Little Country Theatre Slides and Negatives Collection
3 l.f.

**OVERVIEW**

**Links:**
- Finding Aid to the [Connie C. West Papers 1933-1977](#)
- Finding Aid to the [Don Larew Collection](#)
- Finding Aid to the [Frederick G. Walsh Papers, 1944-1996](#)
- Finding Aid to the [Little Country Theatre – Prairie Stage](#)
- Finding Aid to the [Little Country Theatre – Print Materials](#)
- Finding Aid to the [M. Joy Erickson Papers, 1981-1997](#)
- Finding Aid to the [Little Country Theatre – North Dakota Repertory Theatre](#)
- Finding Aid to the [Little Country Theatre – Production Posters](#)
- Finding Aid to the [R. Tal Russell Stage Drawings and Photographs Portfolio](#)
- Finding Aid to the [Package Library – Print Materials](#)

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**HISTORY**

The origins of theatre at North Dakota Agricultural College (NDAC) pre-date the founding of the Little Country Theatre (LCT) in February of 1914. On January 18, 1907 the NDAC Dramatic Club was founded and they “produced their first play Captain Racket on June 6, 1907 at the Grand Theatre [downtown Fargo]. In the 1907 Agassiz (Volume One) yearbook there is a Program list for that play and
a picture of the 8 young women and 10 young men with the ‘Director’ Professor Keene.” Edward Spencer Keene came to NDAC in the fall of 1892, with a BS degree from the University of Illinois and two years of teaching experience. He was hired to head the Mechanical Arts program.” Professor Keene, as with most of the early faculty members at NDAC, wore many hats. Not only was he involved with drama at NDAC, he organized the military training program (eventually evolved into ROTC), the Engineering Club (Lyceum of Engineers) and the first men’s social fraternity, Alpha Mu (eventually became Theta Chi fraternity). He also became Dean of the School of Mechanical Arts and served as Interim President of the College (1921). [Information excerpted/paraphrased from Don Larew’s presentation to LCT alumni at a reception at the University President’s home on December 9, 2004.]

The phenomenal growth of theatre and related entertainment at NDAC was due primarily to Alfred G. Arvold, originally hired in the fall of 1907 as an Instructor in English and Oratory. Arvold was responsible for all public programming. By the time of his retirement in 1952 he was Chairman and Professor of Speech, and Leader in Neighborhood Activities. Prior to his founding of the LCT in 1914, Arvold immersed himself in theatre and theatre related activities almost upon his arrival at NDAC. In October 1907, Arvold was elected Director of the Dramatic Club, that Keene helped to found, and soon after the name was changed to the Edwin Booth Dramatic Club, the name of the dramatic club at the University of Wisconsin, Madison, Arvold’s alma mater. The Edwin Booth Dramatic Club’s first production, The Professor’s Predicament premiered on February 12, 1908, at the Fargo Opera House. Probably his most ambitious, non-LCT undertaking, was in the winter of 1913, with the NDAC Student Life Train, which was manned and operated by students and left Fargo on Monday, February 10, 1913 for three days, and 30 North Dakota towns and communities promoting NDAC. On board were exhibits from all departments of the college, President and Mrs. Worst were the major chaperones, students from the Cadet Band, the Crack Squad, the College “Y” quartet, two Programs from the Edwin Booth Dramatic club, the college Orchestra, and student demonstrators.

[Information excerpted/paraphrased from Don Larew’s presentation to LCT alumni at a reception at the University President’s home on December 9, 2004.]

The Little Country Theatre, as we know it, was dedicated at North Dakota Agricultural College on February 10, 1914. Since the chapel in Old Main was not being used, Arvold decided that was the place to set a permanent theatre at NDAC. Through his efforts, the chapel was transformed into a theatre, eventually seating 350. Within ten years the theater plant had grown and occupied most of the second and third floors of Old Main. Including the theater proper, its adjuncts included the Lincoln Log Cabin, the Ibsen Room, the Green Room, the Village, the Library, the Tower Study, and the main office and makeup room.

“The aim of The Little Country Theater is to produce such plays and exercises as can be easily staged in a country school-house, the basement of a country church, the sitting room of a farm home, or the village or town hall, or any place where people assemble for social betterment. Its principal function is to stimulate an interest in good, clean drama and original entertainment among the people living in the open country and villages.” Arvold, Alfred G. (1957). Alfred.....In Every Man’s Life. Fargo: Ulsaker Printing Co., p. 25.

With the completion of Askanase Hall in 1968, the theater plant which had been in Old Main for fifty-
four years relocated to a 400-seat theater, classrooms, and workrooms.

**SCOPE AND CONTENT**

This artificially created Collection is arranged in series, chronologically, and consists of slides, negatives, prints, and contact sheets for: theatrical productions prior to the LCT, LCT productions, the Prairie Stage, and the North Dakota Repertory Theatre (NDRT). In addition, there is a general series that contains slides, negatives, and contact sheets pertaining to aspects of the production process.

The **first series** consists of two slides from pre-LCT performances, including a shot of the set for *The Raindrops*, and the performance of *Back to the Farm*, both performed in 1917. The **second series** contains LCT Productions from November 1952 to April 2001. Depending on the performance, the images may be shots of/for: tryouts, the performance, makeup, set, costumes, publicity, rehearsal, advertising, or the show itself. The **third series** includes images of Prairie Stage Productions, backstage work/set-up, companies, and departmental members, from the winter of 1971 to the summer of 1976. Within this series are images of: the Prairie Stage tent (set-up, and erected [interior and exterior]), the Prairie Stage trailer, company greeting audience after performance, the company in costume, dress rehearsal, set construction, and behind the scenes action. The **fourth series** is comprised of NDRT performances, which date from the summer of 1981 to the summer of 1988. In addition to performances, the **fifth series** encompasses images of the physical facility (Askanase Hall), backstage work, a homecoming float, as well as company and departmental members.

**BOX AND FOLDER LIST**

**BOX 1**

A. Finding Aid

**SERIES ONE: PRE-LCT PRODUCTIONS**

1. *The Raindrops* (set), NDSU Icelandic Association
   Matthias A. Thorfinnson & Eggert V. Briem, NDAC students
   February 7, 1917
   (1 slide [1 sheet])

2. *Back to the Farm*, LCT Players, tour (40 towns in 22 counties)
   Merline Shumway, University of Minnesota
   Summer 1917
   (1 slide[1 sheet])

**SERIES TWO: LCT PRODUCTIONS**

3. *Androcles & the Lion* (George Bernard Shaw)
   Director – Constance West, Designer – Frederick G. Walsh
   November 13-15, 1952
   (4 slides, 1 sheet)

