

Millennium Theatres



Discovering Community Theatre's
Future By Exploring Its Past

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Published by Theatre USA

With the cooperation of the
American Association of Community Theatre
&
The City of Detroit Department of Recreation, Empowerment Zone

Theatre USA (formerly IATA/USA)

WHAT IS IT?

Made up of six national organizations with individual members in every state, Theatre USA is the powerful voice of the USA amateur theatre community speaking to the world. Its parent organization AITA is a non-governmental organization (NGO) having official relations with UNESCO, and is a member of the Standing Committee of International Theatre Organizations. The International Amateur Theatre Association (AITA/IATA) was founded in 1952 in Brussels, Belgium, as the umbrella organization for amateur theatre across the world. (community and educational, young and old). There are literally millions of people around the world actively involved in amateur theatre. These people share a commitment to creative theatrical expression and are members of more than 100,000 community, youth, children's and education groups.

Amateur theatre worldwide is serviced by national AITA/IATA centers such as Theatre USA, Regional Alliances, and Continental service Centers. Most national centers are composed of individual theatre member organizations. Theatre USA has representatives from its six national organizations on its Board: Association for Theatre in Higher Education, AATE – American Alliance for Theatre and Education, AACT – American Association of Community Theatre, BTN – Black Theatre Network, IOD – Institute of Outdoor Drama, EDTA/Thespians – Educational Theatre Association (sponsors of the International Thespians). Each of these organizations is an associate member of AITA. Board members of Theatre USA and Theatre Canada make up the North American Regional Alliance Board of AITA.

WHAT DOES IT DO?

Under its banner of universal understanding and education through theatre, AITA/IATA promotes cross-frontier cooperation, artistic enrichment and a sense of universal togetherness. AITA fulfills a facilitating, networking and initiating role for member countries and regional cultural groupings. AITA is actively involved in the organization of several major international festivals, and provides patronage to hundreds of festivals with international participation, many of which are on the WEB page event list. AITA has a WEB page, www.aitaiata.org. Theatre USA's six national organizations also each have a WEB page. Some of the regular AITA festivals, congresses, workshops and seminars are:

- World Festival of Children's Theatre – a children performing for children festival held every 4 years in Lingen, Germany, and every 4 years between Lingen festivals in another venue; Theatre USA chooses representatives to participate through videos and roving evaluators.
- World Youth Festival.
- International Drama in Education workshops and congresses held periodically in Austria and between Austria, in other venues.
- International theory seminars.
- World Congresses held concurrently with a festival every 4 years in Monaco and in between in other countries. (1995 Ankara, Turkey; 1997 Monaco; 1999 El Jadida, Morocco; 2001, Monaco). Participants are chosen through AACT's biannual national festivals. The USA has hosted one Congress in Oklahoma, 5 Olympiads in Detroit and Michigan and International Festivals in Benton Harbor MI, Racine WI, and Des Moines IA.

The USA General Secretariat is in Detroit, Shirley Harbin, Secretary General and Ross Rowland President. NARA is also located in Detroit with S. Harbin, NARA President. The Americas Service Center bringing together news about all of the Americas, is directed by Laura Gardner Salazar. NARA supports an Americas Newsletter and a Journal, IDEACTION, which is distributed free at international conferences and festivals. Most of the Members of Theatre USA and Theatre Canada have Email, so this may be the future communication tool. The World General Secretariat of AITA is located in Estonia: Kaja Pold, Vene 6, EE0001 Tallinn, Estonia, Phone 372 6 418 405, Fax 372 6 418 406, E mail aitaiata2online.ee, Home page www.aitaiata.org

WHO IS IT?

Community (not necessarily social action), University, High School, and Children's Theatres make up the Amateur theatre serving the North American population.

Community theatres are run by community boards of directors, use volunteer actors and stagehands, and are supported by ticket sales and by grants and contributions from local governments, businesses, foundations, and individuals and tuition for classes.

University theatres are usually part of the university curriculum, which includes acting, producing and history classes and performances. At a few universities, associated theatre groups are not part of the curriculum but involve some students, graduates, and community members.

High school students are offered classes during school and after school performance opportunities. Some teachers use drama to teach other subjects, as do some elementary teachers. Children and youth are part of creative drama classes and productions in school and after school, Saturdays, and holidays which are sponsored by city recreation departments, community theatres, professional theatres, and community children's theatre organizations, supported by ticket sales, grants, and city funds.

Networking among these various theatres is accomplished nationally in the USA through AACT (Community), ATHE (University), AATE (Children and educators), EdTA (High school students and teachers), BTN (Afro-American Theatre), Asian Theatre Association, Outdoor Theatre Institute and Latin American Theatre Journal which are all part of Theatre USA. In Canada provincial organizations provide networking in the area of community and educational theatre and are members of Theatre Canada. Though reaching out to other places is not the mission of these organizations, they do so to improve the quality of their constituents. In addition to Theatre USA and Theatre Canada, there are organizations for many semi-professional theatres whose actors do not earn their living full time with theatre.

Because Canada and the USA are so large and are almost regions in themselves, North American Regional Alliance is not so important to the individual theatres as are the state and provincial associations. Of the 18,000 community theatres in the USA, only 250 participate in the biennial festival series, which identifies theatres to represent Theatre USA out of the country. Some theatre groups make their own contacts or are recommended by individuals. Five or six children's theatres apply through videos to represent the USA. In Canada there is a similar problem. Educators are more likely to travel, partly, because funds are available to accredited individuals, and high schools have raised the money through local community support to make individual theatre exchanges. For this reason, Canada and the USA value the AITA/IATA Children and Youth Committee highly.

A recent survey suggested that community theatres more than 50 Years old usually have

1. A permanent site (Theatre, clubhouse, or tech center)
2. Effective Board of Directors who pass on the leadership
3. Training program
4. Communication tool such as a newsletter
5. Mission or person around which to rally

AACT and its member organizations conduct workshops as do the other members of Theatre USA. In the 1978 five year plan of the Theatre Alliance of Michigan (formerly Michigan Theatre Association) improving the quality of community theatre in Michigan was emphasized. Audiences needed to be more discerning. In 1975 the New England Theatre Conference sponsored an adjudication event under the leadership of James Dean from the Canadian Guild of Adjudicators. Virginia Kirshner organized this workshop. After hearing Ron Willis adjudicate the Spokane AACT Festival, Virginia asked him to lead such a workshop in New Orleans at the 1979 American Theatre Association convention, which served all the theatres of what is now Theatre USA. Then Ron and Virginia planned a workshop in New York, which Shirley Harbin attended. Shirley as president of TAM (MTA) organized a n adjudication workshop at the 1981 FACT Festival in Kalamazoo. TAM has been holding adjudication workshops at national and state festivals since that time. AACT has added this aspect to its festivals outside Michigan. Harv Thompson in Madison, Wisconsin, has conducted a full time community theatre directors' conference every other year since 1983.

In 1975, '79, '83, '87, Theatre USA, with the help of the Detroit Metro Theatre Council, organized the first USA international festivals. Over 800 people from other countries and 80 groups participated in these festivals. In 1990 the Festival participants were shared with Des Moines Community Theatre. Since that time, other venues have enjoyed hosting international festivals. These workshops and festivals grew out of a long USA history of community theatre.

WHAT IS ITS HISTORY?

Several national organizations lent their help in developing the movement. The Chautauqua circuit built communities of volunteers who could organize the theatres. The Drama League of America encouraged groups to form and distributed education material. The Women's Clubs of America did much to abet the growth of children's theatres. The American Educational Theatre Association (AETA) (then ATA) was founded in 1936 to foster nonprofessional theatre in the United States. Because of the emphasis that the organization seemed to be placing on theatre activities connected with educational institutions, a parallel organization, the National Association of Community Theatres (NACT) was formed with Helen Bonfils (Denver), Norman Carver (Kalamazoo), Mary Cattell (Western Springs), John Wray Young (Shreveport) and others as regional representatives. In 1958 some of the leaders of NACT joined with members of AETA to create ACTA which became a division of AETA in 1962. AETA became ATA in 1971. In 1985 ATA went bankrupt and the divisions separated. IATA/USA (now Theatre USA) was organized to represent these organizations internationally as ATA had done in the past.

The Amateur Theatre Movement has gone through several stages of development in America. First there were the scattered and sporadic theatrical activities of the soldiers before and during the Revolutionary War. These early activities were important to a country which had no established theatre and in which professional theatrical activities were either forbidden or discouraged.

Starting in about 1800, came the private Dramatic Clubs: Thalian Association, Deseret Dramatic Association, Amateur Comedy Club of New York, Montclair Dramatic Club, Indianapolis Dramatic Club, Plays and Players Club of Philadelphia, Lake Forest Playhouse, and many others. These were usually established in the major cities and were socially exclusive. Participation in their activities was by invitation only. They were organized to serve only their memberships and produced plays of varying quality. These Dramatic Clubs were important because they were the first permanent groups, which were organized for the purpose of presenting continuous programs of theatrical performances.

The early part of the twentieth century saw the founding of the first Little Theatres: the Boston Toy Theatre, the Chicago Little Theatre, the Philadelphia Little Theatre, the Neighborhood Playhouse, the Washington Square Players, the Provincetown Players, the Detroit Arts and Crafts Theatre, the Chicago Players Theatre, among others. These Little Theatres were influenced by the Independent Theatre Movement in Europe and their dissatisfaction with the professional theatre in America. The Little Theatres were responsible for introducing the plays of Ibsen, Strindberg, Keats, Chekov, Shaw, Galsworthy, Dunsany, Wedekind, Wilde, and other new European playwrights to American audiences. The Little Theatres also encouraged the writing of indigenous plays and produced the works of such new American playwrights as: Zona Gale, Kenneth Sawyer Goodman, William Ellery Leonard, and Susan Glaspell. Eugene O'Neill received his earliest encouragement from the Little Theatres. The Little Theatres developed the one-act play form which was particularly suited to its early needs and abilities. The Little Theatres played a prominent role in the development of new ideas and principles of stagecraft. Working under the inspiration of Gordon Craig, men like Maurice Browne, Livingston Platt, Glenn Hughes, Samuel Hume, and Robert Edmond Jones, experimented with and developed new ideas of lighting, of scenery, of color, of all forms of stagecraft.

Most of the Little Theatres stressed the importance of one artist, the director, guiding all the elements of the production. The unity of effect for which the Wisconsin Drama Society strived, the contributing of the work of each actor and subordination of personalities to the needs of the play; these things were found in the little theatres largely because of the control of the director.

The next stage in the development of the Amateur Theatre Movement in America was the creation of the Community Theatres. Unlike the Little Theatres, which sought to bring theatre to the people, the Community Theatres sought to create a theatre "of the people, by the people, and for the people." Where the Little Theatres had sought the participation of the people only as members of the audience, the Community Theatres sought their active participation in the creation and presentation of plays. Thousands of people participated in the pageants of Percy MacKaye, Frederick H. Koch, and Alfred G. Arvold. Hundreds of Community Theatres throughout their respective states were assisted by the Carolina Playmakers in North Carolina and the Little Country Theatre in North Dakota. Other Community Theatres like the Prairie Playhouse, the Cleveland Playhouse, the Pasadena Playhouse, and the Ypsilanti Players offered hundreds of thousands of people the opportunity to actively participate in the theatre.

The Amateur Theatre Movement in America grew rapidly from a few theatres located in a few major cities, to fifty in 1917, to three or four hundred by 1922, to five hundred by 1925, to over a thousand by 1929, and to eighteen thousand in 1962. In these theatres, hundreds of thousands of people actively participate in the productions, and millions of people attend the performances. Critics of the Amateur Theatre Movement acknowledge its tremendous growth but argue that statistics mean nothing in matters of art. When Norris Houghton returned to New York from his tour of America in 1941, he told a professional theatre acquaintance of his, about the extent of theatre activity across the country. "Surely all those people are not artists."

What can the theatre be in an increasingly heterogeneous society such as ours? How can we have a people's theatre in America? Hallie Flanagan gave us part of the answer when she wrote, "Unlike the totalitarian state, democracy speaks in many voices; its eloquence does not stem from a single political party, a single geographic area, a single uncontradicted voice." Jean Carter and Jess Ogden expressed a similar attitude when they wrote: "The amateur theatre certainly bears witness to the continued existence of democracy in America if we accept the idea that a distinguishing characteristic of democracy is the existence of many forms of propaganda rather than a single form, so that the community as a whole has access to many points of view." A people's theatre must be a forum which is capable of providing the opportunity for the expression of the greatest diversity of opinion on social, economic, political, religious, and aesthetic issues. The amateur theatre is capable of providing this forum.

Theatre USA Board and Committee Members

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 Julie Angelo, AACT Executive
 Lillian Cho, Executive, Asian American Arts Alliance
 Mort Clark, Honorary Ambassador
 Nancy Erickson, ATHE Administrative Director
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 Jere Wade, ATHEACTF
 Kim Wheatley, AATE
 George Woodyard, ATHE, Editor of Latin American Theatre Review

Cover Photo: Fort Smith Theatre
 The Apple Tree (Every show adds an apple)

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I Introduction

We are struck both by the differences among the theatres in this publication – and by the many similarities among them.

The differences? Largely in details – the way the season is selected, how a show is cast, the size of the governing board, the major sources of income.

The similarities may be less apparent.

The communication with representatives of these theatres is instant – and easy. (It sustains our belief that community theatre people are among the friendliest in the world.)

We notice, also, that every group set out both to entertain and enlighten on both sides of the footlights.

Another similarity: the number of groups that have expanded or acquired new performing facilities – and also introduced children’s theatre, touring arts, theatre classes and other new programs for the benefit of the community.

Universally every group also acknowledges how much of its success is due to the efforts of those tireless volunteers who work behind the scenes.

Above all else, however, what strikes us as especially noteworthy is that each group takes the time to salute the founding members who helped the organization survive its infancy. This leads us to the far from original (but hopefully sound) observation that an awareness of “roots,” and the guiding principles of those who came before, may be a critical ingredient in assuring 50 years or more of continuity.

– *The Editors, Shirley Harbin and Jennifer Roberts, Noelia Saenz and Consultant, Carl P. Grant*

The material in this publication is written by representatives of the theatres enclosed. Though requested for updates were sent to theatres listed in 2001-2004 not all responded. We include these groups anyway.

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II Histories

1 Albuquerque Little Theatre, NM

History

Tom Jones and Harvey Schmidt first came to prominence by writing a charming musical produced off- Broadway in 1960 which became one of the most remarkable successes in theatrical history *The Fantasticks*.

Jones and Schmidt became friends in 1950 while both were students at the University of Texas. The two collaborated on several undergraduate shows and were encouraged to pursue professional careers by members of the university's drama department. The two arrived in New York in 1955 and soon their works were being performed in various clubs and cabarets around town.

The *Fantasticks* brought the writing team to the attention of prolific Broadway producer David Merrick who commissioned the two to write the songs for a musical version of the N. Richard Nash play *The Rainmaker*. *110 In the Shade* opened in October, 1963 and ran until August, 1964 for a total of 331 performances.

The third collaboration was the two character musical *I Do! I Do!* Starring Mary Martin and Robert Preston. This "lyrical propaganda piece of marriage has a record snatching victory from the jaws, of defeat, time after time, the original Jan de Hartog play on which is based, *The Fourposter*, was rejected again and again by producers on both sides of the Atlantic and has to wait five years before a memorable hit.

This musical version also started out rather precariously. Despite having two of the American Theatre's greatest stars, Mary Martin & Robert Preston, the plays Boston pre-Broadway try out was very much on the down beat side.

Various dosages must have been administered from the Boston try out until New York opening ten weeks later, on December 5, 1966, because after the opening performance it was declared a great hit and continued on for nineteen month run, closing on June 15th 1968 after 584 performances.

After completing a full year of performances, Miss Martin and Mr. Preston left the cast in December, 1967 for four month vacation and then took *I Do! I Do!* on a 55 week tour, beginning in April 1968, that kept them for sixteen week alone in Los Angeles and San Francisco during the summer of 1968.

For the last several months of the show's in New York, the two roles were taken over by Carol Lawrence and Gordon McRae.

Their third work by the team was original musical called *Celebration* which had a brief run from January, 1969 to April of the same year for a total of 100 performances. In May, 1970, the author contributed a set of songs to a non music off- Broadway play that won enthusiastic reception from the drama critics: *Colette*, a dramatization of the auto- biographical writings of the French novelist of the same name.

In 1975, Jones and Schmidts set up a studio theatre in West 47th Street in New York, which they called the *portfolio*. Another Jones and Schmidt collaboration.

The show goes on, a retrospective revue of Harvey Schmidts and Tom Jones was produced by the off-broadway York Theatre Company in January, 1998. Jones acted as host and Schmidt was at the piano with a supporting cast of the three actor- singers.

2 Alton Little Theater, Inc.

The Thirties

In 1932 two young college girls sat on a curbstone beneath a street light in Upper Alton, dreaming aloud. With their words there appeared, almost to the point of reality, a community playhouse, an organization where the words of famous playwrights could be heard where another Maude Adams or Sarah Bernhardt waited in the wings, listening for her cue. The driving force of one of the students, Dorothy Colonius, was what brought Alton Little Theater into the world. The idea spread rapidly. Dorothy and several other persons with drama experience held a meeting to see how much public support the idea would have. The room was packed. They had the backing of the community.

In September 1933, the organization was officially established with Frank H. Harlan as president. In 1934 Alton Little Theater made its first public appearance with an evening of four one-act plays: "Sheltered", "Grandma Old Style", "Letters", and "The Duchess Says Her Prayers". Each play had its own director. In 1935 the first major full-length play, *Little Nell*, was a financial disaster, having gone \$350 in the red. Happily, we were not discouraged. Dorothy Colonius loaned the money, which was paid back \$5 and \$10 at a time. In 1936 Dorothy stepped in as "temporary" director and continued to serve in that capacity until her death in 1979.

THE FORTIES

Since we had no real home, Little Theater members trudged from place to place to rehearse. From the Blaske boat dock, the Colonius barn, City Hall, the Y.M.C.A., basements, attics, and churches, scenery and props were toted back and forth to our playing space, which became the auditorium at Alton High School. Those early members showed the determination, stamina, and pioneer spirit that have brought Little Theater to where it is today. They had only two days and nights to build and complete the set and have dress and tech rehearsals before opening. As pictures in the early scrapbooks show, some of those sets were indeed wonderful. Then, of course, the sets had to be struck and the entire stage and dressing rooms cleared by the next night. All of this was done for ONE performance (later extended to two). As they puffed and perspired, with aching bones and muscles and lack of sleep, the still-used expression was often heard: "I sure wouldn't want to do this for money."

As Little Theater entered its teens, a question was often heard: "Will we ever have a home of our own?" We were always haunted by lack of money.

THE FIFTIES

Finally, in 1950, we had saved enough money to purchase a piece of property. At about the same time we began selling season tickets, and we worked hard to sell nearly 500 season tickets. It was during this time that the organization was incorporated as a not-for-profit corporation. In 1958 an "Angel Fund" was established to encourage members to undertake personal projects that would earn money for the group. Activity followed activity. There were breakfasts, lunches, suppers, barbecues, swim parties, auctions, parties, musicales, experimental theater shows, modeling classes, slide shows, boat trips, and dances. We welcomed bookings to entertain at clubs, churches, lodges and hospitals, using any income to build up the Angel Fund.

THE SIXTIES

At last the day came. In 1960, \$20,000 was borrowed, the note being co-signed by 12 members, and a contract was let for the building. The original idea was that it would be a rehearsal hall and meeting room, with a kitchen and two restrooms. But when the rent at the High School was raised substantially, it was decided to use the new building as a theater. Portable platforms were built for use by either the audience or the actors, and each show was presented with a different configuration. We found that by careful planning, we could crowd in some 150 patrons for each show. Sometimes more. The first production in the new building was "The Grass Harp". The loan was repaid in seven years, and an open house was held to "burn the mortgage." Community supporters began offering services, equipment and money. The Kiwanis Club donated a refrigerator. Enough money was gleaned to purchase a set of china and cookware so we could start serving fund-raising dinners. Off-season original musicals were written and produced by members as fundraisers.

THE SEVENTIES

Before long the reputation of the group grew until it became clear that we needed more space. In 1971 \$78,000 was borrowed to build a black box theater onto the back of the present building, which would now become the foyer and rehearsal hall. Since the new addition was constructed with concrete blocks, we "sold" blocks to members of the community and raised \$10,000 to hasten the repayment of the mortgage. The new wing is used today. It houses the theater auditorium, dressing rooms, restrooms, a light and sound booth, and three upstairs storages area to house the vast costume and prop inventory that has grown steadily. A small scene shop was built behind the new addition. In 1973 the season was expanded to include four shows. Edmond Young and Cliff Davenport joined Dorothy as directors. Since the new theater was air conditioned, we began doing off-season summer shows such as "The Fantasticks" and "Godspell".

THE EIGHTIES

In 1980 Little Theater faced its first season without its founder and director, Dorothy Colonius, who had passed away the year before. It was decided that since Dorothy's guidance was no longer available, the entire structure of the organization should be carefully examined. A special committee set to work with the charge to clarify the duties of the Board members and officers, to place in written form the administrative policies, standing rules, duties of directors and committee chairs, and to establish the necessary sub-committees. A change was also made in the method of choosing plays and directors for the regular season. A massive season ticket campaign was launched, and emphasis was placed on encouraging patron donations by creating various categories, such as "Archangel", "Angel", etc. Dorothy had left us a considerable sum, which we invested. It was at this time, too, that we inherited from a long time patron enough money to install a computerized lighting system. A fifth play, a musical, was added to the playbill, and a bonus summer show was offered to season ticket holders free of charge. New directors were interviewed and assigned shows. Production elements, such as sound and lights, were improved. Improvements were made in the foyer. And audiences grew. We were now selling well over 1000 season tickets. The theater could seat 250 people, and we were now doing eight performances of each show. During this decade we celebrated our 50th anniversary with special shows and by staging the winning script from a nation-wide playwrighting competition, which we sponsored.

THE NINETIES

The next decade found our organization continuing to grow. We eventually expanded to nine performances of each show. A computerized sound system was installed. A new wing was added to the foyer to provide for new restrooms and to make our entire facility accessible to handicapped patrons. Our parking lot was expanded and resurfaced. We continued to present a season of five productions plus one or two off-season productions. For several years we joined with a nearby Railroad Club to present a series of murder mysteries on the Amtrak from Alton to Chicago and back. The same original scripts were often adapted for performances in local organizations as well. Since our theater is limited in size, we staged two musicals, Crazy For You and Kiss Me Kate in the theater of the local community college, playing to somewhat larger audiences and utilizing larger production elements. By the end of the decade we were presenting six shows in our regular season and selling 1300 season tickets.

THE NEXT CENTURY

We at Alton Little Theater look forward to the challenges of the coming years. Our organization membership remains at around 100. The total attendance during the 1999-2000 seasons was almost 10,000. The upcoming season will feature three musicals and three plays. We continue to take an active part in community activities: We have become a driving force in the annual "First Night" celebration on New Year's Eve. We recently

hosted a reception for the Illinois and Missouri Humanities Council's Chautauqua productions. We participate each year in the operation of the community's Festival of Lights, a Christmas drive through a city park. To help celebrate the local observation of Elijah Lovejoy Monument Centennial we presented a production of "Having Our Say". As we approach our seventh decade, our goal remains to offer to our community the highest standards of theatrical production we can, and to offer the opportunity for community members to participate in this worthwhile and rewarding activity.

PHYSICAL PLANT

This is also detailed in the history file. There are always things that could improve the theater. Ours has grown from a flexible black box to a proscenium design that can be converted to thrust and even a sort of arena format. We can seat from 250 to 290, depending on which arrangement we use. The stage has no fly well, however, and could use more backstage space. Our next major project may well be an improved sound system to be used primarily in musicals and to provide hearing assistance to those who need it.

ORGANIZATIONAL STRUCTURE

We have an eleven-member Board of Governors headed by four officers: President, Vice-President, Secretary, and Treasurer. Each of the remaining Board Members is responsible for a specific area. These are House Management, Membership, Physical Plant, Public Relations, Play Selection, Elections, and Ways and Means. The retiring President is automatically appointed to the Board for one year after his term expires. All Members are elected for two years, and all but the officers and the Elections Chair may succeed themselves. None of these is paid. We have recently voted to employ a part-time artistic director beginning in January 2001.

FUNDING

Our 1999-2000 budget was \$110,500, all of which is earned income. We have investments that provide approximately \$10,000 annually. We earned \$71,000 from season tickets and gate receipts. Grants have been minimal. Corporate sponsorships and patron donations accounted for \$19,000. The remainder was earned by various fund raising activities. We have a mortgage of approximately \$100,000.

GOALS AND ACHIEVEMENTS

This has been addressed in the History. We have received active and enthusiastic community support since our inception. We have tried to be an active member in community activities. Our goals have to a great extent been relative to the enlargement and improvement of the physical plant. For instance, we recently added an \$180,000 wing that made the entire facility handicapped accessible and added large restrooms.

SEASON

Our regular season consists of six shows. It usually includes one musical, one fairly serious play, and four lighter ones, either melodrama, comedy or farce. Casts vary, of course. Musicals such as "Shenandoah" and "1776" had fairly large casts, others smaller. Plays rarely have more than twelve or fifteen cast members. We have occasionally done shows with as few as two or three in the cast.

PLAY SELECTION

We have occasionally produced new playwrights. We did a series of summer musicals written entirely by a local playwright/composer. For our 50th Anniversary we sponsored a nationwide competition and produced the winning play, providing the playwright a \$500 grant and transportation from California. We have also done staged readings of new plays from the St. Louis area.

SPECIAL ACTIVITIES

We do not regularly sponsor workshops, etc. We hosted the Illinois Theater Association competition several seasons back.

CHILDREN'S THEATRE

There are two local children's theater groups in the community, neither connected to us. Last summer we staged a show, "Ice Wolf", in cooperation with one of these groups. We provided the theater and the production elements as well as some of the cast members.

PERSONALITIES

Having been in existence so long, we have had many people who have made great contributions, artistic and financial. Some of these we have recognized with special receptions. We have also recognized some with honorary lifetime memberships. Currently members who are over 65 and have been active members for at least 20 years are considered life members and pay no annual dues.

3 Altoona Theatre

HISTORY

In the late 1920s, a private elocution teacher named Dean Dreifus fulfilled a dream by establishing a local performing group called the Altoona Theatre Guild. A few years later, the troupe changed its name to Altoona Little Theatre and received a growth spurt when some performers from The Chicago Stock Company (which ran out of funds and folded during a summer engagement at Lakemont Park) remained in the area for a while.

One of the first plays presented in the 1930s was *OUTWARD BOUND*, which was directed by Stanford Meisner, who would later move to New York City, found The Group Theatre and become well-known for developing an acting technique that continues to be taught today. Another show, *GHOST TRAIN*, had an unusual set, designed by Paul Morrison, with a rotating background. Morrison would later design sets for the Broadway productions of *GOLDEN BOY* and *THE PETRIFIED FOREST*. And a local technician named George Bradley Sr. Also would leave the area and make a name for himself as the favorite stage manager of Katherine Cornell and Henry Fonda. In 1932, the Altoona Little Theatre production of *CRAIG'S WIFE* featured a set designed by internationally known artist Fred Counsel.

In November 1948, after additional growth, those involved with the troupe decided it was time to formalize its existence and incorporated as Altoona Community Theatre.

ACT mounted its productions in a variety of venues around town: the Penn Alto Hotel, Roosevelt Junior High School, the undergraduate center at Ivyside Campus, Altoona High School and St. Luke's Church, to name a few. In 1965, when it was announced the Mishler Theatre was to be razed, ACT joined forces with the Blair County Arts Foundation to buy the historic theatre and begin renovation efforts. ACT's production of Rodgers and Hammerstein's *THE SOUND OF MUSIC* marked the gala reopening of the Mishler in March 1969 and today, ACT remains the primary tenant of the theatre, still owned and operated by BCAF.

In 1983, ACT realized the necessity of having a home away from the Mishler. Through the generous cooperation of Mr. & Mrs. Irving & Joan Seltzer and Mr. & Mrs. Sam & Rose Port, ACT purchased the former down-town Elks Club around the corner from the theatre to convert it to its operational headquarters. The facility houses an administrative office, rehearsal hall, meeting room, set construction shop, wardrobe workroom and costume storage area.

ACT made a major commitment to its development in July 1987 by establishing a full-time position to oversee its administrative operation. Since then, the troupe has grown considerably ... from a budget of \$40,000 to \$140,000 and from a subscription base of 800 to 1,300. Even with such growth, however, all of the work for ACT shows is still done by volunteers.

Well known for its quality productions, ACT has taken top honors at state and regional theatre festivals, and two years ago received national exposure as the featured theatre in *STAGE DIRECTIONS*, a community theatre trade magazine. As the world enters a new century, ACT remains dedicated to entertaining and enlightening the local community and looks forward to yet another 50-plus years as one of Blair County's premier arts organizations.

MISSION STATEMENT

- To produce quality live theatre that is entertaining and intellectually stimulating
- To provide an avocational outlet for area residents to express themselves creatively in all facets of the theatre arts
- To foster appreciation for the theatre arts throughout the community and to stimulate their growth through educational and other programming

CURRENT INFORMATION

Altoona Community Theatre is a not-for-profit organization with one full-time employee who oversees the administration of the group's activity, supported by a part-time Administrative Assistant. All production work – onstage and backstage – is performed by approximately 200 volunteers who donate their time and talents. ACT produces four mainstage productions annually in the historic Mishler Theatre, a restored 1906 vaudeville-burlesque house seating 800 people that is rented by the group for the final two weeks prior to each production. The shows – presented in September, November, February and May -- are given for four performances each.

ACT averages about 1,200 subscribers for the four-show season from a geographic base of up to 60 miles away. Subscribers come from as far as Indiana, Johnstown, Bedford, Huntingdon, State College, Boalsburg, Clearfield and Philipsburg. Typical attendance for individual productions is 1,400 to 1,600 for non-musicals and 2,400 to 2,600 for musicals.

ACT productions are budgeted around \$7,000 for a comedy, drama or mystery ... \$14,000 for a small musical ... \$25,000 for a large-scale musical. The royalties alone that must be paid just for permission to present a musical range from \$1,300 to \$1,500 per performance. Other typical production expenses ... \$5,000 for the orchestra, \$1,500 for sets, \$2,000 for costumes, \$2,000 for sound equipment. ACT pays the Blair County Arts Foundation approximately \$15,000 annually to rent the historic Mishler Theatre for its shows.

ACT in 1983 purchased the former Downtown Elks Lodge as its base of operations, housing an administrative office, rehearsal hall, meeting room, set construction and storage area and costume construction and storage area. Annual operating costs for the facility is \$15,000.

ACT Operations Manager, Steven C. Helsel, has been with the organization in that capacity for 12 years. He serves as Vice President of the Eastern States Theatre Association (ESTA) and is a member of the Board of Directors of the Pennsylvania Rural Arts Alliance (PRAA). In December 1998, he was presented an Outstanding Service to the Arts award from the Southern Alleghenies Museum of Art.

PHYSICAL PLANT

ACT performs in the historic Mishler Theatre, a former vaudeville/burlesque built in 1906 and restored last year to return the interior to its original grandeur. Technical improvements have been minimal and the stage still operates on a hemp system with 30 line sets. Rental of the theatre and its sound and light systems costs ACT approximately \$15,000 per year.

ORGANIZATIONAL STRUCTURE

ACT is governed by a Board of Directors ranging in size from 18 to 21 members, some actively involved with the group’s production efforts and some who are arts-minded individuals from the corporate community. Board members are elected to three-year terms of office and may serve two consecutive terms. Officers are elected to one-year terms and may serve two consecutive terms.

ACT has one full-time employee, the Operations Manager, and one part-time Administrative Assistant. All artistic work is volunteer ... directors, designers, actors, etc. We do pay an orchestra conductor and the instrumentalists for our musicals.

FUNDING

SOURCES OF INCOME

2000-2001 Total Budget \$ 150,500

Subscriptions & Individual Tickets	56 percent
Corporate Donations	8 percent
Individual Donations	8 percent
Governmental Grant	4 percent
Bequests	3 percent
Fundraising Events	6 percent
Ad sales, memberships, classes, etc.	15 percent

4 Amarillo Little Theatre

The Amarillo Little Theatre (ALT) was founded in 1927 by Oma Link Rowley and Eloise Gipson. Its premier production, "Three Live Ghosts", opened that year in the Federated Club Room of the Amarillo Municipal Auditorium to a small, but enthusiastic audience. Thanks to the devotion of those individuals and a successful fundraising effort for a permanent theatre home, ALT's present building opened in January, 1956 with its first production, "Arsenic and Old Lace." In 1968, twelve years after the curtain was raised, the mortgage was burned.

