

Candidate **Fannin Saffore Belcher, Jr.** Special Field **Drama**

Assistant Professor of English and Director of Dramatics  
West Virginia State College, Institute.

Plan of Work

To concentrate upon those technical phases of playwriting, play directing, production and stage lighting which would develop those skills necessary in the promotion of artistic standards in Negro drama, and in the continuation of special experiments in make-up for the Negro Little Theatre.

Seeking Ph. D. from Yale University. Duration of study two years, to begin September, 1938. Will return to present position.

Digest of Application

Born September, 1908, Savannah, Georgia. Single.

A. B. from Lincoln University, Pennsylvania, 1928. M. A. from University of Pennsylvania, 1930.

Experience: Lincoln University, Pennsylvania, English instructor, 1928-30, \$1,000; Virginia Union University, Richmond, instructor, summer 1930, \$450; West Virginia State College, assistant professor of English and director of dramatics, 1930-38, salary ranging from \$1,620 to \$2,100.

Creative work: survey of the status of dramatics in Negro high schools; three full length plays, The Gypsy Charm, Deal a Hand, Roll Your Own.

Activities at West Virginia College: founder and director of The High School Players Association, editor of a monthly drama News Letter, organizer and director of the Summer Playhouse and of the Tri-State Drama League.

References

Dr. John W. Davis, President, West Virginia State College  
Mr. David A. Lane, Jr., Dean, Louisville Municipal College  
Mr. David Kirby, Secretary, State Board of Education, W.Va.  
Mr. C. R. Boothby, Dramatic director, Port Chester, N.Y.  
Mr. Sterling Brown, Dramatics, Howard University

Budget Summary

Total amount needed	\$2,569.80
From applicant	<u>150.00</u>
From Fund	\$2,419.80

Committee Notes

Granted



**FISK**  
UNIVERSITY

MY PLAN OF WORK

I. A Full Description of the Project, Including  
Its Character and Scope, and the Significance  
Of Its Presumable Contribution.

To understand the significance of the project upon which I hope to work during the tenure of the Fellowship, one must first be made acquainted with my ultimate objective. I want to aid the Negro playwright, the Negro actor, and the Negro Theatre to reach the same plane of importance, culturally and financially, that the American Theatre has already accorded to the Negro theme. For many years an overemphasis has been placed upon the creative exploitation--popularly successful, it is true--of the Negro folk material as "exotic" or local color; too little attention has been paid to training in the arts of the theatre, including as it does playwriting, directing, production, stage lighting, costuming, and make-up; to the stimulation of community drama and the Negro Little Theatre Groups; and to the promotion of dramatic work in our Negro colleges, similar to the famed "47" Workshop of Harvard, The Vassar Experimental Theatre, and the Yale Theatre. Yet it will be as a result of the blending of all these phases that Negro drama will finally arrive at that maturity which has given the Abbey Theatre to the Irish, The Yiddish Theatre, to the Jews, and The Moscow Art Theatre to the Russians.

Since my final goal is the promotion of Negro drama in its larger aspects as a vital and important part of the assets, real and potential, of the native American drama, I plan during the term of my study to concentrate upon four

things: first, to perfect, so far as training can, my own creative writing technique and to learn thoroughly all the fundamental arts of the theatre from the instant I attempt to express my creative inspiration through the minute but exciting problems of casting, rehearsing, staging, and costuming to that final electric moment when the director calls, "Places!", the auditorium lights dim, an expectant hush falls upon the audience and the curtain slowly rises upon the finished product. I feel that this knowledge of playwriting technique and this advanced training in fundamentals are necessary because whoever is concerned in the promotion of Negro drama should be loyal to the best standards of the American drama and the American stage. These standards can be secured only through training acquired under experienced supervision and leadership. And I must have this knowledge if I am to use with skill the tools of my craft, attack with confidence the problems which arise, and give to the Negro Theatre the artistic expression it deserves and at present lacks. If something noteworthy is to be done and the tradition perpetuated, it will be motivated by people who know their theatre.

Secondly, I want to concentrate upon the completion of my survey of the status of dramatic teaching in the Negro high schools. No matter how much we may lament it, the art of mimicry and "Let's pretend!" is deeply rooted in human nature and a vital factor in educational procedure. Under the academic title of dramatizations, it is found in the Kindergarten's enthusiastic portrayal of "The Three Bears", "Little Red Riding Hood" and similar fairy tales to the elab-

orate performance of "The Merchant of Venice" by the fourth year high school class. The purpose of the survey is to discover if the pupils' dramatic urge is being directed into the proper channels. Is a love for good drama rather than cheap plays being stimulated by dramatics? Are there well-defined literary standards of judgment? Is the influence of dramatics being used for remedial work in posture, voice, diction, and in the development of personality? Is the pupil being given an understanding of stage and stage equipment? Is the cultural level of his photoplay appreciation being raised by his dramatic work? Are the courses of study published by the various departments of education possible of application in the Negro schools? Is there a trained teacher in charge or is play-giving the province of anyone? Concisely phrased, is the pupils' work in dramatics in the high school of constructive benefit or is it merely used as a means to "raise" money for everything from athletic equipment, Parent-Teacher projects to school banquets? If the results of such a study do nothing more than focus the spotlight of attention upon the importance of drama work in the high schools, my study will not have been in vain. I believe, however, that it will do more: it will enable us to suggest, if necessary, corrective measures; it will or it should induce the Negro college to broaden its service to the community; and it will serve to bring us into contact with the future Negro playwright, actor and audience of the Negro Theatre.

In addition to concentration upon this high school survey, I want to continue, under direct supervision, my experi-

ments in make-up for Negro actors as distinct from the stage make-up primarily designed for white actors. This phase of activity has been inspired by personal experience in preparing student actors for a performance and by the often unintentional humorous effects produced by my students in workshop projects in stage make-up following the suggestions of recognized texts on the subject. Passively interested at first as I set out to secure more informative material or made suggestions for meeting the limitations of these texts, I became more active when investigation proved the dearth of specific material which would satisfy the requirements of the Negro actor. Notwithstanding their thoroughness and expert handling of the subject, the present charts and booklets issued by Max Factor, Stein, Elizabeth Arden, and other cosmetic companies in the stage make-up market base both their illustrations and suggestions in the use of grease paint, powder, and lining colors upon the blonde and brunette complexions of Nordics. This possibly offer no difficulty for the few trained directors and individual actors but for the host of untrained persons who are called upon to produce plays and who, in good faith, depend upon these sources, the situation offers distinct possibilities. I propose to take advantage of these possibilities and to meet this need by building upon accepted fundamentals a series of tested suggestions, a guide-book, in stage make-up for the Negro actor, amateur and professional, who is seldom either blonde or brunette in the strict meaning of the term. So far as I have been able to discover there is no similar study in process nor results of such a study available.

As a final phase of my year of training, I want to secure the methods and approach necessary in the organization of a department of drama and a laboratory workshop. I want to observe and analyze a well-organized department and its laboratory at work. I want to be a part of that set-up--not a spectator. I want to examine the "how" and the "why" of each phase of each division (Play-writing, Play Directing, Technical Production, Scene Design, Costume Design, and Stage Lighting) separately and as a minor or major part of the whole. These are a few of the questions I want answered: How does it approach its problems and distribute responsibility? What are its objectives and if these objectives are achieved? What is the value of its particular technique? What is its attitude toward aspirants in the field? What has given it its national standing? Like the mechanic who watching a smooth running machine and the doctor who observing the functioning of a healthy body are interested only in what makes the perfection so that they can achieve the same results, I, too, am hoping that this study of departmental organization will enable me to rebuild so wisely and effectively my own department of drama that it will induce the young Negro and even those now working in the theatre to come and study in a sympathetic environment the technique of the theatre.

## II. Present State of the Project (Time of Commencement, Progress to Date, etc.) and Expectation as to Completion.

Each of these phases of work as a part of my objective in Negro drama has resulted from my present activities, despite the fact that I am also an Instructor in English. The more I advance in the promotion of each, the more am I made

conscious of the need of advanced study in playwriting and dramatic art if I am to make a recognized contribution to the Negro Theatre. In an attempt to prove what can be done in extending the service of the college drama departments to the community and state, I have for the last three years, beginning in 1935, concentrated upon raising the standard of dramatics in the high schools of West Virginia. I first sponsored a one act play festival for high schools. Using this as an opening wedge, I organized a High School Players Association with an executive committee of eight--composed of principals and dramatic coaches of the respective schools. This committee formulated a set of dramatic standards for our high schools and voted in favor of having an annual play festival. Since that first meeting, I have set up at the college a bureau of information to which the high school coach could write for advice either in locating a play script or in solving a production problem; established a circulating library of play books; issued monthly a News Letter of informative material. This year, for the first time in its history, the West Virginia Teachers Association at its annual meeting gave a seminar in dramatics a place in its program. There is yet a great deal to be done in teacher-training, in the securing of adequate equipment and the cooperation of a few "Athletics-above-everything" principals. This revitalization should be complete in two more years. Upon these same principles am I hoping to make the results of my high school survey successful. A Tri-State Tournament composed of state winners from West Virginia, North Carolina, and Virginia was inaugurated in

1937. The questionnaire has been in preparation since the summer of 1937; some few have already been distributed. The survey can be completed and its conclusions evaluated within a year.

My efforts with the high schools and my own play production schedules have given me little opportunity to make any worthwhile progress with my experiments in make-up. Although started in the fall of 1936, this project is no more than a series of memoranda awaiting final testing when I shall have the available time and supervision. At the moment, I have a student working on certain rudiments of the study. With concentration a year should suffice to test and organize my findings.

The fact is that in the last five years, since 1932, the greater part of my efforts have been directed to establishing a department of drama and laboratory workshop at West Virginia State College. My aim has been to build upon sound principles a self-perpetuating dramatic organization which would earn the students' interest and support. The control of its divisions, excepting the direction of major productions, is in the hands of students and every phase of their activity has a point value. Certificates and keys as well as officeholding are awarded on a set basis of points earned in the performance of their tasks whether it be acting, the technical problems of production, or in playwriting. My own playwriting--three of my full length plays have been produced--has been devoted to musical comedy in the sincere belief that it offers the Negro a very distinct and original province of achievement which is too

often frowned upon or overlooked by academicians. A result, I believe, of the confusion of musical comedy with vaudeville, revues, and minstrels. In addition to these comedy productions, our play selections have been varied and, as a whole, in good taste. Representative programs are attached. The results of this department of drama are evinced in my work with the high schools, the revaluation of drama in the college curriculum, the now contemplated course in dramatic art as a major for students, and the growth of critical standards of appreciation among our audiences. As a project for teachers in our state and region, I rented two years ago (1936) an old two story frame building located across the road from our campus. Together we, my students and I, remodelled the interior of the structure to include on its first floor an auditorium and stage; on its second floor, a rehearsal-reading room, a dressing room, and a make-up room. Thus was started our Summer Playhouse which now has a nine week season with two performances a week and a matinee performance of a children's play by our Children's Theatre. Directors of Negro College Theatres have accepted my invitation to conduct a series of seminars as part of The Playhouse program. Enrollment is open to all persons of the theatre, irrespective of phase of work, amateur, semi-professional, or professional, within or without the state. Just beginning, our staffs, of course, are primarily composed of amateurs, supported by an apprentice group of students. No emphasis has been made to extend our facilities to professional theatre groups because I have felt that we were not ready to offer them maximum benefits. Consequently, last summer when four professionals applied, admis-

sion was not granted. Our progress (even if measured in terms of increase in enrollment) is inspiring. It is time now to evaluate our methods of approach and broaden our scope to offer the Negro dramatist an experimental laboratory for testing his productions, to encourage the Negro actor to train and develop his art, and to cultivate an authentic Negro drama which will gradually build up its own traditions of style and form. A year of study will enable me to prepare myself for the task. Its success, however, cannot be measured in terms of years but only in continual adherence to its objectives and the influence it exerts.

III. The Proposed University, Institution of Similar Grade or Other Place Where the Work Would Be Carried On, and the Authorities with Whom the Work Would Be Done.

Of the three universities, Yale University, The University of Michigan, and The University of Iowa, which are doing the kind of training I am seeking, I have selected Yale. It has kept intact the dramatic traditions which George Pierce Baker brought from his "47" workshop at Harvard; it has recently drastically revised the organization of its drama department; it has a reputation for thoroughness of preparation; it has the prestige which only recognized achievement can establish; and it is not too far removed from the citadel of the legitimate theatre to lose sight of newer trends and techniques. This department has also as eminent a group of drama authorities as any similar department in the country: Allardyce Nicoll as Director and Professor of Playwriting, Alexander Dean as Associate Professor of Play Production, Donald Oeslanger as Assistant Professor of

Scenic Design, and Stanley McCandless as Associate Professor of Stage Lighting. Under these five I shall work.

IV. Your Expectation as to Publication or Use of the Results of Your Study.

West Virginia State College publishes, as the occasion requires it, monographs by members of its faculty. I expect to have it publish the results of my high school survey and my findings in the field of stage make-up. If the latter proves to possess popular appeal, I should like to republish it in book form; the former (the survey) may prove of value in condensed form for articles in educational journals. My creative writing will first be tested on my West Virginia audiences; then offered to any interested dramatic groups.

V. Subsequent Plans for Your Career.

As I have been given a leave of absence, I have every reason to believe that I shall be able to return to West Virginia State College at the conclusion of my study. There I shall concentrate upon reaching my objectives in my chosen field of work: Drama.

# LINCOLN UNIVERSITY

LINCOLN UNIVERSITY, PA.

## OFFICE OF THE REGISTRAR

Official Transcript of the Record of FANNIN SAFFORE BELCHER

I. Attendance. Admitted September 1924

Attended 8 Semesters. Graduated June 5, 1928 with degree of A.B.

II. Status of Undergraduates

He withdrew voluntarily, is granted an Honorable Dismissal, and is entitled to return upon removing deficiencies.

III. Entrance Credits. Sources of Credits: (1) Dunbar High School, Washington, D.C.

(2) \_\_\_\_\_ (3) \_\_\_\_\_

SUBJECT	UNITS	SOURCE	SUBJECTS	UNITS	SOURCE	SUBJECT	UNITS	SOURCE	SUBJECT	UNITS	SOURCE
Algebra	1		History—English			Spanish	2½		Short Story	½	
Plane Geometry	1		History—U. S.	1		Physics			Dramatics	½	
Solid Geometry			Civics			Chemistry	1				
Trigonometry			Latin	2		Botany					
English	4		Greek			Zoology					
History—Ancient	1		German			Physical Geography					
History—Med., Mod.			French			General Science			Total Credits		

Units estimated on basis of definition of Carnegie Foundation.

How admitted: Upon Certification

IV. College Credits.

DESCRIPTIVE TITLE OF COURSE	COURSE NUMBER IN CATALOG	FIRST SEMESTER			SECOND SEMESTER		
		SEMESTER HOURS		GRADE	SEMESTER HOURS		GRADE
		REC.	LAB.		REC.	LAB.	
Year of <u>1924-25</u>							
Bible		1		2	1		2
Composition—Lincoln		3		1			
Rhetoric					2		2
Milton					1		1
Hygiene		1		1	1		1
French A.		3		2	3		1
Vergil—Cicero		3		2	3		1
Algebra—Trigonometry		3		3	3		3
Argumentation		2		1	2		1

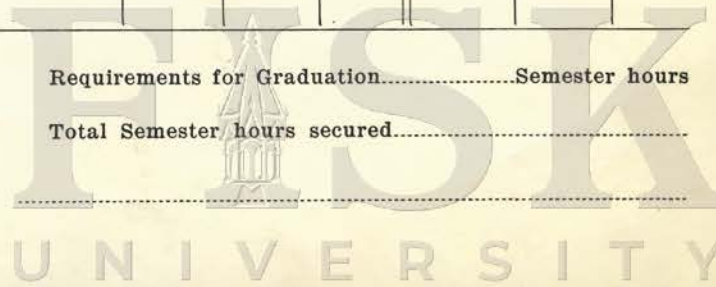
Passing Grades are

Requirements for Graduation Semester hours

This transcript issued

Total Semester hours secured

A semester hour on this transcript indicates either a recitation period of 60 minutes or a laboratory period of 120 minutes per week for 18 weeks.



# LINCOLN UNIVERSITY

LINCOLN UNIVERSITY, PA.

## OFFICE OF THE REGISTRAR

Official Transcript of the Record of FANNIN SAFFORE BEDCHER, JR.

DESCRIPTIVE TITLE OF COURSE	COURSE NUMBER IN CATALOG	FIRST SEMESTER			SECOND SEMESTER		
		SEMESTER HOURS		GRADE	SEMESTER HOURS		GRADE
		REC.	LAB.		REC.	LAB.	
Year of <u>1925-26</u>							
Bible		1		1			
Philology-Hamlet		3		1			
English Lit.-Poets					3		1
French B.		3		1	3		1
Spanish B.		3		1	3		1
Gen. Physics		3		2	3		1
Gen. Chemistry		3	1	2	3	1	3
1926-27							
Bible		1		1	1		1
Literary Criticism		3		1			
Drama					3		1
Introduction to Teaching		3		3			
Principles of Secondary Education		3		1			
History of Education					3		1
Junior High School					3		2
French C.		3		2	3		1
Government		3		2	3		1
Organic Chemistry		2	1	4	2	1	1
1927-28							
Bible		1		1	1		1
American Literature		3		1	3		1
Educational Administration		3		1			
Practice Teaching		3		1	3		1
French C.		3		2			
International Relations		3		1			
Drama					4		1
Educational Psychology					3		1
1st Group - 90 to 100 2nd " - 80 to 90 3rd " - 70 to 80 4th " - 60 to 70 5th " - Failure.							

Passing Grades are.....

Requirements for Graduation.....128.....Semester hours

This transcript issued.....6-8-28.....

Total Semester hours secured.....130.....

A semester hour on this transcript indicates either a recitation period of 60 minutes or a laboratory period of 120 minutes per week for 18 weeks.

H. S. K.

UNIVERSITY

A. E. James  
Registrar



# University of Pennsylvania

## THE GRADUATE SCHOOL

This is to Certify That during the years 1928-30.

FANNIN SAFFORE BELCHER

has pursued and received credit for the graduate courses named below:

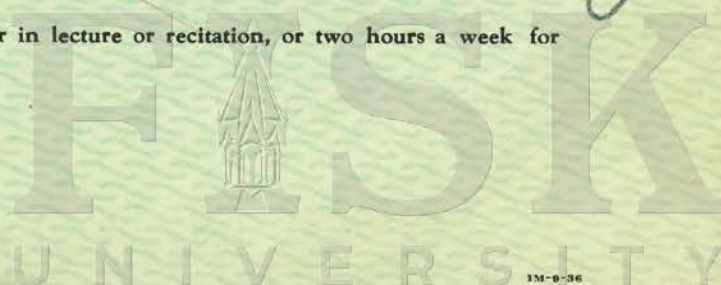
SUBJECT	DESCRIPTION 1928-29	SEMESTER CREDITS*	
		(First Term)	(Second Term)
English	Pro-seminary	2	2
English	Medieval Drama	2	XXX
English	The American Drama, 1767, 1870	2	XXX
English	19th Century Prose from Early Reviews to Carlyle	XXX	2
English	American Drama from 1870 to Present 1929-30	XXX	2
English	Development of American Fiction	2	2
English	19th Century Prose from Ruskin to Stevenson	2	XXX
English	Literature of the 15th Century	2	2
English	Philosophical Writers in English Literature	XXX	2

The degree of Master of Arts was conferred upon him by this University on June 18, 1930.



*H. Lomer Crosby*  
DEAN

\*A semester credit represents one hour a week for a semester in lecture or recitation, or two hours a week for a semester of laboratory work.



LETTERS OF REFERENCE

Fannin S. Belcher, Jr.

Mr. David Kirby, Secretary, State Board of Education, Charleston, W. Va.

F. S. Belcher, Drama and English, West Virginia State College, Institute, West Virginia, received his Master of Arts degree from the University of Pennsylvania, 1930, including considerable work in drama, according to official records in this office.

Mr. Belcher has had nine years' experience in teaching, seven in his present position.

Personally, I am enthusiastic about the work Mr. Belcher has carried on in the development of the dramatic and artistic instincts in the Negro race. The concomitants of personal responsibility, independence, and other attributes of good citizenship are not neglected. I recommend him unreservedly for the Julius Rosenwald fellowship.

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Mr. David A. Lane, Jr., Dean, Louisville Municipal College for Negroes,  
Louisville, Kentucky

I am glad to give to Mr. Belcher a most unqualified recommendation. From personal observation I am able to vouch for the accuracy of the description of what he has done in the field of dramatics as it appears in Section II of his Plan of Work. During the years that he has been connected with West Virginia State College, beginning in a small way and developing, he has done a remarkable job of making the Negro high schools of the state, and, in fact, the state "play-conscious." In creating and developing the Little Theatre at West Virginia State College he has shown rare originality, skill, and ingenuity. I consider that Edmonds of Dillard University and he are the two Negroes who stand out in the field.

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Mr. C. R. Boothby, Director of Dramatics, 40 Glenn Avenue, Port Chester, N. Y.

Mr. Fannin S. Belcher is known to me in several ways. He



(Letters of Reference - Fannin S. Belcher, Jr.)

was, first of all, the outstanding student in creative writing in my classes at Lincoln University, Pennsylvania, during the year 1926-1927. His ability to create original plots, to execute these plots with a degree of finality and finesse, together with a sane outlook and philosophy of life won for him my personal regard both as a student and as a friend. Such marked ability did Mr. Belcher possess in the realm of writing and drama that I asked the college authorities to permit him to return to the college in the capacity of a reader of papers for me during the year 1927-1928. This work was done by Belcher in such a satisfactory manner that he was given several classes to instruct in the elementary forms of writing and debating. Again, his work proved worthy of commendation, so much so, in fact, that he was added to the list of student instructors at the university for two years.

My immediate contact with Mr. Belcher ceased in 1932. Since that time I have kept in touch with him and have followed his work with some interest. He has spent these years at West Virginia Institute, where I have been told he has done a magnificent piece of pioneering work in creative work in the realm of dramatics. This work bespeaks his untiring labor in whatever field of activity he may engage. He has always been a boundless worker forging ahead to far distant goals of endeavor. All of the reports which have reached me during the past few years have been excellent concerning Belcher's activities and accomplishments.

Morally, I should like to state that Mr. Belcher is far above the average Negro boy. He possesses one of the finest characters I have ever witnessed in any colored youth. Mentally, he is gifted far above the average Negro, having for parents two very talented folks, who possess not only college educations, but social position and prestige among their race. Physically, Mr. Belcher is slight and frail. But this has never been a hindrance to him,

(Letters of Reference - Fannin S. Belcher, Jr.)

for he possesses much energy and untold determination.

Financially, I know that during the past few years Mr. Belcher has met reverses and has had to dig deep into his funds to assist other members of his family. I know from past experience that he will be most cautious and wise in the use of funds extended to him for the furthering of his education. I whole-heartedly recommend him as a candidate for the Rosenwald fellowship to Yale. I believe that he would produce the desired results outlined in the papers which he has submitted to you. I heartily urge you to give him every possible consideration which is possible.