4. *Even the Gods* (Mildred Kuner)
   Director – Jack Sigman, Designer – Frederick G. Walsh
   March 5-7, 1953
   (1 slide, 1 sheet)
<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Dates</th>
<th>Director(s)</th>
<th>Designer(s)</th>
<th>Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Amahl and the Night Visitors (Gian Carlo Menotti)</td>
<td>December 9-10, 1952 &amp; December 9-12, 1953;</td>
<td>Frederick G. Walsh</td>
<td>Ernst van Vlissengen, Music</td>
<td>(2 slides, 1 sheet)</td>
</tr>
<tr>
<td>6</td>
<td>Mister Roberts (Thomas Heggen &amp; Joshua Logan)</td>
<td>November 4-7, 1953</td>
<td>Joseph J. O'Shea,</td>
<td>Don Berger</td>
<td>(9 slides, 1 sheet)</td>
</tr>
<tr>
<td>7</td>
<td>Gammer Gurton’s Needle (William Stevenson)</td>
<td>December 7-11, 1954</td>
<td>Frederick G. Walsh</td>
<td></td>
<td>(9 slides, 1 sheet)</td>
</tr>
<tr>
<td>8</td>
<td>The Shadow of A Gunman (Sean O’Casey)</td>
<td>March 4-6, 1955</td>
<td>Frederick G. Walsh</td>
<td>Floyd Heckert</td>
<td>(15 slides, 1 sheet)</td>
</tr>
<tr>
<td>9</td>
<td>The Guardsman (Ferenc Molnar)</td>
<td>April 26-28, 1955</td>
<td>Scott Pederson,</td>
<td>Thomas Radcliffe</td>
<td>(15 slides, 1 sheet)</td>
</tr>
<tr>
<td>10</td>
<td>The Doctor In Spite of Himself (Moliere)</td>
<td>October 25-29, 1955</td>
<td>Edwin Bigelow,</td>
<td>David Batchellor</td>
<td>(18 slides [1 sheet])</td>
</tr>
<tr>
<td>11</td>
<td>Stalag 17 (Donald Bevan &amp; Edmund Trzcinski)</td>
<td>December 8-10, 1955</td>
<td>Charles Abrahamson</td>
<td></td>
<td>(12 slides [1 sheet])</td>
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<tr>
<td>12</td>
<td>Juno &amp; The Paycock (Sean O’Casey)</td>
<td>February 9-11, 1956</td>
<td>Frederick G. Walsh</td>
<td></td>
<td>(15 slides [1 sheet])</td>
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<tr>
<td>13</td>
<td>The House of Bernarda Alba (Federico Garcia Lorca)</td>
<td>March 8-10, 1956</td>
<td>Edwin L. Bigelow,</td>
<td>David R. Batchellor</td>
<td>(13 slides [1 sheet])</td>
</tr>
<tr>
<td>14</td>
<td>The Three Bears</td>
<td>November 10 &amp; 17, 1956</td>
<td>Karen Garrison,</td>
<td>Buell Donaldson</td>
<td>(3 slides [1 sheet])</td>
</tr>
<tr>
<td>15</td>
<td>Desire Under the Elms (Eugene O’Neill)</td>
<td>December 6-8, 1956</td>
<td>Larry Flink,</td>
<td>George Poletes</td>
<td>(7 slides [1 sheet])</td>
</tr>
<tr>
<td>16</td>
<td>Ten Nights in A Barroom (William Pratt, Esq.)</td>
<td>January 30-31 &amp; February 1-2, 1957</td>
<td>George Poletes</td>
<td></td>
<td>(9 slides [1 sheet])</td>
</tr>
<tr>
<td>17</td>
<td>The Plough &amp; the Stars (Sean O’Casey)</td>
<td>March 14-16, 1957</td>
<td>Frederick G. Walsh</td>
<td>Janice Bakken</td>
<td>(2 slides [1 sheet])</td>
</tr>
<tr>
<td></td>
<td>Title</td>
<td>Dates</td>
<td>Director</td>
<td>Set Designer</td>
<td>Slides/Sheets</td>
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<td>19.</td>
<td>Inherit the Wind (Lawrence &amp; Lee)</td>
<td>October 23-26, 1957</td>
<td>Frederick G. Walsh</td>
<td>Buell Donaldson</td>
<td>9 slides [1 sheet]</td>
</tr>
<tr>
<td>20.</td>
<td>Hansel &amp; Gretel (Madge Miller)</td>
<td>November 2 &amp; 9, 1957</td>
<td>Susan Wheeler or Joyce Doolittle</td>
<td>Buell Donaldson</td>
<td>3 slides [1 sheet]</td>
</tr>
<tr>
<td>23.</td>
<td>The Front Page (Ben Hecht &amp; Charles MacArthur)</td>
<td>February 3-7, 1959</td>
<td>Richard Browning</td>
<td></td>
<td>1 slide [1 sheet]</td>
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<tr>
<td>24.</td>
<td>Cinderella</td>
<td>February 21&amp;28, 1959</td>
<td>Martha Connolly</td>
<td></td>
<td>13 slides [1 sheet]</td>
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<tr>
<td>27.</td>
<td>The Trail of Louis Riel (Frederick G. Walsh)</td>
<td>October 16-19, 1963</td>
<td>Frederick G. Walsh</td>
<td></td>
<td>18 slides [1 sheet]</td>
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<tr>
<td>29.</td>
<td>The Threepenny Opera (Brecht &amp; Weill)</td>
<td>November 4-7, 1964</td>
<td>Kurt Knudson</td>
<td></td>
<td>18 slides [1 sheet]</td>
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<tr>
<td>31.</td>
<td>The Imaginary Invalid (Moliere)</td>
<td>November 16-20, 1965</td>
<td>Clive Rosengren</td>
<td></td>
<td></td>
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<tr>
<td>No.</td>
<td>Title</td>
<td>Director(s)</td>
<td>Designer(s)</td>
<td>Dates</td>
<td>Slides</td>
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<tr>
<td>33</td>
<td>The Taming of the Shrew (William Shakespeare)</td>
<td>Jack Sigman</td>
<td>Frederick G. Walsh</td>
<td>February 9-12, 1966</td>
<td>3</td>
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<tr>
<td>34</td>
<td>The Importance of Being Earnest (Oscar Wilde)</td>
<td>Ronald Mrnak</td>
<td>Robert McClure</td>
<td>April 27-30, 1966</td>
<td>1</td>
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<td>35</td>
<td>And People All Around (George Sklar)</td>
<td>Frederick G. Walsh</td>
<td></td>
<td>October 19-22, 1966</td>
<td>14</td>
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<tr>
<td>36</td>
<td>Ivory Tower (Jerome Weidman &amp; Sam Yaffe)</td>
<td>Ronald Mrnak, Design – Peter Munton</td>
<td></td>
<td>November 1-4, 1966</td>
<td>9</td>
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<tr>
<td>37</td>
<td>A Midsummer Night’s Dream (William Shakespeare)</td>
<td>Zeev Raviv, Design – Peter Munton</td>
<td></td>
<td>May 15-18, 1968</td>
<td>19</td>
</tr>
<tr>
<td>38</td>
<td>Under Milkwood (Dylan Thomas)</td>
<td>Tal Russell</td>
<td></td>
<td>October 16-19, 1968</td>
<td>6</td>
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<tr>
<td>40</td>
<td>Alice in Wonderland (Madge Miller)</td>
<td>Ronald Mrnail, Design – Peter Munton</td>
<td></td>
<td>December 14-15, 1968</td>
<td>7</td>
</tr>
<tr>
<td>41</td>
<td>Alice in Wonderland (Miller), set slides</td>
<td>Marvin Gardner, Design – Tal Russell</td>
<td></td>
<td>December 14-15, 1968</td>
<td>15</td>
</tr>
<tr>
<td>42</td>
<td>The Tempest (Shakespeare)</td>
<td>Frederick G. Walsh, Design – Peter Munton, Music – Edwin Fissinger</td>
<td></td>
<td>February 5-8, 1969</td>
<td>9</td>
</tr>
<tr>
<td>43</td>
<td>Ah, Wilderness! (Eugene O’Neill)</td>
<td>Ronald Mrnak, Design – Peter Munton, Technical Director – Marvin Gardner</td>
<td></td>
<td>May 7-10, 1969</td>
<td>8</td>
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<tr>
<td>44</td>
<td>Lovers (Brian Friel)</td>
<td>Marvin Gardner, Design – Tal Russell</td>
<td></td>
<td>July 1-3, 1969</td>
<td>8</td>
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<tr>
<td>45</td>
<td>Bell Book and Candle (John Van Druten)</td>
<td>Tal Russell, Technical Director – Marvin Gardner</td>
<td></td>
<td>July 24-26, 1969</td>
<td>15</td>
</tr>
</tbody>
</table>
46. Bell Book and Candle (Van Druten), performance shots
   July 24-26, 1969
   (negatives and contact sheet)

47. The Peripatetic Bartholomew Bone (Frederick G. Walsh)
    Staged by Frederick G. Walsh
    August 14-16, 1969
    (16 slides [1 sheet])

48. The Teahouse of the August Moon (John Patrick)
    Director – Marvin Gardner,
    Scenic Designer – Don Larew,
    Costume Designer – Helen Berg
    October 8-11, 1969
    (16 slides [1 sheet])

49. Teahouse of the August Moon (Patrick), performance shots
    October 8-11, 1969
    (negatives and contact sheet)

50. Blood Wedding (Federico Garcia Lorca)
    Director – Constance West,
    Scenic and Lighting Designer and Technical Director – Don Larew,
    Costume Designer – Helen Berg
    February 4-7, 1970
    (16 slides [1 sheet])

51. Oh, What A Lovely War! (Joan Littlewood)
    Director – Tal Russell,
    Scenic Designer – Don Larew,
    Costume Designer – Helen Berg
    April 8-11, 1970
    (23 slides [2 sheets])

52. Oh, What A Lovely War! (Littlewood), performance shots
    April 8-11, 1970
    (negatives and contact sheet)

53. Little Red Riding Hood (Charlotte Chorpenning)
    Director – Tal Russell, Designer – Don Larew
    May 16-17, 1970
    (12 slides [1 sheet])

54. Little Red Riding Hood (Chorpenning), performance shots
    May 16-17, 1970
    (negatives and contact sheet)

55. You Know I Can’t Hear You When the Water is Running (Robert Anderson)
    Director- Tal Russell, Designer – Don Larew
    July 7-9, 1970
    (16 slides [1 sheet])

56. You Know I Can’t Hear You When the Water is Running (Anderson), performance shots
    July 7-9, 1970
    (negatives and contact sheet)

57. Sunday in New York (Norman Krasna)
    Director – Grace Holland,
    Scenic Designer – Don Larew,
    Technical Director – Marvin Gardner
    August 11-13, 1970
    (16 slides [1 sheet])

