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PUBLIC RELATIONS: DEFINED AND APPLIED  
SPECIFICALLY FOR OUTDOOR DRAMA

By

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Approved:

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Grade:

A

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Public relations:

"The management function which evaluates public attitudes, identifies the policies and procedures of an individual or an organization with the public interest, and plans and executes a program of action to earn public understanding and acceptance." 1

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Origins and Development

In the United States, the beginnings of public relations are intrinsic to the birth of the nation. The early patriots, Tom Paine, Alexander Hamilton, Thomas Jefferson, Patrick Henry, and the master of them all, Benjamin Franklin, organized and promoted revolt from English rule. They understood the value of opinion. Using staged events, oratory, the pen, and organization, they molded the opinion of the early colonists.

Public relations came to business one hundred and fifty years later when big business in the early part of the century realized the importance of a press agent. Stung by the muckrakers, yellow journalists, and general public outrage they realized first that they had to talk, and that they needed help talking intelligibly. All this came about during the booming era of great enterprise, mechanization, and big finance.

Possibly one of the first public relations bridgeheads was business finally learning not that it could talk, but that it must talk. And that the people and public opinion

were not only important to the success of an enterprise,  
 but the final arbiters of its very existence.

"From this early public relations precursor-the press agent-the field and its functions evolved quickly toward its present status:

World War I with the dramatization of industrial production in a twentieth-century sense.

The breathtaking development of modern transportation that has reduced distance from miles to minutes, broadening markets for products and ideas and creating international relations problems of vast significance to public relations work

Invention of the motion picture, the radio, television, electronic journalism, Telstar, live pictures and sounds of men working on the moon-all within fifty years

The explosion of printed information in magazines, books, press with enormous circulation and corresponding impact, newsletters, advertising, direct mail-all developed to an undreamed of degree, and posing a problem by the very facts of their intended volume, frequency, and insistence

The financial crisis of 1929 and the years that followed not only emphasized the importance of the business economy to the people's interest but brought about an acutely personal awareness of the public and social responsibilities of business."

Government information services were developed extensively after the depression as a result of public work programs. Many<sup>a</sup> of these programs required explanation to gain public acceptance. The momentum of the federal government's public relations programs has even carried through to today.

It was during this period that public relation societies and formal national groups were formed to advance the conditions of the profession. They exchanged ideas and developed literature, ethics, and self-government.

It was after World War II that public relations accelerated noticeably. Due to new procedures such as readability studies, applied semantics, opinion polling, depth measurement studies, economic education programs, and social and behavioral sciences, public relations came into its own as a profession.

### The Profession

"Public relations encompasses those planned policies and practices which an organization employs in order to cultivate a climate of public opinion favorable to the attainment of institutional objectives."<sup>3</sup>

There are several considerations in public relations communications. First of all it must be planned, because a public relations program has to be expertly executed. Public relations includes both policies and practices. Public relations starts with sound service to the public,

because it is an objective job, not one of covering up wrong doing. Actually the "P" in PR stands for "performance" and the "R" in PR stands for "reporting". As is evident, performance must come first, reporting second.

Everyone is their own public relations man and it's the same in an organization. All employees should be public relations conscious in association with their organization.

While it is generally agreed that public relations is objective, realistically its goal is to influence public opinion. Because there have been incidents of flagrant misuse of public relations, national organizations such as the Public Relations Society of America were formed. Begun by professional public relations men, these organizations seek to set high ethical and moral standards for the profession. PRSA's activities are such that they sponsor professional institutes and seminars to enlarge public relation knowledge. Hopefully, with this kind of criteria, people who have strayed into the public relations field, without serious committment or preparation, can be sorted out and recognized as unprofessional. Usually these people see their job as marginal. A better label for these public relations men would be "apologists". Actually a public relations practitioner is an "advocate" of a system whose existence is maintained upon the exchange of ideas.

Estimates of the number of persons employed in public relations work in the United States is between 75,000 and 200,000.

stand for research, but for different kinds of research. As shown in Figure 1-1, the procedure must be based on a defined platform of public relations policy.

1. Internal research involves three I's-the collection of information, impressions, and ideas within the organization. This builds up the wealth of material the organization is prepared to use.

2. Integration with policy is the point where judgment

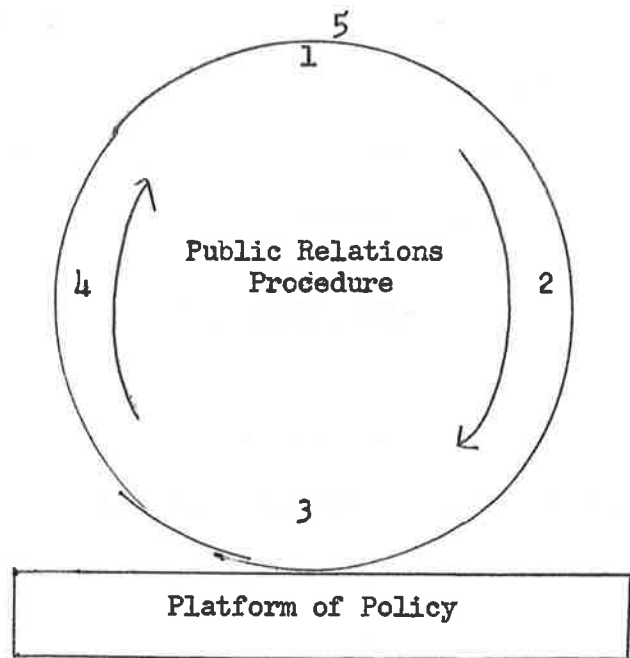


Figure 1-1

is applied to make sure that every message furthers the public relations purpose.

3. Preparation of the message requires the techniques of putting message in appropriate form for dissemination.

4. Communication is the process of delivering the message to the public concerned.



5. External research appraises the extent to which the message has been understood, the effect it has had, and the nature of the public's reaction. It also analyzes the public or audience sought, with reference to attitudes.

In the light of the effect indicated by external research, there is always the constant likelihood that more internal research will be needed, and thus the circle continues. A circle never ends, nor does the public relations of a living organization.

This simple diagram should make it clear that public relations cannot be equated with communications, which forms part, but not all, of the process."<sup>5</sup>

#### The Outdoor Drama

In connection with the discussion on public relations for outdoor dramas, I will mainly be concerned with step 3-preparation of the message and step 4-communication with the public. Public relations communications come under two categories, indirect and direct. The only category we can control is the latter, which is the mass media. I will turn my attention to the media, specifically to newspapers and radio.

In publicizing an outdoor drama, especially a new one, it must be taken into consideration that the average spectator will make a round trip of 400 miles to see the play. The publicist must inform and educate the local public about organizational and development information, activate long-range

publicity before the first phase is finished, and develop a plan for keeping both types of publicity on a sustained basis."<sup>6</sup>

To co-ordinate his promotion, and to be sure it will be accepted, the publicist must know what the media wants, what they will accept, how to prepare it, and how to contact them. A publicity calendar is essential for a well geared schedule of publicity. It should list all newspapers, radio, and TV stations which are receiving the promotion material. The calendar should also include preparation dates for news releases, radio and TV copy, and any other promotional activity.

For easy referende, these lists of media should be categorized and prepared for automatic printing of mailouts. The lists should be sorted as first-immediate area, second-the primary draw area, and last-the region. To best utilize your promotion budget, a check should be made to find the strongest and weakest areas of publicity. A clipping service is essential. In order to measure your newspaper coverage, you should be subscribing to at least three-fourths of the newspapers you are submitting to. Combine this with a car count in your parking lot and you can see where your publicity is doing the most good. By doing this, you can switch some of your publicity from a stronger area to a much weaker one. Publicity stories should be clipped from all possible papers for two reasons. First, it boosts the morale of the cast and second,



it shows you are doing your job as public relations man.