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Dr. John W. Davis, President, West Virginia State College, Institute, W. Va.

Mr. F. S. Belcher has unusual ability in the field of drama. His work at West Virginia State College in this field has produced for the college and state valuable results in culture. It is interesting to review what has been accomplished in West Virginia by Mr. Belcher when he has had so little of dramatic talent to work with. In addition, little, if any financial support of an appreciable sort has been placed at his disposal. No one in this state will raise any question as to his ability to pursue the plan of work as outlined by him in connection with his proposed study for a year.

Mr. Belcher possesses personal charm and certain indispensable characteristics which seem to be necessary in achieving splendid results in the field of drama.

I am very much interested in Mr. Belcher's plan of work. It is my belief that he will be able to do much toward removing the hit-and-miss atmosphere which now characterizes the participation on the part of Negroes in drama and give to it a standing based upon creative merit. The plan of work,

(Letters of Reference - Fannin S. Belcher, Jr.)

rightly followed, would remove the Negro as a "natural" actor and make of him an actor who bases his work upon an intellectual background. Much needs to be done in this connection.

It is my hope that Mr. Belcher may be given the opportunity to follow through his plan of work, as outlined.

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Mr. Sterling Brown, Director of Dramatics, Howard University, Washington, D. C.

Mr. Fannin Belcher is in my estimation one of the most able and conscientious directors of dramatics in Negro colleges.

I have visited West Virginia State College and have seen Mr. Belcher's laboratory workshop, which, in spite of limited facilities, was nevertheless first rate. I have talked with students under his direction and with people who have seen his productions. They were uniformly enthusiastic. I served as judge at one of his state wide high school tournaments, which was an eye-opener to me. The technical side of production for which Mr. Belcher was responsible was handled with smoothness and dispatch. I could see also that Mr. Belcher was in large measure responsible for the good performances and the generally fine dramatic interest manifested all over the state. He has been something of an inspirational force in the field of drama. His tournament is in my mind one of the important educational projects of West Virginia.

I am most favorably impressed with his plan for work. I am keen to see our colleges advance in dramatic work, and I look upon Mr. Belcher as one of the best people to contribute to that advance. He is intelligent, industrious, and as his plan indicates, ambitious. The abilities of such a man, developed by further training to greatest usefulness, are much needed in Negro life.

West Virginia State College  
Institute, West Virginia

29 March 1946

Department of Drama  
Fannin S. Belcher, Jr.

FELLOWSHIPS

	ERE	4/2	ERE	4/3

Dr. Edwin R. Embree  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Dr. Embree:

The letter-head will give you my name though it probably will not recall to you that I studied at the Yale Drama School under a Rosenwald Fellowship during 1938-1939 and 1939-1940. During the following years, I completed my work at Yale and, last January, received the Doctor of Philosophy degree.

These details serve as a background for the enclosed letter which Professor Eaton wrote to me after completing the reading of my dissertation, The Place of the Negro in the Evolution of the American Theatre. I was in New Haven several weeks ago and talked with him about the suggestion he had made. The conclusion reached was that I should write you.

Would the Rosenwald Foundation be interested in a work of this type and would it finance the publication if interested? I am not certain that Yale would release one of its copies for examination but I have a copy if one cannot be secured through Mr. Eaton or the Graduate School.

I shall await your opinion and hope that the letter enclosed will be returned.

Sincerely yours,

*Fannin S. Belcher, Jr.*  
Fannin S. Belcher, Jr.

FISK  
UNIVERSITY

MY PROGRESS UNDER MY PRESENT GRANT

Submitted by: Fannin S. Belcher, Jr.

Were my progress thus far as a Rosenwald Fellow to be measured in terms of completed activities, there would be little to record. Since it is not, but rather, I hope, by my advancement toward the fulfillment of the objectives outlined in my plan of work, there is much to write.

Four and a half months of my year's study at the Yale School of Drama have swiftly passed. It seems but a month ago that I had my first conference with Mr. Nicoll, Director of the Drama School. Not only did he point out that there were many conflicts in my proposed schedule of but also did he suggest that my program of study for the year, if not ambitious, was at least unwise. A few courses well done were much more to be desired than a number of courses which, by the very nature of their individual requirements, could receive only superficial attention. When the instructors in lighting, make-up and directing were consulted and expressed a similar view, I was partly convinced that they knew whereof they spoke. Full conviction came as I settled down to my finally approved courses in Playwriting, Dramatic Theory and Criticism, Play

Directing, and a required orientation course in theatre arts and stage production methods. Aside from these, Mr. McCandless approved my attending, whenever desired, his lectures on stage lighting.

Each of these courses, singly and as a whole, are proving of immense value in advancing me toward my ultimate goal: to receive those fundamentals in training that will best equip me to make a worthwhile contribution to the Negro Theatre. While the course in play directing is helpful in this respect and is developing within me a confidence which only sound knowledge of one's craft can do, I feel it is but the essential ground work necessary for the advanced training to follow. In its emphasis upon rudimentary principles, it offers little opportunity for individual assignments other than as demonstrated in various group exercises. Those I have presented, have met the approval of the Instructor and were partly instrumental in my being permitted, at the beginning of the second semester to enroll or audit in one of the advanced classes in directing. I elected to audit rather than enroll for two reasons: first, the work of the first semester would still have to be taken, and secondly, the plays to be directed by each member of the class had been assigned. Consequently, this major project would also have to be done next year before credit was given. By auditing, then, I shall have no incompletes on the record and yet profit by class discussions and the Instructor's lectures. Having completed the first year course and with the experience I have had, I shall be able next year to register for both advanced classes in directing.

Had it not been for my interest in playwriting, the instructors in lighting and make-up would have readily admitted me to their classes. Both felt that the beginning playwright should have as much time as is possible for creative work. Mr. Eaton, Associate Professor of Playwriting, was of the same opinion. Up to the present, I have completed a dramatization of Samuel Adams' shortstory, "The Long Tryst"; a radio play, "Hurricane", which Mr. Eaton accepted for submission to the New Haven Radio Station, W.I.C.C., now sponsoring weekly an original play by a Yale Drama School student; six dramatizations and two adaptations which have been broadcast over W.C.H.S., a Charleston, West Virginia, Radio Station; and the first drafts of two one act plays, "This Land of Ours", and "'Twixt The Cup And The Lip".

A one act play which I had intended to write became instead a shortstory, "Burnt Crusts", and may, before the end of the year, return to the play form. The scenario having been completed, I am now at work on a three act play, temporarily titled "Big Oaks". My hope is that when selections for major production by the Drama School are made next Spetember, this play will be worthy of inclusion. The production of one of my musical comedies by the Cleveland Players and a one act play each by the Harlem Suitcase Theatre of New York and the Dixwell Players of New Haven is a distinct possibility. Mr. Ridgley Torrence who has been sent by the Rockefeller Foundation to Cleveland talked with me about the musical; Mr. Hughes of the Suitcase Theatre and Mr. Wheatley of the Dixwell Players are interested in the one act plays.

Although this is the extent of my playwriting activities, I have done several research papers and critical reviews of New York plays for the seminar course in Dramatic Theory and Criticism. Under the inspiring supervision of Mr. Nicoll who teaches this course, I have begun, outside of class requirements, what I hope will be one of my most ambitious undertakings: a book on the Negro and The American Theatre. As outlined at the moment a chapter is to devoted to each of the following phases of the subject:

- "Critics and Negro Plays on the Professional Stage(1859-1939)"
- "Negro Plays on the Non-Professional Stage"
- "The Negro Character in American Plays"
- "The Negro Playwright"
- "The Critics and Negro Actors"
- "New York Producers and Play Agents and Plays of Negro Life"
- "Negro Musical Comedies, Revues, and Folk Operas"
- "The Negro Little Theatre and The Drama Activities of The Federal Theatre Units"
- "The Status of Dramatics in Negro Schools and Colleges"
- "The Negro Stage Technician"

A series of bibliographies in the appendix will include all articles published on Negro Drama, all available lists of Negro plays, and a chronological chart of facts relating to each. Interspered throughout will be photostatic copies of playbills and photographs of production scenes. It is my intention, through diligent research, interviews, and correspondence, to prepare an exhaustive and a comprehensive source book of the Negro in both the professional and non-professional theatre.

Results so far have been encouraging. The chapter

on "The Critics and Negro Plays", the chronological chart and the Play Lists have been written and read by Mr. Nicoll who was quite enthusiastic about it and urged me to go ahead with the project. The chapter on "The Negro Actor" was started but had to be laid aside until I could secure for examination several theses covering some aspects of the subject. Slowly gathering shape, as unpublished manuscripts continue to arrive from play agents and authors, is the chapter on "Negro Plays on the Non-Professional Stage". The survey of dramatics in the Negro schools which forms the basis of my discussion on "The Status of School and College Dramatics" is under way. Meanwhile, I have been organizing the chapter on "Negro Plays and New York Producers and Play Agents". It will, in a few days, be ready for Mr. Nicoll's criticisms.

By the end of this school year, the major portion of the book should be in its first draft. I can only hope, for so much of it depends upon the rapidity with which I can unearth material, make contacts with various persons of the theatre, receive responses to my letters, and procure out-of-the-way theses, articles and manuscripts. In this connection, the staff of the Yale Library is giving me assistance which I never could have secured otherwise. The fact is that being here has made the book more than a dream. Yale's proximity to the New York Public Library, the Schomburg Collection of Negro data, the New York Theatres and the Congressional Library in Washington have enabled me to explore many avenues of investigation which would have been unavailable in West Virginia. If I can complete the work by the end of the school

year, then shall follow important revisions and final organization for which Mr. Eaton and Mr. Nicoll's invaluable counsel and suggestions will be, I feel, indispensable.

Despite this stress upon the creative and theoretical sides of the theatre, I have not been allowed to forsake, entirely, practical stage production. Drama 9, the orientation course, sees to that! A series of lectures by each member of the Drama School faculty is but a preamble to required apprentice work in the theatre workshop. Each student is assigned to a particular crew; it may be a costume crew, a building crew, a property crew or a stage crew. Work on only two crews is demanded of playwrights. So far I have served my time on a stage crew and am now a member of the building crew. No doubt by the time I finish with it, I shall be quite an adept stage carpenter as I am a scene shifter. Although all requirements for Drama 9 will have been satisfied when I submit a production book for a one act play (due next month), I have asked that I be appointed stage manager for one of the minor productions. The experience should be worthwhile.

This survey of my course at Yale has attempted to present the highlights of my progress as a Rosenwald Fellow. Affirmative responses to requests which would necessitate activity outside the Drama School have been strictly limited. An extensive reading schedule well occupies my spare time. I have, however, accepted invitations to attend the Inter-collegiate Drama League Festival and the fifth anniversary

Fannin S. Belcher, Jr.

- 7 -

celebration of the High School Players Association which I founded. Sometime ago I promised to serve again as one of the sponsors of a Tri-State Play Tournament and must make good that promise before May.

As a whole the work at Yale has proved interesting and stimulating. I am securing the methods and approach necessary in the organization of a department of drama and a laboratory workshop through observation and analysis of a well organized department at work. I wanted inspirational guidance; Mr. Eaton, Mr. Nicoll and Mr. McMullan are supplying it. My only regret is that time is far too short in which to do all that one desires. Much is yet to be done. Some of it will be achieved by the end of the year. The remainder must await the future.

FISK  
UNIVERSITY

## MY PLAN OF WORK

Submitted by: Fannin S. Belcher, Jr.

As mentioned in my first application, I have felt that, lacking as I did a sound fundamental training in the arts of the theatre, the first year would bring knowledge of the tools of my craft; the second, skill in their use. Thus, my plan of work for the coming year is essentially and necessarily similar to that which I have followed This year. The period of training I have begun, I should Like to complete.

During the term of my second year's study, then, I want to continue to concentrate upon theatre arts, including as they do, playwriting, directing, production, stage lighting, costuming and make-up. The important preliminary work in each of these, except two, will be behind me and I shall be fully prepared to take advantage of all the advanced courses denied me this year. It is these advanced courses which are going to give me the standards so vital to the stimulation of community drama and to the promotion of dramatic work in our Negro colleges.

In addition to the general theatre work, I propose to emphasize particularly three things: creative writing, directing, stage lighting and make-up. The latter two are phases of activity which I was unable to secure this year. Yet I want to begin, under supervision, my experi-

ments in make-up for Negro actors as distinct from the stage make-up primarily designed for white actors. This phase of activity has been inspired by personal experience in preparing student actors for a performance and by the often unintentional humorous effects produced by my students in workshop projects in stage make-up following the suggestions of recognized texts on the subject. Passively interested at first, I became active when investigation proved the dearth of specific material which would satisfy the requirements of the Negro actor. Notwithstanding their thoroughness and expert handling of the subject, the present charts and booklets issued by the cosmetic companies in the stage make-up market base both their illustrations and suggestions in the use of grease paint, powder and lining colors upon the blonde and brunette complexions of Nordics. This possibly offers no difficulty for the few trained directors and individual actors but for the host of untrained persons who, in good faith, depend upon these sources, the situation offers distinct possibilities. I plan to meet this need by building upon accepted fundamentals a series of tested suggestions, a guide-book, in stage make-up for the Negro actor, amateur and professional. So far as I have been able to discover there is no similar study in process or results of such a study available.

Attention, likewise, should be directed to lighting the stage for Negro actors. Skilled electricians solve the difficulty for professional productions but what of the amateur director who enthusiastically obeys the printed instructions of the play script when he should be using his eyes? I intend

to offer solutions to this problem with the assistance of Mr. McCandless, Associate Professor of Lighting.

Much has already been written about my work in playwriting and directing. Should I be able to crystallize all the ideas I have and carry back to my teaching a keen technical insight which will foster creative work in my students of promise, I would feel that the interest of the Foundation in my career has not been in vain.

I want to complete, also, the final organization of my book on "The Negro and The American Theatre". It will, I believe, fill a definite vacancy in the history of the American theatre. Instead of following the beaten path of the usual historical survey, it attempts to interpret the relation and attitude of the theatre today to the Negro playwright, actor, technician, and play. What is the attitude of the New York producers and play agents? What is the opinion of the critics? What is the opinion of the box-office? Should Negro plays deal exclusively with folk material? Is a Negro Theatre the only final solution for Negro playwrights? Is the solution for the professional Negro actor? Is a Negro play audience being developed? These are a few of the questions the book proposes to answer in direct quotations throughout the chapters already listed in the report of my progress.

Simply and sincerely phrased, I want to return to Yale next year to continue my work in drama. This equipped I feel that I can do much more than I could without it.

FELLOWSHIPS

April 3, 1946

Dear Mr. Belcher: I have read with interest your letter of March 29 and the enclosure which you sent from Professor Eaton. Unfortunately, this Fund has a fairly definite policy against financing publications of books or articles. As a matter of fact, this is probably the most frequent request that comes to us. It would be impossible for us to assist all of such applicants. And, if we undertook to make selections among them, we would in effect have to set up the same kind of editorial services that a publisher maintains.

We have set up a very careful method of selecting fellows, but I am sure we cannot wisely enter the field of publishing either the results of our fellows' studies, or the many other publications which are called to our attention.

I am sorry not to send a more favorable response, but I am sure you will understand our position.

Sincerely yours,

EDWIN R. EMBREE

ERE:McG  
Enc. (1)

Mr. Fannin S. Belcher, Jr.  
West Virginia State College  
Institute, West Virginia

FISK  
UNIVERSITY

✓ Please fill out and return in order that we may complete our records on former Rosenwald Fellows:

Name: Fannin S. Belcher, Jr. <sup>Drama</sup> FELLOWSHIP

Present position: Professor of Drama; Director of  
College Theatre

Address: West Virginia State College, Institute,  
West Virginia

Significant recent activities:

Establishment of a Drama Department, West Virginia State College  
Inauguration of a study of recreational activities as related to juvenile delinquency in West Virginia.

(Use additional sheet if desired)

# FELLOWSHIPS

December 16, 1941

Dear Mr. Belcher: Thank you for your letter of  
the 26th, which I find on my  
return from a long field trip. Application  
blanks have already been sent to Miss Jordan.

Sincerely yours,

WILLIAM C. HAYGOOD



WCH:MLU

~~Mr. Fannin S. Belcher~~  
West Virginia State College  
Institute, West Virginia

FISK  
UNIVERSITY

# FELLOWSHIPS

WEST VIRGINIA STATE COLLEGE

INSTITUTE, WEST VIRGINIA

Mr F S Belcher

26 November 1941

Box 150

				Box 150
		WCH 27	WCH 11	
	to E		to E 0	

Mr. William C Haygood  
Director For Fellowship-Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr Haygood

This is to acknowledge your letter of November 17,  
and to express my appreciation for the courtesy  
extended.

At the moment I have no one in mind who probably  
would fulfill the conditions outlined. The an-  
nouncements of the fellow-ships have been forwarded  
to two persons who have expressed a desire for a  
Rosenwald grant. They no doubt have already made  
contact with you or shall do so within the next  
few weeks. One in whom I am interested is Miss  
Elizabeth Jordan of St. Paul Institute. She will  
use my name as reference and I shall be glad to  
make the recommendation.

*asked  
for  
thanks*

Sincerely yours

*F. S. Belcher*

F S Belcher

FSB:mim

FISK  
UNIVERSITY

# FELLOWSHIPS

March 3, 1941

Gentlemen:      The enclosed bill for tuition for  
                     Mr. Fannin S. Belcher has been sent  
to us in error. Will you please see that this and  
future bills are sent directly to Mr. Belcher for  
payment.

Very truly yours,

*AM*

Secretary to Miss Elvidge

Bursar's Office  
Yale University  
New Haven, Connecticut

c.c. Mr. Belcher

FISK  
UNIVERSITY

WEST VIRGINIA STATE COLLEGE

INSTITUTE, WEST VIRGINIA

FELLOWSHIPS

OFFICE OF THE DEAN

HARRISON H. FERRELL, DEAN

28 October 1940

	CNR	30	210	

Miss Margaret Utley  
Secretary to Mr Reynolds  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Miss Utley

I was very glad to receive your letter of October 24.

Mr Belcher was granted another leave of absence by West Virginia State College and is at present again enrolled in Yale University. For the current year Mr Belcher is studying at his own expense. His address is 45 Dickerman Street, New Haven, Connecticut.

The information you wrote concerning Mr Peggram is appreciated, and puzzling.

It will be a pleasure to respond at any time to your request for references. I shall always be grateful to you and the Julius Rosenwald Fund for your past courtesy and consideration.

Sincerely yours,

  
HARRISON H FERRELL  
Dean

mtb

FISK  
UNIVERSITY

# FELLOWSHIPS

*Belcher, Fanning &*

October 24, 1940

Dear Dean Ferrell: I am preparing some material for the fall meeting of the Board, and up to the present time I have been unable to get in touch with Mr. Belcher. I assume that he has returned to West Virginia State College, but I should like to know his rank, the progress of his work toward his degree, and anything else in which the Board would be interested. A note giving these facts by Wednesday will be in time to include late information regarding him in the report.

Word reached us today that Mr. Peggram is unwilling to leave Italy at this time in spite of our having arranged for his transportation to this country through the office of the American Export Lines. Just why the report does not say.

I hope your work in going well this fall. No doubt we will be in touch with you asking for many references before the year is over, and I hope your patience continues to hold out.

Very truly yours,  
MARGARET L. LITLEY

Secretary to Mr. Reynolds

Dean Harrison H. Ferrell  
West Virginia State College  
Institute, West Virginia

FISK  
UNIVERSITY

# FELLOWSHIPS

## Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

September 24, 1940

NEGRO HEALTH

Director  
M.O. Bousfield, M.D.

Consultants  
Franklin C. McLean, M.D.  
Clifford E. Waller, M.D., U.S.P.H.S.

Edwin R. Embree  
President  
Margaret S. Simon  
Secretary  
D.A. Elvidge  
Comptroller

Dear Mr. Belcher: Our trustees have a continuing interest in the work and progress of those who have held Rosenwald Fund fellowships, and we are now in the process of preparing a report for the fall meeting. We will greatly appreciate your bringing us up-to-date on your career since you were awarded a fellowship, and to expedite your furnishing this information we have listed several questions at the bottom of the page. Will you please answer these and return this sheet to us at your earliest convenience?

Very truly yours,

Mr. Fannin S. Belcher  
West Virginia State College  
Institute, West Virginia

Address:

45 Dickerman Street  
New Haven Conn.

Present Position:

Graduate Student, Yale University

Address:

Box 1960, Yale Station, New Haven, Conn.

Have you received a promotion or a salary increase since your fellowship was awarded?

No, since I am still on leave of absence

Degrees received during and since your award, with dates:

None. Am a prospect for Ph.D. in June, 1941

Publications, if any:

None

Special honors or activities:

None

General remarks:

Am continuing the work begun under the Fellowship

*M. O. Bousfield*  
Director for Fellowships

FISK  
UNIVERSITY  
*Fannin S. Belcher*

# FELLOWSHIPS

Box 150  
Institute, West Virginia  
June 14, 1940

	DE	6/17	560	.

Miss Dorothy Elvidge  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Miss Elvidge:

Your letter, forwarded from New Haven, reached me today. I regret that the Bursar's Office, Yale University, continues to trouble you with incidental details.

Sometime ago, I requested that all bills be sent directly to me. A note was made of it and I assumed it would be done; hence the delay in making final payment.

Be assured that the matter will be satisfactorily adjusted immediately.

Cordially yours,  
*F. S. Belcher*  
F. S. Belcher

---

Mr. F S Belcher 2 art (drama) g  
45 Dickerman St

June 10 1940

To YALE UNIVERSITY, DR.

FREDERIC B. JOHNSON, BURSAR

Univ Library Fine

" " " + *Metabolism Balance* 2 18  
*Test* 9.68  
11.86

THIS BILL IS NOW DUE and will become overdue if not paid  
on or before June 14

Remittances should be made payable to Yale University. Exchange on New York,  
Boston, Philadelphia, Chicago, and New Haven is received at par.

Please present this bill when payment is made.

Receipt will not be mailed unless requested.

*This bill is payable at the BURSAR'S OFFICE, Durfee Hall, Office Hours, 9 A.M.  
to 4 P.M.; Saturdays, 9 A.M. to 1 P.M.*

YALE UNIVERSITY

YALE UNIVERSITY  
BURSAR'S OFFICE  
DURFEE HALL

The attention of all candidates for degrees is called to the rule of the Corporation which forbids the delivery of a candidate's DIPLOMA at the COMMENCEMENT exercises, or the printing of his name on the COMMENCEMENT PROGRAM, unless all his accounts with the University are settled by the **Friday** before COMMENCEMENT.

Because the Dining Halls will continue in operation through luncheon on June 8 it will be impossible to prepare final bills earlier than June 12. **These bills will be held at the Bursar's Office where they should be paid on or before June 14.**

Those who expect to be **ABSENT** from the city during the week immediately preceding COMMENCEMENT week should make arrangements for the settlement of their accounts before the expiration of the time limit.