The success of ALT has been largely a result of its recognition of the need for emphasis on educational and support groups to ensure the participation of as many community members as possible in every aspect, including funding, performing and technical. Toward that end, in 1949, Ms. Crowley and Cornelia Pat ton formed a youth theatre education group called "DRAMATEENS." Act IV, the ALT Guild was formed during the 1970's to support activities and assist in fundraising efforts. A Company of Players, a support group of potential actors and production technicians, was formed in 1988. In September, 1992, the ALT Academy was formed to offer classes in both theatre and dance to potential performers from ages three through adult. In September, 1993, the Academy proudly opened the doors to a newly renovated Green Room/Studio with a beautiful hardwood dance floor, barres and mirrors. The Green Room/Studio functions as an all purpose space for dance classes, theatre classes, rehearsal room and green room.

ALT's first salaried manager was hired in 1969. In 1986, the Amarillo Junior League granted ALT a commitment to provide an Executive Director for its business office, as well as ongoing technical production support. The present Artistic Managing Director, Mr. Allen Shankles, was hired in the September of 1983. He assumed his position at the weakest point of ALT's existence, and was charged with the responsibility of revitalizing its every aspect. with the complete support of an active, enthusiastic Board of Directors, his success in resuming the original mission of ALT has been phenomenal. The administration, under the direction of Shankles, has managed to incorporate the talents of its support groups and the generosity of its benefactors in to first rate, high profile theatrical production, critically acclaimed throughout the area. New programs, including dinner theatre, touring productions and theatre for children have been implemented to ensure that the pool of talent will continue to grow and the sources for funding will be broadened, enabling ALT to thrive for generations to come.

Today, the ALT budget is nearly \$300,000 annually. Its revenues are generated from season ticket holders, advertisers, box office sales, academy tuition, grants, facility rental and private and individual donations. This season alone, over 20,000 people will attend ALT performances. Such support assures a bright future.

5 Antrim Players

As the Antrim Players celebrate their 50th Anniversary this year, a backward glance reveals an envirable record of achievement. Each season a variety of theatrical fare has been provided -ranging from today's farce- comedies to the noble works of Shakespeare, plus all sorts of plays between these two poles among the more than 200 plays that have been produced. Members are offered various other privileges beyond attendance at each

play at no further cost beyond the yearly dues. Everyone is welcome, whether as an audience member or active participant. The "little theater in the woods" has been here for a long time, always serving the community. Built in the early years of the century by a group of local people who realized the need for a community gathering place, it served as a hall for meetings, dances, suppers and an improvised stage was set up on trestles for the then popular minstrel shows. Later, several of the group raised money to extend the hall, building the present stage and proscenium. Plays and musical evenings were enjoyed for years, but in the '30's the theater fell into disuse.

The Antrim Players was founded in 1936 by a small group of college students home for the summer and unable to find jobs in those hard times. There followed the usual amateur group pattern -rehearsals in basements and parlors, performances given in school auditoriums. Even in the gas-nationed WW II years plays were produced. In the 1940's, launching a new phase, the Players rented the Playhouse and it has been their home ever since, as the organization has grown and developed. In 1953 the owners decided to sell but offered first option to the Players before advertising the property. Ambitious though it was for a small non-profit group, by dint of hard work and by selling long-term bonds the large down payment was raised within three months. The Playhouse was secured and the present era of Antrim history began. Since then the facilities have been gradually improved under the prudent leadership. Comfortable seats and various physical assets have been installed for the convenience and pleasure of members and box office patrons, making it the attractive place it is today. In 1979, when the Playhouse was chosen by a TV company for filming scenes for an NBC movie, the producer (son of playwright Philip Barry) described it as "a little gem of a theater."

Through the years Antrim has been the starting rung for many talented people, such as: Tyne Daly, Rene Auberjonaïs, Fred Gwynne, Christine Andreas, Hugh McPhillips, as well as others. All began here. Others have gone on to theater and television or movie work in many capacities. Meantime current members continue to direct, act, design and build sets, costume and make up actors, or handle the myriad of details necessary to keep Antrim flourishing.

6 Arlington Friends of the Drama Inc.

History

We acquired our building in the early 1930's and went through a major (\$350,000) renovation in the summer-fall of 1997, opening with our 75th anniversary season in January 1998 in our newly renovated building. While this renovation required the professionals, there was still plenty of sweat equity we were able to put into the renovation. Insulation in the new tech shop ceiling, sweeping up plaster and concrete into one of the many dumpsters we used, painting, painting, and painting.

We formed what we called "The Sort and Toss Committee" and spent the late winter- early spring months of 1997 going through 40+ years of props and costumes to determine what to keep and what not to. Theatre people are known for being pack rats, but I still can't imagine what we thought we were going to do with 4 large cartons of shoes – none of which were a matched pair. We went through all our painted drops and had a lot of laughs trying to identify what shows they were from, found from some membership party a half case of leftover beer (expiration date loooong since past), and a lot of items in props which begged the question, "Just exactly what *is* this?"

We worked to literally the last minute to get everything back in place in our tech areas, the auditorium washed and cleaned and everything spic and span for our opening night in early January 1998. The occupancy permit came through 4 hours before we opened!

SEASON

Season productions are chosen by January for the following season. Our play reading committee convenes in early summer and proposes a slate of 5 plays in November. The Board then reads those plays and votes on the slate as a package. Opposition to a particular selection or selections cannot be "I just don't like that play". There must be valid concerns of whether we can mount the show; it's cost, etc. to have that selection rejected by the Board and sent back to the play reading committee. As any group, this is our product and a most important responsibility for the committee, the Board and the membership. And, as any group, we never please all the people all the time. But based on our membership, we're pleasing most of them most of the time.

ORGANIZATIONAL STRUCTURE

We had a goal this year of bringing in 100 new members and we are so close we can taste it! We are currently at 630 members. Over the past many years, we have consistently had a response to show attendance of 80% of our membership at each show. We average about an 85% overall attendance at our shows (members and many guests).

SPECIAL ACTIVITIES

We have sponsored workshops in the past, but frankly our state organization EMACT does such a super job, we don't feel the need. There is always on-the-job training for new folks who want to learn techie things in our venue.

We've been sponsoring free Dress Rehearsals to our Seniors in the community and environs for 45+ years. We will be doing a special project with the high school community for our next production *The Visit*. While we hope to receive funding from our local arts council, even if we don't we are moving on with the project. I've enclosed a draft of our program.

CHILDREN'S THEATRE

We do not do Children's Theatre, nor does there seem to be any interest in that. We occasionally do shows, which require children in them. This year we started with *The Miracle Worker* and our second production, *Joseph and the Amazing Technicolor Dreamcoat* has a 12-person children's choir.

OTHER

We have two special awards that are given to members. One is Honorary Membership in recognition of many years of service to the organization. Honorary Members receive a free life membership. The other is the prestigious Myl Trepf Award, in memory of a past president, Jill-of-all-trades, and fine lady. This recognition is given for service above and beyond the call. We fondly refer to it as the MVP award, for "Myl's Valuable Person" Neither the Honorary or Myl Trepf must be given annually, but rather given when there is a person(s) who fits the honor. This past season we also created service recognition pins for those who have been members for 25+ years and 50+ years. There were four members who received the 50-year pins.

We have hosted the Eastern Massachusetts State Community Theatre Festival on 4 occasions. It's a lot of work, but a lot of fun too. It needs about 12 people per session and there are usually 5-6 sessions. I guess I should admit, if you don't know already, that if you win the festival with Best Production one year, you have to host the festival the next.

FUNDING

Our operating budget is over \$100,000. Memberships and guest tickets are a major source of income, but the generous donations from our members helps to keep us in the black and pay our mortgage. Fund raising can consist of program ad books, selling of theatre seats (with donor named on a plaque on the chair), a flea market now and then and an occasional summer fund-raising show.

CLOSING

What has kept us alive for 78 years? Creativity, enthusiasm and most of all FRIENDSHIP.

AWARDS AND CITATIONS

Moss Hart Award The Crucible -1967 Fiddler on the Roof- 1972 The Secret Garden -1997 M Butterfly -1999

Moss Hart Honorable Mention The Madwoman of Chaillot -1968 Man of La Mancha -1973 Ah Wilderness -1976

EMACT/NETC Community Theatre Festival Best Production Award K2 -1990 The Elephant Man -1993 A Piece of My Heart -1995 M Butterfly -1999

EMACT/NETC Community Theatre Festival Finalist Production Jacques Brel is Alive and Well and Living in Paris -1976 The Son Who Hunted Tigers in Jakarta -1980 Gosforth's Fete -1984 Betrayal -1985 Kennedy's Children -1987

Organization of the Year Arlington Chamber of Commerce 1988

Arlington Historical Society Restoration of Arlington Properties 1991

7 Attic Theatre

HISTORY

Attic began as an acting workshop lead by Zoë Cloak in the summer of 1950. A group of 20 students met on the top floor of the Cloak home and the Attic Theatre was born. Since that time, Attic has presented close to 250 productions utilizing the talents of thousands of Fox Valley, WI residents. Attic exposes the community to a wide variety of different plays and theatrical styles. During its entire history, Attic has repeated only three plays.

PHYSICAL PLANT

Attic rents spaces from local schools for all of its productions. Rehearsals are held in a church basement. We are beginning negotiations with a local community college to build a facility jointly.

ORGANIZATION

STAFF: Executive Director – Development, Personnel, Publicity; Associate Director – Marketing, Education; Operations Manager – Office Management, Volunteers, Box Office; Technical Director – Production elements. Creative staff jobbed in on per-show basis. 17 paid technical and administration interns are the backbone of the labor force.

BOARD: 18 members – Professionals and civic volunteers.

FUNDING

Annual Budget \$325,000 - 2/3 earned – Sponsorships, Grants, Annual Campaign – 70% Ticket sales – no endowment. Attic is supported by 1,137 subscribers, 219 individual donors, 41 corporations, 5 foundations and the State of Wisconsin.

GOALS

Fills a creative need in the community. Strong support for all the arts. Recent achievements - Professional management, educational programs.

SEASON

Attic Children's Theatre	2 children's shows	6 performances each	1,600 patrons
Attic Classic	In-school production	4 performances	3,000 patrons
Subscription Series	1 small musical	14 performances	3,000 patrons
	1 large musical	11 performances	4,000 patrons

	1 comedy	9 performances	4,000 patrons
	1 drama	9 performances	1,600 patrons
Attic Junior	Student show	3 performances	600 patrons
Holiday show	Seasonal Celebration	9 performances	4,000 patrons

New plays YES. One or two challenging pieces a season balanced by popular fare.

SPECIAL ACTIVITIES

Attic Theatre is in the forefront of providing performance and educational opportunities to residents of the Fox Cities area of North East Wisconsin. Attic does not simply present plays for the entertainment of the audience, but operates on the premise that participation in the arts makes better citizens. All classes and productions are evaluated for cultural, entertainment and educational value. One third of the operating budget is spent on educational programs.

Attic’s mainstage productions attract close to 400 volunteer actors and technicians annually. Attic Junior encourages young people by giving them a solid foundation in the process of creating theatre in year-round performances. Attic Classic Theatre includes matinee performances to attract area school children and provides curricula materials for the participating teachers. Attic Children’s Theatre presents two productions for and about children annually. The productions utilize both children and adults so that the generations work together. Attic’s Theatre in a Trunk program goes into the classroom to introduce children to the joys of creative expression and live theatrical performance.

Attic offers a series of theatre classes and professional master classes for adults, teen-agers and children on a number of experience levels. The Attic Theatre Internship Program, in its 30th year, gives high school and college students a chance to learn all aspects of technical theatre or arts administration by working with professionals for an entire summer season. Each year Attic also holds free Audition Workshops and Play Readings to encourage greater community participation and help actors of all ages increase their powers of creative expression. A readers theatre for seniors and an evolving program for special needs constituents are in the planning stages.

Attic is committed to keeping workshop fees and ticket prices affordable. Working with foundations, corporations and individuals, Attic forges partnerships with the community to find creative ways of enhancing its programs without adding cost to participants. Classes are offered for little or no cost and no fees are charged for participating in productions.

8 Augusta / Gaslight Theatre History

HISTORY

The Augusta Players was formed in Augusta, Maine the fall of 1937 as an outgrowth of a women’s theater class held at the YMCA. Maybelle Tarr, who lead the class, formed the group at the request of some students. After performing a few acting scenes, Maybelle Tarr directed the first show, *Arms and the Man* by George Bernard Shaw in the spring of 1938 and began a theatrical tradition in the Maine Capitol region. Performances were held at Cony High School in Augusta, and the Senior High School in Waterville, ME. In 1946, a subgroup called the Kerosene Circuit was formed to do Touring show around central Maine in the summer. The Players were very much a social club, with meetings that involve productions of 1 act plays and lively discussion of theatre in general. Shows were produced on Mondays and Tuesdays, and curtain time was 8:15 pm.

Maybelle Tarr had worked professionally in New York theater in the same troupe as Lillian Gish and Edward G Robinson.

We have recently come across a scrapbook from the 1930’s and 1940’s that we have not digested yet. We do know that The Augusta Players produced shows during World War II, and often had to re-schedule shows to accommodate it. A week before one show went up, the Male lead enlisted in the Navy and was called up. Miss Tarr took over the Role.

After 20 years, by the summer of 1957, the Players had staged 60 Major productions and many fundraising children’s productions involving area students. Notable talent were Charmaine Herd, who had performed on Broadway, and Les Maxwell, who in 1952 had been cast in a production at Lakewood Theater (a professional Theater in Lakewood, Maine) in a production with Zasu Pitts.

The Players incorporated as a non-profit corporation with the State of Maine in 1953, and we are an IRS 503(c) non profit corporation.

The Augusta Players had clubhouses around Augusta and Hallowell, ME where they rehearsed and built sets between 1964 and 1974 performed at the now demolished Capitol Theater in Augusta.

Although still producing plays, the group went through some changes, including financial setbacks, which resulted in the loss of their clubhouse and a change in the social structure. In 1979 The Augusta Players moved permanently into Hallowell, ME and started producing plays as the Gaslight Theater. The group is now officially known as the Augusta Players D/B/A the Gaslight Theater. The productions are held in the Hallowell City Hall Auditorium, and on occasion a state owned recreational facility and at area high schools. The City Hall Auditorium is our home base.

Due to a house fire, archives from 1960 to 1980 are sketchy or non-existent. Some years we have information from private scrapbooks. The Augusta Players did their 50th play in 1954, and their 100th Play in 1972 Between 1960 and 1980, only 25 of the estimated 60 plays are known. This estimation is based on a news release which states that the 100th production was Auntie Mame, done in 1972.

Since 1980, The Gaslight Theater has increased the season from 3 to 4 shows and reduced emphasis on musicals. The group produced two Maine Premiers: Lips Together, Teeth Apart by Terrance McNally, and A Cheever Evening by A. R. Gurney. The group is also a founding member of the Maine Association of Community Theaters.

PHYSICAL PLANT

We do not own our space; we lease the auditorium in the 1898 Hallowell, ME City Hall Building, a structure on National Register of Historic Places.

ORGANIZATION

We are all volunteers. Directors are given a token honorarium for their work in the play. We are incorporated and pursuant to adopted bylaws have a board of directors that run the day-to-day business. Most of the board is involved in productions, so any differences are ironed out through production.

FUNDING

Our Budget is \$8,000 to 10,000 a year for shows. We raise an additional \$4000 for insurance, rent, publicity, and capital costs and upgrades. The programs, program printing and layout expenses for each show are funded through ad sales. The shows are funded through donations and ticket sales. Other costs are funded through membership dues, fundraising donations, and extra revenue from ad sales.

MISSION

The group's mission is to give members of the community a chance to be involved in theatrical productions and to add to the cultural diversity of the Capitol area. These goals were set by the group's founder, Maybelle Tarr, and are still followed. We perform a wide variety of dramatic types, musicals to mysteries, comedies to classics. The group has been willing to try different types of new or different plays if a credible proposal is made. While we try to avoid losing money, we are willing to take a loss on a production that may have limited audience appeal but great artistic merit.

SEASON

We strive to have 4 shows a year, plus an entry into the Maine One Act Festival and one Dinner Theater type of fundraiser. The four shows are produced in the March/April, June/July, August/ September and November time periods. For each show, we have 6 performances over two weekends (Thursday, Friday, and Saturday.) We try to have one musical, one mystery, one comedy and a fourth which can be another comedy, a classic (or "chestnut"), or experimental.

OTHER ACTIVITIES

We are actively involved in the community: Old Hallowell Days, (the City's summer festival), Christmas in Old Hallowell and in fundraisers for civic groups. Participation includes being involved in Parades, doing dinner theater, or volunteering for civic events. We also sponsor an annual award for graduating seniors at 4 area high schools to recognize the dramatic arts. We are also active in the Maine Association of Community Theaters (www.MeACT.org).

Maybelle Tarr, the founder lead the group for at least the first 20 years. Several past members have become Equity actors.

Some of our archives were destroyed or lost in a house fire. We are currently trying to reconstruct our past through newspaper accounts, etc. Based on accounts from past members, the group has been producing shows continuously every year since 1938, and we are slowly finding out what those are.

9 Aurora Players

A BRIEF HISTORY

In 1934 a group of people from East Aurora, New York, led by a Mr. and Mrs. Ward Knowles, began a drama club. At first they met in each other's homes to read and discuss plays, but soon they began to memorize lines, add props and choose a director. Their first piece of equipment was a set of portable footlights, and their first public production was in the East Aurora High School auditorium in 1934. *Take My Advice*, directed by Mrs. Harold R. Rich, was very well received. For the next 15 years, plays were produced at the Masonic Hall, the American Legion clubhouse, and the high school.

In 1938 we launched the first Patron Drive to establish a fund for procuring a permanent theater. It was highly successful, and Players have enjoyed strong community support ever since.

They were incorporated in 1941 and began summer productions that year in the Roycroft Pavilion in Hamlin Park. The Pavilion was just that—an open-air pavilion. Henry J. Weiland and an enthusiastic crew spent that summer constructing a 24-foot stage. The space was cramped, and the stage left entrance was a stepladder leaned against the wall. The actors often competed with (and lost to) the roar of nearby freight trains and the giggles of youngsters from the park peering in the unshuttered Pavilion windows.

In 1950 Players received permission from the village of East Aurora (which owns the park and Pavilion) to remodel the Pavilion for year-round use. Through quadrupled ticket sales, private donations and generous discounts from local merchants on building supplies, they completed the project at no cost to the village.

In 1953, the Roycroft Community Pavilion rededication was the highlight of the Independence Day celebration in the park. Exactly 50 years before, Elbert Hubbard, on behalf of the Roycrofters, had presented the building to the village.

(For those not familiar with the name Roycroft, in 1895 Mr. Hubbard founded an artist colony in East Aurora which became famous for its fine books, published on the site by the Roycroft Press, and hand-craftsmanship, creating a distinctive style of decoration and furniture. An ardent believer in rugged individualism, Hubbard edited the inspirational *Philistine* magazine and was the author of the essay "A Message to Garcia". The Roycroft heritage, and the presence of Fisher-Price Toys, makes East Aurora a more creative community than most.)

In 1956, a new era for Players began when we produced our first musical, *The Merry Widow*; since then our schedule has included one musical each season. That year also began our sponsorship of the Aurora Children's Theater, which consists of adult actors travelling to area schools giving performances. ProjectSTAGE, a summer theater workshop for children and youth, began in the '60s and has recently enjoyed a vigorous revival, thanks to dedicated volunteers. The young people produce a play or musical at the end of each of two sessions. The 1970s saw the establishment of an annual educational scholarship for area high school students to support their studies in theater.

Important improvements were again made to the Pavilion, including a new lighting area, a stage left scene storage area and dressing room. In the late 1970s, an addition was made to the Pavilion using special funds from the Village, volunteers, and construction students from a nearby vocational school. The addition consisted of a costume storage and workroom area, a green room, two bathrooms and another dressing room. Aside from the obvious benefits, the addition has enabled us to build up a costume inventory so extensive that we can rent them to other companies.

In 1994 we marked our 60th Anniversary season by renting the Shea's Performing Arts Center in Buffalo for a gala celebration, with speeches, awards, displays of memorabilia, food, drink, dancing, and an original murder mystery performed on the spot.

In 2001, with help from Village funds and our own capital improvement fund, we will construct a lobby area for inside concessions, expanded space for ticket windows and coats, handicapped-accessible restrooms, a ramp into the seating area, a small gift shop, and a "bubble" in the rear wall of the house for a sound/light booth.

SEASON

Our theater furnace is not capable of providing comfort in midwinter, so our season has been decided with that in mind. In August, we hold auditions for a musical, which is produced in October and November. In February we cast a play for April production, and another play is presented in June. (The children's summer theater workshop, ProjectSTAGE, produces at least one play or musical.) Mysteries and comedies are popular, and of course we take into consideration what audiences will like, but occasionally we produce a lesser-known play, like *Terra Nova* in 1992. Typically we'll do a drama, and a comedy or mystery. The musicals can be either small-cast, like *The Fantasticks*, or full-scale, like *The Music Man*. At times we've crammed 40 or 50 people on our small stage.

Our house seats just under 200, so we schedule quite a few performances. The musical runs three weekends, usually 11 performances (FSS, ThFSS, ThFSS). Straight plays run three weekends, and sometimes the run is extended for a very popular show. The house is usually $\frac{3}{4}$ full, and the final weekend is always sold out.

Occasionally we add extra shows to our 3-show season. Our 50th anniversary season, for instance, we did five. Recently we've done *A Christmas Carol* at the holiday season, to raise money for our capital improvement fund.

PLAY SELECTION

Our Play reading committee receives scripts from potential directors, reads and discusses them, and makes recommendations to the Board of Directors, which makes the final decision. We have read many scripts by new playwrights in the area, but have produced only one or two. Occasionally the summer workshop will produce a new play.

OTHER ACTIVITIES

We have no regularly scheduled workshops or seminars, other than ProjectSTAGE, and we seldom enter regional competitions. We're members of the American Association of Community Theaters, the Theater Association of New York State, and the Arts Council of Buffalo and Erie County.

We're always open to new ideas. In April of 2000, we co-sponsored with Community Music School a voice master class taught by Andy Anselmo of Singers' Forum in New York. Cost was \$5 for audience and \$40 for participants. It was a great success, drawing about 75 people. Both organizations benefited from the joint project, and look forward to collaborating on creative endeavors in the future.

Players has occasionally offered one-act plays as part of the celebration of Toyfest, a summer family and children's festival that draws 20,000, and the Friendship Festival, a celebration of the cooperation and amity between Buffalo and Fort Erie, Ontario, our neighbor across the Niagara River.

In August of 1999, seven members took a trip to Dublin, Ireland, to study and enjoy Irish theater. The trip was open to all members and their families, and was paid for by the travelers.

ORGANIZATION AND FUNDING

In the entire 66-year season of Aurora Players, no one has been paid. Musicians, actors, technicians, designers, managers and directors have all contributed their talents for the sheer love of theater. We're very proud of this.

A board of directors consisting of seven members governs us. The directors serve a two-year term, remaining on the board for not more than three consecutive terms. Officers are elected from within the board. The treasurer is frequently a member-at-large.

Our annual budget is \$35,000. All our revenue comes from ticket sales, patronships, and membership dues. We have no endowment, and the only grant received is \$500 annually from Fisher-Price to support the youth summer workshop, which charges \$5 for tickets. Regular season tickets are \$8, and \$7 for students and seniors.

GOALS AND ACHIEVEMENTS

Every January, at the end of our regular season, we hold an awards banquet. The members and patrons vote on best actors, and the board gives working awards. Those who have worked the longest and given the most are awarded life memberships.

It is impossible to list all those who have been outstanding contributors. Christine Estabrook, a stage, TV and motion picture actress, is the most famous of our many young people who have made the performing arts their career. Kate Konigisor and Jeff Nicoloff are two more career actors.

10 Barn Theatre

History

The Barn Theatre's 56 years of operation as a community theater in anticipation of being listed in the ATA Anniversary Edition in 1986.

The first home was a converted chicken coop, from 1928 to 1944. From 1944, when the original property was sold, until 1953, when we moved into the remodeled, converted former blacksmith shop on Route 46, the group traveled presenting plays in schools, at army posts, anywhere there was a stage and an audience. A one page history of these years is on page 7 of the 50th Anniversary Program.

In April 1966, The Barn Theatre officially opened at its present location in its newly built, very own theater, with a production of "The Miracle Worker." It was a triumph, because a few month's before the framework of the partially constructed building had been toppled by high winds. The Barn Theatre is a non-profit organization, relying on volunteer membership, drawn from a large area, as far away as Pennsylvania and New York.

The organization has both an elected Board of Directors and a Board of Trustees. The Board of Directors consists of 14 members, elected for a 2-year period, who handle the operation of the theater in all phases --picking and producing plays, maintaining the physical plant, membership and tickets, workshop productions, and so forth. The Board of Trustees consists of up to 8 members, elected for a 4-year term, Their duties include approving the budget and ensuring fiscal responsibility. Each member of the Board of Directors is encouraged to have a deputy, who attends meetings when the Director is unable to attend. This helps in training prospective board members.

The Barn Theatre season consists of five major productions, which run from September through June, and occasionally includes a summer production in July. Occasionally, because we need air conditioning. A number of workshops are presented during the season. For the past eight years the BARN THEATRE has sponsored a one-act playwriting contest. As many as 120 plays have been submitted. A committee reads all the plays and selects the four best plays to be presented in March as a workshop. A panel of three or four judges and the audience select the best of the four plays, and the winner of the contest is announced at our annual Awards Night in June. This is a special evening when Arthurs (similar to Oscars and named after Arthur Stringer, the poet/playwright and founder of the Barn Theatre) are presented to the, people and productions picked by a slate of five judges to be the "best" of it) current season, and it is an excuse for a gala evening. It is an opportunity to thank all those who have devoted time to the Barn Theatre.

We also present service awards for five, ten, fifteen, etc. years of service. We have a number of members who have given more than 30 years of active service and are still enjoying working at the theater. Some of our training programs have included workshops for directors and workshops for acting. We now have a program for directors, where someone interested in directing can work on a production as an assistant to an experienced director. Our workshops are designed to give untried actors a chance.

The history of The Barn Theatre reads like an old fashioned melodrama, the type that today's sophisticated audiences would label pure 'corn', but the story has all the ingredients; evictions and disasters that would make strong hearts quail. In reality it is the story of a small group of persistent people who were dedicated to the idea that good amateur theatre holds an important place in the life of the community.

Thirty seven years ago, in June, 1928, the Mountain Lakes Dramatic Guild was organized at a meeting held at the home of Mrs. Jennie Robertson of Mountain Lakes. Its purposes, as set forth in its charter were: to stimulate interest in the Dramatic Arts and to furnish wholesome entertainment to the community. Arthur Stringer, one of the founders, and First President of the Guild, led his small group in renovating a chicken coop on Mrs. Robertson's property, and by the end of the year they were ready to present their first production.

Until 1944 the group was able to make good it promise to provide wholesome entertainment. Mr. Stringer and others wrote a number of original plays which were produced by the Guild. Mr. Stringer's collection "The Cleverest Woman and other One Act Plays", published in 1939 by Bobbs Merrill, contained this preface since these plays first saw the light of day in that valorous and active band of play- lovers, I dedicate this volume to the Mountain Lakes Dramatic Guild in memory of those adventurous and often laborious but always happy days when with three planks and a passion we built our tenuous pa thway to the Land of Make Believe."

In 1944, at the death of Mrs. Robertson, the Guild was forced to vacate its Playhouse, store its effects and 'go on the road'. For ten years, the group travelled around putting on plays wherever and whenever they could. In 1953, the Guild, newly reorganized, voted to return to Mountain Lakes and scheduled a production of 'Ladies In Retirement', in the Mountain Lakes High School, as their opening show. At this time, a local newspaper ran this on a story of the group's renewed searched for permanent home. "Wanted: That piece of property nobody wants, that large old barn or ice house, that empty warehouse or similar idle building that used to house a shop or laundry. Must be big enough to accommodate creative work in dramatics after structural repairs convert it into the Little Theatre this area needs." Sound familiar?

The ninety members of the Guild decided at a dilapidated blacksmith shop on Route # 46 appeared to offer the best solution to their housing need and after nine months of intensive hard work, the first show opened. To quote the Citizen "The Guild has wrought a miracle (with its own hands too) in a building which had no character of its own to make the renovation easier".

True to the Guild tradition, the cast of this first production had labored with saws and hammers, paint and concrete to help provide a suitable background for their thespian endeavors.

From a membership of 90, the Guild grew in number to 1000 in ten years. There were memorable shows and exciting productions and a sprinkling of "turkeys", useful to point up the level of excellence usually maintained. In recent years the Guild has been in the process once again of searching for new quarters. Before this goal became even remotely possible, the roof fell in, or to be more literal burned, and the group was forced to vacate the premises. The rest of the story is very recent history. Property was located and the name of the organization became officially The Barn Theatre.

Our original little band of enthusiasts might well be proud of the way in which their faith in the desire of the community for good amateur theatre has been justified by the wholehearted support so many people have given to make a dream come true. The road that led from the chicken coop had many detours but the permanent home sought for so long has become a reality. Melodramatic? Perhaps not, because the ending is a very happy one.

11 Barnstormers Theater

The oldest continuously operating community theater in Pennsylvania

A BRIEF HISTORY

Excerpts from the Barnstormer's 40th Anniversary History

Today, fondly read this history of the Barnstormers written in the 1940's by Earle V Deane. Barnstormers Theater is part of Delaware County history and would like to be part of the future. As first envisioned, Barnstormers is a place where neighbors can get to know each other as well as provide entertainment. With your support, we will continue providing affordable and fun family entertainment for another 87 years. Perhaps in the year 2082, another history will be written including the "good old days" of 1995 at Barnstormers Theater.

* * * * *

More than forty years ago, prior to the founding of Barnstormers as a formal organization, a number of kindred spirits of our town were wont to produce one act skits, musicals and minstrel shows for their own amusement and diversion. These entertainments were held in what was then known as "Ward's Hall" on the second floor of the building now known as Costa's Pharmacy. A large chunk stove in one corner took off the chill in winter and folks had a grand time.

Mr. Harry Fox first crystallized the idea of a permanent theatrical organization. Riding the 8:21 from Ridley Park to Philadelphia one morning in 1908, he remarked to Mr. John Collier that what Ridley Park needed was a social club that would bring people in contact with their neighbors and at the same time furnish entertainment. He said a dramatic group might serve the purpose and suggested the name "Barnstormers." This name must have come from the troupes of traveling players in the days of Queen Elizabeth in England, who went from town to town producing Shakespearean plays and setting up their crude stages and scenery in barns or stables.

About this same time, the Ridley Park Auditorium Company was founded. They erected the building we still occupy and which we call "The Auditorium." The men who contributed their time and money to this enterprise had in mind a suitable place for a community center where public meetings, dinners and dances could be held. The building was available almost immediately, and the Barn apparently became a tenant from its first production on January 22, 1909, *The Arabian Nights*. Barnstormers now proudly owns this building.

The stage in those days was not as it is now. It had no wings and consequently, no exits or entrances. Rugs were hung on the walls as backdrops, lace curtains represented windows and portieres indicated doors. Many an old story is told of actors wiggling back of a rug to make a well-timed entrance through the portiere. We still don't know how they got off the stage when their exit cue came. Productions of those days were not always full three act plays, but were interspersed with skits, one act plays, and musical concerts.

The most pretentious undertaking of the Barn of those days was Richard Hading Davis' famous play, "Soldiers of Fortune." This production necessitated renting scenery, including a tropical blue Caribbean back drop. During the first performance, one detail of Marines, who should have appeared dramatically on stage left, was caught in the cellar by the trap door, which refused to open. Those on stage continued to manufacture conversation until the Marines could be rescued to make their belated appearance.

The Club was eight years old when it suffered its first setback --War in 1917. It was almost impossible to continue productions during much of that period and during the terrible influenza epidemic of 1918, the Auditorium was temporarily converted into a hospital and scores of patients treated under the direction of Dr. Horace Taylor.

November 1918 came and the Club resumed. By that time, wings had been added to the stage and the stage built higher.

Summer of 1940 saw the most ambitious undertaking by the Club. The cellar was converted into the present suite of rooms, including the kitchen, dressing rooms and Green Room. These improvements cost the Club very little in money; labor was provided by an earnest group of members who called themselves the "Cellar Rats."

During World War II, the Barn was set up as a temporary hospital under the civilian Defense organization with complete black out facilities. The theater offered a release and an escape for a little while from the realities, which we all faced. It also offered a convenient place within easy reach for entertainment and a few words with one's friends. We feel that the Barn did its part for civilian morale until victory was finally ours in 1945.