58. Man of La Mancha (Joe Darion, Dale Wasserman & Mitch Leigh)
    October 7-11 & 13-14, 1970
Director – Frederick G. Walsh,  
Scenic Designer – Charles Grommesh,  
Costume Designer – Don Larew,  
Lighting Designer – Tal Russell  
(25 slides [2 sheets])

59. Man of La Mancha (Darion, Wasserman & Leigh), performance shots  
October 7-11 & 13-14, 1970  
(negatives and contact sheet)

60. Antigone ’70 (Sophocles, transcribed by Dudley Fitts & Robert Fitzgerald)  
Director – Constance West, Designer – Don Larew,  
Music – Michael J. Olsen  
(24 slides [2 sheets])

61. The Lion in Winter (James Goldman)  
Director – Marvin Gardner, Designer – Don Larew,  
Costume Designer – Helen Berg  
(8 slides [1 sheet])

62. In White America (LeRoi Jones)  
February 25-26, 1971  
(48 slides [3 sheet])

63. Dark of the Moon (Howard Richardson & William Berney)  
Director – Howard Richardson,  
Designer – Don Larew  
(15 slides [1 sheet])

64. Annabelle Broom (The Unhappy Witch)  
(Ray & Eleanor Harder)  
Director – Marvin Gardner, Designer – Don Larew  
(13 slides [1 sheet])

65. A Thousand Clowns (Herb Gardner)  
Director – Gwen Gould, Designer – Don Larew  
(16 slides [1 sheet])

66. The Little Hut (Andre Roussin)  
Director – Marvin Gardner, Designer – Jack White  
(13 slides [1 sheet])

67. George M! (George M. Cohan)  
Director – Tal Russell, Design – Don Larew  
October 6-10 & 12-13, 1971  
(25 slides [2 sheets])

68. The World of Shalom Aleichem (Arnold Perl)  
Director – Marvin Gardner, Designer – Don Larew  
November 10-13, 1971  
(5 slides [1 sheet])

69. John Dos Passos’ U.S.A. (Paul Shyre & Dos Passos)  
Director – Kathleen Fritsch, Designer – Don Larew  
(9 slides [1 sheet])

70. John Dos Passos’ U.S.A. (Shyre & Dos Passos), show slides  
December 15-16, 1971  
(18 slides [1 sheet])

71. You’re A Good Man, Charlie Brown  
(Clark Gesner from Charles Schultz)  
Director – Frederick G. Walsh,  
February 2-6, 1972
<table>
<thead>
<tr>
<th>No.</th>
<th>Production Details</th>
</tr>
</thead>
</table>
| 72. | Tartuffe (Moliere, Adapted by Richard Wilbur)  
Director – Constance West, Designer – Don Larew  
April 12-15, 1972 (13 slides [1 sheet]) |
| 73. | The Effect of Gamma Rays… (Paul Zindel)  
Director – Constance West, Designer – Don Larew  
July 11-13, 1972 (7 slides [1 sheet]) |
| 74. | Stop the World, I Want to Get Off (Leslie Bricusse & Anthony Newley)  
Director – Tal Russell, Designer – Don Larew  
October 11-15, 1972 (9 slides [1 sheet]) |
| 75. | Stop the World, I Want to Get Off (Bricusse & Newley), makeup shots  
October 11-15, 1972 (negatives and contact sheet) |
| 76. | Juno & the Paycock (O’Casey)  
Director – Frederick G. Walsh, Designer – Don Larew  
November 8-12, 1972 (8 slides [1 sheet]) |
| 77. | The Birds (Aristophanes, translated by Walter Kerr)  
Director – Constance West, Designer – Don Larew  
February 7-11, 1973 (14 slides [1 sheet]) |
| 78. | Carnival (Bob Merrill)  
Director – Marvin Gardner, Designer – Don Larew  
April 4-8, 1973 (12 slides [1 sheet]) |
| 79. | The Voice of the Turtle (John Van Druten)  
Director – Emily Perkins Rousseau, Designer – Conrad Davidson  
June 26-28, 1973 (7 slides [1 sheet]) |
| 80. | The Star-Spangled Girl (Neil Simon)  
Director – Rick Barbie, Designer – Vicki Hubrig  
August 7-9, 1973 (5 slides [1 sheet]) |
| 81. | Jacques Brel is Alive and Well… (Eric Blau & Mort Shuman)  
Director – Dr. Frederick G. Walsh, Designer – Don Larew  
October 3-7, 1973 (6 slides [1 sheet]) |
| 82. | Jacques Brel is Alive and Well (Blau & Shuman)  
Walsh at Brel tryouts  
SEE: Series Five Frederick G. Walsh at tryouts for Jacques Brel is Alive and Well  
October 3-7, 1973 (negatives and contact sheet) |
| 83. | Tom Jones (David Rogers)  
Director – Marvin Gardner, Designer – Don Larew  
November 7-11, 1973 (6 slides [1 sheet]) |
| 84. | As You Like It (William Shakespeare)  
Director – Constance West, Designer – Don Larew  
February 6-10, 1974 (11 slides [1 sheet]) |
| 85. | Mister Roberts (Thomas Heggen &  
April 3-7, 1974 ) |

Designer – Don Larew  
(8 slides [1 sheet])
Joshua Logan
Director – Tal Russell,
Scenic Designer – Mark Riske
(6 slides [1 sheet])

85. Mister Roberts (Heggen & Logan),
experimental performance shots
April 3-7, 1974
(negatives and contact sheet)

86. The A.T.A. & U.S.O. Show,
“The Piano Bar Revue” (Jim Birdsall)
October 9-12, 1974 (on campus)
November 27, 1974-January 1975
(European Tour, for 63 days)
(4 slides [1 sheet])

87. The Grass Harp (Truman Capote),
A.T.A. & U.S.O. Show
November 27, 1974-January 1975
(European Tour, for 63 days)
(7 slides [1 sheet])

88. The Madwoman of Chaillot (Jean Geroudoux)
Director – Marvin Gardner, Designer – Don Larew
November 6-9, 1974
(8 slides [1 sheet])

89. The Threepenny Opera (Brecht & Weill)
Director – Tal Russell, Designer – Don Larew
February 12-15, 1975
(6 slides [1 sheet])

90. Desire Under the Elms (Eugene O’Neill)
Director – Constance West, Designer – Don Larew
April 16-19, 1975

91. 1776 (Peter Stone & Sherman Edwards)
Director – Tal Russell,
Scenic Designer – Don Larew,
Costumes – Hooker-How Costume Co.
October 23-26 & 30-31, 1975
(4 slides [1 sheet])

92. The House of Blue Leaves (John Guare)
Director – Carolyn Gillespie,
Design Bruce McCutcheon
April 7-10, 1976
(12 slides [1 sheet])

93. Inherit the Wind, performance, publicity, and
set rendering (Lawrence & Lee)
October 27-30, 1976
(23 slides [1 sheet]) performance
shots and (20 slides [1 sheet])
publicity shots & set rendering

94. Inherit the Wind, rehearsal shots
October, 1976
(negatives and contact sheets)

95. Pygmalion (George Bernard Shaw),
rehearsal shots
January 1977
(negatives and contact sheet)

96. Pygmalion, performance and rehearsal shots
(Shaw)
Director – Constance West
February 9-12, 1977
97. “Women in the Theatre,” A Master’s Showcase, A One Woman Show (Martha Keeler)
Adviser – Frederick G. Walsh
April 4, 1977
(35 slides [2 sheets]) publicity shots and (6 slides [1 sheet]) costume and set renderings

98. A Hatful of Rain, (Michael Gazzo)
(first Studio Theatre Production), rehearsal and production shots
Director – Caroline Gillespie, Design – Don Larew
April 27-30 & May 1, 1977
(11 slides [1 sheet]) publicity and (5 slides [1 sheet]) and production Shots

99. A Hatful of Rain, solo performance shots
April 27-30 & May 1, 1977
(negatives and contact sheet)

100. A Hatful of Rain, performance shots
April 27-30 & May 1, 1977
(negatives and contact sheets)

101. “Manipulative Women,” A Master’s Showcase, A One Woman Show (Carinda Cagel Swann)
Adviser – Constance West
May 2, 1977
(2 slides [1 sheet])

102. Reynard the Fox (Arthur Fauquez)
Director – Tal Russell,
Designer – John Gifford
May 20-22, 1977
(9 slides [1 sheet])

102a. Reynard the Fox, makeup references
May 20-22, 1977
(7 prints)

103. Equus, rehearsal & performance (Peter Shaffer)
Director – Frederick G. Walsh,
Designer – Don Larew
October 12-15, 1977
(10 slides [1 sheet]) performance shots and (3 slides[1 sheet]) publicity shots

104. Thurber Carnival (James Thurber)
Director – Tal Russell, Designer – Don Larew
November 9-12, 1977
(actually 10-13 because of opening night blizzard)
(20 slides [1 sheet])

