And it will help you. That's the wonderful thing about teaching, having a sense of the other—it will always come back to you. You grow only if you're willing to reach outside of yourself. My work in interpretation has been fascinating to me because it has given me an opportunity to see what happens to students, what happens to poems when you bring them together in the classroom.

The programs we present for the public are important, but what I most value is that long rehearsal period with the students. We often spend seven or eight weeks in rehearsal. It takes that long with a play as rich as, say, King Lear to really get a sense of the full body of the play. And you never really arrive. That's the wonderful thing. You go back over the same plays year after year, and each time the play says something you've never heard before. The richer the text, the truer this is.

I've grown to like the stripped-down kind of thing that Readers Theatre often does, the economical use of bare set, few props. The audience is free to fill in the scene as the text gives it to them. The excited participation of the audience is what gives Readers Theatre life and makes it a good thing.

I feel that works of literature are alive. People change, and I think poems change. We accept the fact that paintings change as pigments change. I think that poems change as words change. Poems are embedded in language and language changes. The wonderful thing about the great works is that they can stand these changes. They introduce new perspectives. A great work of literature speaks to you where you are.

At Northwestern, we have divided group performances into two kinds, and it's really an accident of history that we do that. We have one course called

(continued page 11)
READERS THEATRE GOES TO ENGLAND
AND
YOU'RE INVITED!

THE INSTITUTE FOR READERS THEATRE proudly announces its
FOURTH NATIONAL SUMMER WORKSHOP
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1974. READERS THEATRE BIBLIOGRAPHY

RTN thanks Professor C. K. S. Major, Ch. and his Readers Theatre Bibliography Committee for the privilege of publishing this bibliography a project of the Cultural Affairs Division, Subv. U.S. Council of the Arts. COMMITTEE Janet Bolton Leslie I. Obreg Virginia Floyd Harriet S Rice Allan N. Schramm, Melvin R. White David A. Williams, and Clark S. Marlor Ch.

PLAYS
- Andreyev, Leonid, 'The Painted Laugh' [Clarion St C Mary Hardwick]
- Children's, Alice, 'Wedding Band' [U.S. C. Janet Bolton]
- Drexler, Rosalyn, 'Softly and Consider the Nearest' [U of Ariz arranged and directed by Virginia Floyd]
- Van Itpale, Jean Claude, 'Interview TV' [U of Wash. James W Carlisen]
- White, Joseph, 'Old Judge Moses Is Dead' [U of Tex, Beverly Whitted]
- Wilson, Lanford, 'The Runners of Edenton' [U of Tex, Beverly Whitted]

POETRY
- Cldadi, John, 'A Year-End Dialogue with Outer Space Nine Beeps for Year's End' [Melvin White]
- DuBos, E. L., 'Litanies at Atlanta' [Adelphi U. Clark Marlor]
- Dunbar, Paul, L., 'Sympathy We Wear the Mask' [Adelphi U. Clark Marlor]
- Hughes, Langston, 'Ballad of the Landlord' [Adelphi U. Clark Marlor]
- Evans, Mary, 'Status Symbol' [Adelphi U. Clark Marlor]
- McKeen, Rod, 'Four Seasons of Love' [N Tex St U Irene Coger]
- Plath, Sylvia, 'Three Women' [National British Theatre]
- Sanchez, Sonya, 'A Chant for Brothers and Sisters' [Adelphi U. Clark Marlor]
- Sitwell, Edith and William, 'Facade Adapted and directed by Bernard Downs [U of S Fla., Raymond J. Schneider]
- Walker, Margaret, 'For My People' [Adelphi U. Clark Marlor]

PROGRAMS
- Buschman, Donald, 'Adaptor LITERATURE IN MANY LANGUAGES Plautus, 'Amphitryon' performed in Latin and English, Fontaine, La Lion and the 'Gnat', Donso, in French and English, Lorca, Frederica, 'Death of a Bullfighter' performed in Spanish and English, Shubert, 'The Erlking' performed in English (S Mo St U. Leslie Coger)
- Capote, Truman IN COLD BLOOD (Ad. Is C., Elaine Parry, adaptor and director. 1973)


- Haushalter, William, adaptor and director SELF PORTRAIT E CUMMINGS / six monologues so many seizes so many friends and gods, my father moved through doors of love, if there are any heavens, the Cambridge ladies who are in furnished souls. When you think, when you choose this amazing, ladies and gentlemen this little girl, goodbye Betty, don't remember me, when serpents bargain for the right to squirm, it may not always be so, and i say, "in Just.." Spring is like a perhaps hand, spring. May, first spring, nobody loses all the leaves, my smallheaded poet. A death between the breasts, raise the shade. Buffalo Bills is a wind has blown the rain away humanity i love you. it may not always be so, somewhere i have never travelled gladly beyond, "singing of Oat glad and big, the next to of course god america 1", a scene from him and Santa Claus passage from The angamous room diary entries, from E. M. Cullen and from several introductions to his volumes of poetry (Wayne St U, 1973).