* * * * *

Barnstormers has continued to operate as a theatrical group since our beginning in 1908, despite many challenges in our country's history -War in 1917- the Great Depression - World War II. We are proud to have been recognized by the American Association of Community Theaters as the third oldest continuous community theater in the country the oldest in Pennsylvania. We are also proud to be on the priority list for the National Register

of Historic Places. Last season, our 90th, we have received the Keystone Matching Grant for construction on our historic building. This will allow us to preserve our heritage and bring us into the future with a safe and comfortable building for our community.

PHYSICAL PLANT

The Barnstormers Theater has been in the same building since 1909. They shared the building with the women's club of Ridley Park until the 1960's when they purchased it from them. Last year we received a grant from the Historical Commission of Pa to do the much-needed renovations to our historic building.

ORGANIZATIONAL STRUCTURE

We are staffed by all volunteers. There are currently 12 board members that own and operate the theater. Non-are paid all volunteers. The board is composed of a mixture of people. Each member as well as the officers serves for 2-year terms.

FUNDING

Our annual budget is approximately \$30,000 per year. Funds are raised from 50/50 drawings as well as donations and the United Way. About 60% comes from ticket sales, with the balance from contributions and one grant being awarded last year.

GOALS AND ACHIEVEMENTS

We have endured because the people involved in this theater know the history of the building. We have not really set any goals per se just to continue to build the building back up and to continue to do great productions.

SEASON

A typical season consists of 6 productions per year. We try to balance the season with 1 musical, comedy drama and classic as well as a children's production. We tried to do a balanced season. The average cast size is about 10 with shows running for 3 weeks running Fridays and Saturday nights and one matinee. Average attendance at each performance is about 450-500 people.

PLAY SELECTION

We do produce new playwrights. It has been difficult to do a well-rounded season because some shows like the classics do not draw an audience like the favorite shows that everyone else does. It is difficult to not do the classics like Shakespeare but the attendance is always low for these shows.

SPECIAL ACTIVITIES

We try to have one seminar per year for free to the community. This seminar is usually a lighting seminar or stage production theater related. We also have hosted the Victorian Faire each September and produce a show especially for the Faire.

CHILDREN'S THEATER

We have children's productions both using adult actors as well as children's productions using just children. We don't tour because all of the actors work or are attending school.

PERSONALITIES

The one person in recent years who had made the most contribution to our theater are the late Frank Strockbine. He was involved with our theater for about 20 years. He was recognized as an emeritus member until passing away 2 years ago.

FACT

We have not participated in the state, regional or national level.

12 Barre Players

HISTORY

Barre Players is a rural, non-profit, community theater committed to staging quality, affordable theatrical productions. Our theater is located on the historic common at 64 Common Street in Barre, Massachusetts. Our typical theater season includes four productions (Fall, Christmas Holiday, Early Spring, Late Spring) and an occasional special event. During the summer months we also sponsor one or two youth productions. Youth theater workshops are offered when feasible. For collage-bound high school graduates, we have a scholarship program, which recognizes personal contributions to our organization. We are a diverse group of individuals with a variety of interests. Our common bond is the desire to be involved in some way, directly or indirectly, in theatrical productions. New members are always welcome and appreciated. Our members and patrons come from many towns, primarily in the central Massachusetts area. For more information, call and leave a message at (800) 733-2096 or (978) 355-2096.

The event that set the stage for the formation of the group was described by the *Worcester Daily Telegram* of August 18, 1921: “About 1000 people...were present at ‘A Midsummer’s Night’s Dream’ which was given in the park tonight by local talent. The play was under the personal direction of George Vivian, a summer resident of Barre, who is one of New York’s leading theatrical producers.”

Such success sparked action. “Barre Players was formally organized on the 31st of December, 1921. It was composed of about a dozen residents of the town of Barre – men and women who had for years been giving plays for the benefit of local philanthropies”, Nancy Burncoat states in the *Sunday Telegram* in early 1922.

During the twenties and early thirties, the Barre Players staged performances in Williams Hall, the auditorium in town with a stage large enough for theatrical productions. It stood, before the fire that destroyed it, next to the present Historical Society building, one block north of our current theater.

During these years, George Vivian continued to stage Shakespearean drama, importing New York actors for the leads and using Barre Players for the supporting roles. In the thirties, Mr. Vivian left this area to form his own theater company in Washington, D.C., and interest in the Barre Players gradually declined. Before the end of the decade, the club had become inactive.

During the 1950s, the Reverend Robert S. Illingsworth of the Barre Congregational Church reformed the organization with the new name *Barre Players Club*. This group initially served as a church drama group, but soon reached out into the town to other people interested in hands-on theater. By 1960 the membership had grown so large and varied that the club became a community organization and moved to a new location in the Barre Town Hall. The group changed its name back to *Barre Players* in the early 1970s.

The 1980s were a literal “trial by fire” for the Barre Players. In January 1981 a devastating fire swept through Barre’s Town Hall, causing severe damage to the historic structure. In the tradition of “the show must go on”, the Players continued with an abbreviated production schedule, using school auditoriums and church halls for their performances until they returned to the newly restored Town Hall in the spring of 1983. Later in the decade the Players lost all of their sets and properties when the barn used for storage was leveled by fire.

The 1990s brought spectacular change. On March 27, 1992, the group incorporated and became Barre Players Inc. The following year the Barre Players purchased the Greek Revival building at the south end of the common and the *Barre Players Theater* became a reality.

Over the past several years the facility has been renovated and technically upgraded to be more conducive for theatrical productions. Wheelchair accessibility was achieved with the addition of a new restroom, ramp and side entrance.

13 Bay City Players, MI

ORGANIZATIONAL STRUCTURE

BCP, MI has no paid staff with the exception of a part-time janitor. The only other time that we pay personnel is during musical productions, when we pay the musicians. We have a Board of Directors made up of 15 members, most of whom head various volunteer committees. We have standing committees for fundraising, advertising and promotion, programs, historian, Play reading, box office, membership, costumes, make-up, building management, cast party, lobby, Stages of Discovery, Youtheatre and Senior Theatre. We form special committees for special projects or problems.

FUNDING

Our annual budget is approximately \$123,000. Our unearned income is from corporate sponsors and is about \$6,000 per year. Our funds are raised by season tickets (\$80,000), Youtheatre (\$6,500), program advertising (\$10,000), and Stages of Discovery (\$19,000). This does not include our current fundraising efforts to pay off our theatre renovation. That money is raised separately and is not part of our operating budget.

GOALS AND ACHIEVEMENTS

BCP has existed for over 75 years because we aim to both educate and entertain. We feel it is important to do plays that please our audience but we occasionally do plays that the actors and directors find challenging. We also live in a community that is older and has been raised with live entertainment. Bay City is a very supportive community and many of our volunteers have been with the theatre for forty years. We have had many goals over 83 years including, buying, remodeling and expanding our building. Our current renovation cost is over \$650,000, paid by fundraising activities in our community and donors.

SEASON

Typically, we do one comedy, one classic, one drama, one mystery, and one musical. Many seasons, we have done two musicals (one to open and one to close) and we don’t have a mystery every season. The classic can be a comedy, drama, mystery, or musical. We normally do six performances for everything but the musical, which includes an extra three shows. Many of our shows have an extra benefit performance on Thursday, which is usually underwritten by a corporate sponsor.

We try to balance our season with small shows vs. large, predominately male shows vs. female and current productions vs. costume period pieces. When we do two musicals in a season, one is always smaller, possibly a review vs. a large extravaganza which usually ends the season.

Our Youtheatre does three plays per summer, usually nine performances of each and usually involves 100 to 150 children. Stages of Discovery is our older children and they do a production at Christmas and two or three productions at the end of the summer involving another 100 or so children.

Our Youtheatre holds approximately 330 people.

PLAY SELECTION

We try very hard to produce a season of both new and classic plays, but we rarely produce unknown plays. As our audience is older, we constantly wrestle with the problem of “Crowd Pleasers” vs. modern plays. We often find the audience is more receptive to new comedies. It doesn’t matter if it is well known, they always respond well to farces. We find that classic dramas do better than unknown drama.

SPECIAL ACTIVITIES

We just hosted the Community Theatre of Michigan Spring Convention and we have sponsored workshops in the past. If we charge a fee, it is usually minimal. Youtheatre and Stages of Discovery are our training ground. Our senior theatre is called “The Recyclables” and performs for free around Bay City at senior meal sites and nursing homes.

We are very proud of our “Shakespeare in the Sky” , a fundraising activity where we build a large set in the park (both 1999 and 2000 were during the Riverside Art Fair) and perform Shakespeare non-stop for the weekend. The first year we did it, we raised over \$10,000.

CHILDREN’S THEATRE

In 1970, BCP began Youtheatre as a joint venture with the YWCA. All school age children are welcome and no auditions are necessary. We take the first 150 children who apply and begin with workshops and classes culminating in nine plays.

In 1996, we began Stages of Discovery as a joint venture with the Bay City Public Schools. We cast children through high school age and hold performances in both the summer and at Christmastime.

PERSONALITIES

In 1997, we began the Ken and Dorothy Arnett Distinguished Volunteer Recognition Award, recognizing many decades of hard work. Dorothy began both our Youtheatre and Senior Theatre. She is also very active in CTAM.

We also have volunteers such as Marty Kovacs, Leeds and Margaret Bird, Kerry and Joanne Berry who have all been involved in the theatre for approximately forty years. Many of our Board members have been with the theatre for twenty or so years.

FACT

We participate every year in ACT Fest competitions. In 1999 we were third in the state, in 1997 we won the State Festival and competed in Region III and in 1995 we won second place.

14 Bellingham Theatre Guild, WA

HISTORY AND DRAMATIC MOMENTS THROUGH THE YEARS

October, 1929 – a group of college thespians and individuals from other amateur groups in the area deciding to form the Bellingham Theatre Guild – and their ambitious monthly presentations of plays, skits, readings, critiques, and musical programs for their meetings, and later (1930), for the public. There was much dissension in the first year or two about how the organization should function and they almost called the whole thing off! The original constitution was apparently discarded. They hosted weekly radio shows with readings, original plays, and bits from their own productions. So many “outsiders” wanted to come to their meetings to see the plays and programs that they began producing shows for the public, using the college auditorium, and then moving onto the then unused parish hall of a local church. It had benches at first – later they took out their first loan and bought old movie theatre seats. A curtain was made of denim fabric and was operated with clothesline rope and pulleys, and weighted with iron bolts. When the church needed their hall again, the Guild rented an old mortuary building which had dressing rooms and an apartment upstairs.

In 1932 the Guild was incorporated, and by-laws have been revised many times since. Struggling with finances for the rented building, they took out loans and assessed members to pay the always-delinquent rent, then ended the 42/43 season in the black for the first time. Then in December, the building was sold. By soliciting donations from and selling bonds to members, they were able to purchase an old church and began the monumental task of renovating it into a viable theatre. Ever since, this building has proved to be their greatest asset and their greatest headache!

They were nearly closed down by the city in 1960 due to unsafe conditions in the old church building. Some wanted to sell the troubled building, and the organization nearly folded. But other members rallied and began to raise funds to make the required repairs. There were “Showers” for the building (parties with people bringing needed supplies as gifts to the building itself) and fund-raising Bingo games with donated prizes, as well as loans and outright donations by members. Labor was all donated, as were some of the materials. In 1963, still struggling, the Guild produced its first full musical show, THE BOY FRIEND and it was a monumental financial success. This proved to be a big turnaround; they finished paying for the building improvements and bought adjoining lots for parking.

A big community-wide fundraiser in 1978/79 was held to build a new addition on the back of the building for much needed scene shop and storage space. They did it with special fundraising productions, a homemade (by Guild members) quilt raffle, rummage sales, etc. and appeals to the community for donations. \$65,000 was raised! Another big fundraiser was accomplished ten years later to completely renovate the auditorium, buy new furnaces, build a whole new lobby and front entrance, and complete an outside paint job. This came to more than \$85,000 and a mortgage was taken out to cover what the fund-raising couldn’t. New seats were purchased by individuals at \$100 each, with their name or desired phrase on an attached plaque. Again, volunteers did most of the labor. The pigeon loft (the old bell-tower) of the old church building had been one of the main problems through the decades, and in the early 90’s it was finally cleaned out and (hopefully) properly sealed up.

Please Note: All during these crises with the building, shows continued to be produced each year, occasionally borrowing or renting another facility while the improvement work continued.

PHYSICAL PLANT

The same building purchased in 1944 now has steps and a ramp leading up to the new front lobby. There are stairs inside leading up to the auditorium, and stairs going down to the restrooms and reception area. Downstairs, there is also the small office, a very small library room, as well as the kitchen. Makeup and dressing rooms are on the lower floor as well as storage. On the upper floor, there is a large scene shop and storage area behind the stage which is sometimes opened up and used as part of the stage or a space for an orchestra. There is also a large costume storage area on a mezzanine between the two floors.

Some of the newer members are wishing we had a whole new building. The one thing we would change would be to make the auditorium and reception area wheelchair accessible. We have been working on ways to finance this major improvement.

ORGANIZATIONAL STRUCTURE

Up to the 1995/96 season, all tickets were paid for with annual membership fees which included free admission to the shows, or individual admissions could be purchased at the ticket office on production nights. This required quite a team of volunteers to process pre-show mail-in reservations and man the reservation telephones every evening starting 2 weeks before each production. In 1966 we experimented with having a local professional theatre in the community handle our tickets and reservations, and accepting credit card payments. Tickets are thus paid for in advance. In 1997 the Guild hired a part-time (college girl) helper to handle ticketing and reservations as we went to computer. This worked fine, but we are doing it "at home" with volunteer help again now. Reminder postcards are sent to season ticket holders a month before opening night and they have first choice in reserving their favorite seat. Then phone reservations are taken from the general public. Season ticket holders can also reserve their favorite production night and seat for the whole season at the beginning if they choose.

Last year, 1999, we opened an office that is shared with three other performing arts organizations. Our business phone is at this office, and individuals can also walk in and purchase tickets the two weeks before opening night, and for the run of a production. This is manned by volunteers. Every summer the Board and interested members meet for a day long "retreat" to hash over concerns, ideas, and hopes for the progress and improvement of the Guild. Recommendations are then brought to the Board at the next monthly meeting. In the 1998/99 season, over the objections of most of the "old timers" we hired a Technical Director full time, -- the first time we have actually had fully paid help. All other jobs are still done by volunteers.

There is an annually-elected Board of Directors consisting of President, Vice President, Secretary and Treasurer, and they cannot serve more than two consecutive terms. Six trustees are elected for 3 year terms on an alternating basis so that there are always holdovers, and always two new ones. There are about 15 appointed positions, personnel of which can change yearly, but many hold over. These include: House Manager, Publicity, Fundraising, Production Supervisor, Building and Grounds Maintenance, Social, Ushers, Wardrobe, Volunteer Coordinator, Makeup, Play Selection Committee, Parliamentarian, Librarian, Historian, etc. The Board makes all decisions including the season, and supervises decisions made by committee chairpersons.

FUNDING

In the very early years, the annual budget was less than \$2,000 and all revenue came from box office receipts – and donations. From the mid 70's into the 80's, we received a grant for capital improvements of one or two thousand dollars annually from the Mobile Foundation. Annual budget for the recent 98/99 season was \$120,000. Ratio of earned to unearned income was: 6 (earned) to 1 (unearned) Most of our income is from box office receipts and season tickets. This is supplemented by donations from by donations from individuals and local companies (usually in \$100 yearly "patron" gifts), and corporate sponsorships of one or two thousand dollars for specific productions, or for responses to fund raising efforts.

ACHIEVEMENTS AND GOALS

Why have we survived? I firmly believe that the Guild's success is due to its volunteer attitude. As historian (writing a couple of small books about the Guild's history) I was amazed to learn of the time and energy enthusiastically spent by the early members of the group! It continues today even though the core-group is smaller and modern life is more demanding on individual's time.

Our goals are to continue to play an ever increasing part in the cultural and entertainment life of our growing community and to introduce more people to all aspects of live theatre. We would like eventually to acquire a more modern and better equipped building, or make great improvements on what we have, especially for handicapped crew and audiences. Producing quality shows and filling the seats are our top priorities, as always.

SEASON

Our season starts with the school year, the first production in late September or early October. Our last show is usually in June, with an additional summer production nearly every season. We have pretty much settled into 5 or 6 shows a year. We try to balance our season with at least one musical, a drama, one or two comedies, a mystery, and one show with and for children. This current season we are doing all-comedies for the first time just as an experiment. Cast size depends on the show -- 2 or 3, to groups of 30 or more for musicals, etc. We try to have a balance of men/women; ie, if one show is heavily male, we try for a heavily female cast in another show the same season. Each show is in rehearsal 5 or 6

weeks and runs for 3 weekend – Friday-Sunday the first weekend, then Thursday-Sunday the second, and Wednesday-Sunday the third. Many years ago we ran for two weeks, Tuesdays through Saturdays, but found the weeknights just didn't pay.

Musicals and comedies often fill the house. We've had holdovers and turn-aways for shows like FIDDLER ON THE ROOF and WEST SIDE STORY. The heavier dramas don't fill seats (maybe 60%-80%) as well, but we feel they are needed to round out a season.

PLAY SELECTION

We like to showcase local original playwrights every other year or so; no set pattern. We send out letters to directors we know or know of, asking them to submit ideas of what show they'd like to do. A committee and most of the Board meet with them to see what they have in mind and what their budget and set expectations are, etc. If the Board is not familiar with their work he/she is asked to help direct another Guild show first or direct a one-act, so that we all know what to expect. This play selection process is done in the Spring so we can set the next season and advertise it by summer.

WORKSHOPS, ETC:

Since the early 60's, the Guild has had makeup, directing improv-acting, children's acting, set construction, or costuming workshops nearly every year. In the early 1980's we sponsored Bellingham Lab Theatre and also the "Junior BTG" for young people, both of which studied and then produced one acts and original works. There were small fees involved in most (but not all) of the workshops (\$10-\$45) depending on how long they lasted and if any materials were involved. In the past few years we have supported local children's theatres and had them produce their shows in our theatre, but recently we haven't been having as many workshops.

We constantly encourage newcomers to come and learn-while-training in everything from building sets to doing makeup and costuming. We do not have special projects with senior or handicapped agencies at this time. (We did have a developmentally handicapped group helping build sets at one time, but it didn't work out too well, mostly because of poor supervision by their own managers.)

CHILDREN'S THEATRE

We have a production usually at the holiday season every year involving children, and aimed at children and families in general. We consider ourselves lucky to have many high school and college youths involved in our casts and crews.

We do not tour now, though in the 40's, 50's, and 60's the Guild did a lot of that – to various local schools and community service organizations, and to other theatre groups as far north as White Rock, British Columbia. Community theatre groups north of the border did some shows at our building in the 50's and early 60's, as did Western Washington State College (later Western Washington University) and Fairhaven College, later. (Both are in Bellingham.)

RECOGNIZING PERSONALITIES

In the history books printed in 1979 and 1989, the hard working pioneers, some of whom were still around, were given much deserved acclaim.

There is a party every year to honor our volunteers, with food, fun, and a preview of an upcoming production. Volunteers have been given a lapel pin depicting our remodeled building.

We have an Annual Awards Banquet each year to celebrate the Best Show, Director, Actor, Actress, Novice, Set, Costume, Lighting etc. These are called "THE BENTLEY" awards in honor of a long time director/actor/writer/supporter of the Guild. For this, five judges are chosen by the Board each year. Usually two are hold-overs from the previous season, and they are from a variety of backgrounds: drama teachers, college or high school teachers, theatre veterans, and respected friends of theatre.

Life Memberships are given occasionally (not every year) to those who have given outstanding contributions. In 1987 the Guild instigated an award for those serving ubiquitously behind the scenes, named after our (now deceased) neighbor, helper and booster, Mrs. Olga Pattison. Plaques on the wall in our foyer list these honorees.

AACT PARTICIPATION

Some years ago the Guild hosted a meeting of the Washington State Community Theatre Association with a tour of our then-new addition, and a workshop on fund raising, budgeting, and publicity management. I'm sorry to say we haven't been able to participate much in other functions.

OTHER INFORMATION

Up until 1995, season ticket holders were considered "members" of the Guild, with voting rights as well as admission to the four main shows plus two special productions each year. We usually had six to eight hundred annual members, and went well over a thousand a few times. The 95/96 season when we began to accept credit card payments and use computer services, the format was changed to a simple season-ticket. Membership is a small (\$10) fee and means the individual is eligible to vote and serve on the Board. Anyone can be a volunteer worker, as always.

The Bellingham Theatre Guild has never received an endowment or been subsidized by any governmental agency.

The town of Bellingham and Bellingham Theatre Guild in particular were pleased to see native HILARY SWANK win a film Oscar this year for Best Actress. She appeared in school plays in Bellingham, children's theatre in Seattle, and was in two plays at Bellingham Theatre Guild in 1988 – as an ugly stepsister in our locally-written spoof, MAD, MAD, MAD, MAD, MAD CINDERELLA, and as the younger sister in BRIGHTON BEACH MEMOIRS for which she won our Best Junior Actress award that season. Still just a teen, she and her mother (who was also active in the Guild) left for Hollywood soon after that.

15 Birmingham Village Players [BVP]

A BRIEF HISTORY

Our legend pre-dates but certainly captures the spirit of those immortal words in the old Mickey Rooney/Judy Garland movie, "Let's put on a show". Jack Gifill and 16 others organized the Village Players in February, 1923 as a private amateur theatrical club. Their stated purpose: "To produce at intervals, small plays which have been worked out on an artistic standard, and not with a view of financial benefit." In the spring of 1923 Player's first show, The Maker of Dreams, was produced. The author, Oliphant Downs, described it as a "one-act Pierrot fantasy". The play was performed at the original Birmingham Community House, a renovated farmhouse. Makeup and dressing rooms were across the street at a member's home. Scenery was constructed of paper tacked to wood frames. Lights were a row of tin dish pans reflecting bare bulbs.

But it was theatre!

The raked auditorium floor had to be simulated by having people sit on floor cushions near the front, small chairs in the middle and regular chairs in the back. At the time, Birmingham was a small community north of Detroit. Less than 80 people in the entire village commuted to Detroit. It was the era of silent movies, crystal radio sets and the burgeoning auto industry that would alter, forever, not only Detroit, but Birmingham as well.

PHYSICAL PLANT

By 1927, Village Players, now 100 members strong, decided to build their own theatre. They purchased the present property on Chestnut Street. Nationally recognized architect, and BVP member, Wallace Frost, designed the original building. Members provided most of the financing, building materials and labor.

The first performance at the newly built theatre took place in November 1926. To handle the increased operating expenses, BVP initiated its first public performances. Up to this point, shows were produced purely for the entertainment of members, their families and friends. Over the years the public productions have increased to our current 5-shows season, but members continue to produce "closed shows" for their personal enjoyment. A new kitchen was added in 1949. A new lobby was added in 1952. By the late 1980's the old building was clearly showing her age and a new renovation plan was developed. The original stage house was demolished and replaced. New dressing rooms and a greenroom were added. Recently, the auditorium and lobby were replaced and a new west lobby was added.

The year the stage house was replaced was probably the most dramatic. A violent summer storm blew the protective covering off the partially completed stage house causing substantial flooding of the stage, auditorium floor and basement. All turned out well, however, and the new season opened on schedule. The new physical facility is an excellent, intimate theatre, seating about 250, but it would be great if we had more storage space. It really forces us to decide what is most worth keeping.

ORGANIZATIONAL STRUCTURE

We have no paid staff except a cleaning person who is hired as an independent contractor. We have two Boards. The Birmingham Village Players Board of Directors handles the artistic operations and consists of a President, President-elect, Secretary, Treasurer and six directors. The Birmingham Village Players Board of Trustees manages the property and other business operations on behalf of the membership.

FUNDING

Annual budget: \$85,000.

Funds mostly come from ticket sales, membership dues and fund raisers.

Having operated for years as a club, grants and endowments are only now becoming a major focus as BVP becomes more and more a community theatre-type operation.

GOALS AND ACHIEVEMENTS

The original bylaws stated our objective as follows: "The objectives of this organization shall be to produce plays, to study the drama, play direction, costuming and scenery design, to encourage writing of plays and to promote interest in the drama..." Village Players has endured continuously since 1923 because of the commitment of the members to these objectives. Like most community theatres, BVP does not exist without our volunteers. From time to time, BVP establishes short-term and long-term goals. For quite a few years, our focus has been on completing the building renovation. We are almost there. Some finishing touches are being made to the auditorium and one goal is to raise the money needed to add permanent seating. Our long-term goal is to rebuild our season subscription base. Another is to establish an on-going children's theatre program.

SEASON

Typically produce 5 season productions each of which run three consecutive weekends. Our season opens in September and closes in May. We also do 2-4 "closed shows". These are one-night affairs open to member only. They provide an opportunity to do shows we are unable to do as part of our regular season and they provide an excellent training ground for new directors, actors and tech staff. Our auditorium seats about 250 and our shows average about 60-65% houses. We all love a sell out crowd, but we also satisfy our season ticket holders with Sunday matinees that are often lightly attended by those who have difficulty getting out at night. Cast size varies greatly from large musicals with 70 members to 2-person shows like Same Time Next Year.

PLAY SELECTION

We occasionally produce original works written by members. We do an annual Authors on Stage. This is a cooperative effort with the Cranbrook Writers Guild. We do staged readings of Michigan authors including playwrights, poets, novelists, essayists, etc. The reality of community theatre is that financial considerations matter. We try to offer productions with limited appeal mixed with the "audience-pleasers" that pay the bills. This problem is never resolved. Every year we have to address the issue. Like all community theatres, we do the best we can.

SPECIAL ACTIVITIES

Workshops and meetings are held on a need basis. Fund raising, acting, directing, scenic design are just a few of the workshops held. Attendance varies but these are usually designed for small groups of 6-12.

We invite senior citizen groups, youth groups, handicap organizations to our preview performances for free. We often take holiday performances to local senior citizen homes, hospitals, etc. We have also done performances to raise money for local groups in need.

CHILDREN'S THEATRE

We do not have an on-going program although this is one of our long-term goals. Over the last 25 years, we have done numerous summer shows for kids. Some were adult casts performing for kids. Some were kids doing kid shows for kids and adults alike.

PERSONALITIES

We have three categories for honoring our special volunteers. Golden Life members are those volunteers who have been a contributing volunteer member for 25 years. The AbBy award is given each year to that one volunteer who has contributed Above & Beyond the call of duty. The Jack Wagner award is given to persons who have contributed most behind the curtain.

FACT

We are proud members of both AACT and CTAM but we have not had the privilege of hosting a state, regional or national festival. Next year, Stagecrafters, in Royal Oak, will co-host the Michigan ACCTfest. Stagecrafters is only 4 miles down the road. Does that count?

16 Brandywiners of Delaware

HISTORY

The Brandywiners were born, like some other unexpected arrivals, in an automobile. Frances "Francie" Tatnall and her friends, Esther and Mac McEwen, were returning from a Gilbert and Sullivan performance when the outspoken young Bryn Mawr graduate suggested that she and some of her friends could produce a better show than the one they had just seen. As the conversation progressed, she even mentioned that the man to put "wheels" under this fledgling idea was an energetic young Wilmingtonian then attending M.I.T., W.W. "Chick" Laird. Fanciful chatter soon turned to purposeful planning and other young people were quickly enlisted.

Francie and Chick had themselves participated in high school and college dramatic and musical activities, but they realized they would need professional help to put their show on the boards. They sought the advice of Crawford Greenewalt, who recommended Fred Wyatt as musical director. Mr. Wyatt accepted the challenge and agreed to recruit the lead singers. Francie and Chick then took to the telephones and drafted the chorus members -including several well-intentioned monotones -from among their friends and neighbors. The well-organized auditions that precede today's productions were still well in the future.

Chick suggested that the company try to schedule its performances in the Longwood Gardens Conservatory, but it was discovered that the roof leaked; then, through the good offices of his uncle, Mr. Pierre S. du Pont, production in the open air theatre was assured. But the Brandywiners have discovered through the years that it sometimes leaks, too!

As for committee in that first year, Chick and Francie traveled to Philadelphia to select the costumes and Chick's wife-to-be, Winnifred Moreton, helped to recruit chorus members. Chick and Francie "planned the action" and the entire company followed rehearsals with refreshing dips in the Laird family pool.

Much to everyone's surprise, the show was a financial success, and a number of long-standing Brandywiners' traditions got started that first year. First, the Wilmington Mayor's Employment and Relief Committee received a charitable contribution of almost \$1,500. Second, Brecks Mill on the Brandywine River became the scene for rehearsals. This location was used until 1974, when the Mill was declared a fire hazard and was closed to theatrical groups. From first rehearsal through final performance, a third tradition started in 1932. It quickly became the Brandywiners' motto: "All for Fun and Fun for All."

Fourth, the large singing and dancing chorus, filling the vast 62' x 34' Longwood stage, became a hallmark, even as the shows moved through the years from Gilbert and Sullivan, to operetta and later, to popular, recent Broadway musicals. Fifth, the fountain display on the stage after the performance became an instant hit and continues today as a beautiful closing to a memorable evening.

In the early years of the 1930's, another Brandywiners' tradition quickly developed: audiences traveled from considerable distances to see the shows. By the mid and late 1930's, automobile clubs in surrounding areas of Maryland, Pennsylvania and New Jersey promoted trips to Longwood and the show in their various club magazines. Typical were these lines in the July, 1938 "Spotlight" of the Trenton Auto Club: "Special attention is given mail orders and group attendance. Free parking privileges are extended near the open air theatre."

Indeed, special attention is still given to groups; they attended the 1980 performances from New York, Boston and Richmond. When writing for tickets, numerous attendees from places as far as Hawaii and Texas state that they plan trips around Brandywiners' performance dates.

Prior to 1937, the organization was strictly informal. But, in that year, it became permanent with its first set of by-laws and the formal election of members and officers. In 1940, the group incorporated under Delaware law. When World War II brought gasoline rationing, the Brandywiners were confronted with a major decision: Whether to continue or suspend production until the war was over. Although many organizations found it necessary to disband, the Brandywiners decided to carry on through the war years without interruption.

Performances were moved to Wilmington at The Playhouse in 1942 and then to the Wilmington Drama League in 1943, 1944 and 1945. Fortunately, the audiences followed, and all shows received enthusiastic response.

With the war over, the Brandywiners not only moved back to Longwood in 1946, but began to give performances by members in other settings besides the annual summer show. In January of 1946, selections from the previous year's *Iolanthe* were presented before the Book Forum Program at Ursuline Academy. Beginning in the 1950's and continuing into the 1970's, understudies performed musical selections the week after the summer shows in various parks, including Brandywine, Rockford and Brandywine Springs.

Special performances also included a 1971 "resume" concert from previous shows for members of the Delaware Legislature at Buena Vista and a 1976 Rotary Club luncheon concert. In January, 1979, an ensemble of 53 Brandywiners teamed with the Delaware Symphony to provide a program of Cole Porter and Lerner and Lowe music. Its success led to an encore performance of operetta and Christmas selections at the Symphony's December, 1979, concert. A third collaboration is planned for a "Pops" concert in December, 1981.

Today, the Brandywiners continue as the largest amateur theatrical organization in the area. In a typical production, more than 100 perform on stage and over 200 work behind the scenes. Currently there are some 320 active members and about 100 "Life" members - those who have participated in at least 20 shows. Inactive members number about 100, meaning that they have not participated in shows in the past two years. They can become "active" again, however, by participating in one show. There are 168 past participants who may qualify for membership by working in at least two successive shows.

With more than 50 years of history, three generations of some families have now participated. All have been there because of their love of music and the theatre. None have been paid to perform. Their rewards have been the many jobs well done that enable the Brandywiners to celebrate 50 years of artistic achievement, while quietly supporting worthy causes and organizations with proceeds from each year's production.

17 Brecksville Little Theatre

A BRIEF HISTORY

by Janet Lee Armstrong

In early 1941 fewer than ten people met for the first time to form a theater group. Brecksville Little Theatre in Ohio was born.

Vincent St John served as the first president. What does he remember? Reading plays with his wife, Lucille, Dr. Frank Vosatka, Wade McConnell, Rev. and Mrs. John Bartrug, Helen Fitting, and Marian and Elmer Dany. "And," he added, "I believe that Frank and Dolly Percy were members at the beginning, but I can't be certain who the charter members were. Back then we just met; we worked hard for long hours; we shared laughter; we even argued sometimes; and we just grew. I imagine this must still be true today." Not only did BL T grow in membership, it has survived for many years when other community theaters lasted only a few years. In April of 1941 they were ready to stage their first production at the Brecksville School Auditorium. For 50 cents, they entertained the audience who saw three, one act plays - Bishop's Candlesticks, Evening Dress Indispensable, and Man In The Bowler Hat.

Brecksville Little Theatre began its fiftieth season Friday, November 2, 1990. A gala party was held at Deaconess Breck Center prior to the first play of the season. That season's first performance was by invitation only. One asks, "Why?"