### Newspapers

"The press," Jefferson wrote, "is the best instrument for enlightening the mind of man, and improving him as a rational, moral, and social being."<sup>7</sup>

A prime target for the public relations man, the newspaper offers a trusting and varied audience with easy accessibility.

"Harry Carlson, president of General Public Relations Inc., New York, sums it up: 'Newspapers produce the necessary combination of ingredients for a successful PR program—immediacy, mass communications, objectivity, and proof of public interest.'"<sup>8</sup>

Your objective is to get your show as well known as widely as possible. You want to keep publicity in the people's eyes as much as possible without wearing them down. If the stories aren't up to par, the public will mentally block them out as they do certain commercials, billboards, and other publicity.

The news release should be typewritten, double spaced, one side only of the paper, and clearly readable. Mimeographed stories are acceptable because usually a large newspaper will rewrite anyway. They do this to avoid running the same story identically as a competitor.

Whenever possible, stop by the newspaper and find out the specific needs of that paper. Weeklies will differ from dailies. Weeklies are usually more feature story oriented, while dailies want the shorter "news" story. There are four ways to get into

print; advertising, spot news, feature stories, and news photo. We will consider first spot news and feature stories.

Whenever something happens that will interest the reader, write it up. Some ideas for spot news are:

- "a) Announcement of organization, fund drives, elections, appointments, selection of staff personnel, auditions, visits by outside specialists, membership campaigns, beginning of rehearsals, opening day, box office records, sellouts, public appearances by talent, assistance to other organizations, etc.
- "b) announcements of progress on the above, production schedule, principal cast members selected, special performances, other activities of the company, etc.
- "c) (After the season starts) stories on visitors, cast members, etc. which may be sent to all home town papers. The press nearly always prints timely material on local people."

Feature stories are good publicity. They tend to add the "human element" to the play and makes it seem more personable. Stories can be done on the playwright and his work; on the technicians; on the lead man; on construction of the amphitheater; on costumes designing or anything else that would interest the reader. An interview story is interesting.

Your stories, whether spot or feature, should be slanted

toward a certain section of the newspaper. A costume story would be addressed to the proper editor, probably the women's editor for the woman's page. For the sports page, a story on the weapons used in the battle scenes would be appropriate. Your publicity releases will have a better chance of being printed if they are concise, exciting, and right on target with the editor. The proximity of the story is also of value to the printing of a story.

Paid advertising is another channel for publicity. The advertisement must be tasteful and interesting. Most newspapers prefer an uncluttered ad, with a lot of white space. When you clutter your advertising, you are cluttering your basic message. Although you should have an image or logo to maintain in your ads, don't wear it out. Remember the blocking out we talked about earlier? Well, the public especially loves to throw up a mental block to "mat" advertising.

The ad should also be moved about in the newspaper. Put it on the entertainment page, the sports page, the woman's page, put it where a different segment of the readership will read it each time. Hitchhiking an ad is an inexpensive way to advertise. Ask a local business if they would sponsor an ad that would read: "John's barber shop supports "Strike At The Wind!" You can use this hitchhiking tactic in other publicity, such as billboards.

The newspaper is a public relations man's best friend,

use it considerately, and wisely, and you have a ready channel for your publicity. Remember, whether its spot news, feature stories, or advertising, it should be mechanically right, concise, exciting, and right on target with the editor.

Many times a photo can stand alone as news worthy, but usually a feature story or spot news story will have a better chance of finding its way into print when accompanied by a photo. Pictures should be submitted on glossy paper, and should be either 8 by 10 or 5 by 7 in size. Sharp and of good quality reproduction, the photo should contain several things. These are lighting, composition, human interest, and action which all play an important part in making a good photograph.

A caption should be attached to each picture submitted. A brief and accurate description is necessary for publication. Color pictures do not reproduce well as black and white, and Polaroid pictures do not usually reproduce well either.

The news photo, whether accompanying a story or standing alone, can be one of your best forms of publicity.

### Radio

Radio, like newspapers, offers a varied audience to the public relations worker. Early in the morning and at noon, your listeners are likely to be rural. In the afternoon, homemakers are the audience, and from 4 p.m. to 6 p.m. you

have literally, a captive audience in the commuter. Called a shotgun medium, the radio essentially can blanket an entire area of varied listeners.

Interested in news just as newspapers are, the radio stations, under the auspices of the Federal Communications Commission, are required to run a specified amount. The news required by the FCC has to be "hard news" and "public service news" (or as it is called, PSA's). It is here the public relations man can help the radio meet FCC regulations, by submitting both paid advertising and public service announcements.

Paid advertising is usually produced by the radio crew at the station. You submit the copy and format for the spot. An advantage to paid advertising is you can specify the number of times it will be played and the time slot you prefer.

A PSA is entirely different. Radio stations receive a lot of PSA's every day and your PSA is competing with these for air play. Professionalism and proximity are two factors involved in getting your PSA aired.

Your PSA's should contain the five "W's," who, what, where, when, and why. The production (done by you or an independent group) should be of moderate tempo. This allows the PSA to fit better into any time slot, whether it is Monday night, Thursday morning, or Sunday afternoon. Remember, you are competing for free air time; make it sound good.

Distributed by cassette or boxed reel, the tape should be delivered personally to the program director if at all



possible. This way you can plug your show personally, and it makes a more lasting impression, making way for future air time. Complimentary tickets are another way to get air time. ~~By~~ Enclosing tickets for either the radio staff or for give-a-way, ~~it~~ is a good PR gesture to remember.

Create an image with your radio production. Remember, "repetition is the mother of learning." Maintain a certain balance in ~~your~~ advertisements so when a person hears your logo or sees it, he will recognize it. It is this image building process that you seeking to maintain in your public relations.

Your copy should be exciting and interesting. Perhaps some of the cast repeating the script, or a theme song from the drama would enhance the spot. Your imagination is valuable. Some stations have public ~~service~~ programs interviewing popular figures in the news. This is something to look into as a way to get air time.

Co-ordinated and produced well, a radio campaign is a very effective tool for the publicist.

#### "Strike At The Wind!" Promotion

In working with "Strike At The Wind!," I usually met for conference with Rock Kershaw, general manager, three times a week. My job was to write news stories, feature stories, do photography, cut radio spots, and to deliver these to the local newspapers and radio stations personally. I made several night trips with Kershaw, as he gave a slide



presentation to various clubs and organizations to raise money. I went along to record his presentation on film and tape. Afterwards, we usually went to his home where we would discuss the effectiveness of his presentation.

After writing my stories, I would turn them into Pat Locklear, Kershaw's secretary. Xeroxing my stories, she would mail them to the newspapers on page 1a. Personally delivering my stories locally to the "Lumberton Post," the "Robesonian," and the "Carolina Indian Voice," many of them were run front page.

Page 3a- This story about Arthur McDonald was to be released. However, due to a misunderstanding, Mrs. Margaret Krabill wrote one also and ~~it~~<sup>hevs</sup> was printed.

For the story, Kershaw and I traveled to St. Andrews Presbyterian College to interview Mr. McDonald. His photo to accompany the story is on page 18a (bottom left).

Page 5a- The story about the amphitheater plans was my first story. Kershaw invited various reporters to his office where he released the details. The picture is mine also. The "Indian Voice," and the "Post" carried my story while the "Robesonian" carried a different version.

Page 6a- One of my better feature stories, I enjoyed doing it the most. Traveling to the Riverside Country Club (where the amphitheater is located) for a 9 a.m. meeting, Mr. Oxendine had an emergency so I returned at 1 p.m. All pictures that appeared with my stories were taken, developed,

and printed by me. I talked to Mr. Oxendine for about one hour in his car. He then rounded his men up for the bulldozer photo.