- Key, Esther and Soni Schultz, adaptors HOUR OF LEAD Compiled letters of Anne Lindberg about the kidnapping of the Lindberg baby used with slide projections (SMoSTU, Leslie Coger).

- Martin, Annette, GERTRUDE STEIN WHY DON'T YOU READ THE WAY I WROTE?" (Emerson C. Annette, Marth).

- Matthews, Jan and Pamela Davis, adaptors A CHRISTMAS PROGRAM, Ferlinghetti, Lawrence, Christ Climbed Down from His Bare Tree, Auden, W, H, segments from For the Time Being, The Cherry, Tree Caught sung and danced. Seuss, Dr, How the Grinch Stole Christmas, Cousins, Margaret, Christmas is not for Children, Bradbury, Ray, The Wish The Narrator, as the wayfaring stranger searching for the meaning of Christmas, sang the song, "The Wayfaring Stranger" (IMoSTU, Leslie Coger).


- NEWS EVENTS OF 1974 as satirized by Ryoko, Mike, Phone Lines Get Crocussed, Southwick, Art, I'm Going to Sit on These Tapes, Farewell to the Energy Crisis. Adventures of Henry the Husband. The Rats Have All the Fun; Baker, Russell, Whae's Eye View, Southwick, Art, Can This Marriage be Saved?" (Melvin R White).


- Pearse, James, adaptor MOODS OF VIOLENCE An evening with Joyce Carol Oates "The Death of Mrs. Shaper, Where Are You Going, Where Have You Been", "I Do", "I Do "If He..."


- Poor, Deborah, adaptor YOU'RE SPECIAL! "CAUSE YOU'RE DIFFERENT! Seuss, Dr, Horton Hee Sees a Who. My, A. A., "The King's Breakfast" (SMoSTU, Leslie Coger).


- Stevens, Cherie, adaptor CYCLE OF LIFE, lyrics from musical comedy "Kids" from Bye Bye Birdie. "Anything You Can Do" from Annie Get Your Gun. "The Letter" from Man, "If a Girl Isn't Pretty" from Funny GIRL. "I'm Just a Girl Who Can't Say No" from Oklahoma. The Father of the Bride" from Funny GIRL. "It a Girl Isn't..."

In the evolution of man, he created words in order to express his emotions and mind action to his fellow man. We must recognize the action of this creative principle in the individual mind. It lives abundantly in each of us, we use this power to initiate a train of thought (causation) directed to an individual purpose.

When we have the first impulse of causation, we have the first desire for expression. As the needs dictated by the causation manifest, the individual responds with words which are emotionally and intellectually responsive to the causation.

To understand and use this enormous power, we all should clearly see the relationship between causation and emotions and intellect and expression which is embodied in the spoken word.

As a simple illustration, consider a lighted candle brought into a darkened room. The room becomes illuminated to the extent of the power of the candle. When the candle is taken away, the room becomes dark again. The illumination and the darkness are both conditions the one positive, resulting from the presence of the light, the other negative, resulting from its absence.

From this simple example, we can clearly see that every positive condition has an exactly opposite negative condition corresponding to it. This correspondence results from both conditions being related to the same cause. Conditions, whether positive or negative, are no sooner called into existence than they become causes in their turn and produce still further conditions.

Let us apply this knowledge to words. Upon seeing a given word, instantaneously one’s intellectual powers develop an awareness of the intimate association between the cause (the printed word) and the emotional, spiritual and individualized source of that word. Therefore, when we speak the word it re-lives through and by virtue of one’s individual energy process. The vitality and excitement of the word rest on the individual level of perception, intellect and energy, filtering through emotional, intellectual and spiritual understanding.

We must develop the habit of subjective mental action. The American College Dictionary says this about “Subjective”: “Existing in the mind, belonging to the thinking subject rather than the object of thought, relating to or of the nature of a subject as is known in the mind as distinct from the thing itself, relating to properties or specific conditions of the mind as distinct from general or universal experience.” In effect, it implies greater awareness. Greater awareness initiates keener perception, which illuminates the world of potential, the limitless possibilities, like the candle in the dark room.

One of the first lessons to learn is that the wonder of the action of thought power is not limited to a circumscribed individuality. We as individuals give direction to mind action. Since mind action is impersonal, though intelligent, it will receive the imprint of one’s personality and make its influence felt far beyond the individual’s objective perception of the circumstances.