MLU MU

## FELLOWSHIPS

June 10, 1940

Dear Mr. Belcher: I have received a second notice from Yale University showing \$9.68 due for library fines. This amount is made up of in the two invoices forwarded to you in my letters of April 22 and 29. I should appreciate it very much if you would straighten out this account directly with the University authorities.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:RW

Mr. Fennin S. Belcher  
45 Dickerman Street  
New Haven, Connecticut

FISK  
UNIVERSITY

mlu mlc

# FELLOWSHIPS

June 10, 1940

Gentlemen: All of the funds in the  
fellowship to Mr. Fannin

S. Belcher have been paid to him. The  
enclosed charge for library fines should  
be collected from Mr. Belcher.

Very truly yours,

DAE:RW

DOROTHY A. ELVIDGE

Bursar's Office  
Yale University  
New Haven, Connecticut

FISK  
UNIVERSITY

*MLU Mill*

## FELLOWSHIPS

May 31, 1940

Dear Mr. Belcher:      The enclosed check for \$225  
   represents the final install-  
ment on the fellowship awarded to you last year.

   It has been a pleasure to have  
been able to assist you in furthering your study in  
the field drama. We hope that you have enjoyed your  
work during the past two years.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:RW

Mr. Fannin S. Belcher  
45 Dickerman Street  
New Haven, Connecticut

**FISK**  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 1270

Date May 31, 1940

Final installment on fellowship granted 4/12/39 - - - - - \$225.00

Ck.#23068

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	38-9	\$225.00	

Prepared by AM	Checked by	Posted by
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Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 1156

Date April 30, 1940

Tenth installment on fellowship grant - - - - - \$100.00

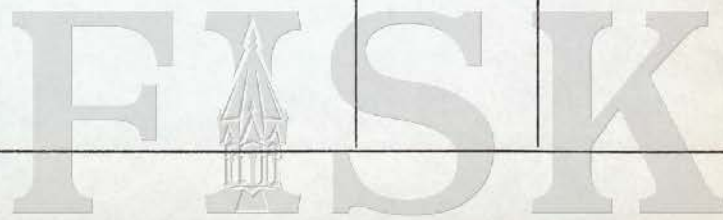
Ck.#22891

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	38-9	\$100.00	

Prepared by  
AM

Checked by

Posted by



Comptroller



# FELLOWSHIPS

April 25, 1940

Dear Mr. Belcher: The enclosed bill for \$2.00 was sent to us by Yale University. I thought possibly you would rather take care of this small amount yourself than have it alter your payment plan.

Very truly yours,

DOROTHY A. ELVIDGE

DAE:AM

Mr. Fannin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 984

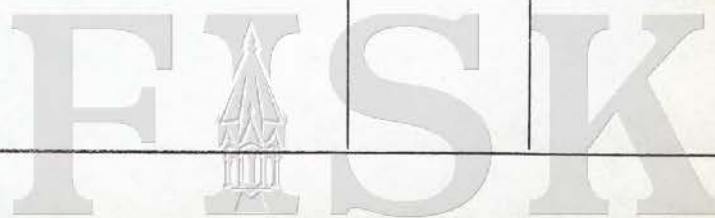
Date March 29, 1940

Ninth installment on fellowship grant - - - - - \$125.00

Ck. #22712

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	56-9	\$125.00	

Prepared by AM	Checked by	Posted by
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Comptroller

# FELLOWSHIPS

March 4, 1940

Dear Mr. Belcher:      The enclosed bill for library  
   fine has been sent directly to  
us. I presume you will want to make payment of this  
small amount rather than to upset your fellowship  
payment plan.

Very truly yours,

DOROTHY A. ELWIGE

DE:AM

~~Mr. Fannin S. Belcher~~  
45 Dickerman Street  
New Haven, Connecticut

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 877

Date February 29, 1940

Eighth payment on fellowship granted 4/12/39 ----- \$100.00

Chk. #22602

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	58-9	\$100.00	

Prepared by

DAE

Checked by

Posted by

FISK

UNIVERSITY

Comptroller

FELLOWSHIPS

Belcher

February 2, 1940

Dear Mr. Belcher: From the enclosed copy of a letter to Yale University, you will see that your fees for the current semester have been paid in full. The charge is made up of \$175 for tuition and \$7.50 for an equipment fee.

In your original payment plan, you allowed \$550 for tuition. The current payment plus \$192.50, sent at the beginning of the first semester, makes a total of \$375, or \$25 in excess of the amount allowed. This \$25 will have to be deducted from one of your monthly installments. Unless I hear from you to the contrary, I shall reduce the June 1 installment on your grant from \$250 to \$225.

Very truly yours,

DOROTHY A. ELVIDGE

DE:AM

Mr. Fannin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

FISK  
UNIVERSITY

FELLOWSHIPS

Fellowships

Belcher

February 2, 1940

Dear Sir:       The enclosed check for \$182.50 pays  
                  in full the tuition charges for  
Mr. Fannin S. Belcher for the second semester of the  
1939-40 school term.

Very truly yours,

DOROTHY A. ELWING

DE:AM

Office of the Bursar  
Yale University  
New Haven, Connecticut

cc: Mr. Fannin S. Belcher

FISK  
UNIVERSITY



YALE UNIVERSITY

Mr. Fannin S Belcher  
45 Dickerman St

To YALE UNIVERSITY, DR.

FREDERIC B. JOHNSON, BURSAR

Feb 1 1940

Department of Health Fee

Tuition 2nd half of the current  
college year in the Drama School 175 00

Room Rent

Equipment Fee 7 50 182 50

IMPORTANT

*The regulations of the University require payment of this bill to be made on or before*

**Feb 15**

, on which date the Bursar will by vote of the Corporation be obliged to suspend the registration of any student whose term-bill is not paid and to collect \$5.00 in each such instance, in addition to the amount due, before registration can be reinstated.

(SEE OTHER SIDE)

YALE UNIVERSITY

82526  
22526

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To  
Mr. Fannin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

Payment Voucher No. 744

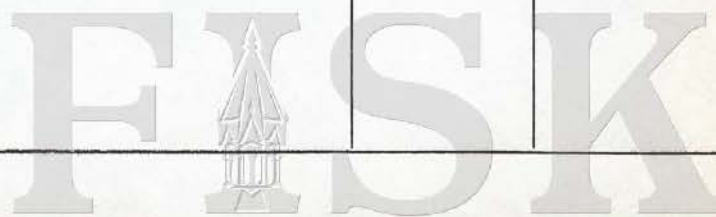
Date January 31, 1940

Sixth payment on fellowship grant - - - - - \$100.00

Ck.#22425

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	58-9	\$100.00	

Prepared by AM	Checked by	Posted by
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Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To Fannin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

Payment Voucher No. 564

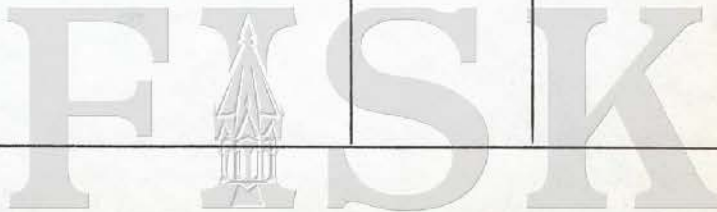
Date December 13, 1939

Fourth payment on fellowship granted 4/12/39 - - - - - \$125.00

Ck.#22223

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	38-9	\$125.00	

Prepared by McK	Checked by	Posted by	 Comptroller

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To Mr. Fannin S. Belcher, Jr.

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 455

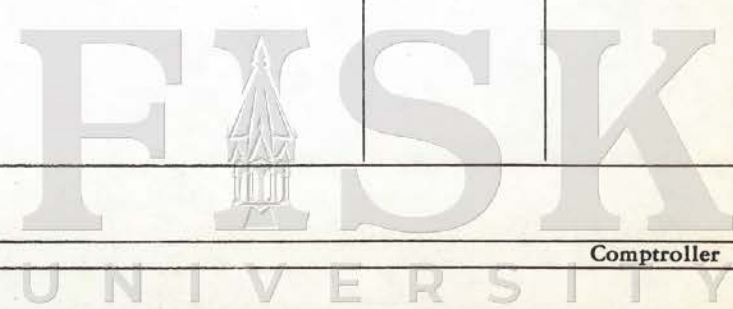
Date November 30, 1939

Fourth installment on fellowship grant - - - - - \$100.00

Ck.#22107

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	38-9	\$100.00	

Prepared by AM	Checked by	Posted by
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Comptroller

# FELLOWSHIPS

November 14, 1939

Dear Mr. Belcher: I plan to be in New Haven on  
Friday or Saturday of this  
week and should like to talk with you. Will you  
please leave word for me at the Taft Hotel, tell-  
ing me how I may get in touch with you?

Very truly yours,

GEORGE M. REYNOLDS

GMR\*MLU

Mr. Fannin S. Belcher  
~~45 Dickerman Street~~  
New Haven, Connecticut

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

## FELLOWSHIPS

To  
Mr. Pannin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

Payment Voucher No. 337

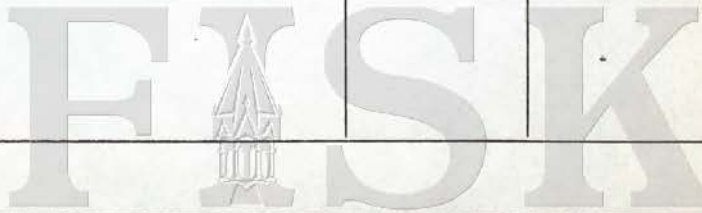
Date October 31, 1939

Third installment on fellowship granted 4/12/39 - - - - - \$100.00

Ck.#21967

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	38-9	\$100.00	

Prepared by <b>AM</b>	Checked by	Posted by	

# FELLOWSHIPS

October 23, 1939

Dear Mr. Belcher:      A check for \$192.50 is  
   being sent to Yale University  
today, paying in full your tuition charges for the  
first half of the current year.

Very truly yours,

DOROTHY A. ELVINGE

DE:AM

~~Mr. Fannin S. Belcher, Jr.~~  
45 Dickerman Street  
New Haven, Connecticut

**FISK**  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To

Yale University  
Bursar's Office, Durfee Hall  
New Haven, Connecticut

Payment Voucher No. 338

Date October 23, 1939

Payment of tuition and fees for the first half of the current

college year in the Drama School for Mr. Fannin S. Belcher

45 Dickerman Street

New Haven, Connecticut - - -\$192.50

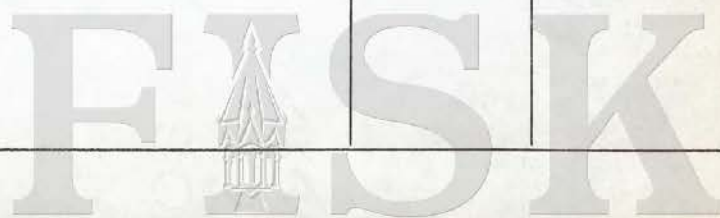
Ch.#21944

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	38-9	\$192.50	

Prepared by  
**AM**

Checked by

Posted by



Comptroller

# YALE UNIVERSITY

333  
21944

Mr. Fannin S Belcher  
45 Dickerman St

To YALE UNIVERSITY, Dr.

Oct 18 1939

FREDERIC B. JOHNSON, BURSAR

Department of Health Fee	10 00	
Tuition 1st half of the current		
college year in the Drama School	175 00	
Room Rent		
Equipment Fee	7 50	192 50*

**IMPORTANT**

DOROTHY A. ELVIDGE

*The regulations of the University require payment of this bill to be made on or before*

**NOV 2**, on which date the Bursar will by vote of the

Corporation be obliged to suspend the registration of any student whose term-bill is not paid and to collect \$5.00 in each such instance, in addition to the amount due, before registration can be reinstated.

(SEE OTHER SIDE)

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIP

To

Mr. Fannin S. Belcher

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 269

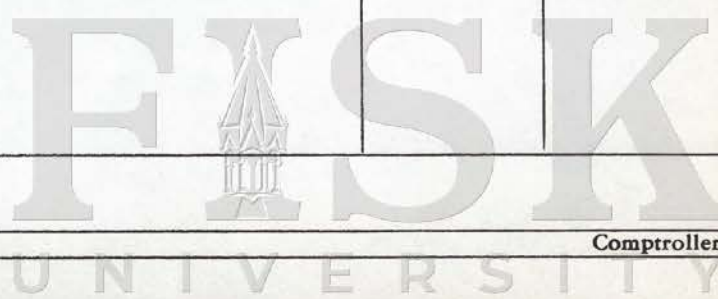
Date September 29, 1939

First payment on fellowship granted 4/12/39 - - - - - \$150.00

Ck.#21876

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	38-9	\$150.00	

Prepared by <b>AM</b>	Checked by	Posted by
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Comptroller

# FELLOWSHIPS

September 25, 1939

Dear Mr. Belcher: Thank you for your letter  
of September 21. We shall  
be pleased to follow the payment plan which you  
have outlined. Checks for tuition will be sent to  
Yale University on receipt of an invoice from them.  
Best wishes for a successful  
year.

Very truly yours,

DOROTHY A. ELVIDGE

DE:AM

Mr. Fannin S. Belcher, Jr.  
~~45 Dickerman Street~~  
New Haven, Connecticut

FISK  
UNIVERSITY

# FELLOWSHIPS

45 Dickerman Street  
New Haven, Connecticut  
September 21, 1939

	DE	9/25	DE	9/25
	Mlu		Mlu	

Miss Dorothy A. Elvidge  
Comptroller, Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Miss Elvidge:

Greetings! I present for your approval the following payment plan of my present Fellowship grant:

My tuition expenses of \$350.00 I should like to have paid directly from your office. The Bursar of Yale University has been instructed to send the semester's bill to you.

This amount subtracted from the grant of \$1500 leaves a balance of \$1150 to be paid in this way:

October.....	\$150.00
November.....	100.00
December.....	100.00
January.....	125.00
February.....	100.00
March.....	100.00
April.....	125.00
May.....	100.00
June.....	250.00
	<u>\$1150.00</u>

With best of good wishes to you, also the other members of your staff who must now watch over me.

Cordially yours,

*Fannin S. Belcher*

Fannin S. Belcher

**FISK**  
UNIVERSITY

269  
21876

*Memo*

# FELLOWSHIPS

May 31, 1939

Dear Mr. Belcher: The enclosed check for \$165 represents the final payment on the fellowship grant awarded to you in April 1938. For your information a schedule of the payments made on this award is given below.

August 31, 1938	-----	\$165.00
September 30	-----	165.00
October 31	-----	165.00
October 24 (tuition)	-----	192.50
November 30	-----	165.00
December 16	-----	165.00
January 31, 1939	-----	165.00
February 3 (tuition)	-----	157.50
February 26	-----	165.00
March 31	-----	165.00
April 28	-----	165.00
May 31	-----	<u>165.00</u>
		<u>\$2,000.00</u>

When you are ready to begin work under your grant for the current year, kindly send me a payment plan which will meet your needs.

Very truly yours,

DOROTHY A. ELVIDGE

DE:AM

~~Mr. Fannin S. Belcher, Jr.~~  
45 Dickerman Street  
New Haven, Connecticut



# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

## FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 8160

Date May 31, 1939

Final payment on fellowship granted 4/16/38 ----- \$165.00

Ck.#21318

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by

Checked by

Posted by

AM

Comptroller

FISK UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 8043

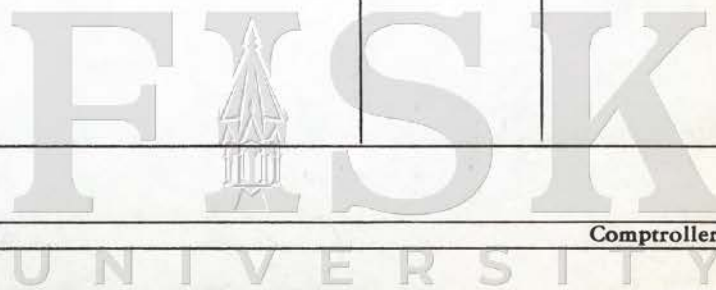
Date April 28, 1939

Eleventh payment on fellowship granted 4/16/38 - - - - - \$165.00

Ck.#21157

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by	Checked by	Posted by
AM		



Comptroller

# FELLOWSHIPS

45 Dickerman Street  
New Haven, Connecticut  
April 18, 1939

	24	Grants	
DE		56	

Mr. George M. Reynolds  
Director for Fellowships  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr. Reynolds:

With sincere appreciation and gratitude I acknowledge and accept the renewal grant of Fifteen hundred dollars (\$1,500) offered me by the Committee on Fellowships of the Julius Rosenwald Fund to assist me in carrying forward my study of drama at Yale University.

I assure you that I shall continue to do all that I can to prove myself worthy of the Committee's past and present interest and support.

Enclosed is a program of the West Virginia High School Play Tournament which I attended last week-end. Mr. McMullan, Director of the Yale University Theatre, served us as Critic Judge.

Respectfully yours,  
*Fannin S. Belcher*  
Fannin S. Belcher

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

c/o Mrs. B. S. Brown

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 7906

Date March 31, 1959

Tenth payment on fellowship granted 4/16/58 ----- \$165.00

Ck. #21017

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by DAE	Checked by	Posted by	Comptroller
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FISK UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To  
Mr. Famin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

Payment Voucher No. 7776

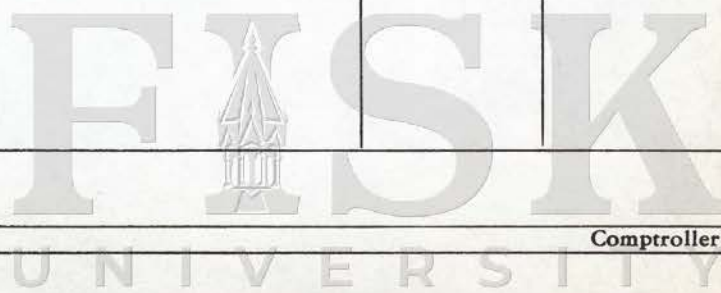
Date February 28, 1939

Ninth installment on fellowship granted 4/16/38 - - - - - \$165.00

Ck.#20842

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by <b>AM</b>	Checked by	Posted by
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Comptroller

# CROSS REFERENCE RECORD

<b>FIRM NAME OR SUBJECT</b>	FELLOWSHIP (BELCHER, FANNIN)	<b>FILE NO.</b>
<b>DATE</b>	2/27/39	<b>REMARKS</b>
		Letter from Allardyce Nicoll of Yale reporting on Belcher, Miss Graham and Miss Cooke.

<b>SEE</b>	Yale University	<b>FILE NO.</b>

<b>DATE</b>		<b>SIGNED</b>
-------------	--	---------------

FILE CROSS REFERENCE RECORD UNDER NAME OR SUBJECT LISTED AT TOP OF THIS SHEET, AND IN PROPER DATE ORDER.  
THE PAPERS REFERRED TO SHOULD BE FILED UNDER NAME OR SUBJECT LISTED UNDER "SEE"

**YAWMAN AND ERBE MFG. CO.**  
ROCHESTER, N. Y.



# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To  
Yale University  
Office of the Bursar  
New Haven, Connecticut

Payment Voucher No. 7725

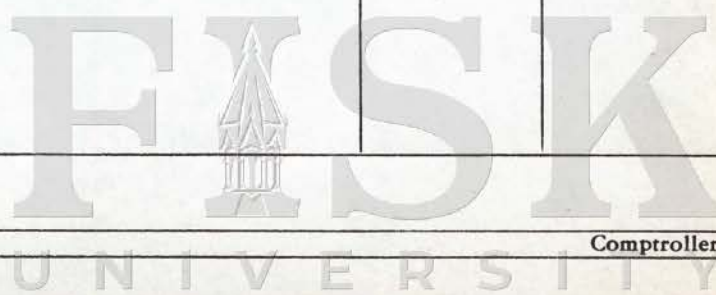
Date February 5, 1939

Tuition and fees of Mr. Fannin S. Belcher for second half of  
current year in the Drama School - - - - - \$157.50

Ck.#20790

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$157.50	

Prepared by AM	Checked by	Posted by
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Comptroller

# YALE UNIVERSITY

7723  
20790

Mr. Fannin S Belcher  
45 Dickerman St

To YALE UNIVERSITY, DR.

FREDERIC B. JOHNSON, BURSAR

Feb 1 1939

Department of Health Fee

Tuition 2nd half of the current  
college year in the Drama School 175 00

Room Rent

Equipment Fee

7 50  
Credit 182 50\*  
25.  
157.50

## IMPORTANT

*The regulations of the University require payment of this bill to be made on or before*

Feb 15, on which date the Bursar will by vote of the Corporation be obliged to suspend the registration of any student whose term-bill is not paid and to collect \$5.00 in each such instance, in addition to the amount due, before registration can be reinstated.

(SEE OTHER SIDE)

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 7644

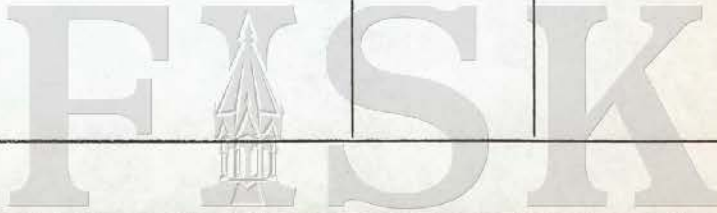
Date January 31, 1939

Seventh payment on fellowship granted 4/16/38 ----- \$165.00

Ck.#20696

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by AM	Checked by	Posted by	 Comptroller
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# FELLOWSHIPS

Recd 1/15

December 22, 1938

Dear Mr. Belcher: Mr. Reynolds is out of the office, and as he will not return until after Christmas, I am replying to your letter of the 18th.

We are preparing a short application form for renewal of fellowships, and I shall be glad to send you one as soon as it is ready. The final date for the acceptance of applications for renewal has been set as February 15.

All good wishes for a happy holiday season.

Very truly yours,

MARGARET L. UTLEY  
Secretary to Mr. Reynolds

Mr. Fannin S. Belcher, Jr.  
45 Dickerman Street  
New Haven

Sent to  
1901 Fifth Street, N. W.  
Washington, D. C.

FISK  
UNIVERSITY

# FELLOWSHIPS

45 Dickerman Street  
New Haven, Connecticut  
December 18, 1938

	GMR	22	Me	22

Mr. George M. Reynolds  
Director for Fellowships  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr. Reynolds:

Since I do not know the correct method of approach in the present situation, I am writing to you now solely for information.

I am, as you know, studying this year on a Rosenwald Fellowship at the Yale School of Drama. If possible, I should like to apply for a renewal of the fellowship for 1939-40. The question in my mind is whether or not I should make application before January 10 or wait until the end of my first semester's work.

Will you solve this problem for me as well as instruct me as to the form this renewal application should take? Please address your response to 1901 Fifth Street, Northwest, Washington, D.C. where I am planning to spend the Christmas holidays while working at the Congressional Library.

Respectfully yours,

*Fannin S. Belcher, Jr.*  
Fannin S. Belcher, Jr.