Page 7a- After being notified that "Strike At The Wind!" had been recognized by the National Bicentennial Ethnic Racial Alliance, Kershaw had me to write the story.

Page 8a- Kershaw and I rode to Maynor Manor where we interviewed Miss Donna Chavis. Miss Chavis, a social worker, organized this walkathon. The picture is mine also.

To promote the play, we organized a walkathon from Pembroke to Wilmington. Recreating a legend from the drama, the purpose of the 100 mile walk was to get publicity and raise money.

For the walkathon, we needed volunteers to walk and work (as if walking 100 miles isn't work). While the walkathon was in progress, we wanted to conduct a door-to-door canvass for funds for the drama. We figured the walkers could leave Pembroke on a Thursday and arrive in Wilmington on a Saturday, three days later. For our volunteers, we approached the fraternities and sororities.

Generally speaking, I was in charge of the walkathon. I spoke to all the fraternities and sororities, giving a slide presentation and telling about our project. Recruiting some 20 canvassers and four to walk, I had to take off four days of work to see the walkathon through.

From Monday, March 15, to Saturday, March 20, we conducted a door-to-door canvass collecting money and giving out publicity

flyers. The walkers left amid cheers Thursday morning, March 18, at 8 o'clock. Covered by Channel 13 television, we were seen on the 11 p.m. news that night.

The walk received much publicity as we ran radio spots on all local stations before and during the walk (pages 24a and 25a). On page 9a is a preliminary story for the walkathon, while the photo on the same page was taken during the walk. The story on page 10a was released on the day the walkers left for Wilmington. The picture was taken on the drawbridge at Wilmington about 5:30 p.m. on Saturday. Page 11a has the follow up story on the walkathon, printed the week after the walk. Page 12a is the route taken by the four walkers to Wilmington.

Many times the stories broke on a Monday or Tuesday, pushing us to write for the ~~week's~~<sup>week's</sup> Wednesday deadline. Writing for the play certainly gave me a taste of what a deadline is. More than once, I slid a story under the door of the "Post" after midnight.

Photography was also on my work list. I spent approximately two to five hours a week in the darkroom. I also furnished my own film and chemicals. Many times <sup>after</sup> going with Kershaw to take pictures for a potential news photo, they were never released.

Page 14a contains a picture of mine accompanying Krabill's story. I spent about 30 minutes with Mr. Lowry, shooting some 20 odd shots.

Shots of the amphitheater are on pages 15a and 16a. When applying for a grant from the North Carolina Arts Council, Kershaw

carried these and some other photos with him. Tryout pictures are on page 17a. Tryouts were held Sunday, March 28, from 1 p.m. until 9 p.m. at the Performing Arts Center. I got in plenty of practice that day.

On page 18a (top and bottom right), are shots taken at the home of Randolph Umburger, the playwright. Meeting Kershaw and Willie Lowry in Raeford at 2 p.m. on a Sunday, we spent until midnight with Umburger. Lowry, who is the musical director for the drama, consulted with Umburger on variations in the script. I went to record the conversation and take pictures. In the top photo, Lowry, Kershaw, and Umburger listen to soundtracks from the play. The bottom left photo is the director, Arthur McDonald, taken in his office at St. Andrews.

Page 19a is our billboard going up outside of Pembroke. The top picture on page 20a is the Maynor Manor kids after their walkathon. The bottom left is Derek Lowry as he reads for a part in the drama. The bottom right picture is of D.F. Lowry, a nephew of the play's main character, Henry Berry Lowrie.

The picture at the top of 21a is going out this week with a story about advance ticket sales for "Strike At The Wind!" The cast was assembled for pictures for the sovornir programs.

The flyer we passed out during the walkathon is on page 22a.

Writing copy and doing production for our radio PSA's was also my responsibility. WTSB in Lumberton let us use

their production room. I also arranged for "Strike At The Wind!" to be a guest of WTSB's program, "Robeson Today." We were on the air from 9:05 a.m. until 10 a.m. On the call-in, interview type show were Kershaw, Adolph Dial, and me.

Cutting the radio spots took approximately one hour for each one. This time is spent rewriting, trying to fit a 30 second spot, and finding appropriate music. I usually cut a spot five to eight times before I'm satisfied.

After the spots were cut on a 7 $\frac{1}{2}$  reel, I personally carried it to these radio stations: WYRU, Red Springs; WFMD, Fairmont; WAGR, Lumberton; and WTSB, Lumberton. All this station participated by giving us much air time. We're getting ready to distribute more PSA's this week concerning advance ticket sales for the play.

Page 23a- This PSA was run on WTSB previous to the "Robeson Today" program. We used Lowry's theme song for "Strike At The Wind!" as background.

Page 24a and page 25a were given air time during the 100 mile walkathon.

The tryouts were advertised with the PSA on page 26a.

After all was done, I had learned much through practical, applied mechanics of public relations. Working with the newspapers, radio stations, and with the walkathon, gave to me much insight into what is just a tinge of an exciting, challenging, and rewarding profession.



Footnotes

<sup>1</sup>Howard Stephenson, Handbook of Public Relations (New York: McGraw-Hill Book Company, 1971), p. 7.

<sup>2</sup>Ibid., p. 5.

<sup>3</sup>Clarence A. Schoenfeld, Publicity Media and Methods (New York: The Macmillan Company, 1963), p. 26.

<sup>4</sup>Stephenson, op. cit., p. 12.

<sup>5</sup>Ibid., p. 18.

<sup>6</sup>Mark Sumner, Outdoor Drama Publicity (Chapel Hill, June, 1973), p. 1.

<sup>7</sup>Schoenfeld, op. cit., p. 205.

<sup>8</sup>Ibid., p. 206.

<sup>9</sup>Sumner, op. cit., p. 4.



## NEWSPAPERS RECEIVING PRESS RELEASES:

|   |  |
|---|--|
| <p>"Bladen Journal"<br/>P.O. Box 67<br/>Elizabethtown, N. C. 28337<br/>Editor: Dewey Bruce<br/>Circulation: 4,500</p>                                     | <p>"Greensboro Record"<br/>200 Davie Street<br/>P.O. Box 20848<br/>Greensboro, N. C. 27420<br/>Editor: William D. Snider<br/>Circulation: 36,181</p> |
| <p>"The Carolina Indian Voice"<br/>P.O. Box 1075<br/>Pembroke, N. C. 28372<br/>Editor: Bruce Barton<br/>Circulation: Not known</p>                        | <p>"The Laurinburg Exchange"<br/>P.O. Box 472<br/>Laurinburg, N. C. 28352<br/>Editor: J. H. Moore<br/>Circulation: 5,000</p>                         |
| <p>"Columbus County News"<br/>P.O. Box 567<br/>Chadbourn, N. C. 28431<br/>Editor: Jack Babits<br/>Circulation: 2,500</p>                                  | <p>"The Lumberton Post"<br/>P.O. Box 8000<br/>Lumberton, N. C. 28358<br/>Editor: Harvey Burgess<br/>Circulation: Not known</p>                       |
| <p>"The Charlotte Observer"<br/>600 South Tryon Street<br/>Charlotte, N. C. 28201<br/>Editor: C. A. McKnight<br/>Circulation: 176,000</p>                 | <p>"The News and Observer"<br/>P.O. Box 191<br/>Raleigh, N. C. 27602<br/>Editor: Claude Sitfon<br/>Circulation: 133,000</p>                          |
| <p>"The Fayetteville Observer"<br/>512 Hay Street<br/>Fayetteville, N. C. 28302<br/>Editor: Charles Clay<br/>Circulation: Not known</p>                   | <p>"News Era"<br/>Kershaw, S. C. 29405<br/>Editor: John W. Richards<br/>Circulation: 2,050</p>   |
| <p>"The Fayetteville Times"<br/>512 Hay Street<br/>Fayetteville, N. C. 28302<br/>Editor: Charles Clay<br/>Circulation: Not known</p>                      | <p>"The News Messenger"<br/>P.O. Box 431<br/>Hamlet, N. C. 28345<br/>Editor: Roger Simmons<br/>Circulation: 4,300</p>                                |
| <p>"Greensboro Daily News"<br/>200 Davie Street<br/>P.O. Box 20848<br/>Greensboro, N. C. 27420<br/>Editor: William D. Snider<br/>Circulation: 102,876</p> | <p>"The Pilot"<br/>145 West Pennsylvania Avenue<br/>Southern Pines, N. C. 28387<br/>Editor: Sam Ragan<br/>Circulation: 5,600</p>                     |

