

Submitted in partial fulfillment
of requirements for a Master of
Science degree from the Department
of Recreation and Park Administration,
University of Missouri, Columbia.

Randall Bane



MAPLEWOOD BARN THEATRE

AT RIFONG PARK

COLUMBIA, MISSOURI 65201

FOR INFORMATION 314-442-0161 EXT. 236

THE MAPLEWOOD BARN THEATRE BOOK

Black and White Photography

Color Photography

Newspaper Coverage

Columbia Missourian

Columbia Tribune

Media One

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Michael Graznak

Gene Baumann

Melanie Steward

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Rose D. Weaver

Randall Bane

Roger Ford

"The purpose of recreation is to liberate the power of expression of people and communities....to help the men and women and children of America to find their voice....to set forth in drama, art, and music and in the hundred other forms of 'play' what it is they have all along been trying to say which could not get itself expressed within the confines of their daily work."

Joseph Lee

Founder of the Recreation Movement



MAPLEWOOD BARN — MARCH 1973

INTRODUCTION

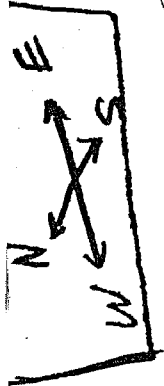
The concept of Arts in the Parks is not new in the United States. The provision of natural and manmade theatres and amphitheatres in major American cities has been actively in process from the late Nineteenth Century. Small towns have had, and many of them now lost, band stands, opera houses, and other forms of public stages upon which the Performing Arts could be demonstrated. In the past two decades, however, the emphasis of municipal park planning and programming has been athletically oriented. A wider public acceptance of and interest in the Arts has now begun to reflect itself in park programming that provides for music, dance, and theatre, in short, the Performing Arts.

A major prototype program in the American Arts/Parks movement is the Wolftrap Farm Park on the outskirts of Washington, D.C. Wolftrap offers a high quality Performing Arts program operated by a non-profit citizen's group, the Wolftrap Foundation, in cooperation with a public agency, the National Park Service. Taking example from this cooperative venture the community of Columbia, Missouri explored the possibility of a Performing Arts program in that city's new culturally oriented Nifong Park. The Maplewood Barn Book attempts to document some of the process through which this exploration took place and offer some observations and suggestions as to further development of this and similar projects.

THE BEGINNINGS

Nifong Park was established as a Historical Garden Park for the City of Columbia, Missouri in 1969 with emphasis on cultural areas and activities. In the Columbia Parks and Recreation Master Plan of 1968 the proposed ten year development plan for the buildings at Nifong Park included a suggestion for use of the barn as a Performing Arts Center. However, the only activity that took place at the barn over the next four years was a Day Camp which used the barn as its headquarters. In the early Spring of 1973 some of the citizens of Columbia began to investigate the progress of the proposed theatre at the barn and found that much ground work needed yet to be laid.

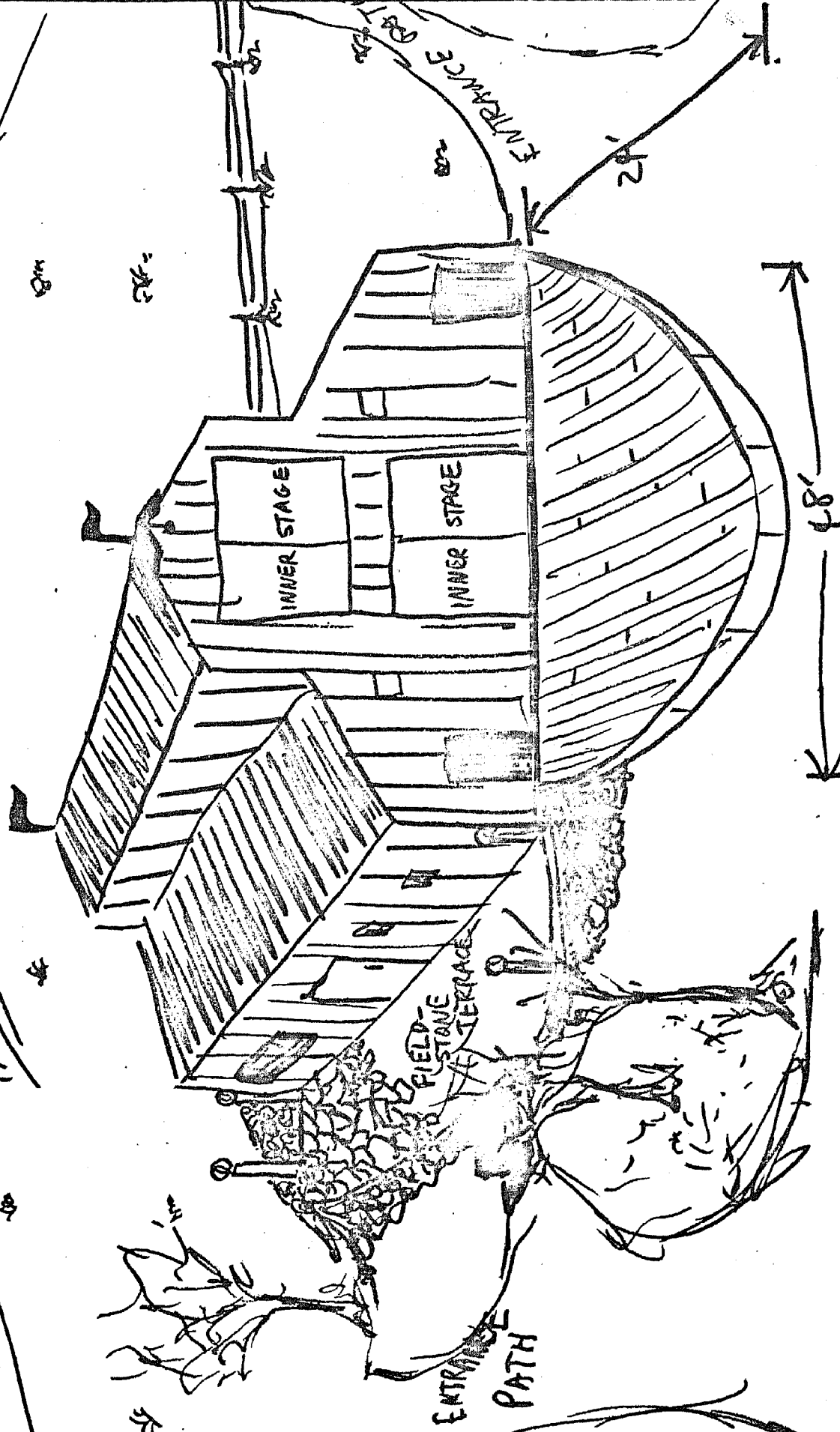
In March 1973 the Nifong Steering Committee was presented with drawings of a modest renovation program which would enable the Maplewood Barn to offer a performing arts presentation outdoors at Nifong Park in summer 1973. The Nifong Steering Committee (hereafter, NSC) authorized the formation of a fund-raising and programming Advisory Committee of ten Columbia Citizens with a long-term commitment to the Columbia Community and an interest in the development of the Maplewood Barn Theatre. The April NSC meeting approved the duly formed Maplewood Barn Theatre Committee (hereafter, MBTC) and contributed one of its members to serve on the committee.



ENTRANCE TO GROUND

PARKING AREA

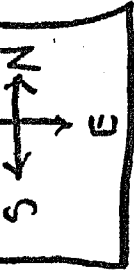
NIPONG BLVD.



MAPLE WOOD BARN THEATRE

TO BROOK
AND WOODS

TOILET
FACILITIES



LAWN
PARKING

CONCESSION

ENTRANCE

STORAGE AREA

OFFICE

BOX OFFICE WINDOW

DRESSING
ROOM

STAGE

LAWN
SEATING

BARN GALLERY
(COLUMBIA ART LEAGUE)

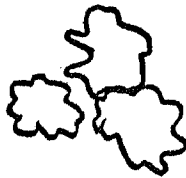
DRESSING
ROOM

MAPLEWOOD BARN THEATRE

GROUND PLAN

ENTRANCE
DRIVE

EXIT



SUMMER 1973 MAPLEWOOD BARN THEATRE ADVISORY BOARD

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Member-at-large	Randall Bane



RANDALL BANE – ARTISTIC DIRECTOR

CAROLYN WATERS – PRESIDENT, MAPLEWOOD BARN ASSOCIATION

THE PURPOSE

In its early meetings the MBTC came to share the idea that the south facade of the Barn with its huge lawn was an ideal natural theatre for dance, drama and music in a beautiful outdoor setting. It was felt that unless a move was made to begin long range development of such a facility at that site the barn would be "programmed" for another kind of activity. Indeed, it was learned that there was discussion of the barn being used as a farm implement museum. It was recognized that the community needed a quality performing arts outlet which was not directly affiliated with the academic institutions of Columbia, the University of Missouri, Stephens College, and Columbia College. The MBTC wanted to establish a theatre in the community which could serve family audiences. They wanted to make a place for the performing arts in the program and facilities of the Columbia Parks and Recreation Department. They wanted to enhance the loveliness of Nifong Park by bringing a quality performing arts program into it, thus encouraging the respectful use of the park and its historic buildings by the community.

—The Columbia Daily Tribune, Columbia, Mo., Friday, May 4, 1973

Maplewood Barn theatre planned here

By TRISH VANDIVER
of The Tribune's staff

If all goes well, Columbia will have a new community-oriented theater beginning this summer.

To be called the Maplewood Barn Theatre, the project will make use of the historic barn located in Nifong Park.

Randall Bane, a University of Missouri-Columbia graduate student, says he began thinking of using the barn as a theater last February. Bane will be producer-director of productions at the barn-theater.

When Nifong Park was acquired by the city a few years ago, the barn was designated for use as a theater, but no one ever did anything with the idea, Bane says.

Bane explains that he presented the idea of using the barn as a summer theatre to the Columbia Parks and Recreation Department, which was enthusiastic about the project and agreed to sponsor it. A 10-member committee of citizens interested in developing the summer theater has been formed, and the next project will be a fund-raising effort to get the new theater off the ground, Bane adds.

A limited season will be worked out this summer, Bane says, if things come together, with plays presented for about three weeks sometime around the end of July and the first of August. The plays probably would begin about 7 p.m. and run until dusk, allowing children to see a production and get home by bedtime. The early schedule also would get around the problem of using much stage lighting, Bane adds.

Bane says the committee hopes to recruit community people to act as ushers and perform other volunteer services. Open auditions will be held for parts in plays.

The theater will use the lawn in front of the stage for seating and people will be allowed to sit in a circle around the entire stage area. Lawn chairs and blankets will be used by the audience.

The old barn was built as part of the Lenoir farm around 1870, and the house was known then as the Maplewood House. Bane says that the old house has been officially designated the Maplewood House, and the barn-theater committee felt it was better to use that name than to introduce a new one for their theater.

A Commedia dell'arte would probably be developed for the theater, Bane says, because it would offer something for the whole family.