FISK  
UNIVERSITY

*sub*  
*1/3/39*

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To  
Mr. Fannin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

Payment Voucher No. 7511

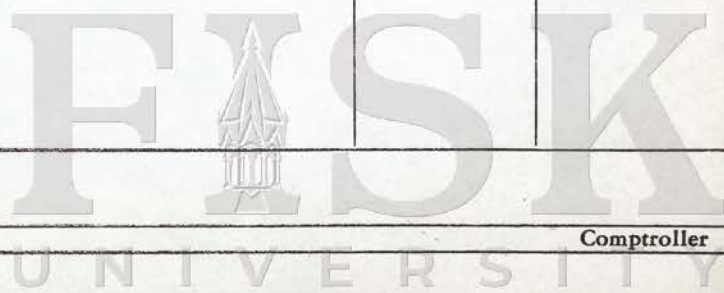
Date December 16, 1938

Sixth payment on fellowship granted 4/16/38 - - - - - \$165.00

Ck.#20546

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by AM	Checked by	Posted by
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Comptroller

# FELLOWSHIPS

December 13, 1938

Dear Mr. Belcher: Thank you for your letter of  
December 9. I can easily  
understand your attitude toward the courses and formal  
studies. I imagine these are of more value than they  
may seem at the moment. I hope they do not interfere  
with your getting a fair amount of active work in  
creative fields.

Very truly yours,

ERE:JW

EDWIN R. EMBREE

Mr. Fannin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

FISK  
UNIVERSITY

*File  
Embree  
12/13/38*

# FELLOWSHIPS

*Belcher-Fanning*

45 Dickerman Street  
New Haven, Connecticut  
December 9, 1938

ERE ✓ ——— 13  
JK  
GOMR ——— GOMR O

Mr. Edwin R. Embree, President  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr. Embree:

I thought you might be interested in receiving some word from me concerning my activities at the Yale School of Drama. Activities? Faculty and seasoned students would laugh at my employing this term to cover the innumerable tasks we first year students have to perform and the obscure place we fill in the organization.

And in my prejudiced estimation the organization and procedure established here are comparable to any university and professional theatre anywhere. This rigid organization was, in a sense, my undoing. There were courses required of all entering students which serve as a sort of "you-know-my-methods-and-language" background for the advanced courses. An effective technique, I think; yet it leaves the student fully aware that the entire set-up is based upon the assumption that he will spend at least two years here. I tried to escape these introductory courses but to no avail. Once in them (an orientation and production crew course and a fundamentals of directing course), however, I discovered their worth and interest. In addition to these two courses, I am enrolled in Playwriting with Mr. Eaton and a dramatic criticism seminar conducted by Mr. Nicoll, one of the most scholarly men with whom I have ever come in contact.

With the exception of the playwriting and occasionally, the seminar course, there is little opportunity for individual achievement. The emphasis, for the most part, is on group effort. Several reports and papers submitted in the seminar have earned Mr. Nicoll's approval; several original scripts for Mr. Eaton, favorably received. At present I am revising a radio play which is to be presented by the local radio station which is sponsoring a Yale Drama School half-hour. Following this comes the first original one act play. I am also beginning my statistical work on my research project of the Negro in Drama. Mr. Nicoll considers it important and is serving as my advisor. So far I have done nothing in make-up and stage lighting. I have talked with the instructors in charge of these courses but was not permitted to enroll because of the time required for playwriting and production crew work.

YALE UNIVERSITY

Considering the time I have to spend in wooing my creative writing muse plus the long weary hours handling scenery (once from 7:30p.m. to 4:20 a.m. but usually from 7:30-midnight), I admit that there is little time for more than the four courses I am taking. At other times, though, I wonder what you would think. Experienced acquaintances say that all first year students are restive during the first semester but later learn the value of Yale's emphasis upon quality rather than quantity. I look forward to my conversion.

All in all--and I hope that you have already received this impression--I am thoroughly enjoying the work here and am trying to do my best. Only in this way can I show my deep appreciation to you and the Committee For Fellowships.

Sincerely yours,

*Fannin S. Belcher, Jr.*

Fannin S. Belcher, Jr.

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

## FELLOWSHIPS

To  
Mr. Fammin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

Payment Voucher No. 7369

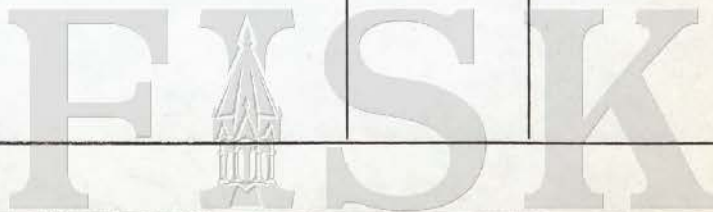
Date November 30, 1938

Fifth payment on fellowship granted 4/16/38 ----- \$165.00

Ch.#20402

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by AM	Checked by	Posted by	 Comptroller
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# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

45 Dickerman Street

New Haven, Connecticut

Payment Voucher No. 7280

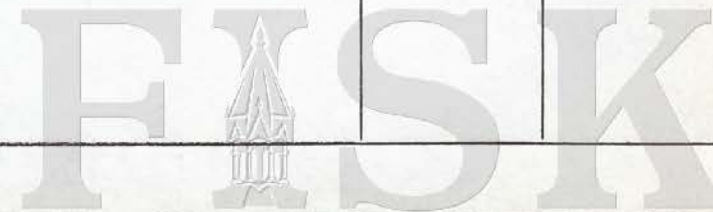
Date October 31, 1938

Third payment on fellowship granted 4/16/38 ----- \$165.00

Ck.#20293

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by AM	Checked by	Posted by	 Comptroller
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# FELLOWSHIPS

October 25, 1938

Dear Mr. Belcher: This letter is to let you know that we have sent a check for \$192.50 to the Bursar of Yale University to cover your fees for the current semester. This amount was made up of the following items:

Tuition in Drama School - - - - -	\$175.00
Department of Health Fee - - - - -	10.00
Equipment Fee - - - - -	7.50
	<u>\$192.50</u>

You will remember that in setting up the payment plan for your fellowship we reserved \$350 for tuition. We shall deduct from your last monthly installment the difference between the total we shall pay to Yale for tuition (for both semesters) and the \$350 which has been reserved for this purpose.

Very truly yours,

ROBERT A. ELVIDGE

DE:AM

Mr. Fannin S. Belcher, Jr.  
45 Dickerman Street  
New Haven, Connecticut

FISK  
UNIVERSITY

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To

Yale University  
Office of the Bursar  
New Haven, Connecticut

Payment Voucher No. 7311

Date October 24, 1938

Your statement to Mr. Fannin S. Belcher for tuition and

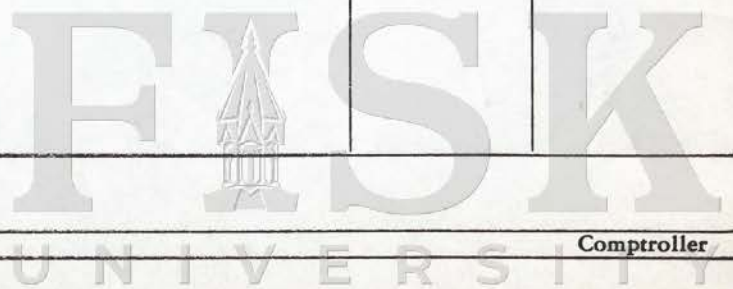
fees for the first half of the current college year - - - \$192.50

(Department of Health Fee - - - - -	\$10.00
Tuition in Drama School - - - - -	175.00
Equipment Fee - - - - -	7.50
	<u>\$192.50</u>

Ck.#20524

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$192.50	

Prepared by AM	Checked by	Posted by
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Comptroller

# YALE UNIVERSITY

MR. Fannin Belcher  
45 Dickerman St

To YALE UNIVERSITY, DR.

Oct 20 1938

FREDERIC B. JOHNSON, BURSAR

Department of Health Fee		10 00	
Tuition	1st half of the current		
	college year in the	Drama School	175 00
Equipment Fee			7 50
Room Rent			192 50*

DOROTHY A. ELVIDGE

THIS BILL IS NOW DUE and will become overdue if not paid  
on or before **NOV 4**

If it is not paid by that date registration will be suspended.



(SEE OTHER SIDE)

UNIVERSITY

7311  
20324

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

## FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.  
1901 Fifth Street N. W.  
Washington, D. C.

Payment Voucher No. 7150

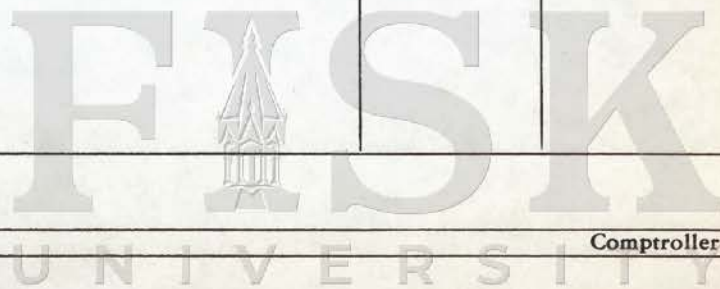
Date September 30, 1938

Second payment on fellowship granted 4/16/38 - - - - - \$165.00

Ck.#20145

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by AM	Checked by	Posted by
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Comptroller

45 Dickerman Street  
New Haven, Connecticut  
September 26, 1938

Miss Dorothy A. Elvidge

FELLOWSHIPS

Julius Rosenwald Fund

4901 Ellis Avenue  
Chicago, Illinois

SE	9/29	SE	0
MW		MW	0

Dear Miss Elvidge:

As requested, I write now to let you know my current address - which I hope will be my permanent address from now until June -

45 Dickerman Street

New Haven, Connecticut

In care of Mrs. B. S. Brown

The September check sent to Washington was received and appreciated. Thank you.

Sincerely yours,

Fannin S. Belcher, Jr.

# Julius Rosenwald Fund

4901 Ellis Avenue  
CHICAGO

# FELLOWSHIPS

To

Mr. Fannin S. Belcher, Jr.

1901 Fifth Street N. W.

Washington, D. C.

Payment Voucher No. 7046

Date August 31, 1938

First payment on fellowship granted 4/16/38 - - - - - \$165.00

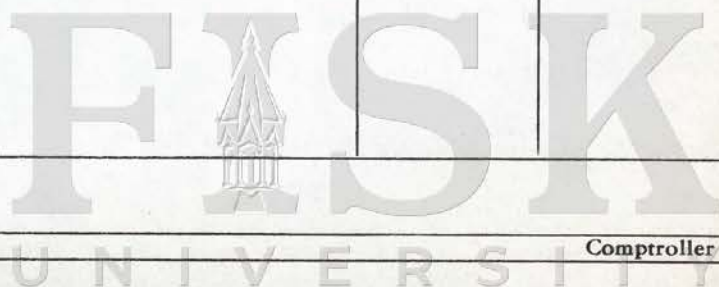
Ck.#20022

Accounts	Appropriation No.	Debit	Credit
Negro Fellowships	37-8	\$165.00	

Prepared by  
AM

Checked by

Posted by



Comptroller

# FELLOWSHIPS

August 25, 1938

Dear Mr. Belcher: The payment plan outlined in your recent letter is entirely agreeable to us. Kindly ask the Bursar at the University to send us an invoice covering your tuition charges, and I shall see that a check is sent promptly. A check for \$165 will be sent to you on the first of each month from September 1 to and including June 1.

Kindly keep us informed of your current address so that you will experience no delay in receiving these payments.

Very truly yours,

*DE. by Ann.*

DE:AM

Mr. Fannin S. Belcher, Jr.  
~~1901 Fifth Street, N. W.~~  
Washington, D. C.

FISK  
UNIVERSITY

# FELLOWSHIPS

## The West Virginia Players

WEST VIRGINIA STATE COLLEGE

BOX 150 --- INSTITUTE, WEST VIRGINIA



FANNIN S. BELCHER  
DIRECTOR

August 23, 1938

Miss Dorothy Elvidge  
Comptroller, Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

	SE	8/25	SE	9/25
	mka		mka	

Dear Miss Elvidge:

At the suggestion of Mrs. Merrill I am submitting for your approval my plan for the payments on the fellowship awarded me by the Rosenwald Foundation.

Tuition and fees, I understand, will be paid direct to Yale University, the institution which I am attending. The amount, catalogue listings, is three hundred and seventy-five dollars(\$375.00) for the year. Twenty-five dollars(\$25.00) of this amount has already been paid as a registration fee and will be credited to the tuition for the second half-year. This leaves a balance of three hundred and fifty dollars(\$350.00) to be paid.

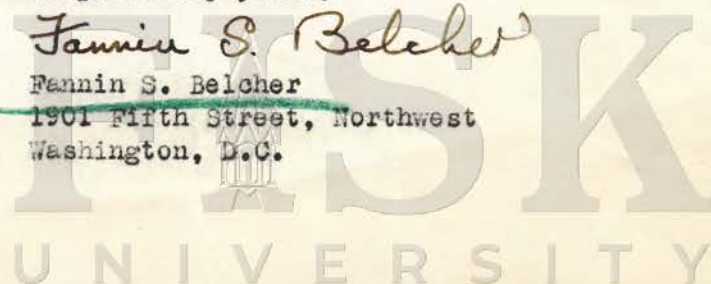
My fellowship award is two thousand dollars(\$2000.00). Deducting from this amount the three hundred and fifty dollars(350.00) due Yale, I have a balance of \$1650.00. If in order, I should like to receive this sum on a monthly basis of one hundred and sixty-five dollars(\$165.00) for the ten months of study, beginning in September and ending in June.

I hope that this will prove satisfactory to you. If not, I shall be quite willing to abide by your decision and profit by your suggestions.

Respectfully yours,

*Fannin S. Belcher*

Fannin S. Belcher  
1901 Fifth Street, Northwest  
Washington, D.C.



# FELLOWSHIPS

August 19, 1938

Dear Mr. Belcher: Your letter of August 15 to Mr. Paty has been referred to me. It is customary for this Fund to make payments on fellowship awards on a monthly basis, spreading these payments over the period of study. Tuition and fees are usually paid direct to the institution which a Fellow is attending. However, these are not hard and fast rules. If you will submit a payment plan, which you think will meet your needs most adequately, to Miss Dorothy Elvidge, our Comptroller, I am sure everything can be arranged satisfactorily.

Very truly yours,

*AM*  
Assistant Comptroller

Mr. Fannin S. Belcher  
1901 Fifth Street, Northwest,  
Washington, D. C.

FISK  
UNIVERSITY

# The West Virginia Players

FELLOWSHIPS

WEST VIRGINIA STATE COLLEGE

BOX 150 --- INSTITUTE, WEST VIRGINIA



FANNIN S. BELCHER  
DIRECTOR

August 15, 1938

	Am	8/17	Am	8/18
	SE		SE	0
	MLL		MLL	0

Mr. Raymond Paty  
Director for Fellowships  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr. Paty:

Since I am not acquainted with the procedure followed by the Rosenwald Fund in payment of its grants, I am writing to you for this information. I leave for Yale on September 22 and I should like at that time to be prepared to meet all first semester payments.

My summer address is 1901 Fifth Street, Northwest, Washington, D.C. I shall be there until the university opens.

With continued appreciation to you and the Committee For Fellowships, I am

Very truly yours,

*Fannin S. Belcher*  
Fannin S. Belcher

FISK  
UNIVERSITY

FELLOWSHIPS

The West Virginia Players

WEST VIRGINIA STATE COLLEGE

BOX 150 --- INSTITUTE, WEST VIRGINIA



FANNIN S. BELCHER  
DIRECTOR

May 13, 1938

	ERE	16	SR	o

Mr. Edwin R. Embree, President  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr. Embree:

I deeply appreciate your very inspiring letter, and assure you that I shall do all that I can to justify the interest which you and the Committee on Fellowships have in my activities.

Sincerely yours,

*Fannin S. Belcher*

Fannin S. Belcher

FISK  
UNIVERSITY

# FELLOWSHIPS

May 5, 1938

Dear Mr. Belcher: As a member of the committee which passed upon your application for a Rosenwald fellowship, I want to tell you of the personal interest which your proposal aroused in us. We were particularly impressed by the work that you have been doing not only in play-writing and dramatics at West Virginia State College but in the diffusion of interest in drama throughout the State, especially through the high school contests.

We hope that you will get just what you want from your year at Yale. We shall all follow your future career with interest. As you probably know, Dean Farrell of West Virginia made a special trip to our office to urge your candidacy. That kind of loyalty on the part of an associate impressed us, as well as the other evidences of your ability to arouse enthusiasm.

Very truly yours,

EDWIN R. EMBREE

ERE:JW

Mr. Fannin Belcher  
West Virginia State College  
Box 150  
Institute, West Virginia

FISK  
UNIVERSITY

FELLOWSHIPS

The West Virginia Players

WEST VIRGINIA STATE COLLEGE

BOX 150 --- INSTITUTE, WEST VIRGINIA



FANNIN S. BELCHER  
DIRECTOR

April 20, 1938

	RRP	22	RP	0

Mr. Raymond Paty  
Director for Fellowships  
Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr. Paty:

It is with sincere pleasure that I acknowledge and with grateful appreciation that I accept the grant of two thousand dollars (\$2,000), for my further study of theatre art, offered to me by the Committee on Fellowships of the Julius Rosenwald Fund.

I assure you that I shall do my best to live up to the Committee's expectations and beliefs.

Again, I thank you.

Respectfully yours,

*F. S. Belcher*  
F. S. Belcher

*AM*  
FISK  
UNIVERSITY

# FELLOWSHIPS

April 19, 1938

Dear Mr. Belcher: We are returning by express today  
the following exhibit material  
which you submitted for the consideration of the  
fellowship committee.

Songs of "Roll Your Own"  
Playscripts of "L'Honorable Dessalines"  
"Roll Your Own"  
"Deal a Hand"  
Representative Programs and Specimens of  
Drama Projects

Thank you for sending this material. I hope it reaches  
you in good condition.

Very truly yours,

RAYMOND R. PATY

RRP\*W

Mr. Fannin S. Belcher  
West Virginia State College  
Institute, West Virginia

FISK  
UNIVERSITY

## CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

1201

## SYMBOLS

DL = Day Letter  
 NL = Night Letter  
 LC = Deferred Cable  
 NLT = Cable Night Letter  
 Ship Radiogram

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NEWCOMB CARLTON  
 CHAIRMAN OF THE BOARD

J. C. WILLEVER  
 FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

Received at 427 So. LaSalle St. Chicago, Ill. Wash. 4321

BA927 33 NL COLLECT=NEWHAVEN CONN 13

1938 APR 13 PM 6 28

RAYMOND R PATY= 49702

4901 ELLIS AVE CHGO=

FELLOWSHIPS

FANNIN BLECHERS MUSICAL COMEDIES NOT GOOD, BUT PLAY IS PROMISING AND PROFESSOR NICOLL LIKES HIS PROJECT IDEAS AND THINKS WE COULD EASILY ARRANGE YOUTHFUL STUDY FOR HIM AND WOULD ACCEPT HIM GLADLY=

Useful

W P EATON.

"Egg-zactly" RIGHT  
 SEND YOUR  
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FISK UNIVERSITY

# FELLOWSHIPS

April 12, 1938

Dear Mr. McCandless: Thank you very much for  
your note of the 7th, which  
I find on my return from a field trip. We shall  
be glad to have Mr. Eaton's comments on Mr. Belcher's  
plays, and you may be sure that we will avail our-  
selves of your kind offer to be of assistance with  
technical advice when the need arises.

Very truly yours,

RAYMOND R. PATY

RP\*MLJ

Mr. Stanley McCandless  
The Department of Drama  
Yale University  
New Haven, Connecticut

FISK  
UNIVERSITY

YALE UNIVERSITY · SCHOOL OF THE FINE ARTS

THE DEPARTMENT OF DRAMA FELLOWSHIPS

NEW HAVEN · CONNECTICUT

JAMES ROWLAND ANGELL  
*President*

ALLARDYCE NICOLL  
*Chairman*

EVERETT VICTOR MEEKS  
*Dean*

April 7, 1938

PP  
ack 4/12/38

Mr. Raymond R. Paty  
4901 Ellis Avenue  
Chicago, Ill.

My dear Mr. Paty:

I am turning over the plays and other material which you sent me relating to the application of one Fannin S. Belcher for a scholarship, to our Walter Pritchard Eaton, who teaches play-writing here. He is in a much better position to judge of the quality of the plays than I and will give a much more professional judgment.

Any time you have any questions relating to the technical side of the theatre I will be glad to be of any assistance I can.

Sincerely yours,

*Stanley M. McCandless*  
Stanley McCandless

McC:B

FISK  
UNIVERSITY

# FELLOWSHIPS

March 31, 1938

Dear Mr. McCandless: At a recent meeting of our Fellowship Committee Mr. Henry Allen Moe of the Guggenheim Foundation suggested that you might be able to give us some help in the consideration of one of our Negro candidates, Mr. Pannin S. Belcher, Assistant Professor of English and Director of Dramatics of the West Virginia State College at Institute. Mr. Belcher has his M. A. from the University of Pennsylvania and wishes to obtain his Ph. D. from Yale. He is 29 years old.

I am enclosing two play scripts which Mr. Belcher has submitted, and his plan of work. I wonder if we could impose upon you to the extent of asking you to look these over to see whether or not they have any real promise of ability. Our fellowships are necessarily few in number and I should like to be able to present to the committee for its final consideration only those men who seem to be outstanding in their field.

Anything you can tell me will be very greatly appreciated and it will, of course, be held in confidence.

Very truly yours,

RP:MLU

RAYMOND R. PATY

Mr. S. R. McCandless  
Department of Fine Arts  
Yale University  
New Haven, Connecticut

FISK  
UNIVERSITY

WEST VIRGINIA STATE COLLEGE

INSTITUTE, WEST VIRGINIA

FELLOWSHIPS

DEPARTMENT OF ENGLISH  
HILLERY C. THORNE  
FANNIN S. BELCHER  
LORENA E. KEMP  
LILLIAN L. WASHINGTON

	RRP	23		0
March 21, 1938				
		ack Ma	23	

Mr. Raymond Paty  
Director for Fellowships  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Illinois

Dear Mr. Paty:

In accordance with your request, I have, today, mailed to you manuscript copies of two of the plays with music which were mentioned in my Rosenwald application and an original draft of a one act play upon which I am working now. I have also included with the manuscripts, the original folio of music used in one of the plays. (Both were produced here.) Since this is the only complete copy of the music I have, may I have it returned after the committee's examination?

Following your suggestion, I have rechecked my proposed budget. Although I feel that the original total was as close to the average as it could be with sacrificing many things not conducive to thorough mental concentration, I have succeeded in reducing this total (\$2419) to \$2100 or more accurately \$2090.

Respectfully yours,

*F. S. Belcher*

F. S. Belcher

FSB/tf

FISK  
UNIVERSITY

UNIVERSITY OF PENNSYLVANIA  
PHILADELPHIA

FELLOWSHIPS

English Language  
and Literature

RRP	21	THE COLLEGE	

March 19, 1938

Mr. Raymond Paty  
Julius Rosenwald Fund  
4901 Ellis Avenue  
Chicago, Ill.

My dear Mr. Paty:

I remember Mr. Belcher very well, and can assure you that so far as his record in my courses goes, he did distinguished work. It is some years ago since he was here, but all my reactions were favorable and I trust sincerely you will give him an opportunity to proceed with the very interesting research that he plans. I am returning the description of it, as I understand you desire me to do so.