"The Raleigh Times"  
 P.O. Box 191  
 Raleigh, N. C. 27602  
 Editor: Herbert O'Keef  
 Circulation: 133,000

"The Red Springs Citizen"  
 Box 391  
 106 East 3rd Avenue  
 Red Springs, N. C. 28377  
 Editor: Phil Odom  
 Circulation: 1,400

"The Robesonian"  
 P.O. Box 1100  
 Lumberton, N. C. 28358  
 Editor: J. A. Sharpe  
 Circulation: 10,000

"The Sanford Herald"  
 208 St. Clair  
 Sanford, N. C. 27330  
 Editor: Chas Presler  
 Circulation: 11,000

"Star News"  
 P.O. Box 840  
 Wilmington, N. C. 28401  
 Editor: James B. Wilson  
 Circulation: 33,054

"St. Pauls Review"  
 St. Pauls, N. C. 28384  
 Editor: Not known  
 Circulation: 1,082

"The Times Messenger"  
 P.O. Box 684  
 Fairmont, N. C. 28340  
 Editor: Billy Whitted  
 Circulation: 1,100

"Wilmington News"  
 P.O. Box 840  
 Wilmington, N. C. 28401  
 Editor: James B. Wilson  
 Circulation: 33,054

## PUBLICITY RELEASE FOR "STRIKE AT THE WIND!"

Pembroke - Arthur McDonald has been named director of this area's newest outdoor drama "Strike At The Wind!" which will premiere here July 1.

An associate professor of theater at St. Andrews Presbyterian College in Laurinburg, McDonald will bring 20 years of directing experience to the play. Having directed over 35 shows including "Hamlet," "Cabaret," and "Fiddler on the Roof," McDonald has also worked with "Unto These Hills" in Cherokee as actor and production co-ordinator.

Discussing the play, the new director said, "It is exciting to be part creating something this significant for this area."

"Strike At The Wind!" is the story of Henry Berry Lowrie and his gang, who roamed Robeson County during the reconstruction period (1864-1874). Called an outlaw and hero, Lowrie did much to draw national attention to the plight of the Lumbee Indian.

McDonald likes the fact that the play doesn't have bad or good guys but just human beings caught up in life. "The brotherhood element is strong. By looking at the struggle of one individual against the complexities of the surrounding history it reflects the universal theme of everyone striving for individual worth."

In the last seven years, McDonald has traveled to England eight times with students from St. Andrews to study all aspects of professional theater production; acting, designing, puppetry, and stage lighting.

Using only local talent for "Strike At The Wind!," he believes in directing and teaching at the same time. The play, which has black, Indian, and white characters, will be a good opportunity for developing acting talent. A course is even being offered from Pembroke State University this summer which deals with the drama.

"Randolph Umburger, playwright for "Strike At The Wind!," has a well-written script," said McDonald.

"It offers a wide variety that everyone can enjoy. An adult can enjoy the romance and its statement about the world, while the children can enjoy the excitement."



# Amphitheater Plans Unveiled For 'Strike

At The Wind'

By LANE HUDSON

the two-act play.

The amphitheater will be located 13 miles from I-95, just off highway 74, three miles west of Pembroke at the Riverside Country Club grounds.

"We leased the land from the Directors of the Riverside Country Club for 15 years at one dollar per year. The site is ideal for the drama which is built around the true story of Henry Berry Lowrie," Kershaw said.

"A Robin Hood of sorts, Lowrie and his gang his out along Robeson's red banks during the reconstruction period from 1864-1874. Their camp was somewhere within a two-mile area of the amphitheater's site. Combined with the Country's Club's man-made lake as a back-drop, a real sense of the play's action

will certainly be present," explained Kershaw.

The amphitheater will seat approximately 1200 people.

"A unique, intimate relationship with the audience and actor will be established by having the action on either side of the crowd and also in front of them," Kershaw continued:

"The story is 100 percent true. Once, when ambushed traveling down river, Lowrie fended off 18 militiamen using his beat as a shield and firing an 18-shot long-barrel rifle. This play carries great significance for the area and especially for Robeson County. The Lowrie gang was notorious from 1864-1874, being tri-racial and both heroes and terrorists to the people."

Willie Lowry, a member of the musical group "Lumbee" has been asked to write the

score for the play, comprised of guitar, banjo, and flute instruments. Lowry is from Shannon and wrote "Lumbee's" recorded song "Streets of Gold."

Working on the amphitheater plans with Kershaw were Robert DeCarlo-Housing Coordinator for LRDA, Al Dunavan-Technical Advisor, and Billy Deese-Pembroke University engineer who did the initial rough draft.

"Strike At The Wind" says Kershaw, "will definitely be a plus for this area."



EXAMINING PLANS for the 'Strike at the Wind' amphitheater are

(from left) Rock Kershaw, Robert DeCarlo and Robert Lowry.



# 'Strike At The Wind!' Will Be Just As Good

By LAN R. HUDSON

**Special Correspondent**  
**PEMBROKE**— More than dirt is being moved this month at the Riverside Country Club in Robeson County.

Ask Russell Oxendine, local general contractor, what is going on and he'll tell you two things: he is building the largest hill in Southeastern North Carolina; and on top of this big hill goes Robeson County's biggest dream — its own outdoor drama.

The earthen mound, 18 feet in height and approximately 160 feet in length and width, is the start of the amphitheater for the area's new outdoor drama 'Strike at the Wind!'

A play about area history, 'Strike!' will use local talent in all aspects of the production. The soft-spoken Oxendine is a life-long resident of Robeson County and has been in business here since 1952.

"I'm more enthused about this job than anything I've ever done. We're moving two acres

of land cut about five feet deep. Bill Hardin (Oxendine's partner in the work) and myself feel this is our opportunity to support the mammoth undertaking of telling the story of Robeson County and are proud to be part of it. I think the play will help the peoples of Robeson County to understand each other better."

because of its tri-racial situation, having Indians, blacks and whites. 'Strike at the Wind!' is the true story of Henry Berry Lowrie and his gang. Called hero and outlaw, the Lowrie gang hid along Robeson's Red Banks from 1864 to 1874.

Robeson Historical Drama Inc. formed in 1968, had a dream of telling the true story

about Lowrie and his tri-racial gang, giving the people of Robeson County a common heritage.

What does he think of Henry Berry Lowrie?  
 "I've heard folks talk good and bad about him, but it sounds like he tried to do the right thing if he could."