Commercial del l'arte, which dates back the Medieval times, was primarily Italian traveling theater, Bane explains. This form of theater makes use of a great deal of slapstick—so children enjoy it—but there is also social satire, so adults can enjoy it.

one person often would get into a particular role and stay in that role throughout his lifetime. The actors would draw on their lives in developing their roles, and they would take names and events from the areas where they were playing and include them in their play. An effort will be made to capture much of that early flavor in the Columbia Commedia.

Funding now is an important present project of the committee. For the theater to begin operations this summer, donations of money or construction materials, sound equipment and other equipment are necessary, Bane says.

Carolyn Waters and Bette Weiss are in charge of fund-raising for the project, and they may be contacted by anyone who wishes to make a contribution to the theater, Bane says.

More information will be available on the Maplewood Barn at a booth that the barn-theater committee will sponsor at the Columbia Art League's annual Art Fair to be conducted from 9 a.m. to 5 p.m. Saturday, May 5, on Broadway.

Stage donated for Maplewood Barn

Audition times set for barn theatre company

The Maplewood Barn Theatre will hold auditions for its first summer season at 1:30 p.m. Saturday, May 26, at the Maplewood Barn in Nifong Park.

Performance dates will cover the three weeks from July 20 to Aug. 5. Three weeks of intensive rehearsal will precede the performance schedule. Rehearsals and performances will be arranged on an evening and weekend schedule. There is no pay offered for the performers.

Prior experience is not necessary to act in the Maplewood Barn Theatre productions, but if candidates have a performance resume, it should be presented at the audition.

Company members will create their own roles on the basis of the stock characters in the Commedia del l'arte tradition such as Patalone, the aged miserly father, Columbine, his sweet and lovely daughter, Smeraldina, Columbine's confidant, Leandro, the young lover and poet, Harlequin, a prankster and friend to Leandro, Capitano, the swashbuckling villain and Dottore, the lecherous doctor.

Members of the acting company will be chosen on the basis of their ability to think creatively and imaginatively, to move freely and react quickly, to project the voice to an outdoor audience and their general suitability to a particular Commedia character. Those who wish to be company members must be between the ages of 17 and 60.

Interviews for apprentices in the company will be held at the Maplewood Barn at 1:30 p.m. June 9. Apprentices should be between the ages of 14 and 17. They will serve in backstage and ushering capacities and be required to attend several weeks of rehearsals.

A number of donations in time and labor have been made to the Maplewood Barn Theatre, which will open with summer productions in July.

Four major Columbia construction companies—Hathman Construction Co., John Epple Construction Co., B.D. Simon Construction Co. and Knipp Construction Co.—have each offered sections of the outdoor stage for the summer theater and Hathman will assemble the parts of the stage once they have been donated.

Randall Bane, producer-director of productions at the barn-theater, says the stage should be assembled by June 15, and rehearsals will begin by July 1. The Columbia Parks and Recreation Department will grade the area under the stage before the stage is assembled.

Auditions for parts in the Commedia del l'arte, the type of play to be used for the summer theater, will be at 1:30 p.m. Saturday, May 26, at the Maplewood Barn in Nifong Park. Experience is not necessary to act in the barn theater productions, but if candidates have a performance resume, it should be presented at the auditions.

Performance dates for the theater are expected to cover the three weeks from July 21 to Aug. 5.

Hathman Construction Co. also will pour concrete floors for the dressing rooms in the barn and build dressing tables. Brady Glass and Paint Co. will donate dressing room mirrors.

Materials for construction of an inner stage at the loft level were donated by N' Way Lumber Co. The stage, built behind the loft doors of the barn and over the ground stage, will allow for indoor scene and provide an area for bands to play on. Tina Fabrics has donated enough re burlap to cover the inside walls of the dressing rooms so that walls don't have to be built over the original walls of the barn Bane said.

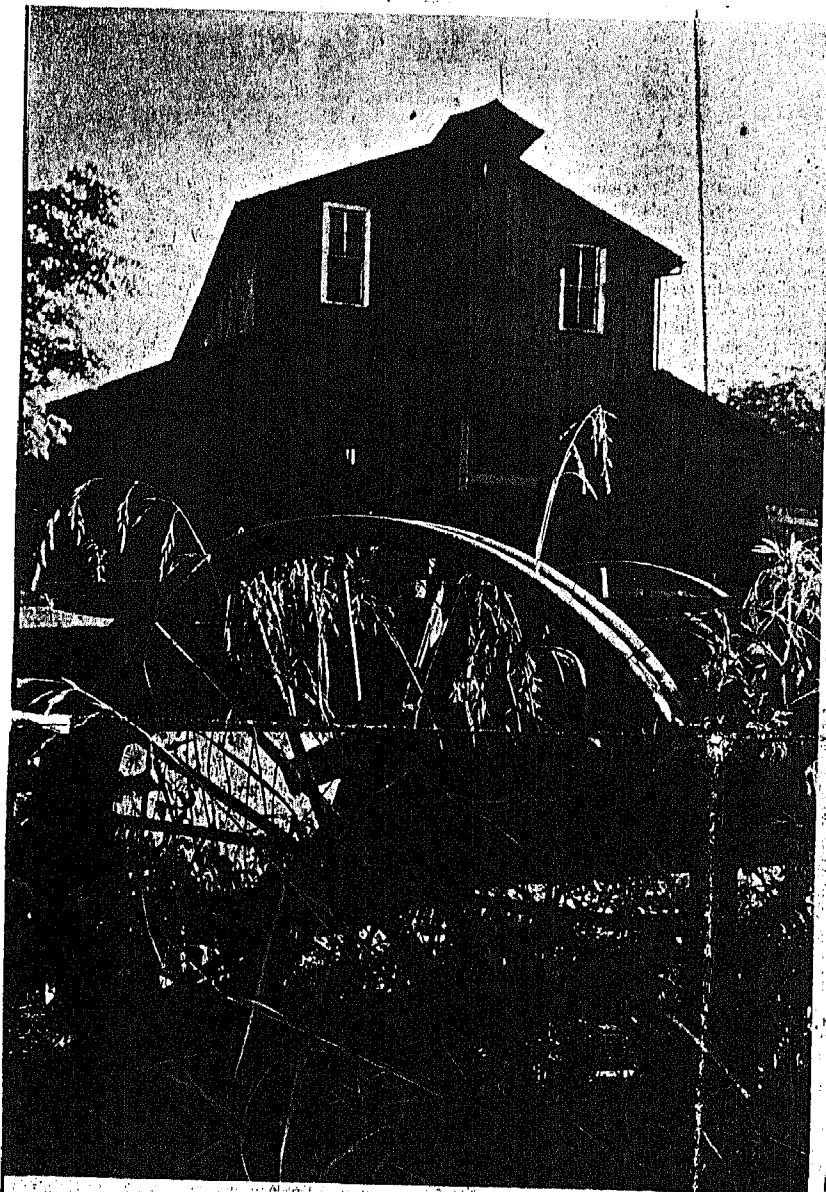
Bob Bussabarger designed letterhead stationery for the barn theater.

Bane said that though things have been going well for the barn theater, electrical equipment, including about fifteen 75-watt outdoor flood lights and amplifiers and speakers are still needed.

Contributions for the theater of \$1 and up may be sent to parks and recreation and designated for the Maplewood Barn Fund.

Checks should be made out to the City of Columbia—Maplewood Barn Fund.

A benefit for the barn theater is planned sometime before the summer season begins, Bane said, with the band playing on the loft level stage and dancing on the ground-level stage and on the grass.



JUN 9 1973

*The stage isn't built.
It has no lights yet,
no sound system,
not even an actor.
But if Randall Bane—
with a little help
from a lot of friends—
has his way with it,
one day people will come
to Nifong Park's old barn
and leave saying*

This Is A Theater

Nifong Park —
Possibilities of the 19th-century red barn at Nifong Park being converted into a community theater have been kicked around among Columbia theater people for years. This summer somebody is doing something about it.

Randall Bane, a University graduate student with "professional theater" experience, is the producer, director and chief mover behind the establishment of Maplewood Barn Theatre.

He says Columbia is "saturated with academic theater." Besides, the sturdy oak barn opens onto a gently sloping meadow and "it's almost as if it were made to be a theater. It

heighten visual impact.

There are dozens of stock commedia characters. Each troupe develops a cast according to the suitability of its players. Bane is still auditioning for his cast and expects to work with six to eight players. The commedia characters he is certain to use are Pantalone, the aged, miserly father; Columbine, his sweet and lovely daughter; Smeraldina, her confidante; Capitano, the swashbuckling villain; and Harlequin, the naughty prankster.

Bane will interview for apprentices between April 17 and May 1, between 1 and 3 p.m. at 1, 20



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He says Columbia is "saturated with academic theater." Besides, the sturdy oak barn opens onto a gently sloping meadow and "it's almost as if it were made to be a theater. It cries out to be a theater."

Bane said some attempts have been made to establish a community theater in Columbia but there is one now. He thinks the barn theater will succeed because there is "lots of experienced talent here not affiliated with the University or the schools."

SEVERAL YEARS AGO Bane was approached by Ann Gowans, a Columbia woman active in theater, about looking into the barn's potential as a theater. He never did, until this spring when he drove out to the barn, looked around. "I realized that an outdoor theater would be most natural."

He heard of plans to convert the barn into a farm implement museum and headed immediately for the city parks and recreation department, which administers the entire park.

Bane outlined his project, received approval from both the city and the Nifong steering committee which plans park use and development.

In recent weeks renovation has begun to build a box office, two dressing rooms, an inner loft stage and the outside, ground stage which will be a perfect semi-circle 48 feet across. Footlights will be strung and a sound booth with amplifiers and tape apparatus will be built.

THE COST OF RENOVATION would run into the thousands if local firms were not donating labor and supplies. Bane estimates that work worth at least \$1,500 has already been donated.

Contributing sections of the stage are John Epple Construction Co., B. D. Simon Construction Co., Knipp Construction Co. and J. E. Hathman Inc. Hathman will put the stage together and pour concrete floors. Brady's Columbia Glass and Paint Co. is giving mirrors for the dressing rooms and Nu-Way Lumber Co. is donating lumber for the loft stage. Amplifiers are coming from D & M Sound Systems Inc.

Patrons will bring their own chairs or blankets and flush toilets will be nearby.

DEBUT PERFORMANCE DATES are July 21 through Aug. 5 with each night's show to include 20 minutes of dance, 20 minutes of music and a 45-minute play. Lyle Harris, a local jazz guitarist, has agreed to a place on the bill.

The play will be a rendition of commedia dell'arte, a 16th-century Italian form of improvisational theater which follows a scenario rather than written dialogue. Some set speeches and tirades are written out and some bits are carefully rehearsed. But every performance is different. The success of a commedia depends upon whether there is a dramatic coherence, whether the interplay among the actors results in broad, farcical gaiety and unpredictable, teeming action.

Next auditions will be 1:30 p.m. Sunday at the barn. Company members must be between 17 and 60, be able to think creatively, move freely and react quickly and project vocally to an outdoor audience. No experience is necessary.