105. Thurber Carnival (Thurber), show slides of Thurber illustrations
November 7-12, 1977
(actually 8-13 because of Opening Night blizzard)
(96 slides [5 sheets])
<p>|      | Director – Jerry McGuire, Design – Marchelle Marsh | (4 slides [1 sheet]) |
| 107. | How the Grinch Stole Christmas (Dr. Suess), A Studio Theatre Production | December 14-15, 1977 |
|      | Director – Jerry McGuire, Design – Marchelle Marsh | (7 slides [1 sheet]) |
| 108. | Two Gentlemen of Verona (The Musical), (Shakespeare, adapted by John Guare, Mel Shapiro &amp; Galt MacDermot) | February 15-18, 1978 |
|      | Director – Carolyn Gillespie, Designer – Don Larew | (15 slides [1 sheet]) |
| 109. | And Miss Reardon Drinks A Little (Paul Zindel), A Studio Theatre Production | April 5-8, 1978 |
|      | Director – Janis Cheney, Scenic Designer – Don Larew | (12 slides [1 sheets]) performance shots and (6 slides [1 sheet]) publicity shots |
| 110. | The Wind in the Willows (Moses Goldberg), make-up project shots | April 1978 |
|      | Director – Jerry McGuire, Designer – Don Larew | (negatives and contact sheet) |
| 111. | The Wind in the Willows, rehearsal and performance (Goldberg) | May 16-18, 1978 |
|      | (18 slides [1 sheet]) performance shots and (10 slides [1 sheet]) publicity shots |
| 112. | The Wind in the Willows (Goldberg), performance shots | April 1978 |
|      | (negatives and contact sheet) |
| 113. | One Flew Over the Cuckoo’s Nest (Dale Wasserman) | October 18-21, 1978 |
|      | Director – Carolyn Gillespie-Fay, Scenic Designer &amp; Costume Designer – Don Larew | (9 slides [1 sheet] and negatives [1 sheet]) |
| 114. | Mules, Men &amp; Other Properties (Lin Baesler), A Studio Theatre Production | November 8-11, 1978 |
|      | Director – Tal Russell, Designer – Don Larew | (13 slides [1 sheet]) |
| 115. | Mules, Men &amp; Other Properties (Baesler), show slides | November 8-11, 1978 |
|      | (55 slides [3 sheets]) |
| 116. | The Amorous Flea, rehearsal shots (Jerry Devine &amp; Bruce Montgomery) | January 31-February 1-3, 1979 |
|      | Director – Tal Russell, Designer – Don Larew, Choreography – James Debrit | (negatives and contact sheet) |
| 117. | The Amorous Flea (Devine &amp; Montgomery) | January 31-February 1-3, 1979 |</p>
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Dates/Notes</th>
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</thead>
<tbody>
<tr>
<td>118.</td>
<td>I Never Sang For My Father (Robert Anderson)</td>
<td>February 21-24, 1979</td>
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<tr>
<td></td>
<td>A Studio Theatre Production</td>
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<td></td>
<td>Director – Jerry McGuire, Design – Don Larew,</td>
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<td></td>
<td>Technical Director – Rick Pederson</td>
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<tr>
<td>119.</td>
<td>I Never Sang For My Father (Anderson), show slides</td>
<td>February 21-24, 1979</td>
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<td>(58 slides [3 sheets])</td>
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<tr>
<td>120.</td>
<td>Rapunzel and the Witch (Jack Melanos)</td>
<td>April 3-7, 1979</td>
</tr>
<tr>
<td></td>
<td>Director – Carolyn Gillespie, Designer – Don Larew</td>
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<tr>
<td>121.</td>
<td>Rapunzel and the Witch (Melanos), performance shots</td>
<td>April 3-7, 1979</td>
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<tr>
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<td>(negatives and contact sheet)</td>
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<td>122.</td>
<td>The Lady’s Not For Burning (Christopher Fry)</td>
<td>May 9-12, 1979</td>
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<td></td>
<td>Director – Jerry McGuire, Designer – Don Larew</td>
<td>(9 slides [1 sheet])</td>
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<tr>
<td>123.</td>
<td>My Three Angels (Sam &amp; Bella Spewack)</td>
<td>June 26-28, 1979</td>
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<tr>
<td></td>
<td>Director – Tal Russell, Designer – Don Larew</td>
<td>(20 slides [1 sheet])</td>
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<tr>
<td></td>
<td>Director – Carolyn Gillespie-Fay, Scenic Designer – Don Larew</td>
<td>(8 slides [1 sheet]) performance shots and (15 slides [1 sheet]) backstage crew shots</td>
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<tr>
<td>125.</td>
<td>Deathtrap (Levin)</td>
<td>October 11-13 &amp; 18-20, 1979</td>
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<td>(negatives and contact sheet)</td>
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<td>126.</td>
<td>Come Back, Little Sheba (William Inge), rehearsal shots</td>
<td>October 1979</td>
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<td></td>
<td>Director – Jerry McGuire, Scenic Designer – Don Larew</td>
<td>(negatives and contact sheet)</td>
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<tr>
<td>127.</td>
<td>Come Back, Little Sheba (Inge), A Studio Theatre Production</td>
<td>November 7-10, 1979</td>
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<td>(11 slides [1 sheet])</td>
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<tr>
<td>128.</td>
<td>Christmas Memories (Truman Capote), A Reader’s Theatre,</td>
<td>December 4-5, 1979</td>
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<td></td>
<td>Studio Theatre Production</td>
<td>(6 slides [1 sheet])</td>
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<td>129.</td>
<td>An Evening’s Frost (Donald Hall, poetry of Robert Frost),</td>
<td>January 23-25, 1980</td>
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<td></td>
<td>A Reader’s Theatre, Studio Theatre Production</td>
<td>(6 slides [1 sheet])</td>
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<td></td>
<td>Director – Don Larew,</td>
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<td>No.</td>
<td>Production</td>
<td>Directors/Advisers</td>
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<td>131.</td>
<td>Gypsy (Laurents, Styne &amp; Sondheim), rehearsal shots</td>
<td>February 7-9 &amp; 14-15, 1980</td>
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<td>132.</td>
<td>Gypsy (Laurents, Styne &amp; Sondheim), show slides</td>
<td>February 7-9 &amp; 14-15, 1980</td>
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<tr>
<td>133.</td>
<td>Sherri, A One Woman Show (Sherri Dienstfrey), A Studio Theatre Dinner Production</td>
<td>March 26-28, 1980</td>
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<td>134.</td>
<td>Treasure Island (Dorothy Drew)</td>
<td>April 23-26, 1980</td>
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<td>136.</td>
<td>Theatre Is..., A Musical Review (Don Larew), A Studio Theatre Production</td>
<td>October 9-11, 1980</td>
</tr>
<tr>
<td>138.</td>
<td>Animal Farm (Nelson Bond), A Reader’s Theatre, Studio Theatre Production</td>
<td>January 19-21, 1981</td>
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<td>139.</td>
<td>An Italian Straw Hat (Eugene Labiche &amp; Marc Michel)</td>
<td>February 5-7 &amp; 12-14, 1981</td>
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<td>140.</td>
<td>Waiting for Godot (Samuel Beckett), A Studio Theatre Production</td>
<td>April 2, 1981</td>
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<tr>
<td>141.</td>
<td>The Courage of Woman (A One Woman Show, Claudia Morris), A Studio Theatre Production</td>
<td>April 3, 1981</td>
</tr>
</tbody>
</table>
142. Suddenly Last Summer (Tennessee Williams),
A Studio Theatre Production
Director – Allen Oster,
Scenic Designer – Don Larew,
Costume Designer – Laura Kosterman
April 4, 1981
(13 slides [1 sheet])

143. Private Lives (Noel Coward)
Director – James Zimmerman,
Designer – Don Larew
May 7-9 & 14-16, 1981
(17 slides [1 sheet])

144. Dracula (Hamilton Deane & John Balderston)
Director – Carolyn Gillespie-Fay,
Scenic Designer – Don Larew,
Costume Designer – M. Joy Erickson,
Lighting Designer – M. Joy Erickson,
Technical and Lighting Director – D. R. Johnson
October 29-31 & November 5-7, 1981
(30 slides [2 sheets]) performance and costume shots

145. Dracula (Deane & Balderston), publicity shots
October 29-31 & November 5-7, 1981
(negatives and contact sheet)

146. Jacques Brel is Alive and Well (Blau & Shuman),
A Studio Theatre Production
Director – Tal Russell, Design – D.R. Johnson,
Costume Designer – Don Larew
December 9-12, 1981
(18 slides [1 sheet])

BOX 2

1. Tribute, rehearsal and performance
(Bernard Slade)
Director – Jim Zimmerman,
Scenic Designer – Don Larew
February 11-13 & 18-20, 1982
(18 slides [1 sheet] performances shots
and (1 slide [1 sheet]) rehearsal shot