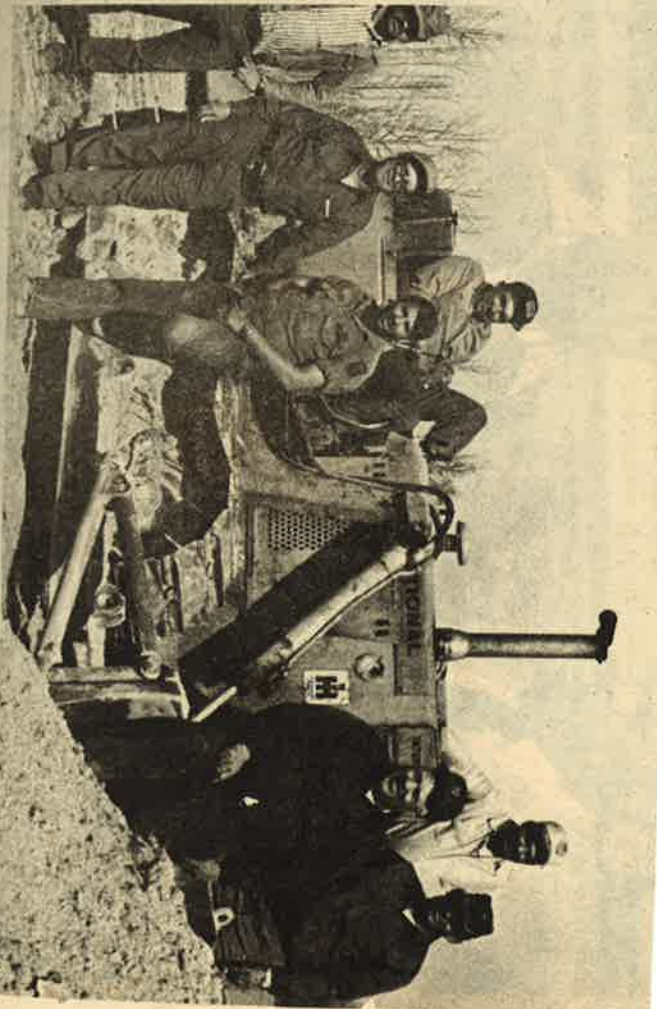
Adapted from 'To Die Game' by William McKee Evans and

"The Only Land I Know" by Adolph Dial and David Eliades, 'Strike at the Wind!' will run Friday, Saturday, and Sunday nights from June until August.

"I've been to the dramas at Manteo (The Lost Colony) and Cherokee (Unto These Hills) and you know, 'Strike at the Wind!' will be just as good," says Oxendine.  
 And somehow, after wat-

ching dump trucks roll by listening to Oxendine, realize the significance truth that 'Strike at the Wind' holds for the people of area.

"Yessir, just as good," smiled Oxendine, "yessir as good..."  
 He thanked me and t- away.



MOVING THAT DIRT — Russell Oxendine's crew is busy landscaping the area which will become the

"arena" for this summer's production of 'Strike at the Wind'.



# Bicentennial Recognizing Robeson County Drama

Robeson Historical Drama, Inc., sponsor of the outdoor drama "STRIKE AT THE WIND!" has been accepted as a member in the National Bicentennial Ethnic Racial Alliance.

Rock Kershaw, general manager of Robeson Historical Drama, Inc., has received recognition from the

American Revolution Bicentennial Administration (ARBA) in Washington, D. C. The local organization is the only member from North Carolina.

In announcing the event, John W. Warner, director of the ARBA, said:

"The Robeson Historical Drama, Inc. is to be commended for developing for its members and the general public a program which will enhance a deeper understanding of the promises that the United States of America has held and continues to hold out to all peoples. It is gratifying to note that this program will be a key resource in helping all of us to understand more fully the traditions, history, and contributions of the Lumbee Indians, Black, and White of Robeson County North Carolina to the United States."

Kershaw showed definite signs of pleasure while explaining the benefits of the award. "STRIKE AT THE WIND!" will be listed in the Bicentennial national calendar. Distributed across the country, the calendar will contain listings of events commemorating our Bicentennial. The honor, according to Kershaw, should also help in efforts to raise funds for the new outdoor drama. Robeson Historical Drama, Inc. will now use the Bicentennial symbol (logo) and be awarded a national Bicentennial flag to be displayed at the drama.

Begun in 1968, Robeson Historical Drama, Inc. has as its sole purpose to promote "STRIKE AT THE WIND!" the new outdoor drama portraying the tri-racial heritage of this area. A true story about outlaw-hero Henry Berry Lowrie, the play is adapted from "To Die Game" by William McKee Evans and "The Only Land I Know" by Adolph Dial and David Eliades.

The play was written by Randolph Umburger, protege of Paul Green who is known as the "father of outdoor drama." Umburger, professor of theater at N. C. Central at Durham, has worked with "The Lost Colony" in North Carolina and the "Jenny Wiley Music Theater" in Kentucky.

Another play by Umburger is being produced this summer at Keenansville.

## Drama Accepted By Natl. Group

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# Walkathon Scheduled For Play Publicity

By LANE HUDSON

A walk-a-thon for "Strike At The Wind!" is being sponsored by the 14-18 year old youth group of Pembroke Housing Authority this Saturday, April 17.

The 20 walkers are attempting to raise much needed money for "Strike At The Wind!" this area's newest outdoor drama. Leaving Maynor Manor in Pembroke at 8:00 a.m., the group will walk to the new amphitheater at the Riverside Country Club. The "Strike At The Wind!" walkers are asking 75 cents per mile for the five mile walk. A picnic for walkers and families is planned afterwards.

Working with the young people in organizing this fund-raising event is the Social Services Team of Pembroke Housing Authority; Donna Chavis, Social Worker, Ruby B. Locklear, Homemaker, Sylvia Sanderson, Community Services Worker, and Mac Legerton, Presbyterian Lay Minister Community Worker.

This is the second community service activity which the Youth Group of Pembroke Housing Authority has undertaken, the first being the establishment of a Youth House in the educational building at the Presbyterian Church in Pembroke.

Clinton L. Thomas, Jr., Executive Director of Pem-

broke Housing Authority who will also participate in the walk-a-thon had this comment concerning the youth groups endeavors.

"We at Pembroke Housing Authority are extremely pleased with the high attitudes and values the youth groups of Dial Terrace and Maynor Manor possess for their town and community. This contribution by them to "Strike At The Wind!" is certainly proof of their interest to help better their community. I wish to congratulate Ms. Donna Chavis for spearheading and promoting this kind of interest in our youth that can only be termed positive, and productive."



GETTING READY to do some walking for 'Strike At The Wind' this Saturday are (from left) general manager Rock Kershaw, Phillip Jacobs, David Jacobs, Chris Jacobs, Marie Oxendine, Kathy Peagler,

Donna Chavis, Mac Legerton, Garth Locklear Jr., Tommy Bradshaw, Jeffrey Lucas, Jackie Lucas, Wayne Carter, Mickey Hunt, Tina Peagler and Helen Oxendine. (See story)



# 100 Mile Marathon for 'Strike At The Wind!'

Do you like to walk? Then sign up for the "Strike at the Wind" 100 mile walkathon starting Thursday, March 18. A group of Pembroke State University students will walk for four days to Wilmington from Pembroke, a distance of 100 miles.

"Strike at the Wind" is this area's newest outdoor drama, premiering July 1st. It is the true story of Henry Berry Lowrie and his gang.

A Robin Hood of sorts, Lowrie brought national attention to the plight of the Lumbee Indian in Robeson County during the reconstruction period (1864-1874).

The walkathon will re-enact an event in history as the walkers will retrace the trail of Lowrie's wife Rhoda. According to legend, Rhoda Lowrie walked from Pembroke to Wilmington to free him from captivity there by the Wilmington authorities. Roaming Robeson's Red Banks for approximately 10 years, Lowrie's final fate isn't really known only that he mysteriously disappeared leaving behind him tales of hero and outlaw.

"Strike at the Wind" a two act drama by Randolph Umlinger, is adapted from "To Die Game" by William McKee Evans and "The Only Land I Know" by David Eliades and Adolph Dial.

### Why the walkathon?

"The play has actually received more publicity outside our immediate area than herein our own community," says promotion assistant Lane

Hudson.