According to Emily Cleaver, a past president and a member of the committee planning this social evening, "Over the years many people have been involved in BLT. This is a nice way to say thank you to these people; to have time to reminiscence with friends, both old and new; and to enjoy each other's company. Being a member of BLT is more than just participating in a community theater; it is like being a member of very large family. I believe this is one reason for our longevity.

Family! When talking to present and past members, this is what everyone mentions. Like a family. BLT has had its moments of glory and its moments of despair. When a play is in rehearsal strong bonds are formed between the cast, the production people, and the directors and the producers. Some of these ties last for years. BL T has been a "family affair" for some families when more than one generation has been involved. Ellen Jones acted in many plays, watched her three daughters perform, was responsible for getting two of her sons-in-law involved (both Jim Anderson and Bill Brashear became BL T presidents), and saw two of her granddaughters, Gwen and Janet, make their stage debuts. Her husband, Alfred, was present at all performances greeting theater-goers and being present to help all and anyone in need of assistance. After many years he was about to make his stage debut with his daughter, Barbara, in Sabrina Fair, when he suffered a heart attack and gave up his role.

After Mr. Jones' death in 1958, BLT established the Jones Award in his memory. In 1960, the first award was given to Mr. Connie Krieger, and each year since it has been given to a member for outstanding Service to the theatre group. Another award is the Brecksville Broadview Heights High School's Dramatics Award which was established in 1957. The first recipient was Jeff Wagner, selected to receive this honor for outstanding achievement in speech and dramatics. He was also given a \$50 cash award. (today Jeff directs plays at Ohio University) In 1966 the award became the Iva P. Schoenfelt Award and Jerry Hruby was the recipient. At class night Ginny Schreiber won the award and a \$100 scholarship. The Jack Hruby Humanities Award was established in 1987 in memory of the late mayor who was an active member of BLT. A certificate and a \$100 scholarship is awarded to a BBHHS senior who has displayed talents in music the arts and humanities. The award went to Shelley Ott.

BLT has called the Old Town Hall home since 1942. They moved in with their brooms and cleaning supplies, built their first sets, and found chairs for their audience. Twice in the history of the group they did investigate moving to a different location. In 1957 they began negotiations with the city of Cleveland to lease a barn on Oakes Road. After one and a half years of negotiating, the deal fell through. According to Norm Nosek, BLT president in '57 and '58, Cleveland could give the group six weeks notice to move at any time. Since BLT had to raise the money to fix up the barn and buy all the equipment and furnishings, and then be evicted at anytime, they did not sign the lease. They decided the Old Town Hall would continue to be a fine home. In the late 1960's BLT negotiated a special lease with the Metropolitan Park System for the purpose of acquiring Sleepy Hollow Country Club as a new home. Once again the brooms and paint brushes came out. Their dreams were shattered when the cost of converting the building was beyond their reach and the lease terminated.

BLT had to find temporary quarters after fire destroyed much of the Old Town Hall on January 30, 1976. Brecksville United Methodist Church came to the rescue and provided space for them. After the renovations to the Town Hall were completed, they were happy to return home. According to Diane Miner, a past president, BLT will never find a better home. Diane will direct the first play which is Dead Giveaway of the Golden Anniversary Season.

During the war years (WWII), BLT supported the war effort. In 1943 they staged a play and donated the profits to the Army-Navy Relief Fund. In June of the same year they held performances for the "\$25 U.S. War Saving Bond Drive." On July 4, 1944 they presented a melodrama, *The Reunion*, or *Bearding the Lion* as part of the village's Fair on the Square celebration. When shortages caused problems for the folks at home, BLT was there to help. The following is a clipping taken from the Brecksville News:

The Little Theatre Group was represented in the audience to see if it would be possible to continue to heat the hall for the rehearsals in the face of the coal shortage.

The Mayor said that half a ton per day is used and there is only three tons left in the Coal bin. Ben Metzger added there is very little reserve, possibly because the coal bin holds only about six tons. Mr. Frank Percy, a member of the Little Theatre, promised to get a three ton load of coal for the village. In the post-war years, love was in the air behind the scenes. Chuck Elliot met his future bride, Loretta (Lorry) Hanslik. Chuck has the distinction of being the member with the longest continuous membership in number of years: His wife, now known as Lorry Elliot, is a close second.

Lorry, Vin and Lu St John and Norm Nosek appeared in *The Mollusc* in April 1950. Besides remembering their lines, they had to contend with the possibility of a fire. Per a program note, "IN CASE OF FIRE IN THE VILLAGE... a fire siren will sound on this building. Due to the excessive noise the cast will interrupt the play and resume as soon thereafter as possible."

Here Today was the first play of the 1950-51 season. The following appeared in an area newspaper: "The play, a fast-moving sophisticated comedy hit on Broadway is directed by Paul Newman..."

What do people remember about Paul Newman. Was it his personality? Was it his directing ability? Was it his blue eyes? No! It was the birth of one of his children, and he had to leave the show early.

Paul Newman was on time for all the shows he directed, but one young actress, who left home for the theater, never made an appearance. She decided to elope instead. Fortunately, Ellen Jones knew where to find her youngest daughter, Marge, and the show went on.

In 1953, BLT established their "Oscars." They did not want to copy Hollywood; and besides, they could not afford such expensive trophies. It was decided to present ceramic plates to the winners. Many of the present and former members have many more than one plate in their collection. Ruth Wheaton has a service for 12. When questioned about the reason for a plate, no one could provide an answer. Maybe one day someone will remember; maybe this will remain one of BLT's secrets.

Many members never put a foot on the stage in a performance. However, some could point out on the stage a piece of their furniture, a picture, a tablecloth, or even their china. One couple had an empty living room when all their furniture was absolutely necessary for the success of a production.

If members did not have the right prop in their possession, they were not shy about asking friends for a loan. BL T borrowed a sterling silver tea service once. No detail was too small to be overlooked.

We have the actors, the production staff, and the props. Did we forget anything? Oh, what about the animals? Pet cats and dogs were no problem.

The cast of *My Three Angels* included "A Chicken" who was played by Cynthia Cluck, a genuine five egg-a-week White Rock Hen and household pet of Bud and Arline Hartman.

Marie Morrison, a past president, remembers when a goat was a member of the cast; The first one to get the part became too nasty and too unruly, and a replacement had to be found. Gene and Marie provided both goats a home during the production.

Jayne and Norm Nosek remember providing a temporary home for another animal. This time it was a live alligator, which lived in their laundry room; smelled up the entire house; devoured raw hamburgers; and bit the hand that fed him (Norm's!).

It is impossible to include everyone who has been associated with Little Theatre over a span of more than 50 years in one article. Members should write a book because they have enough material to fill volumes. They might want to write a play, too. This community theater has a long and outstanding history.

Should you decide to join Brecksville Little Theatre, or any other theater group, remember one piece of information Ruth Wheaton wants to share, "Never be without a coat hanger. It can hold the set together; it can be used to hang pictures; it can be formed into sparkling jewelry; but most important of all, it can hold up a man's pants."

18 Brevard Little Theatre

A BRIEF HISTORY

Brevard Little Theatre is now celebrating the 50th season of its "second incarnation." It was originally established back in the 1930s, but was disbanded when many of its members went off to World War II or worked on the war effort at home. BL T was reorganized after the war.

PHYSICAL PLANT

BLT was, in its 49th season, given exclusive use of the Barn Theater, on the campus of Brevard College, Brevard, North Carolina. This is a 120-seat facility which BLT then renovated and improved. BLT has a seven-year, no-cost "lease" on the building. At the end of that time, the occupancy agreement with the college may (or may not) be extended. It is highly likely that it will be, as the arrangement is mutually beneficial. BLT maintains the building, at no cost to the college. The college made this arrangement with BLT after completion of the Paul Porter Center for the Performing Arts, a beautiful new complex of three theaters on the Brevard College campus. The college no longer had need of its Barn Theater, but wanted to preserve the building for historical and nostalgic reasons.

Prior to getting this facility, BLT had performed for many years at the two County high school auditoriums, at Dunham Auditorium on the Brevard College campus and at the Barn Theater as well.

The long-term goal for BLT is to build a new theater of its own. There is an ongoing fund-raising drive for that purpose. In the meantime, BLT, the Official Community Theater of Transylvania County, North Carolina, will continue to be the Resident Community Theater at Brevard College.

ORGANIZATIONAL STRUCTURE

BLT is an all-volunteer community service organization, with three exceptions --we pay our Treasurer (\$200/mo.) due to the extensive work involved in that position; we pay our directors (\$500 per show) to cover the myriad personal expenses directors incur while working on a production, and we pay a percentage of program ad sales to our ad sales person. We also reimburse our members for out-of-pocket expenses related to BLT activities (if they request it; many of our members do not seek reimbursement for minor personal expenses).

FUNDING

Our annual budget varies. Most of our income is from ticket sales and from memberships. Some comes from donations above and beyond membership dues. We have never received grant monies, but BLT has itself set up and funded grants; for theatrical scholarships at Brevard College. We will later be seeking grant money in support of our current building- fund drive.

GOALS AND ACHIEVEMENTS

BLT has endured for more than 50 years because it continues to be the primary community theater group in Transylvania County, a beautiful resort area in the mountains of Western North Carolina. BLT has always supported the drama departments of the two County high schools and of the college. We also work in close cooperation with other community theater groups in surrounding Counties.

Another factor is BLT's connection with the Flat Rock Playhouse. BLT's first Resident Director, Robroy Farquhar, was also the founder of the Flat Rock Playhouse, a professional Actor's Equity theater in nearby Flat Rock, NC, and also the Official State Theater of North Carolina. You can access the Flat Rock Playhouse web site through the BLT website (and vice versa). We would also recommend that you take a look at the Port Tobacco Players (Maryland) website, which is also "clickable" from the BLT website.

SEASON

BLT stages four major productions per season. Shows run over two weekends, for a total of eight performances. Our average attendance (for all eight shows) is 700. We have had as many as 950 (the total for one of our summer productions, where the tourists helped increase the sizes of the audiences). We do mostly comedies and some musicals, with the occasional drama. See our long, long list of productions (organized by decade) on our website.

PLAY SELECTION

For its major productions, BLT has very rarely staged works by new playwrights (although we will be doing one as our summer production this year). We stick to the tried-and-true, the classics, and the old favorites. Like most community theaters, we do wrestle with the problem of selecting plays that our audiences will enjoy while trying to do, from time to time, shows that will give our actors opportunities to "stretch" (in more challenging roles). It's not a serious problem for BLT. Our actors and directors generally like what our audiences like.

We should note, however, that much of the material BLT presented at the annual Brevard Festival of the Arts (see below), and for our children's theater, was written by the talented lady who often directs those productions.

SPECIAL ACTIVITIES

BLT performs each year at the annual "Brevard Festival of the Arts," which is itself now in its 25th season. We usually stage a short comedy or a melodrama, and perform it four or five times (in our own theater) during the Festival, which is conducted all over the scenic little "alpine town" of Brevard, including many events held on the college campus.

We also have something called "BLT To Go," a series of short comedies which we perform, free of charge, at various civic and community-service events (fund-raisers, luncheons, dinners, etc.), and upon request from various non-profit organizations. BLT To Go is a very popular service, now in its 5th year of operation. BLT does dozens of such shows each season.

BLT has sponsored workshops in the past, but this is not one of our major activities. We've held those in our theater, and fees were charged by the individuals (usually professional actors/directors) who presented the particular workshops.

We have staged BLT To Go shows for senior-citizen groups (frequently, in this retirement area) and for handicapped groups as well. We have also done numerous children's shows (adult-performer shows for child audiences and shows which feature child actors). We have done virtually all of our children's shows in cooperation with child-care organizations (governmental and private).

CHILDREN'S THEATRE

BLT has a subsidiary group called the Brevard Little Theatre Youth Troupe. This group of young people, ranging in age from early-elementary school on through high schoolers and young college students, stages its productions independently, under an adult Director. Many of our Youth Troupe performers also appear in our regular productions, when appropriate roles are available.

PERSONALITIES

The obvious "outstanding personality" for BLT is our founder, Beulah May Zachary, who first formed BLT back in the 1930s. See our web site for more details about that remarkable lady. She went on to become the original Producer of the early-TV children's show, "Kukla, Fran and Ollie." She is featured on the "History" page and on the "1930s Prequel" page of the site.

Ms. Zachary is continually remembered and recognized by BLT through the "Beulah Zachary Award," presented to that BLT member who has made the most significant contribution to the organization during the course of the year. It is presented at BLT's annual awards banquet.

FACT

BLT has not participated in (or hosted) activities conducted at the State, regional or national level.

19 Butler Little Theatre

A BRIEF HISTORY

Although we have programs dating back to 1921, the official inception of our group came on June 16, 1941, when the Butler County Common Pleas Court granted our Charter. Early productions of one-acts and frequent evenings of play readings were held at The Lees restaurant, the Sterling Club, and both Jr. and Sr. High Schools. Our first full-length production was *The Night of January the 16th*, by Ayn Rand, presented at The Lees on June 20 & 21, 1941. Tickets were 50 cents. (Ten years later we did the play again, performing it in the Butler County Courthouse.)

PHYSICAL PLANT

In 1945 the members launched a fundraising campaign and purchased a former carriage house known as Campbell's Barn, and it has undergone a remarkable transformation in many installments to become the fine working building that it is today.

The foyer at the front of the building has restrooms at either end (with hand-stenciled wallpaper) or an alcove for the ticket counter. It is wide enough to accommodate a pop machine and a water cooler. We use a raised proscenium stage, and the auditorium holds 155 upholstered theater seats in 7 gently tiered rows, accessed from aisles at both sides and another in the center. There are emergency exits at the back of the auditorium and on the side of the building opposite the foyer. There is a fire door from the stage to the street on either side of the stage at the base of stairs to the catwalk on the second floor. From the catwalk, starting on stage right, one has access to the curtain and fly ropes, two dressing rooms, the Green room, and a tool room on the right, and the stairs to the third floor, the light and sound booth, and, of course, the other stairway on the left. The third floor is used for storage of flats, props, and costumes. One enters the large Green room through double swinging doors, the walls are covered with pictures of past productions, a door on the right opens into our office, and another on the left into a small kitchen for preparing food for plays and parties.

The building has two drawbacks: a support pole in the middle of the auditorium, irritating to the audience sitting behind it, and a squeaky second floor, which permits of NO movement during a performance, but there is little chance of repairing those flaws.

ORGANIZATIONAL STRUCTURE

The group is governed by an elected Board of Directors of eleven people, each of whom chairs a specific committee: Play reading, House, Hospitality, Membership, Reservations and Box Office, Costumes & Make-up, Publicity, Historian, etc. Each is elected for two years, staggered so that we elect six people one year, five the next. All are volunteers. The Board meets once a month, and after the end of our fiscal year on May 31, we have a general business meeting, dinner, and awards presentation, to which all members are invited. (Actually, all Board meetings are open to anyone who wishes to attend.)

We sell Memberships (subscriptions) to the season each year, and three levels of added contributions to sweeten the kitty. Memberships are \$25, Patron \$35, Contributor \$45, and Business Patron \$70. Each Individual Member receives a strip of five coupons to be used at any time during the year; Business Patrons receive two strips. This works out to \$5 per performance; the door price is \$6. Membership and Box Office cash sales constitute the majority of our income. Last year it was \$18,251 from Membership, and \$11,847 from Box Office. Basically, Membership pays for the upkeep of the theater, Box Office pays the production costs. Several, of our business patrons contribute an additional amount with the subscription cost; occasionally we receive a small bequest; last year we received a grant of \$2,500 to help pay for our new sound system. When we have a special need, we appeal for donations. Occasionally we hold a "costume sale" just before Halloween to weed out donated clothing for which we don't have room. The building is sound, our lighting and sound equipment is new, we have video screens in the light booth and in the green room to help monitor the performances, and we have a slush fund for emergencies. In short, we are doing very well, but it was not always so. I remember years ago paying bills with personal checks until Membership money started coming in for the next season!

I think we owe our solvency to the fact that we own the building and our success to good productions, balanced seasons, and reasonable prices.

SEASON

Our season, which runs from September through May, consists of five diverse plays, performed F, S, T, W, Th, F, S. For several years we also gave a Sunday night performance, but attendance didn't warrant continuing it. Because weekend sales are substantially higher than those of weekdays, we have experimented with three weekends without Tuesday and Wednesday, but we find that a single run encompassing two weekends works best for us. Cast size varies, of course, but on the whole we limit large casts to the occasional blockbuster. Attendance stands consistently at 75%. We have a very conservative audience that prefers clean comedy, and we tread cautiously in offering plays which are too avant garde or too risqué, but in addition to our regular season, we sometimes offer a New Dimensions Workshop production to broaden our horizons. These productions are produced by individuals who want to do something unusual; something that does not fit into our regular season. Attendance to these is moderate.

For several years we had an additional (Summer) season in a local barn, doing some of the plays ourselves, and hosting other local groups. It fell a victim to extensive repairs needed to the barn (and a reluctant landlord) and the difficulty of getting enough people together during the summer. We also repeated plays by invitation at the Foxburg Summer Theater, which hosted many groups successfully for 25 years.

PLAY SELECTION

In the past we have selected a new Play reading committee each year. This year we selected people who were willing to serve for 2 years, in order to be able to plan farther ahead. Yes, we have put on original plays: several evenings of one-acts, one play, and two musicals. We take pleasure in the fact that we gave Randall Silvis his start in Theater. We try to select plays which will please without being banal, and to include in each season at least one play which encourages theatrical growth in our audience.

OTHER ACTIVITIES

We have tried unsuccessfully to hold seminars in lighting, sound, make-up, etc. Apparently, people who want to learn prefer to do it for an actual show. However, our annual Children's Workshop is a rousing success. After 12 weeks of dramatic exercises and rehearsals, each class performs for family and friends. We charge \$25 for the course, nothing for the performances.

If it is deemed to be an effective vehicle, we invite the visually- and/or hearing-impaired to a dress rehearsal of our regular shows, and that, too, has been a great success. The former are encouraged to come onto the stage to "see" the furniture and the actors beforehand, and we have two excellent signers who come to a rehearsal to familiarize themselves with the play, and then sign the performance.

Sometimes a local charity buys a performance for a nominal fee and sells tickets as a fund-raiser; sometimes we give benefit performances for a worthy cause. Occasionally we send an "easy" production to a dinner theater.

For several years we have sponsored a college troupe to perform Shakespearean productions geared to the young. Response was so enthusiastic that last year we held it in the High School.

We have a number of people who have been awarded a Life Membership in recognition of contributions of time and effort beyond the ordinary. These are presented at the annual meeting, along with annual awards for work on- and off-stage. In the past these awards have followed the lines of the Oscars, but last year they were changed to general accolades for work well done. Since the committee, which decides these awards, is made up of non-theater people (to prevent bias), the awards are unpredictable.

FACT

Only once, to my knowledge, did we participate in a Statewide competition. We found it difficult to recreate a play, or even a portion of it after several months had gone by. As I recall, the event itself was canceled shortly thereafter.

I think the most dramatic mishap occurred during the production of *Rashomon*. The duel, fought with real Navy boarding swords, was very carefully choreographed so that when the victor drove his sword down on the obscured body of the vanquished, he would drive it into a hidden can of sand. One night, when the actor fell, he brushed against the can, displacing it, and the sword struck his hand. He thought he could continue with a bandaid, but it was immediately evident that he had to have stitches, the performance was halted, and he was taken to the hospital. He was onstage again the following night.

20 Central Louisiana Community Theatre (City Park Players)

HISTORY

In 1998, City Park Players (CPP) marked the 50th anniversary of continuous operations. City Park Players is the active name for the theatre but the official name (according to the Internal Revenue 501-C-3) is Central Louisiana Community Theatre. The theatre, originally founded in 1938, operated until World War II came along. The theatre doors were closed while the citizens joined the rest of the country to concentrate on the war effort. Then in 1948, with the support of visionary community leaders, the theatre reopened and has been bringing the foremost of live theatre to the Central Louisiana area ever since. It is one of the oldest and most active community theatres in Louisiana, has produced 52 consecutive seasons, which have provided more than 250 plays.

PHYSICAL PLANT

Central Louisiana Community Theatre (CLCT) operated for several seasons in the Alexandria Community Center and was known as the 'Little Theatre'. In 1956, a new theatre was built in Bringham Park and has remained the home for the community theatre since that time. It was built with private funding and volunteer labor. The City of Alexandria agreed to take ownership of the building and to provide for maintenance, repair, and utilities. The theatre originally had 210 seats but the number has dropped to 187 due to restructuring the stage and the apron. Currently a new 600-seat Performing Arts Center is planned for a downtown arts revitalization project. The Rapides Foundation, a major financial supporter in this area for the arts, is renovating a building in the downtown area that will house the offices for many non-profit agencies, including City Park Players. In addition, the Foundation is building a smaller, 150-seat theatre in the executive office building.

ORGANIZATIONAL STRUCTURE

In 1986, CLCT began a new era under the direction of professional management and staff. In order to reflect the changes from an exclusively volunteer organization to an organization dedicated to improving the quality and expanding the programming, the name was changed from CLCT to City Park Players. CPP currently employs two full-time administrative employees. Wanda Schenk, Business Manager, supervises daily operation of the company and is involved in all aspects of the programming of the theatre, membership drives, educational projects, fundraising, and grants writing. Sarah Wells, Administrative Assistant, is responsible for the data base entry, membership records, reservations and other office related responsibilities of City Park Players. In 1997, the artistic director resigned to pursue other artistic avenues and a nationwide search was held to locate a new Artistic Director to work full-time. This search concluded and the new director, Albert 'Skip' Lundby, began work in January 2000. A part-time technical assistant works with the artistic director in design and construction of sets and lights. CPP has a 25 member volunteer board of directors, more than 300 volunteer actors and crewmembers, and a general membership to 550 supporters.

FUNDING

The annual budget for CPP ranges from \$100,000 to \$150,000. The majority of income, approximately 40%, for the theatre comes from season membership sales. The theatre also receives approximately 20% of our funding from grants, 30% from production income and 10% from local donations. In 1997, the theatre received money to start an endowment. Because the City of Alexandria has ownership of the theatre building, the annual budget does not include costly repairs, maintenance, electric, and water usage expense. We are indeed grateful for these 'bonus' services.

SEASON AND PLAY SELECTION

The general feeling of why the theatre has been around for so many years is that the programming is geared toward public appeal and interest. We mount 5-6 productions per season that typically includes two musicals, a drama, comedy, and a classic. CPP provides an opportunity and outlet for area residents to participate and enjoy artistic expression. Each season's line-up of shows includes a selection from current plays and musicals as well as favorites and classics. This allows students from local schools & colleges to participate, or to attend and study the classic works. For each production, CPP has one free performance night for institutionalized individuals and nursing home residents.

CPP is truly a community theatre in every sense of the word. We strive to stretch, grow, and become even more active and have a broader outreach to the schools, community, and into the surrounding area. While we strive to educate our audience and to stretch them in the performing arts, we also try to encourage everyone and to offend no one. For a short period, CPP presented a 'Cabaret Season' of shows that were performed in a local warehouse space. This season was designed to include some experimental works and some works that might not have been of interest to the general public and some works of local playwrights. This was a successful project but because of limited funds, it was discontinued. It is our hope to renew this type of programming in the future.

CHILDREN'S THEATRE

A children's theatre group, known as the Cotton Patch Players, operated within the structure of CPP from 1992-1994. The Players were a group of adults performing for young audiences. This group spun off and began an independent theatre group known as the Family Playhouse. Their mission is to present educational theatre for children.

OTHER

Alexandria is located at the geographic center of the State of Louisiana and has a population of about 60,000 people. The names and faces change from time to time but the theatre has been at the same address with the same telephone number since 1956! A great cross-section of people live here and there is a strong French-Creole influence. Life in Louisiana is like nowhere else and nothing here is enjoyed more than a great meal, good company, and live, exciting entertainment! As we continue to grow and will soon expand into the new, state of the art performing arts center, we do not want to forget our roots. Without the foresight and passion of the founders of the 'Little Theatre' in 1948, a community theatre might never have been realized in Central Louisiana. We are indebted to those artistic pioneers.

21 Chagrin Valley Little Theatre (CVLT) of Ohio

A BRIEF HISTORY

CVLT was founded in 1930 by similarly motivated persons, encouraged by Prof. E. Turner Stump of Kent State, who urged them beyond the usual community theater fare. They produced three one-act plays in a local church rec. room, rehearsed above a main street store. The group moved to the second floor "opera house" of the town hall and remained there until fire of 1943. From there the theater moved to the local high school stage.

Two fund drives built the present River St. structure in 1949, opening with *How's Your Hooper*, referring to the TV rating service of the time. Short of interior remodeling of the dressing rooms, lobby, green room, kitchen, and auditorium, it has not been expanded. Nor are there plans to expand, for the building sits on the exact plot it occupies. It is one of the few local community theaters built for that purpose only, not a converted movie house or other building.

ORGANIZATIONAL STRUCTURE

CVLT pays box office and custodial personnel, plus visiting directors, music directors, designers, choreographers, and instrumentalists. Actors and technicians are volunteers. The group is run by a board of trustees, responsible for the raising and administration of funds, and the board of production, responsible for the product on the stage.

FUNDING

The budget is roughly \$125,000 annually. Box office income is about 40% of the total income, the rest raised through donations, memberships, subscriptions, special events, etc.

SEASON

A season has six or seven productions, usually two musicals, the rest drawn from comedies, mysteries, dramas, etc. Each production runs from four to six weeks, two or three nights a week. We seat 262; average attendance is about 150.

PLAY SELECTION

CVLT has endured for 70 years by providing entertainment most people want to see, old standards, some refreshing, new material, and, rarely, controversial or new works.

Until recently, we produced new playwrights and non-commercial works in a building two doors away, in a small studio theater seating 70 to 100 and constructed by volunteers. We had 15 seasons there until differences with the landlord ended the effort.

CHILDREN'S THEATRE

The CVLT Youth Theatre does two or three productions and sponsors classes each year. The casts are children performing for family and friends. The group does not tour nor is it connected with other organizations.

OTHER ACTIVITIES

Many devoted volunteers have presided as president of the organization and have lent their many talents to many if not all phases of the operations. Some have served as presidents for five seasons or more. They have all been recognized for their contributions, although not as fulsomely as they deserve.

FACT

CVLT participates in local OCTA (Ohio Community Theatre Assoc.) conferences.

Chagrin Falls native son Tim Conway (TV's *McHale's Navy* and *The Carol Burnett Show*, plus several Hollywood films) played Ensign Pulver in *Mr. Roberts* in 1965). In the 1950s, CVLT staged professional summer theater that included such luminaries as Martyn Green, Robert & Alan Alda, Ruth St. Denis, Ruth Chatterton, Howard Da Silva, Lee Merriweather, Ethel Waters, Diana Barrymore, and many others.

22 Pendleton Players (Clemson Little Theatre)

History

Clemson little Theatre started more than 60 years ago as a small reading group. When the group expanded to performing plays, they used facilities on the Clemson University campus. For 15 years, Clemson little Theatre leased the upstairs of the old school in Central.

Then, in 1989, 300 friends helped purchase the old movie house in Pendleton as the site for a permanent home for Clemson little Theatre.

A massive renovation transformed the building into the Pendleton Playhouse, and for greater efficiency and expansion of performance possibilities. The Clemson Area Youth Theatre joined the adult contingent of the CLT, now called the Pendleton Players in 1990.

23 Community Players of Hobbs, New Mexico

HISTORY

Almost half a century ago, in 1937, when Hobbs was a small oil-field town struggling to survive the depression of the thirties and the bust after the boom of a decade earlier, a group of community-minded people formed the Little Theatre Club. According to one of its charter members, Tom Mason, it was originally a social club, "along with the avowed intention of producing some plays." The earliest meetings were held in the homes of Mrs. Ann Kimbrough and her sister, Mrs. Mary McIntyre. Later, meetings were at the Hardin Hotel, east Main and south Houston, then the center of Hobbs and much of the town's social life. It was there that the group presented several skits and then a variety show titled "Fiesta" in Walton Auditorium.

Success led to plans for a full scale production of a three-act play. Mrs. Adele Daniels was elected to choose the play and direct it. Another Language, a Broadway hit of the day, was chosen and some of those in the cast were M. T. (Zeke) Jemigan, Elwood Turrentine, John Martin, Marge Clevenger, Ethel Yadon, Fred Rollins, Nancy Rogers, Ray Haynes, and Mildred Burke. It was presented at the Reel Theatre, a movie house then at 207 West Broadway. According to Mrs. Daniels, "It was a whooping success."

The next production was Nut Farm presented in the City Hall, and then The First Year, which was presented in Eunice because no facility was available in Hobbs. "It went over big at Eunice," Mrs. Daniels recalled. Other early productions included The Night of January 16 and The Drunkard, which became something of a tradition of the group.

With the advent of World War II, many of the members went into the armed services and the club was disbanded. It was to remain inactive until 1952 when it was again formed with 18 members at the reorganization meeting. One of the original members, Tom Mason, was instrumental in getting the organization going again and became one of the first board members when the group incorporated December 23, 1953, changing its name to The Community Players Of Hobbs, Inc. Its expressed purpose was "to give interested amateurs opportunities for dramatic experience, to stimulate interest in drama, and to produce plays that are interesting, entertaining and worthy of community support."

The first play produced in 1952 was *Jumping Jupiter* directed by Layne Hungerford, who was elected president of the first board of directors. The play was presented in the High School Little Theatre after a month's rehearsal and was called "a success" by local critics. The next year, through the co-operation of the Hobbs City Commission, the Players found a home. The theatre at the old Air Base was re-opened and remodeled. Most of the renovation work was done by the members themselves. Papa Is All opened the theatre and the Easter holiday production of *The Betrayal* closed the season. The Air Base Theatre was used for productions until February 1959 when *Night Must Fall* was presented in the newly constructed Hobbs High Auditorium (now Nelson Tydings).

In the program for *Suds In Your Eye*, presented May 1956, Layne Hungerford wrote that the annual banquet and election of officers would be held in the dining room of the Harding Hotel. "Also something new this year, awards will be presented to the best male and female leads for the year, the best male and female supports, and the best bit player ... the best directed play of the year. This banquet and presenting of awards is an innovation with us..." The Hamster Awards, as they came to be called, are still the highlight of the annual banquet.

In 1957 another first established by the Players was a Summer Theatre for teenagers. Coordinated by the theatre group and arranged through the school system, rehearsals and productions were held in the High School Little Theatre. It was really the teenagers' program with adults serving only as directors and offering assistance where needed. Three plays were presented that first summer and in the following year.

The organization continued to grow throughout the 1950's. A controversial play of the day was presented in February 1957, *The Moon Is Blue*, directed by Bert Wayt. In February of 1958 Charlene Olds directed *Gaslight*. In November 1959 a huge audience pleasing production of Oklahoma was directed by Norman Hatch, assisted by the Hobbs Civic Orchestra headed by David Hooten. The next year, South Pacific, directed by Norman Hatch played to sell-out crowds at the Hobbs High Auditorium on November 21 and 22, 1960. A spokesman said in a newspaper article that approximately 250 people participated in the production with 52 in the cast and more than 5,190 man-hours were invested in the presentation.

Beginning in 1959, there was a marked increase in community participation in the Players and its productions. Outstanding response increased the quality and number of productions -musicals, comedies, and dramas. An Honorary Advisory Board of Directors was established which was a Who's Who of Hobbs' business, professional and community leaders, too numerous to list here. The wide-spread community support led the Players to start planning seriously for a long-time goal of having their own theatre. In July 1962, James M. Murray, 111, an architect, released design drawings for a theatre to be built at 1700 North Grimes. The building fund drive started officially in June 1963.

A co-chairman of the drive, Layne Hungerford, was quoted in a News-Sun article, "Players Need Public Aid", as saying:

Our Community Players executive committee feels that this is a very worthwhile project for the city. Not many communities the size of Hobbs have their own center for live theatre and when completed, this will be something the city can be extremely proud of.

That same month a Managing Director, Gertrude Dimple, was appointed. By July 3rd, cochairmen Hungerford and J. S. Murdock announced that the half-way point had been reached for the "pay-as-we-go" building fund. A ground breaking ceremony was held July 21st and the building was under way. All State Construction completed the site work and All State Builders erected the building, both donating all services. It was completed by February 1964 and for an open house, the Players' President Tom Mason said:

The new Playhouse is a great asset, not just for Hobbs, but for the entire area of Lea County and West Texas as it will serve as a center for the performing arts and other uses ...Although it was created and constructed by Community Players, we want the people throughout this area to feel it is theirs since it has been built for their enjoyment.

(Hobbs Daily News-Sun 2/9/64)

The seating capacity was approximately 250 and opening night February 11, 1964 was a sell-out gala performance of *The Third Best Sport*, a comedy directed by Layne Hungerford. That first production was presented in-the-round, for which the theatre had been designed. To demonstrate the versatility of the theatre, the next production, *The Mousetrap*, was presented on a projected or thrust stage and the third play, *On Borrowed Time*, had a traditional proscenium stage built especially for the production.