COSTUMES FOR A COMMEDIA are usually elaborate and colorful, designed both to distinguish each character by dress and to

heighten visual impact.

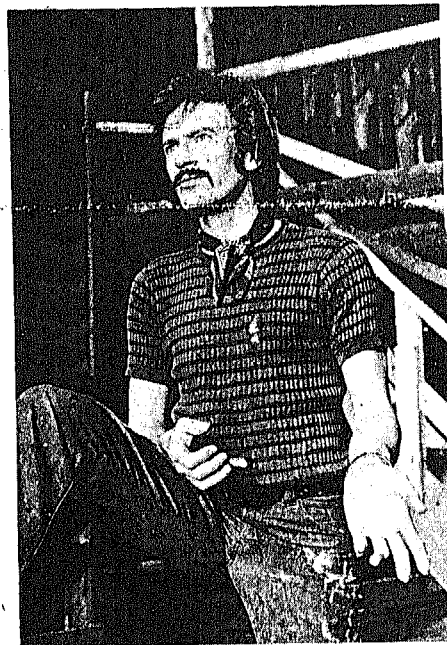
There are dozens of stock commedia characters. Each troupe develops a cast according to the suitability of its players. Bane is still auditioning for his cast and expects to work with six to eight players. The commedia characters he is certain to use are Pantalone, the aged, miserly father; Columbine, his sweet and lovely daughter; Smeraldina, her confidante; Capitano, the swashbuckling villain, and Harlequin, the naughty prankster.

Bane will interview for apprentices between 14 and 17 for backstage and ushering at 1:30 p.m. June 9 at the barn.

Bane is enthusiastic about doing a commedia which he says is a "form which lends itself to an audience of children and adults." It is "family theater which can be done as highly adult or safely for children." He says he expects that patrons may even want to bring picnic lunches to spread out under the trees.

HIS EXPERIENCE in theater extends through lessons and performances in dance,

Randall Bane is the driving force behind the Maplewood Barn Theatre. Sam Stinebaker and Danny Smith clean up reminders of former resident companies.



voice, improvisation, acting, directing, teaching, stage managing and television work, much of it in New York.

Bane is from New York and became involved with theater while in the Army. He worked with the USO and "immediately I knew that was my thing."

He holds an undergraduate degree in theater from the University and his graduate studies are in parks and recreation. He taught three summers of theater workshop for the Columbia Art League and last year was in "Time of Your Life" at Stephens College Playhouse. He runs the T'ai Book Store with his wife, a graduate student in psychology.

He is particularly gratified with the help he has received from the city. "Parks and recreation is beginning to be aware of the performing arts and other arts as a vital part of the parks program."

Eventually, he hopes, Maplewood Barn Theatre will be developed as a community performing arts center, with both outdoor and indoor facilities. The art league has expressed interest in a small gallery there. Perhaps a

small inside pit stage could be built for more intimate productions, he said. Other possibilities are chamber concerts and a dance workshop.

"I think the whole park is going to be a marvelous community center and tourist attraction," he said.

NIFONG PARK is a 60-acre wooded tract south of Columbia on Route AC and Highway 63. It includes the Nifong Mansion, some small structures and an animal farm run by the Cosmopolitan Club. The property was acquired in 1969 from the National Benevolent Association.

Donations for the barn theater should be sent to the Maplewood Barn Theatre Fund, in care of the city parks and recreation department. Those interested in donating personal services should contact Bane.

Story by
Melanie Steward
Photos by
Dave Holman

Sponsors and Donors

Maplewood Barn Association

City of Columbia Parks and Recreation Department

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Maplewood Barn Theatre Administration and Professional Direction

Administration

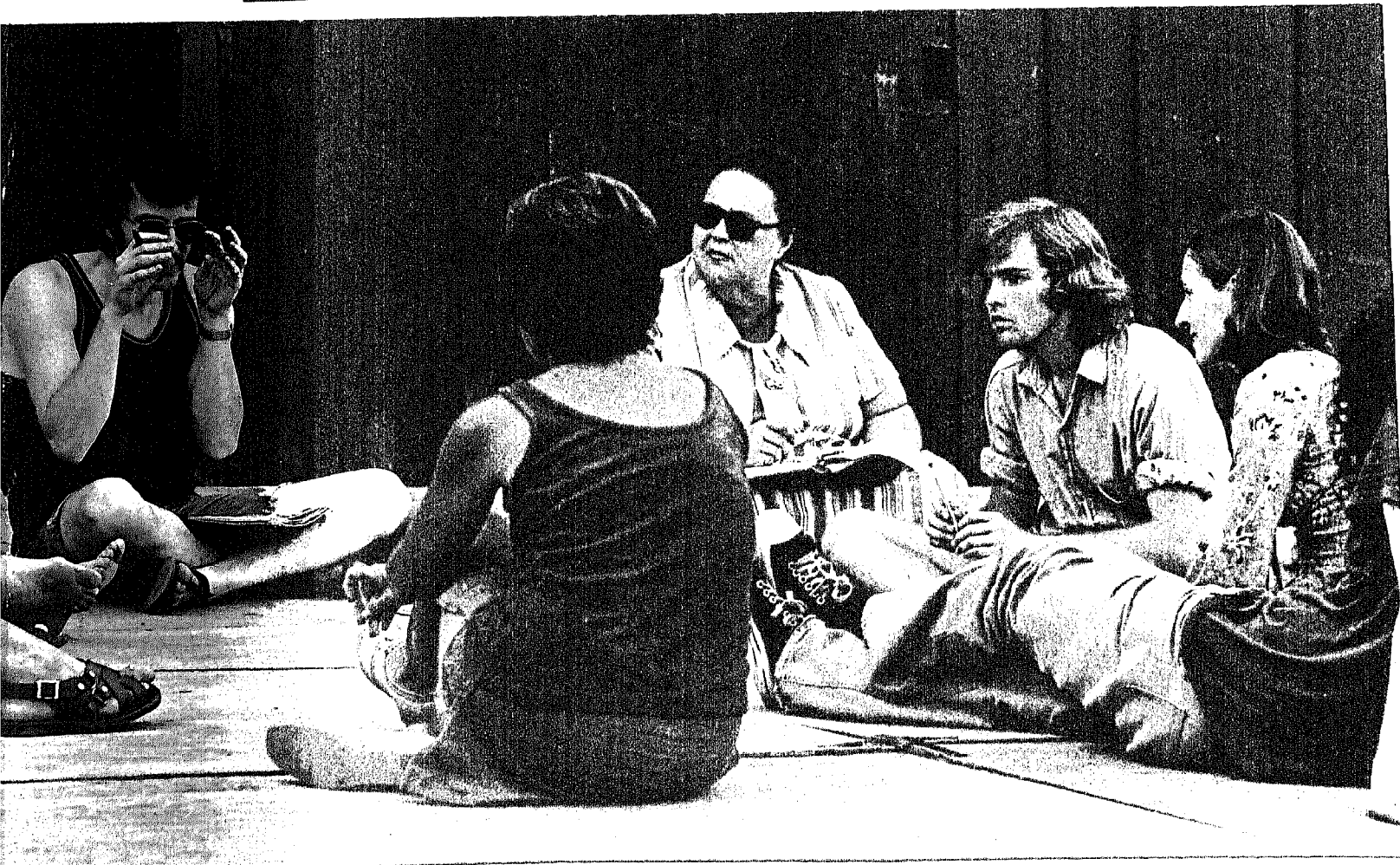
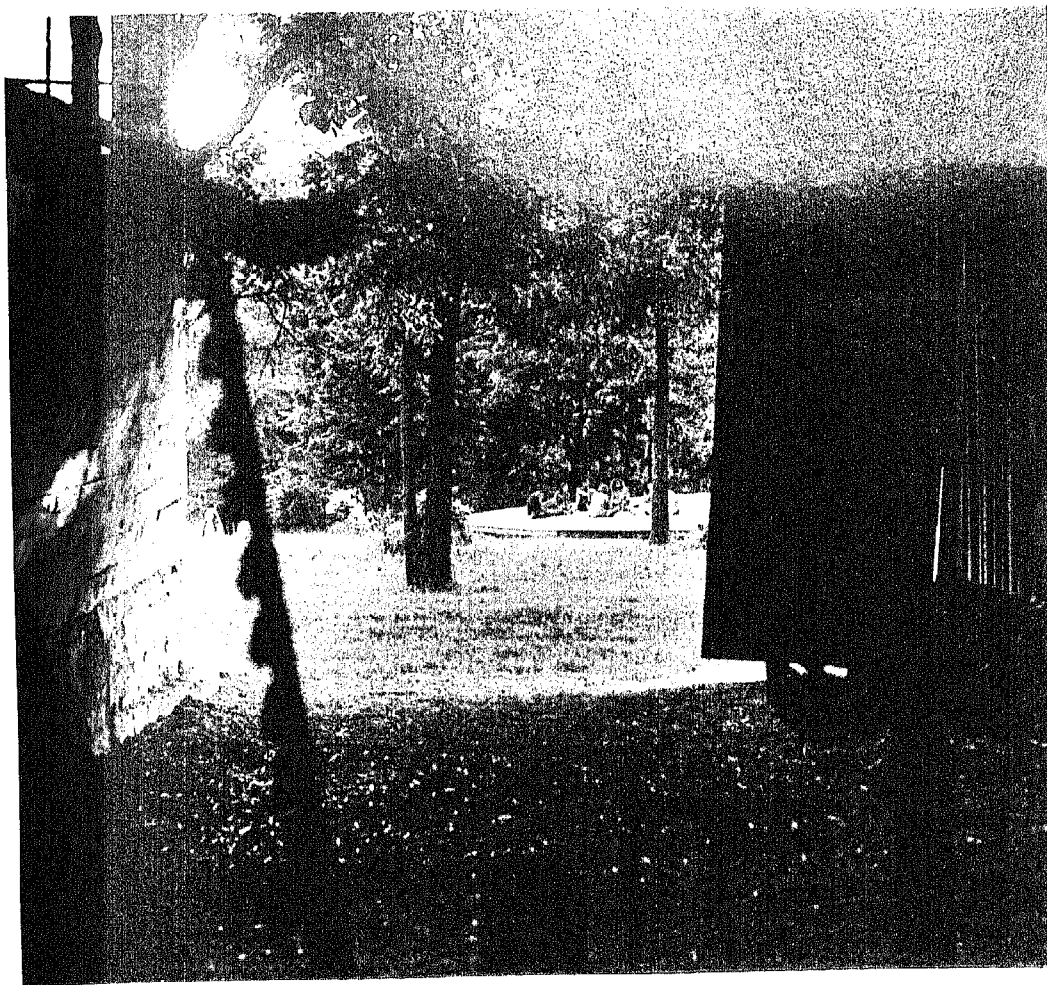
Maplewood Barn Theatre Advisory Committee

Producer, Artistic Director

Randall Bane

Stage Manager

Jeanne Graznak



THE BARNPLAYERS—SCRIPTWRITING



APPRENTICES AT WORK

PLANS AND PROCEDURES FOR THE SUMMER '73 PROGRAM

A pilot season of twelve performances under the direction of Randall Bane, a local resident with professional theatre background, was chosen to sound out the interest of the Columbia community in the Maplewood Barn Theatre idea. Dates for the season were set to cover twelve evenings in late July and early August, to begin at 7:15 p.m. so the shows could be completed before dark, reducing electrical needs and allowing for young children to be home by dark. Press releases began to notify the public of the impending events and the project was underway. Over the next three months the MBTC met bi-weekly to organize and to solicit donations of time and labor for the necessary renovation of the barn.

