



# DARK OF THE MOON

VIRGINIA MUSEUM THEATRE / 1-18 FEB. 1967

## COMING EVENTS OF THE DRAMA SEASON

MARCH 22 THROUGH APRIL 12

### ***THE MIRACLE WORKER*** by William Gibson

Annie Sullivan's tenacious struggle to teach the blind and deaf Helen Keller to rise above self-pity and mere animal response is a poignant tale of courage that has since become one of the most forceful and inspiring American dramas of recent years.

MAY 10 THROUGH JUNE 17

### ***OKLAHOMA!*** by Richard Rodgers and Oscar Hammerstein, II

As colorful as country butter, this memorable musical was the first of its kind, setting a new style for the American stage. The unforgettable hits include *People Will Say We're in Love*, *Oh, What a Beautiful Mornin'* and the rousing title song.

### **SINGLE ADMISSIONS**

Individual tickets for the remaining plays of the season may be reserved by calling the Box Office, 644-4111, ext. 6331, Monday through Friday from 10:00 a.m. to 5:00 p.m.

Adult admissions are \$3.25, and tickets for full-time students (who must present identification) are \$2.50 for evening performances, \$1.00 for matinees. Tickets for *Oklahoma!* are \$4.25 for adults, \$3.50 (evening) or \$2.00 (matinee) for students.

## INTERMISSION IN THE GALLERIES

(30 minutes)

Members of tonight's audience are invited to enjoy complimentary Old Mansion coffee served in the Medieval Hall by the ladies of the Museum Council.

Of special interest in the Loan Galleries is *William Hogarth*, the largest loan exhibition of the artist's paintings, drawings and prints ever assembled in the United States. The 110 works on display reflect Hogarth's mastery as a social critic and reporter of eighteenth-century London.

*Watercolors and Drawings from the Block Collection*, on view in the Theatre Gallery through February 12, has been described as "one of America's great private collections of Impressionist and Post-Impressionist art." The collection has been lent by Mr. and Mrs. Leigh B. Block of Chicago, this year's Collectors of the Year, and includes works by Cézanne, Mondrian, Chagall, Matisse, Picasso and Van Gogh.

During intermission Mr. and Mrs. Bryan Benson Bowers will entertain with ballads in the Members' Suite, and Raleigh Powell and Norman Shockley will sing ballads onstage.

## ABOUT THE PLAY

*A witch-boy from the mountain came  
A-pinin' to be human,  
Fer he had seen the fairest gal,  
A gal named Barbara Allen.  
O Conjur Man, O Conjur Man,  
Please do this thing I'm wantin'  
Please change me to a human man,  
Fer Barbara I'd be courtin'.*

Sung for generations around campfires, the mournful *Ballad of Barbara Allen* provided the inspiration for one of the most original ventures in contemporary drama. Half fantasy and half folklore, *Dark of the Moon* is an imaginative dramatization of the legendary ballad about a witch boy's longing to become human so that he can marry "blue-eyed Barbara Allen with the copper hair."

*Dark of the Moon* was first tried out in a campus theatre at the University of Iowa. Revision followed, and the present version opened at the Cambridge Summer Theatre in Massachusetts. It was an immediate success, and, practically overnight, authors Howard Richardson and William Berney received bids to take their play to New York. With Richard Hart and Carol Stone in the leads, it was hailed as "one of the season's major triumphs," and ran on Broadway for nearly a year. In 1942, it won the Maxwell Anderson Award for Collegiate Drama.

## ABOUT THE AUTHORS

Cousins Howard Richardson and William Berney were both graduate students at the University of Iowa when they collaborated on *Dark of the Moon*. Richardson, while doing research in American balladry and folklore, ran across an unusual version of the *Ballad of Barbara Allen*, and decided to base a play on it as an exercise for his doctoral thesis. With Berney as co-author, the ballad was spun into *Dark of the Moon*.

The son of a Baptist minister, Howard Richardson grew up near Asheville in the hill country that provides the setting for his play. He acted with the famed Carolina Playmakers at the University of North Carolina, from which he received a master's degree before beginning doctoral studies at Iowa. He has collaborated in writing several television dramas, and adapted a French play by David Guerdon that was presented off Broadway in 1963. Shortly afterwards he became an associate professor of drama at San Fernando Valley State College in California.

William Berney was graduated from the University of Alabama, where he was the first undergraduate to have a one-man show of paintings. His poems have been published collectively under the title *The Masque of Night*, and have appeared in leading magazines and anthologies. After graduate studies at Iowa, he worked in public relations and died in Los Angeles in 1961.

