

Taylor University

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5-8-1971

### Short Stories from the South

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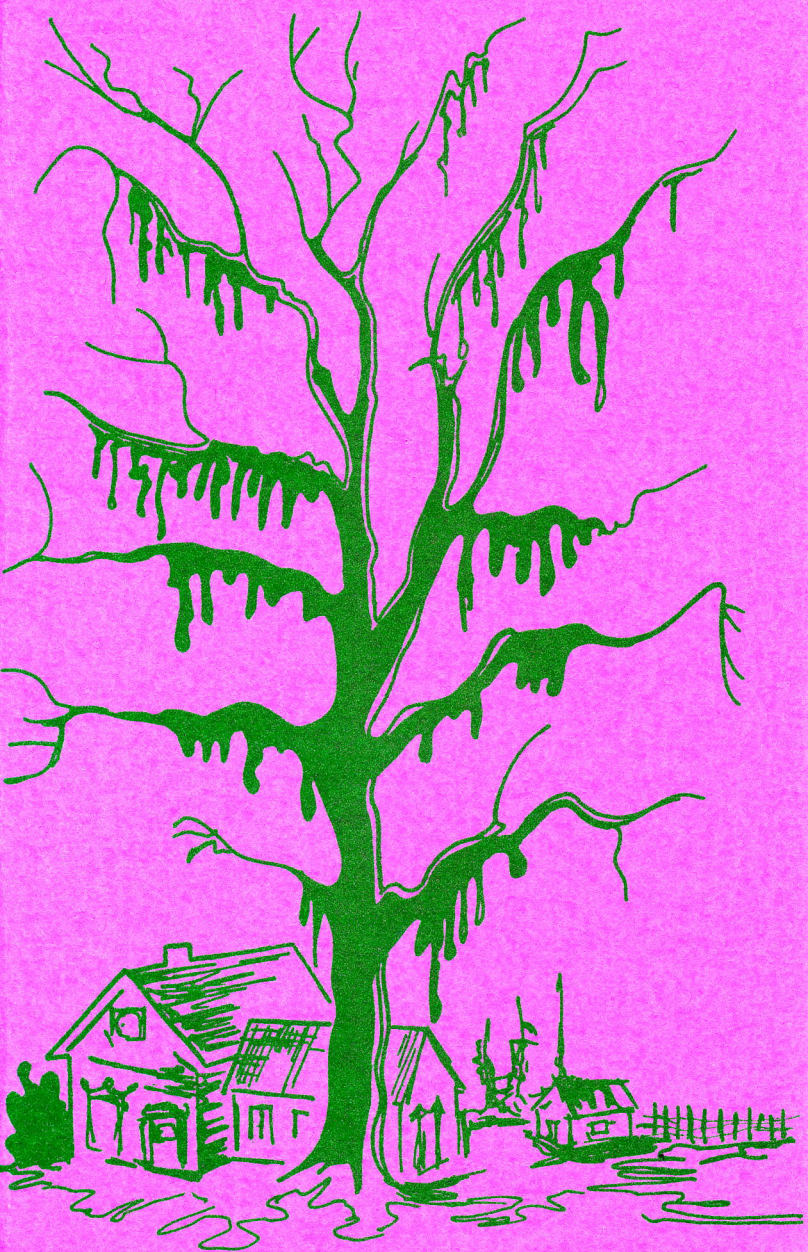
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# SHORT STORIES FROM THE SOUTH



by welty, o'connor, & faulkner

Shreiner Auditorium  
May 8, 1971 8:15 p.m.  
Taylor University



#### EUDORA WELTY 1909 -

Eudora Welty was born in Jackson, Mississippi, where her father was the president of an insurance company. She was educated at the Mississippi State College for Women and at Wisconsin, and studied advertising for a year at Columbia. After working briefly in advertising in New York, she returned to Jackson and began to write. She was encouraged by Katherine Anne Porter, who introduced her first book of stories, **A CURTAIN OF GREEN** (1941). She has since written several other volumes of stories and some longer pieces of fiction. They include **THE ROBBER BRIDE-GROOM** (1942), **DELTA WEDDING** (1946), **THE PONDER HEART** (1954), and **A LOSING BATTLE** (1970). In spite of her very considerable success, she continues to live with quiet naturalness the life of her home town. "I haven't a literary life at all," she once said. "Not much of a confession, maybe...I would not understand a literary life."