Meshing the schedules of the agencies, institutions, and individuals who played roles in the building and program processes involved in the opening of a new facility and a new program in about three months time was a great challenge. Fortunately, cooperation won out over conflict. Four local construction companies contributed and assembled in place on the South Facade of the Maplewood Barn the twenty-four foot radius stage which had been envisioned in the original sketches. Local craftsmen and businessmen contributed labor and materials to enclose and outfit two dressing room areas, install electric power at the Barn, and construct an eight by twelve foot inner stage on the loft level of the barn.

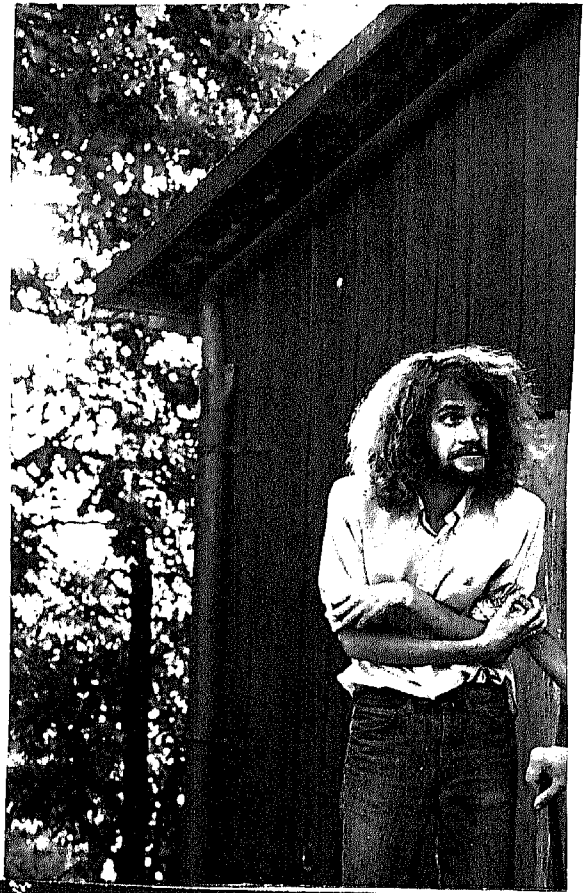
The Columbia Parks and Recreation Department provided help by doing work on the grounds around the Barn and aiding in the construction of the box office. They accepted responsibility for audience safety and comfort. They also did several large mailings, provided the Maplewood Barn with a Bank Fund for which they kept the accounting and which enabled donors to make tax free contributions to the municipal project. Most importantly, they offered their support to the principle of a performing arts program at the Barn.

It was decided that a Commedia dell' Arte production would be an appropriate entertainment to offer as the opening presentation at the Maplewood Barn. There were several practical considerations in this choice. A gift of six traditional Sixteenth Century Italian Commedia Costumes had been donated to the Maplewood Barn by the Harlequin Theatre in St. Louis, a group which had performed Commedia extensively in the St. Louis school system. Mr. Bane was a former member of the Harlequin Company and was available to produce and direct a Commedia for the

Maplewood Barn Theatre. The classic facade of the Barn with its proposed "courtyard" stage lent itself well to use as an Italian Renaissance backdrop with only minor embellishments and set pieces required.

In addition to these advantages, the Commedia offered itself as a convenient medium for covering the wide range of variation in audience age, experience and cultural level which the Maplewood Barn Theatre wished to serve. If family audience were to enjoy the performance, it would have to offer a range of characters with which the very old, the very young, and the ages between could all identify. Commedia offers this with its pair of young lovers, its middle-aged suitors and servants, its aging parents, and its ageless comics. Likewise, if a wide range of experienced and inexperienced performers was to be included in the performing company, the form of the material used would have to allow for a wide range of abilities and personalities. Commedia, because of its improvisational nature and its loose form, allows for the adaptation of a role to the capabilities of the performer. Performers are given the opportunity to develop their own roles on the basis of certain stock characters whose relationships with each other fall into timeless social patterns--with the everpresent pleasant possibility that through the processes of attraction and repulsion, discord, and harmony everyone will finish at story's end alive and well with no hard feelings and a little more wisdom. Thus it was felt that the Commedia would serve well the varied audience and performer populations that a community theatre ought to serve.

The Mid-Missouri Dance Theatre, a Columbia dance group, agreed to prepare and present two dances on each evenings program. Under the direction of Halcyone Perlman they were to open each evening with a classical ballet selection and close each performance with a highly theatrical production of a Scott Joplin "Rag". The two dance numbers and the Commedia made a one and a half hour show. On several occasions local musicians Lee Ruth, Lyle Harris and Gary Lawrence agreed to provide an additional forty-five minutes of songs and music for those who wanted to stay.



DEVELOPMENT OF A PERFORMANCE COMPANY AND PERFORMANCE MATERIAL

Open auditions for the Commedia Company, the Barnplayers, were announced through the local print and radio media. The only published requirements made for audition were age between 17 and 70 and good physical condition. On May 30 ten applicants appeared at the Barn to audition. Three performers were selected from that group after demonstrating the ability to improvise movement and content material in an energetic and creative manner, and being found suitable for a possible Commedia character. During the following week several auditions were arranged and held with individuals who had missed the first audition but had heard about the project and wanted to try out. Two more performers were selected from these private auditions. Two weeks later a second publicized audition was held. Two more performers were chosen on the basis of this audition.

By mid-June the Barnplayer Company was formed. It consisted of eight actors, five men and three women, ranging in age from 17 to 45 and ranging in stage experience from "none whatsoever" through high school and college experience to professional work. A stage manager, a property mistress, a sound technician, and six apprentices were selected on the basis of interview to complete the production company.

Three weeks of intensive evening and weekend rehearsals were scheduled to run from June 30 through July 21. Daytime rehearsals were precluded by the fact that many of the company members were employed full time or were attending school. The first week of rehearsals was devoted to group exercises derived from the work of the Living Theatre, the Open Theatre, and Viola Spolin's Improvisation for the Theatre. Never having met or worked together before, the actors developed a close group relationship through these games and exercises. A representative exercise is one called "Sound and Movement". The group forms a circle and one member moves to the center and develops a repeated vocal sound and complete body movement. The sound may be any kind of vocalization other than words. The movement should involve as much of the whole body as possible. When the player has developed a sound and movement and is repeating them in a definite rhythm, he moves to another member of the circle who must mirror exactly the sound and movement pattern of the first. The two move out into the center of the circle as they carry out this highly abstract and active form of communication. Once the pattern has been duplicated by the second member, the first moves into the second member's position in the circle. The second then has a transition period in the center of the circle

during which he must organically change the sound and the movement into a new sound, movement, and rhythm of his own. Once he is sure of his rhythmic repetition, he takes it to a third member, and so the game continues. Once the game has begun there should never be a moment when there is no rhythm of sound and movement in process. The entire group becomes very involved in following the course of these changing body and voice rhythms. They develop a strong sense of their own and each others vocal and movement capabilities and modes of expression and establish habits of complete body communication with each other. The parallels between the mechanics of this game and stage behavior, especially in improvisational theatre, are very great.

In addition to group work, individual physical and vocal exercises were learned and practiced by the company. Basic Hatha Yoga postures, dance exercises and diaphragmatic breathing exercises aided performers to gain control over physical and vocal tensions which prohibit the rapid physical reaction and heightened vocal projection necessary in quality stage performance.

During the second week of rehearsals work on the play itself was begun. Discussion of the basic natures of the characters found in a traditional Commedia helped the performers to know certain concepts which would provide "keys" to their characterizations. Then a story line was developed in nine brief scenes. The basic action of each scene was decided upon and the dialogue was improvised by the performers in that scene. Once the scene had achieved sufficient content and action, adjustments were made by the director to give the play visual and dramatic shape. The resulting play centered around the suit for the hand of the daughter of a wealthy Venetian merchant. In the fast-paced farce fun is poked at greed, pedantry, gluttony, exaggeration, and other human foibles and social squabbles that make the course of love run less than smoothly.

THE TRIBUNE'S WEEKLY ENTERTAINMENT SECTION

For the week of July 13

Transformed barn feels like a theater

By TRISH VANDIVER
of The Tribune's staff

A smell of paint and fresh concrete permeates the old barn at Nifong Park now, and the musty wood smell is mostly gone. The Maplewood Barn Theatre is becoming a reality.

The barn company will offer its first production July 21, and the company's eight actors are busy rehearsing on the circular, outdoor stage donated by several local construction companies while several high school girls, acting as apprentices, paint the box office and cover dressing room walls with burlap.

The Maplewood Barn project has been in the works for several years, but this summer will mark the initiation of the theater. Randall Bane, a graduate student at the University of Missouri-Columbia, is producer-director of the theater and has done a great deal of the work involved in transforming the barn into an outdoor theater.

The play to be presented this season at the Maplewood Barn, "Trial By Haunted House," is Commedia del l'arte, a type of theater which dates back to 16th century Italy. The form is a type of improvisational theater which follows a scenario rather than written dialogue. Actors and actresses develop their own dialogue and characterizations.

Cast members include Richard Caram, a professor at Stephens College, who will play Pantalone, the miserly father; Connie Loveless, a resident of Hermann with a background in voice, who will play

Columbine, his lovely daughter; Randy Moore, to be a senior at Hickman High School this fall, who will play Leandro, a poet and suitor to Columbine; Bane, who will play Harlequin, a prankster and friend to Leandro; Nancy Werst, an instructor in physical education at UMC who worked in the University Theatre when she was an undergraduate student, who will play Lucretia, a wealthy noblewoman; Ed Crosby, a spring graduate of the University Lab School with experience in a number of high school productions, who will play the academician and suitor to Columbine; Doug Eisenstark, a student at the University of Kansas at Lawrence spending the summer in Columbia, who will play Capitano, a soldier of fortune and suitor to Columbine; and Marilyn Larson, the wife of a member of the UMC summer theatre company, who will play Smeraldina, Pantalone's housekeeper.

Jean Graznak is stage manager and Dave Warren is technician.

The play is a light farce centering around the suitors to Columbine, who is the daughter of a wealthy merchant. Mistaken identities, slap-stick humor and an episode in the haunted house make up the plot.

The play will be given at 7:15 p.m. each evening so children may attend. Participants are urged to bring a picnic supper to eat on the grounds, and blankets or lawn chairs for seating.