# THE VIRGINIA MUSEUM THEATRE

presents

## DARK OF THE MOON

by

HOWARD RICHARDSON

and

WILLIAM BERNEY

Directed by JAMES DYAS

Settings and Lighting by JOHN H. DÖEPP

Costumes Designed and Executed by ANDRÉ BRUCE WARD

Technical Direction by MICHAEL RABBITT

Choreography by FRANCES WESSELLS

Make-ups created by DOREEN CASTLE

### CAST

(in order of appearance)

John.....	David Wilborn
Conjur Man.....	David O'Neill
Dark Witch.....	Sarah Prud'homme
Fair Witch.....	Ginger Reynolds
Conjur Woman.....	Carolyn Roberts
Balladeer.....	Peter Stanley
Mr. Jenkins.....	Richard Prud'homme
Mr. Atkins.....	Bill Edwards
Edna Summey.....	Melvina Gooch
Uncle Smellicue.....	H. A. Peralta, Jr.
Hank Gudger.....	Jamie Sherrard
Miss Metcalf.....	Frankie Burke
Mrs. Summey.....	Carolyn Munson
Floyd Allen.....	Robert C. Blumer
Mrs. Bergen.....	Marjorie Buchanan
Mr. Bergen.....	George Burke
Greeny Gorman.....	Susan Romans
Mr. Summey.....	Norman Meyer
Marvin Hudgens.....	Bill Holladay
Barbara Allen.....	Meredith Stanley
Burt Dinwitty.....	Guy St. Clair
Mrs. Allen.....	Anne Costello
Mr. Allen.....	Ed Badgett
Preacher Haggler.....	Richard Vos
Hattie Heffner.....	Chris Cruger
Miss Leafy.....	Vicki Rodriguez
Townsmen.....	Rafael de Echeandia, John Kirkpatrick, Lynn Newman, Jane Pocklington, Gene Seay, Edmund Secor, Jean Secor, Tony Segura, Pat Speed, Kay Turlington
Witches.....	Katherine Dyas, Sara Gilliam, Barbara Miller, Susan Romans
Smoky Mountain Boys.....	Ray Matheson, Raleigh Powell, Norman Shockley, Peter Stanley

## THE SCENE

The action occurs in the Great Smoky Mountains, covering a period of one year.

### ACT I

Scene 1: The peak of a ridge in the Smoky Mountains

Scene 2: The central square of Buck Creek

Scene 3: The Allen cabin on Chunky Gal Mountain

Scene 4: The general store of Buck Creek

### INTERMISSION

### ACT II

Scene 1: A clearing in the woods

Scene 2: Barbara and John's cabin

Scene 3: The mountain ridge

Scene 4: The church in Buck Creek

Scene 5: The mountain ridge

### PRODUCTION STAFF

Assistant to the Director.....	Carolyn Roberts
Stage Manager.....	E. C. Secor
Assistant Stage Manager.....	Elaine Matheson
Building Crew.....	Bernard Burnside, Chairman; Carl Stargardt, Head Carpenter; Robert Accashian, Kathy Adams, Milton Adams, Paul Carl, George DeMille, Don Fisher, Sylvia Horwitz, Joey Johnson, Betty Luke Norvell, Claude Parrish, Carol Rogers, Hank Rothenburg, Lynn Resnik, Leslie Smith, C. B. Stith, Scott Underwood, Paula Woody, Faye Wooters
Scenery Crew.....	Bernard Burnside, Chairman; Carol Ann Parrish
Costume Crew.....	Kaaren Hayes, Chairman; Stacy Feldman, Ann Ferguson, Sylvia Horwitz, Phillipa Osdene, Mildred Satterwhite, Marjorie Smith, Adaire Williams
Costume Mistress.....	Kathy Adams
Light Crew.....	Sandra Robbins, Chairman; Kathy Adams, Paul Eisensmith, Norman Freedlander, Jonee Kuester, Marjorie Smith, Kathy Thomas, Scott Underwood, Buddy Wood, Cathy Wood
Light Operators.....	Yvonne Accashian, Brenda Goff, Debbie Jones, Sandra Robbins, Joyce Stargardt, Leslie Smith, Scott Underwood, Paula Woody
Make-up Crew.....	Frankie Burke, Chairman; Olive Haynes, Russell Johnson, Guy Miller
Property Crew.....	Mary Huffman, Chairman; Florenz Stith, Property Mistress; Kathy Adams, Grace Bongers, Jeanne Cherry, Dee Dee Edwards, Jonee Kuester, Leslie Smith, Kathy Thomas, Ruth Whitlock, Sally Woolford, Faye Wooters, Jeanne Yeaman
Sound Operator.....	Sue Durling

### CREDITS

Empress Wig Salon, Decor Flowers, Hoenniger-Sizemore Co., Inc., Jeter's Saddlery,  
E. F. Pearsall, Inc., Richmond Jaycees, WRNL, Sforz E&H Co., Don Warner Music,  
Inc., Lou Dean, George Jacobs.