Yours very sincerely,

*Arthur H. Krum*

AHQ:M

FISK  
UNIVERSITY

# FELLOWSHIPS

March 11, 1938

Dear Mr. Belcher: The Committee on Fellowships has had its preliminary meeting, and I have been asked to write you for a copy of one or two of your best plays in order that they may be considered by our Committee.

The Committee felt that your request for \$2,419 was a bit high. I suggest that you check over the budget which you have proposed to see if it is possible to revise it downward to come nearer the average grant of \$1500.

Very truly yours,

RAYMOND R. PATY

RP:MLJ

~~Mr. Fannin S. Belcher~~  
West Virginia State College  
Institute, West Virginia

FISK  
UNIVERSITY

# FELLOWSHIPS

March 11, 1938

Dear Dr. Quinn: Mr. Fannin S. Belcher, Assistant Professor of English and Director of Dramatics at West Virginia State College is applying to the Julius Rosenwald Fund for a fellowship.

Mr. Belcher states in his application that he had two years of work at the University of Pennsylvania, and I am wondering if you remember him. If so, will you be good enough to give us an opinion of his ability and a criticism of his plan of work?

Our fellowship money is limited and we are eager that it should go to those who indicate the greatest promise. For that reason we shall greatly appreciate your very frank appraisal of Mr. Belcher.

Very truly yours,

RAYMOND R. PATY

RP:MLU

Dr. Arthur Hobson Quinn  
University of Pennsylvania  
Philadelphia, Pennsylvania

FISK  
UNIVERSITY

# FELLOWSHIPS

January 13, 1938

Dear Miss Belcher: May I acknowledge your telegram of the 11th, in which you urge me to give any assistance possible to Fannin S. Belcher who is applying here for a scholarship. I should be glad to do so, and I have turned your telegram over to Mr. Paty, in charge of our scholarships.

The Scholarship Committee, which is made up of persons outside the staff of the Fund, has refused to permit the officers to make recommendations on candidates, preferring to make their own choices on merits. If anybody asks me about Mr. Belcher, you may be sure that I will make reference to his excellent connections and reliability.

Yours very truly,

M. O. BOUSFIELD

M. O. Bousfield, M.D.

MOB:rh

Miss May B. Belcher  
Indianapolis Young Women's  
Christian Association  
Indianapolis, Indiana

FISK  
UNIVERSITY

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION *Fe*

SYMBOLS

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- NLT = Cable Night Letter
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R. B. WHITE  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

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FIRST VICE-PRESIDENT

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Received at 427 So. LaSalle St., Chicago, Ill. Wabash 4321

1938 JAN 12 AM 1 19

FELLOWSHIPS

NDA10 45 NL=INDIANAPOLIS IND 11

DR M O BOUSEFIELD= *Forestville*

4548 HARRISVILLE AVE CHGO=

MY YOUNG NEPHEW FANNIN S BELCHER JUNIOR TEACHER OF ENGLISH AND DRAMA AT WEST VIRGINIA STATE COLLEGE HAS BEEN RECOMMENDED BY PRESIDENT JOHN DAVIS FOR ROSENWALD SCHOLARSHIP STOP YOUNG MAN IS QUITE TALENTED I WILL DEEPLY APPRECIATE ANY HELP YOU CAN GIVE HIM IN THIS MATTER=

MAY B BELCHER INDIANAPOLIS YOUNG WOMENS CHRISTIAN ASSN.



*708/15/14/38*

# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Fannin Saffore Belcher, Jr.

Report Requested of Mr. Walter Pritchard Eaton

Associate Professor of Playwriting

Yale University

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. *An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.*

Your reply will be held in strictest confidence.

*George M. Reynolds*  
Director for Fellowships

## REPORT

My contact with Mr. Belcher has been in playwriting, only, and so far this year he has been so busy in the school that he has not been able to concentrate as much as he would like to on this field, and as he needs to if he is to write a good play. I am not sure that he desires to become a playwright so much as to learn the technique of the craft, to help others. For this he has a good mind, and excellent critical judgment. What he says about the needs of the negro theatre in re guides to proper make up and lighting is, I think, absolutely correct, and he is also correct in assuming that he (or any student) needs a second year of study in directing before he is competent to handle productions. I have found, and I think all our faculty has found, Belcher to be an extremely tactful, polite,

OVER

UNIVERSITY

JULIUS ROSENWALD FUND

earnest and intelligent man, and that helping him gives pleasure and promises profit. As far as I am concerned, I should recommend him very highly for any further help you might be able to give.

Confidential Report on Candidates for Fellowship

Name of Candidate Mr. Yannis Beloff Belcher, Jr.

Report Requested of Mr. Walter Richard Eaton

Associate Professor of Playwriting

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement. We shall appreciate your frank opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

Walter R. Eaton  
Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

I should say, from what I have seen, entirely free.

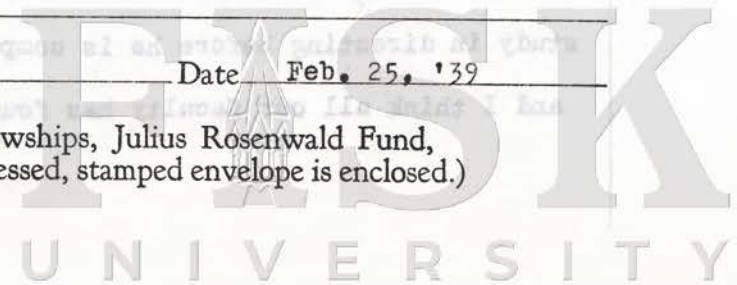
Signed Walter Richard Eaton

Position or Title Assoc. Prof. of Playwriting

Address University Theatre, New Haven

Date Feb. 25, '39

(Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)



JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Fannin Saffore Belcher, Jr.

Report Requested of Mr. Allardyce Nicoll, Director

Yale Theatre

Yale University

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. *An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.*

Your reply will be held in strictest confidence.

*George M. Reynolds*  
Director for Fellowships

REPORT

A first-class student, well informed, mature in judgment and with a definite end in view.

His scheme for a book on The Negro and the American Theatre is an excellent one. Already he has shown me some part of this and I can give assurance that it is shaping well. If he carries on in the way he has begun, he will have produced a valuable book. I feel sure that a second year here would be of very great service to him.

(Further statement in letter regarding all three candidates who are studying at Yale during the present session.)

YALE UNIVERSITY  
OVER

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate \_\_\_\_\_

Report Requested of \_\_\_\_\_

Yale Theatre

The Report

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.  
We shall appreciate your frank opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strict confidence.

*James M. [unclear]*  
Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

Signed \_\_\_\_\_ *James M. [unclear]*

Position or Title \_\_\_\_\_ Chairman, Department of Drama

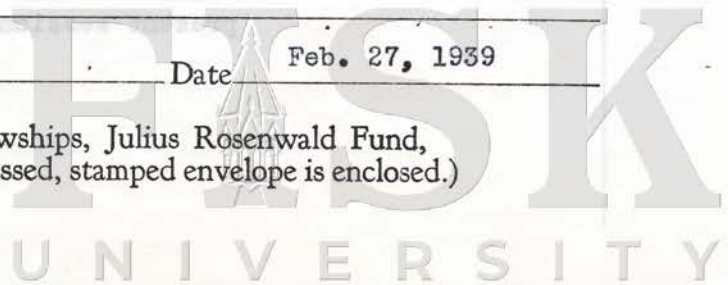
Address \_\_\_\_\_ Yale University

New Haven, Conn.

Date Feb. 27, 1939

(Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)

OVER



# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Fannin Saffore Belcher, Jr.

Report Requested of Mr. Frank McMullan

Assistant Professor of Play Production

Yale University

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement.

We shall appreciate your frank opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. *An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.*

Your reply will be held in strictest confidence.

*George M. Reynolds*  
Director for Fellowships

## REPORT

From what I have seen of Fannin Belcher, Jr., I would say that he is an intelligent, conscientious and interesting student. His work has been imaginative and original. In manner and personality he is quite reserved but capable of assertion when the occasion arises. His opinions and judgments indicate a mature and well-ordered mind. He is congenial and cooperative, having the ability to lead as well as follow.

The program of work outlined is both interesting and unusual. I believe he can realize his plans if he is allowed to continue here at Yale, and in my opinion he represents the quality

OVER

UNIVERSITY

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

of student we most desire.

Confidential Report on Candidates for Fellowships

Name of Candidate

Report Requested of

Assistant Professor of Play Production

The above-named candidate has applied to this Fund for a fellowship and has given your name as a reference. The candidate's plan of work is attached. Please return it with your statement. We shall appreciate your frank opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed Frank McMullan

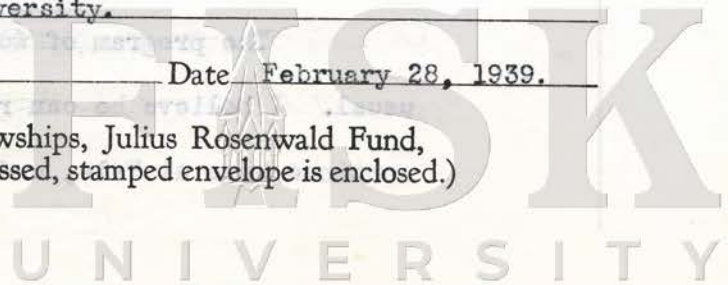
Position or Title Assistant Professor of Play Production

Address Department of Drama, Yale University.

New Haven, Conn.

Date February 28, 1939.

(Please return to the Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)



# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Fannin S. Belcher  
Report Requested of Mr. Sterling Brown  
Director of Dramatics, Howard University

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

Director for Fellowships

### REPORT

Mr. Fannin Belcher is in my estimation one of the most able and conscientious directors of dramatics in Negro colleges.

I have visited West Virginia State College and have seen Mr. Belcher's laboratory workshop, which, in spite of limited facilities, was nevertheless first-rate. I have talked with students under his direction and with people who have seen his productions. They were uniformly enthusiastic. I served as judge at one of his state-wide high school tournaments, which was an eye-opener to me. The technical side of production for which Mr. Belcher was responsible was handled with smoothness and dispatch. I could see also that

OVER

UNIVERSITY

Mr. Belcher was in large measure responsible for the good performances and the generally fine dramatic interest manifested all over the state. He has been something of an inspirational force in the field of drama. His tournament is in my mind one of the important educational projects of West Virginia.

I am most favorably impressed with his plan for work. I am keen to see our colleges advance in dramatic work, and I look upon Mr. Belcher as one of the best people to contribute to that advance. He is intelligent, as industrious, and his plan indicates, ambitious. The abilities of such a man, developed by further training to greatest usefulness, are much needed in Negro life.

Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

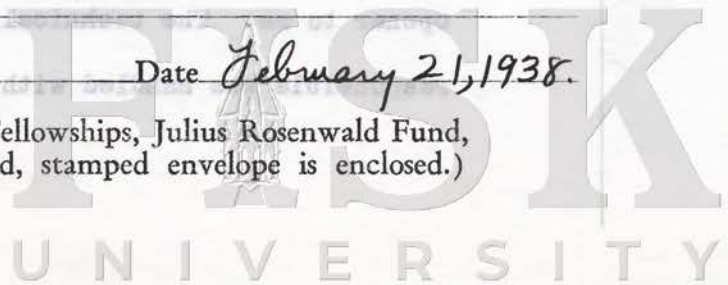
Signed Sterling A. Brown

Position or Title Associate Professor of English (on leave)

Address Howard University  
Washington, D. C.

Date February 21, 1938.

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)



OVER

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Fannin S. Belcher, Jr.

Report Requested of Mr. David Kirby, Secretary, State Board of Education  
State Capitol, Charleston, West Virginia

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

Raymond Pate  
Director for Fellowships

REPORT

REPORT

*[Faint signature and text visible in the report area]*

Date: January 22, 1933

Position or Title: Secretary, West Virginia Board of Education

Address: (Please return Raymond Pate, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)



P

JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

F. S. Belcher, Drama and English, West Virginia State College, Institute, West Virginia, received his Master of Arts degree from the University of Pennsylvania, 1930, including considerable work in drama, according to official records in this office.

Mr. Belcher has had nine (9) years' experience in teaching, seven (7) in his present position.

Personally, I am enthusiastic about the work Mr. Belcher has carried on in the development of the dramatic and artistic instincts in the Negro race. The concomitants of personal responsibility, independence, and other attributes of good citizenship are not neglected. I recommend him unreservedly for the Julius Rosenwald Fellowship.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants. Your reply will be held in strictest confidence.

Raymond Paty  
Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

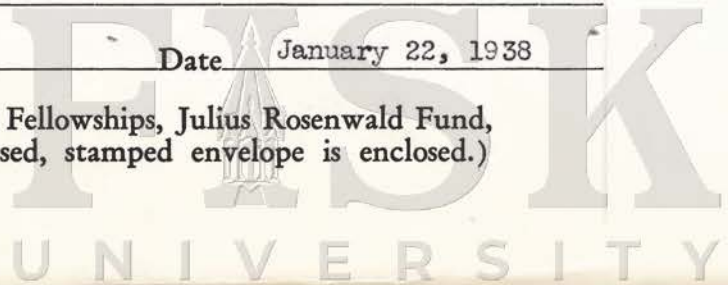
Signed Raymond Paty

Position or Title Secretary, West Virginia Board of Education

Address Charleston, West Virginia

Date January 22, 1938

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)



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# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Fannin S. Belcher, Jr.

Report Requested of Mr. David A. Lane, Jr., Dean, Louisville Municipal College  
For Negroes, Louisville, Kentucky

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

*Raymond Pate*  
Director for Fellowships

### REPORT

I am glad to give to Mr. Belcher a most unqualified recommendation. From personal observation I am able to vouch for the accuracy of the description of what he has done in the field of dramatics as it appears in Section II of his Plan of Work. During the years that he has been connected with West Virginia State College, beginning in a small way and developing, he has done a remarkable job of making the Negro high schools of the state, and, in fact, the state, "play-conscious". In creating and developing the Little Theatre at West Virginia State College he has shown rare originality, skill, and ingenuity. I consider that Edmonds of Dillard University and he are the two Negroes who stand out in the field.

His character is exemplary.

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UNIVERSITY  
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JULIUS ROSENWALD FUND  
4901 ELLIS AVENUE  
CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate: Mr. Franklin B. Seligson, Jr.  
Report Requested of: Mr. David A. Lane, Jr., Dean, Louisville Municipal College  
For Request: Louisville, Kentucky

The above named candidate has applied to this fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

*Raymond Paty*  
Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

Signed: *David A. Lane, Jr.*

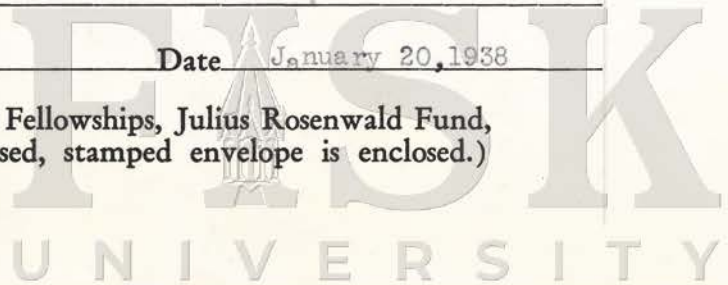
Position or Title: Dean, Louisville Municipal College

Address: Louisville, Kentucky

Date: January 20, 1938

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)

OVER



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# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Fannin S. Belcher, Jr.

Report Requested of Prof. C. R. Boothby, Director of Dramatics

40 Glenn Avenue, Port Chester, New York

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

*Raymond Paty*  
Director for Fellowships

### REPORT

TO WHOM IT MAY CONCERN:

Mr. Fannin S. Belcher is known to me in several ways. He was, first of all, the outstanding student in creative writing in my classes at Lincoln University, Pennsylvania, during the year 1926-1927. His ability to create original plots, to execute these plots with a degree of finality and finesse, together with an sane outlook and philosophy of life won for him my personal regard both as a student and as a friend. Such marked ability did Mr. Belcher possess in the realm of writing and drama that I asked the college authorities to permit him to return to the college in the capacity of a reader of papers for me during the year 1927-1928. This work was done by Belcher in a such a satisfactory manner that he was given several classes to instruct in the elementary forms of writing and debating. Again, his work proved worthy of commendation, so much so, in fact, that he was added to the list of student instructors at the university for two years.

My immediate contact with Mr. Belcher ceased in 1932. Since that time I have kept in touch with him and have followed his work with some interest. He has spent these years at West Virginia

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JULIUS ROSENWALD FUND

Institute, where I have been told he had done a magnificent piece of pioneering work in creative work in the realm of dramatics. This work bespeaks his untiring labor in whatever field of activity he may engage. He has always been an boundless worker forging ahead to far distant goals of endeavor. All of the reports which have reached me during the past few years have been excellent concerning Belcher's activities and accomplishments.

Morally, I should like to state that Mr. Belcher is far above the average Negro boy. He possesses one of the finest characters I have ever witnessed in any colored youth. Mentally, He is gifted far above the average Negro, having for parents two very talented folks, who possess not only college educations, but social position and prestige among their race. Physically, Mr. Belcher is slight and frail. But this has never been a hindrance to him, for he possesses much energy and untold determination.

Financially, I know that during the past few years Mr. Belcher has met reverses and has had to dig deep into his funds to assist other members of his family. I know from past experience that he will be most cautious and wise in the use of funds extended to him for the furthering of his education. I whole-heartedly recommend him as a candidate for the Rosenwald Fellowship to Yale. I believe that he would produce the desired results outlined in the papers which he has submitted to you. I heartily urge you to give him every possible consideration which is possible.

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

I know of no personality handicaps which would hinder Mr. Belcher from making a success of his work.

Signed Charles R. Boothby  
Position or Title Instructor of Senior English  
Address 40 Glen Avenue, Port Chester, New York  
January 24, 1938 Date

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)

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# JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

## Confidential Report on Candidate for Fellowship

Name of Candidate Mr. Fannin S. Belcher, Jr.

Report Requested of Dr. John W. Davis, President, West Virginia State College  
Institute, West Virginia

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

*Raymond Pate*  
Director for Fellowships

### REPORT

Mr. F. S. Belcher has unusual ability in the field of drama. His work at West Virginia State College in this field has produced for the college and state valuable results in culture. It is interesting to review what has been accomplished in West Virginia by Mr. Belcher when he has had so little of dramatic talent to work with. In addition, little, if any financial support of an appreciable sort has been placed at his disposal. No one in this state will raise any question as to his ability to pursue the plan of work as outlined by him in connection with his proposed study for a year.

Mr. Belcher possesses personal charm and certain indispensable characteristics which seem to be necessary in achieving splendid results in the field of drama.

I am very much interested in Mr. Belcher's plan of work. It is my belief that he will be able to do much toward removing the hit-and-miss

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JULIUS ROSENWALD FUND

atmosphere which now characterizes the participation on the part of Negroes in drama and give to it a standing based upon creative merit. The plan of work, rightly followed, would remove the Negro as a "natural" actor and make of him an actor who bases his work upon an intellectual background. Much needs to be done in this connection.

It is my hope that Mr. Belcher may be given the opportunity to follow through his plan of work, as outlined.

Institute, West Virginia

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

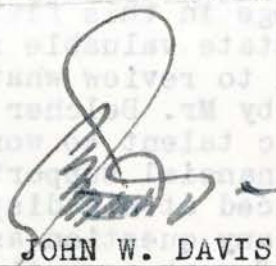
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Your reply will be held in strictest confidence.

Raymond Paty  
Director for Fellowships

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities? Yes

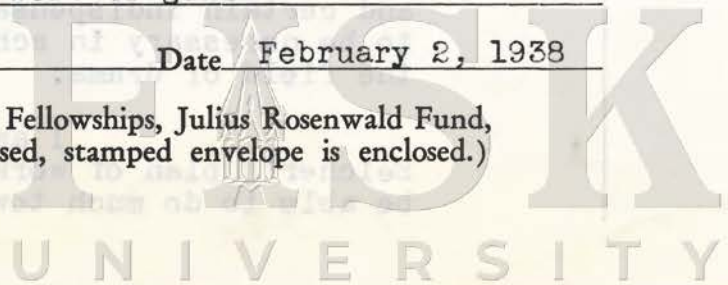
Signed  JOHN W. DAVIS

Position or Title President

Address W. Va. State College, Institute, West Virginia

Date February 2, 1938

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)



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Letters of Reference

FANNIN S. BELCHER

Dr. Arthur H. Quinn, Department of English Language and Literature,  
University of Pennsylvania

I remember Mr. Belcher very well, and can assure you that so far as his record in my courses goes, he did distinguished work. It is some years ago since he was here, but all my reactions were favorable and I trust sincerely you will give him an opportunity to proceed with the very interesting research that he plans.

- - - -

Mr. Walter P. Eaton, Instructor of Playwriting, Yale University.

Telegram - Fannin Belcher's musical comedies not good, but play is promising and Professor Nicoll likes his project ideas and thinks we could easily arrange useful study for him and would accept him gladly.

- - - -

Letter to Mr. Paty from Mr. Belcher.

I have rechecked my proposed budget. Although I feel that the original total was as close to the average as it could be without sacrificing many things not conducive to thorough mental concentration, I have succeeded in reducing this total (\$2,419) to \$2,100 or, more accurately, \$2,090.

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## PLAN OF WORK

Fannin S. Belcher

To understand the significance of the project upon which I hope to work during the tenure of the fellowship, one must first be made acquainted with my ultimate objective. I want to aid the Negro playwright, the Negro actor, and the Negro theatre to reach the same plan of importance, cultural and financially, that the American theatre has already accorded to the Negro theme. For many years an overemphasis has been placed upon the creative exploitation - popularly successful, it is true - of the Negro folk material as "exotic" or local color; too little attention has been paid to training in the arts of the theatre, including as it does playwriting, directing, production, stage lighting, costuming, and make-up; to the stimulation of community drama and the Negro little theatre groups; and to the promotion of dramatic work in our Negro colleges, similar to the famed "47" Workshop of Harvard, the Vassar Experimental Theatre, and the Yale Theatre. Yet it will be as a result of the blending of all these phases that Negro drama will finally arrive at that maturity which has given the Abbey Theatre to the Irish, the Yiddish Theatre, to the Jews, and the Moscow Art Theatre to the Russians.

Since my final goal is the promotion of Negro drama in its larger aspects as a vital and important part of the assets, real and potential of the native American drama, I plan during the term of my study to concentrate upon four things; first, to perfect, so far as training can, my own creative writing technique and to learn thoroughly all the fundamental arts of the theatre from the instant I attempt to express my creative inspiration through the minute but exciting problems of casting, rehearsing, staging, and costuming to that final electric moment when the director calls, "Places!" the auditorium lights dim, an expectant hush falls upon the audience and the

curtain slowly rises upon the finished product. I feel that this knowledge of playwriting technique and this advanced training in fundamentals are necessary because whoever is concerned in the promotion of Negro drama should be loyal to the best standards of the American drama and the American stage. These standards can be secured only through training acquired under experienced supervision and leadership. And I must have this knowledge if I am to use with skill the tools of my craft, attack with confidence the problems which arise, and give to the Negro theatre the artistic expression it deserves and at present lacks. If something noteworthy is to be done and the tradition perpetuated, it will be motivated by people who know their theatre.