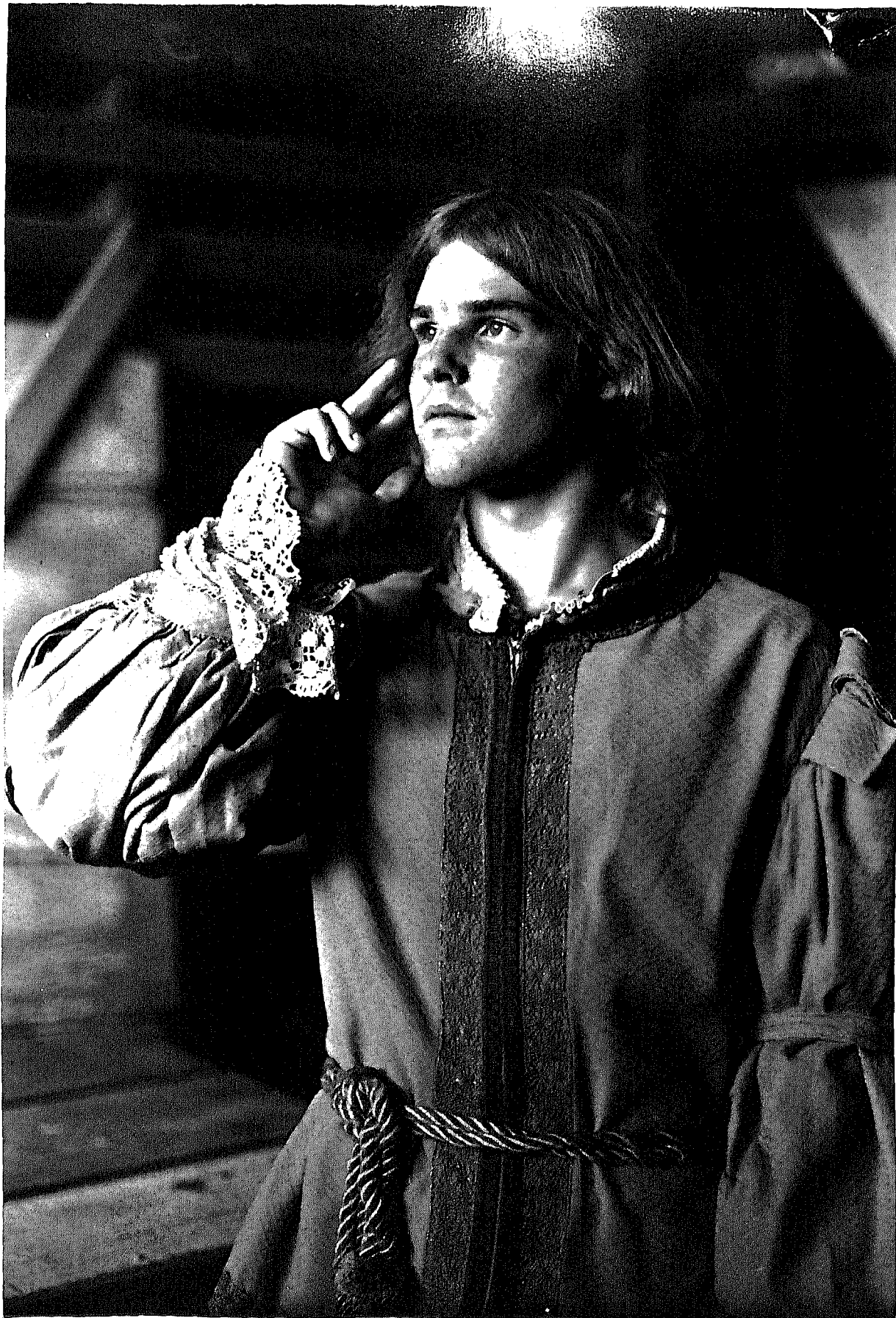
The play will be given Saturday, July 21; Sunday, July 22; Tuesday, July 24; Wednesday, July 25; and July 27-29; July 31; Aug. 1 and Aug. 3-5. A short program of dance and a performance by local musicians will follow the play.

The Maplewood Barn is built of solid oak and was constructed in 1870. It stands in Nifong Park, a 60-acre tract of partially wooded land donated to the city.

Tickets for the play are 75 cents for adults and 50 cents for children and may be purchased at the box office in the barn the night of performance or at the Columbia Art League, 12 N. Tenth St., from 12:30 p.m. to 3:30 p.m. daily except Sunday.

Q. I would like information about the community theater in Columbia.

A. A community theater is being established in the old oak barn in Nifong Park. The theater, named the Maplewood Barn Theatre, expects to open a summer season during the last part of July. Randall Bane, a University of Missouri-Columbia graduate student who is producer-director for the community theater, says the plays performed will be a form known as commedia del l'arte, with characters assuming a particular role and developing it throughout the summer season. Plays will be suitable for the whole family and will be given early in the evening so that children can attend, he says. Two auditions to recruit area actors



RANDY MOORE - Leandro

'Haunted House' Heads Theatre's Opening

By Melanie Steward
Missourian Staff Writer

"The Trial by Haunted House for the Hand of Fair Columbine" will headline the comedy-dance-music premiere of Maplewood Barn Theatre starting Saturday.

Randall Bane, producer-director, described "Haunted House" as a "light farce centering around the suitors of Columbine, daughter of a wealthy merchant."

This play is an adaptation of commedia dell'arte, a 16th-century Italian form of improvisational theater which follows a scenario rather than written dialogue.

THE EIGHT-MEMBER CAST ranges in stage experience from none at all to Bane's professional work in New York City. They were culled from a series of auditions Bane held last month at the barn.

Cast members are Richard Caram, playing Pantalone, the miserly father; Connie Loveless, Columbine; Randy Moore, Leandro, a poet and one of Columbine's suitors; Nancy Werst, Lucretia, a wealthy noblewoman; Ed Crosby, Dot-

Cast members' experience varies from novice to New York professional.

tore, academician and suitor; Doug Eisenstark, Capitano, soldier of fortune and a suitor; and Marilyn Larson, Smeraldina, Pantalone's housekeeper.

Bane will play Harlequin, prankster and Leandor's friend. The performance is a montage of mistaken identities, slapstick humor and a rousing escapade in the haunted house.

MID-MISSOURI DANCE THEATRE will present two numbers following the commedia and a brief intermission. Halcyone Perlman choreographed "Passages," a group of dances linked to "Variations on a Theme by Tchaikovsky" by Arensky.

The second number, "Rag," has classic American piano as background. Choreographed by Marian Levin, the composition combines African syncopations with 19th-century American transfigurations of European dance and band musical fragments. Scott Joplin is the composer.

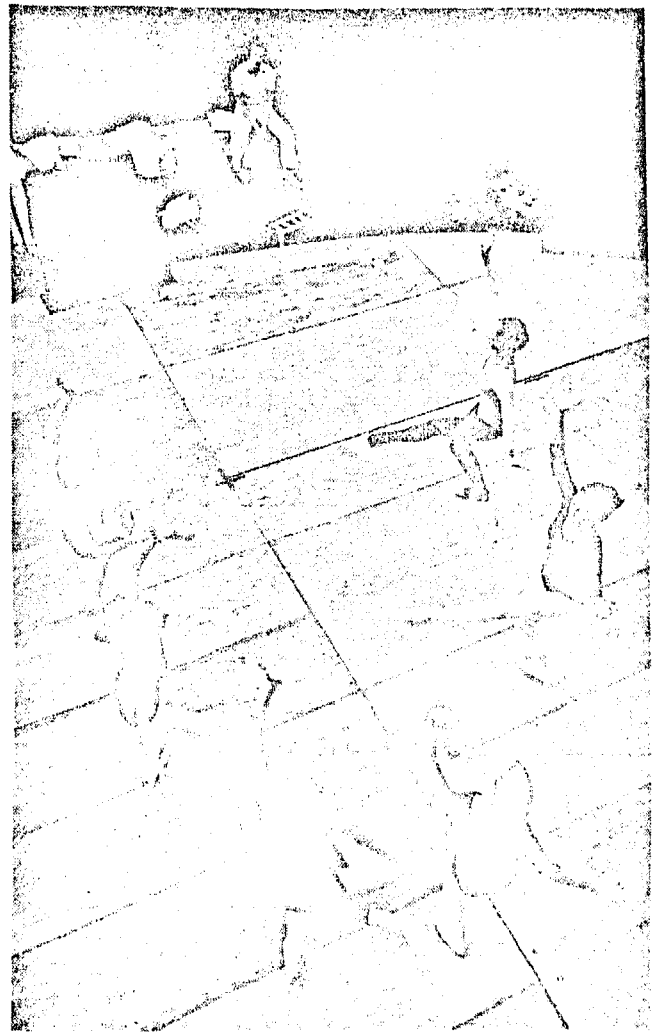
Dancers are Cameron Short, soloist, Michelle Morris, Gina Dalton, Elizabeth Marshall, Deni Su Schlieder, Becky Underwood, and Tina Roskam.

THE MUSIC PROGRAM is not filled out yet but will be sure to include Lyle Harris, local classical guitarist who was well received by audiences at the Columbia Art League Fair this year, Bane said.

The show starts at 7:15 p.m., Bane said, so families and groups can bring picnic suppers, stay throughout the program and get young children home by dark. The outside theater has no benches, so blankets, pillows or folding chairs for lawn seating is recommended.

Performances are scheduled July 21, 22, 24-29, 31 and Aug. 3, 4 and 5. Tickets may be purchased at the box office on show nights or in advance at the Columbia Art League, 12 N. Tenth St., from 12:30-3:30 p.m. daily except Sunday. Pat Anderson, Route 4, 449-0786, is handling group reservations.

A dress rehearsal Wednesday night will be held for members of the Boone County Historical Society, after its business meeting at 7:30 p.m.



MEMBERS of the Mid-Missouri Dance Theatre are caught in mid-stride in rehearsal for their performances starting Saturday at Nifong Park's Maplewood Barn Theatre. Clockwise from upper right they are Tena Roskam, Michelle Morris, Gina Dalton, Elizabeth Marshall, Cameron Short and Becky Underwood. (Missourian Photos by

July 20-July 26, 1973

media one

Television and Entertainment Guide for Columbia & Surrounding Areas



media one

WRITTEN

BY ROSE ~~W. DEWEVER~~ DeWever

Maplewood

BARN

THEATRE

"Out of a land formerly filled with hay comes a new experience for Columbia. theatre is born! Through intensive work and cooperation of local individuals, groups, and businesses, The Maplewood Barn Theatre is finally no longer just a dream."

The experimental Maplewood Barn Theatre at Nifong Park will open its first brief season on Saturday, July 21 at 7:15 p.m. with a 16th century Italian commedia, "The Trial by Haunted House for the Hand of The Fair Columbine."

When the curtain comes down after the July 21st show, Mr. Randall Bane will sigh in relief. For it was Mr. Bane, a graduate student in Parks and Recreation at the University of Missouri, who spearheaded the drive to transform the barn into an outdoor theatre. Mr. Bane is the producer-director of the summer theatre. He has had much professional theatre experience.

A group of teenagers formed themselves into the Apprentices. They perform as stage hands, property men, carpenters, and all the rest of the hot, dirty, thrilling, behind-the-scenes activity of amateur theatre.