## MUSEUM THEATRE, FEBRUARY—JUNE

February 1-February 18.....	Drama.....	<i>Dark of the Moon</i>
February 6.....	Film.....	<i>La Strada</i>
February 13.....	Lecture.....	<i>William Hogarth</i>
February 20.....	Film.....	<i>A Star Is Born</i>
February 27.....	Dance.....	<i>Glen Tetley and Company</i>
March 2.....	Special Event.....	<i>Kay Britten, British Balladeer</i>
March 6.....	Film.....	<i>Freaks</i>
March 22-April 12.....	Drama.....	<i>The Miracle Worker</i>
March 27.....	Music.....	<i>Gustav Leonhardt, Harpsichordist</i>
April 3.....	Lecture.....	<i>Theatre Design</i>
April 17.....	Dance.....	<i>José Molina Bailes Españoles</i>
April 24.....	Film.....	<i>The Wild Party</i>
May 10-June 17.....	Drama.....	<i>Oklahoma!</i>
May 15.....	Lecture.....	<i>Virginia Artists 1967</i>
May 22.....	Film.....	<i>Death of a Cyclist</i>
June 5.....	Film.....	<i>The Maltese Falcon</i>

## NOTICE

All who are interested in acting in the Museum Theatre are invited to try out for the next production, *The Miracle Worker*. Director James Dyas will hold open casting sessions at 7:30 p.m. on February 8 in Studio A, and on February 9 at 7:30 p.m. in Studio B. There will be a special call for children, and scripts may be borrowed from the Theatre for a three-day period.

## MUSEUM THEATRE STAFF

Leslie Cheek, Jr., Director of the Museum

William J. Rhodes, Jr., Administrator

James Dyas.....	Guest Director
John L. Shea.....	Production Manager
John H. Döepp.....	Theatre Designer
Charles P. Roberts, IV.....	Assistant Designer
André Bruce Ward.....	Costume Designer
Miriam Fairlamb.....	Wardrobe Mistress
Michael L. Rabbitt.....	Technical Director
Bradford Boynton, II.....	Technical Assistant
Lou Prata.....	Technical Assistant
Loraine Slade.....	Office Manager
Shirley Hall.....	Theatre Clerk
Carol Vaughan.....	Theatre Clerk
Jean Marie Andrzejewski.....	Costume Apprentice
Carolyn Vann Roberts.....	Production Apprentice

## WHO'S WHO IN THE CAST

DAVID WILBORN . . . was named Best Actor while studying drama at Richmond Professional Institute and has appeared in the Museum Theatre's *The Kids, Come Down to Carrollton County* and *No Time for Sergeants*. He is employed by 3M Business Products Sales, Inc.

MEREDITH STANLEY . . . a former Museum Theatre Apprentice, teaches children's Creative Dramatics at the Museum and has won applause for her roles in *Tartuffe*, *The Admirable Crichton*, *The Comedy of Errors*, *The Cherry Orchard* and *You Can't Take It With You*.

RICHARD VOS . . . is appearing in *Dark of the Moon* for the second time, having played Uncle Smellicue in William and Mary's production. He teaches chemistry and physics in Chesterfield County.

ANNE COSTELLO . . . is familiar to Richmond audiences through roles in Barksdale and Summer Theatre productions. This is her sixth Museum Theatre play.

HAP PERALTA . . . works in Public Relations for the Department of Community Colleges and last appeared as Don Pedro in the Shakespeare Players' *Much Ado About Nothing*.

SARAH PRUD'HOMME . . . co-authored and directed a musical while studying at Wheaton College. She will begin teaching Creative Dramatics at the Museum this month.

GINGER REYNOLDS . . . majors in Fashion Illustration at Richmond Professional Institute. This is her first Museum Theatre appearance.

DAVID O'NEILL, JR. . . was recently seen as Spintho in the Museum Theatre's *Androcles and the Lion*. A native New Yorker, he has also acted in summer stock.

CAROLYN ROBERTS . . . a Theatre Apprentice this season, has appeared in many Wake Forest College productions. She was Varya in the Museum Theatre's *The Cherry Orchard*.

CAROLYN MUNSON . . . an opera devotee, sang the role of Lady Thiang in the Museum Theatre's *The King and I* and is vice president of Theatre Associates.

BILL HOLLADAY . . . was last seen in *Androcles and the Lion*. He is a field engineer at IBM and portrayed the title role in the Shakespeare Players' *Macbeth*.