2. I Do, I Do! (Harvey Schmidt & Tom Jones),
A Studio Theatre Production
Directors & Stars – Tom McCarthy & Patti Hynes,
Design – D.R. Johnson
April 1-3, 1982
(18 slides [1 sheet])

3. Candide (Bernstein, Wheeler, Wilber, Latouche & Sondheim)
Director & Scenic Designer – Don Larew,
Costume Designer – M. Joy Erickson,
Technical and Lighting Director – D.R. Johnson,
Music – Andrew Froelich
April 29-30 & May 1 & 6-8, 1982
(160 slides [8 sheets]) performance and}

4. A Flea In Her Ear (Georges Feydeau),
performance and costume shots
October 28-30 & November 4-6, 1982
Director – Jim Zimmerman,  
Scenic Designer – Don Larew,  
Costume Designer – M. Joy Erickson  
(15 slides [1 sheet])

5. The Diary of Anne Frank  
(Frances Goodrich & Albert Hatchett)  
Director – Tal Russell,  
Scenic Designer, Technical Director, Costume Designer and Lighting Designer – Vance Gerchak  
(11 slides [1 sheet])

6. Really Rosie (Maurice Sendak and Carole King)  
Director - Don Larew  
Scenic Designer – Bradford Baier  
Costume Designer – M. Joy Erickson  
(13 slides [1 sheet])

7. Really Rosie (Sendak & King), show slides  
April 28-30 & May 5-7, 1983  
(37 slides [2 sheets])

8. God’s Favorite (Neil Simon)  
Director – Tal Russell,  
Scenic & Lighting Designer – Don Larew,  
Costume Designer – Timm Holmly  
(1 slide [1 sheet])

9. A Doll’s House (Henrik Ibsen)  
Director – Jim Zimmerman,  
Scenic Designer – Don Larew,  
Costume Designer – M. Joy Erickson  
(6 slides [1 sheet])

10. Once Upon A Mattress (Mary Rodgers & Marshall Barer)  
Director – Carolyn Gillespie-Fay,  
Scenic Designer – Don Larew,  
Costume Designer – M. Joy Erickson  
(11 slides [1 sheet])

11. The Glass Menagerie, performance and set rendering shots (Tennessee Williams)  
Director – Tal Russell,  
Scenic and Lighting Designer – Bradford Baier,  
Costume Designer – M. Joy Erickson  
(11 slides [1 sheet]) performance shots and (15 slides [1 sheet]) set shots

Director – Zachary Bloomfield,  
Scenic Designer – Brad Cook  
(15 slides [1 sheet])

13. Amadeus (Peter Shaffer)  
Director – Don Larew  
Scenic Designers – Don Larew & Brad Baier,  
Costume Designer – M. Joy Erickson,  
Music – Andrew Froelich  
(9 slides [1 sheet])

14. Amadeus (Shaffer), Set slides & extras  
February 7-9 & 14-16, 1985
| 15. | Camelot (Lerner & Loewe), second Production | May 1-4, 1985 |
|     | in Festival Concert Hall, production and publicity shots | |
|     | Director – Carolyn Gillespie-Fay, | (34 slides [2 sheets]) performance shots and (13 slides [1 sheet]) publicity shots |
|     | Scenic Designer & Lighting Director – Don Larew, | |
|     | Costume Designer – M. Joy Erickson, | |
|     | Design – Morgan Lefey, setting – Brad Cook, | |
|     | Technical Director – Duane Hoberg | |

|     | Director – Tal Russell, | |
|     | Scenic & Lighting Designer – Brad Cook, | |
|     | Technical Director – Bill Biddle, | |
|     | Costume Designer – M. Joy Erickson | (31 slides [2 sheets]) |

| 17 | Bus Stop (William Inge) | January 29 – February 1, 1986 |
|    | Director – M. Joy Erickson, | |
|    | Scenic Designer – Don Larew, | |
|    | Costume Designer – Cathrin Von Bank, | |
|    | Lighting and Technical Director – William Biddle | (34 slides [2 sheets]) |

| 18. | Arsenic and Old Lace (Joseph Kesselring) | April 24-26 & May 1-3, 1986 |
|     | Director – Rebecca Hilliker, | |
|     | Scenic Designer – Don Larew, | |
|     | Costume Designer – M. Joy Erickson, | (13 slides [1 sheet] and negatives [1 sheet]) |
|     | Lighting Designer – William Biddle | |

| 19. | Cabaret (Joe Masteroff, Kander & Ebb) | October 30-31 & November 1, & 6-8, 1986 |
|     | Director – Rebecca Hilliker, | |
|     | Scenic Designer & Lighting Director – Don Larew, | |
|     | Costume Designer – Cathrin Von Bank | (8 slides [1 sheet]) |

| 20. | True Colors (Janet Haak), A One Woman Show, A Studio Theatre Production | December 12-13, 1986 |
|     | Director & Actress – Janet Haak, | |
|     | Adviser – Don Larew | (8 slides [1 sheet]) |

| 21. | True Colors (Haak), set slides | December 12-13, 1986 |
|     | | (9 slides [1 sheet]) |

| 22. | The Rivals (Rochard Brinsley Sheridan) | February 5-7 & 12-14 1987 |
|     | Director – M. Joy Erickson | |
|     | Scenic Designer – Don Larew | |
|     | Costume designer – M. Joy Erickson | (74 slides [4 sheets] and negatives [1 sheet]) |
|     | Technical Director – Larry Kline | |

| 23. | The Medium (Gian Carlo Menotti), Opera Workshop, Beckwith Recital Hall | April 2-3, 1987 |
|     | Staging Director and Designer – Don Larew, | |
Vocal Director – Dr. Bob Olson,  
Technical Director – John Brandvold  
(12 slides [1 sheet])

24. The Miracle Worker (William Gibson)  
Director – Tal Russell, Designer – Don Larew,  
Costume Designer – Gail Anderson  
April 7-11, 1987  
(10 slides [1 sheet])

25. Servant of Two Masters  
(Carlo Goldoni, Adapted by Tom Cone)  
Director – M. Joy Erickson,  
Scenic Designer – Don Larew,  
Costume Designer – M. Joy Erickson,  
Lighting Designer and Technical Director – Vance Gerchak  
October 28-30 & November 5-7, 1987  
(38 slides [2 sheets])

26. Suor Angelica (Puccini), Opera Workshop,  
Beckwith Recital Hall  
Staging Director – Don Larew,  
Vocal – Dr. Bob Olson  
November 6-7, 1987  
(10 slides [1 sheet])

27. 3 Guys Naked from The Waist Down  
(Jerry Colker and Michael Rupert),  
A Studio Theatre Production  
Director & Actor – John Fitzgibbons  
Designer – John Brandvold  
January 15-16, 1988  
(10 slides [1 sheet])

28. 3 Guys Naked from The Waist Down  
(Colker and Rupert), set slides (NYC, homemade signs, misc. personalities & signs)  
January 15-16, 1988  
(49 slides [3 sheets])

29. Cat on a Hot Tin Roof (Tennessee Williams)  
Director – Rebecca Hilliker,  
Scenic Designer & Lighting Director – Don Larew,  
Costume Designer – M. Joy Erickson,  
Technical Director – Vance Gerchak  
February 4-6 & 11-13, 1988  
(slides [1 sheet] and negative [1 sheet])

30. Sweet Charity (Simon, Coleman, Fields),  
A Production in collaboration with RRD&P Co.,  
Director and Scenic Designer – Don Larew,  
Costume Designer – M. Joy Erickson,  
Lighting Designer – Joel Dunham,  
Music – Andrew Froelich,  
Choreography – Eddie Gasper  
April 28-May 2, 1988  
(28 slides [2 sheets] and negative [1 sheet])

31. Biloxi Blues (Neil Simon)  
Director – Tal Russell,  
Scenic Designer – Don Larew,  
Costume Designer – M. Joy Erickson,  
Lighting and Technical Director – Vance Gerchak  
October 27-29 & November 3-5, 1988  
(9 slides [1 sheet])

32. Angel, A Musical (Peter Vdell & Gary Geld)  
February 9-11, 16-18, 1989
(from Look Homeward Angel by Ketti Frings)
Director and Scenic Designer – Don Larew,
Costume Designer – M. Joy Erickson,
Lighting Director – Vance Gerchak,
Choreographer – Eddie Gasper,
Music – Mark Greer (8 slides [1 sheet])

33. Homesteaders (Nina Shenwold) April 27-29 & May 4-6, 1989
Director – Paul Lifton, Design – Vance Gerchak,
Costume Designer – M. Joy Erickson (8 slides [1 sheet])

34. Androcles & the Lion (Aurand Harris & Glenn Mack) Walsh Studio Theatre July 5, 6, 12 & 13, 1989
Director – Lori Muehler
Designer – Tom Berger (4 slides [1 sheet])