There are three exceedingly important elements in mind action—one, intelligence, two, impersonality, three, intention. Intelligence transmits imprint of the thought (cause) and also devises the correct means for bringing the thought into accomplishment. Impersonality is to let the ego go, to become integral without superimposing self. The intelligent personality allows thought action to give life and vitality to our intention. Intention is absolute; it cannot be thwarted, it is lifeward in direction and life means power.

Energy is everywhere, wanting us to use it. There is a whole other world, other life, other experience right here, within each of you, if you will just relax and let your thought action do what it has the power to do. Look around. Everything has its origin in the spirit. The entire presence of creation about us is absolute evidence that the starting point in all things is in thought action, images, ideas, dreams. Great works of art, architecture, music, space, probes, all the wonders of life today, in the past, in the future, are conditions of the mind manifested.

When we learn to let our thought action take over, we are ushered to new levels of dynamic experience. We will be able to take the simplest of words and bring a new excitement in using them.

One day you will discover that habit has begun to mold a mental intention that wants to communicate to the mind action process. When this happens automatically, you are in a totally different ball game. You have turned the light on in you, unlimited resources are yours. You will experience greater perception, greater alertness, greater awareness as you apply this knowledge to your every concern. Your condition will reflect a rebirth of excitement that is impossible to obtain in any other way.

To realize your being, you must have consciousness, and consciousness can only come through the recognition of your relation to something else, an external fact or a mental image. To conceive a mental image, you must mentally step back from it and look at it.

Consciousness is a specific and absolute state of being, it implies life, living. Real consciousness is the realization of the working of mind action, realization of the vitality all about us, the aliveness of life itself.

A person is a person is a person—so, it can be said, is a stick. However, when the stick joins a brush, it becomes a handle, the two together become a broom. That is a sort of relation. Take the same stick and place a hoe iron at the end and you have an entirely different type of implement.

A person is a person at a glance, but what has been awakened in the mind of one makes the difference between him and another person—the hoe or the broom—and between the conscious or the unconscious man.

Our objective then is to awaken our consciousness to get the most out of every moment. The power which enables us to do so is absolute and fundamental, its application in this sense is exactly the same as in any other. We have previously spoken of the individual and personal center. We must allow the law of growth to mature in our conception of the workings of individual contemplation. Image formation will be slow or rapid in exact proportion to the individual’s vitalized (continued page 11)
Alive and Well article...

Irene Coger and her U. of Southwestern Mo. interpreters Theatre Class for the Spanish Association of Mason in September, it was a combined program and workshop. Mansfield State College, Pa., has its own Readers Theatre Showcase organization which in June presented its Member of the Year award to Genna Gehret who directed an RT production of Shirley Jackson's short story, 'The Lottery'. The group started this fall's activities by sending letters to schools and organizations announcing their availability for programs... in Los Angeles this past summer the Inner City Cultural Center inaugurated a twice-monthly Readers Theatre with emphasis on the work-of urban playwrights. Works read in June included Take Off Those Wings, Faye Seraphym by Chris Longo, and The Killing of an Eagle by Whitney Le Blanc. RT is invading the business world... Here in San Diego, Millie Rankin, a graduate of last summer's Institute, has organized a Readers Theatre for the Convair Recreation Assn. Their first program, The Adventures of Oblo (adapted from Nilsson's The Point), was presented in an open air theatre in August... San Diego State U.'s Readers Theatre Touring Class is preparing a double program this fall For the younger audiences the show will include Seuss Gertrude McFuzz, The Fifty-First Dragon by Broun, and The Four Musicians (adapted from the children's opera by Menotti, Conan Doyle and Agatha Cristie) in Oct., and promising a double program this fall For the younger audiences the show will include Seuss Gertrude McFuzz, The Fifty-First Dragon by Broun, and The Four Musicians (adapted from the children's opera by Menotti, Conan Doyle and Agatha Cristie) in Oct.,...

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Gregory article...

conception which is in itself an extension of contemplation and perception.

We will not all of us immediately be able to produce that which we would, like, but we must not become discouraged. We must know that the very first intention was and is creative, and that its corresponding growth is taking place. As we gain experience in these lines of thought, confidence will increase. As this happens, subconscious mind becomes the builder and acts in accordance with the suggestion impressed upon it by the conscious mind. Each expression will be different, each mind activity will be subject to the personal creative energy inherent to each individual.

One of the widest gaps in human experience, as I have found it, is the gap between what we want to be, what we want to do, and our willingness to discipline ourselves to accomplish that goal.

What is indicated? My opinion is a new concept. Our whole way of life has to alter. What is wrong with the theatre today? Just a sampling of the wrongs we are experiencing in every level of world society. The enemy today is indeed MAN, his pride, his greed, his prejudices, his arrogance, and lastly, his stupidity.