ED BADGETT . . . is making his first appearance in the Museum Theatre. He has acted with the Southampton Players and is a chemist at Philip Morris.

FRANKIE BURKE . . . has volunteered her talents backstage for numerous Museum Theatre productions and last appeared onstage in *Auntie Mame*.

MELLIE GOOCH . . . has danced in several Museum Theatre productions and has appeared in Barksdale's *Stop the World, Take Her, She's Mine* and *The Boyfriend*.

ROBERT BLUMER . . . studied at Richmond Professional Institute and acted in the Shakespeare Players' *Much Ado About Nothing*.

MARJORIE BUCHANAN . . . has had a hand backstage in many Museum Theatre shows and has appeared in Barksdale, Summer Theatre and Shakespeare Players productions.

PETER STANLEY . . . won a wide following while playing professionally in coffee houses and bistros around the country. He is an account executive at Merrill Lynch.

★  
**Bill Blass for Maurice Rentner**

★  
**Donald Brooks**

★  
**Geoffrey Beane**

★  
**Malcom Starr**

★  
**Adele Simpson**

★  
**Harvey Berin**

★  
**Travilla**

★  
**At Home in the M&R**  
**Virginia Room**

**Miller & Rhoads**

**VIRGINIA'S FINEST DEPARTMENT STORES**



# THE RICHMOND NEWS LEADER *Area News*

THURSDAY, FEBRUARY 2, 1967

## SIDELIGHTS



## *Bewitching Witchcraft*

By CHARLES HOUSTON

I have no idea what the drama critics will say about it. But no matter what, the Virginia Museum Theater has some sprightly entertainment for a normal American audience in its presentation of "Dark of the Moon."

You don't have to believe in witchcraft to get the most out of it, but it helps. Of more importance, perhaps, is that you once, in your pre-enlightened days, believed in some forms of it.

A new dimension of enjoyment is available to you if you can bring yourself to realize that there are people in Virginia—and North Carolina, and elsewhere—who put great store by witchcraft today.

If you are a complete skeptic, you still have a great deal to gain by seeing these 44 actors, directed by James Dyas, amidst marvelous settings and lighting effects designed by Jack Doepe.

It is difficult to imagine Richard Vos as he plays Hill-Billy Preacher Haggler in his everyday role of trying to hammer some of the facts of chemistry and physics into the heads of Chesterfield County school children.

And it is just as difficult to think of South Boston producing John, the Witchboy, in the person of David Wilborn. He was an RPI drama school star. In real life he's a salesman in the witchery world of the modern business machine.

## *The Witchery of Two Worlds*

In the Museum play, the balladeer with a banjo is Peter Stanley, who produces marvelously the ancient foot-tapping rhythms of the hills from an inner-self that is reserved in the workaday world to the intricacies of commerce as an account executive at the brokerage office of Merrill Lynch Pierce Fenner & Smith.

The wizardry of cybernetics, the modern witchery, is mingled with the Great Smokies type of play-acting witchery in the burly person of Bill Holladay, an IBM engineer by day.

Two looks at Sarah Prud'homme, the Dark Witch of the play, and Ginger Reynolds, the Fair Witch, would prompt any red-blooded ex-hillbilly (even if he could restrict himself to just two looks) to wonder: "Witchcraft where is thy sting!"

Ed Badgett is Mr. Allen, beleaguered father of the bewitched and bewitching Barbara Allen (Meredith Stanley). He is a chemist with Philip Morris. He wins an accolade from the preacher who declares that Mr. Allen makes a better grade of corn likker "than any other man in the church." As a chemist, he should.

About the whole thing and everybody, there are more nice things to say than there is space to say them in.

# VIRGINIA MUSEUM

EMBERS' BULLETIN

VOLUME 27, NO. 5

JANUARY, 1967

## WITCH'S BREW

A haunting play with an origin as unusual as the legend it dramatizes will open on February 1 as the third production of the Museum Theatre's 1966-67 season.

*Dark of the Moon* is the result of the collaboration of two cousins, Howard Richardson and William Berney. The play began as an exercise for Richardson's doctoral thesis while both authors were in their twenties and graduate students at the University of Iowa. From a humble opening in a campus theatre, it became a Broadway production and a Maxwell Anderson Award winner.

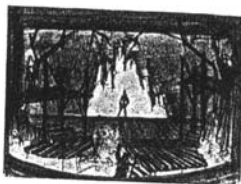
Inspired by the melancholy *Ballad of Barbara Allen*, *Dark of the Moon* offers an eerie brew of folklore and fantasy in relating the story of John the Witch Boy, who begs to be made human so that he can marry the beautiful Barbara Allen. Its imaginative dramatization of the legendary ballad sets *Dark of the Moon* apart as one of the most original ventures in contemporary theatre.