By walking to Wilmington, Dana Bixby, Philip Bell, Ken Kennedy, Gary Weaver, Ricky Jackson, and John Wall along with several others hope to raise money and give publicity to the outdoor drama. According to Hudson, there will be door-to-door canvassing in Robeson County to get pledges and donations for the walkers and the play. The canvass will begin Saturday, March 14 and last through Saturday, March 20.

"Strike at the Wind" must raise \$6,000 before early April to be eligible for a North Carolina Art Council Grant of \$5,000.

"We will have television and newspaper coverage of our 100 mile stroll. The guys are really excited about the whole thing," says Hudson. "After I talked to Dana Bixby about walking, he walked from Red Springs to Pembroke (13 miles) to see if he was up to the 100 mile walk.

With construction on the \$30,000 amphitheatre already begun, "Strike at the Wind" is finally a reality after seven years of planning by the Robeson Historical Drama, Inc.

General Manager for the play is Rock Kershaw, the director is Arthur McDonald from St. Andrews Presbyterian College, and the Musical Director is Willie Lowry from the musical group LUMBEE.

"Strike at the Wind" will run Thursday, Friday, and Saturday nights from July 1 to August 14.



THE PAUSE that refreshes. (from left) Jack Gibson, Dana Bixby and Jim Weaver cool off during their Pembroke to Wilmington trek.

## Walkers Heading For Wilmington

By LANE HUDSON

The "Strike At The Wind!" walkers are headed east today for Wilmington from Pembroke, a distance of 100 miles.

Dana Bixby, John Wall, Jim Weaver, and Jack Gibson are hoofing it for four days to reconstruct a story from history. "Strike At The Wind!" is this area's newest outdoor drama. A musical adventure about Henry Berry Lowrie and his band, its the true story of the Lumbee Indians and Robeson County.

Hoping to raise money and interest in the drama, the walkathon is being covered by

newspaper, radio and television. "Strike At The Wind!" premieres July 1st at the Riverside Country Club.

Henry Berry Lowrie and his tri-racial band roamed Robeson County's Red Banks from 1864-1874. A Robin Hood of sorts, he was called hero and outlaw. According to legend, Lowrie's wife walked from Pembroke to Wilmington to free him from authorities there, and it is this story that the walker are recreating.

Declaring revenge for the murder of his father, Henry Berry Lowrie was declared an outlaw by the state of North

Carolina. With talk of a federal pardon for him and his band, Lowrie became a pawn in the struggle between the States's Rights Democrats and the Reconstruction Republicans. Never brought to trial, Lowrie mysteriously disappeared into the swamplands of Robeson County never to be seen again.

"Strike At The Wind!" is a two-act drama by Randolph Umberger, adapted from the books "To Die Game," by William McKee Evans and "The Only Land I Know," by Adolph Dial and David Eliades.



**ACHING FEET** produced their rewards, nevertheless, for the 'Strike at the Wind' hikers from Pembroke State. The walkers were congratulated by Pembroke Mayor Reggie Strickland (second from left), Wilmington Mayor Ben Halterman

(left), and playwright Randolph Umberger (far right). The walkers were Dana Bixby, Jim Weaver and Jack Gibson, all of whom covered the distance of 91 miles on foot to Wilmington.



# Walkathon Leaves Memories,

By LANE HODSON  
It was no ordinary walkathon. It was Pembroke to Wilmington, 91 miles and three inches on foot.

It will be something I'll remember the rest of my life," said Jim Weaver. Weaver is a 22-year-old freshman from Newton, N.C.

Weaver is one of four men who walked in the "Strike At The Wind!" stroll from Robeson County to the port town of Wilmington. "Strike At The Wind!" is Robeson County's newest outdoor walkathon premiering July 1st in Wilmington.

While relaxing in the dorm at Pembroke University John Jack Gibson, Dana Bixby and Jim Weaver talked about their walkathon adventure. Leaving

Pembroke about 8:30 a.m. Thursday, March 18, they arrived in Wilmington about 5 p.m. Saturday (March 21) wearing T-shirts, shorts and sunshades.

"According to the signposts we walked about 25 miles the first day, 38 on Friday, and 22 on the last day. That adds up to 85 miles," said Bixby, "but coming home Saturday night we measured 91 miles on the car's odometer. We lost six miles somewhere but I'm sure not going back to find them!" Bixby is a 22-year-old senior from Newton, N.C.

"Strike At The Wind!" is the true story of Henry Berry Lowrie and his band who roamed Robeson County during the reconstruction period, 1864-1874. According to

legend, Lowrie's wife walked from Pembroke to Wilmington to free him from the authorities there.

"A woman in good condition," stated Wall, "could have made it. The hardest part, besides the walking, was dodging beer cans and smelling truck fumes, something Lowrie's wife didn't have to contend with." Wall is a 21-year-old senior from Rockingham, N.C.

Wall broke his ankle two years ago and had to stop after 60 miles because of swelling. All four walkers considered the walkathon won the effort because of the publicity that "Strike At The Wind!" received. They were met by the mayor of Wilmington, Ben

Halterman and Pembroke's mayor, Reggie Strickland. Randolph Umburger, playwright, and Rock Kershaw, general manager of the outdoor drama along with Herman Dial, county commissioner, were at the drawbridge in Wilmington. The walkathon was covered by radio, newspaper and television during the three

## Sore Feet For PSU Trekkers

days.  
How hard was it to walk 91 miles?

"A little bit harder than I anticipated when I volunteered. I wouldn't have started if I had realized how far it was," said Weaver.

"It was harder than I thought it would be" added Gibson, "to tell the truth, I didn't really expect to make it. But after

walking the first 25 miles I knew I would either walk or crawl across that bridge. Gibson is a 24-year-old junior from Laurinburg, N.C.

The walkers spent the first night in Pembroke in their own beds. On the road again Friday morning at 6 a.m., the guys spent the next 12 hours marching toward Wilmington. The second night, they camped at

the site of the Maco light, a legendary headless ghost.

"The only regret," recalled Gibson, "is that we didn't see the Maco light. We were so tired we all fell asleep within minutes after supper."

Laughing about the conversions they had, Bixby listed the subjects in this order; girls, food, drink and "where in the hell is that car?" A supply car

stayed within a five-mile distance all the time with food and first aid. They all suffered blistered sore feet and used a mountain of moleskin (a foot padding for blisters).

How did their friends and family react to the walkathon?

Weaver spoke up, "Some thought it was crazy and some wished me the best of luck. More people seemed interested