During that 1963-64 season the Managing Director, whose tenure lasted for only one year, organized for fund raising a Woman's Committee, Adult Plays for Children (sponsored by the Association of American University Women), The Minstrellettes, a rummage sale and several style shows. In 1965 the Playhouse was the center for many activities. For example, in March there was a party given for members and friends, a duo-piano recital, and a USO Choral performance directed by Norman (Buck) Hatch. In August of 1965 the Playhouse hosted the Midland Community Theatre's production of *The American Dream*, which was the U. S. entry for the International Amateur Theatre Festival in Monaco that year. March 1966 marked the first musical production in the new theatre, *The Boy Friend*, directed by Glynese Floyd, and it was very successful.

At the annual awards banquet held June 1968, the first Tom Mason Award was presented to Larry Johnson for outstanding contributions to the Community Players. Johnson retired that year after serving 15 years as a director and treasurer on the Board. The award, still given every year, is a memorial to Tom Mason, who himself served the Players in many capacities including actor, director, president, Board member, and advisor.

Unfortunately, as of this writing, basic source materials for the years 1969-79 are not available. However, a general consensus of opinion expressed by some of those active during this period is that for various reasons participation of individuals and the community, which swelled in the years from 1952, began to decline in the Seventies.

In fact, attendance and funds reached such a low during 1973-76, some members of the Board seriously entertained selling the Playhouse. However, in 1976 a special fund raising campaign netted enough from community contributions to pay-off the building mortgage. This effort was successful mostly due to the daily coverage and promotion donated by the Hobbs News-Sun. Also, a contribution of \$4,500 from the Levi Straus Foundation made building improvements and renovation possible.

Some well remembered productions considered to be outstanding from this period were: *Dracula* (1971), directed by Pepper Murray; *Mame* (1973) and *An Evening With Shakespeare* (1974), directed by Glynese Floyd; *The Glass Menagerie* (1975), directed by Art Haggerton; and *Arsenic and Old Lace* (1979), directed by Pepper Murray. By the 1979-80 season attendance was very low and approximately 45 season memberships were sold.

In the summer of 1980, the Board hired a newcomer, Edd Wells, as Managing Director. He immediately organized promotion and publicity to improve the Playhouse image and increase the membership. For the 1981 season, memberships and attendance increased more than 100 percent. An expansion of the schedule doubled the number of productions and the community was again awakened to the potential for an outstanding community theatre. For the first time in many years the organization was able to balance its books.

For almost 20 years the Playhouse stood on leased land. In 1981-82 a special effort and fund raising made possible landscaping and purchase of the Playhouse grounds. Over \$35,000 was contributed due mostly to the efforts of Mrs. Doris Williams. Close on the heels of that success came another. Early in 1983 the Community Players was awarded the distinction of being the best in the state of New Mexico when its entry in the Festival of American Community Theatres state competition won first place. The entry, Lemonade, was directed by Edd Wells and starred two outstanding actresses, Rita Oliver and Kathy Wacker. They went on to win Best Actresses in the regional competition. With the growth and support evident in the Hobbs community, the Board of Directors voted in 1983 to mount yet another fund drive in order to restore the Playhouse and make badly needed improvements to the building and equipment. Considering the long and successful history of the organization, the community interest in live theatre and all the hard work donated by thousands of people to accomplish that goal expressed 30 years ago "...to produce plays that are interesting, entertaining, and worthy of community support...", a great deal of pride and success in Hobbs can be afforded the Community Players.

R. Perkins

October 1, 1983

24 Community Theatre, Inc. of Bremerton, WA

A BRIEF HISTORY

In April 1944 our organization first started productions of plays – one acts under the direction of Eddie Hammond. During 1944, they produced approximately 80 shows. Such titles as: Five Characters in search of a Change, You're Fired, Moonshine, If Men Played Cars as Women Do.

The group formally incorporated the organization as Community Theatre, Inc. on January 31, 1945, and started rehearsals on their first 3-act play: My Sister Eileen. "Eileen" opened March 7, 1945. The theatre has been in continuous production ever since.

We have succeeded in operating with entirely volunteer personal.

PHYSICAL PLANT

We operated for 30 years in a little wooden building that seated only 72 people, with a 16 X 20 stage. The city of Bremerton allowed us free use of this building which had been a contractors building at a construction site in 1939. Nobody else wanted it.

Our new theatre was opened in 1976. It was built with funds from our ticket sales over the years, donations from about 1,000 people, and a matching grant from the US Economic Development Administration. We occupy the building under a lease with the City for property located on public Park Dept. property. We pay all operating expenses of the building and grounds.

The Theatre Building is a fully rigged, proscenium stage. The place has been outfitted primarily from parts reclaimed from 10 or 12 theatres demolished in the area. Our rigging system came from the Seattle Orpheum theatre (vintage 1927) Seats from the Seattle Music Hall (1929) etc.

We have a 1922 vintage theatre Pipe Organ, and on occasion present motion pictures. 2 years ago it was Lon Chaney's Phantom of the Opera with the "Mighty Wurlitzer" lending musical accompaniment. We are fortunate to have a workshop immediately behind the stage large enough to set up an entire set in the shop if necessary.

SEASON

Our regular season we have done as many as 7 shows during a season.

We have been fortunate in audience reception of our shows Ticket sales are averaging above 75%. The musicals have generally played to larger audiences than the regular plays. My Fair Lady, Kiss Me Kate played 99% some nights to standing room audiences.

25 Community Theatre of Terre Haute, Inc. (Indiana)

There are many good things about the Wabash Valley. Some are new and noticed immediately. Some have been around for a while and have become such a part of the fabric of our lives they are like part of our wardrobes. Such is the Community Theatre of Terre Haute. Now in its 67th season, Indiana's second oldest non-professional theatre fits the city and surrounding area very well.

The key word in the Theatre's name is undoubtedly "community." Anyone from Terre Haute, Vigo County or the surrounding area is welcome to join. As one long-time volunteer puts it, "We're a very friendly group. When you get mixed up with a play, within a period of a week you know the people very well. It's an exercise in imagination."

Imagination indeed. When local school teacher Madge Townsley came up with the idea for a civic theatre group for Terre Haute in 1926, area organizations such as the Pen and Brush Club, Women's Department Club, and the Chamber of Commerce were contacted for support. It took two years to get the idea off the ground. By 1928 the new group known as the Community Theatre had produced four plays in four months. They performed in the former Garfield High School auditorium under the unpaid direction of the school's speech and English teacher, Frieda Bedwell.

Following their debut at Garfield, the thespians spent two years presenting plays in Chapel Hall at Indiana State Normal School. In 1931, in the midst of the Great Depression, they moved to the Hippodrome Theatre, an auditorium abandoned by vaudeville road shows and located on the corner of Eighth and Ohio streets. Against a nationwide backdrop of hard times, reflected in the popular song of the day, *Brother, Can You Spare a Dime?*, the theatre group plugged along at the once-elegant, cold and crumbling Hippodrome. "The dismal financial woes of the 1930s threatened bankruptcy for

the little group, but creditors and generous friends came to the rescue. In March 1937, the Community Theatre of Terre Haute was formally incorporated, "writes acting and directing veteran Jane Hazledine in her book, *A History of Community Theatre of Terre Haute, 1947-1991*.

Reflecting the country's renewed sense of optimism following World War II, the Community Theatre opened with *Chicken Every Sunday* as the top-billed play of the 1947-48 season. The spring of 1948 brought with it a notice to vacate; the Hippodrome was being converted to a modern movie house to be called, "The Wabash."

The post-Hippodrome period was anything but easy for the Community Theatre volunteers. The next several years were spent in transition. The thespians first moved to the Student Union auditorium at the Indiana State Volunte, Teacher's College (known today as ISU's Tilson Music Hall). It served as a temporary facility while the Sycamore Theatre, a 750-seat auditorium in the college's Laboratory School, was being redecorated.

During the 1951-52 season, while producing such plays as *The Happy Time* and *Command Decision*, problems intensified with storage, workshop and rehearsal space. Hazledine recalls in her book, "Ten board members resigned at the end of the year, creating the necessity for some radical innovation for the future."

That radical innovation turned out to be the establishment of a building committee whose members resolved to find a permanent home for the Community Theatre of Terre Haute. Weldin Talley, a Terre Haute civic leader and theatre volunteer, was appointed chairman. Mrs. Ben West made the first individual contribution of \$25, which was added to \$600 in war bonds purchased in the 40's to start a building fund. The modest fund swelled with a \$5,000 bequest from the estate of Community Theatre founder Madge Townsley.

By 1954, following an extensive fund drive, the group purchased the Best Theatre, a 396 seat neighborhood movie house located at 25th and Washington streets. To fund the purchase, life memberships were sold for \$1,000 each and patrons could endow a seat in the theatre for \$300, although, Hazledine notes, "Pledges and donations were gratefully accepted in any amount."

Readying the Community Theatre's new home was indeed an act of love. Architectural work to make the building suitable for live theatre was completed by Terre Haute architect and patron of the arts Juliet Peddle in association with James Hull Miller, a theatre consultant from Shreveport, Louisiana. Contractors working with Community Theatre volunteers did most of the remodeling at cost. Formal ground-breaking ceremonies were held on September 6, 1954 to welcome the newly completed stage-house and back-stage area.

Innovation accompanied the move to 25th and Washington. Five performances of each play were scheduled instead of the traditional three. Plans were announced for the first foreign film series in Terre Haute, using the Best Theatre equipment.

By 1956, change was in the air ... again. The playhouse lobby was extensively remodeled and the northeast corner of the front of the building that had been occupied by Cooper's Grill was converted to an art gallery and lounge. The building was re named in memory of Weldon Talley, past president of Community Theatre, who had worked tirelessly to raise money for the building fund. After Talley's death in 1955, his aunt Nellie Talley created an irrevocable trust establishing a permanent Weldin Talley memorial. Thus, the theatre was dedicated as the Weldin Talley Memorial Playhouse.

Architect Hap Miller in consultation with Juliet Peddle again helped create a much-needed addition when in 1965 the group purchased the land to the south of the theater to use as a parking lot and warehouse space for costumes, props, set construction, meetings and rehearsals.

That same year the late Terre Haute businessman Benjamin Blumberg commissioned artist Gilbert Wilson to create two large murals in memory of his wife Fannie for the Community Theatre auditorium. Wilson, a Terre Haute native, painted murals depicting Comedy and Tragedy. Jane Hazledine recalls, "An artist in her own right, Mrs. Blumberg had first offered to make the murals possible. The eight by ten foot panels were installed in the gallery/lounge at the front of the theatre where, for several months, patrons were privileged to see the progress as Wilson worked." Color postcards of the murals, entitled *Vigil Strange* and *Moonlight Revel*, were sold for ten cents each. Autographed postcards brought a quarter.

The Community Theatre of Terre Haute established and continued many traditions in its new home. The festive Beaux Arts Ball was initiated in 1958. The First Nighters, an auxiliary group, was organized during the 1964-65 season. Workshop courses continue to feature such topics as production techniques, make-up, technical training and one-act plays, while the Annual Awards Night still honors many Community Theatre volunteers. The International Film Series is dedicated to showing high quality movies, offering the work of the world's most talented directors and actors during a season of nine films.

Volunteers continue to be the strongest tradition of the theatre. Primarily financed by ticket sales, Community Theatre welcomes individual and corporate donations, bequests and memorials, and is an all-volunteer organization except for the paid film projectionist and custodian. Managed by a board of 37 volunteer directors, the list of volunteers includes musicians, directors, producers, stage managers, set builders and decorators, lighting, costume, make-up and prop assistants, gallery artists, box office personnel, ticket sales- persons, ushers, and a host of others. Approximately 250 people from all walks of life were involved in the 1992-93 season, according to board president Gerri Varner. She adds that sixty-one of those volunteers appeared on stage throughout the season.

"The Community Theatre is a multi-generational cross-section of people," Varner says. "Status doesn't mean a whole lot here. We have all economic levels."

Volunteering at Community Theatre satisfies a social need, according to Jane Hazledine. This is a shirt-sleeves organization. It satisfies an innate desire most people have. This is an outlet simply because you're working toward a common goal – a play – and eventually you can see your result!"

Many careers are represented among the volunteers, including teachers, businessmen and women, factory workers and retirees. Board president Varner adds, "One of our make-up experts is an insurance agent! Even adolescents can work backstage under adult supervision." Proud of the many volunteers and their dedication, Varner notes, "We say we are nonprofessional, but not amateur!"

Although she acknowledges many of the volunteers have been with the group for a long time, Varner emphasizes the need for new volunteers. "We rely on new blood. We want to help develop new stalwarts!" But, she adds, "Short-timers are fine, too!" The board president maintains the very best way to get involved in a play, whether in an onstage or backstage role, is to show up at the tryouts.

If only founder Madge Townsley could see the Community Theatre today! Her 1926 idea has become a living, ever-changing gift to the Wabash Valley, enjoyed by many and enriching the Valley's vital arts community.

Bobbi McPeak Baily

26 Coshocton Footlight Players, Ohio

PHYSICAL PLANT

Our current facility (The Triple Locks Center) and its origins are described on Pages 47-49 of the book. In 1999, we added additional set storage space as well as an additional door to make the facility more handicapped-friendly. No other major expansion projects are currently contemplated.

ORGANIZATIONAL STRUCTURE

Our theater is operated totally by our dedicated and talented volunteers. We do not pay any professional fees to our directors, producers, actors, or technicians.

We have a Board of Governors, which consists of a President, a First Vice-President, a Second Vice-President, a Treasurer, a Secretary, and a Business Manager. Currently, these positions are held by Carol Remington, Ernie Galajda, Steve Shaw, Chuck Hathaway, Kathy Thompson, and Susan Metz Foster, respectively.

We also have a Board of Trustees which consists of Jim Gauerke (Chairperson), Gene Ditsler, Matt Gauerke, Mickie Galajda, and Roger Eastman. These positions are voted upon by our membership at our annual meeting each August.

FUNDING

Our annual budget is approximately \$30,000.00. Our theater has 165 seats and our average occupancy is around 85%. We sell annual memberships for \$25.00 per person and, with that membership, the recipient gets one ticket to each of the four shows for the season. At the box office, we charge \$7.00 per ticket for adults and \$4.00 per ticket for students (children through seniors in high school). We also have categories for sponsors, patrons, and angels wherein a person can donate additional money. This additional contribution, however, will not change the number of tickets received.

GOALS AND ACHIEVEMENTS

I believe that our theater has survived for more than fifty years due to the untiring effort of a group of people. These folks have done everything from directing shows to sweeping the stage floor for the good of the Footlight Players. Combining the stalwarts and other long timers with the never-ending flow of "fresh blood" to our auditions, we can present high quality productions to our community. Through incredible community support, we have survived, and thrived, for over fifty years.

As we look to the next fifty years, we hope to do things even better than before – always searching for ways to better our little theater.

SEASON

Our season, at the present time and for the last few years, has consisted of four shows. Usually we do two shows before Christmas (October and December) and two shows after Christmas (February and May).

Our shows usually run for three weekends, running Friday and Saturday nights. If we have a big musical or an especially popular show, we frequently add Thursday evening performances during the second and third weekends and, occasionally, a Sunday matinee during the second weekend.

We try to vary the types of show presented each season to include a drama, a comedy, a musical, and a comedy/drama. We find that our audiences love the musicals, especially the old chestnuts, so we do them as often as our resources allow. Obviously, cast size varies widely from two people to upwards of 60 or more. We try to not do too many plays with very small casts to allow more people to be involved in a production.

Our theater has 164 seats and, of course, we attempt to sell-out each performance. On average, we usually have occupancy of about 1000 during the run of a show.

PLAY SELECTION

The only time to date our theater has presented a completely original work created and staged by the Coshocton Footlight Players was "Loosely Speaking" in our 1952-1953 season.

As for our play selection, we do not currently have a play reading committee. Instead, the Board of Governors reads plays submitted by potential directors for production and chooses the season.

We feature both new and older plays, but I would not say we are on "the cutting edge" of presenting new, more controversial works. We are a small community with concerns about language and subject matter, so we have to be careful to do shows which appeal to our audiences. That is not to say that we only present "audience-pleasers", but we try to mix it up. For instance, this past season we presented "Of Mice and Men", "Good Morning, Miss Dove", "Dracula, the Musical", and "Fiddler on the Roof". This combination worked well to include serious drama and lighter material, as well as an old favorite.

SPECIAL ACTIVITIES

We have hosted a few workshops in the past.

This is an area we wish to expand in the future. In August of 2000, we will sponsor a two-day workshop with John Kuhn of Mt. Vernon, Ohio, to cover the topics of auditions, beginning acting, advanced acting, and directing. We hope to attract both our “regulars” and new potential actors and directors to this workshop. We will either charge a nominal fee or no fee for this workshop and are optimistic that we will have a great turnout based upon both the subject matter and Mr. Kuhn’s excellent reputation in our area.

In 1999, our theater hosted the Southeastern Regional OCTA Fest, which included the presentation of excerpts from our regional member theaters for competition and possible advancement to the OCTA state conference. We enjoyed the opportunity to host our guests and to give our community the opportunity to attend this event.

As for our senior citizen and handicapped patrons, we have attempted to make our facility as comfortable and safe for those groups as possible and continue to make improvements to that end. In addition, for many years we have extended an invitation to both of those groups to attend the dress rehearsals for our productions free of charge.

CHILDREN’S THEATER

We do not have a formal children’s theater program. However, we present a youth production each summer featuring mainly high school and college students.

In addition, our three county high schools come together each year to present a show. However, this production is not affiliated with the Coshocton Footlight Players.

PERSONALITIES

As I’m sure is the case with most community theaters, ours is full of “characters” who contribute much to the advancement and enjoyment of the theater. These leaders of our theater are categorized into “The Stalwarts”, “The Leaders”, “The Directors”, “The Players”, “The Specialists”, and “The Musicians” depending on the extent and nature of their contributions.

At our Fiftieth Anniversary Gala held in October 1999, we also honored Sam Clow, Betsy Gauerke, and Jim Gauerke with Lifetime Achievement Awards for their outstanding lifelong contributions to the Coshocton Footlight Players. They received beautifully engraved crystal awards and a photograph of them with their awards has been put in a prominent place in our theater’s lobby.

FACT

The Footlight Players has been a member of OCTA for many years and has participated in many OCTA events including the following: “The Glass Menagerie” was selected to represent the Coshocton Footlight Players at the OCTA summer festival in 1976. Actor John Rice was honored with one of the only four acting awards to be presented that year.

1. “Tartuffe” was chosen to represent the Coshocton Footlight Players at the OCTA regional festival in 1979.
2. “Same Time Next Year” was chosen to represent the Coshocton Footlight Players at the OCTA regional summer festival in 1983. Larry Badgley received an award for merit in acting.
3. “Dearly Departed” was chosen to represent the Coshocton Footlight Players at the OCTA regional summer festival in 1995. At the regional level, it received awards for Mickie Galajda, Dave Powers, Richard McKinley, Kelly Myers, and Joyce Renfrew for excellence in ensemble acting. Larry Badgley received an award for excellence in directing. The production was invited to participate at the state level in Canton, Ohio, in September 1995, where awards were given to Richard McKinley and Joyce Renfrew for merit in acting.
4. “Blithe Spirit” was chosen to represent the Coshocton Footlight Players at the OCTA summer regional festival. Larry Badgley and Ellen Hardesty both received awards for excellence in acting and Jonathan McCleery won an award for merit in directing. The production was invited to participate in the OCTA state conference in Cincinnati, Ohio, in 1999 where Ellen Hardesty received an award for merit in acting.

27 Curtain Players

HISTORY

This information is submitted on behalf of “Curtain Players” physically located at 5691 Harlem Road, Galena, Ohio 43021; mailing address is P O Box 1143, Westerville, Ohio 43086. My name is Joyce Prochaska and I am currently serving as secretary on the Board of Directors.

When gasoline was rationed during World War II, “Worthington Players Club” was organized to provide a readily accessible activity and a means of entertainment for the community. March 1943 was the date of the first production, “George & Margaret”, which ran for one night only. Two plays a year increased to four in 1947 and eventually leveled off to three with few exceptions. The plays were produced in the old Worthington High School and during its first fifteen years the club financed quite a bit of equipment and improvements for the school auditorium. After that first play, the shows ran 2 or 3 nights depending on the availability of the auditorium and the projected attendance.

By 1962 the membership had dropped below 20 and the advertisers were less than enthusiastic. There were a few “die hards” who determined that if “WPC” was to remain an organization, it had to be done in a different area, with a different approach, and with more people who would be interested in community theater. After nine months of studying, talking, and meetings, a nucleus of interested persons from the old “WPC” and the defunct “Westerville Community Theater”, as well as new residents in the north Franklin County area, held a public meeting at the Westerville library.

Within a month "Curtain Players" was in motion as a new entity. Due mostly to the efforts of Dick Near performance space was obtained at the Ohio National Guard Armory and an ironwork superstructure was purchased and erected. 4x8 platforms were built to assemble the stage, a curtain and light bars were hung. This "set up" required 6-8 man-hours before set construction could even begin! In October 1963, "Curtain Players" presented its first major production "Champagne Complex" in the armory. From 1963 through 1981, the group moved around like gypsies, caravanning lights and scenery by car to various Westerville performance locations.

"CP's" three production season offered a variety of comedy, drama, melodrama, mystery, and in one season added a fourth-children's theater. All these shows were proscenium style. In February 1967, the controversial "Moon Is Blue" was produced on the floor of the armory, without curtain, allowing lighting effects to establish playing areas and permitting multi-set staging without changing or revolving sets.

On June 21, 1981 "CP" bought a brick church built circa 1836 on Harlem Road in Delaware County about 5 miles north of the city of Westerville. It had most recently been an auto body shop and was equipped with a garage door, one acre of land, a furnace that didn't work, a well, lots of trash and a roof that, of course, leaked. The group spent most of that summer clearing brush and junk, tearing down a "paint shell" and a metal rusted ceiling. On March 26, 1982, "CP" opened the season with "Night Watch" in its very own theater! Proceeds from sales of Entertainment coupon books went a long way towards paying for the building. In the fall of 1993 "CP" paid off their mortgage and continues to make improvements to their 160+ year old building while hoping to find another facility to purchase within the city limits. The dream is to perform in the new space and continue to use the current theater for rehearsal space.

The 1995-96 season saw an increase to five productions presented over a 3-week period with eight total performances each. A family production was added to close the 1998-99 season. "CP" now boasts six productions yearly.

In the fall of 1999 our first employee came on board. Michael Schacherbauer who had been involved with CP for about 18 years was hired as artistic director. Even though we are still in our first contract year with Michael the board is very pleased with the quality of the productions he has helped us mount this season. Our 9-person board of directors is made up solely of volunteers. Officers include president, vice president, secretary, treasurer, business manager, production manager, member-at-large and two trustees (both were past presidents).

Our operating budget for the 1999-2000 season was projected to be \$19,170.00. Roughly 72% of our income comes from ticket sales. The remainder comes from concessions, dues, patron contributions, program advertising and dividends. Being so close to the city of Columbus the competition for any type of grant is fierce and our success in obtaining them has been limited.

I think the success of CP lies with its great fortune in finding dedicated volunteers. Over the years most of the faces have changed but we have always had a core group willing to roll up their sleeves and pitch in. I think too that the stability of having our own performance space goes a long way towards the success of our theater.

We currently have a 6 show season running from September through early December and then from late March til mid June. Our heat is provided by 2 large propane heaters that hang from the ceiling which means if it gets very cold outside our audience knows to wear warm socks and boots and bring lap blankets. We have no air conditioning which is why we do not run summer shows. Each year a volunteer play/director selection committee is formed with our artistic director serving as chair. They are assigned the task of reading any suggested plays from the membership or the community at large along with any that might be suggested within committee. Our mission is to present a good balance of recognizable titles with newer works and to provide food for our drama loving audience as well as the lovers of comedy. In recent years we have offered one in six productions outside of our norm (ie, controversial shows such as "Extremities" and "The Affect of Gamma Rays On Man-in-the-Moon Marigolds"). After narrowing the possible selections to about 12 a form is mailed to our pool of directors advising them of the plays under consideration and soliciting their interest in directing (first through third choice) and their preference of time slot (again first through third choice). Based upon the directors responses the committee matches 6 plays with 6 directors in time slots that give a balanced season. This recommendation is then submitted to the board. Each board member is asked to read all 6 recommended plays so that they have a full knowledge prior to actually determining whether to approve the entire slate or ask the committee to reconsider certain selections. The committee strives for balance in male vs female roles in looking at the season overall. We have mounted productions with as few as 2 cast members to cast members running into the mid 20's. Each production has 8 total performances over 3 weekends. Our theater seats only 78 therefore we usually have a good turnout.

Our building is very small and consists mainly of the stage and seating areas, restrooms and a small lobby. Because of these space limitations we do not sponsor meetings or conferences but we are currently contemplating some childrens workshops to be held during the summer months.

We can usually count on a good turnout from the local senior center for each production.

We do not have a children's theater per se but have mounted productions suitable for children with adult cast members and with a mix of adult and child cast members.

Our two founding members who are still active (Em Link and Sara Jane Young) make up 2/3's of the "Golden Girls". They along with Mary Kiss take care of cleaning the theater before each production goes up and running concessions. Prior to this year Em Link handled all reservations and now serves as our head usher. Sara Jane Young serves as board trustee and historian. The highest of our yearly awards voted on by a 5 member anonymous panel in categories of acting, directing, and tech positions is titled the "Link" award. The Richard D. Near award, which requires unanimous approval by the Board, acknowledges continued dedication to the advancement of Curtain Players. Since its inception in 1985 recipients of this award have been Norm Link, Harry Nuzum, Art Covan, Barb Boylan, Emmelene Link, Sara Jane Young, Dawn Farrell, Linda Sopp, Dave Erickson, Michael Schacherbauer and Mary E Kiss. Prior to this official award members such as Ruth and Jim Roback, Dick and Mim Near, Harry and Allison Nuzum, Jean Ann Weaver, Chan Haag, Claudia and Gordon Elkins, Tom and Delores Culbertson, Tony and Ruth Simonski, Beverly and Tom Davis and Curt Meeks made outstanding contributions to the growth of our organization.

Curtain Players was a charter member of ACT-Columbus until its demise. Since at least 1965 we have been a member of the Ohio Community Theater Association (OCTA) excerpting at the regional and state levels over the years. We are also a member of AACT and have presented excerpts at their competitions.

I'm certain that every community theater has its unusual happenings. Some of our more interesting ones include:

- In 1971 just two weeks before its opening, Barb Boylan stepped into a major role in "The Silver Cord". Later that year she took over as director for "Send Me No Flowers" just 2 weeks before that show was due to open.
- In 1973, "Tobacco Road" was performed in the armory and the group had to haul in bags of sand, which was poured onto plastic covers on the floor so that the performance could be done "arena" style. They then had to shovel it out when the show closed. Art Covan took over the lead in this production just 2 ½ weeks before its opening.
- In 1978 we conducted a live audition on QUBE (an early pay/participate TV station). The audience could watch the auditions and then vote on the possible cast.
- In the spring of 1993 during a rehearsal of "Murder at the Howard Johnson's" which was taking place in the basement of a business, an employee overheard what she thought to be a murder in progress and called the police who arrived with guns out and at the ready.
- Due to the laryngitis of actress Janet Holiday during a 1993 performance of "Love, Sex and the IRS" Lynn Leonard from the tech crew did the voice over while Janet pantomimed all her lines.
- In December 1994 we arranged for a newborn baby to appear as the infant Jesus in "Two From Galilee". No one present will forget the gasps of surprise and joy from the audience as Joseph lifted the infant over his head following the birth and the baby started moving right on cue.

This type of excitement only happens in LIVE THEATER!

28 Dayton Theatre Guild, Inc. (Ohio)

A short history by Ralph Dennler

The Dayton Theatre Guild opened with *Outward Bound* at the Dayton Art Institute in late 1945 and has continuously staged live theater in every year since with total productions now exceeding 300. It has a tradition of doing good plays well utilizing all volunteer casts, crews and administration (with no membership fees) and participation open to anyone wishing to become a part. Anyone with a passion for theater can find a home here regardless of prior experience.

Like all theater groups, the Guild struggled to find a home in its early years with performances at the USO, the Loretto, and the Dayton Art Institute until finally settling in a Carriage House in the Dayton View neighborhood of Dayton (not much bigger than the average living room!) in 1950 and moving to its present location at 2330 Salem Avenue in 1963. The existing theater is a converted (by sweat and blood) postal substation that features a 90-seat thrust stage backed up by sophisticated light and sound systems installed by Guild volunteers. First time visitors are often amazed at the variety and scope of productions that have been telescoped into the tiny playing area. Quite literally, every square inch of the 3000 square foot building is utilized. (Biggest production was the musical *Of Thee I Sing!* with a cast of thirty eight. Talk about a crowded dressing room...)

The Guild has a tradition of never repeating plays that has only rarely been broken so that over the years we have presented a broad spectrum of excellent scripts often done as area premieres such as *One Flew Over the Cuckoo's Nest* long before New York or Hollywood had discovered it; *A Peasant of El Salvador* that exposed the abuses of the right and our government's participation; and *As Is* brought home the reality of AIDS early in the epidemic's onslaught. Contemporary scripts are always a part of our season. Our production this year of *Old Wicked Songs* was described by one critic as "reaching new heights for community theater". We enjoy reviving American classics such as the mad-cap Marx Brothers' romp *Room Service*, Arthur Miller's *All My Sons* and Edward Albee's *Who's Afraid of Virginia Woolf?*

Nobody's perfect so the list contains some Thanksgiving fare as well. Fortunately, a small list. But, we'll save that for some future Cocktail hour.

Always interested in innovation, the Guild is finishing the third season of a totally new season format which features four Main Stage Productions of traditional Guild plays and three First Stage Productions of outstanding new plays that have not yet had professional production produced by John and Marty Riley. The enthusiasm to date of our audiences makes it likely that we will continue this approach.

This will be the third year for our GuildKids summer workshop program which is a program for children 7-13 culminating in a staged production for children wherein the class acts, makes their own costumes, builds their own set, etc. Great stuff and the kids love it.

While all this is going on we are actively searching for a new facility that will allow us to locate in the center of the city and will permit us to bring our considerable collection of costumes, props and furniture under one roof. This new theater will continue with the same kind of intimate thrust stage that our audiences have loved for over fifty years but will be large enough to permit simultaneous rehearsal of two plays- something we do not have the space for today.

No discussion of our longevity is complete without noting that Tom Rice came to work on our first production in 1945, met his future wife Jean Barger Rice-and has stayed for 55 years. Tom continues service on our Board of Directors. Jean, while not able to come to the theater any longer was for many years a vital member of our group and a prime mover in The Ohio Community Theater Association.

The Guild is fortunate in having more than a few season ticket holders as well as members whose loyalty goes back 35 or more years.

The Guild has entered the second millennium with the same hunger to do good theater and willingness to work that characterized our founders in 1945. We plan to be around a long time.

Some Guild Stories from a speech I do called "Who says Playgoing isn't fun?"

The intimacy of our small thrust has led to some interesting experiences over the years. When we were doing a suspense play called "Veronica's Room" the action of the play required a beautiful young lady to be smothered with a pillow on a chaise right next to the audience. Needless to say the Director had carefully rehearsed the scene so that it was frightfully effective but surely safe.

One night as the young woman squirmed and fought to get from under the pillow an audience member sitting right next to the action was so horrified that he rose and yelled STOP IT... (I suppose he thought we got a new actress for each performance.)

Seeming realism took another twist during "Frankie and Johnny in the Clair de Lune" one night when the stage manager had to explain to two ladies that the bathroom they were starting to use was part of the set and that if they stayed a few minutes more they would be part of the show when the lights went up! Who says playgoing isn't fun?

The Director of a play called "Garrison's Garage" insisted that she needed two cars on stage in the process of repair. Understand that the broadest door into our building is three feet wide. We scratched our heads on this one-found several cooperative used car dealers- borrowed the smallest foreign sports cars we could find, hauled them to the theater, pulled their engines, cut them in half horizontally with a sawsall; and, oh so carefully, rolled the car pieces on their sides onto dollies and inched them down a hallway with about one inch to spare on each side and then rebuilt them on the stage. Who says doing plays isn't fun?

Oh did I tell you that several police cars slowed down while we were outside the building tearing cars apart on the sidewalk & looked us over very carefully, "No Officer we're not stripping cars, we're just crazy theater people!"

29 Diamond Head Theatre/Honolulu Community Theatre

MISSION STATEMENT

Diamond Head Theatre is the Broadway of the Pacific, producing the best live community theatre entertainment and advancing the theatre arts through education in Hawaii...and we've been doing it since 1915.