Secondly, I want to concentrate upon the completion of my survey of the status of dramatic teaching in the Negro high schools. No matter how much we may lament it, the art of mimicry and "Let's pretend!" is deeply rooted in human nature and a vital factor in educational procedure. Under the academic title of dramatizations, it is found in the kindergarten's enthusiastic portrayal of "The Three Bears," "Little Red Riding Hood," and similar fairy tales to the elaborate performance of "The Merchant of Venice" by the fourth year high school class. The purpose of the survey is to discover if the pupils' dramatic urge is being directed into the proper channels. Is a love for good drama rather than cheap plays being stimulated by dramatics? Are there well-defined literary standards of judgment? Is the influence of dramatics being used for remedial work in posture, voice, diction, and in the development of personality? Is the pupil being given an understanding of stage and stage equipment? Is the cultural level of his photoplay appreciation being raised by his dramatic work? Are the courses of study published by the various departments of education possible

of application in the Negro schools? Is there a trained teacher in charge or is play-giving the province of anyone? Concisely phrased, is the pupils' work in dramatics in the high school of constructive benefit or is it merely used as a means to "raise" money for everything from athletic equipment, parent-teacher projects to school banquets? If the results of such a study do nothing more than focus the spotlight of attention upon the importance of drama work in the high schools, my study will not have been in vain. I believe, however, that it will do more: it will enable us to suggest, if necessary, corrective measures; it will or it should induce the Negro college to broaden its service to the community; and it will serve to bring us into contact with the future Negro playwright, actor and audience of the Negro theatre.

In addition to concentration upon this high school survey, I want to continue, under direct supervision, my experiments in make-up for Negro actors as distinct from the stage make-up primarily designed for white actors. This phase of activity has been inspired by personal experience in preparing student actors for a performance and by the often unintentional humorous effects produced by my students in workshop projects in stage make-up following the suggestions of recognized texts on the subject. Passively interested at first as I set out to secure more informative material or made suggestions for meeting the limitations of these texts, I became more active when investigation proved the dearth of specific material which would satisfy the requirements of the Negro actor. Notwithstanding their thoroughness and expert handling of the subject, the present charts and booklets issued by Max Factor, Stein, Elizabeth Arden, and other cosmetic companies in the stage make-up market base both their illustrations and



suggestions in the use of grease paint, powder, and lining colors upon the blonde and brunette complexions of Nordics. This possibly offers no difficulty for the few trained directors and individual actors but for the host of untrained persons who are called upon to produce plays and who, in good faith, depend upon these sources, the situation offers distinct possibilities. I propose to take advantage of these possibilities and to meet this need by building upon accepted fundamentals a series of tested suggestions, a guide-book, in stage make-up for the Negro actor, amateur and professional, who is seldom either blonde or brunette in the strict meaning of the term. So far as I have been able to discover there is no similar study in process nor results of such a study available.

As a final phase of my year of training, I want to secure the methods and approach necessary in the organization of a department of drama and a laboratory workshop. I want to observe and analyze a well-organized department and its laboratory at work. I want to be a part of that set-up - not a spectator. I want to examine the "how" and the "why" of each phase of each division (play writing, play directing, technical production, scene design, costume design, and stage lighting) separately and as a minor or major part of the whole. These are a few of the questions I want answered: How does it approach its problems and distribute responsibility? What are its objectives and if these objectives are achieved? What is the value of its particular technique? What is its attitude toward aspirants in the field? What has given it its national standing? Like the mechanic who watching a smooth running machine and the doctor who observing the functioning of a healthy body are interested only in what makes the perfection so that they can achieve the

the same results, I, too, am hoping that this study of departmental organization will enable me to rebuild so wisely and effectively my own department of drama that it will induce the young Negro and even those now working in the theatre to come and study in a sympathetic environment the technique of the theatre.

Each of these phases of work as a part of my objective in Negro drama has resulted from my present activities, despite the fact that I am also an instructor in English. The more I advance in the promotion of each, the more am I made conscious of the need of advanced study in play writing and dramatic art if I am to make a recognized contribution to the Negro theatre. In an attempt to prove what can be done in extending the service of the college drama departments to the community and state, I have for the last three years, beginning in 1935, concentrated upon raising the standard of dramatics in the high schools of West Virginia. I first sponsored a one-act play festival for high schools. Using this as an opening wedge, I organized a high school players association with an executive committee of eight - composed of principals and dramatic coaches of the respective schools. This committee formulated a set of dramatic standards for our high schools and voted in favor of having an annual play festival. Since that first meeting, I have set up at the college a bureau of information to which the high school coach could write for advice either in locating a play script or in solving a production problem; established a circulating library of play books; issued monthly a news letter of informative material. This year, for the first time in its history, the West Virginia Teachers Association at its annual meeting gave a seminar in dramatics a place in its program. There is yet a great deal to be done in teacher-training,

in the securing of adequate equipment and the cooperation of a few "athletics-above-everything" principals. This revitalization should be complete in two more years. Upon these same principles am I hoping to make the results of my high school survey successful. A tri-state tournament composed of state winners from West Virginia, North Carolina, and Virginia was inaugurated in 1937. The questionnaire has been in preparation since the summer of 1937; some few have already been distributed. The survey can be completed and its conclusions evaluated within a year.

My efforts with the high schools and my own play production schedules have given me little opportunity to make any worth while progress with my experiments in make-up. Although started in the fall of 1936, this project is no more than a series of memoranda awaiting final testing when I shall have the available time and supervision. At the moment, I have a student working on certain rudiments of the study. With concentration a year should suffice to test and organize my findings.

The fact is that in the last five years, since 1932, the greater part of my efforts have been directed to establishing a department of drama and laboratory workshop at West Virginia State College. My aim has been to build upon sound principles a self-perpetuating dramatic organization which would earn the students' interest and support. The control of its divisions, excepting the direction of major productions, is in the hands of students and every phase of their activity has a point value. Certificates and keys as well as officeholding are awarded on a set basis of points earned in the performance of their tasks whether it be acting, the technical problems of production, or in playwriting. My own play writing - three of my full length plays have been produced - has been devoted to musical comedy in the sincere belief that it offers the Negro a very distinct and original

province of achievement which is too often frowned upon or overlooked by academicians. A result, I believe, of the confusion of musical comedy with vaudeville, revues, and minstrels. In addition to these comedy productions, our play selections have been varied and, as a whole, in good taste. Representative programs are attached. The results of this department of drama are evinced in my work with the high schools, the revaluation of drama in the college curriculum, the now contemplated course in dramatic art as a major for students, and the growth of critical standards of appreciation among our audiences. As a project for teachers in our state and region, I rented two years ago (1936) an old two story frame building located across the road from our campus. Together we, my students and I remodelled the interior of the structure to include on its first floor an auditorium and stage; on its second floor, a rehearsal-reading room, a dressing room, and a make-up room. Thus was started our summer playhouse which now has a nine-week season with two performances a week and a matinee performance of a children's play by our children's theatre. Directors of Negro college theatres have accepted my invitation to conduct a series of seminars as part of The Playhouse program. Enrollment is open to all persons of the theatre, irrespective of phase of work, amateur, semi-professional, or professional, within or without the state. Just beginning, our staffs, of course, are primarily composed of amateurs, supported by an apprentice group of students. No emphasis has been made to extend our facilities to professional theatre groups because I have felt that we were not ready to offer them maximum benefits. Consequently, last summer when four professionals applied,



admission was not granted. Our progress (even if measured in terms of increase in enrollment) is inspiring. It is time now to evaluate our methods of approach and broaden our scope to offer the Negro dramatist an experimental laboratory for testing his productions, to encourage the Negro actor to train and develop his art, and to cultivate an authentic Negro drama which will gradually build up its own traditions of style and form. A year of study will enable me to prepare myself for the task. Its success, however, cannot be measured in terms of years but only in continual adherence to its objectives and the influence it exerts.

Of the three universities, Yale University, The University of Michigan, and the University of Iowa, which are doing the kind of training I am seeking, I have selected Yale. It has kept intact the dramatic traditions which George Pierce Baker brought from his "47" workshop at Harvard; it has recently drastically revised the organization of its drama department; it has a reputation for thoroughness of preparation; it has the prestige which only recognized achievement can establish; and it is not too far removed from the citadel of the legitimate theatre to lose sight of newer trends and techniques. This department has also as eminent a group of drama authorities as any similar department in the country: Allardyce Nicoll as director and professor of play writing, Alexander Dean as associate professor of play production, Donald Oeslanger as assistant professor of scenic design, and Stanley McCandless as associate professor of stage lighting. Under these five I shall work.

West Virginia State College publishes, as the occasion requires it, monographs by members of its faculty. I expect to have it publish the results of my high school survey and my findings in the field of stage make-up.

If the latter proves to possess popular appeal, I should like to republish it in book form; the former (the survey) may prove of value in condensed form for articles in educational journals. My creative writing will first be tested on my West Virginia audiences; then offered to any interested dramatic groups.

As I have been given a leave of absence, I have every reason to believe that I shall be able to return to West Virginia State College at the conclusion of my study. There I shall concentrate upon reaching my objectives in my chosen field of work: drama.

*Notes* *Alexander*

Letters of Reference

FANNIN S. BELCHER

Dr. Arthur H. Quinn, Department of English Language and Literature,  
University of Pennsylvania

I remember Mr. Belcher very well, and can assure you that so far as his record in my courses goes, he did distinguished work. It is some years ago since he was here, but all my reactions were favorable and I trust sincerely you will give him an opportunity to proceed with the very interesting research that he plans.

-----

Mr. Walter P. Eaton, Instructor of Playwriting, Yale University.

Telegram - Fannin Belcher's musical comedies not good, but play is promising and Professor Nicoll likes his project ideas and thinks we could easily arrange useful study for him and would accept him gladly.

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Letter to Mr. Paty from Mr. Belcher.

I have rechecked my proposed budget. Although I feel that the original total was as close to the average as it could be without sacrificing many things not conducive to thorough mental concentration, I have succeeded in reducing this total (\$2,419) to \$2,100 or, more accurately, \$2,090.

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JW  
1939  
1938

JULIUS ROSENWALD FUND

*JR*

Age 30

(RENEWAL)

Candidate Fannin Saffore Belcher, Jr.

Special Field Drama

Assistant Professor of English and Director of Dramatics  
West Virginia State College, Institute (on leave)  
45 Dickerman Street, New Haven, Connecticut

Plan of Work

To continue to concentrate upon those technical and creative phases of playwriting, play directing, production, stage lighting and make-up which will develop those skills so necessary in the promotion of artistic standards in Negro drama.

To continue work on Ph.D. at Yale.

*Dr. W. J. ...*

Digest of Application

Born September, 1908, Savannah, Georgia.

A. B. Lincoln University, Pennsylvania, 1928. M. A. University of Pennsylvania, 1930.

English instructor, Lincoln University, 1928-30, \$1000; assistant professor of English and director of dramatics, West Virginia State College, 1938 - , \$1620 - \$2100.

References

Mr. Allardyce Nicoll, Yale University  
Mr. Walter P. Eaton, Yale University  
Mr. Frank McFullan, Yale University

Budget Summary

Total amount needed	\$ 1800
From applicant	---
From Fund	\$ 1800

Committee Notes

Granted



## MY PROGRESS UNDER MY PRESENT GRANT

Submitted by: Fannin S. Belcher, Jr.

Were my progress thus far as a Rosenwald Fellow to be measured in terms of completed activities, there would be little to record. Since it is not, but rather, I hope, by my advancement toward the fulfillment of the objectives outlined in my plan of work, there is much to write.

Four and a half months of my year's study at the Yale School of Drama have swiftly passed. It seems but a month ago that I had my first conference with Mr. Nicoll, Director of the Drama School. Not only did he point out that there were many conflicts in my proposed schedule of courses but also did he suggest that my program of study for the year, if not ambitious, was at least unwise. A few courses well done were much more to be desired than a number of courses which, by the very nature of their individual requirements, could receive only superficial attention. When the instructors in lighting, make-up and directing were consulted and expressed a similar view, I was partly convinced that they knew whereof they spoke. Full conviction came as I settled down to my finally approved courses in Playwriting, Dramatic Theory and Criticism, Play Directing, and a required orientation course in theatre arts and stage production methods.



Aside from these, Mr. McCandless approved my attending, whenever desired, his lectures on stage lighting.

Each of these courses, singly and as a whole, are proving of immense value in advancing me toward my ultimate goal: to receive those fundamentals in training that will best equip me to make a worthwhile contribution to the Negro Theatre. While the course in play directing is helpful in this respect and is developing within me a confidence which only sound knowledge of one's craft can do, I feel it is but the essential groundwork necessary for the advanced training to follow. In its emphasis upon rudimentary principles, it offers little opportunity for individual assignments other than as demonstrated in various group exercises. Those I have presented, have met the approval of the Instructor and were partly instrumental in my being permitted, at the beginning of the second semester to enroll or audit in one of the advanced classes in directing. I elected to audit rather than enroll for two reasons: first, the work of the first semester would still have to be taken, and secondly, the plays to be directed by each member of the class had been assigned. Consequently, this major project would also have to be done next year before credit was given. By auditing, then, I shall have no incompletes on the record and yet profit by class discussions and the Instructor's lectures. Having completed the first year course and with the experience I have had, I shall be able next year to register for both advanced classes in directing.

Had it not been for my interest in playwriting, the instructors in lighting and make-up would have readily admitted me to their classes. Both felt that the beginning playwright should have as much time as is possible for creative work. Mr. Eaton, Associate Professor of Playwriting, was of the same opinion. Up to the present, I have completed a dramatization of Samuel Adams' shortstory, "The Long Tryst"; a radio play, "Hurricane", which Mr. Eaton accepted for submission to the New Haven Radio Station, W.I.C.C., now sponsoring weekly an original play by a Yale Drama School student; six dramatizations and two adaptations which have been broadcast over W.C.H.S., a Charleston, West Virginia, Radio Station; and the first drafts of two one act plays, "This Land of Ours", and "'Twiixt The Cup and The Lip".

A one act play which I had intended to write became instead a shortstory, "Burnt Crusts" , and may, before the end of the year, return to the first form. The scenario having been completed, I am now at work on a three act play, temporarily titled "Big Oaks". My hope is that when selections for major productions by the Drama School are made next September, this play will be worthy of inclusion. The production of one of my musical comedias by the Cleveland Players and a one act play by the Harlem Suitcase Theatre of New York and the Dixwell Players of New Haven is a distinct possibility. Mr. Ridgley Torrence who has been sent by the Rockefeller Foundation to Cleveland talked with me about the musical; Mr. Hughes of the Harlem Suitcase Theatre and Mr. Wheatley of the Dixwell Players are interested in the one act plays.

Although this is the extent of my playwriting activities, I have done several research papers and critical reviews of New York plays for the seminar course in Dramatic Theory and Criticism. Under the inspiring supervision of Mr. Nicoll who teaches this course, I have begun, outside of class requirements, what I hope will be one of my most ambitious undertakings: a book on the Negro and The American Theatre. As outlined at the moment a chapter is to devoted to each of the following phases of the subject:

- "Critics and Negro Plays on the Professional Stage(1859-1939)"
- "Negro Plays on the Non-Professional Stage"
- "The Negro Character in American Plays"
- "The Negro Playwright"
- "The Critics and Negro Actors"
- "Negro Musical Comedies, Revues, and Folk Operas"
- "The Negro Little Theatre and The Drama Activities of the Federal Theatre Units"
- "The Status of Dramatics in Negro Schools and Colleges"
- "The Negro Stage Technician"

A series of bibliographies in the appendix will include all articles published on Negro Drama, all available lists of Negro plays, and a chronological chart of facts relating to each. Interspered throughout will be photostatic copies of playbills and photographs of production scenes. It is my intention, through diligent research, interviews, and correspondence, to prepare an exhaustive and a comprehensive source book of the Negro in relation to both the professional and non-professional theatre.

Results so far have been encouraging. The chapter

on "The Critics and Negro Plays", the chronological chart and the Play lists have been written and read by Mr. Nicoll who was quite enthusiastic about it and urged me to go ahead with the project. The chapter on "The Negro Actor" was started but had to be laid aside until I could secure for examination several theses covering some aspects of the subject. Slowly gathering shape, as unpublished manuscripts continue to arrive from play agents and authors, is the chapter on "Negro Plays on the Non-Professional Stage". The survey of dramatics in the Negro schools which forms the basis of my discussion on "The Status of School and College Dramatics" is under way. Meanwhile, I have been organizing the chapter on "Negro Plays and New York Producers and Play Agents". It will, in a few days, be ready for Mr. Nicoll's criticisms.

By the end of this school year, the major portion of the book should be in its first draft. I can only hope, for so much of it depends upon the rapidity with which I can unearth material, make contacts with various persons of the theatre, receive responses to my letters, and procure out-of-the-way theses, articles and manuscripts. In this connection, the staff of the Yale Library, Sterling, is giving me assistance which I never could have secured otherwise. The fact is that being here has made the book more than a dream. Yale's proximity to the New York Public Library, the Schomburg Collection of Negro data, the New York theatres and the Congressional Library in Washington has enabled me to explore many avenues of investigation which would have been unavailable in West Virginia. If I can complete the work by the end of the

school year, then shall follow important revisions and final organization for which Mr. Nicoll's invaluable counsel and Mr. Eaton's wise suggestions will be, I feel, indispensable.

Despite this stress upon the creative and theoretical sides of the theatre, I have not been allowed to forsake, entirely, practical stage production. Drama 9, the orientation course, sees to that! A series of lectures by each member of the Drama School faculty is but a preamble to required apprentice work in the theatre workshop. Each student is assigned to a particular crew; it may be a costume crew, a building crew, a property crew or a stage crew. Work on only two crews is demanded of playwrights. So far I have served time on a stage crew and am now a member of the building crew. No doubt by the time I finish with it, I shall be quite an adept stage carpenter as I am a scene shifter. Although all requirements for Drama 9 will have been satisfied when I submit a production book for a one act play (due next month), I have asked that I be appointed stage manager for one of the minor productions. The experience should be worthwhile.

This survey of my course at Yale has attempted to present the highlights of my progress as a Rosenwald Fellow. Affirmative responses to requests which would necessitate activity outside the Drama School have been strictly limited. An extensive reading schedule well occupies my spare time. I have, however, accepted invitations to attend the Inter-collegiate Drama League Festival and the fifth anniversary celebration of the High School Players Association which I founded. Sometime ago I promised to serve again as one of the

Fannin S. Belcher, Jr.

- 7 -

sponsors of a Tri-State Play Tournament and must make good that promise before May.

As a whole the work at Yale has proved interesting and stimulating. I am securing the methods and approach necessary in the organization of a department of drama and a laboratory workshop through observation and analysis of a well organized department at work. I wanted inspirational guidance in playwriting, directing, and critical evaluations; Mr. Eaton, Mr. Nicoll and Mr. McMullan are supplying it. My only regret is that time is far too short in which to do all that one desires. Much is yet to be done. Some of it will be achieved by the end of the year. The remainder must await the future.

FISK  
UNIVERSITY

PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

MY PLAN OF WORK

Submitted by: Fannin S. Belcher, Jr.

As mentioned in my first application, I have felt that, lacking as I did a sound fundamental training in the arts of the theatre, the first year would bring knowledge of the tools of my craft; the second, skill in their use. Thus, my plan of work for the coming year is essentially and necessarily similar to that which I have followed This year. The period of training I have begun, I should Like to complete.

During the term of my second year's study, then, I want to continue to concentrate upon theatre arts, including as they do, playwriting, directing, production, stage lighting, costuming and make-up. The important preliminary work in each of these, except two, will be behind me and I shall be fully prepared to take advantage of all the advanced courses denied me this year. It is these advanced courses which are going to give me the standards so vital to the stimulation of community drama and to the promotion of dramatic work in our Negro colleges.

In addition to the general theatre work, I propose to emphasize particularly three things: creative writing, directing, stage lighting and make-up. The latter two are phases of activity which I was unable to secure this year. Yet I want to begin, under supervision, my experi-

ments in make-up for Negro actors as distinct from the stage make-up primarily designed for white actors. This phase of activity has been inspired by personal experience in preparing student actors for a performance and by the often unintentional humorous effects produced by my students in workshop projects in stage make-up following the suggestions of recognized texts on the subject. Passively interested at first, I became active when investigation proved the dearth of specific material which would satisfy the requirements of the Negro actor. Notwithstanding their thoroughness and expert handling of the subject, the present charts and booklets issued by the cosmetic companies in the stage make-up market base both their illustrations and suggestions in the use of grease paint, powder and lining colors upon the blonde and brunette complexions of Nordics. This possibly offers no difficulty for the few trained directors and individual actors but for the host of untrained persons who, in good faith, depend upon these sources, the situation offers distinct possibilities. I plan to meet this need by building upon accepted fundamentals a series of tested suggestions, a guide-book, in stage make-up for the Negro actor, amateur and professional. So far as I have been able to discover there is no similar study in process or results of such a study available.

Attention, likewise, should be directed to lighting the stage for Negro actors. Skilled electricians solve the difficulty for professional productions but what of the amateur director who enthusiastically obeys the printed instructions of the play script when he should be using his eyes? I intend

to offer solutions to this problem with the assistance of Mr. McCandless, Associate Professor of Lighting.

Much has already been written about my work in playwriting and directing. Should I be able to crystallize all the ideas I have and carry back to my teaching a keen technical insight which will foster creative work in my students of promise, I would feel that the interest of the Foundation in my career has not been in vain.

I want to complete, also, the final organization of my book on "The Negro and The American Theatre". It will, I believe, fill a definite vacancy in the history of the American theatre. Instead of following the beaten path of the usual historical survey, it attempts to interpret the relation and attitude of the theatre today to the Negro playwright, actor, technician, and play. What is the attitude of the New York producers and play agents? What is the opinion of the critics? What is the opinion of the box-office? Should Negro plays deal exclusively with folk material? Is a Negro Theatre the only final solution for Negro playwrights? Is the solution for the professional Negro actor? Is a Negro play audience being developed? These are a few of the questions the book proposes to answer in direct quotations throughout the chapters already listed in the report of my progress.

Simply and sincerely phrased, I want to return to Yale next year to continue my work in drama. Thus equipped I feel that I can do much more than I could without it.

LETTERS OF REFERENCE

Fannin Saffore Belcher, Jr.

Mr. Walter Pritchard Eaton, Associate Professor of Playwriting,  
Yale University, New Haven, Connecticut.

My contact with Mr. Belcher has been in playwriting, only, and so far this year he has been so busy in the school that he has not been able to concentrate as much as he would like to on this field, and as he needs to if he is to write a good play. I am not sure that he desires to become a playwright so much as to learn the technique of the craft, to help others. For this he has a good mind, and excellent critical judgment. What he says about the needs of the Negro theatre in re guides to proper make-up and lighting is, I think, absolutely correct, and he is also correct in assuming that he (or any student) needs a second year of study in directing before he is competent to handle productions. I have found, and I think all our faculty has found, Belcher to be an extremely tactful, polite, earnest and intelligent man, and that helping him gives pleasure and promises profit. As far as I am concerned, I should recommend him very highly for any further help you might be able to give.