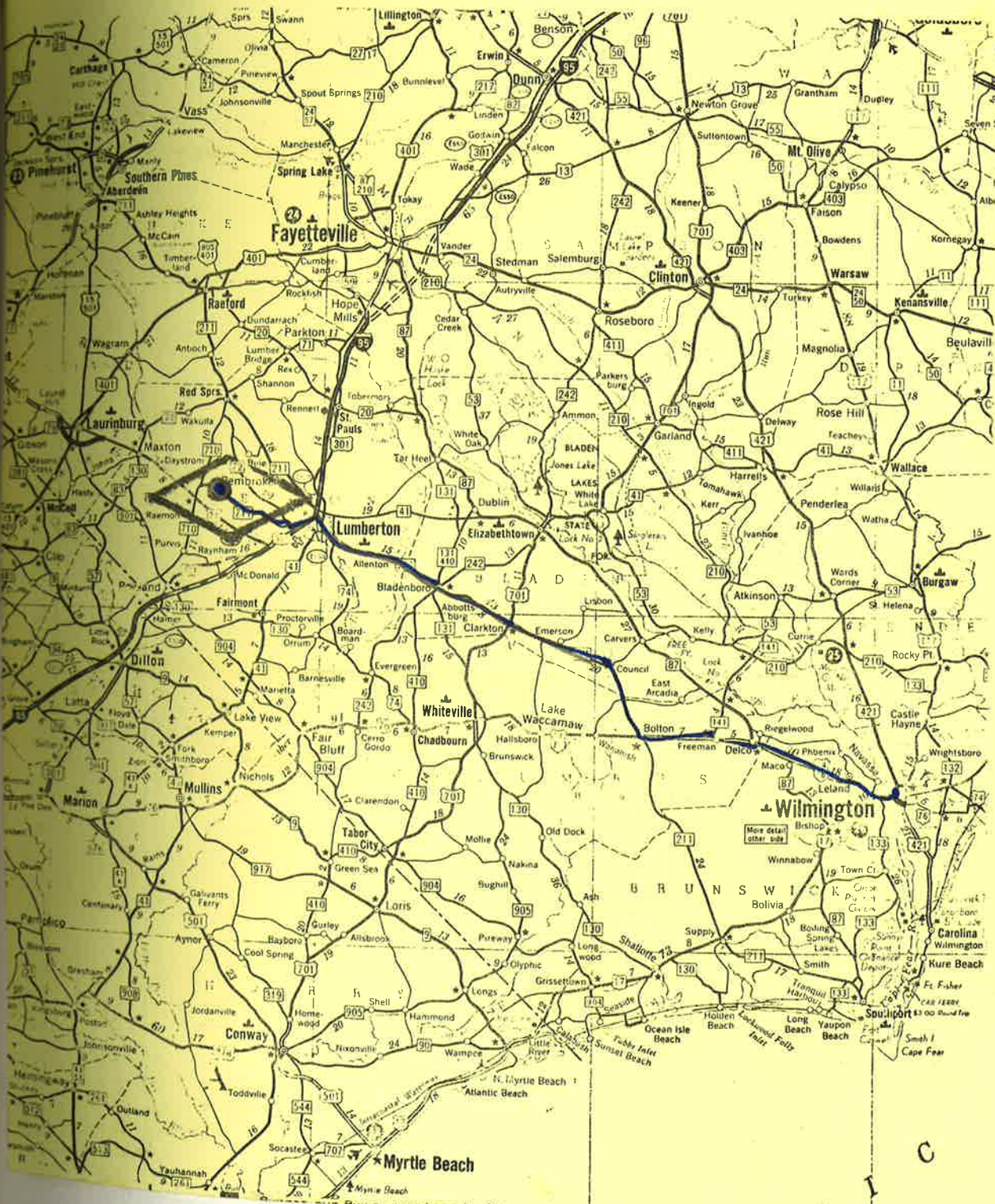
in the play since the walkathon."

"My family was amazed," said Gibson, "because they didn't know about it until they saw me on television."

It was no ordinary walkathon, they all laughed and agreed.

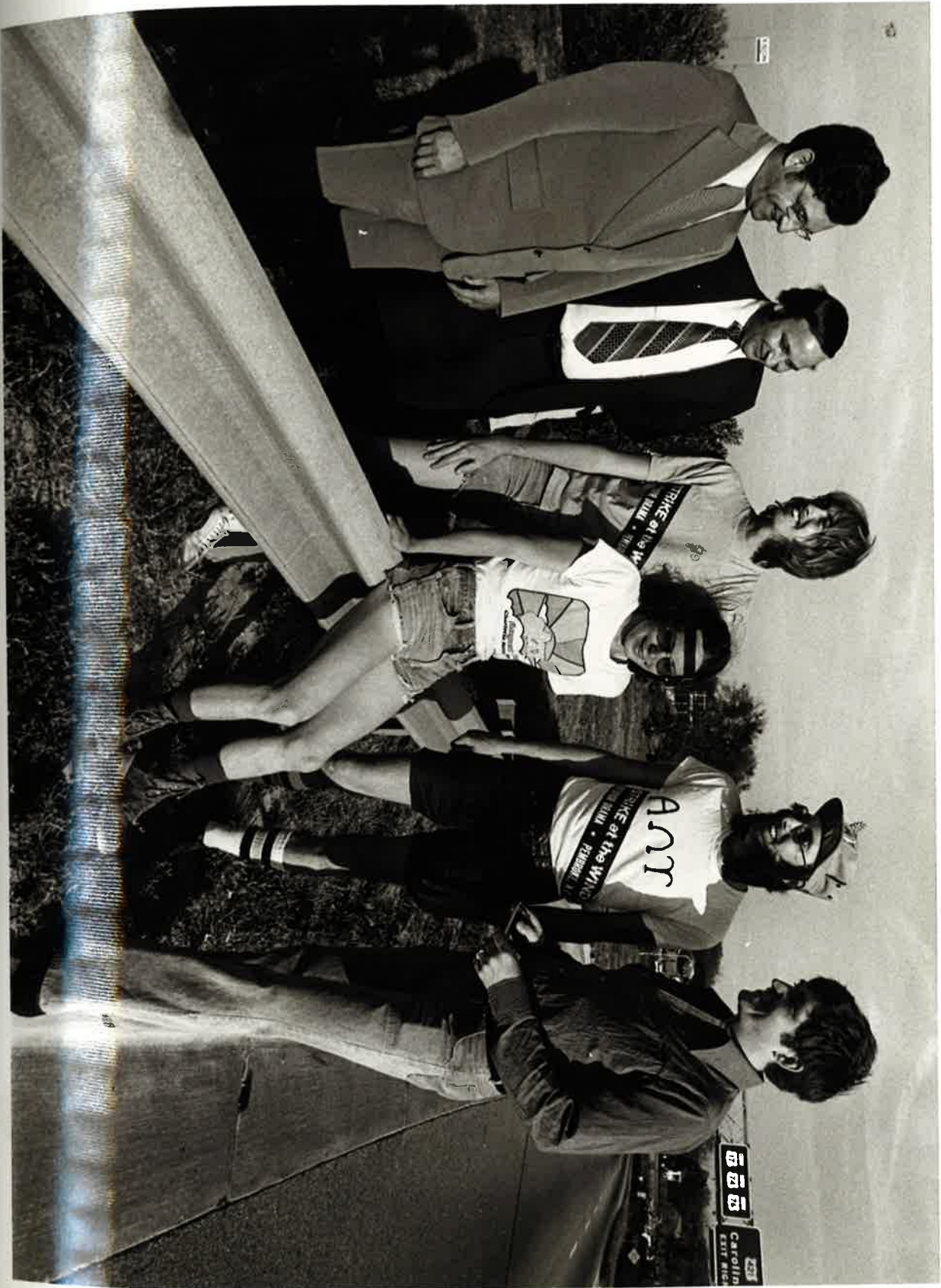
"I only wished we could have found a woman to walk it," smiled Bixby.





C







## Rev. Lowry Tells Story Of Henry Berry's Fate



By MARGARET KRABILL

The mystery surrounding Henry Berry Lowry's disappearance from Robeson County following a robbery of the sheriff's office in 1872 has contributed much to the creation of the legend of Henry Berry Lowrie.

Over the years, historians, reporters, and the curious have all made a pilgrimage to the home of Rev. D. F. Lowry, Henry Berry's nephew and oldest living relative, to hear his version of the disappearance. At the age of 95, Dr. Lowry agreed to tell his tale once again.

"My older brothers knew Henry Berry Lowry well. He used to help my brothers (his nephews) hive bees every Sunday afternoon. I never met Henry Berry myself. He disappeared nine years before I was born. You see, I was born January 8, 1881.

"Some folks will tell you Henry Berry died in the swamps when his gun accidentally discharged." (The reader is referred to Dial and Eliades' book 'The Only Land I Know' for the various stories and theories surrounding the hero-outlaw's disappearance in 1872.) "But one of my brothers

and others claim to have seen him after he left the swamps of Robeson County.