#### FLANNERY O'CONNOR 1925-1964

Born in Savannah, Georgia, where she received her early educational training, Miss O'Connor later attended the Milledgeville, Georgia High School and the Georgia State College for Women, earning her bachelor's degree in 1945. Continuing her education at the University of Iowa, she studied creative writing for two years in the Writers Workshop there under Paul Engle and earned an M. F. A. degree in 1947. From 1946 on, her fiction began appearing in such publications as **ACCENT**, the **SEWANEE REVIEW**, the **PARTISAN REVIEW**, **HARPER'S BAZAAR**, **MADEMOISELLE**, the **KENYON REVIEW**, and **AEW WORLD WRITING**. Her first book publication, **WISE BLOOD** (1952), was a novel; but neither this novel nor her second, **THE VIOLENT BEAR IT AWAY** (1960), received as much favorable critical acclaim as that which greeted her two collections of stories: **A GOOD MAN IS HARD TO FIND AND OTHER STORIES** (1955) and **EVERYTHING THAT RISES MUST CONVERGE**, published posthumously in 1965. During her short, brilliant career she received many literary prizes, including two first prize awards in best-stories-of-the-year collections, two **KENYON REVIEW** writing fellowships, a grant from The National Academy of Arts and Letters (1957), and a grant from the Ford Foundation (1959).

#### WILLIAM FAULKNER 1897-1964

Born in New Albany, Mississippi, Faulkner at an early age moved to the nearby university town of Oxford, where he thereafter spent most of his life. He attended the Oxford public school but never graduated, served in the British Royal Air Force during World War I, and was enrolled for a time after the war as a student at the University of Mississippi in Oxford. He then worked at various jobs in Oxford, lived for a time in New Orleans, where he became acquainted with Sherwood Anderson and other writers then residing in the old French Quarter, and later worked briefly in a New York bookstore. Returning to Oxford, he settled down to his writing career and over the next four decades steadily produced the novels and stories which ultimately brought him international fame and the Nobel prize in 1950. His most distinguished novels include **THE SOUND AND THE FURY** (1929), **AS I LAY DYING** (1930), **LIGHT IN AUGUST** (1932), **ABSALOM, ABSALOM!** (1936), **THE WILD PALMS** (1939), (Containing his magnificent short novel, **THE OLD MAN**), and **THE REIVERS** (1962). Among his short story collections are **THESE THIRTEEN** (1931), **DOCTOR MATINO** (1934), **GO DOWN, MOSES** (1942), and finally, **COLLECTED STORIES** (1950).

The Department of Speech and Drama  
and Trojan Players  
Present

A Reading Hour

#### SHORT STORIES FROM THE SOUTH

Welty, O'Connor and Faulkner

Directed by Allen Goetcheus

"Lily Daw and the Three Ladies".....Eudora Welty  
*Gladys Greathouse, reader*

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"Everything That Rises Must Converge".....Flannery  
O'Connor

in Chamber Theatre

Narrator.....Bill Bettcher\*

Julian.....Gregg Fuller\*

Julian's Mother.....Mary Troxell\*

Passengers on bus.....Sue Davidson\*

Dale Dague\*

Debi King

Carl Tichenor

#### INTERMISSION

"The Tall Men".....William Faulkner  
*Gordon Zimmerman, reader*

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\*Denotes Trojan Player Membership

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As a courtesy to the actor, please do not use cameras  
during the program.



## PRODUCTION STAFF

Technical Director .....	Allen Goetcheus
Costumier .....	Jessie Rousselow
Assistant to the Director .....	Sue Davidson*
Lighting .....	Tim Bardsley*
	Nancy Spaulding
Sound .....	Paul Ecklund
Properties .....	Sue Van Dyke*
Set Pieces .....	Jim Oosting*
Make-up .....	Linda Sulfridge*
House .....	Dale Dague*
	Carla Day
	Nancy Jane
	Madonna Jervis
	Debi King
	Roxy Watson
Box Office .....	Jeanne Bullock
Publicity .....	Jeanne Bullock

\*Denotes Trojan Players Member

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## CHAMBER THEATRE

Chamber Theatre is a technique for dramatizing the point of view of narrative fiction. It takes advantage of all the theatrical devices of the stage, but in so doing does not sacrifice the narrative elements of fiction. Drama in its traditional development tends to conceal, or at least, minimize, narration. Fiction, on the other hand, features narration, and tends to direct the reader's responses through the narrative point of view.

The techniques of **CHAMBER THEATRE** were devised to present narrative fiction on the stage so that the dramatic action would unfold with full and vivid immediacy, as it does in a play, but at the same time allowing the sensibility of the narrator, to so condition our view of that action that we who listen and watch could receive a highly organized and unified impression of it.

**CHAMBER THEATRE** is not interested in replacing the play with the novel or short story on the stage, but concerned rather with sharing the stage. **CHAMBER THEATRE** recognizes the differences between a novel and a play, but it insists that the two can be brought into functional harmony, not by adapting the novel into a conventional play, but by representing the novel on stage as written.