No person, no class, no race is immune, no single system holds a panacea.

What we must have is a new surge of honesty, an extended reach for truth. We must rise out of mental stagnation and call for that something more and beyond what we know and have today. The edifice of wonderment must again fill our lives with the excitement inherent in the promise of man and his genius.

Life is a perpetual doing. It is exactly in proportion as we expand our doing that we expand our livingness, our abilities, our senses, our challenge, our opportunities. No one can grow for us. Through the process of our thoughts we can become what we choose. This is the limitless possibility we share together.

The great thing to bear in mind is that if a thing is true at all, there must be a reason why it is true. When we find this reason we know the truth at first hand, for ourselves, not from some one else's report. Then it becomes our own and we begin to learn how to use it. This is the secret of individual progress in art, the same method will serve equally well in our search for life itself.

Bacon article...

Chamber Theatre and one called Readers Theatre.

Chamber Theatre is a term which Dr. Robert Brein devised some years ago as a way of teaching prose fiction. He discovered that as students read fiction they would do very well with the dialogue. They would brighten up. But with passages of narration everything would just die. It was as if somehow you were waiting to get to the scene. Then the curtains opened and you had a lively text again.

So he wondered what would happen if he staged prose fiction not as if it were dramatized, but as if it were with the narrator, but put on the stage as the narrator becomes a character too, with a voice of his own. The students responded very warmly to that.

So the Chamber Theatre class takes prose fiction and performs it. But with passages of narration they would just die. It was as if somehow you were waiting to get to the scene. Then the curtains opened and you had a lively text again.

So he wondered what would happen if he staged prose fiction not as if it were dramatized, but as if it were with the narrator, but put on the stage as the narrator.

IMPORTANT! IMPORTANT! IMPORTANT!

If you wish to continue to receive Readers Theatre News and have not previously mailed in a request, please supply the following information, and mail to:

READERS THEATRE NEWS, Institute for Readers Theatre
Speech Communication Department
Attention: Dr. William J. Adams
San Diego State University
San Diego, CA 92182

1. Professional affiliation, please list grade and subject if teacher.
2. Please check appropriate items
   a. I wish to receive Readers Theatre News
   b. I wish to receive National Summer Workshop information
3. Please list any information you would like included in future issues of Readers Theatre News (script service, bibliography, special articles, membership listing, etc.)
STUDENTS of the 1975 WORKSHOP, SPEAK

One of the most enlightening and enjoyable educational experiences in my academic pursuit.George Woods
Wow! What a class. Lisa McLeod
The best-organized and interesting and helpful class I have ever attended. Glenn Smith
I really became turned on by Readers Theatre. Darlene Anasias
Impressed with your brochure. I had a hunch that the Workshop would live up to it if only all my hunches would pay off so handsomely. Fran Dunbar
A valuable experience in sharing new ideas. Karen King
I can honestly say that this has been the most exciting, rewarding, eye-opening and fruitful workshop that I have ever attended. Iz Cram
Super! Don Tarno
A fantastic learning experience in all aspects. Loretta Ramos
I feel I have already begun to expand my mind. Super-Fantastic! Sherry Beaumont
I came here with a foggy notion about what RT is—I have developed an excitement for oral reading, a passion for literature. Norval Jessogne
I feel it was life changing and should be offered to more people. Eileen Schneider
I believe this is the most stimulating course I have ever had in the summer. Diane Mensch
A great way to learn. Jacqueline Sirger
I highly recommend it. Linda Kusnitz
The most valuable part was meeting all the new, interesting, stimulating, exciting people. Patricia Buttrill
Truly a wonderful learning experience and a beautiful way to spend a summer. Pat Hansen
It gave me another tool to use in the classroom which to me is invaluable. Marcelle Benjamin
The Workshop was one of the best experiences of my academic career, and I'm returning to school this fall bursting with new ideas. Jim Johnson
An unbelievable success providing a rich learning environment for the experienced and inexperienced alike. Karen Bush
I learned how to widen my perception of life. Adria Cohen
I am amazed that such a variety of experiences was made available in such a limited time. Sandra Kroll
It was truly a great experience in my life, and I am excited to put to practice the scripts at my church. Paul Russell
It has been a great six weeks of educational, cultural and social package. Terrific! I will be a better teacher because of it. Mary Jo Welch
This is going to release me to be much freer in the classroom, and students will wonder why the day has become so short. Don Donlon

TWO-THIRDS OF THE 1975 WORKSHOP STUDENTS ARE SERIOUSLY PLANNING TO ATTEND THE 1976 WORKSHOP IN ENGLAND.
YOU JOIN US, TOO!