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Mr. Allardyce Nicoll, Chairman, Department of Drama, Yale University.

A first-class student, well informed, mature in judgment and with a definite end in view.

His scheme for a book on The Negro and the American Theatre is an excellent one. Already he has shown me some part of this and I can give assurance that it is shaping well. If he carries on in the way he has begun, he will have produced a valuable book. I feel sure that a second year here would be of very great service to him.

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(Letters of Reference - Fannin Saffore Belcher, Jr.)

Mr. Frank McMullan, Assistant Professor of Play Production, Yale University.

From what I have seen of Fannin Belcher, I would say that he is an intelligent, conscientious and interesting student. His work has been imaginative and original. In manner and personality he is quite reserved but capable of assertion when the occasion arises. His opinions and judgments indicate a mature and well-ordered mind. He is congenial and cooperative, having the ability to lead as well as follow.

The program of work outlined is both interesting and unusual. I believe he can realize his plans if he is allowed to continue here at Yale, and in my opinion he represents the quality of student we most desire.

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JULIUS ROSENWALD FUND

Application for reappointment should be filed by February 15, 1940. Please attach six copies of a report of your progress under your present grant, and of your plan of work for the coming year.

Name Fannin Saffore Belcher, Jr. *Negro*

Present address 45 Dickerman Street, New Haven, Connecticut

Permanent address 712 West Thirty-sixth Street, Savannah, Georgia

Field Drama

Concise statement of plan of work To continue to concentrate upon those technical and creative phases of drama and theatrical production which will develop those skills so necessary in the promotion of artistic standards in Negro drama.

If fellowship is renewed, where and how do you propose to spend your time?

At the School of Drama, Yale University, continuing the studies I am engaged in at present.

Under whose supervision? Mr. Allardyce Nicoll, Chairman of Drama School

For what period are you requesting a renewal? September, 1940 - June, 1941

Present status of work toward degree Am completing the second of the required three years (minimum) for the Doctor of Philosophy degree

List as references persons under whom you have worked during your present fellowship

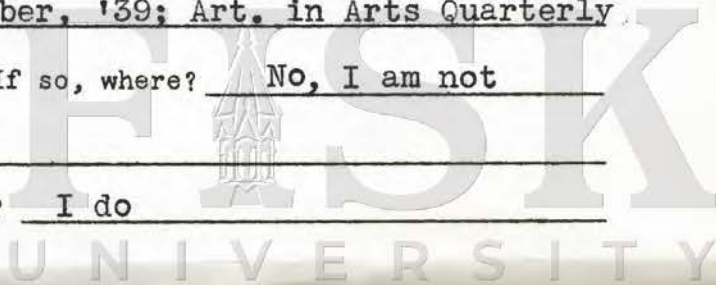
① Mr. Allardyce Nicoll, School of Drama, Yale University; ② Mr. Frank McMullan, School of Drama; ③ Mr. Arthur Wilmurt, School of Drama; Dr. ④ H. H. Ferrell, West Virginia State College, Institute, W.Va. (Summer)

Amount requested from the Fund \$1800 *1938 - 2000*  
*1939 1500*

Publications, if any, since you were awarded a fellowship "Negro Drama: An Estimate", Opportunity Magazine, October, '39; Art. in Arts Quarterly

Are you applying elsewhere for a fellowship? If so, where? No, I am not

Do you plan to return to your former position? I do



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FELLOWSHIPS

WEST VIRGINIA HIGH SCHOOL

*Belcher, F*

# PLAY TOURNAMENT

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WEST VIRGINIA STATE COLLEGE  
FRIDAY AND SATURDAY  
APRIL 14, 15, 1939

FISK  
UNIVERSITY

Dedicated to  
RICHARD BERRY HARRISON  
"De Lawd"  
Who did much to inspire an interest in  
Negro Drama

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Fifth Anniversary of  
The West Virginia High School  
Play Tournament

Sponsored by

The West Virginia Players  
West Virginia State College

for

The High School Players Association

College Auditorium — West Virginia State College  
Institute, West Virginia

Friday and Saturday, April 14-15, 1939—2:15 P.M. and 7:00 P.M.

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## West Virginia High School Play Tournament

**OUR OBJECTIVE:** To raise the standards of dramatics in our high schools; to cultivate in our students a more genuine enthusiasm for drama; to promote the community use of dramatics as a valuable leisure-time entertainment.

### The Major Tournament Rules

1. The tournament is limited to one-act plays.
2. The play must have no more than eight characters.
3. The play must not exceed forty minutes.
4. The cast must be composed of students enrolled in the school presenting the play.

### Critic Judge

Frank A. McMullan, Professor of Play Production, School of Drama, Yale University.

## Criteria of Judging Productions

1. 50% *For Presentation*, meaning how well the idea of the play is conveyed, the casting, the tone, spirit and smoothness of the performance.
2. 25% *For Acting*, meaning individual interpretation, sincerity and technique, as well as the qualities of voice.
3. 25% *For Choice of Play*, meaning its dramatic values, the appropriateness to the group presenting it, and its general worth.  
*Scenery and lighting will not be judged.*

## The Tournament Prizes

- First prize ..... West Virginia Players' Cup  
Won by Garnet High School, 1938
- Second prize ..... Delta Sigma Theta Plaque  
Won by Douglass High School, 1938
- Third prize ..... Omega Psi Phi Cup  
Won by Dunbar High School, 1938
- Honorable Mention ..... Drama Metal  
Won by Genoa High School, 1938
- Best Female Performance ..... Alpha Kappa Alpha Trophy  
Won by Mary Ann Cyrus, Garnet, 1938
- All State Cast (5) ..... Association Pins  
Won in 1938 by Thomas Reynolds of Garnet;  
Mary Ann Cyrus of Garnet; Elizabeth Farris  
of Genoa; Ashby Taylor of Dunbar.
- Most Active Club ..... Association Metal  
Won by Kimball High School, 1938
- Best Scrapbook ..... Association Metal
- Original Playwriting Prize ..... Association Pin  
Kimball High School, 1938
- Best Male Performance ..... Kappa Alpha Psi Trophy  
Won by Thomas Reynolds, Garnet, 1938
- Every noble activity makes room for itself. — Emerson

## History of West Virginia Players' Association

A little more than five years ago the agile and productive mind of Fannin S. Belcher conceived the idea of an annual high school play tournament. "Our general purpose," wrote Mr. Belcher, "in sponsoring the tournament is to cultivate in our students a more genuine enthusiasm for drama and to educate our audiences to appreciate more fully dramatic art." Those who have followed closely the history of the High School Players' Tournament can realize to what extent this project has met the objectives of the founder. At present there are nineteen schools affiliated with the Players' organization, with the probability of other dramatic clubs joining in the future.

April 12 and 13, 1935, saw the first play tournament in West Virginia for Negro boys and girls. Twelve schools actively supported this new but interesting activity. The plays produced practically ran the gamut of diversity. Fortunately, however, members of the association were encouraged by the fact that coaches and productions should improve with time.

First prize in the first tournament was awarded to the Dunbar High School players of Fairmont for their presentation of Frances Spencer's "Dregs." Second prize, the Delta Sigma Theta Plaque, went to Douglass High School of Huntington for Ethelyn Saxton's "The Dance of the Red, Red Rose." James Felton of Aracoma High School, Logan, was given the Kappa Alpha Psi trophy for the best male acting of the tournament. Geraldine Carpenter of Dunbar, Fairmont, won the Alpha Kappa Alpha cup for the most outstanding female acting. The scholarship award for 1935 was given to Herbert Gilmore of Garnet High School, Charleston. Edward Crowley, director of the Kanawha Players at that time, competently served the tournament as critic judge.



Geraldine Carpenter

Rose Rolls

James Hill

Ruby Johnson

With a decided stimulation of interest, the second year of the High School Players' Tournament was all too soon upon us. But 1936 saw fourteen dramatic organizations lined up for further competition. Mrs. Marja Steadman Fear, professor of Speech at West Virginia University and Mr. Sterling Brown of Howard University were present to serve as critic judges. Their decisions brought forth the following results: Dunbar High School of Fairmont was again awarded the West Virginia Players cup for Dorothy Wilson's "The Whirlwind." The players of Aracoma High School, Logan, were given second place for their production of S. O. Griffin's "Crime Conscious." The Omega Psi Phi trophy for third place, went to Douglass High School of Huntington for "Mercedes." Simmons High, Montgomery, also received honorable mention for "Submerged." The best male performance cup was given to James Hill of Aracoma. Geraldine Carpenter and Rose Rolls of Dunbar, Fairmont, divided honors for the best female acting trophy. The 1936 scholarship was awarded to James Felton of Aracoma.

The 1937 season witnessed unparalleled enthusiasm on the part of contestants and coaches. Types of plays exhibited definite improvement. Judges numbered three: Miss Felicia D. Anderson, director of Dramatics, Virginia State

College, Petersburg, Virginia; Mr. Percy Bond, Dramatic Director, A & T College, Greensboro, North Carolina, and Mr. Buell Whitehill, director of the Marshall College Theatre, Huntington, West Virginia. Fifteen interesting plays, representing fifteen organizations, were produced and brought forth satisfactory results. Sumner High School of Parkersburg, won the West Virginia Players' cup for Mae Barry's "The Mother Who Went Away." Second place honois went to Aracoma High School, Logan, for Jean Nathan's "The Master of Solitaire." Garnet High School of Charleston, was awarded third place for Max-linc Finsterwald's "The Severed Cord." Honorable mention was given Northfork High School for Jean Nathan's "The Blue Teapot." The Kappa Alpha Psi best male performance trophy went to Thomas Reynolds, Garnet, for his work in "The Severed Chord." Ruby Johnson of Garnet received the Alpha Kappa Alpha cup for the most distinguished female performance of the Tournament.



Thomas Reynolds

The fourth year of the High School Players' Tournament forged ahead with decidedly keener interests and expectations than had been exhibited in the first three years. Sixteen schools actively participated, with two organizations listed as associate members. Three competent judges were called in to select and offer criticisms. Mr. James W. Butcher, director of Speech and Drama, Howard University, Washington; Mrs. Rowena Jelliffe, director of The Gilpin Players, Karamu Theatre, Cleveland, Ohio, and Mr. Ollington E. Smith, director of the Morgan Players, Morgan College, Baltimore, delighted the coaches with their experiences and sound suggestions. At the close of the contest, Garnet High School, Charleston, was awarded the West Virginia Players' cup for Guernsey Le Pelley's "Another Beginning." The Delta Plaque went to Douglass High School, Huntington, for Hartley Alexander's "Carved Woman." The Omega trophy, for third place was given the Dunbar High School Players for their presentation of Homer Nugent's "Hanging Uncle Henry." Thomas Reynolds, Garnet, for the second time was presented the Kappa cup for the most outstanding male performance of the tournament. The best female performance trophy went to Elizabeth Farris, Genoa, for her work in "The Flight of the Herons."

And now we turn our attention to the fifth year of the High School Players' Tournament. I shall not attempt to sum up events of this year because I am a little afraid to comment on future activities, before they have become established historically. But I can truthfully say, and I believe many others will agree that the current Play Tournament, under the supervision of Frederick W. Bond, has successfully followed the trend of contemporary thought. This organization fully meets the requirements of a new and progressive generation. The success of the play tournament is due largely to the unstinting efforts of Fannin S. Belcher, a man whose forethought has brought to the community and the State one of the most interesting, stimulating and thought-provoking projects of its kind in West Virginia. I am confident that the coaches join me in wishing for the High School Players' Association and for its founder greater accomplishments.

—LEWIS V. BARNES

FRIDAY, APRIL 14

2:15 P. M.

I

### Wheatfire

By HERMIE DUTHIE

Martin Wade ..... Harry Hariston  
Ursula Wade ..... Helen Smith  
Anna ..... Mary Sinkford  
Motorist ..... Jack Moss

TIME: The present.

SCENE: A wheat country.

DIRECTED BY MISS MONETTA A. LIPSCOMB  
PRESENTED BY EXCELSIOR HIGH SCHOOL

II

### The Sire De Maletroit's Door

By ROBERT LOUIS STEVENSON

Alain, Sire de Maletroit ..... George Claiborne Kates  
Blanche, de Maletroit, his niece ..... Dorothy Elinor Ross  
Denis de Beaulieu, a young cavalier ..... Jack Hobert Houser  
Priest 666 ..... Herbert Venable  
Retainer ..... Norvelle Spurlarke Willis

PLACE: A castle hall in France.

DIRECTED BY MISS LAVINIA NORMAN  
PRESENTED BY DOUGLASS HIGH SCHOOL

III

### Tony Finds a Friend

By HELEN HINES

Maw Moore ..... Grace Jones  
Paw Moore ..... Winifred Welch  
Jeanie Moore ..... Vera Shepherd  
Tony ..... William Whitted

TIME: The present.

PLACE: The kitchen in the Moore's farmhouse.

DIRECTED BY MRS. BERTHA J. WASHINGTON  
PRESENTED BY SIMMONS HIGH SCHOOL

IV

### A Toast That We Can Drink

Mme. De Ramouquet ..... Cora McDowell  
Teinette ..... Naomi Peters  
La Torche ..... Rachael Amiss  
Louise ..... Edith McClung

TIME: The present.

PLACE: A small, French town.

DIRECTED BY EDWIN RICHARDSON  
PRESENTED BY SUMNER HIGH SCHOOL

3

7:00 P. M.

I

**Black Harvest**  
BY WILLIAM B. SEARS

Paul Schwartz, the son ..... Harry Smith  
Doctor Bauer, a doctor ..... Charles Hart  
Krut Schwartz, the father ..... William Hart  
Joey Schwartz, another son ..... Joseph Nelson  
Matt Stransky, a neighbor ..... Clifford Brown

TIME: The present. Summer.

PLACE: The Schwartz farm in western Kansas.

DIRECTED BY PHELYX G. SCOTT  
PRESENTED BY DUNBAR HIGH SCHOOL

II

**The Mother Who Went Away**  
By MAY HAWLEY BARRY

Miss Dillion, floor supervisor ..... Benena Hereford  
Miss Masters, a nurse ..... Anna Mae Henderson  
Miss Clayson, Joan's stepdaughter ..... Wilma Flowers  
The Woman, a stranger ..... Sarah Gibson

TIME: The present. At midnight.

PLACE: Chart room of a hospital.

DIRECTED BY MISS MILDRED HINSHAW  
PRESENTED BY MONONGALIA HIGH SCHOOL

III

**Fright**  
By JAMES REACH

John ..... Nathaniel Phillips  
Martha, his wife ..... Kelsie Dodson  
Eva, daughter-in-law ..... Louise Parks  
Harris ..... Simon Cardwell  
Howard ..... James Anderson

TIME: The present. Midnight of a spring day.

PLACE: The study of John Fairbride's home.

DIRECTED BY MRS. E. C. WELLS  
PRESENTED BY GARY NEGRO HIGH SCHOOL

IV

**A Night at an Inn**  
By LORD DUNSANY

A. E. Scott-Fortescue (The Toff) a dilapidated gentleman .. D. L. Ferguson, Jr.  
William Jones (Bill) ..... John E. Rakes  
Albert Thomas ..... John Brown  
Jacob Smith (Sniggers) ..... James Brown  
First Priest of Klesh ..... Robert Drain  
Second Priest of Klesh ..... George D. Brock  
Third Priest of Klesh ..... Walter Morris  
Klesh ..... Charles Browne

TIME: Uncertain.

PLACE: The taproom of a deserted English Inn.

DIRECTED BY MRS. VERA FORD POWELL  
PRESENTED BY TEACHER-TRAINING HIGH SCHOOL

SATURDAY, APRIL 15

2:15 P. M.

I

### Bread

By FRED EASTMAN

John Curtis ..... Jesse Jewell  
Martha Curtis ..... Christine Jewell  
Grandma ..... Ellen Simmons  
Stella ..... Olivia Ferguson  
Betty ..... Ivy Henderson  
Jim ..... John Coleman

TIME: The present.

PLACE: Valley of the River Kaw, in east central Kansas.

DIRECTED BY MRS. EMMA BARNES CARTER

PRESENTED BY ARACOMA HIGH SCHOOL

II

### Trouble in Tunnel Mine

By S. SYLVAN SIMON

Jan, a coal miner ..... Lafette Jenkins  
Dave, eldest son ..... John Taylor  
Pete, youngest son ..... Joseph Connelly  
Joe, another miner ..... Charles Jones

TIME: Just before noon.

PLACE: Cross-section of a tunnel in a coal mine.

DIRECTED BY DREXEL THOMPSON AND PHILLIP G. JEFFERSON

PRESENTED BY GENOA HIGH SCHOOL

III

### Wise Girl

By E. CLAYTON McCARTHY

Roger Blake ..... Billy Miller  
Mrs. Blake ..... Veretta Washington  
Elizabeth Nolan ..... Ola Hamilton  
Maybelle Morris ..... Margaret Saunders

TIME: Just before Roger's birthday dinner.

PLACE: Blake's living-room.

DIRECTED BY GEORGIA V. REID

PRESENTED BY ELKHORN HIGH SCHOOL

IV

### Anti-Clockwise

By MURIEL and SIDNEY BOX

Clara Fitzwater ..... Idella Foulks  
Emily Jackson ..... Goldie Reed  
Elizabeth Aldringham, Clara's niece and Emily's cousin ..... Bernice Redman  
Dr. Flora Richmond ..... Thelma Taylor

SCENE: A ground floor sitting room of Clara Fitzwater's house.

DIRECTED BY MRS. MAE STEWART

PRESENTED BY NORTHFORK HIGH SCHOOL

7:00 P. M.

I

## Echo

By ROBERT KASPER

Mary Ross ..... Martha Lewis  
Henry Ross ..... Nathaniel Reeves  
Lillian Ross ..... Mary Ogden  
David Ross ..... George Bailey  
Voice ..... Emmett Saunders

TIME: The present, just before 8 o'clock in the evening.

PLACE: Living room of the Ross home.

DIRECTED BY R. L. FRANKLIN

PRESENTED BY KELLY MILLER HIGH SCHOOL

II

## Thank You Doctor

By GILBERT EMERY

Mrs. Lester ..... Ernestine Bessie Myers  
Nurse ..... Ruth Malinda Pryor  
Doctor ..... Jack McGhee, Jr.  
Cort ..... Vernon Algernon Wilson  
Patient ..... Lenard Carl Rohr

TIME: Ten o'clock in the morning.

PLACE: Reception room of Dr. Gurney's office.

DIRECTED BY MRS. GENEVA H. WALKER

PRESENTED BY KIMBALL HIGH SCHOOL

III

## Innocent Lamb

By MARJORIE DAVIS WHITE and PHILIP G. WHITE

Robert Noble ..... Robert Glenn  
Ann Noble ..... Willie Wright  
Emily ..... Ruby Manual  
LaVerne Dejoie ..... Beulah Persinger  
Messenger Boy ..... Preston Moore

TIME: Monday morning, the present.

PLACE: Breakfast room in a New York apartment.

DIRECTED BY MRS. MARJORIE DAVIS WHITE

PRESENTED BY STRATTON HIGH SCHOOL

IV

## The Curse O' God

By MARCUS BACH

Sid Stewart ..... W. Kenneth Vanhook  
Jerusha Stewart ..... Rebecca Lenora Liggins  
Amanda Stewart ..... Margaret Elizabeth Rollins  
Alivia Stewart ..... Anne Kathryn Flag

TIME: The present, 7:30 of a spring morning.

PLACE: Southwestern farmhouse.

DIRECTED BY LEWIS V. BARNES

PRESENTED BY GARNET HIGH SCHOOL

Incidental Music ..... College Glee Club, College Orchestra  
 Criticisms and Appraisals ..... Professor Frank A. McMullan  
 Presentation of Association Honor List .... Mr. Bruce Hull, Executive Chairman  
 Presentation of Trophies .. Hon. W. W. Trent, Superintendent, Free Schools,  
 West Virginia  
 After the Storm ..... Judge and Directors, in the Reception Room

## The Sponsors

Executive Committee of the High School Players' Association: Mr. Bruce Hull, chairman; Miss Lavinia Norman, secretary; Mr. Robert R. Cobbs, Mr. Lewis V. Barnes, and Mrs. Marjorie Davis White.

## Critic Judge

Professor Frank McMullan is an authority in the field of drama. In fact, he knows the theatre inside and out. His experiences and observations have embraced directing, writing, acting, designing, lighting, constructing properties, et cetera.

His scholastic attainment was so remarkable while a student at Yale that he was placed on the faculty upon his receiving the Master of Fine Arts degree, in Play Production. In the Yale Theatre he is supervisor of all student productions. In addition, he directs the public performances in the Yale University Theatre.

For two years, he was Director of Dramatic Arts, Stephens College, Columbia, Missouri, where he was also in charge of the college theatre. When time permits Professor McMullan directs various groups in New Haven, Connecticut. He often directs the Wharf Theatre in Providentown, Massachusetts.

## Production Staff—West Virginia Players

Technical Director ..... John A. Fountain  
 Assistants ..... John A. White, and John Cuyjet  
 Workshop Assistants ..... Harry A. Braxton, William Shellcroft, George Gray  
 Business Managers ..... Evelyn Thompson, and Virginia Jarrett  
 Stage Managers ..... Charles Minor, Mac Ross  
 Properties ..... William Mickey  
 Entertainment ..... Players, Mimes, Drama Class  
 College Adviser ..... Fredrick W. Bond

## SCHEDULE OF ACTIVITIES

Thursday evening, April 13

8:00 P.M. — Optional Rehearsal Period (Auditorium, Administration Building)

Friday, April 14

7:00 A.M. — Breakfast

7:30 A.M. — Optional Rehearsal Period

12:30 P.M. — Dinner

2:15 P.M. — Plays

4:30 P.M. — Get Acquainted Tour

5:30 P.M. — Supper

6:00 P.M. — At Home—Residents of Prillerman Hall (Lobby)

7:00 P.M. — The Plays

10:30 P.M. — Directors' Banquet—

Buffet Snack for Contestants, Prillerman Lobby

Saturday, April 15

7:00 A.M. — Breakfast

7:30 A.M. — Optional Rehearsal Period

9:00 A.M. — Breakfast Party for Contestants and Friends, Foyer of Glasscock Hall

9:30 A.M. — Directors' Discussion Period, Mr. McMullan, Leader

12:30 P.M. — Dinner

1:00 P.M. — Pictures of Directors and Contestants, Administrative Building

2:15 P.M. — Plays

5:30 P.M. — Supper

6:00 P.M. — At Home—Residents of Hill Hall (Lobby)

7:00 P.M. — The Plays

10:30 P.M. — After the Storm, Judge and Directors (Reception Room)

10:30 P.M. — Informal Reception, Contestants and Friends (Dean of Women's Office)

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of Taste in Home Furnishings is

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Charleston

# FELLOWSHIPS *de*

*A Selected Bibliography*

*For Amateur Dramatics*



Compiled by

F. S. BELCHER, JR.

Director of Dramatics

West Virginia State College

FISK  
UNIVERSITY

## FOREWORD



This bibliography\* is intended, primarily, as a guide to meet the needs of the high school teacher who is frequently placed in charge of dramatics. It can, however, serve as a handy source of information for the Little Theatre Director and for all others who sometimes may venture into the field of play production.