Portraying Barbara Allen and John the Witch Boy are Meredith Stanley and David Wilborn. An able supporting cast, chosen from the largest group of applicants in the Museum Theatre's history, includes Ed Badgett and Anne Costello as Mr. and Mrs. Allen, Richard Vos as the Preacher, and David O'Neill and Carolyn Roberts as the Conjur Man and Conjur Woman.

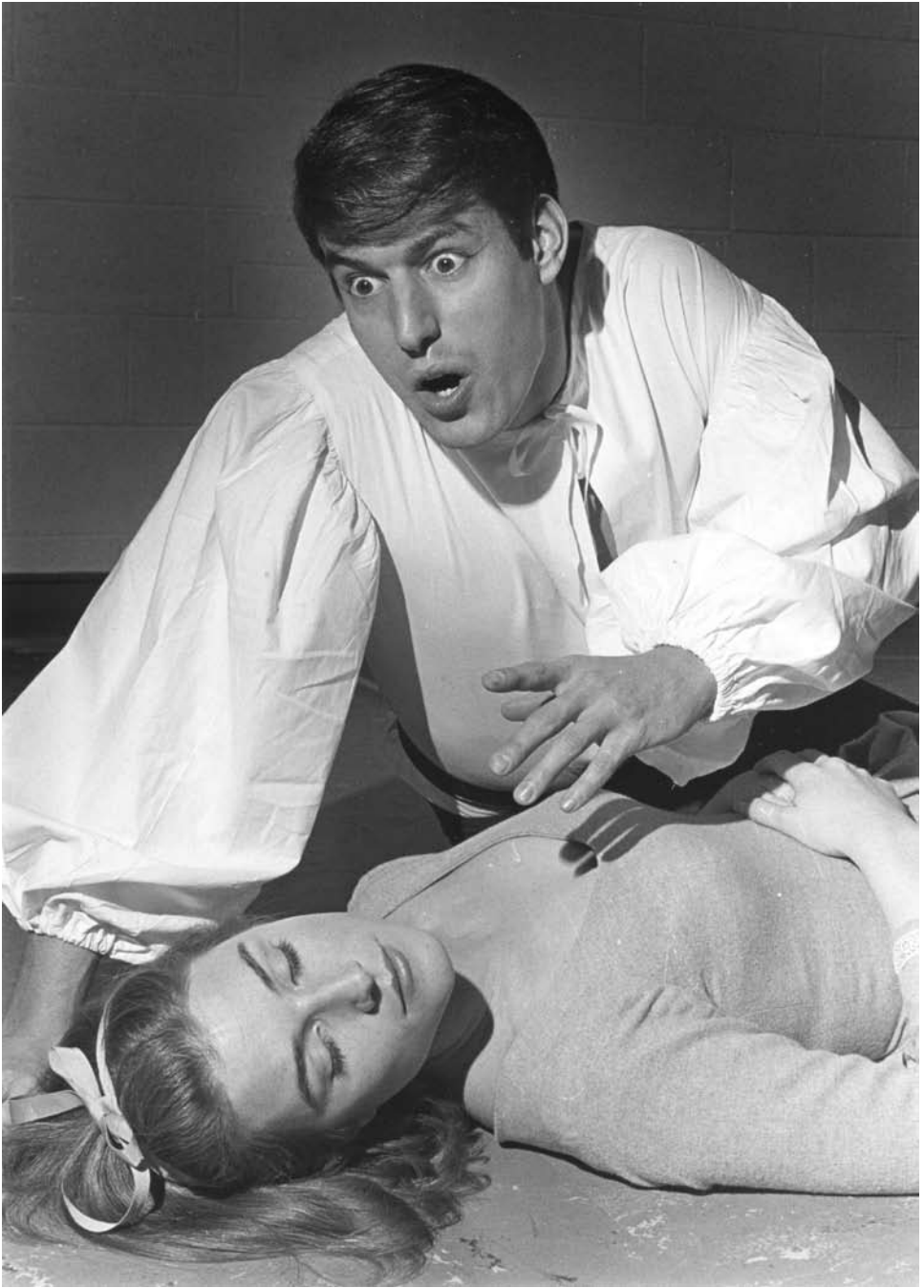
John H. Döpp, Museum Theatre Designer, has devised ingenious sets (4) that extend beyond the stage's normal range to heighten audience involvement in the drama. Special rear and front projections will be used to create the mysterious atmosphere pervading the play.