The Maplewood Barn, built of solid oak in 1870, stands in Nifong Park, a 60-acre tract of wooded land donated to the city. Seats consist of grass. It is suggested that viewers bring blankets, pillows, or folding chairs for comfort. Sanitary facilities, a drinking fountain, and pay phone are available.

"Trial for Haunted House," this season's production, is a type of 16th century improvisational theatre which allows players to develop their own dialogue and characterizations. It is a 16th century improvisational theatre called Commedia del l'arte.

"Trial by Haunted House" includes a medley of music, dance, and farce. Pantalone, a miserly father, is played by Richard Caram, a professor at Stephens College. Pantalone arranges a marriage for his lovely daughter, Columbine, played by Connie Loveless, a Hermann

Confrontation takes place and with it slapstick comedy and several cases of mistaken identity.

Smeraldina, the housekeeper, is played by Marilyn Larson, the wife of member of the UMC summer theatre company. From an upper window Columbine bemoans her plight and fear for Leandro, her chosen lover, played by Randy Moore, a Hickman High School senior.

Jealous, indulgent, and funny comment about Columbine is drawn from a wealthy noblewoman, Lucretia. Nancy Werst, a physical education instructor at the University of Missouri who has experience in the University Theatre, plays the part of Lucretia.

Harlequin, a prankster and friend of Leandro, is played by Randall Bane, producer-director.

Columbine's other suitors are: Dottore, an academician, played by Ed Crosby, a graduate of the University Lab School; and Capitano, a soldier of fortune, played by a University of Kansas at Lawrence student, Doug Eisenstark.

Stage manager is Jean Graznak and Dave Warren is technician.

Dancers from the Mid-Missouri Dance Theatre, are choreographed by Halcyona Perlman. Other dances, choreographed by Marian Levin, are to rag-time music by Scott Joplin.

The Maplewood Barn Theatre is sponsored by the Columbia Parks and Recreation Department's Nifong Steering Committee. A committee of volunteers, called the Maplewood Barn Theatre Advisory Committee, worked with the sponsoring agency and devoted itself to the job of soliciting from every available source the equipment, labor, supplies, materials, and funds needed to bring about the experimental theatre's first season.

Much community effort was involved. Sam Stinebaker, care taker of Nifong Park, greatly assisted in converting the barn for use as a theatre.

Lassiter's Audio-Visual Sales and Service Company furnished speakers; D & M Sound provided the amplifier; the Riback family constructed the footlights.

Printing of brochures was paid for by Columbia Convention Bureau.

Marty Riback furnished a truck to send a wild variety of items to the barn. Among them were the flats donated by the now defunct University High School Drama Department.

Nancy Kennedy and Mary Dysart spent several hours mending, modernizing, and contriving to adapt costumes donated by John Camie, a St. Louisan.

The play will be given daily at 7:15 p.m. except Tuesdays and Thursdays, July 21 through August 5. In case of rain, the show will cancel.

Picnic facilities are available for those who come early and bring an outdoor meal. Between supper and curtain time there is the nearby children's zoo to amuse the kids and a summer twilight in natural surroundings for those who simply want to relax and visit with friends.

Tickets may be purchased in advance from the Columbia Art League or at the Theatre Box Office. Prices are 75 cents for adults and 50 cents for children.

According to Producer-director Bane, funds raised through ticket sales will go to improve the barn for future seasons and help to insure the growth of this



MARILYNN LARSON - Smeraldina



RICHARD CARAM - Pantalone



NANCY WERST - Lucretia



MAPLEWOOD BARN THEATRE

AT NIFONG PARK

COLUMBIA, MISSOURI 65201

FOR INFORMATION 314-442-0161 EXT. 236

A Program Of COMEDY and DANCE

July 21 - August 5

Letterhead created and designed by Wagner Advertising

the Maplewood Barn Players in
THE TRIAL BY HAUNTED HOUSE FOR
THE HAND OF THE FAIR COLUMBINE

presenting

the Mid-Missouri Dance Theatre in

PASSAGES and RAG

THE PLAY

The light farce centers around the suitors of Columbine, daughter of a wealthy merchant. Central to the plot are several mistaken identities, slap-stick humor and a rousing episode in a haunted house. The play appeals to children and adults.

THE DANCE

Passages, a group of dances linked together to "Variations on a Theme by Tchaikovsky" by Arensky.

Rag, classic American piano music. An essentially black creation combining African syncopations with late 19th century American transfigurations of European dance and band musical fragments; by Scott Joplin

SCHEDULE

S	M	T	W	TH	F	S
						JULY 21
22		24	25		27	28
29		31	AUG 1		3	4
5						

Performances Begin at 7:15 p.m.

Tickets: 50¢ under 16, 75¢ Adults

Purchase tickets at the Box Office on the evening of the performance or in advance at the Columbia Art League, 12 N. 10th St., between 12:30-3:30 p.m. daily except Sunday. For groups of 15 or more or organization reservations, please write or call Pat Anderson, Box 59 RFD 4, Columbia, Phone 449-0786.

WELCOME TO YOUR NEW PARK! BRING A PICNIC SUPPER AND ENJOY THE SHOW!

A performing arts program in cooperation with Columbia parks and recreation department

More About the Play

"TRIAL BY HAUNTED HOUSE..." is built on the traditions of 16th century Italian Commedia, a form of improvisational theatre which follows a scenario rather than written dialogue. Actors and actresses develop their own dialogue and characterizations.

THE BARN PLAYERS

Producer-director: Randall Bane
Stage manager: Jean Graznak
Technician: Dave Warren

Cast:

Richard Caram:	PANTALONE, the miserly father
Connie Loveless:	COLUMBINE, his lovely daughter
Randy Moore:	LEANDRO, a poet and suitor to Columbine
Randall Bane:	HARLEQUIN, a prankster and friend to Leandro
Nancy Werst:	LUCRETIA, a wealthy noblewoman
Ed Crosby:	DOTTORE, the academician and suitor to Columbine
Doug Eisenstark:	CAPITANO, a soldier of fortune and suitor to Columbine
Marilyn Larson:	SMERALDINA, Pantalone's housekeeper

MID-MISSOURI DANCE THEATRE

PASSAGES

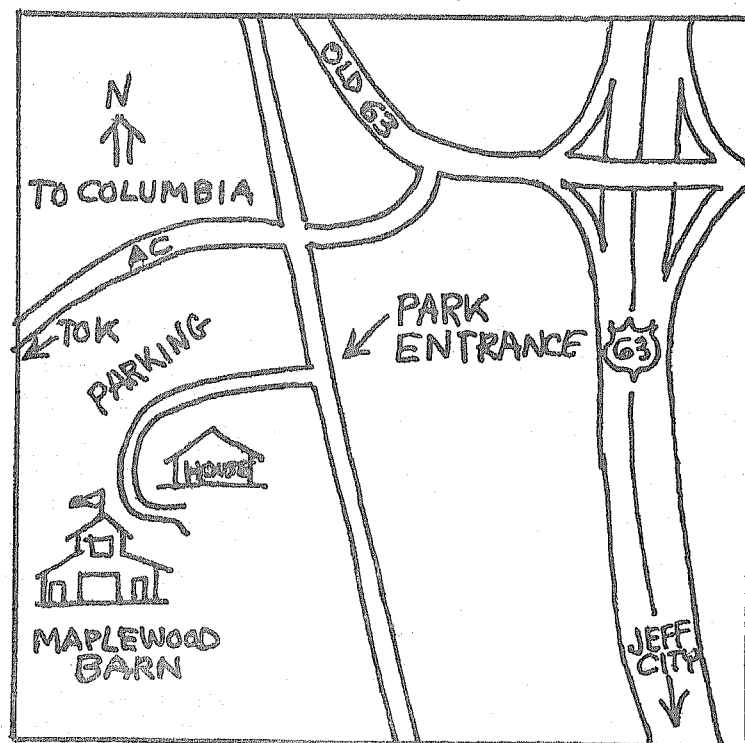
Michelle Morris
Gina Dalton
Elizabeth Marshall
Cameron Short
Deni Su Schlieder

Choreography by Halcyone Perlman

RAG

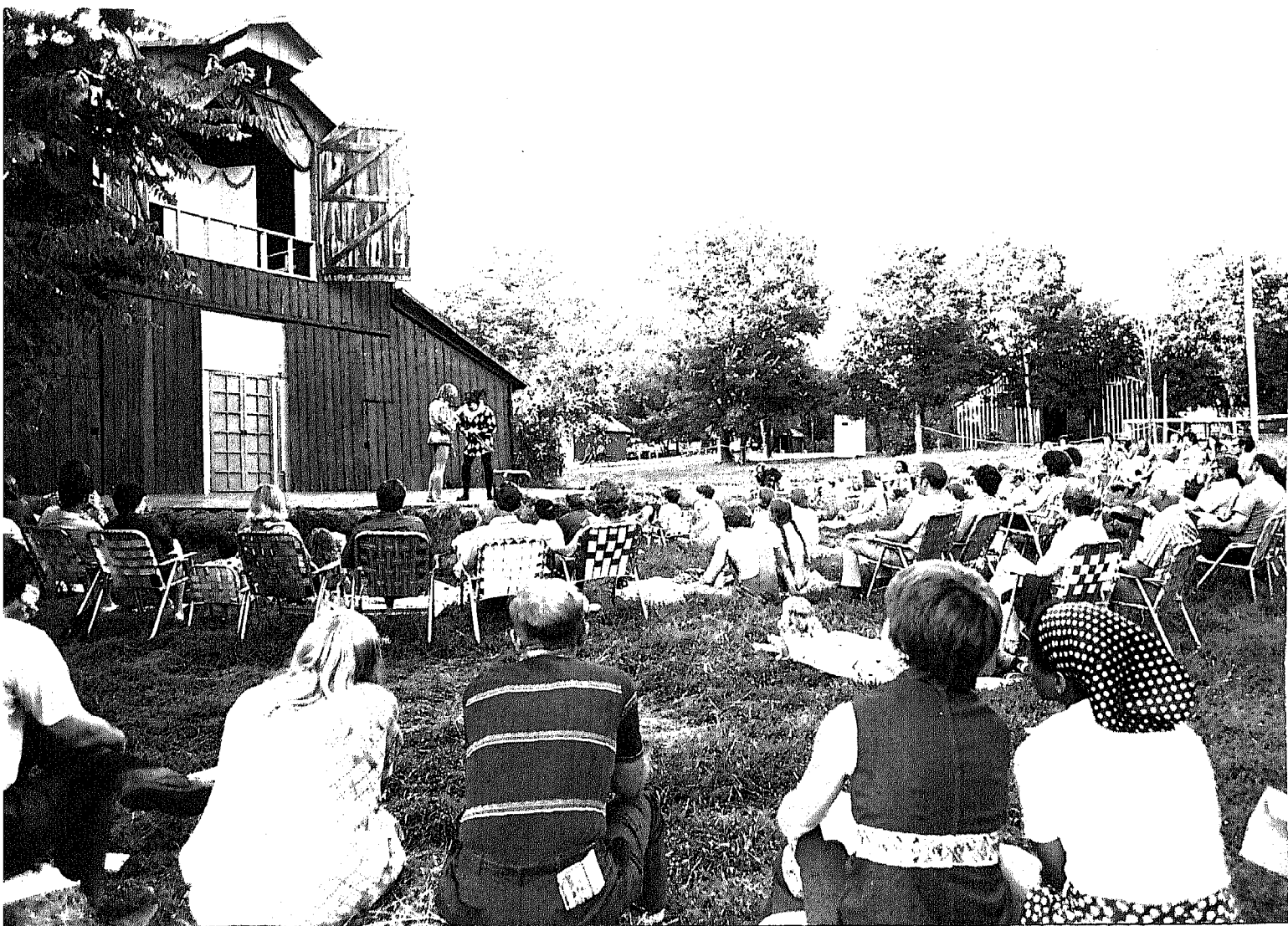
Cameron Short (soloist)
Tena Roskam
Becky Underwood
Michelle Morris
Gina Dalton
Elizabeth Marshall
Deni Su Schlieder

Choreography by Marian Levin



The Maplewood Barn Theatre project has been merely an idea for several years. This summer marks its initiation as a community theatre. The Maplewood Barn Theatre Advisory Committee hopes the theatre will be developed over several years into a thriving performing arts center for Columbia and the surrounding area. The theatre is currently supported by community contributions of time, labor and money.