A HISTORY OF DIAMOND HEAD THEATRE

On April 28, 1915, a new theatrical group called The Footlights was born when Will Lewers, Mrs. Walter F. Dillingham, Helen Alexander, Margaret Center and Gerrit Wilder appeared in THE AMAZONS by Pinero. The performance took place at the Honolulu Opera House, where our main Post Office on Merchant Street now stands. The legacy of those theatre lovers has grown into the third oldest, continuously operating theatre in the entire United States.

In 1934, The Footlights reorganized and took on a new name: Honolulu Community Theatre. In the original mission statement still honored today, the theatre committed itself to community service through the art of theatre, involving the people of Hawaii as audience members, stage crew and performers.

During World War II, HCT productions entertained thousands of troops at over 300 performances throughout the Pacific (a tradition we've continued with the Pacific tour of AIN'T MISBEHAVING during the 1990 season). Then, in 1952, HCT took up residence in the Fort Ruger Theatre, the Army Post's then movie house. Major refurbishment's to make that structure a fully modern venue for stage productions included the addition of scene and costume shops, installation of lighting and sound systems, handicapped~ accessible restrooms, a first-ever lobby for our patrons and an upstairs addition for expanded office space, spotlights, and sound and lighting boards.

Then, in 1990, came a new name for an old friend: Honolulu Community Theatre became Diamond Head Theatre (DHT). With new energy, professionalism, and paid honorariums to all cast and crew, Diamond Head Theatre is committed to excellence and community involvement now more than ever before.

Each season we offer six mainstage theatrical productions, including four major musicals, on a scale that rivals that of Broadway. We provide theatre workshops to train residents of Hawaii in the theatrical arts. Acting, voice and dance classes for children, teens and adults are offered three times a year in ten-week sessions. The Diamond Head Theatre Shooting Stars Youth Performing Arts Academy provides exposure and polish to the rising young stars of tomorrow. Finally, more than 15,000 volunteer hours per season keep DHT at the forefront of local theatre, and provide volunteers with experience in the arts and job skills in the theatrical industry.

Diamond Head Theatre, the Broadway of the Pacific, is proud of its 85-year history and enthusiastic about its growth and future.

PHYSICAL PLANT

In 1952, what was formerly the Army Post's movie house was turned over to us. Our name then: Honolulu Community Theatre. In 1990 we changed the name to Diamond Head Theatre. Still a community theatre and 501©3. Over the years, major refurbishments resulted in the addition of a scene shop, costume shop, lobby, as well as upstairs offices. We are currently beginning plans for a capital campaign, which will include major building renovations, the addition of an education pavilion and the establishment of an endowment.

STAFF

12 F.T.E.'s; 6 on administrative side: a Managing Director, finance, development, marketing, box office and 6 on the artistic side: Artistic Director; 3 including Technical Director in scene shop; 2 in costume shop.

VOLUNTEERS

Approximately 300 active volunteers.

BOARD OF DIRECTORS

Currently stands at 33 members, composition is primarily business people with a few artists.

FUNDING

Annual Budget is \$1.5 million; Earned: 78% Unearned: 22% Funds raised: Individual and corporate donations, show sponsorships, foundation support, State of Hawaii support, fundraiser events. Income contributed by tickets: 58%; no endowment.

GOALS AND ACHIEVEMENTS

There is no clear-cut answers to why we have survived 85 years; some guesses: Hawaii, for many years, lagged behind the mainland in many areas. TV was delayed by a week; few movie houses; no Ron touring theatre companies; the community was somewhat insular given its distance from the US mainland. According to some of my Board members, who were then young-marrieds, coming to an opening at DHT, was a "big night on the town"; we still hold a place in people's hearts here because of that history. Goals in the 90's to upgrade the professionalism of the theatre were achieved. Our largest goal now is to mount a capital campaign and develop an endowment. That is a 5-year goal-we are in the planning stages.

SEASON

Flavor of season is typically Broadway-style musicals. We do 5 musicals and one straight play per year – season runs September through August. Our summer show, a musical, has been a locally produced "pidgin" production with attendance surpassing most other shows. It runs the longest: 6 weeks. Season annual numbers are about 40,000; average cast size is 25; average length of run is 11 performances; average attendance is 78%.

PLAY SELECTION

We currently produce only one new original piece, the aforementioned summer production. With a 500-seat house, we do not have the risk tolerance to run more experimental or new works--would do so if we had a black box on property. We primarily produce audience pleasers with one musical typically being not perhaps as well known. Sometimes our play selection is where we move a little out of the box (less safe/traditional fare); ex., we mounted *Master Class*; *Six Degrees of Separation*. Still our season is a conservative one, by and large.

SPECIAL ACTIVITIES

No Events or workshops currently. DHT did use to sponsor a Playwright Festival but that has fallen by the wayside. Limited staff time to allocate to it. We offer signed and audio described performances for the deaf and blind.

CHILDRENS THEATRE

None. We do have performing arts classes for children and adults; offer a musical theatre summer school program and have a performing children's troupe ages 7- 17 who perform in the community and mount their own mini-mainstage production every year.

PERSONALITIES

Unfortunately our last personality of note recently died on the mainland; our theatre has had a tough time separating on good terms with Artistic, Managing and/or Producing Directors. The most recent "personality" who was the Artistic Director for 14 years was fired 7 years ago for reason unclear. I find theaters mercurial in that respect. Seems as composition of Boards and Chairs change; a new direction surfaces – then want a "new guy" or "girl". Our current Artistic Director could someday be a "personality" and he is building a great reputation.

CONFERENCES

No hosting. Geographic challenges. We do participate in the local Theatre Council; attend mainland conferences as time and money permit.

30 DORSET

HISTORY

During the spring of 1927, Dr. and Mrs. Edward Goodman, devotees of the performing arts, were able to interest a number of Dorset residents in producing a play. In April 1927, a three-act play entitled 39 East was presented in the Dorset Town Hall for the benefit of the PTA and was received with great enthusiasm. This led shortly to the formation of an organization called the Dorset Players. Dr. Edward Goodman was the first president and was to direct and act in many a play in subsequent years.

The charter members of The Dorset Players were as follows: Mr. and Mrs. Wallace Fahnstock, Mr. and Mrs. Frederick Gilbert, Mrs. Hurkington Gilbert, Mr. and Mrs. Rufus Gilbert, Dr. and Mrs. Edward Goodman, Mr. and Mrs. Joseph Harrington, Mr. and Mrs. Carleton Howe, Mr. Edward LeFevre, Jr., Mrs. Ryland Lockwood, Egidio Moresi, Miss Evalyn Paxon, Howard Pfaelzer, Mr's. Alan deschweinitz, Mr. and Mrs. Ernest West, and Miss Elizabeth West.

Because of the physical limitations of the Dorset Town Hall, the thought of having a playhouse was entertained. May Goodman purchased three acres of land in the heart of Dorset Village called Cheney Woods and presented it to the Players in September 1927. The Players presented many plays during their first two years not only in Dorset but, also, in Manchester, Pawlet and Proctor. The proceeds from these plays and some generous gifts added up to \$2,000, a sum which inspired Ernest West to suggest that the Players build a playhouse themselves. Mr. West offered his Rupert Mountain barn as a starter. Dr. Goodman was right in assuming a mortgage could be obtained at the Factory Point National Bank.

The rugged group of Players broke ground for the hoped-for playhouse in January 1929 despite the fact that the ground had to be thawed before it could be turned. Eventually three barns, two of them West's, went into the construction of the theater. The auditorium was built so that the weathered sides of the barn boards were on -the inside and hand hewn timbers 12 by 12 inches were used to achieve a rustic effect which draws many favorable comments from those visiting the Playhouse. The finished building represented an expenditure of \$10,600. Over \$9,000 had been loaned by the Factory Point National Bank. The Dorset Playhouse was officially opened on July 2, 1929 at 8:15 P.M. standard time. It was a very significant event for Dorset and has affected Dorset's social and economic life to this day.

THE FIRST DECADE

The first production in the Dorset Playhouse was *Sun Up*, a play in three acts by Lula Vollmer. It was well attended and well received. One newspaper account stated that in the whole of Vermont there was nothing to be found on a par with the Dorset Players and their Playhouse. The play was produced and directed by Dr. Goodman. In the cast were May Goodman, Ernest and Helen West, Frederick Gilbert, Wallace Fahnestock, Joseph Harrington, Carleton Howe, Hawley Fitch, and Hiram Jones.

In October of 1929, Dr. Goodman suggested establishing a Vermont Little Theater Tournament and offered to present a cup to the Little theater group winning the contest for three consecutive years. The plan was approved and by December 1929 Bennington, Burlington, Proctor, and Wallingford had agreed to participate. The first tournament was held in the summer of 1930 at which time Wells entered the competition. A playwright and an actress served as judges. Burlington and Dorset tied for first place that year. The tournament was held each year until 1939 when it was announced in the press that it would be postponed indefinitely.

During the winter of 1930, the Players went on tour with *Sun Up* playing in Bennington and Burlington.

For the first five years of the thirties, the Dorset Players' activities seemed ceaseless. Many three-act plays as well as one-act tournament plays were produced. The mortgage was reduced to \$2500. The summer of 1935 started well but at the end it became necessary to invite the Proctor Players to fill a spot because the play intended to be given by the Players never got off the ground.

Not enough plays were ready for the summer of 1936 and productions by other Vermont theater groups and concerts were presented. The summer was not successful financially. Again, in the summer of 1937, the Players had insufficient material to keep the Playhouse active for the whole summer. The Players scheduled a Brattleboro Drama Festival Week during which the Brattleboro group presented three plays under the direction of Paul Stephenson. Paul Stephenson was asked to direct some plays in the summer of '38 with casts of active members of the Dorset Players. The summer was not a success partly due to the fact that the Players were not receptive to Stephenson's concept of theater. In March of 1939, Dr. Goodman died unexpectedly in his sixtieth year. The Players had lost a driving force which had sustained them for 12 years.

THE SECOND DECADE

Following the death of Dr. Goodman, the tournament scheduled for the summer of '39 was cancelled. The tournament was held in 1940 for the last time. Records were not kept to any degree. The Players again had to resort to outsiders if they were to keep the theater from going dark.

Paul Stephenson was engaged to produce plays for the summers of '39 and '40. He used experienced actors from beyond the borders of Dorset and even Vermont. Advertising was inadequate and attendance was poor. The 1941 summer season was busy. There were 6 productions by the Paul Stephenson group. Several of the plays had Dorset residents. The Players were revived somewhat in 1945 when William Barrows, Sr. was re-elected president. He was instrumental in obtaining the services of Paul Stephenson for the summers of '46 and '47. Attendance was poor and in 1946, the Players were forced to get a second mortgage of over \$2000 on the Playhouse. The last two shows of the '47 season had to be cancelled. Paul Stephenson was not asked back for the summer of '48.

In the spring of '48, John Herrick wrote a musical for the Players. The musical, *Green Mountain Grit*, was well received and restored some of the old enthusiasm to the group. John Herrick was elected president in the fall of '48. During the winter of '49, John Herrick put forth much effort in finding some way to fill a summer schedule at the Playhouse. He communicated with three groups of producers, one of which was the Caravan Theatre of Westchester, New York. He introduced the Caravan Theatre to the membership of the Dorset Players with a program of three one-act plays in March at which time the Caravan Theatre presented one of the plays. This resulted in an agreement by which the Players would produce and the Caravan Theatre would serve as the acting group for the summer.

THIRD DECADE

The Caravan Theatre under the direction of Fred Carmichael, Patricia Wynn Rose, and, in the early years, Dee Stempf, was highly successful. The original plan to give 5 shows during the summer of '49 was extended to Labor Day weekend with the addition of two more shows the casts of which included some of the members of the revitalized Dorset. All of the plays by Fred, first produced in Dorset, have been purchased by Samuel French and are now being presented in many places in this country, Europe, Asia, and Australia. In 1954, the request by the Caravaners to inaugurate a fall season was granted, this practice continued for the next 10 years. In November 1954, the newly elected President, Fred Kennedy, carried the mortgage into the auditorium on a tray. Mrs. Edwin LeFevre, Sr. held, the 25 year mortgage and Mrs. Goodman set fire to it. Much applause and many cheers. President Kennedy then requested that the minutes of all meetings be kept carefully. From that time on, the minutes of meetings have been kept on file.

During the '50's, the Caravan Theatre produced two plays written by Warren Murray, "*Death and Taxes*", and "*Proposals at Geneva*".

In 1954, Fred and Pat Carmichael, as the Caravan Theatre, rented the theater outright. The number of performances each year was gradually increased and the record of the Caravan Theatre at the Dorset Playhouse is so redundant of success that a year by year recital of their activities would be repetitive.

During the 50's, many improvements were made in the Playhouse. Some of these were possible through the -financial assistance of Mrs. Einar Grondahl, fondly known as Aunty Bee. The Green Room was started in which area artists could hang their pictures. This is now known as the Stage Right Gallery. Many other improvements which added to the comfort of audience and actors were made.

FOURTH AND FIFTH DECADES

Although the theater was well served by the Caravan Theatre during the summers, performances during the fall, winter, and spring were, at times, somewhat capricious. As with many organizations, there was an ebb and flow of enthusiasm. For some time, there had been a lot to be desired in the lighting control system. In 1964 a complete renovation took place. It provided the Dorset Playhouse with one of the most complete and versatile control boards to be found in any theater of like size and character. The Caravan Theatre produced another Warren Murray play in 1970, *Dear MW Peabody*. The Caravaners 27th year was to consist of only one play, *The Last of the Class*, by Fred Carmichael. As with all of Fred's plays, it was received with great interest and enthusiasm. Pat Carmichael graciously consented to direct *Green Mountain Grit* which had been planned to coincide with the bi-centennial celebration. Although the musical is not a Rodgers and Hammerstein, it played to full houses for the 6 nights it was presented. The Players gave a repeat performance of *Harvey* which had been given the previous May, and one performance by an outside group was presented.

In June 1976, John and Jill Nassivera rented the Playhouse for the summer and presented plays under the name of Harlequin, Ltd. John and Jill had been with the Caravan Theatre for quite a few years and were encouraged by the Carmichaels in this undertaking. In 1979, the Nassiveras changed the name to Dorset Summer Theater Festival as a non-profit corporation. Their productions have been well attended. During the 70's, the Players were very active for several years. Once again, people were heard to say that they didn't want to miss any of the Players' productions. After a couple of years of little activity, the Players are looking forward to four or five productions in the coming year as the second half century of the existence of the Playhouse begins.

31 DOVER LITTLE THEATRE

HISTORY

The meeting was sponsored by the Woman's Club of Dover, whose president, Grace Boll, was elected chairman. Mrs. Boll explained that the meeting was called to consider the organization of a theatre group, and introduced Ruth Bennett, chair- man of the Art and Drama Community, who stated that it was an opportune time while Ruth Beth Watts was available as director. Miss Watts and Franklin Heller, both of whom had college and little-theatre experience, answered questions about the operation of a theatre group. The response was enthusiastic, and it was decided to go forward. A nominating committee was appointed, and the next meeting scheduled for June 27 at the North Side School. The second meeting had 70 people in attendance, and DLT began its active life. Ruth Beth Watts and Franklin Heller were appointed to prepare a one-act play for the next meeting. A committee to find a home for the theatre was put in charge of Lt. Comdr. Samuel Chiles. A constitution was adopted, and it was decided to charge dues of \$2.00 per year to active members, and \$5.00 a year for honorary members who would be entitled to two tickets for each performance. This was, after all, during the depression. While the search for a theatre continued, meetings and performances were held in the high school. The first public production was a three-act comedy, *"Ladies of the Jury"* directed by Miss Watts, which was well received. The scenery was built by a crew under the direction of Mr. Heller in a barn owned by Meyer Friedman. Tickets were sold by the Sally Shoppe and the Royal Market on Black- well Street.

The second play was an old-time melodrama called *"Gold in the Hills or the Dead Sister's Secret."* Variety entertainment between acts included old-time favorites sung by members of the cast, a quartet under the direction of Edward Venner, and several dancers. Peanuts were sold from the aisles. The next play was the first to be presented in the new theatre, *"Lady Wyndemere's Fan"* by Oscar Wilde. The first season closed with a membership of 115. In addition to its three full-length plays, several one-act plays had also been presented under direction of different members. The theatre was firmly established and growing, as shown by the statistics for the second season: a membership of 168, four three-act plays; forty one-act plays (including three originals) given not only at monthly meetings but also for various social clubs and community projects; a Christmas pantomime which became an annual affair; and three one-act play contests consisting of three plays each. Publication of a monthly bulletin named *"The Curtain Call"* was started. DLT invited groups from other community theatres to its meetings. It participated in the "Little Theatre of the Air" contest on radio station WOR in Newark, being one of twelve chosen out of fifty-four competing groups.

Another feature of the early productions was between-the-acts music, first by the Homa String Quartette, and later by the Little Theatre String Ensemble under the direction of Norman Goldblatt. Through succeeding years, DLT was a leader in

e seemed to cover every empty barn, store, shop and warehouse in the area. Then Miss Watts discovered an abandoned undertaker's establishment, including morgue and stable, on Elliott Street. Reports persist that one of the bodies that had been "in repose" at the morgue was one of the circus Ringling Brothers who had an estate at what is now Lake Swannanoa, and this was the building's first association with "show business." Later the structure was used for storage of automobiles and machinery. At the time, the main floor was piled to the ceiling with metal frames which had to be discarded. The appearance of the interior, with its soiled floors, discolored walls and cobweb-draped windows was most discouraging, but Miss Watts saw only a theatre!

A deal was made with owners Whitford Gillen and Theodore Young for a rental of \$15.00 per month, and a lease was signed. Members rallied with scrubbing and painting, and within a few days a housewarming was given in the form of a "Hay-seeders' Ball" with a CWA orchestra and an "old-timer" who called out the Virginia Reel and other dances. This raised \$50.00 for the construction of a stage.

As reported by Eleanor Brigham Shattuck in the book "Curtains Going Up" by Albert McCleery and Carl Glick: "All hands set to work to dig out cobwebs, seal up doors, open new doorways, tear out walls, build up partitions, paint the plaster and brick work, lay flooring at a slight angle, make a greenroom, a lobby, dressing rooms, and best of all, a modern stage. The dressing rooms were built in the basement out of old horse stalls. The Dover Advance reported that, with amateur carpenters and painters making the sets, others (were) making and hanging the curtains and other draperies, and still others raiding the attics all over town for furniture and properties." It seems some things never change! Folding chairs for the early productions were borrowed from local funeral parlors, which seemed consistent with the building's background. They were uncomfortable and bothersome; however, this problem was solved in 1935, when the theatre was able to purchase auditorium seats discarded by the Dover High School.

After about six years of renting, Max Heller, a charter member active in real estate, called to say that the building was up for sheriff's sale for \$1,000.00. Miss Watts went to his office and while she sat there he telephoned ten people who each contributed \$100.00. In 25 minutes, Dover Little Theatre became owner of the cozy, intimate playhouse that is our home today -

32 Duluth Playhouse, Inc.

The Duluth Playhouse is dedicated to the education, entertainment, and enrichment of the community through the participation of theatre arts.

Founded in 1914, the Duluth Playhouse is the oldest community theatre in Minnesota, and one of the largest not-for-profit theatres in the Arrowhead region. The Playhouse, now in its 86th season, offers nine productions a season, to include musicals, comedies, dramas, new script works, and children's theatre productions. Various theatre classes and I workshops are offered throughout the year and the Playhouse produces an extensive I educational/outreach program that tours throughout Minnesota and northern Wisconsin. In addition, the Playhouse sponsors special events for the community and provides support and services to many outside organizations in need of theatrical/presentation assistance and advice. The Duluth Playhouse serves an audience that extends from Grand Marais to Hinkley, and Bovey to northern Wisconsin, averaging over four hundred memberships a season, and performing for an audience of 15,000 to 20,000 a year. In our mission to serve a diverse community, the Playhouse concentrates on creating opportunities for individuals to gain fundamental life-skills and community awareness through participation in theatre arts. Following are descriptions of programs and services provided by the Duluth Playhouse.

PROGRAMS AND SERVICES

Play Production. The primary activity of the Duluth Playhouse is to produce live theatre for the community. The purpose goes far beyond the activity. What a community theatre provides is a positive and supportive environment to exercise and expand creative thought and awareness, thereby enhancing communication skills and building stronger community relations. All individuals participating in a play are volunteers and have chosen to be part of a community event, and this is powerful and important factor.

Peer Education Program. The Peer Education Program, now in its third year, tours educational plays to schools throughout the Arrowhead region. Peer Education is a troupe of high school students who perform plays for their "peers" addressing issues that may affect the daily lives of youths. The Playhouse artistic director, Colleen Daugherty, creates the scripts with input from students and school counselors, along with the advisement and collaboration of PAVSA (Program for Aid to Victims of Sexual Assault), CASDA (Center Against Sexual and Domestic Abuse), and the First Witness Child Abuse Resource Center. The high school troupe tours during the school year to Minnesota and Wisconsin elementary, middle and high schools, reaching over 4500 youths, teachers, and counselors.

The Depot Outreach. The Playhouse partners with The St. Louis County Heritage & Arts Center Depot Outreach Program by providing artist residency workshops for schools and community centers. The Playhouse also offers historical productions called *Characters In History*, whereby students can learn about important historical figures through the presentation of a play. *Teacher: Anne Sullivan Macy*, and *Fact Or Fiction: The Story Of Mark Twain*, are two characters in history that are written and performed by the Playhouse.

Theatre Classes and Workshops. The Playhouse offers a large variety of theatre workshops from ages 7 through adults, with professionally trained theatre instructors. Programs range from one-day workshops, to multi-week sessions, on acting fundamentals, creative dramatics, costume and make-up design, and technical theatre skills. Classes and workshops are held year-round and provide constant opportunities for the community to partake in creative exercises inviting them to learn more about themselves, and others.

Special Educational Productions. The Playhouse chooses one show a season for its educational value (strong political, social, or historical relevance) and in addition to a full-show run, a special matinee is produced for junior and senior high school students to attend. The Playhouse prepares a study guide that is sent to area teachers, enabling them to address the importance of the literary piece and/or its message. This is a direct effort on the

Playhouse's part to help incorporate arts into the core curriculum. At the special matinee performance, a discussion is moderated by the Playhouse artistic director and participating schoolteachers to examine how the person/event has had an impact on mankind's history.

Destination ImagiNation. Destination ImagiNation is the largest international arts and academic competition in the world with over one million kindergarten through college-age students involved annually. In support of this program, the Playhouse sponsors annual workshop sessions to assist teams and coaches in gaining the skills needed for successful presentations. Workshops focus on techniques to improve artistic design elements and performance/presentation skills.

Volunteer Opportunities. As a non-profit organization, the Playhouse success relies heavily on the number of volunteers who participate. Over 500 volunteers will support the Playhouse in a season, spending 50,000+ hours working on productions, special events, and committees. The Playhouse seeks volunteer participation by sending notices for every production to all individuals who have expressed interest, and notices are posted in local publications. The Playhouse mission is to provide an artistic environment to grow, learn, and excel as individuals and as a community, and the steady participation of volunteers is a strong signal from the community expressing the importance of our existence.

Serving a Diverse Contingency. The Playhouse strives to keep ticket prices as low as possible so we can serve a diverse community. We are in compliance with the American Disability Act codes, and at least two shows a season are ASL-interpreted, with others by request. Preview nights are offered at no cost to individuals of low-economic status and the Playhouse sends invitations for each show to social service agencies and their clients. This is a very rewarding evening for the Playhouse, often, performing for a sold-out house, and always an enthusiastic and appreciative crowd.

Relationships with other Organizations. The Playhouse forms several partnerships with other non-profit institutions, combining entertainment and educational opportunities for the Arrowhead region. Partnerships have been shared with the Depot Outreach, area schools, and the following mental health and social services: Program for Aid to Victims of Sexual Assault (PAVSA), Center Against Sexual and Domestic Violence (CASDA), the First Witness Child Abuse Resource Center, and the Mental Health Association of Minnesota-Duluth. With the support of these relationships, the Playhouse can continue to impact the Duluth community with powerful messages. In return, the Playhouse serves as an artistic resource center and outlet for other organizations and their needs.

Playhouse Administration. The Duluth Playhouse staff consists of three full-time staff positions to include a managing director, artistic director, and technical director, with part-time assistance in administrative/box office duties. The Playhouse is governed by a seventeen-member Board of Directors who serve on multiple committees such as executive, marketing, fundraising, and season selection. Additionally, the Playhouse recruits professional designers, directors, choreographers, musical directors, and theatre instructors. Volunteers complete the positions necessary for operation as actors, costume mistresses, seamstresses, carpenters, backstage crew, ushers, greeters, and office support.

33 Evansville Civic Theatre

MISSION

To serve as a primary resource for cultural enrichment and enhancement of the quality of life in Evansville and surrounding communities: to provide a cultural environment for artistic expression, educational programming for youth and adults, presentation of high-quality theatrical productions, and contribution and support to all segments of the communities served.

HISTORY

Evansville Civic Theatre was born in the 1920's when the community theater movement swept across the country. But Civic Theatre's roots extend far back into the 19th Century to the days when independent theater companies performed throughout the Midwest, bring artistry and entertainment to people who would otherwise never know the excitement of live theater. The founder of Evansville Civic Theatre, Miss Frances Golden, brought to the new community theater (called Peoples Players in 1925) all of her previous experience as the daughter of a famous theatrical family. In addition, as artistic director for 17 years, Miss Golden gave to Evansville Civic Theatre stability and sense of purpose that has shaped the character of community theater in Evansville for the past 70 years. In 1935 the theatre group was incorporated with state of Indiana as Community Players Inc. and in 1958 the name was changed to The Evansville Civic Theatre, Inc.

From its humble beginnings at the Old Central High School auditorium, Evansville Civic Theatre has had many homes -- Memorial Coliseum, Bosse High School, the Rose Room of the McCurdy Hotel, the Elks Ballroom, and the Evansville Museum of Arts and Sciences. In 1974, Evansville Civic Theatre acquired it's own home, the former Columbia Movie Theater at 717 N. Fulton Avenue, built in 1910. Here, more than half a century of Evansville's cultural history and over 4 million hours of production and performance time are relived every time the curtain is raised on a new Civic Theatre production. Civic Theatre celebrated its 20th anniversary in the former Columbia Theater in Sept., 1994, with an exterior restoration as the building appeared in 1939.

IMPACT ON THE COMMUNITY

Evansville Civic Theatre provides the communities it serves with significant opportunities for cultural enrichment. As a community theater, the actors and directors and the people who are responsible for set design, sound, lighting, costumes, make-up, and properties are members of the local community. They are business and professional people whose time and talents are freely given to Evansville Civic Theatre as a sign of their love for the theater and their desire to be a part of the cultural development of their community.

Under the professional direction of a full-time Artistic Director, a full-time Technical/Design Director, A Director of Marketing and Development, and Administrative Assistant/Box Office, the members of Evansville Civic Theatre produce outstanding theatrical productions consisting of dramas, comedies, and musicals. In addition, Evansville Civic Theatre offers theater classes and conducts workshops and provides programs and services for various community groups. For ten consecutive years an Evansville Civic production was judged best in the state of Indiana. In 1985 Civic Theatre's musical production "Cole" was invited to represent the United States in an International Theater Competition in Dundalk, Ireland. This production

won many honors including the "Best Director" award to Dick Engbers, the Artistic/Managing Director. Mr. Engber's was the recipient of the prestigious "Mayor's Arts Award" for 1991. As a result of Evansville Civic Theatre's active involvement in the cultural development of Evansville and its surrounding communities, opportunities for artistic expression and appreciation are always available to community members and visitors to the Evansville area. Guided by a dedicated Board of Directors whose members represent every segment of the local community, Evansville Civic Theatre is determined to continue this half a century plus service. With help from the many people whose love and dedication have made community theater possible in Evans our Civic Theatre family with the purchase of a season ticket.

PROGRAMS & PRESENTATIONS

Evansville Civic Theatre annually presents a season of five high-quality productions, which consist of both plays and musicals. The presentations are a variety of comedy, dramas and musicals. We also offer acting/self-expression classes for both children and adults. Our children's classes, which have experienced dramatic growth over the past two years, emphasize self-expression, confidence, creativity and the enhancement of self-esteem. Adult classes are more technical by design, with the emphasis on developing stage skills. We are also very involved in assisting the Evansville-Vanderburgh School Corporation, specifically with the Signature School, as well as offering assistance with auditioning, musical dance, acting, make-up, set design, etc.

SERVICES

Evansville Civic Theatre is a resource provider for area arts and service organizations. We maintain a close working relationship with other area theatres, arts groups, Leadership Evansville, Southwestern Indiana Regional Council for the Aging, Evansville Housing Authority and numerous other social agencies. We are very proud of our on-going program with the Southern Indiana Mental Health Center. One to two days per week, members of this group are transported to the theatre where they work on set construction, painting, organization of materials and other tasks. Through this program, clients are provided the opportunity of developing skills which make them more productive and better equipped to secure employment.

We regularly provide costumes, scenery, lighting equipment, technical expertise and entertainment for area schools, businesses and civic organizations. In addition, we provide complimentary tickets to organizations all over the tri-state area for use in their fund raising and/or recognition efforts.

We have a discount on individual show ticket purchases for students under eighteen years of age. Through this effort we are striving to evolve more youth in the theatre and make an evening of quality arts entertainment more affordable for area families. We also present an annual "Award of Merit" scholarship to a graduating high school senior who has been active with Civic Theatre and who plans on continuing his/her education in the Arts field.

Understanding the need for cooperation among community organizations, Civic works very closely with the area's many cultural groups by providing technical, artistic and administrative expertise, sharing of physical resources and offering of complimentary tickets for other groups fund raising and/or recognition efforts. We actively participate with the Arts Council of Southwestern Indiana in their various marketing programs.

We are committed to providing educational opportunities, programs and services to all segments of the communities we serve.

ORGANIZATIONAL STRUCTURE

Three full-time employees. Artistic/Managing Director, Marketing/development/box office/Technical/design director. Board of Directors made up of community leaders and theatre advocates.

FUNDING

An annual budget of \$186,000.

GOALS AND ACHIEVEMENTS

Providing a need for the community.

SEASON

One or two musicals, light comedy and popular plays. Occasionally a risk or two program. Each production runs a minimum of eight performances, some longer. Each production averages 87%.

PLAY SELECTION

Rarely a new playwright, but have. We give the people what they want.

OTHER

We have children's classes and hold workshops on various topics such as: Lighting/technical, auditioning, dance etc. We do not have a producing children's theatre.

Artistic/Managing Director, Dick Engbers has been recognized on several occasions for his over 30 years of service to ECT. He has also been recognized with the prestigious Mayors Arts Award given to an individual who has made significant contributions to the community arts. He has also received awards from several area organizations.

In 1979, Civic Theatre hosted the annual State Theatre Competition. For several years, Dick Engbers was on the ACT Board.

The Fargo-Moorhead Community Theatre (FMCT) was founded in the spring of 1946 with three performances of *My Sister Eileen* at Moorhead Junior High School. For the next twenty years, the theatre used a variety of area schools and auditoriums as performance spaces. In 1967, FMCT's home the Emma K. Herbst Playhouse, at 333 4th street South Fargo, was completed and remained the Theatre's home. A 372 seat thrust theatre allows FMCT audiences a very intimate and special experience during each performance. There have been two major enhancements to the existing structure which includes adding workshop, lobby and classroom space. In 1995, a third phase was completed which renovated the main hall

35 Footlight Club of Jamaica Plain, MA

from *BRAVO*, 1985

IN DECEMBER 1876 a group of young people, with Miss Caroline Morse as the guiding spirit, met in Jamaica Plain, a suburb of Boston, to consider launching an amateur theatrical organization. In what has to be one of the most rapid meeting-of-minds of all time, the Footlight Club formally came into being, as an unincorporated association, on January 4, 1877. And just five weeks later the first performance took place in the old German Theater in Boston. The club has been in continuous operation ever since. (That first production – *A Scrap of Paper* – was repeated as the 25th production in 1882 and again as the club's 100th in 1906.)

It may be considered a commentary on the thinking of the times that it was felt that only a male could be named president, and the office was awarded to Thomas B. Ticknor, who held the post for 20 years. Miss Morse became vice president. (The club's first female president, Miss Marie Kunttunen, took office in 1967.) As the club prospered, it soon found that larger quarters were needed, and in 1878 moved into Eliot Hall, which has been its home ever since.

It may be difficult today to understand why a group would mount a play for only one performance, but one performance remained the club's policy until 1884 when, to serve a growing membership, each play was performed twice. Beginning in 1911 a burgeoning audience led to a three-performance schedule which became four in 1973 extended to six today.

An adjunct during the early period was the Footlight Orchestra, organized in 1902. Music was provided at performances for 23 years. Old programs indicate that some 25 members took part in the musical group.