In addition to these items, the high school teacher and the Little Theatre Director might find provocative—if in no other way than in broadening their approach to dramatics as a vital part of child training—Russell's "Drama as a Factor in Social Education," Doubleday, Doran and Co., New York, 1924.

The High School Teacher may also find of benefit

Viola, W. N., "Creative Dramatics for Secondary Education", Expression Co., Boston, 1932.

Ward, Winifred, "Creative Dramatics for Upper Grades and Junior High Schools", Appleton-Century Co., 1930.

\*For a more complete reference list, the reader is directed to S. M. Tucker's "Theatre Books for the School Library", Theatre Arts, Inc., 40 East 49th Street, New York City.

## *A Selected Bibliography*

### OF BOOKS ON STAGECRAFT, PUBLISHERS OF PLAYS, AND DEALERS IN AND MANUFACTURERS OF STAGE EQUIPMENT FOR AMATEUR DRAMATICS

#### I. GENERAL REFERENCES ON THE ART OF PRODUCING PLAYS

- Bosworth, Halliam, "Technique in Dramatic Art", Macmillan Co., New York, 1932.
- Campbell, Wayne, "Amateur Acting and Play Production", Macmillan Co., New York, 1931. (Includes five original non-royalty one-act plays).
- Chubb, Percival, "Festivals and Plays in Schools and Elsewhere", Harpers, New York, 1912.
- Clark, Barrett, "How to Produce Amateur Plays", Little, Brown and Co., New York, 1925.
- Crafton and Royer, "Acting: A Book for Beginners", F. S. Crofts Co., New York, 1928.
- Crafton and Royer, "The Process of Play Production", F. S. Crofts Co., New York, 1926.
- Dolman, John, "The Art of Play Production", Harpers, New York, 1928. (Recommended for school libraries)
- Eastman and Wilson, "Drama in the Church", French Co., New York, 1933.
- Hamilton, Clayton, "Studies in Stagecraft", Holt Co., New York, 1914.
- Johnson, Gertrude, "Choosing a Play", D. Appleton-Century Co., New York, 1920.
- Mackay, Constance, "How to Produce Children's Plays" Holt Co., New York, 1915.
- Seldon, Samuel, "A Player's Handbook", F. S. Crofts Co., New York, 1934.
- Smith, Milton, "The Book of Play Production", D. Appleton-Century Co., New York, 1933. (An excellent book for amateur dramatics).
- Smith, Milton, "Guide to Play Selection", D. Appleton Century Co., New York, 1932.
- Sutton, Clarence, "Producing in Little Theatres", Henry Holt, New York, 1921.
- Simonson, Lee, "The Stage Is Set", Harcourt, Brace Co., New York, 1933.
- Wise, C. M., "Dramatics for School and Community", Appleton Co., New York, 1923.

## II. CHOOSING THE PLAY

### A. Books of Short Plays

In choosing a play the director should consider four things: (1) The ability of his actors; (2) The equipment of the stage; (3) The type of audience, and (4) His capabilities as a director. See Milton Smith's "Guide to Play Production".

Cohen, Helen L., "One Act Plays", Harcourt, Brace Co., New York, 1925.

Dean, Alexander, "Seven to Seventeen", Samuel French Co., New York, 1934. (Twenty-one plays for boys and girls between seven and seventeen.)

Dayton and Barratt, "Book of Entertainment and Theatricals", McBride Co., New York, 1923.

"One Act Plays for Stage and Study", Samuel French Co., New York, six series.

Lamkin, Nina B., "Good Times for All Times", Samuel French Co., New York, 1934. (A cyclopedia covering the entire field of recreational activities).

Leonard, S. A., "The Atlantic Book of Modern Plays", Atlantic Monthly Press, Boston, 1921.

Loving, Pierre, "Ten Minute Plays", Bretanos, New York, 1923.

Richardson, Willis, "Plays and Pageants from the Life of the Negro", Associated Publishers, 1538 Ninth Street, N. W., Washington, D. C., 1930.

Snook, Lee O., "The Second Year Book of Short Plays", Row, Peterson Co., Evanston, Illinois, 1933. (Twenty-five new non-royalty plays).

### B. Play Publishers

(Each company will send a catalog of its plays, free of charge. Few will send plays on approval.)

Samuel French  
25 West Forty-fifth Street  
New York

(The oldest and largest play publishing firm)

W. H. Baker Company  
178 Tremont Street  
Boston, Mass.

The Dramatic Publishing Company  
59 East Van Buren Street  
Chicago, Illinois

Community Drama Service  
315 Fourth Avenue  
New York

(Inexpensive plays for all occasions)

The Northwestern Press  
2600 Portland Avenue  
Minneapolis, Minnesota

Longmans, Green and Company  
Play Department  
55 Fifth Avenue  
New York

Row, Peterson, and Company  
1911 Ridge Avenue  
Evanston, Illinois

Whetmore Declamation Bureau  
1304 South Newton Avenue  
Sioux City, Iowa

The Drama Book Shop  
48 West Fifty-second Street  
New York

(Handles all drama publication; free mailing list)

### III. SETTING THE STAGE

#### A. Stage Scenery

In setting the stage the director should strive for a simplicity of effect which suggests rather than reproduces the actual scene. This creates a stage picture as effective as the once popular realistic sets with half the cost. See Lee Simonson's "The Stage Is Set".

(The following manufacturers or dealers supply complete sets, draperies, cycloramas, etc. Catalogs available.)

Bliss Display Company  
534 West Thirty-fourth Street  
New York

I. Weiss and Sons  
445 West Forty-fifth Street  
New York

Novelty Scenic Studios  
340 West Forty-first Street  
New York

Cleon Throckmorton, Inc.  
102 West Third Street  
New York

(Covers entire field of stage equipment and offers expert advice on entire production, including unit sets, electrical supplies, properties, and costumes.)

Tiffin Scenic Studios  
Tiffin, Ohio

#### B. Stage Hardware

J. R. Clancy, Inc.  
Syracuse, New York

Peter Clark, Inc.  
548 West Thirtieth Street  
New York

(Mr. Clark and his assistants have developed a Scenery Kit which contains plans, all hardware, and other accessories needed for the construction of scenery with the exception of lumber and covering materials.)

Cleon Throckmorton, Inc.  
102 West Third Street  
New York

#### C. Stage Lighting

Century Lighting Equipment, Inc.  
419 West Fifty-fifth Street  
New York

Display Stage Lighting Company  
442 West Forty-fifth Street  
New York

Kliegl Bros.: Universal Stage Lighting Co.  
321 West Fiftieth Street  
New York

The following books will prove useful:

McCandless, S. R., "A Method of Lighting the Stage", Theatre Arts, Inc., New York.

Nelms, Henning, "Lighting the Amateur Stage", Theatre Arts, Inc., New York.

Seldon, Samuel, "Scenery and Lighting for School and Little Theatre Stages", University of North Carolina, Chapel Hill, N. C., 1928.

Seldon and Sellman, "Stage Scenery and Lighting", F. S. Crofts Co., New York, 1930. (An excellent handbook).

#### D. Stage Properties

Theatrical Properties Studios  
502 West Forty-fourth Street  
New York

### IV. DRESSING THE ACTORS

#### A. Stage Costumes

In dressing the actors, with the exception of costume plays where authenticity is the keynote, the director should guard against three things: (1) Styles not in keeping with the mood and time of the play; (2) Colors not in harmony with the settings or with each other, and (3) Monotonous repetition of the same costume either individually or collectively. See Contemporary Fashion Books.

Baum's, Inc.  
114 South Eleventh Street  
Philadelphia, Pa.

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The Coffey Costume Studios  
1115 Fifteenth Street, N. W.  
Washington, D. C.

Dazian's, Inc.  
142 West Forty-fourth Street  
New York

Specializes in costume materials. Samples sent on request.

Eaves Costume Co., Inc.  
153 West Forty-sixth Street  
New York

Jack Goldstien  
305 Morris Street  
Charleston, West Virginia

Miller Costumier  
236 South Eleventh Street  
Philadelphia, Pa.

Waas and Sons  
123 South Eleventh Street  
Philadelphia, Pa.

The following books will prove useful:

Bradshaw, Fanny, "Stage Costumes for Amateurs", Butterick Publishing Co., 161 Sixth Avenue, New York, 1932. (Butterick patterns are available for each costume illustrated).

Dabney and Wise, "A Book of Dramatic Costume", F. S. Crofts Co., New York, 1930. (Authoritative references for illustrations at end of each chapter).

Chalmers, H., "Clothes: On and Off the Stage", D. Appleton Co., New York, 1925.

Grimball and Wells, "Costuming a Play", Century Co., New York, 1925.

Mackay, Constance, "Costume and Scenery for Amateurs", Henry Holt Co., New York, 1917.

Young, Agnes B., "Stage Costuming", Macmillan Co., New York, 1927.

#### B. Stage Make-Up


Max Factor Make-up Studios  
1666 North Highland Avenue  
Hollywood, California

(Special booklets on the art of make-up are available upon request).

Virginia Lee, Inc.  
324 Baltimore Avenue  
Baltimore, Maryland

M. Stein Cosmetic Co.  
51 Madison Avenue  
New York

("How to Make-up" booklets sent free of charge)

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The following books will prove useful:

Baird, John F., "Make-Up", Samuel French, New York, 1930. (An excellent manual for the beginner in Make-up).

Chalmers, Helena, "The Art of Make up", D. Appleton-Century Co., New York, 1928.

Rodgers, W. L., "Rodger's Make-up Book", Dramatic Publishing Co., Chicago, 1930.

## V. PERIODICALS DEVOTED TO CONTEMPORARY DRAMA

### A. Monthly Magazines

Theatre Arts Monthly  
40 East 49th Street  
New York City  
Editor: Edith J. R. Isaacs

(Offers practical advice to Little Theatres through its Little Theatre Department).

Drama Magazine  
Drama Corp.  
15 West 44th Street  
New York

### B. Publishing Company Bulletins

Lagniappe (Dramatic Newspaper)  
Row, Peterson, Co.,  
1911 Ridge Avenue  
Evanston, Illinois  
Editor: Lee Owen Snook  
(No charge made for issues)

Plays of the Month  
Ingram Production, Inc.  
Community Theatre Department  
Gansert Building  
Rock Island, Illinois  
(Copies mailed free of charge)

## VI. THEATRICAL ASSOCIATIONS

The National Theatre Conference  
(A co-operative membership organization)  
40 East 49th Street  
New York

(Membership is open to schools, group, and individuals interested in the theatre).

Repertory Playhouse Associates, Inc.  
27 West 15th Street  
New York

(Membership is open to those interested in the establishment of an American folk theatre.)

**Name** Fannin Saffore Belcher, Jr. **Field:** Drama

45 Dickerman Street  
New Haven, Connecticut

REAPPOINTMENT**Plan of Work**

To continue to concentrate upon those technical and creative phases of drama and theatrical production which will develop those skills so necessary in the promotion of artistic standards in Negro drama.

Will continue at Yale University to secure Ph.D. degree.

**Personal Data** Born Savannah, Georgia, September, 1908. **Age:** 31

**Undergraduate Work** Lincoln University, A. B., 1928.

**Graduate Work** University of Pennsylvania, M. A., 1930.  
Yale University, 1938 -

**Experience** English instructor, Lincoln University, 1928-30, \$1000;  
assistant professor of English and director of dramatics,  
West Virginia State College, 1938 - , \$1620-\$2100.

**Accomplishments** Article in Opportunity, October, 1939.

Rosenwald Fellowships, 1938, \$2000, 1939, \$1500.

**References**

Allardyce Nicoll, School of Drama, Yale University  
Frank McMullan, School of Drama, Yale University  
Arthur Wilmurt, School of Drama, Yale University  
H. H. Ferrell, West Virginia State College

**Budget Summary**

Total Amount Needed	\$1800.00
From Applicant	- - -
From Fund	\$1800.00

**AMOUNT GRANTED**

FILE COPY

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PLEASE RETURN  
TO  
JULIUS ROSENWALD FUND

PART I

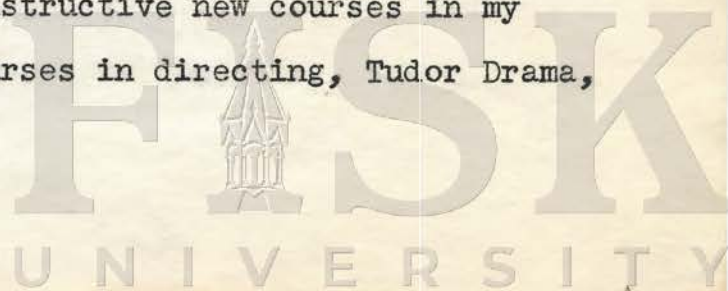
MY PROGRESS UNDER THE PRESENT GRANT

Submitted by: Fannin S. Belcher, Jr.

Standing at the midway point of my second year as a Rosenwald Fellow and glancing backward, I sincerely feel that my work and study at the Yale Drama School have been worthwhile. I have acquired, scholastically and creatively, more confidence as my training has increased, have become more sensitive to the scope of the tasks ahead of me, more conscious of the need of a wider point of view and of the growing importance of my objectives: the promotion of Negro drama as a vital and important part of the assets, real and potential, of the native American drama;...whether it is accomplished by me (this, of course, is my hope) or by others.

My present class work and related activities are, for the most part, an advanced continuation of my last year's course of study. As a result of the first year's record and the successful completion of the French and German language examinations in October, 1939, I have been accepted by the Yale Graduate School as a candidate for the advanced degree. The next momentous event will be the oral examinations to be given this spring or early fall (the time as yet undecided).

One of the most instructive new courses in my schedule (which includes two courses in directing, Tudor Drama,



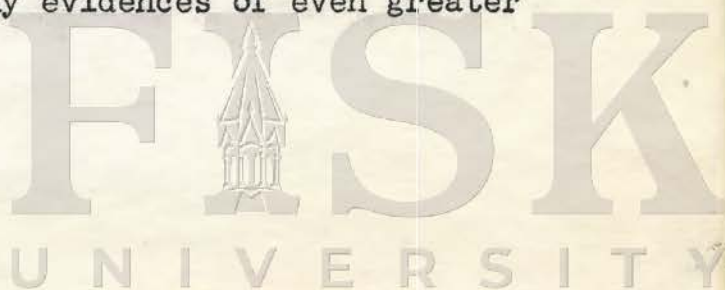
scene design, costume design, etc.) is that in Theatre History and Research: 1) because of the wealth of background material it offers; 2) the accurate and practical work it requires in the Yale Drama Collection; and 3) the future value and importance of the **monumental** Encyclopedia of the Theatre which the class is now assisting Mr. Nicoll in preparing. Another interesting event for me is that, as a project in advanced directing, I have been given an opportunity to direct a play to be presented before the school this spring.

My playwriting, thus far, has been concentrated upon rewriting my three act play of last year and in completing a first draft of a new musical comedy entitled "Take It Away". (I am not without hope that the Yale College Dramatic Society will give it a first try-out.) Other creative or critical work include a **corrective review** of the Drama issue of the Negro History Bulletin (**distrib**uted in the Washington Public Schools by the Associated Publishers) sent to the Assistant Superintendent of Schools; an estimate of Negro Drama in Opportunity Magazine (October); an article, "Musical Shows, Quo Vadis?", for the Arts Quarterly (November); an article suggested by the editor of Opportunity Magazine on "The Broadway Formula for Negro Plays" (probably April), and several scripts submitted to other **magazines** from which I have not heard. For some time, I have been considering the possibilities of compiling an anthology as a companion volume to my study on "The Negro, The Theatre, and His Critics". When, however, Mr. Nicoll accepted the latter as part of my doc-

tor's dissertation (which means a much more detailed analysis of the subject), I presented the anthology idea to Miss Anne Cooke. She was enthusiastic about it and believed that it would have some significance. Plans took shape. In June or late summer, we are hoping to have ready for publication a definitive anthology, tentatively titled "Representative Types of Negro Plays". Meanwhile, active work on my dissertation has been partially suspended since there can be no publication until after it has been submitted to the Graduate School Committee next year.

Practical experience in stagecraft has been secured through building scenery, rigging sets, and fashioning costumes for several school productions. Last summer I returned to my Summer Theatre (June 6-August 12) in West Virginia. Relieved of all English work by the college administration, I was thus permitted to devote my entire time to the theatre. The season was most successful: our critics were kind and our audiences pleased. Particularly gratified was I to have in the apprentice group a number of the state high school teachers of dramatics. My work this year has already suggested several ways in which I might improve upon my productions and organization next summer.

This is a brief chronicle of my activity during the first half of my second year as a Rosenwald Fellow. Before it ends, many of the little things, too indefinite to set down now, may have developed and many evidences of even greater progress may be reported.



PART II

MY PLAN OF WORK

Little did I realize when I made my first application to the Rosenwald Foundation that the plan of work therein submitted was broad enough to cover three years of intensive study. This, I hope, will serve as a reason for the similarities between the present plan and former ones. Each year has of necessity proved but a stepping stone to a more thorough training and a more polished skill; the culmination of both lies in the year ahead. Concisely expressed, I should like, in the coming year, 1) to round out the studies already begun; 2) to take final advantage of the resources of the Yale Library in completing, under the supervision of Mr. Nicoll, my research projects; 3) to continue my creative work with Mr. Eaton; and 4) to concentrate upon the various productional aspects of stagecraft — a phase I have been unable to do more than touch upon as a result of other requirements. Having an opportunity next year to choose several electives, I shall be in a position to include in my schedule courses in stage speaking and lighting.

Each of these, individually and collectively, will equip me to make a worthwhile contribution to the Negro Theatre and through it to the American Theatre as a whole. That there is a place and a vital job awaiting such a person I am convinced. So far there are few who are thoroughly trained, none with an advanced scholastic degree in drama. And these few have not yet proved that they have any vision. Simply stating a

fact, without intention to boast, I believe that I possess the vision; I know I have the urge to solve the problem; I want the confidence which **only** the completion of the best training can give.

This is the motivating force back of my desire for the doctor's degree. While it is no guarantee of the actual ability one possesses, it does represent to the world-at-large a symbol of authority and a concrete insignia of "higher training". It momentarily inspires respect for one's opinion... a tremendous assistance to the inauguration of any project. To secure it, however, I have have a minimum of three years of study. On the basis of my past work and present scgedule, I should be able to fulfill all requirements by June, 1941. It can be done without sacrificing any of the aims or subjects with which I began my training.

During the school year 1940-41, these are the things I should like to accomplish as a Rosenwald Fellow.

LETTERS OF REFERENCE

Fannin S. Belcher, Jr.

Allardyce Nicoll, Chairman, Department of Drama, Yale University.

I do not know whether the Rosenwald Fund ever grants a fellowship for a third year; if this is done on occasion, I should wish to support Mr. Belcher's application.

Mr. Belcher has shown himself a person gifted with talent, integrity, and enthusiasm. He has profited, I think, from his work here and he is likely to profit still more from a further period of study. Parts of his study of the Negro theatre I have read and for these I can express my full admiration. I believe that he has something definite and creative to offer and consider that, if it is possible, he should be actively encouraged and supported.

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Frank McMullan, Assistant Professor of Play Production, Yale University.

My opinion of Mr. Fannin S. Belcher, Jr., has not altered since I wrote you on his behalf last year. I am firmly convinced that he is a decided credit to you who have been sponsoring him. His work here has been excellent. He shows intelligence and talent. He is cooperative and gets along well with people. Everything he does reflects maturity and seriousness, industry and imagination. I feel that another year here will help him to realize his plans. Last spring I was invited by the college where he taught before coming here, to judge a high school drama festival which was organized and promoted by Belcher. This festival, in its organization and its excellence of performance, was a credit to the state



of West Virginia. Belcher has a definite contribution to make to his race and will make it. Greater enrichment of his personal background will make for greater enrichment and benefit for those who will later on share it.

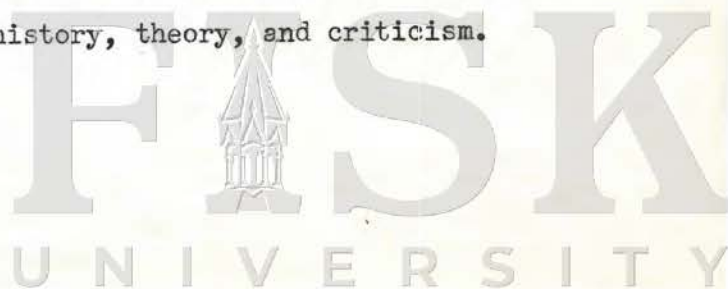
Personally, he is likable and agreeable. People are willing to work with him and work under him. The general impression he makes is pleasing and favorable.

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Arthur Wilmurt, Instructor in Scene Design and Assistant Technician,  
Yale University.

My contact with Fannin Belcher has been entirely related to his activities and studies in the production aspects of the theatre - studies which have been subordinated to his other work, necessarily. I have found him capable of doing work of a superior order. He has a definite ability to understand the theatre's needs and how to meet them imaginatively and creatively. I do not think he over-estimates himself in his belief that he can bring to the theatre's development an individual, creative contribution beyond the acquired knowledge his scholastic work is bound to give him.

His plan of work may seem rather vague because of its broadness. I think that, in view of his aims, this is satisfactory. The acquisition of the doctor's degree (whose value in this field I think he has appraised pretty accurately) necessitates the scholastic pursuits, and if he is to make a lively contribution to the theatre, as he wishes, the knowledge of theatre production which he can gain from more instruction and supervised practice will be of vital importance to him and will be happily buttressed by his studies in theatrical history, theory, and criticism.



My personal acquaintance with him has been too slight to justify my saying more than that he is agreeable and capable of getting along well with people. He is still learning; he is able to learn; I think he deserves help and encouragement.

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# FELLOWSHIPS

April 16, 1938

Dear Mr. Belcher: It is a pleasure to inform you that you have been selected by the Committee on Fellowships of the Julius Rosenwald Fund to receive a grant of Two thousand dollars (\$2,000) to assist you in carrying forward your study of theatre art in accordance with the plan of work which you submitted to our Committee.

A plan covering the details of payments under this grant will be arranged to fit your particular needs.

Please let us know at once if you accept this grant. An official announcement of the Committee's selections for the year will be made soon and can include only those from whom acceptances have been received.

Very truly yours,

RAYMOND R. PATY

RP:MLU

Mr. Fannin S. Belcher  
West Virginia State College  
Institute, West Virginia

FISK  
UNIVERSITY

# FELLOWSHIPS

April 12, 1939

Dear Mr. Belcher: It is a pleasure to inform you that you have been selected by the Committee on Fellowships of the Julius Rosenwald Fund to receive a renewal grant of Fifteen hundred dollars (\$1,500) to assist you in carrying forward your study of drama in accordance with the plan of work which you submitted to our Committee.

A plan covering the details of payments under this grant will be arranged to fit your particular needs.

Please let us know at once if you accept this grant. An official announcement of the Committee's selections for the year will be made soon and can include only those from whom acceptances have been received.

Very truly yours,

GMR:JW

GEORGE M. REYNOLDS

Mr. Fannin S. Belcher  
~~45 Dickerman Street~~  
New Haven, Connecticut

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