

FELLOWSHIPS

	GMR	29		DILLARD UNIVERSITY NEW ORLEANS
				September 27, 1939

Edmonds, S R

Rept

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

Dear Mr. Reynolds:

Your letter requesting information about my recent program is a real coincident. Strange as it may seem, I had just finished making an outline of my productions of last year, and gotten together some magazines and clippings to send to you. I recall that you suggested that I send in such information occasionally. I am, therefore, very much pleased that I can send the information to you at once.

I would like to express once more my appreciation to the fund for granting me the fellowship. It gave me the opportunity of observing and studying European Amateur drama organizations. I am making the best use of this knowledge to develop a sectional community drama center here at Dillard as indicated in the enclosed report. Since these efforts are in the beginning stage, I can only hope that in the next few years they will grow in importance and prove still further the wisdom of my study abroad.

Very truly yours,

S. Randolph Edmonds

S. Randolph Edmonds

FISK
UNIVERSITY

REPORT

TO THE ROSENWALD FUND

SEPTEMBER 26, 1939

Present Address

Dillard University, New Orleans, La.

Present Position

Professor of Drama. There has been no change in my rank, position, or salary at Dillard University, since I had already attained the maximum in these fields prior to my receiving the fellowship.

Additional Writing

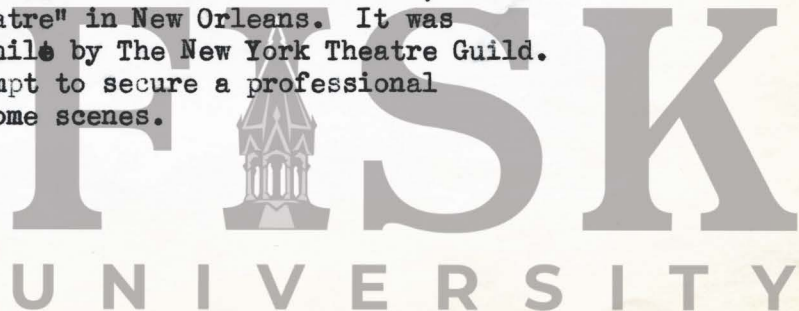
Since last fall I have written four articles, a book review, and the first draft of two long plays. Of the articles, one and a book review have appeared in our own "Arts Quarterly," another will appear in the October issue of "The Crisis", another in a future issue of "The Educational Outlook Among Negroes", and the final one in a future issue of "The Oracle."

The two long plays—"One Side of Harlem", a social play, and "The Bride of Odunga", a religious melodrama—will be revised and completed by summer. A production of the latter by a combination of New Orleans Little Theatre groups is practically assured for next summer as a large out-of-doors production.

Plays Produced

The enclosed outline of our drama program of last year shows that of the one-act plays written abroad, "The High Court of Historia," was produced three times in New Orleans by our Dillard Players Guild, and the other, "Gangsters Over Harlem," eight times in New Orleans and on tour. In addition, the first play will be presented again upon request as a part of the program of The Association for the Study of Negro Life and History, which meets in New Orleans on October 27. The second one was presented last summer in Alexandria, Louisiana, and in Texas College, Tyler, Texas. It is also being considered by several college and Little Theatre groups for a fall production.

"The Land of Cotton," one of the long plays completed abroad, won first prize in a national contest sponsored last spring by The Baltimore Foundation of Expressive Arts. There were sixteen other long plays entered in the contest. It is scheduled for a fall production by "The Negro Little Theatre Guild" in Baltimore, and "The Negro Peoples Community Theatre" in New Orleans. It was considered for production for awhile by The New York Theatre Guild. The New Theatre League will attempt to secure a professional production after a revision of some scenes.



Additional Information

The department of drama at Dillard University was established with a view towards becoming a southern center for community drama. The department has moved towards its goal in the following ways:

1. It has organized The Southern Association of Drama and Speech arts. This organization is guided largely from Dillard and is growing each year in influence among the colleges and universities of the south. This year its annual convention was held at Talladega College. Next spring it will be held at Tennessee State College.
2. It has presented an interstate high school drama festival and conference with schools from Texas, Alabama, and Mississippi participating.
3. It organized this year The Dillard University State-wide High School Drama Festival of The Louisiana Interscholastic Athletic and Literary Association. Five regional festivals were ~~were~~ sponsored and one final festival. The Director of drama is state director for High School drama, and president of The L. I. A. L. A.
4. The Dillard Players Guild was the first drama group to be invited by Fisk University to inaugurate the drama as a part of its festival of music and fine arts.
5. Out of 21 colleges represented at the Third All-Southern Negro Youth Congress in Birmingham, The Dillard Players Guild was invited to initiate the drama phase of its festival.
6. As a result of the annual tour, The Dillard Players Guild has been invited to appear in four festivals during the season of 1939-40.

NOTE

Largely as a result of his study of festivals, tournaments, and leisure time programs abroad on a Rosenwald Fellowship, the director of drama at Dillard University has been asked to serve as president of The Louisiana Interscholastic Athletic and Literary Association to coordinate the leisure time activities program in the colored high schools of the state. Still further he has been asked to serve on a national committee of The Southern Negro Youth Congress to outline plans for a huge Negro folk festival modelled after some of the great festivals in Europe.



The Weekly Journal
Edmonds Play 139
Wins First Prize

Randolph S. Edmonds, head of the department of dramatics at Dillard University, was notified last week by the Baltimore Foundation of Expressive Arts that his four-act play, "Land of Cotton", had been awarded first prize, \$100, in the Baltimore, Md., prize play contest for 1939, and was written last year while he was studying in Ireland on a Rosenwald Fellowship.

The Baltimore Foundation was organized last October, at which time it was announced that a group of Baltimoreans had underwritten a \$1,000 prize fund for awards in the fields of music, drama, interpretative dancing, art and literature.

The basic aim of the movement was to discover and develop support for colored artists, writers and performers, begin a country-wide fight against propaganda on the stage, over the radio and in the movies, which set colored people off in an unfavorable light, and make Baltimore a center of music, drama, and art.