

Here are three character studies of Josephine Landsittel from the camera of Russell N. Smith, 21as, Norman. Between his daily chores of shooting pictures in his studio, catching groups on the campus, clicking Sooner football players and developing snapshots, Mr. Smith finds time to work out unusual scenic and lighting effects for special studies.



## They Shall Know

**I**N AT least a couple of years from now, the much debated question concerning Josephine Landsittel's dramatic capacity should be answered.

For Miss Landsittel will take her rather stately personality into the precincts of the Theatre Alliance, Broadway, N.Y.C., August 1 prepared to accept any sort of assignment with the recently organized group that hopes to produce drama for the sake of drama rather than gate receipts.

And those Oklahoma Playhouse patrons who have followed Miss Landsittel through ten dramatic performances in four years on the campus will sit back, divided into

their respective schools of thought on the subject, and await developments.

The question which has been much debated among the all too few patrons of the Playhouse has been: does Miss Landsittel have what it takes to make the jump from college dramatics to the legitimate stage?

All who have seen Miss Landsittel work admit she is head and shoulders above the "star" campus actress. She has a distinctive stage personality, the voice, the physique, the looks and the flare. She is, undoubtedly, far superior to any actress ever developed by the Playhouse, but there have been none who have really identified themselves after leaving the campus.

The question which has been debated is concerned with whether or not Miss Landsittel will make the grade on Broadway, in the movies and in a national and international way. There is no doubt at all about her giving the Playhouse something it never had before and probably will not have again in the immediate future.

There are as many on one side of the issue as there are on the other. A good sign in Miss Landsittel's favor is that both groups are fervent in their convictions. None are lukewarm. And in the opposing schools of thought are even the members of the dramatic art staff.

To the infrequent Playhouse customer, Miss Landsittel is always classified as "the best in the show." And even those who express their doubts concerning Miss Landsittel's name ever appearing in the light globes, once were certain that she had it.

She broke into Playhouse work while she was a freshman. Her first play was *Berkeley Square*, and her voice was bad. With a year's work she overcame most of her vocal difficulties and did her first fine piece of work in *The Queen's Husband*.

"I am the Queen," declared Miss Landsittel.

She was so convincing that she was soon cast as Hedda in *Hedda Gabler* and as Olympia in Mr. Molnar's drama of the same name.

It was too much. Any person who saw only one of the productions was thrilled with the performance. But those who had witnessed all three, said Miss Landsittel was not versatile, or at least the parts were too much the same.

Then, a part in *As Husbands Go* failed to show the Playhouse star in a new rôle and the doubters were certain. Her part as the stern old aunt in *Double Door* was along the same line.

Still, there was no doubt that she carried every one of the plays from curtain to curtain.

Realizing the situation, Miss Landsittel and her directors decided that something altogether different must be attempted.

The part of the grandmother in Weir-Jensen's *The Witch* was the first step off the pavement for "I am the Queen." She was tremendously successful and her work again was superior. The part of Anna Petersdotter was built for Miss Landsittel but the character rôle was given her as a part of the rejuvenation program.

Also, there was the part of Judy O'Grady—tch—tch—in Mr. Rice's *The Adding Machine*. That brought some of the dubious around. Her rôle in *Another Language* also helped the situation.

But when Miss Landsittel was awarded the B.F.A. degree early in June, there were still those who doubted. Many of their doubts were waning to the point, however, where it was admitted "that under the proper direction she may be able—"

Personally, Miss Landsittel is anxious, ready and prepared to accept anything her apprenticeship offers—understudy work, small parts, hard work, serious study. She holds no illusions about rapid success in a tough but exhilarating racket.



The fact that such names as Mr. Barrett Clark, Mr. Elmer Rice and many others of equal distinction are appended to the masthead of the Theatre Alliance stationery is a promise of excellent direction and unlimited opportunity.

Those who have remained impressed with her work through ten shows know that she can not miss. She, along with Berniece Ford of a dozen or so years ago, is rated by them as the outstanding woman actress ever produced by the University.

She started her Playhouse work under the direction of Miss Ida Z. Kirk in *Berkeley Square* and finished it under Miss Kirk in *Another Language*. She was to have played the leading rôle with Bill Miley in *Liliom*. Mr. Miley was brought along several years ago by Miss Kirk and played in New York for three years before returning to the University to continue his law study. Unfortunately, the play was dropped. Van Heflin, now in

New York, is another of Miss Kirk's proteges.

Miss Landsittel liked the part of Hedda Gabler better than any she has had during the four years. Her rôle in *Another Language* is her second choice.

Along with her dramatics, she has had many other activities, holding the presidency of both the Kappa Alpha Theta chapter and Orchesis, honorary dance club. Her high school work was done in Tulsa, but recently her parents have moved to Wichita, Kansas. ▲

#### Merrill Writes for "Iowa Law Review"

Maurice H. Merrill, '19as, '22law, professor of law in the University of Nebraska and a former faculty member at the University of Oklahoma, is rapidly becoming one of the leading writers on the law in the United States. His latest contribution, appearing in the March issue of the *Iowa Law Review* has the challenging title of

"Judicial Supremacy in a Time of Change."

"Without unduly generalizing, it may be suggested that the main activities of the judiciary in our American constitutional law have been concerned with what has aptly been termed umpiring the federal system," he writes. The future holds much that may condition the exercise of judicial power over legislation, he believes. The "considerable extension of governmental supervision over various activities hitherto free from such control" is one. This, he says, is no new notion in our social thought. "In the second place, we may look for a continuance of the extension and augmentation of federal power. . . . Thirdly, we may expect a continuation of the profliferous spawning of tribunals and powers administrative that has caused so much comment in recent years."

Sooner law graduates and graduates interested in social change will find the article a stimulating contribution. ▲

George B. Parker, '08as, editor-in-chief of the Scripps-Howard newspapers, is spending this year in Washington, D.C. ▲

John Joseph Mathews, '20bs, author of *Wah'Kon-Tah* and *Sundown* has returned to his Pawhuska home after several months in Washington, spent in the interest of the Osage tribe, he being a member of the tribal council. ▲

Altha Leah Bass, '21M.A., of Evanston, Illinois, has just completed her manuscript on the life of the Reverend Samuel Worcester, who brought the first printing press to what is now Oklahoma. The book is to be published under the title of *Cherokee Messenger*. ▲



On the opposite page, above, Miss Landsittel is shown as she appeared in "Double Door," produced last year on the campus by Director Rupel J. Jones. On this page, Miss Landsittel is seen without stage makeup.