Director – Paul Lifton,
Scenic Designer, Lighting and Technical Director – Vance Gerchak,
Costume Designer – Dawn Walock (7 slides [1 sheet])

Director – Paul Lifton,
Scenic & Lighting Designer – Don Larew,
Costume Designer – M. Joy Erickson (31 slides [2 sheets])

37. Quilters (Molly Newman & Barbara Damashek), February 2-3 & 8-10, 1990
featuring Janet Dickinson, guest artist
Director and Costume Designer – M. Joy Erickson,
Scenic & Lighting Designer – Don Larew
Photographer – Dana Sherman (23 slides [2 sheets])

38. Corpse (Gerald Moon) May 9-12, 1990
Director – Lawrence J. Knowles,
Scenic Designer & Lighting Director – Don Larew,
Costume Designer – M. Joy Erickson (17 slides [1 sheet])

Director – Douglas Dally,
Scenic & Lighting Designer – Vance Gerchak,
Costume Designer – Carol O’Connor (9 slides [1 sheet])

40. An Enemy of the People (Henrik Ibsen) October 26-27 & November 1-3, 1990
Director – Kurt L. Garrett,
Scenic & Lighting Designer – Don Larew
Costume Designer – M. Joy Erickson
Technical Director – Vance Gerchak (22 slides [2 sheets])

41. King of Hearts (Musical) February 8-9 & 14-16, 1991
(Peter Link, Jacob Brackman and Steve Tesich)
42. **The Art of Dining** (Tina Howe)  
   April 26-27 & May 2-4, 1991
   Director – Paul Lifton,  
   Scenic Designer & Lighting Designer – Jon Jensen,  
   Costume Designer – M. Joy Erickson,  
   Technical Director – Vance Gerchak
   (31 slides [2 sheets])

43. **Helen of Troy** (Euripides, translated by James Michie & Colin Leach)  
   November 1-2 & 8-9, 1991
   Director – Paul Lifton,  
   Scenic & Lighting Designer – Don Larew,  
   Costume Designer – M. Joy Erickson,  
   Technical Director – Vance Gerchak
   (19 slides [1 sheet])

44. **The Subject Was Roses** (Frank Gilroy)  
   January 17-18, 1992
   Director – Constance Mills,  
   Scenic Designer – Vance Gerchak,  
   Costume Designer – Wini Froelich,  
   Lighting Designer – Michele Zeller
   (13 slides [1 sheet])

45. **Into the Woods** (James Lapine & Stephen Sondheim)  
   April 30 & May 1 & 2, 1992
   Director – Laurence Ruth,  
   Scenic & Lighting Designer – Don Larew,  
   Costume Designer – M. Joy Erickson,  
   Properties Designer – John Brandvold
   (16 slides [1 sheet] and negatives [1 sheet])

46. **Tintypes** (Kyle, Marvin & Pearle),  
   October 1-3 & 8-10, 1992
   Beckwith Recital Hall  
   Director – Laurence Ruth,  
   Scenery & Lighting Designer – Jerry Deall,  
   Costume Designer – M. Joy Erickson,  
   Technical Director – Jerry Deall
   (6 slides [1 sheet] and negatives [2 sheets])

46a. **Tintypes**  
   October 1-3 & 8-10, 1992  
   (4 negatives [12 images])

47. **Rhinoceros** (Ionesco)  
   November 13-14 & 19-21, 1992
   Director – Paul Lifton,  
   Scenic & Costume Designer – Don Stowell, Jr.,  
   Lighting Designer & Technical Director – Jerry Deall
   (negatives [2 sheets])

48. **Fifth of July** (Lanford Wilson)  
   February 19-20 & 25-27, 1993
   Director – Laurence Ruth,
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<th>Production</th>
<th>Dates</th>
<th>Director</th>
<th>Scenic Designer</th>
<th>Lighting Designer</th>
<th>Costume Designer</th>
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<tr>
<td>49</td>
<td>All My Sons (Arthur Miller)</td>
<td>October 22-23 &amp; 28-30, 1993</td>
<td>Laurence Ruth</td>
<td>Christopher Hunter</td>
<td>Cathrin Von Bank</td>
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<td></td>
<td>Scenic and Lighting Designer – Christopher Hunter,</td>
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<td>Costume Designer – Cathrin Von Bank</td>
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<td>Technical Director – Jerry Deall</td>
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<td>(negatives [2 sheets])</td>
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<td>Scenic Designer – Don Larew</td>
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<td>Costume Designer – Cathrin Von Bank</td>
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<td>51</td>
<td>The Kathy and Mo Show: Parallel Lives (Kathy Najimy &amp; Mo Gaffney)</td>
<td>February 4-6, 1994</td>
<td>Jay Plum</td>
<td>Don Larew</td>
<td>Shelly Hurt</td>
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<td></td>
<td>Walsh Studio Theatre</td>
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<td>Scenic and Lighting Designer – Don Larew</td>
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<td></td>
<td>Costume Designer – Cathrin Von Bank</td>
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<td>(negatives [1 sheet])</td>
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<td>52</td>
<td>Arms &amp; The Man (G.B. Shaw)</td>
<td>April 22-23 &amp; 28-30, 1994</td>
<td>Paul Lifton</td>
<td>Don Larew</td>
<td>Cathrin Von Bank</td>
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<td></td>
<td>Scenic Designer &amp; Lighting Director – Don Larew</td>
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<td>Director – Heidi Heimarck</td>
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<td>Scenic Designer – Don Larew</td>
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<td>Costume Designer – Kathleen Gossman</td>
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<td>Lighting Designer – Dean Bellin</td>
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<td>Technical Director – Jerry Deall</td>
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<td>54</td>
<td>Blithe Spirit (Noel Coward)</td>
<td>December 7-10, 1994</td>
<td>Paul Lifton</td>
<td>Don Larew</td>
<td>Kathleen Gossman</td>
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<td>Scenic Designer – Don Larew</td>
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<td>Costume Designer – Kathleen Gossman</td>
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<td>Lighting Director – Nicolle Sabatke</td>
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<td>55</td>
<td>The Secret Garden (Norman &amp; Simon),</td>
<td>April 6-8, 1995</td>
<td>Laurence Ruth</td>
<td>Don Larew</td>
<td>Kathleen Gossman</td>
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<td>Festival Concert Hall</td>
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<td>Scenic Designer – Don Larew</td>
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<td>56</td>
<td>Meg (Paula Vogel)</td>
<td>October 11-14, 1995</td>
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<td></td>
<td>Director – Janice Wolf,</td>
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<td></td>
<td>Scenic &amp; Landscape Designer – Nicolle Sabatke,</td>
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<td>Costume Designer – Thomas Bernard,</td>
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<td></td>
<td>Technical Director – Jerry Deall</td>
<td>(18 slides [1 sheet])</td>
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</table>

| 57 | Mother Hicks (Susan Zeder) | November 15-18, 1995 |
|    | Director – Cindy Snelling, |  |
|    | Scenic & Lighting Designer – Don Larew, |  |
|    | Costume Designer – Thomas Bernard, |  |
|    | Technical Director – Jerry Deall | (16 slides [1 sheet]) |

| 58 | Romance, Romance (Barry Harman & Keith Herrmann) | February 14-17, 1996 |
|    | Director – Brandon D. Higdem, |  |
|    | Scenic and Lighting Designer – Nicolle Sabatke, |  |
|    | Costume Designer – Thomas John Bernard, |  |
|    | Technical Director – Jerry Deall, |  |
|    | Project Supervisor – Don Larew, |  |
|    | Choreographer – Martha Nettum | (11 slides [1 sheet]) |

| 59 | All in the Timing (David Ives) | April 17-20, 1996 |
|    | Director – Paul Litton, |  |
|    | Scenic Designer – Todd Johnson, |  |
|    | Costume Designer – Thomas Bernard, |  |
|    | Lighting Designers – Jerry Deall & Brent Thompson, |  |
|    | Technical Director – Jerry Deall | (13 slides [1 sheet]) |

| 60 | Lysistrata (Aristophanes) | November 7-9 & 14-16, 1996 |
|    | Director – Lori Horvik, |  |
|    | Scenic & Lighting Designer – Don Larew, |  |
|    | Costume Designer – Thomas Bernard, |  |
|    | Technical Director – Troy Wilhelmson | (10 slides [1 sheet]) |

| 61 | The Skin Of Our Teeth (Thornton Wilder), Wilder 100th Birthday Celebration, | April 10-12 & 17-19, 1997 |
|    | Director – Paul Lifton, |  |
|    | Scenic Designer – Don Larew, |  |
|    | Costume Designers – Thomas Bernard and Shelly Hurt, |  |
|    | Lighting Designer & Technical Director – Troy Wilhelmson | (16 slides [1 sheet]) |

| 62 | Eleemosynary (Lee Blessing) | October 8-11, 1997 |
|    | Director – Martha Nettum, |  |
|    | Scenic Designer – Todd Johnson, |  |
|    | Costume Designer – Thomas Bernard, |  |
|    | Lighting Designer – Don Larew, |  |
|    | Technical Director – Troy Wilhelmson | (22 slides [2 sheets]) |
   Director – Paul Lifton,
   Scenic Designer – Troy Wilhelmson,
   Costume Designer – Thomas Bernard,
   Lighting Designer – Don Larew,
   Technical Director – Troy Wilhelmson  (29 slides [2 sheets])