Members are advised to telephone the Box Office, MI 4-4111, ext. 6331, for the latest information on available seats. Performances will be at 8:15 P.M. nightly through February 18, with matinees on February 4, 11 and 18.

(4)



## Early Publicity Shots



*All photographs and scanned images are from the records of the Virginia Museum Theatre/TheatreVA, 1955-2003 (RG-04). VMFA Archives, Richmond, Virginia.*





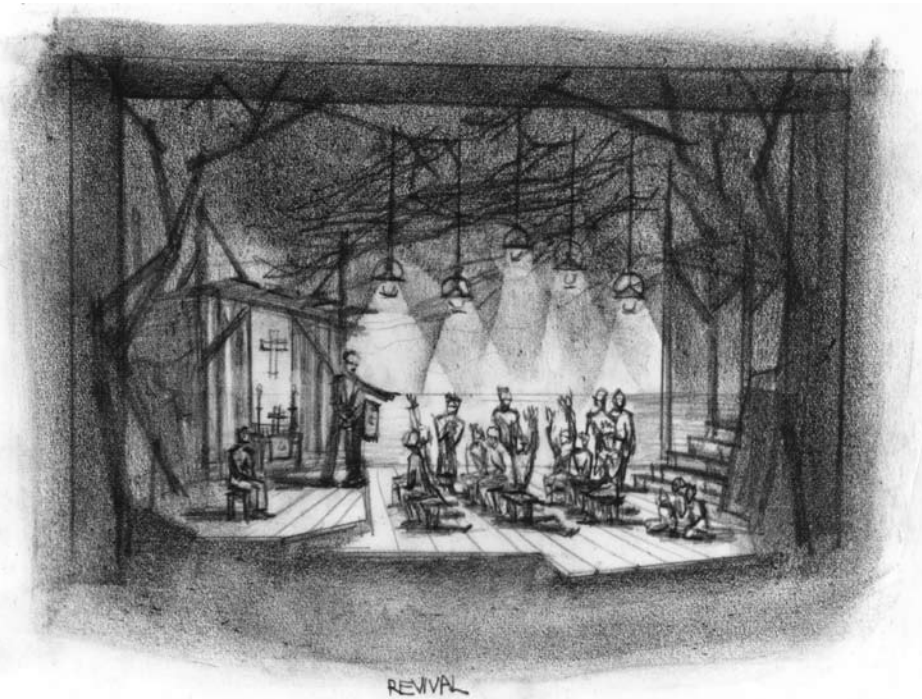


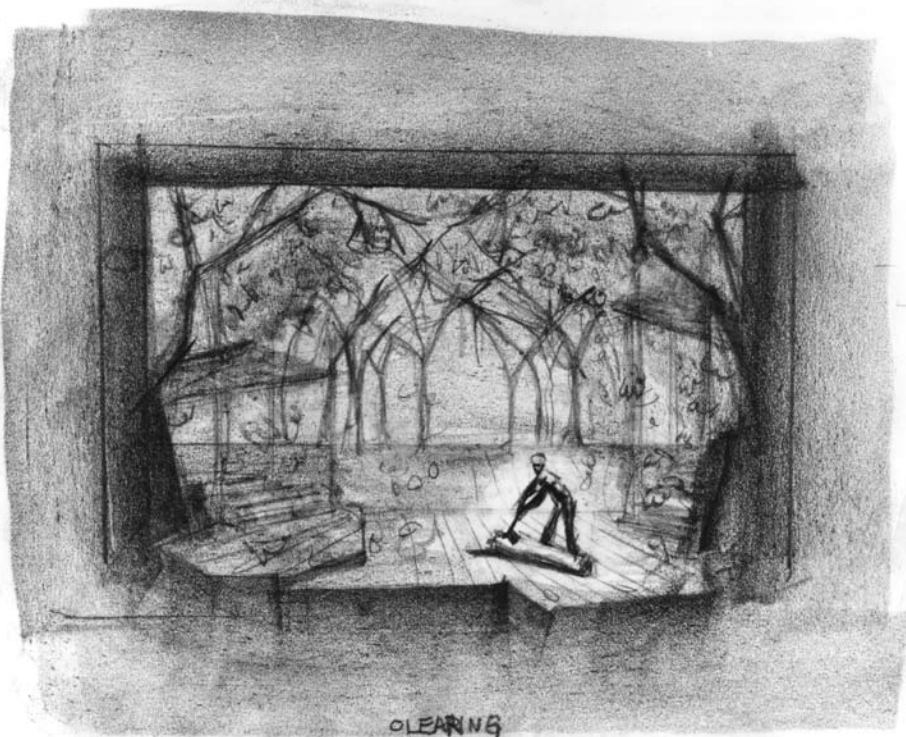


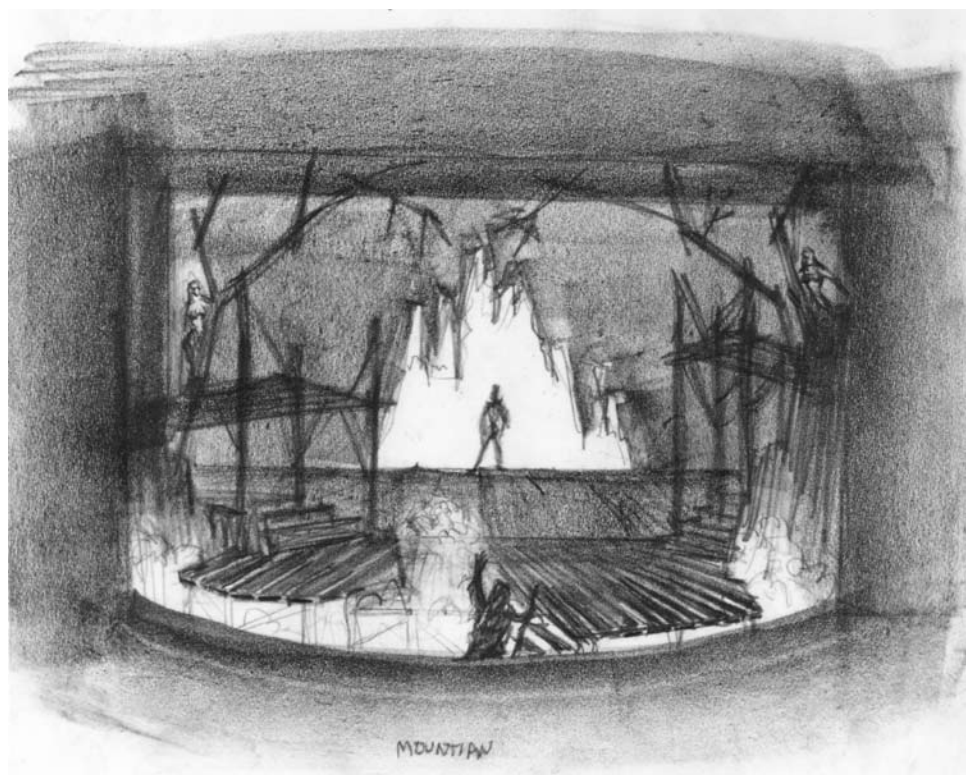


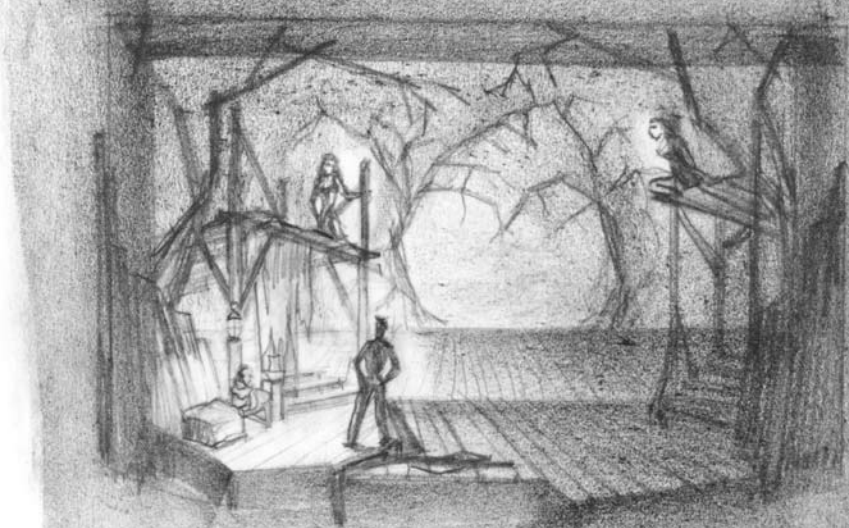


# Set Design









JOHN'S CABIN



TOWN SQUARE



**Dark of the Moon** is a dramatic stage play by Howard Richardson and William Berney which had a ten-month run on Broadway in 1945, followed by numerous college and high-school productions.

Set in the Appalachian Mountains and written in an Appalachian dialect, the play centers around the character of John, a witch boy who seeks to become human after falling in love with a human girl, Barbara Allen. Originally written by Howard Richardson in 1939 as a dramatization of the centuries old European folk song "The Ballad of Barbara Allen", it was first performed at the University of Iowa in 1942 under the title *Barbara Allen*.