Beginning in 1890 tickets carried not only the schedules for trolleys and steam trains back to the heart of Boston, but also the time that the final curtain would fall, implying that at least some members of the audience wanted to have their carriages standing ready to transport them. "Ladies are Requested to Remove their Bonnets" was also printed on the tickets – and still is.

The Footlight Club has always been proud of the quality of the plays it has presented. Among the works the club first produced in the Boston area were *High Tor* (Maxwell Anderson), *Mr. Prohack* (Arnold Bennett) and *The Breadwinner* (Somerset Maugham).

In the early days an actress was allowed to have the services of her maid. The maid was required to remain behind the scenes during the entire performance. And no curtain call was permitted on the grounds that there were no individual stars in nonprofessional theatricals and that all participants, including backstage workers, contributed equally to success. It followed that no flowers were ever passed over the footlights and none have been to this day.

The social nicety of serving refreshments between the acts began in 1930 with coffee, cocoa and cookies. Refreshments are still served, and a newsletter, *The Prompter*, first made its appearance in 1962.

CRISES OVER THE YEARS

The first crisis ever experienced by the Footlight Club was extremely personal. Miss Morse, the moving spirit behind the group, died a year and four months after the club's birth. Out of respect, the office of vice president was not reinstated for 81 years, until 1958.

In 1889 Eliot Hall was threatened with demolition because the owners felt that the rental fee did not justify the maintenance. Rising to the occasion, the club issued some 1,000 shares of stock, took over ownership for \$25,000 and entrusted the building to three trustees. Over the years owners gradually donated their shares back to the club, until by 1934 the club owned all but 12 of them. Legally incorporated as a nonprofit organization in 1927, the club today has full ownership.

In 1913 president Parkman Dexter, having held office for 16 years, felt that he had to resign. Interest had waned, "life was more complex, there were more diversions" and no successor was in sight. It was proposed that the club disband. The women came to the rescue. They arranged a tea. A report of the time states that only two or three males attended, and that they vacillated. But the distaff side insisted that the club go on; they proposed a new slate of officers, fired the doubting men, drank tea and then adjourned.

CURRENT MISSION

In recent years the Footlight Club has felt a twofold responsibility: 1) to present the best in nonprofessional theatre for the benefit of both club members and community neighbors; 2) to preserve and maintain Eliot Hall as a neighborhood resource.

Eliot Hall was built in 1831 as a town hall and meeting place, which was also used as a parish hall by the Unitarian Church. The first changes and modifications were made in 1878, when the club moved in.

For many years the stage was illuminated by gas foots and borders. In 1884 movable wooden box platforms were installed to provide a slope to the flat auditorium floor. From the 1920s until 1968 the platforms had to be hoisted by block and tackle into a storage space in the attic every week so

that Miss Marguerite Souther's "fashionable dancing classes" could take place. But the effort had its reward; not only did many of "Boston's greats, near greats and future greats learn much of their poise from Miss Souther's rigorous but graceful instruction," but on more than one occasion Miss Souther came to the aid of the club with extra financial support.

In 1924 major alterations made the stage both deeper and higher so that sets could be flown. A sprinkler system for fire protection was also installed. In 1939 coil-spring upholstered seats went into the auditorium.

THE THEATRE TODAY

The main auditorium, on the second floor, seats 320. It is reached by a wide staircase that leads to an upper lobby with a fireplace. The proscenium arch is 22 feet wide and the stage is 28 feet deep. At stage right is a long, narrow slot through which flats can be lowered to a storage room on the first floor. A vertical steel ladder rises 31 feet from the stage floor to two operating levels overlooking the stage. Behind the stage are dressing rooms and various storage areas.

The largest area directly under the auditorium on the main floor has been named the Parker Room in honor of a former president, William Stanley Parker (1916-1939 and 1942-1947). This 40- by 40-foot area is used for arena productions as well as a meeting room and a place in which to serve refreshments.

The entire building is heated by two oil furnaces, which, since the increase in oil prices in the early 1970s have become one of the club's major expenses. In recent years heating bills alone – some \$10,000 – have devoured a third of the annual budget.

Were the club able to wave a magic wand, and have its wishes granted, a long (and expensive) "wish list" would include structural and utility repairs, redecoration of the auditorium, repainting of the exterior, a new roof, modern lighting equipment and additional energy-saving modifications.

The perennial problem for the Footlight Club remains funding. Current income is from members' dues and box office receipts from nonmembers. Some additional income has been derived from bake sales, flea markets, rummage sales and the like, and from renting the space to outside groups. Although applications have been (and continue to be) made, the only public grant to date has been from the Boston Arts Lottery Council for one production. No grants from private sources have been forthcoming.

As Jane A. Yoffe, the club's current president, puts it: "Our building is much like Pandora's box. As soon as we start working on one area something else crops up. We have just learned that we have some structural problems in the stage area that will take major fundraising to repair. We are a small group and use most of our energies to produce shows. As a result we seem only able to meet current bills, to the neglect of the structure we are in. The time has come when we need all the help we can get in order to save our building."

Today's active members, imbued with the Footlight tradition, agree. Some years back tribute was paid to the memory of founder Caroline Morse with the words "she created...what those of us of an earlier day like to call the Footlight Tradition. And because that tradition has survived, the Club has survived." The speaker went on to define that tradition as "a determination to carry on...and not to allow the organization she brought into being, and loved, to come to grief on the rocks she so skillfully avoided."

By Robert Brandt

36 Footlight Players, Inc. of Charleston, S.C.

HISTORY

Charleston's oldest community theater group, the Footlight Players had their beginnings sixty years ago. Heirs to a tradition dating back to the early 19th century, a nucleus of Charlestonians wanted a true community theater for their city. Reflecting this spirit, in March 1931, a small group presented a program of one-act plays, and so started the history of this company, formally organized as "the Footlight Players, Inc." in the fall of 1932.

In 1934, the Footlight Players purchased an old cotton warehouse at 20 Queen Street with the idea of eventually converting it into a finished playhouse. Yet until 1938, all productions were given in rented theaters, and the warehouse was used for storage and scenery construction. It was in the old Academy of Music that most of these early plays were presented until 1936 when a Footlight production closed the history of this famous Charleston landmark, the building then being razed after 70 years of theatrical activity. Several plays were presented *alfresco* and the Victory Theater was used from December 1936 to April 1937.

In November 1937, upon invitation of the City of Charleston, the Footlight Players opened the reconstructed Dock Street Theater with a special gala production of "The Recruiting Officer". In 1938 began a three-year period during which an affiliation was in effect between the Footlight Players and the Carolina Art Association, which terminated in 1941.

At that time in 1941 there were no theaters available for rental so the Footlight Players turned again to their warehouse. Still but four walls and a roof (on which was a debt for damages inflicted by a recent tornado) they visualized its possibilities as a Workshop. In less than two months through the efforts of volunteer workers of all ages, the former warehouse was completely remodelled to emerge as an informal playhouse and workshop. Since that time the fall of 1941 the Footlight Players has presented six regular seasonal productions annually, both in the Workshop and in the Dock Street Theater. In 1986 the Footlight Players moved out of the Dock Street Theater and has presented the six-show season in the Footlight Players Workshop exclusively.

37 FORT SMITH LITTLE THEATRE

Fort Smith, Arkansas

www.fslt.20fr.com

HISTORY

After World War II The Young Ladies Guild of Sparks Memorial Hospital decided to sponsor an amateur production and in 1947 the play Mr. and Mrs. North was presented. It was their hope that this show would be the beginning of a community theatre. The Fort Smith Little Theatre was born. In 1948 it was incorporated and Mrs. Thomas Foltz became the founding president.

In the beginning productions were held in what is now the Darby Junior High auditorium and the Ward Hotel ballroom. On the second night of performance for Mr. and Mrs. North over nine hundred people had attended.

As popularity grew for live theatre, it became obvious that a permanent home was needed. In 1952 the group purchased an old grocery store at 3800 North "O" Street. After renovations it became a theatre in the round. By early 1960's some expansion was definitely needed and a lobby area and dressing rooms were added.

In 1963 Fort Smith Little Theatre presented its first musical, Little Mary Sunshine, directed by Polly Lowery. Since then the group has tried to present a musical each year, usually in the summer months.

For the first twenty-plus years the theatre presented approximately four shows each season. In the late 1970's it added an extra show advertised for adult audiences and this was not included in the general season. In the 1980's the number of shows per year were increased to six.

By the mid 1970's the theatre group was a thriving organization and the theater board began discussions about building a new and larger theatre. A special production of Magic of Musical Broadway was presented in the Fort Smith Civic Center, directed by Jay Burk and Sondra Foti, as the first step in raising funds for the new theatre.

In 1978 the Fort Smith Little Theatre joined with the Fort Smith Art Center to raise money to buy land and build a facility to house both organizations and the Center, Inc was formed. This corporation brought property adjoining the Art Center in the Belle Grove Historic District and a million dollar fund drive was launched to pay for a 250 seat theatre and a new art gallery. As time passed the estimated cost of this structure rose and 1983 it was decided to use the funds raised and the money from the sale of the "O" Street property to renovate the existing art center and build a new theatre which would seat just under two hundred people.

In April of 1986 Brad Kidder, an active thespian for many years, delivered the last lines spoken on the "O" Street stage in the play Born Yesterday. Brad had also been a cast member in the 1959 production of the same play.

In June of 1986 the new location for the Fort Smith Little Theatre at 401 North Sixth Street resounded with songs and dancing as a large cast presented "The Best Little Whorehouse In Texas" with Jay Burk at the helm. It was a great success.

The Fort Smith Little Theatre is the oldest self-supporting theatre in the state. It is governed by a fifteen member board of directors who are elected at the annual meeting. They, along with everyone involved in the organization, are volunteers.

This dream of a community theatre over fifty years ago would never have come true without the generosity and support of the citizens of Fort Smith, Arkansas and Eastern Oklahoma.

ORGANIZATIONAL STRUCTURE

The Fort Smith Little Theatre is administered and governed by a board consisting of fifteen (15) board members serving elected terms of three years each. An additional two supplemental board members may be appointed to the president for a period of one year per appointed term.

The executive board consists of the following:

President

Vice President

Secretary

Treasurer

FUNDING

The Fort Smith Little Theatre has been completely dependent on the community it serves through paid attendance and donations by both businesses and local patrons. The theatre is supported entirely by volunteers and does not pay for the services of any performer or any other person working behind the scenes.

GOALS AND ACHIEVEMENTS

This organization has the primary goal of providing good entertainment to the people of Fort Smith, Arkansas and surrounding areas. This goal was achieved the very first year and it has been attained throughout more than fifty years since. Our secondary goal is to provide a platform from which all persons in our area can satisfy their individual needs to be involved in theatre. This too has been realized.

SEASON (2004)

The Importance of Being Earnest (12 Feb 04)
By Oscar Wilde

A Place to Go (26 Feb 04)
By Emily Summerhill (First time performance by a local author)

The Sensuous Senator (15 Apr 04)
By Michael Parker

One Flew Over The Cuckoo's Nest (3 Jun 04)
By Dale Wasserman

No, No, Nanette (29 Jul 04)
By Otto Harbach & Frank Mandel (Music by Vincent Youmans)

Never Too Late (23 Sep 04)
By Arthur Long

The Last Night of Ballyhoo (11 Nov 04)
By Alfred Uhry

The Surprising Christmas Pageant (9 Dec 04)
By Dennis Hartin

PLAY SELECTION

A production committee is appointed each year by the president. This committee is responsible for presenting a recommended list of plays for the upcoming season. Once approved by the board, these plays become the next season.

SPECIAL ACTIVITIES

Special activities are not planned as a periodic requirement or schedule. Several times throughout the year the theatre is called upon to support community presented activities that require performing arts skills. The theatre always responds to the community call by providing both people and equipment in support of such activities.

CHILDREN'S THEATRE

The Fort Smith Little Theatre is not directly involved in Children's Theatre as an organization has been formed and is active to serve the area. Our support is indirect and is limited to providing aid and assistance to those working in children's theatre when and if we are called upon.

38 Grand Rapids Civic Theatre

Grand Rapids Civic Theatre is celebrating its 75th season, which makes it the oldest community theatre in Michigan and one of the oldest community theatres in the United States. GRCT has a history of continuity and is one of the more self-sufficient, arts organizations in our cultural community.

The Civic Theatre is the largest community theatre in Michigan and the second largest in the U.S, with over 6,000 season ticket holders, annually. It reaches over 70,000 people during a single season: 110 performances of the six main stage productions; twenty performances of the two productions for children; and a varying number of special events.

Born in the Roaring Twenties, the Civic Players, as it was called in 1926, reflected a national movement toward establishing "little theaters." Eight individuals met at Ottawa Hills High School to form the theatre group and agreed to produce four plays in the St. Cecilia Auditorium. Prosperity hit early on and the Civic Players moved to Germania Hall on Front Street. Then came the Depression. Membership fell and funds were low. As one of its first fundraisers, the Civic Players held a debate between the already-famous Clarence Darrow and Dr. Alfred Wishart of Fountain Street Church. That simple device netted the theatre \$2,000 and it survived another season.

In the early thirties, the Civic Players performed quite comfortably at the Ladies Literary Clubhouse under the three-year tenure of Director Edward J. Crowley. As the organization grew, the theatre needed more space for seating, for the stage, and for set construction. The not-so-little theatre group

moved back to St. Cecilia in 1939 when Bertram Yarborough came to direct for eleven seasons. In 1935 the name of the organization was officially changed from The Civic Players to The Grand Rapids Civic Theatre.

By 1940 season ticket membership was over 1,600 and each of the six productions drew audiences of over 4,000 patrons. Civic Theatre had an identity but no permanent home of its own. In 1948, St. Cecilia closed down and Civic moved to the Foto News Theatre, previously known as the Powers Theatre and later named the Midtown.

It did not take long for interest to grow in developing a plan to return the Civic Theatre to St. Cecilia. The Theatre signed a five-year lease with St. Cecilia and agreed to help repair their building and auditorium. The offices of the theatre moved into the basement of St. Cecilia. Sydney Spayde was hired as the artistic director for the next three seasons. Drama classes were offered at the theatre.

During the fifties, increased competition for the entertainment dollar caused a decline in revenues and made necessary a reduction in professional staff. The all-volunteer theatre group struggled to reorganize and develop a new vision for the future of the theatre in Grand Rapids. Finally, in the late fifties, a search was conducted to find a new, professional artistic director.

In 1960, Paul Dreher, actor, lighting designer, and director from South Carolina by way of New York and Manistee, was hired. He arrived in time to direct the Civic Theatre's move from St. Cecilia to the Isis Theatre on Monroe Street. Plans for another move for the theatre, this time to Leonard Street, brought this decade to a close.

During the sixties, the theatre experienced unprecedented growth. By 1966, the Civic Theatre had over 3,300 season ticket holders. In 1969 the first full-time director for the Young People's Theatre was hired. A cooperative venture between the Civic and the Grand Rapids Public Schools' Board of Education offered daily Educational Park theatre classes to young people.

In 1974, the theatre launched an experimental theatre called Second Space, housed in Junior College's Spectrum Theatre. Here productions with a narrower audience appeal than was possible to offer on the main stage were offered. As the decade closed, the now very successful Civic Theatre moved in 1979 to its present home in the turn-of-the-century auditorium previously known as the Majestic Theater. The Majestic Theater, built in 1903, had become a movie house. With the expert help of the construction company, Owen, Ames and Kimball, the theatre structure and three adjacent buildings were renovated and turned into The Grand Rapids Civic Theatre complex, opening its doors to the public in October of 1979.

The eighties brought growth and prosperity. The professional staff increased, as did the activities in the educational and out reach programs. By the end of the decade the theatre had outgrown this space and began investigating a way for expansion.

In 1994-95 the *Setting the Stage* capital campaign secured the adjacent Wenham Building for additional office, classroom space and rehearsal halls. The expanded facility boasts a 777 seat air-conditioned auditorium, large scene and costume shops, complete dressing rooms, 3 rehearsal halls/classrooms, business offices, and a dance studio. Over 1,500 volunteers are involved in productions as actors, technicians, season ticket campaign workers, ushers, doorkeepers, box office personnel and guild members.

In 1996 the Acting School curriculum was expanded to include dance and voice. The Acting School changed its name to The Civic School of Theatre Arts. Currently the school offers classes for students age 4 - adult. Four terms a year are scheduled and over 1,000 students are served. A professional faculty of 20 teachers is headed by a full time Education Director.

After 73 years of operation, 1999 brought significant changes and improvements. An innovative fund drive, "Rehearsing for the Future" afforded us the opportunity to improve facilities and increase our Endowment, reaching our goal of 1 Million Dollars. And after 39 years, Managing Director, Paul Dreher retired. His successor, Bruce Tinker, is leading the Theatre into the new millenium.

The Board of Directors, members, full time and part time staff and volunteers are very proud at what Grand Rapids Civic Theatre has become and its mission toward the future.

GRAND RAPIDS CIVIC THEATRE MISSION STATEMENT

Grand Rapids Civic Theatre and its School of Theatre Arts produces quality theatre for the public using avocational artists and provides theatre education for all ages. In achieving this mission, We:

- Provide avocational opportunities in theatre production and performance;
- Provide a wide range of opportunities for volunteerism;
- Maintain the integrity of our historic theatre and facility;
- Employ professional staff who are fundamental to the leadership of the theatre;
- Engage all facets of the community in the theatre arts;
- Provide theatre arts education for children through seniors;
- Utilize the latest theatre technology;
- Maintain fiscal responsibility;
- Pursue excellence in all we do.

39 Greater Grand Forks Community Theatre (Fire Hall Theatre) of North Dakota

THE ORGANIZATION AND PHYSICAL PLANT

Started performing community theatre productions in 1947 using any available space for productions. One of the early supporters owned a motel and many of the performances were in that space. Also used gyms, churches and halls. In 1981 the Board bought the downtown Number 1 Fire Hall and renovated it into a theatre, which opened in 1983 with a seating capacity of 100. The light/sound booth was down stage left and was very small. In 1997 the building took about two and one-half feet of water in a flood. The stage and the seats were flooded and of course the walls. Guttered and renovated the theatre with a new stage, new seats (redesigned for 114 seats), and moved the light/sound booth to the back of the auditorium.

ORGANIZATIONAL STRUCTURE

We like to keep a paid staff of two, an Executive Director and a Technical Director. Right now we are down to one, a combination Executive Director/Technical Director. We also pay a small stipend to our directors, costume designer/creators, and some production personnel. The Organization is governed by a Board of Directors who are chosen from the community.

FUNDING

Our budget runs plus or minus \$100,000. Funds are raised by ticket sales, grants and fund raising events.

GOALS

We have endured because we are an asset to the community's culture and entertainment segment. Theatre is very popular in Grand Forks. For some we are a hobby. We also put on very good shows both from an acting standpoint and a technical standpoint and the audience appreciates our efforts.

SEASON

We perform six shows per year from September to June and usually do a fund-raiser dinner theatre production in August. Prior to the flood our season consisted of a couple of dramas, a musical, a children's show, and a couple of comedies. Post flood we have dropped one of the dramas and went with three comedies. Most shows run ten performances. Pre-flood we had a total audience of 9000, now we are down to about 5000.

PLAY SELECTION

Yes we produce new playwrights. Our former Executive Director was also a playwright and we produced his works. Balancing "audience-pleasers" with other work was not a problem before the flood but it seems to be now. The audience is not as inclined to come and see plays that they do not know or anything other than comedies. A problem? Partially. Resolved? No.

SPECIAL ACTIVITIES

In the summer we offer a Children's Musical Theatre Workshop, which usually draws between 30 and 40 actors. We charge a fee to cover expenses but also offer some scholarships to those who can't attend because of the fee. Many of our workshop actors go on to perform in our children's theatre productions.

CHILDREN'S THEATRE

In March we have a children's production. Sometimes it is performed by children, sometimes by a mix of adults and children. We do not tour (at least since I have been here). We held classes in play writing and technical theatre in some of the schools in the surrounding area.

PERSONALITIES

Probably many but have not had time to research them. We have a LIFETIME MEMBERS list and they have been most helpful in the organization. Most are still living and some still working in the theatre. They are Bill and Betty Gard, Fanny Gershman, Maribeth Overland, Steve Saari, and Earl and Myrl Sickles (deceased).

FACT

We have participated in the North Dakota Theatre Festival and have gone on to the regionals. Next winter we are co-hosting (with the Empire Arts Center) the North Dakota and South Dakota Theatre Festival. Have also attended the Manitoba Theatre Festival at Emerson, Manitoba a couple of times.

40 Harlequins

A BRIEF HISTORY

A small group of citizens from Sandusky, OH had met and planned to produce a play in Sandusky approximately 1924/1925. The group then did produce plays through the mid 30's in the Parish House owned by the Calvary Episcopal Church on First Street, Sandusky, OH. They had such

success in the first early years that in 1928 they were incorporated as Harlequins, Inc. Of Sandusky, OH. I have no idea as to why they incorporated other than the fact that they did establish a second corporation known as "Town Hall, Inc." for the purpose of assuming monies made from each individual production. Town Hall continued in existence until 1958 at which time we found they had about \$7000 in their bank account so Town Hall was dissolved the money was moved to Harlequins, Inc. and subsequently did some building, which will be addressed later.

Through the 30's and into the early 40's, Harlequins was producing plays at various auditoriums throughout the city of Sandusky. Many were produced at St. Peter and Paul's School, which had a minor theatre in one of their building and then later at Sandusky High School, which had a large seating capacity and a very small stage. Really not practical. Basically our problem with that auditorium was being unable to move into the area to build sets except on weekends.

In the middle 40's, around 1948, they entered into an agreement with the Business Women's Club to lease their Coach House, situated to the rear of the fore mentioned club. At that time they continued to build sets, hold meetings and rehearsals at the Coach House, taking the plays then to the high school which was approximately two blocks away; moving the sets, building those through the weekend, dressing on Sunday night and having two performances playing to packed houses of approximately 1000.

In 1958 the group slowed down to the point that it appeared that it might be in major trouble in so far as continuing. Dr Paul Squire, who had been one of the founding fathers met with myself and we decided we would give a shot at constructing a theatre, taking into consideration of the Coach House itself.

This period of time, 1958, we went to the Business Women's Club and obtained from them a long term lease on the Coach House and we removed the second floor over what was to be the auditorium and removed the south wall in that same area for a proscenium and constructed a stage house, 60 x 40. Again, not much room for movement, but at least we had a house of our own and we began to produce plays there in 1958.

During the late 60's and early 70's, The Business Women's Club was in the process of finalizing it's affairs and going defunct. They offered to sell us the Coach House and their main building for what they owed the bank, which was approximately \$10,000/\$11,000. We did this with a stipulation from them that we were to operate the club for a minimum of three years to see if we would make it go. It did not work out. We were in some considerable problems with our membership, having someone to do maintenance work, etc. At the end of the three years we simply advised the Business Women that we were going to sell the unit, which we did to a local contractor, who converted it into a beautiful set of three townhouses. When we sold it we also arranged for a 99-year lease, rent free, on the Coach House Theatre.

At that time forward up until 1988 we produced plays at the Coach House. The tightness of the theater working area became more and more apparent as we began to get into larger cast plays and we constructed a second addition to the back of the first addition. Again, 40 X 16, giving us a much deeper stage and the ability to work deeper sets and have additional storage.

So since the time since we first entered into the rental agreement, we have created the auditorium, created a proscenium with a 22 foot opening and the first stage house at 16 X 40 and a second unit 16 X 40 and have also limited the wall between the first building and the second building for access.

As to the question, what would we change if we could, I think most of the people agree at this time is that we should not have sold the old limestone structure of the Business Women's Club, that we should have torn it down, if for nothing more than a parking lot and perhaps planned then to put a larger theater building in that area of town. This is no longer viable.

ORGANIZATIONAL STRUCTURE

Regarding the organizational structure, we are staffed with volunteers only. No one receives pay nor has anyone ever been paid for working at the theater.

We have a four member board of directors alternating two off each year; president, vice-president, secretary and treasurer working under the corporate conditions set forth by the State of Ohio. We have had many artistic policy problems, which were recognized with much shouting and perhaps very close to fisticuffs.

FUNDS

Annual budget amounts to approximately \$12000-\$14,000. This entire amount is taken in at the start of each season in ticket sales. We then simply live on that money throughout the year. We have been very successful. Sometime we are able to save a few dollars;

sometimes we have to go into our savings. The building of the two stage houses was conducted with contributions from the public and by much work of the membership in soliciting funds.

On a recent date we have gone into some additional work in changing of gear and have been successful with grants and endowments to gain funds for these improvements i.e. light board, etc.

I have no idea how this theater has endured for almost 75 years. I have been a member since January 1953. Our immediate goal at that time was a creation of our own theater. We do have that and continue to utilize the unit.

SEASON

It has been our intent primarily since my membership to do three plays a season and have begun to sneak in a fourth one occasionally which has become a little tedious and overbearing work-wise for the amount of people (40) members.

The auditorium is capable of seating 97 only. We run a play for eight nights over three weekends. Average attendance is approximately 75/80.

PLAY SELECTION

We have a play reading committee appointed every fall and they go about the task of trying to establish an “audience pleasing” season. We have done several plays by local playwrights - not too well received, but it was an interesting project. Our problem with works of ‘limited appeal’ has been the same as any other theater. We know that people will come to see a good comedy and stay away from ‘Glass Menagerie’. By the same token, we have done ‘Glass Menagerie’ twice. We continue to do “good theater” for our own satisfaction.

SPECIAL ACTIVITIES

We have sponsored workshops in the past, but not within the past 25 years. There was a group of theaters in the area of Norwalk, Fremont and Port Clinton and we were taking turns with workshops with expenses being born by the individuals taking the workshops.

CHILDREN’S THEATRE

We do have a children’s theatre. This is always a cast of children performing for younger audiences and of course the aunts and uncles. We do not tour in any way. Our relationship with the local school system is good. Children’s Theatre this year had 120 children coming forward for tryouts for 40 parts. The children also learn building of sets, lights and sound.

At one time we had a teacher in the Sandusky School system who would have children from grade one through six write a play and we would vote on the best ones and would then produce the plays with the children from the schools and also our membership. It was quite an interesting project and sometimes these children came up with some great ideas. This was dismissed after the person in charge left the system.

OTHER INFORMATION

In keeping with the past, I suppose I am going to have to point to our Dr. Paul Squire, deceased. He was one of the founding fathers and he was still quite active even as we went forward and attempted to create a theater out of the old Coach House.

Yes, our theatre has participated at the State level of O.C.T.A, under Regional and State levels. Actually, the writer and Dr. Squire were at the first meeting of the Ohio Community Theatre Association in Columbus, OH in 1953, at which time they decided to move forward and develop a constitution. When O.C.T.A. was formalized, one of our members, Weldon Sheerer, was elected to the board. Since that time we have not had any of our members elected to the board nor have any held an office with O.C.T.A.

41 Hillbarn Theatre

When Hillbarn Theatre started in an old barn in the San Mateo hills in 1941, the audience sat in the open. To keep them from freezing Hillbarn provided a campfire plus coffee and cookies during intermission. When Hillbarn moved to the chapel on the Borel Estate in 1943, they found in the backyard a beautiful Caperdown Elm, Planted in 1885. This became the new site for intermission refreshments.

Through our new theatre has heating system, we continue the tradition of coffee, cookies and friendly fireside in our open courtyard, and you will find there a Camperdown Elm in a red wood planter box. Also you will see in our lobby the original bell from the Borel Chapel which rang to signal the start of the show and of each act and it still does today.

The physical limitations of the chapel prevented the use of the conventional proscenium stage- audience configuration. So director Robert Brauns and set director Sam Rolph invented what they called “flexing staging”, a radical innovation in those days. The acting and audience seating areas were adjusted to the needs of the play and could be found almost anywhere in the building for each play in a different place.

This is your theatre. We hope you will join us in

“HILLBARN IS ALIVE AND WELL”

42 Hilo Community Players

In 1998 a successful run of William Shakespeare's. "The Merry Wives of Windsor" under the direction of Margaret Harshbarger over the last three weekends of July, our eleventh annual Shakespeare play took place.

On the Saturday of the second weekend, the Players sponsored a Renaissance street Faire on Kalakaua Street in front of the Center. It was a modest success and will be presented again next summer during "Antony and Cleopatra's" third weekend on Saturday, July 29, 1989.

In August, it was the kids' turn and newcomer Maria Kolstad did a masterful job in turning out a musical children's play, "How To Eat Like A Child". Every performance of the 12th annual summer children's work- shop played to a full house.

Also in August, the UHH hit the boards with a fullscale production of "West Side Story" under the direction of Larry Joseph with the collaboration of Ernest Morgan, David Coe, and Wendell Ing.

The Player's major adult effort for August consisted of once a week comedy workshops which drew as many as 17 people a session. They culminated in a second annual Comedy Night Fundraiser at the E Kipa Mai Lounge at the Waiakea Villas. Thanks to Roger Loesch, emcee, Pete Cahill, Glenn Hirayama, Laura Andres, Tomas Belsky, Charles Jeffrey, Troy Brown, Wendell Ing, Scott Wyban, Ed Torrison, Poppy Montijo, Ulu Akaka-Belsky, Sam Hughes, Jonathan Teves, Azura Khan, Chris Campbell, Robert Duerr, and Brian Under, there was plenty of talent and a variety of approaches to tickling the funny bone. It was a successful fundraiser.

"Hiroshima" - A narrative theatre production based on the "Journalistic Masterpiece" by John Hershey and adapted and directed by Gary I Balfantz was presented at the UHH Theatre Auditorium on Friday, October 21 at 7:30 PM. Tickets are (\$5.00 and \$3.00, on sale at the door. The production is designed as a memorial to all the souls who suffered and perished in the bombings of Hiroshima and Nagasaki and as a remainder to the rest of the world that this can never happen again. The performance was followed by a cast-led discussion. The play is sponsored by the Peace Institute and the Inter presentation Studies Program of the UH-Manoa Department of Speech and the College of Arts and Humanities.

"The Duck Variations" by David Mannet was presented as dinner/theatre by Jim Thompson and Brian Unger. Jim plays Emil and Brian plays George in this modern, environmental comedy. It was presented at Fiasco's restaurant in the upstairs area on Wednesday and Thursday evenings, November 2, 3, and 9, 10. The price is \$17.95 for dinner, show, tax and tip. No-host cocktails were served buffet-style. Dinner was served buffet-style.

"Vegetable House" - another independent production, this one a musical variety and comedy show conceived, written and directed by Claire Faull will be presented at 7:30 PM on-Wednesday, November 30 and Sundays, December 4 and 11 at Naniloa Surf's Crown Room. Ticket prices will be \$10.00 with a no-drink minimum. The event will be a fundraiser for the Child and Family Service. The cast includes Paul Patrick W. Supp, Laura Andres, Darcy Sherrod, Rosemary Buzby, Kevin Krisciunas Jim McCully, Steve Dixon, John Hall, and Lucy Dixon.

Unfortunately, the scheduled URH production of John Kneubells "Kanikau" has had to be cancelled because of casting difficulties in finding the right actors for the 37- member

if you will like to volunteer, call the Players at 935-9155.

The HAUNTED CAVERN will begin on Wednesday, October 26 from 3 to 6 p.m.

Thursday, Friday, and Saturday, October 27, 28, 29 from 5 to 9 p.m. Sun day, October 30 from 12 to 4 p.m. and Monday, October 31 from 3 to midnight. Admission is \$2.00 general and \$1.00 for children.

Martha Hines, the Players costume manager, has announced HALLOWEEN COSTUME RENTAL HOURS as follows:

October 17-21 from 3 to 6p.m.

October 29, 30,31 from 1 to 5 p.m.

Persons interested should come to the East Hawaii Cultural Center Annex.

UPCOMING AUDITIONS

" THE BLUE BIRD" an 11th annual Christmas production by HCP. This year's production was written by and will be directed by HCP's own Claudia Riley, past winner of the Big Island Playwriting contest for her "Keiki Manu a ka Po" Produced by HCP last fall. Audition dates are November 2 and 3 at 7:00 p.m. at the EHCC Annex. Actors, singers, dancers and musicians of all ages are needed. Performance dates are set for December 9,10,11, and 16, 17 and 18.

"SLOW DANCE ON THE KILLING GROUND"- HCP's first spring production, written by William Hanley, is to be directed by Jackie Frink. This contemporary drama has roles for two men and one woman. Audition dates are set for January 4 and 5 at the EHCC Annex Stage.

BIG ISLAND PLAYWRITING CONTEST – HCP's annual island-wide contest has \$250. Worth of prize money available for this year's contest. It is open to all playwrights who are residents of the Island of Hawaii. For rules and information, write to HCP at P.O. Box 46, Hilo HI 96721 or call 935-9155. Deadline is December 31, 1988. All entries must be postmarked by that date.