"They tell me that the general (Adjutant-general of North Carolina John C. Gorman) stopped by my grandmother's house one night and said that if Henry Berry would come to Moss Neck at first dark then he'd help him." Gorman told my grandmother that he was well aware of Henry Berry Lowry's activities but that he didn't blame him for striking out against the folks who had murdered his father and brother. 'We're not going to hurt him,' Gorman assured the woman.

"Henry Berry Lowry did meet the general and subsequently donned an army uniform and joined the troops in a naturally futile attempt to smoke himself out of the swamps. While dressed in his army uniform, he appeared with a search squad at the White's Place where D. F. Lowry's father kept hogs. His nephews, my brothers, say they saw Henry Berry among the patrol but did not betray his secret."

Rev. D. F. Lowry's version continues, "When the troops pulled out of the county at

Pate's Station, Henry Berry was among them, a bandage covering the scar on his face.

"Later, my mother's sister's son, who had shared his boyhood with Henry Berry, was in Florida walking along a pier lined with charter boats when he saw a familiar figure. He passed the man three times before stating 'You're Henry Berry Lowrie, aren't you?', and the response was 'Yes!'.

"Henry Berry Lowrie was seen in New York City at another time by a white farmer from South Carolina — I can't remember his given name — who had befriended Henry Berry Lowrie when the outlaw left the swamps from time to time during the years when he hunted and was hunted. Anyway, this farmer was walking down Wholesale Street in New York one day when he passed by a familiar looking man seated on the step in front of one of the wholesale stores. He asked the man 'You're Henry Berry Lowrie, aren't you?' and, as before, Henry Berry replied 'Yes.' The farmer took Henry Berry to dinner after which Henry Berry gave the farmer a photograph of himself.

"When the farmer returned to South Carolina he showed the photo to a tenant on his farm. Upon looking at the picture, she said 'Why that's Henry Berry Lowrie!'.

Rev. D. F. Lowry went on, "The theory is that, like a bird, Henry Berry headed south in the winter where he ran charter boats and north in the summer to New York where he ran a grocery store. He had brains in his head.

"When my uncle Sinclair died about 40 years ago, two men rode into town in a Ford. My older brother Abner believed to the day he died that one of those men was Henry Berry Lowrie."















19<sup>a</sup>

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8



# STRIKE <sup>22a</sup> at the WIND!

## Robeson Historical Drama Association

BOX 1059 / PEMBROKE, NORTH CAROLINA 28372 / TELEPHONE 919 521-2401

FOR IMMEDIATE RELEASE: 3/11/76

"STRIKE AT THE WIND!"

By Lane Hudson, Special Correspondent

"STRIKE AT THE WIND!" is sweeping Robeson County like a Tornado...One of North Carolina's newest and most exciting outdoor dramas, the plans for production of "STRIKE AT THE WIND!" are at full wind! After seven years of planning by the Robeson Historical Drama, Inc., Robeson County's first outdoor drama will come true.

"STRIKE AT THE WIND!" is a musical adventure story of Henry Berry Lowrie and his tri-racial band. A Robin Hood of sorts, he was called both hero and outlaw. Roaming the Red Banks area from 1864-1874, his final fate is not known because he disappeared into the swampland of Robeson County.

"...It reflects the universal theme of everyone striving for individual worth," says Arthur McDonald, Director of "STRIKE AT THE WIND!"

"STRIKE AT THE WIND!" will be definite plus for the State, Sandhills, and most important, for Robeson County and its people.

Don't be shy, let the wind of the Tornado get you too!

We need your support both spiritually and financially because:

1. With construction already begun on the \$30,000 amphitheatre at the Riverside Country Club...
2. Having already raised over \$62,000...
3. With the premiere date set for July 1...

We Need Your Help! We need your help to get us a \$5,000 grant from the North Carolina National Arts Council. All we need to do is to raise \$6,000 more by early April.

Won't you please help?

"STRIKE AT THE WIND!" is taking Robeson County like a Tornado, don't be one of the unfortunate ones blown-away!

Send your contributions to: "STRIKE AT THE WIND!" Robeson Historical Drama, Inc.  
P.O. Box 1059

Pembroke, N.C. PH: (919) 521-2401

.... a thrilling outdoor drama about Henry Berry Lowry and the Lumbee Indians.

"STRIKE AT THE WIND!" RADIO COPY FOR "ROBESON TODAY"

50 second public service announcement

Run: 3/8, 3/9, 3/10, 3/11

(Intro with theme song of "Strike At The Wind!" for five seconds and go under voice...)

Annrc: "Strike At The Wind!" comes to WTSB this Thursday at 9:05 on "Robeson Today". "Strike At The Wind!," this area's newest outdoor drama, premieres July 1st at the Riverside Country Club.

Tune in as WTSB interviews Rock Kershaw, general manager; Arthur McDonald, director; Willie Lowry, musical director; Lane Hudson, promotion assistant; and Adolph Dial, co-author of the book - "The Only Land I Know".

You'll be hearing about the new \$30,000 amphitheater at the Riverside Country Club; the 100 mile walkathon from Pembroke to Wilmington, and the soon-to-be released hit song from "Strike At The Wind!". That's "Strike At The Wind!," this area's newest outdoor drama, Thursday on "Robeson Today".

(Pause. Music up and down.)

"Robeson Today" is a feature program of WTSB.

(Theme song up and out...)

"STRIKE AT THE WIND!" RADIO COPY FOR WALKATHON

30 second public service announcement

Run: 3/15, 3/16, 3/17

(Music introduction and then under voice...)

Annrc: "Strike At The Wind!" a musical adventure about Henry Berry Lowrie and the Lumbee Indians will be North Carolina's newest and most exciting outdoor drama. "Strike At The Wind!" walkers leave this Thursday for the walkathon-of-the-year, a 100 mile four day journey from Pembroke to Wilmington. Help Robeson Historical Drama tell the proud story of the Lumbee Indian and Robeson County.

Support "Strike At The Wind!" and the 100 mile walkathon by giving generously when a worker knocks on your door!

"Strike At The Wind!" PREMIERS JULY 1ST! DON'T MISS IT!!

(Music up and out...)



"STRIKE AT THE WIND!" RADIO COPY FOR WALKATHON

30 second public service announcement

Run: 3/18, 3/19, 3/20

(Music introduction and then under voice...)

Annrc: "Strike At The Wind!" a musical adventure about Henry Berry Lowrie and the Lumbee Indians will be North Carolina's newest and most exciting outdoor drama. The "Strike At The Wind!" walkers are now on their way to Wilmington from Pembroke for the "Strike At The Wind!" 100 mile walkathon. Help Historical Drama, Inc. tell the glorious story of Robeson County and the Lumbee Indian. Support "Strike At The Wind!" and the 100 mile walkathon by giving generously when a worker knocks on your door!

"Strike At The Wind!" PREMIERS JULY 1ST! DON'T MISS IT!!

(Music up and out...)

"STRIKE AT THE WIND!" RADIO COPY FOR TRYOUTS

60 second public service announcement

Run: 3/22, 3/23, 3/24, 3/25, 3/26, 3/27

(Five second music introduction --- up and down under voice...)

Annrc: "Hi, I'm Rock Kershaw, general manager of "Strike At The Wind!" this area's newest outdoor drama. "Strike At The Wind!" is the colorful musical adventure story of Henry Berry Lowrie and the Lumbee Indians. I would like to invite you to come try out for a role in our drama. There are 50 roles to be filled - all ages and races. No experience is required. Tryouts will be held March 28 from 1:00 to 5:00 and 7:00 to 10:00 at the Performing Arts Center at Pembroke State University. Help Robeson Historical Drama to tell the glorious story of Robeson County and the Lumbee Indian. Again, tryouts will be held at the Performing Arts Center at Pembroke State University March 28 at 1:00. Be a part of something great... Be a part of "Strike At The Wind!"

(Music up and out...)