   Director – Martha Nettum,
   Scenic Designer – Todd Johnson,
   Costume Designer – Thomas Bernard,
   Lighting Design – Michael Sunram & Meghan Kiley,
   Technical Director – Troy Wilhelmson  (31 slides [2 sheets])

65 The Hot l Baltimore (Lanford Wilson)  April 22-25, 1998
   Director – Lori Horvik,
   Scenic Designer – Don Larew,
   Costume Designer – Shelly Hurt,
   Lighting Designer – Peter Lerohl,
   Technical Design – Troy Wilhelmson  (15 slides [1 sheet])

66 Something’s Afoot (James McDonald, David Vos & Robert Gerlach)  November 12-14 & 19-21, 1998
   Director – Lori Horvik,
   Choreographer – Melanie Gasper,
   Scenic Designer – Don Larew,
   Costume Designer – Tom Bernard,
   Lighting Designer – Michael Sunram,
   Technical Director – Troy Wilhelmson  (slides [1 sheet])

67 Baby With the Bathwater (Christopher Durang)  February 3-6, 1999
   Director – Carol Bennett,
   Scenic Designer and Technical Director – Troy Wilhelmson,
   Costume Designer – Shannon Nowell,
   Lighting Designer – Don Larew  (20 slides [1 sheet])

68 It IS So…If You Think So (Luigi Pirandello)  October 8-9 & 14-16, 1999
   Director – Paul Lifton,
   Scenic & costume Designer – Don Larew,
   Lighting Designers – Kari Cavanaugh & Shannon Kiley,
   Technical Director – Ray Fike  (36 slides [2 sheets])

69 Oleanna (David Mamet), Walsh Studio Theatre  November 12-13 & 18-20, 1999
   Director – Lori Horvik,
   Scenic Designer – Don Larew,
   Costume Designer – Gail Anderson,
   Lighting Designer & Technical Director
Director – Lori Horvik,
Scenic and Costume Designer – Don Larew,
Lighting and Technical Director – Ray Fike

71 Sylvia (A.R. Gurney)  April 13-16, 2000
Director – Matt Greseth,
Scenic Designer – Shannon Kiley and Sara Nelson,
Costume Designer – Louise Delfs,
Lighting Designer – Jessica Menke

72 A Funny Thing Happened On the Way to the October 18-20, 2000
Wedding (Casina) (Plautus)
Director – Lori Horvik,
Scenic Designer – Don Larew,
Costume Designer – Louise Delfs,
Lighting Design & Technical Director – Ray Fike

BOX 3

1 How I Learned to Drive (Paula Vogel)  November 15-19, 2000
Director – Carolyn Wintersteen,
Scenic Designer – Don Larew,
Costume Designer – Rooth Varland,
Lighting Designers – Jessi Menke & Shannon Kiley,
Technical Director – Ray Fike

2 The Music Man (Meredith Willson),  February 22-25, 2001
Festival Concert Hall
Director and Scenic Designer – Don Larew,
Costume Designer – Rooth Varland,
Lighting Designer – Aaron Craig,
Technical Directors – Ray Fike
& Luther Fragodt

3 The Importance Of Being Earnest  October 26-28 &
(Oscar Wilde)  November 1-3, 2001
Director – Paul Lifton,
Scenic and Lighting Designer – Don Larew,
Costume Designer – Rooth Varland,
Technical Director – Todd Johnson

4 Mass Appeal (Bill Davis)  April 25-28, 2001
Director – Ryan Metzger,
SERIES THREE: PRAIRIE STAGE PRODUCTIONS, BACKSTAGE WORK, AND DEPARTMENTAL MEMBERS

5  Prairie Stage – North Dakota Map marked with seventeen performance locations  n.d.  (1 slide [1 sheet])
6  Prairie Stage (trial tent set-up on football field)  Winter 1971/1972 ?  (10 slides [1 sheet])
7  Prairie Stage (logo, diagram, tent set-up, Prairie Stage trailer, tent exterior and interior)  1972  (11 slides [1 sheet])
8  Prairie Stage (tent set-up, tent exterior and interior)  1972  (negatives and contact sheet)
9  The Fantasticks (Jones & Schmidt)  Director – Tal Russell, Designer – Don Larew  1972  (5 slides [1 sheet])
10 Pinocchio (Dorothy Dayton Stone)  Director – Marvin Gardner  1972  (4 slides [1 sheet])
11 Prairie Stage (including cast greeting audience after performance of Rumplestiltskin)  Director – Tal Russell  1973  (18 slides [1 sheet])
12 Prairie Stage (Darcy as Lily in Carnival), motion of cars and birds  Director – Marvin Gardner  1973  (negatives and contact sheet)
13 Prairie Stage (tent set-up)  June-August 1973  (negatives and contact sheets)
14 The Importance of Being Earnest (Oscar Wilde)  Director – Frederick G. Walsh  1973  (5 slides [1 sheet])
15 Rumplestiltskin  Director – Tal Russell  1973  (12 slides [1 sheet])
16 Prairie Stage (raising the tent)  May 1974  (negatives and contact sheet)
17 Prairie Stage (Aerial shots of tent and Fargo, also Olsen, Stark, Walsh, Votava, Johnson, of tent company)  May 1974  (negatives and contact sheet)
<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>18</td>
<td>Prairie Stage (company in costume being photographed by Strand)</td>
<td>May 1974</td>
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<td>(negatives and contact sheet)</td>
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<td>19</td>
<td>Prairie Stage (company)</td>
<td>May 1974</td>
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<td>(negatives and contact sheet)</td>
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<tr>
<td>20</td>
<td>Prairie Stage – dress rehearsal of Annabelle Broom</td>
<td>May 1974</td>
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<tr>
<td></td>
<td>Director – Marvin Gardner</td>
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<td>(negatives and contact sheet)</td>
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<td>21</td>
<td>Prairie Stage (tent at Edgewood Golf Club)</td>
<td>June-July 1974</td>
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<td>(negatives and contact sheet)</td>
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<td>22</td>
<td>Prairie Stage (tent raising in Mott, ND)</td>
<td>July 1974</td>
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<td>(negatives and contact sheet)</td>
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<td>23</td>
<td>Prairie Stage – The Amorous Flea, Annabelle Broom &amp; You’re A Good Man, Charlie Brown (behind the scenes)</td>
<td>1974</td>
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<td>(34 slides [2 sheets])</td>
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<td>24</td>
<td>The Amorous Flea (Jerry Devine &amp; Bruce Montgomery)</td>
<td>1974</td>
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<td></td>
<td>Director – Tal Russell, Designer – Don Larew</td>
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<td>(11 slides [1 sheet])</td>
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<td>25</td>
<td>Annabelle Broom (The Unhappy Witch) (Ray &amp; Eleanor Harder)</td>
<td>1974</td>
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<td></td>
<td>Director – Marvin Gardner, Scenic Designer – Chris Carter, Costume Designer – Don Larew</td>
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<td>26</td>
<td>Annabelle Broom (The Unhappy Witch)</td>
<td>1974</td>
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<td>(negatives and contact sheet)</td>
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<td>27</td>
<td>You’re a Good Man, Charlie Brown (Clark Gesner)</td>
<td>1974</td>
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<td>Director – Frederick G. Walsh, Designer – Don Larew</td>
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<td>28</td>
<td>Prairie Stage (tent raising in Fargo, Walsh, Marv)</td>
<td>May 1975</td>
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<td>(negatives and contact sheet)</td>
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<td>29</td>
<td>Prairie Stage (tent raising in Fargo)</td>
<td>June 1975</td>
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<td>(negatives and contact sheet)</td>
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<td>30</td>
<td>Prairie Stage (tent raising and set construction)</td>
<td>June 1975</td>
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<td>(negatives and contact sheet)</td>
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<td>31</td>
<td>Prairie Stage – Little Red Riding Hood &amp; I Do, I Do! (behind the scenes)</td>
<td>1975</td>
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<td>32</td>
<td>I Do, I Do! (Schmidt &amp; Jones)</td>
<td>1975</td>
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<td>33</td>
<td>Little Red Riding Hood (Charlotte Chorpenning)</td>
<td>1975</td>
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<td>34</td>
<td>Two By Two (Richard Rodgers, Charmin &amp; Stone)</td>
<td>1975</td>
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<td>35</td>
<td>Prairie Stage (Hansel &amp; Gretel, tour company members)</td>
<td>1976</td>
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<td>36</td>
<td>Prairie Stage (tour and zoo in Bismarck)</td>
<td>1976</td>
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<td>37</td>
<td>Prairie Stage (tour)</td>
<td>1976</td>
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<tr>
<td>38</td>
<td>Prairie Stage – The Fantasticks, Born Yesterday &amp; Hansel &amp; Gretel, The Sunshine Boys – spring (April-May) and summer (June)</td>
<td>1976</td>
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<td>39</td>
<td>Born Yesterday (Garson Kanin)</td>
<td>1976</td>
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<td>40</td>
<td>Hansel &amp; Gretel (William Glennon)</td>
<td>1976</td>
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<td>41</td>
<td>The Sunshine Boys (Neil Simon)</td>
<td>1976</td>
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SERIES FOUR: NORTH DAKOTA REPERTORY THEATRE PRODUCTIONS AND LOGO DESIGNS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title &amp; Author</th>
<th>Year</th>
<th>Details</th>
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<tbody>
<tr>
<td>42</td>
<td>Angel Street (Under the Gaslight) (Patrick Hamilton)</td>
<td>1981</td>
<td>Director – Carolyn Gillespie-Fay, Designer – Brad Bausch, Supervisor, Costume Designer and Technical Director – Don Larew (4 slides [1 sheet])</td>
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<tr>
<td>43</td>
<td>6 Rms Riv Vu (Bob Randall)</td>
<td>1981</td>
<td>Director – Tal Russell, Scenic Designer – Rod Bausch,</td>
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<tr>
<td>Page</td>
<td>Title</td>
<td>Year</td>
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<tr>
<td>44</td>
<td>Two By Two</td>
<td>1981</td>
<td>Costume Designer – Don Larew (11 slides [1 sheet])</td>
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<tr>
<td></td>
<td>(Richard Rodgers, Charnin &amp; Stone)</td>
<td></td>
<td>Director – Jim Zimmerman, Designer – Don Larew (11 slides [1 sheet])</td>
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<td>45</td>
<td>Mary, Mary (Jean Kerr)</td>
<td>1982</td>
<td>Director – Jim Zimmerman, Scenic Designer – Don Larew, Costume Designer – M. Joy Erickson, Lighting Designer – Vance Gerchak (16 slides [1 sheet])</td>
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<td>46</td>
<td>Perfectly Frank (Frank Loesser)</td>
<td>1982</td>
<td>Director – Tal Russel, Kathy &amp; Eddie Gasper, Scenic Designer – Bradford Baier, Costume Designer – M. Joy Erickson, Lighting Designer – Vance Gerchak, Music Direction – Andrew Froelich (18 slides [1 sheet])</td>
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<td>47</td>
<td>Perfectly Frank (Loesser), set slides</td>
<td>1982</td>
<td>(17 slides [1 sheet])</td>
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<tr>
<td>48</td>
<td>Perfectly Frank (Loesser), show slides</td>
<td>1982</td>
<td>(37 slides [1 sheet])</td>
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<td>49</td>
<td>Little Mary Sunshine (Rick Besoyan)</td>
<td>1983</td>
<td>Director – Jim Zimmerman, Scenic Designer – Don Larew &amp; Noble Dinse, Costume Designer – M. Joy Erickson, Lighting Designer – Glen Goodwin (10 slides [1 sheet])</td>
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<td>50</td>
<td>The Odd Couple (Neil Simon)</td>
<td>1983</td>
<td>Director – Allen Oster, Scenic Designer – Don Larew, Costume Designer – M. Joy Erickson, Lighting Designer – Glen Goodwin (6 slides [1 sheet])</td>
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<tr>
<td>51</td>
<td>Sample logos</td>
<td>1983-1985</td>
<td>(14 slides [1 sheet])</td>
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<tr>
<td>53</td>
<td>Barefoot in the Park (Neil Simon)</td>
<td>1984</td>
<td>Director – Allen Oster, Designer – Bradford Baier,</td>
</tr>
</tbody>
</table>
Costume Designer – Kathy Jacobs  
(9 slides [1 sheet])