The barn which houses the Maplewood Theatre was built of solid oak in 1870. It stands in Nifong Park, a 60-acre partially wooded farm donated to the city with picnic tables, charcoal pits, a children's zoo and fishing pond -- all open to the public.



SHOW IN PROGRESS

Maplewood barn delights audience

By NANCY PICKERELL
of The Tribune's staff

The weather finally cooperated with the small cast of "Trial by Haunted House" and the cast members were allowed to take the stage at The Maplewood Barn Theatre at Nifong Park and to delight the generally appreciative audience at the premiere presentation Saturday.

After removing a ladder and setting up the rudimentary set—something which has been prevented by the threatening rainy weather—the barn company went to work. The play, an example of commedia del

l'arte, a type of improvisational theater which allows the actors and actresses to develop their own dialogue, was probably no threat to any of the classics of the stage, but it would be difficult to find someone among the nearly 120 attending who didn't enjoy the evening.

Particularly fertile in slap-stick humor, the production especially pleased the younger members of the audience who booed the villains, applauded the hero and giggled in all of the right places.

Seated on blankets, bales of hay and lawn chairs, the group seemed appreciative of the actors' efforts and excited about the higher ideal represented by the barn premiere—the establishment of Maplewood Barn as a center for performing arts for Columbia and the surrounding area.

After the 45-minute play and a 15-minute intermission (during which the audience was encouraged to enjoy the sights of Nifong Park—which proved to be as delightful as the play itself) members of Mid-Missouri Dance Theatre performed two quite different dances.

"Passages," a group of dances linked by "Variations on a Theme by Tchaikovsky," was the more appealing overall, however Cameron Short, soloist in the second performance "Rags," was outstanding.

Generally, the evening, the atmosphere and the dedication of the performers merit the support of the community.

Performances are at 7:15 p.m. tonight through Sunday, Tuesday and Wednesday and Aug. 3 to 5. Tickets may be purchased at the box office in the barn the night of the performance or at the Columbia Art League, 12 N. Tenth St., from 12:30 p.m. to 3:30 p.m. daily except Sunday.

Those wishing to contribute to the project may make checks payable to City of Columbia-Maplewood Barn Fund and send them to Department of Parks and Recreation, Daniel Boone County-City Building, Columbia.

COLUMBIA (Mo.) MISSOURIAN, Wed., July 25, 1973—

Italian Comedy Enthralls Fans

By Melanie Steward
Missourian Staff Writer

Striking papier-mache masks, a brilliant costume wardrobe and lots of rustic touches—like vocal competition from three sheep and uncounted crickets—made the show Tuesday night at Nifong Park's Maplewood Barn Theatre.

Watching the comedy and dance program is a pleasant way to spend an evening, especially for children. Family groups, spread out on blankets and in lawn chairs and surrounded by subdued country sounds, faced a massive old barn still smelling of hay.

The show, which seemed almost secondary, was "The Trial by Haunted House for the Hand of Fair Columbine." It's not really a play, but a sketch in the commedia dell'arte tradition, a 16th-century Italian invention which is two-parts slapstick and one-part exciting visual impact.

Visually, "Haunted House" is delightful. The costumes were exaggerated, richly colored and cleverly designed. The gold and red brocade great-coat of Pantalone, a Venetian fat-cat; the soft blue and gold jacket of Leandro, poet-suitor to his daughter, and the black and yellow checked smock of Harlequin, the prankster, were among the best.

Mary Dysart and Nancy Kennedy received program credit for the costumes, some of which they designed and made. Others came in pieces from a wardrobe used in a professional production in which Randall Bane, director-producer, was involved previously.

The masks which some characters wore were made by Vicki Doubet, who chose an 8-inch eagle beak to adorn Pantalone and a pointed red snout for Capitano, the braggart slayer of non-existent dragons. The masks added the right farcical touch to the costumes.

Capitano was played by Doug Eisenstark with bravado and strutting pomposity, requisite traits for the character which reappears throughout three hundred years of Spanish and Italian theater.

He was offset by the obnoxious sweetness of Leandro, his competitor, and the golden-haired focus of Columbine's true affections. As Leandro, Randy Moore was a dirty old woman's treasure. He has magnificent legs, well-suited to baby-blue tights.

The third suitor, Dottore, is a metaphysical scholar who does things with rats and talks about his expectant frog, Halderman. Ed Crosby was a marvelous Dottore.

Pantalone, the miserly father, played with energetic meanness by Richard Caram, at first is inclined toward the supposedly rich Capitano for his daughter's hand. But, being an equal-opportunity father, he agrees to a trial of courage among the contenders. And that is the plot — just about all of it.

There is little scenery but good use is made of the barn, which recently was renovated to include a semi-circular ground stage and a loft stage 30 feet above.

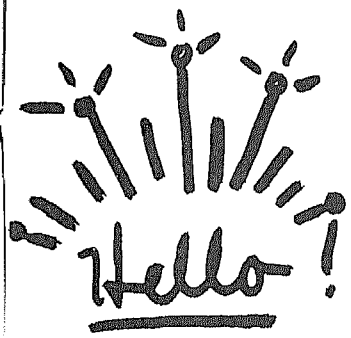
The commedia is sandwiched between two dance numbers performed by the Mid-Missouri Dance Theatre. The first, a classical ballet with a light, romantic theme, is based on "Variations on a Theme by Tchaikovsky," by Arensky. Gina Dalton stood out among the dancers in this number.

"Rag," a light bouncy number set to old-time American piano music, was even better. The dancers wore white spats and bowler hats for the almost Chaplinesque choreography.

Performances are at 7:15 p.m. Wednesday, Friday, Saturday, Sunday, July 31, Aug. 1 and Aug. 3-5.



CONNIE LOVELESS - COLUMBINE



DATE

① MY AGE IS ____.

② I FOUND OUT ABOUT THE
MAPLEWOOD BARN THEATRE FROM
_____.

③ I LIKED ☐ DISLIKED ☐ THE SHOW.
SOME OF MY REASONS ARE:

_____.

④ I CAME WITH: MY FAMILY ☐.
SOME FRIENDS ☐.
AN ORGANIZATION ☐.

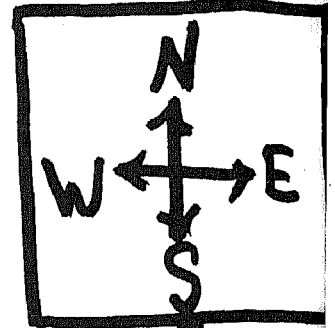
⑤ WHAT I LIKE MOST ABOUT MY VISIT
TO THE BARN IS:

_____.



WHERE DO YOU LIVE?

ROUTE 63
NORTH



STADIUM
BLVD.

PROVIDENCE
ROAD

TANDY
AVE.

OLD
ROUTE 63

NEW
ROUTE 63

INTERSTATE



BROADWAY

STADIUM BLVD.

ROCK QUARRY
ROAD

ROUTE AC

(NIFONG BLVD.)

ROUTE
K

TO JEFF.
CITY

DRAW A LITTLE TREE



ON THE MAP WHERE YOU
LIVE!

THIS IS WHERE
THE MAPLEWOOD
BARN LIVES!

I LIVE OUT OF COLUMBIA
IN

COMMUNITY RESPONSE

The response of the Columbia community to the Maplewood Barn Theatre's opening program was very gratifying. Audience counts indicated that 978 people attended the twelve evenings of performance. Approximately 60% of the audience were adults and 40% were children. On the last four nights of performance questionnaires were passed out to the audience during intermission. Two hundred and eleven responses were received. Thirty percent of the audience were in their twenties, 20% were under twelve, 16% were in their thirties, 14% were teenagers, 11% were in their forties, the remaining 21% were over fifty.

Responses indicated that about 40% of the audience learned about the show by "word of mouth" from friends or family members, another 25% learned from specific Barnplayer Company members, 25% learned from newspaper articles, and the remaining 10% found out through radio, television and other media. The high incidence of "word of mouth" information probably was influenced by the fact that these statistics came from the end of the performance run rather than the beginning. Once people had seen the show they started talking about it. Earlier audiences would perhaps have showed more reliance on newspaper and other media.

In an "open" question asking for the reason they "most liked" their visit to the Barn, about 65% responded with favorable comments about the show ("funny, entertaining, well-done") and 35% with favorable comments about the setting ("outdoor atmosphere, informality, beautiful surroundings"). Other comments of interest were "good for the community", "use of local talent", "inexpensive entertainment", "audience involvement", and "imaginative use of the barn".

The questionnaire revealed that about 35% of the audience come from the Southwest section of the City, south of Broadway and west of Providence Road. Only about 8% came from the entire central area north and south of Broadway from Providence Road to College/Tandy Avenue. The Northwest, Northeast, and Southeast sections provided 10%, 14%, and 12%, with out-of-towners making up 19% of the audience.

Community involvement in the project long before the audience was there to be counted was almost overwhelming, a list of individuals and business concerns which provided in-kind contributions of an estimated \$3,500 in labor and materials to create a performing arts facility at the Maplewood Barn is included. The Special Friends of the Barn at the front of book includes their names. Five Hundred Forty Dollars was raised in cash donations from Columbia citizens in amounts from \$1.00 to \$100.00. Most of these names appear on the Barnstormers list. The efforts of the Maplewood Barn Theatre Committee in

soliciting gifts of quality materials and workmanship from the business and commercial community were well rewarded with work being completed on a very tight schedule over a period of about one month. The solicitation of cash donations was done primarily through a 1,700 name mailing list which did not produce as enthusiastic a response as might have been hoped for. Quite possibly this letter arrived at home too close to the opening date for people to take seriously a request for funds. Perhaps the construction of the letter made the procedure for contribution seem too complicated. For whatever the reasons the cash donations came from approximately 20 people of the 1,700 who were appealed to.