After a rewrite by Richardson's cousin, William Berney, it was presented at the 46th Street Theatre in New York City on March 14, 1945, directed by Robert E. Perry. Although *Dark of the Moon* is not a musical, it was originally billed as a "legend with music" and characters do sing in most productions. Paul Newman and Richard Hart once played the role of John.

### Characters and Story

The witch boy John approaches the Conjur Man and says he will pay any amount and agree to any terms if he can become a human. Only as a human can he be with his mortal love, the beautiful Barbara Allen. When Conjur Man denies his request, John goes to Conjur Woman. She agrees, as long as he will marry Barbara Allen. If Barbara is faithful to him for a year, then John can remain a human. Conjur Woman reveals that she knows Barbara is already pregnant with John's child. As a human, John runs off to join the humans of Buck Creek. Secretly, however, the Fair Witch and the Dark Witch hope that John fails and that Barbara Allen will pay for stealing John away from Baldy Mountain.

At Buck Creek, John approaches Barbara at a dance while she is accompanied by Marvin Hudgens. John tries to dance with Barbara, but Marvin attacks John. A lightning bolt strikes; John wins the wrestling match by using his witch powers. He is then welcomed into the town by the unsuspecting townsfolk, who believe he was simply strong. John marries Barbara in a general store, unable to enter a church even as a human, and Barbara's parents are so desperate to have her married, they agree.

As the year progresses, John has more encounters with Marvin. He uses his witch powers to defeat Marvin, though it is not so quick and subtle this time, and he is suspected of being a witch by the Buck Creek townspeople. Barbara births a stillborn witch baby. Rumors fly, and there is a public disapproval of John. The people of Buck Creek take it upon themselves to right Barbara's sin of consorting with a witch by taking her to a church revival. Marvin claims God spoke to him during the revival and told him that his lust for Barbara Allen is not a sin at all. The congregation looks on approvingly as he rapes her on the floor of the church, proclaiming that she is "saved."

Violated and scared, Barbara desperately goes searching for John on Baldy Mountain where she meets the witches. The witches have secretly made a bargain with the Conjur Man that they may take the life of Barbara Allen if John asks to remain a human despite her infidelity. They tell Barbara that John has left her forever. Elsewhere on the Mountain, the witches convince Conjur Man and Conjur Woman that John has failed. John has lost and must become a witch boy once again. He searches the Mountain and finds Barbara to spend his last minutes with her as she dies on the rocks. John turns back into a witch and rejoins the triumphant witches.—*from Wikipedia*





*Conjur Man, Conjur Woman*





***Conjur man and witches (Sarah Prud'homme)***

***Act 1, CD Tracks***

1. Conjur Man
2. Dance at Buck Creek
3. At Dance
4. Meredith sings Barbara Allen
5. Dance
6. Will You Marry Me
7. Slop the Hogs
8. From Life's Other Side
9. Arguing
10. Looking for Barbara Allen
11. Agrees to marry
12. Music Break
13. Hog Killing Time
14. Hard Ain't It Hard
15. Get Married

These tracks are poorly named and are provided simply to give some guidance.



*John Boy asking to be made human*



*Beginning of dance, when witch-boy comes to dance*



*Singing Ballad of Barbara Allen*



*She is dazzled by John.*

**Act 2, CD Tracks**

1. Chopping wood
2. Crow on the Cradle—Peter Stanley sings.
3. On Top of Old Smokey—Carolyn Munson sings
4. After baby's birth/death, witches come visit John
5. Beware of the Bargain—Peter Stanley Sings
6. Witches visit Conjur Man
7. Old Time Religion. Revival Starts
8. Where I'm Bound
9. You Got to Walk That Lonesome Valley
10. Wash Them White as Snow. Cash from the register drawn.
11. No Never Alone
12. Barbara is 'saved'. Saved by the blood of the lamb
13. Bargain is broken. Peter—end of the tale.  
Barbara, witches, Conjur Man & John Boy
14. Barbara Dies. John changed back to witch

These tracks are poorly named and are provided simply to give some guidance.



*Playing cards*



*John Boy does a 'magic' trick lifting barrel*



*Trying to lift heavy barrel (Bill Holladay)*



*At Barbara's house, to ask for her hand*



*Barbara and John Boy getting married*









*Expecting a baby*



*John Boy arrives after the birthing*



*Barbara asks where her baby is and learns it has been killed.*





*After baby is burned because it was a “witch.”*









*Revival at prayer meeting to 'cleanse Barbara Allen of her sins.'*





*Revival, being saved*



*Getting cleansed of her sins*







*John has been turned back to a witch-boy.  
Last moments with Barbara before she dies at the end of the play.*