54  Godspell (Stephen Schwartz)  
Director – Tal Russell,  
Scenic Designer – Bradford Baier,  
Costume Designer – Kathy Jacobs,  
Music – Andrew Froelich  
(6 slides [1 sheet])

55  Deadwood Dick (Tom Taggart)  
Director – Jim Zimmerman,  
Scenic Designer – Bradford Baier,  
Costume Designer – Kathy Jacobs  
(9 slides [1 sheet])

56  Hay Fever (Noel Coward)  
Director – Allen Oster,  
Scenic Designer – Don Larew,  
Costume Designer – M. Joy Erickson  
(12 slides [1 sheet])

57  The Robber Bridegroom (Alfred Uhry & Robert Waldman, based on the novel by Eudora Welty)  
Scenic Designer – Don Larew  
Costume Designer – M. Joy Erickson  
Music Direction – Andrew Froelich  
(10 slides [1 sheet])

58  Brighton Beach Memoirs (Neil Simon)  
Director – Tal Russell, Design – Don Larew,  
Costume Designer – M. Joy Erickson  
(54 slides [3 sheets])

59  Dames At Sea (Haimsohn, Miller & Wise)  
Director – Rebecca Hilliker,  
Scenic Designer – Don Larew,  
Costume Designer – M. Joy Erickson  
(6 slides [1 sheet])

60  The Importance of Being Earnest (Oscar Wilde)  
Director – M. Joy Erickson,  
Scenic Designer – Don Larew,  
Costume Designer – Catherin Von Bank  
(15 slides [1 sheet])

61  Butterflies are Free (Leonard Gershe)  
Director – Tal Russell, Design – Vance Gerchak,  
Costume Designer – Sherri Enger  
(8 slides [1 sheet])

62  El Grande De Coca-Cola (House, Neville-Andrews, Sherman, White & Willis)  
Director – Allen Oster,  
Scenic & Lighting Designer – Vance Gerchak,  
Costume Designer – Eddie Barrows,  
Music – Andrew Froelich  
(11 slides [1 sheet])

63  The Shadow Box (Michael Christopher)  
1987
Director – Rebecca Hilliker,
Scenic Designer – John Brandvold,
Costume Designer – Sherri Enger  (28 slides [2 sheets])

64  The Fantasticks (Jones and Schmidt)  1988
Director – Tal Russell,
Scenic and Lighting Designer – Vance Gerchak,
Costume Designer – M. Joy Erickson,
Music – Andrew Froelich  (8 slides [1 sheet] & 1 negative [1 sheet])

65  You’re A Good Man, Charlie Brown  1988
(Gessner, from Schultze)
Director and Costume Designer – M. Joy Erickson,
Scenic & Lighting Designer – Vance Gerchak  (48 slides [3 sheets])

SERIES FIVE: GENERAL (PHYSICAL FACILITIES, BACKSTAGE WORK, AND COMPANY AND DEPARTMENTAL MEMBERS)

66  Askanase Hall (LCT Physical Facility)  n.d.
Interiors  (20 slides [1 sheet])

67  Askanase Hall (LCT Physical Facility)  n.d.
Exteriors  (8 slides [1 sheet])

68  LCT – backstage, actors & technicians  n.d.
(4 slides [1 sheet])

69  Departmental Members  c. December 1970
(1 slides [1 sheet])

70  Departmental members, company and students rehearsing and relaxing  November 1972
(negatives and contact sheet)

71  Frederick G. Walsh at tryouts for Jacques Brel is Alive and Well (Eric Blau & Mort Shuman)  October 3-7, 1973
(negatives and contact sheet)

Prairie Stage (Olsen, Stark, Walsh, Votava, Johnson, of tent company)
SEE: Prairie Stage (Aerial shots of tent and Fargo, also Olsen, Stark, Walsh, Votava, Johnson, of tent company) in series three

Technicians backstage, Deathtrap  October 11-13 & 18-20, 1979
SEE: Deathtrap in series two

72  LCT’s Homecoming Float  early 1980s
(26 slides [2 sheets])

73  Tal’s Clown Company Members  early 1980s
74     Departmental members, company and students rehearsing and relaxing, early to mid 1980s (negatives and contact sheet)

Chaos Improv. Group
founded 1996/1997 (TRANSFERRED TO PHOTO COLLECTION)

Behind the scenes – Departmental members, NDSU staff and students – including (but not limited to): Jeromy Adler, Priscilla Anderson (Graduate Student), Thomas Bernard, Shelby Breker, Louise Delfs, M. Joy Erickson, Lori Horvik, Shelly Hurt, Meghan Kiley, Peter LaRohl, Dara Reinbold, Nicole Sabatke, Troy Wilhelmson, Janice Wolf and Ken (Askanase custodian)  c. 1997 (25 prints) (TRANSFERRED TO PHOTO COLLECTION)