The response of the Columbia community of performers to the opportunity which the Maplewood Barn offered as an amateur performing arts outlet with high standards of quality and discipline was good as well. The number of people who appeared for auditions was not large but the quality of talent available in that number would have adequately staffed a much larger production than the scope of this first season could embrace. There was, among the entire performing company, Barnplayers, dancers, and non-performance staff a warm and strong group feeling, a sense of "unity of purpose" which developed early in the preparatory stages and grew through the performance run.

EVALUATIVE OBSERVATIONS

To view the Maplewood Barn Theatre's 1973 pilot season as an unbridled triumph in which all things fell into place magically or by clever and carefully planned design would be a serious misconstruction of reality as it unfolded. The administrative foundations of the program, since it was after all a pilot program with indefinite future prospects, were not firmly laid. The Maplewood Barn Theatre Committee was a rather loose-knit policy making and fund raising group which was not sure exactly what was necessary for the accomplishment of its goals now was it always unanimous in its understanding of what those goals were. Once the season was completed however, the Committee began moving toward the formation of a permanent Maplewood Barn Association which could as a not-for-profit corporation work toward long range development of a performing arts program at the barn, operating in cooperation with the plans and needs of the Columbia Parks and Recreation Department. A more formal structure for the handling of business by the board will undoubtedly come as specific areas of need in the development of the program become evident. In the very early stages of the growth of any organization a disconcerting "overload" of possibilities, priorities, communication problems may be expected to exist.

Communication between the Theatre staff and the Parks and Recreation staff involved in the use, maintenance, or improvement of the barn facility was very often a problem during the several months of intense and simultaneous use of the barn as the headquarters of Camp Cloverleaf, as well as the location of the new Maplewood Barn Theatre. And there were those who saw the facility as the "quiet old barn" where visitors to Nifong Park could view about 15,000 mud dauber nests and poke around in the dusty cattle stanchions. Problems of driving vehicles on wet and dry lawns had to be settled and conflicts over the relative importance of preserving the grass or delivering the concrete by the shovel over a distance of three hundred yards had to be resolved. And such resolutions were often made in conditions of rather unpleasant tension between individuals or factions who seemed to be in conflict over "who had the right to decide what" or "what territory belonged to whom". Ultimately, all concerned were working toward the same goal--to make the most sensible use of the facility for the greatest benefit of the populations served by it. In the end, Camp

Cloverleaf got one humdinger of a stage upon which to perform its Parents' Night skits and the Theatre got the opportunity to give some "behind-the-scenes" glimpses of performers at work to some inquisitive young eyes and ears. There was even some few hours every day when picnickers could still stroll into a quiet old barn and disturb the pigeons nesting in the rafters.

The administrative looseness of the project was reflected also in a general fuzziness of specific assignments to specific members of the non-performance staff, the technician, the stage manager, and the apprentices. Instructions from the Director to the staff were often expressed too generally for their content to be understood or were directed not to a specific individual but to "whomever will do it". The result was that work distribution was very uneven and the most work fell on those who could assume duties without being assigned to them.

Perhaps a prime problem in the planning and execution of the entire project was a prime advantage as well. The Producer-director of the program was also, in its earliest stages, the Acting Chairman of the Maplewood Barn Theatre Committee and performed with the Barnplayers in addition to his role as their Director. The advisability of one person having as pervasive control over the many elements of a project may well be questioned, not only on the basis of whether one person can profitably "spread himself so thin", but as well on the basis of whether a program which depends so heavily on the efforts of one person can be thought to have any future without the involvement of that person. It is possible that in many such artistic endeavors the strong personal vision of one individual is a necessity for the creation of a cohesive final product. Plans for the Summer 1974 season figure a wider dispersion of responsibility, both administrative and operational.

PROJECTIONS

The following are several recommendations for development of the Maplewood Barn Project beyond its 1973 status:

1. Incorporate the Maplewood Barn Association as a not-for-profit corporation, giving it the power of contract to engage personnel in pursuance of a community performing arts program. The Board of Directors of the Maplewood Barn Association should serve as a policy-making group which will plan the immediate and long term programming of a community performing arts center, the Maplewood Barn Theatre.

2. Determine basic financial needs and make funding requests to the Missouri State Council on the Arts for a matching grant and to the City of

Columbia for Revenue Sharing funds for the 1974 season.

3. Determine basic personnel needs. The Producer Director, and a Technical Director and Music Director (if both are deemed necessary) should be contracted by the MBA Board on the basis of interview and paid a reasonable wage. The Maplewood Barn Theatre Staff (a house manager, a box office person and a publicity person) should be selected by the Professional Staff on the basis of interview. The Maplewood Barn Theatre Production Company should be selected by the Professional Staff on the basis of presentation of documented experience (Director, Assistant Director, Stage Manager, Set Director and two Assistants, Property Director and Assistant, Costume Director and three Assistants) and, in the case of the Barnplayers, an audition and at least one call-back. Audition and interview sessions should be completed by June 8, 1974.

4. Rehearsals should begin the week of June 10, 1974. Production should open July 12 and run to August 10.

5. Schedule capital improvement and maintenance needs with Park Department in February to allow planning time on their part.

6. The city architect should examine the barn and make recommendations for future renovation and restoration of the Maplewood Barn.

As a result of the Summer 1973 experience, the following personnel list seems advisable:

Maplewood Barn Theatre Administration and Professional Direction

Administration

Maplewood Barn Association Board of Directors

Producer, Artistic Director

Randall Bane

Technical Director

Music Director

Maplewood Barn Theatre Staff

House Manager

Box Office

Publicity

Maplewood Barn Theatre Production Company

Director

Assistant Director

Stage Manager

Sets (Director and two Assistants)

Sound and Lights (Director and two Assistants)

Properties (Director and one Assistant)
Costumes (Director and three Assistants)
Barnplayers (Eight Actors and three Apprentices)
Mid-Missouri Dance Theatre (Ten Dancers)

In addition, the following budget is projected for the operation of the Summer 1974 Performing Arts Program at the Maplewood Barn:

Salaries

Artistic Director	\$ 1000
Technical Director	600
Music Director	400

Production Costs

Royalties	450
Sets and Properties	600
Costumes	300
Sound	300
Lights	100

Operational Costs

Publicity (incl. Film costs, Paper costs Printing costs, Processing costs)	550
Mailing	150
Office Supplies	30
Vehicle Operation (incl. Purchase or Lease)	400

Permanent Improvement Costs

Construction of Set Shop and Storage Room	600
Construction of Concession Area	500

Miscellaneous Costs	<u>75</u>
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TOTAL COSTS	\$ 5855
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CONCLUSIONS AND SUGGESTIONS

In order for an Arts-Parks program to be successful Parks people must think in terms of "human" programming rather than "land" programming. Recreation people must think in terms of quality of program rather than quantity of population served, and Arts people must be willing and able to produce quality performances for popular audiences. Esoterism of the Arts must be kept at a minimum, sometimes leading the audience in the direction of new awareness, but more often celebrating with the audience the beauty and joy which the Performing Arts, the lively arts, have to offer.

The fact that Columbia is a college community suggests that the general level of cultivation might be somewhat higher than a comparable city of 65,000 where cultural values are not as strong. Could a program such as that of the Maplewood Barn be successful in another setting? Certainly. The material performed might have to be different. It should always lend itself to the tastes of the community. The principle, however, of cooperation between a non-profit citizen's organization and a public Parks and Recreation agency is a viable partnership for the development of Arts programming in many communities. Qualified artistic personnel may be somewhat harder to find in some areas but it should be remembered that spirit, imagination, and creativity lie just beneath the surface in many of us.

Any given community, be it a city neighborhood or an entire small town, will find its own peculiar and distinctive process of developing a Performing Arts program in a Parks and Recreation setting, however, there are certain variables which should be considered in any such attempted process.

1. There should be available a facility which would make an appealing theatre. The beauty of the theatrical environment will greatly affect the success of the program. The needs and comforts of performers and audiences must be capable of being provided at the site. A theatre may be a simple hollow in the ground or an elaborate Hotel Ballroom. Some theatre facility is probably available in any community. It may sometimes take imagination and careful scrutiny to see it but it is there.

2. Whether the initiation for a Performing Arts project comes from an individual, a community group, or a Park and Recreation Department, basic administrative and operational structures should be established. There should be an administrative body or Board made up of members from the several groups or agencies interested in the project. The operational staff should be responsible to this Board through the Director of the program and any other Board members who have supervisory control over some aspect of the program (such as ground maintenance, fund raising etc.).

3. Performance material chosen for an Arts/Parks program should be carefully selected to aim at a wide audience of varying ages and cultural backgrounds. Attention to the tastes and cultural heritage of the local area is strongly advised. If an unfamiliar kind of material is to be used, be sure to provide a proper orientation for the audience.

4. Try to keep records of everything. Photographic, film, and written records will enable you to develop an archive, give you information upon which to make projections, and provide you with the technical information required by funding and taxing organizations.

5. Give strong consideration to payment of a qualified artistic staff. An Arts operation which thrives entirely on volunteerism may not receive the required devotion of time and energy from the operational leaders (directors, teachers, etc.) required for a long-term quality program. Qualified artistic personnel may not be easy to find in the community but reasonable remuneration will make the search easier.

6. Plan the program around resources that are readily available. Let the community or neighborhood, its buildings, its history, and its native talents speak to you. Draw upon the native population, those people who have a commitment to the community in which they live, especially for administrative and long-term policy-making positions.

7. Chart a course somewhere between over careful planning which cannot adapt to unforeseen changes that might occur and inadequate planning which does not anticipate basic needs of performers and audience.

8. Approach the project seriously and responsibly. The Performing Arts can enhance the loveliness of our parks and add a deeper dimension of value to recreation as long as the quality of programming is high. A poor performance in a beautiful park may detract from the park, rather than enhance it.

9. Develop a concept of what you want the project to be. The ability to articulate with genuine enthusiasm the purposes and objectives of the project in terms of cultural development in the community will draw to the project those other people in the community who can be of help in such an endeavor.

AFTERWORD

Over the past year the movement toward Arts in Park and Recreation settings has taken on a great deal of momentum. One of the finer sourcebooks for information about this area is a new book published by and available from the National Recreation and Parks Association called, appropriately, Arts in Park and Recreation Settings. Practical and theoretical ideas, model programs, names and addresses of individuals and agencies from which Arts/Parks help might be available can all be found in this very readable book.

The foundations laid at the Maplewood Barn in Summer 1973 have led to the formation of the Maplewood Barn Association and the development of a larger program for Summer 1974. The single most important factor in the progress of the project is the willingness of private citizens and public employees to work together for the good of the community. Establishing good lines of communication and working relationships among the people involved in the project has made a large and complicated program work to everyone's benefit.

Randall Bane
Columbia, Missouri
April 15, 1974



MAPLEWOOD BARN — JULY 1973