At the annual general membership meeting on September 12, incumbents Steve Carter, John Kooistra and Michael Moore were re-elected to two year terms together with Azura Khan, Kenneth Lee and Tina Rizzo. They joined Janel Jenner, Carl Moon, Paul Mark Clark, Alfred Geer, and Claudia

Riley who are completing their second years. At the October board meeting, Michael Moore was elected president Steve Carter for Vice President, Claudia Riley for Secretary, and Paul Mark Clark for Treasurer.

RILEY PLAY OPENS IN OREGON

HCP board members and playwright Claudia Riley's 1987 play, "on Shinjuku Intersectio", a play about the final days of author Richard Brautigan has been accepted by the Quartz Theatre in Ashland, Oregon for production in November of this year. It will be directed by Dr. Robert Spira.

WISH LIST

HCP's hardworking staff comprised of Lynne Nakamura, Business Manager, Peter Schickler, Equipment Manager, and Martha Hines, Costume Manager, all have a list of items that would help them carry out their tasks. Lynne needs an electrical typewriter and a home computer. Peter needs a reliable truck, and all the scrap lumber, nails and tools you don't need. And Martha pleads for a sewing machine, a washer, a dryer, any loose costume jewelry and any old costumes, period clothing or material scraps that you can afford to donate. HCP is a 501 © (3) tax deductible organizations and your donations would be a tax write off.

Mahalo and see you at the show!

43 Indianapolis Civic Theatre

ORGANIZATION AND ARTISTIC PROFILE

This year, Indianapolis Civic Theatre celebrates its 90th consecutive season of high quality community theatre productions. Civic is the largest of more than 70 Indiana community theatres, and, according to the American Association of Community Theatres, Civic is one of the ten largest of over 7,000 active community theatres in the United States. The long-term success of its programs and activities grows out of Civic's mission: to enrich the Indianapolis community by fostering a love of theatre through imagination, education and participation.

Programs & activities: Civic's programs serve and are open to all community members on both sides of the footlights. In addition to education workshops, Civic conducts more than 90 public performances each season. Civic's Mainstage season includes at least 3 musicals, up to 2 comedies and at least 1 drama, plus a student matinee series and 2 summer musicals especially for younger actors. Civic's **paid professional theatre staff** (directors, choreographers, lighting and sound techs, etc) distinguishes the organization from other local community theatres. Civic's professionals work with more than 200 volunteer actors to provide high-quality productions that appeal to a wide community audience. This current year, Civic's Mainstage performances included: *Big River* (Sept '03), *Master Class* (Oct '03), *The Wizard of Oz* (Dec '03), *Swing!* (Feb '04), *The King and I* (Mar '04) and *Noises Off* (May '04). Civic's student matinee series in November '03 was *The Diary of Anne Frank*. The two youth musicals performed during the past summer were *The Curious Quest for the Sandman's Sand* and *Hair*.

Civic is perhaps best known for its musicals, and these musicals illustrate how Civic's mission-driven approach benefits the community. Civic is the only local theatre to produce book musicals (as opposed to musical revues) on a regular basis. Musicals have large casts and provide the best opportunity for avocational actors, singers and dancers to participate in a production.

Partnerships & collaborations: The Oct. '03 production of *Master Class* provided collaborative opportunities with Indianapolis Opera and The Fine Arts Society (Radio Station 88.7). Patrons from both groups, plus Civic patrons, were invited to a **free** social event coordinated and sponsored by Civic. The event, held at a local winery and catered by a local Greek restaurant, included a live radio feed, performances by Opera Ensemble singers, and interviews with the *Master Class* actors. Both the restaurant and the winery provided all food and beverages as a trade for advertising with Civic and sponsoring *Master Class*. Arts patrons from three different organizations learned about other art opportunities in the community. "We need more event like this", stated Sandy Pagano, an Opera patron. "I didn't know anything about Civic Theatre. And this was an opportunity to meet new people with similar interests." Sandy, an Opera season ticket-holder, attended *Master Class* and plans to attend several future Civic productions. Civic patrons also attended an Opera production.

Civic Theatre encouraged Reis-Nichols, a local family-owned jewelry store, to include the Indianapolis Art Center at their annual holiday open house that has benefited Civic for several years. The holiday party featured jewelry by Leslie Greene, an elaborate display of emeralds, *The Wizard of Oz* characters from Civic's holiday production, and a glass-blower from the Arts Center who made holiday ornaments. Civic patrons learned about art classes, Art Center patrons learned about Civic productions, and Reis-Nichols patrons learned about both organizations.

Civic is the first theatre to participate in the Spirit and Place Festival. Just completing its 4th annual festival, Spirit and Place is a comprehensive 12-day themed event that promotes civic dialogue among diverse groups throughout Central Indiana. Civic's student matinee production of *The Diary of Anne Frank* complemented this year's theme of Remembering and Reconciling. Civic held a free performance of *Anne Frank* and invited

500 Indianapolis Public School students (90% African American), Hasten Hebrew Academy students, holocaust survivors, war veterans, and other members of the public to attend. Afterwards, a rabbi and 2 holocaust survivors spoke of racism, discrimination and hate, and answered students' questions.

And, next summer, Civic is producing its Young Adult Summer Musical at the Madame Walker Theatre Center. Madame Walker is in the heart of urban Indianapolis. Civic has an opportunity to introduce acting and community theatre to a new group of young people currently involved with Madame Walker.

For the past 5 years, Civic has coordinated and hosted *Spotlight*, the annual AIDS benefit featuring performances from a variety of local performing arts groups. Last year the event raised more than \$60,000. Civic will continue to sponsor this benefit at Marian College.

For more than seven years, Civic has partnered with the Indianapolis Museum of Art to provide pARTners, a series of summer intensive workshops held on the grounds of the museum. Campers spend half of each day working with art educators and the remaining half-day working with theatre educators. Civic also works closely with the Children's Museum to offer collaborative youth education programs.

COMMUNITY OUTREACH

Most of Civic's outreach involves bringing the underserved to the theatre. Over 3,600 physically, mentally, socially, economically and transportation-challenged community members of all ages, from more than 150 Central Indiana service organizations, are invited to attend the pre-opening night **SneakView** performances. Many of the social service organizations have their own buses and transport their clients to and from the theatre. The theatre is accessible to the disabled. A variety of ticket discounts are available and the productions are performed at convenient times, usually on weekends. The more family oriented performances are scheduled to begin one hour earlier to accommodate those with younger children.

Civic has also received funding for education scholarships to ensure that all students displaying a talent for acting, including those with physical handicaps, have the opportunity to participate in the workshop programs. Civic also created and coordinates "Free Ticket February", currently entering its 5th year. The program offers free tickets for teens during February, with four theatres participating, in addition to Civic. The best way to foster a lifelong love and appreciation of theatre is to expose people to the theatre at an early age.

Civic provides **free** services for schools and community groups with limited or nonexistent theatre arts curriculum, including:

- **CAP:** Serving after-school needs, the **Collaborative Arts Program (CAP)** includes eight Indianapolis arts organizations that sponsor a qualified instructor to teach onsite classes to Indianapolis Public School students that lack arts programs or classes.
- **Camp Jameson:** Civic recently began a new collaboration with Jameson Camp Inc. to provide theatre workshops at no cost to them. The special-needs students are introduced to beginning theatre concepts like improvisation while working in teams.

Civic also makes sets and costumes available to local schools and theatres, usually at no charge.

Jr. Civic Education Program

The Jr. Civic Education Program (Jr. Civic) provides theatre-based programs open to all children ages 4 to 21. Recognized as **the area's only year-round theatre-based education program for all age groups**, Jr. Civic is dedicated to developing and enhancing an appreciation of theatre arts in young people. Jr. Civic classes, workshops, and summer musical productions provide hands-on dramatic activities to encourage the creative use of voice, body, and imagination. More than 14,000 young people actively participate in Jr. Civic programs and activities each year. Jr. Civic's multi-disciplinary curriculum is designed to connect theatre skills with life-skills and academics. Jr. Civic includes four (4) distinct programs, all developing a lifelong love and appreciation for live theatre and future theatre audiences:

Jr. Civic Mainstage Musical (JCMM): The Jr. Civic Mainstage Musical (JCMM) is cast exclusively with actors ages 6 to 14. The young amateur actors **pay no registration fee** to perform in a full-scale musical production, under professional supervision with the same production values and artistic excellence as Civic's regular Mainstage programming – including show direction, live music, choreography, make-up, costumes, set design and execution, lighting, and sound. Each summer, an average of 3,600 young children experience live theatre staged and produced just for them.

Young Adult Summer Musical (YASM): As with the Jr. Civic Mainstage Musical, professionals are hired to work with the young actors ages 14–21. Student musicians are employed to play in the pit, providing them with professional experience. The evening rehearsals provide high school and college students with an alternative, creative outlet for their considerable energy. The musical production also prepares young artists for a professional career in theatre. Several Jr. Civic students have majored in theatre in college and some have pursued careers in theatre.

School Matinee Series. Each season Civic includes a production for more than 8,500 junior high and high school students from throughout the central Indiana region. Additionally, relevant materials are created using the State of Indiana's educational standards and are provided for classroom discussions.

Workshops: In addition to teaching the skill-based elements of theatre, the Workshops are designed to help children from Pre-K through high school develop life-long skills such as confidence, creativity, problem solving, and a sense of responsibility. Workshops have also been especially designed to meet the criteria for Girl Scout merit badges. Professional, local theatre artists and teachers, teach all workshops.

44 Kalamazoo Civic Theatre, MI

www.kazoocivic.com

A BRIEF HISTORY OF THE KALAMAZOO CIVIC THEATRE

In 2004, the Kalamazoo Civic Theatre celebrated its 75th anniversary. From 1929 to the present The Civic has been at the forefront of community theatres in America. From its beginning it has been praised by the public and its peers as one of the outstanding examples of just what can be done with a "Civic" or community theatre.

Founders of the theatre included Dorothy Dalton, Norman Carver Sr., (who also helped start the First National Community theatre Association), Howard Chenery, Ruth Noble, Paul Fuller, Louise Carver, and Jean Huston. Their contributions to The Civic helped set the stage for many years of high artistic quality and performance. In its long history, The Civic has managed to survive the Depression, become a major cultural institution in southwest Michigan and is still a leader in the ranks of community theatre.

From 1929 to the present The Kalamazoo Civic Theatre has been at the forefront of community theatres in America. From its beginning it has been praised by the public and its peers as one of the outstanding examples of just what can be done with a "Civic" or community theatre.

What started as a tiny band of people producing a few plays in Lincoln School auditorium in the summer of 1929, has grown to be one of the premier theatres of its type.

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Some of the highpoints in the Civic's history are as follows:

- * 1929 – The players move into their permanent home at the South Street location. The theatre was state of the art for the time. Its elegant house and surrounding spaces added greatly to the performances within.
- * 1933 – Norman Carver Sr. was instrumental in forming the Michigan Little Theatre Enclave (later to become the Community Theatre Association of Michigan).
- * 1941 – The Civic was asked by the publishers of Stage Magazine to present a production of one of their plays on Broadway.
- * 1945 – An Intern program was created. It was the first of its kind in the nation. The first intern was Betty Ebert, who later married Jack Ragotzy. Together they founded The Barn Theatre in Augusta, Michigan.
- * 1945 – In order to support the war effort, The Civic began touring productions to outlying communities. This outreach program was an important part of The Civics' mission during the war years.
- * 1949 – The Imaginary Invalid was staged in an arena style setting. Audience members sat on the stage, surrounding the action. This venture gave a hint of what was to come with the Carver Center.
- * 1950 – The Civic staged its 200th production "The Madwoman of Chaillot".
- * 1952 – Norman Carver was elected to be the first president of the newly formed National Organization of Community Theatres.
- * 1953 – The Civic celebrated its 25th anniversary.
- * 1956 – The tradition of opening the season with a musical began a tradition that continues to this day.
- * 1958 – The Civic Auditorium Trustees built an annex to the auditorium. This new facility, built one block south of the auditorium, was needed to give the players much needed shop and storage space. It also provided a multi purpose space that was used as a second performance area for experimental productions. It also was used as office and rehearsal space for the

- * Kalamazoo Symphony Orchestra. The trustees honored their manager of 30 years, Norman Carver, by naming the facility after him.
- * 1958 – James Carver joined The Civic staff as a Production Assistant.
- * 1960 – The Civic was the first community theatre in the nation to present "Raisin in the Sun"
- * 1969 – The Civic entered its first AACT festival. Due to an accident during the performance they were unable to complete their performance. However because of the quality of the performance they were given an Honorary Mention.
- * 1974 – James Carver was promoted to Managing Director of The Civic.
- * 1983 – Fools, having won first place in State and Regional AACT/Fest competition, went on to represent The Civic at the National Festival. It was voted second place in National Competition. This Civic production represented the United States at an international theatre festival in England.
- * 1989 – The Civic presented its 500th production "Our Town".
- * 1994 – The Civic produced "Dancing at Lughnasa". This was another festival entrant, winning State, Regional, and National Competitions. They also received recognition for both the outstanding performance of the actors as well as design of the production.
- * 1995 – A Capital Campaign was undertaken to fund a complete renovation of the Civic Auditorium as well as the construction of the Suzanne D. Parish Theatre. New electrical systems, rigging, stage flooring, and seating were installed in the auditorium as part of the renovation. Furnishings were reupholstered, and walls received a fresh coat of paint.
- * 1996 – Ground breaking took place for the new Suzanne D. Parish Theatre. It was built next to the Carver Center.
- * 1997 – The Civic took "Dancing at Lughnasa" to Monaco to perform at an international festival sponsored by the Princess Grace Foundation.
- * 1997 – James Carver retired from The Civic.
- * 1998 – August of 1998 brought the opening of a multi-million dollar state of the art arena style performance space. In addition it doubled the shop space as well as giving the ever-growing Civic much needed storage space.
- * 1999 – The Civic's production of Forever Plaid won first place in State and Regional AACT/Fest competition. The "Plaid" company represented Michigan, Indiana, Illinois, Wisconsin, and Ohio at National competition in Memphis, Tennessee.

Throughout its history, The Civic has served the community in a meaningful way. The future promises to be filled with opportunities, and we invite you to be a part of our continuing legacy.

Internships available

- * Costume Design
- * Lighting/Sound Design
- * Properties Design
- * Scenic Design
- * Technical Direction
- * Stage Management

The Program

The Civic employs seven Interns in six disciplines: Costume Design, Lighting/Sound Design, Properties Design, Scenic Design, Technical Direction, and Stage Management.

The goal of our Internship Program is to provide a motivating, highly professional atmosphere in which the Intern is challenged with the practical application of prior skills and training, while striving to acquire new skills and experiences. Interns achieve this in the three ways:

1. Completing realized designs or constructions, or managing a production in collaboration with a variety of staff, volunteers, and guest artists.
2. Assisting the Resident Designers, Technical Directors and Production Manager in any number of capacities as a carpenter, an electrician, a stitcher, a scenic artist, a props master, a sound engineer, etc.
3. Assisting with the basic responsibilities of the upkeep and maintenance of the facilities in the Intern's respective area.

Interns work in two spaces: our beautifully renovated, 500-seat proscenium house and our nicely equipped multi-million dollar arena theatre.

Professional Supervision

Under the supervision of our professional staff (33 full and part-time employees), Interns will design or manage up to 6 productions a season in our two venues.

Applications will be accepted beginning February 1st of each year.

Kalamazoo will host this years AACTFest 2005

45 Kanawha Players

1922-23 The First Season. The first production was the show *Glory of the Morning*, held at the old Thomas Jefferson Junior High. The second production, *Prunella*, was presented on the Edgewood Country Club lawn.

1924- 25 The play *As I Remember You* went to New York for a little theatre competition.

1925-26 KP became incorporated and leased an old church at Washington and Dickinson Streets for its Playhouse.

During the 9th season, KP presented its first success and their first attempt at Shakespeare with *Merry Wives of Windsor*. A children's department was organized which has now become the Children's Theatre of Charleston.

For *Twelfth Night* during **1931-31**, KP built the first revolving stage ever used by little theatre in the United States.

Review began with the Charelston Gazette with Bayard Ennis as reviewer. Several arts groups in the community still benefit from the Bayard Ennis Trust Fund, organized in his memory after his death.

April 10, 1936 The Playhouse burned and was a total loss. However, the play *Louder Please* opened the next week on Billy Bryant's Showboat. Local controversy began when in **1938**, KP presented the play *Winterset* which had several actors using unacceptable language.

1942 Governor Neely designates the KP the "official state theater."

1946-47 KP joins other groups in Civic Arts Center Association to try to get a Civic Center Theater built. Players fill minor roles on Cavalcade of America broadcast starring Robert Young aired from the Municipal Auditorium with music by the Charleston Symphony.

1950-51 Dick Hughes oversaw the construction of the Players workshop in Kanawha City. The volunteers did all the work with donated materials. The workshop was completed in 1951 for the 30th season.

1961-62 Betsy Stuart began collecting 40 years of mementos for KP archives.

1963 The State creates a Centennial Showboat and various Players make it "go."

1967-68 During the 46th season, the Players presented their first black drama with *Raisin in the Sun*. The same season, *Who's Afraid of Virginia Wolfe* stirred a storm of moral controversy.

1971 KP formally dedicate the archives collected and housed at the library. A committee is formed to explore the merger between the Light Opera Guild, the Children's Theatre and the Players.

1984 A part-time artistic director was hired. Tom Murphy, who was well known in the community as an outstanding director and actor, remained with the company until his death in 1986.

1989-90 KP's opening performance of the season is held at Capital High School. Through a CASE partnership, the KP provides assistance and support for the preparation and development of students and staff in successful educational pursuits.

1990-91 During the 69th season, KP almost triples their season subscription membership.

1991-92 KP entered its 70th season and 50th year as the Official State Theater of West Virginia. Kanawha Players presented the outstanding production of DRIVING MISS DAISY with guest actor, Lou Myers (Mr. Gaines on the NBC show, *A Different World*). KP received the MAYOR'S AWARDS FORTHEARTSas the ARTS ORGANIZATION for the Year; Charleston Town Center recognized Kanawha Players as the Outstanding Arts Organization for the Year during their annual DO THE CHARLESTON Celebration.

1992-93 The blizzard of '93! KP had to cancel two scheduled sold-out performances for the hit musical, *BIG RIVER* in March due to the blizzard. The show was rescheduled during the Regatta. An excerpt from the play was entered in the Ohio Community Theater Association Festival Regional competition and placed first runnerup. Phillip Washington received best actor award; Hilda Armstrong, Barbara Rowell and Jeanetta Hobbs won outstanding singing ensemble. KP was selected as the "best" community arts group in a contest sponsored by a local magazine, *FOCUS ON THE VALLEY*.

46 Kingsport Theatre Guild

Serving the Region Since 1947

The Kingsport Theatre Guild, Inc., is one of the oldest community theaters in the state, this year embarking on its 56th year of continuous operation.

J. Fred Johnson, one of the city founders, may have been Kingsport's first prominent thespian. He appeared in a 1920 theatrical production titled "Everybody's Husband" for the benefit of a future public library. It wasn't until 1947, however, that an official community theater was formed and Kingsport Theatre Guild presented its first formal offering, "Yes and No."

Through the years the Kingsport Theatre Guild has performed in a variety of venues, including a barn on Eden's Ridge, school auditoriums, church fellowship halls, a community center on Sullivan Street, a Fine Arts Center on Church Circle, and, currently, at the Renaissance Center.

In 1992, KTG expanded its board of directors to include more community representatives and in 1993 hired its first staff person. Since that time, much has been accomplished. Growing audiences and increasing financial support from local businesses and individuals have enabled the Kingsport Theatre Guild to offer a year-round schedule of musicals, dramas, comedies and thrillers, as well as children's theater produced specifically for school groups. Volunteer performers and technicians work closely with theater professionals and staff to ensure high-quality productions, providing a valuable educational experience for all those who participate, whether as actors, musicians, crew, or technicians. For the past several years, KTG has presented a musical production during Fun Fest. Each year, that musical has been a favorite of Fun Fest theatre audiences. For an arts organization to exist for more than 50 years requires the vision, commitment and determination of many people. The Kingsport Theatre Guild appreciates the businesses and individuals who support community theater through sponsorship, membership, volunteerism, or by their attendance of KTG productions. As we enter a new millennium, we want to honor our past and enjoy the present as we build for the future. The Kingsport Theatre Guild is proud to celebrate its 56th season of serving our community.

47 Little Theatre of Chattanooga, TN

History

Eighty years ago, in April of 1923, a group of enthusiastic theatre-lovers gathered together in Chattanooga to create a new community theatre. By December of that year, The Little Theatre (Inc.), under the signatures of John D. Wing, Mrs. Marcus Schwartz, Miriam Hines Thatcher, John E. Gilbreath and J. J. Mahoney, had been registered with the State of Tennessee as a corporation. Their stated purpose was "assisting and promoting the study of the drama and of dramatic literature and entertainment, the cultivation and development of dramatic talent and the organization and presentation of dramatic entertainments."

The initial Board of Directors, as listed in the playbill for *Dear Me*, the first production of the new company, presented on April 28 and 29, 1924, included: President E.Y Chapin, Vice President J. J. Mahoney, Secretary John E. Gilbreath, and Treasurer L. C. Leach; Dr. John D. Wing, Dr. L. F. Snow, J. Kent Boyd, R.W. Olmsted, Jas. F. Johnston, C. Othneil Brown, Mrs. John S. Fletcher, Mrs. A. H. Thatcher, Mrs. Marcus Schwartz, Mrs. Foster V. Brown, Miss Marguerite Aull and Miss Rosalind Ewing. *Dear Me* was produced and directed by George C. Murray, General Director. For several years, this fledgling group continued to play before a loyally devoted coterie in the Bijou, as well as in the auditorium of Chattanooga High School. In 1926, The Little Theatre purchased, remodeled and produced its first play in the Firehall Number Four, at the corner of Eighth and Park. In 1927, this far-sighted company named its first Artistic Director, Mr. Stanley Addis.

For thirty-six years, the "Old Fire Hall" provided a home to an ever-expanding community theatre. By that time, in 1962, the (by then called) Chattanooga Little Theatre had grown to attain a status as one of the largest artistic organizations in the area, producing five plays per season for audiences of more than 12,000 patrons per year. Motivated by the deterioration of both building and neighborhood, The Little Theatre raised funds to construct a new structure, and presented the first season at its current North Shore location in 1963. Five years later, The Circle space was added. The audience continued to grow, and a Technical Director, Secretary/Bookkeeper and Box Office Manager were added to the staff.

In 1982, the Board of Directors of The Little Theatre recognized a need for major changes in the company's relationship with the community at large. It created a formal youth theatre program and hired an Education Director in that year. The first three-show season of the Youth Theatre saw more than 150 students enrolled in classes and an audience of more than 5,000 young people.

In 1990, The Little Theatre embarked on a project to move into a desperately needed new theatre, with space to accommodate the furious expansion of personnel and programming the company had undergone. In a fund-raising program headed by Alice Montague and Sonia Young, the company

raised more than six and one half million dollars in cash, pledges and property, including a gift of one million dollars each from the Benwood Foundation and from John T. Lupton. The ensemble moved into the new Chattanooga Theatre Centre in September of 1996.

The Chattanooga Theatre Centre serves more than 800 volunteers providing thousands of hours of support for theatre programs enjoyed by more than 45,000 patrons each year. In addition, the staff has grown to 13 full time members, including a Producing Director, a Resident Designer, Resident Costumer and Technical Director, Education and Youth Theatre Directors, Business and Box Office Managers, and a Director of Marketing.

This splendid organization has provided 80 years of dedication to its mission of "improving our community through quality theatrical experiences." We hope to continue to work toward a bright future, and provide leadership in Chattanooga's theatrical arts for another 80 years.

PHYSICAL PLANT

The Chattanooga Theatre Centre resides in an \$8million complex on the North Shore of the Tennessee River in beautiful Chattanooga, Tennessee. It's MainStage is a 380-seat, proscenium stage, without flyloft or orchestra pit. It's "Circle Theatre" space is a flexible theatre with seating for up to 200, and an additional space - the dance studio - can be configured for 75 to 100 seats when needed.

In addition to the performance halls, the Theatre Centre complex includes three dedicated rehearsal/class rooms, two elegant lobbies and spacious scene- and costume-shops. Administrative offices, laundry facilities, stage support spaces, including four fully appointed dressing rooms, and storage for costumes, hats/wigs, scenery and props make up the balance of the 65,000 square foot facility.

ORGANIZATIONAL STRUCTURE

The Little Theatre (Inc.) consists of a Board of Directors with 27 members, headed by an Executive Committee of 6. The staff of 14 full-time positions includes a Producing Director, five production staff, five administrative staff and two Youth/Education staff. Adjunct faculty for classes and guest artists including Directors, Designers, Choreographers and Music Directors round out the professional portion of our operation. More than 750 volunteers per year handle and/or assist with all aspects of the business, including box office, front of house, scenic and costume construction, and administration.

FUNDING

The Theatre Centre operates on about 70% earned revenue, most of which comes through ticket sales and class tuition. The balance come from grants, (about half) corporate sponsorships (about a quarter) individual gifts (about a quarter). Our annual budget has hovered around \$900,000 for the past three years.

SEASON

Our MainStage program of plays for the general public consists of seven slots, of which two or three are musicals, two are usually comedies, one is a "classic" of some kind, one a contemporary drama. The "Circle Series" of plays is four titles, usually all contemporary pieces or fresh looks at classic works. Our Youth Theatre presents four to six productions, all created with young people on stage and in the wings, presented to young audiences. In addition to these programs, we present a series of alternative projects in our Studio, including staged readings of original works, concert versions of little-known musicals and classroom projects.

SPECIAL ACTIVITIES

The Theatre Centre hosts a biennial New Plays Competition, with the winner receiving a cash prize and a full production in our Circle Series. In alternate years, we fill this slot with a production of one play chosen from the body of work of the playwright named as the Bryan Family Foundation Award winner by the Fellowship of Southern Writers.

A variety of "Interest Groups" meet at the theatre monthly, including groups devoted to playwriting, theatre for youth, acting and other interests. Our youth group, TheatreQuest, offers young actors, designers and directors a chance to work on their own projects in a safe and supporting atmosphere.

THE THEATRE CENTRE YOUTH THEATRE

The Youth Theatre at the Chattanooga Theatre Centre celebrated its 20th anniversary in 2004, although informal youth activities had been part of The Little Theatre as early as the 1950's. Our youth program focuses on getting young people involved in every aspect of production, including acting, stage management, design, construction and even directing. In 2004, we were honored to receive the Sara Spencer Award for Service to Youth Theatre by the Southeastern Theatre Conference.

48 The Little Theatre of Norfolk, VA

from *BRAVO*, 1985

THE FLUCTUATING FORTUNES of The Little Theatre of Norfolk mirror the development of theatre in Hampton Roads, Virginia. Started as a club for the reading and study of one-act plays, the group evolved into the Arts Players. From there the story is indeed "one of bitter struggle, faith, dogged determination and growth," as reported in 1940 by Elizabeth Stephenson, a board member and vice president.

The Arts Players met with severe setbacks after attempting to change the format from one-act plays to the presentation of three-act plays. However, a small group of the remaining Arts Players reorganized in January 1927 to form The Little Theatre of Norfolk. Although the Theatre has continued to have its ups and downs, it has provided continuous community entertainment ever since, and in 1985 observed its 58th season.

The group's first production, *Aren't We All*, was produced at Blair Junior High School in May 1927. The net profit of \$1,000 enabled the organization to find a permanent home in an old garage at 241 W. York Street. Despite the cramped and poorly furnished facility, a series of successful seasons followed, one of which even saw the launching of a movie career for Margaret Sullivan, a Norfolk native, in the 1930s.

A bold step was taken in 1949. With the York Street location in a state of chronic dilapidation, the board of The Little Theatre appealed to the public for contributions for a new building. The new building was completed in 1950 and, appropriately enough, the first performance presented there was *Happy Birthday*. Subsequent additions have enlarged the building to more than twice the size of the original.

With the new building completed, the Theatre entered on a successful and prosperous period that lasted until the mid-1960s. In its heyday the Theatre offered a winter season of five plays, a summer season of three, an academy with classes for children and adults, productions by the Experimental Wing and participation in a local arts festival. And, for the three-year period from 1965 to 1968, The Little Theatre had a full-time paid director the first theatre in the area to enjoy this luxury. Unfortunately this turned out to have been an unwise move, both in the selection of the director and the timing: the dinner theatre movement was draining away acting talent by offering monetary rewards.

After this brief experiment, The Little Theatre instituted a policy of using the most competent volunteer directors it could find for each of its five shows. Unfortunately, the theatre has not qualified for any local, state or federal grants. All help is volunteer, no one is paid and competition is severe and ever-increasing.

When it started, The Little Theatre of Norfolk was the only game in town. There were no dinner theatres, no opera and barely a symphony orchestra. Although the tri-city area of Norfolk, Portsmouth and Virginia Beach share common boundaries and claim a total population of more than 750,000, there are today six community theatres, three university theatres, one dinner theatre, one players guild, one Equity theatre (Virginia Stage Company) and several emerging independent production companies. And each group draws on the same pool of talent.

Today, The Little Theatre owns its building free and clear of liens. This fact coupled with the generosity of local theatre enthusiasts who provide time, energy and financial support makes it possible to stage a five-play winter season filled with variety and quality in keeping with the statement of goals made at the Theatre's first meeting in 1927: "...to give to the community the very best plays, at moderate prices."

The Theatre now seems to be entering a new period of growth and profitability, with an increasing number of season subscribers the past two years.

49 Little Theatre of Winston-Salem

A BRIEF HISTORY

The Little Theatre of Winston-Salem had its beginning at a meeting on October 3, 1935, at Salem Academy with Dorothy Knox presiding. She stated a "need of organized dramatics for Winston-Salem with the aim of building a permanent organization to present the best in Dramatic Art for the citizenry." Some sixty people then began meeting monthly and presenting two or three one-act plays. Dues were one dollar annually.

Over the years, as the theatre group grew, a number of facilities including the West End School building, the Reynolds auditorium, and the second floor over the Moxley Piano Company were used for performances. The theatre's offices, rehearsal, shop and costume spaces were likewise housed in a variety of locations, including Doris Pardington's living room, the Trotman house on Fifth Street, and a drafty barn on Robinhood Road.

The State of North Carolina issued a certification of Incorporation to The Little Theatre of Winston-Salem, Inc. in June of 1950, and in 1953, Doris Pardington, a charter member, became the first paid director. In 1957, The Little Theatre, along with other Arts Council performing groups, moved into its present location on Coliseum Drive, where accommodations rival those of many professional theatre groups.

The statement of purpose in the Bylaws of The Little Theatre of Winston-Salem, Inc. is clear: "The mission of this non-profit corporation shall be to provide for all within the community an avenue for education and development in all aspects of theatrical arts, and to provide entertainment for the community by offering a series of well-staged performances of live theatre."

The Little Theatre's efforts to provide training and education took a significant step forward in 1969 when it began acting classes for 25 students in grades 9-12. Volunteers staffed classes. A training program for Teachers in Creative Dramatics was initiated the same year and the volunteers

worked with the Winston-Salem/Forsyth County Schools. Later, an expert in "Drama as Education" was employed to train Little Theatre creative dramatics teachers, enabling them to relate drama to school curriculum. The cooperative relationship that developed between the schools and The Little Theatre education program gained national recognition. Currently, The Little Theatre offers education programs for K-12 and adults.

GENERAL INFORMATION

Currently, The Little Theatre of Winston-Salem performs six main stage shows in a season. Generally, four of these are straight plays (non-musicals) and two are musicals. Approximately 2,500-3,000 people see each straight play and 5,000-6,000 see each musical. We do nine performances (counting our preview show) of a non-musical and thirteen performances of a musical. A typical musical has 30-40 volunteer cast members plus an orchestra, and a straight show has a cast of anywhere from 2 actors to 25.

The Little Theatre has volunteers involved in all aspects of a theatrical production, from the set and costume construction crews to the backstage or "running" crews to the "front of house" crew (those who sell tickets, usher, and man the concession stands), to those who put up posters all over town. A typical Little Theatre production will involve anywhere from 200-400 volunteers lending talent, energy and countless hours.

The Little Theatre is constantly in production. As soon as one show is "struck," another is auditioned, cast and into rehearsal. In some instances, auditions for the next show will take place before the previous one has even closed. Little Theatre volunteers, particularly actors and stage managers, make a three-month time commitment for a musical and a two-month commitment for a straight play. There may be as many as six rehearsals a week, normally lasting from 7-11 p.m. each night. It's almost like having another job, but our volunteers come back again and again because the process of making theatre is in their blood. It's truly an experience like no other.

Aside from our main stage, we also produce four plays each season for our Second Stage Series. Generally unstaged readings, this series showcases plays that are newer and often more controversial than our main season. Occasionally, we will offer a fully staged production for this series.

Another vital aspect of The Little Theatre is its Education Program (ACT), which currently offers a comprehensive series of theatre classes for young people, kindergarten through 12th grade, and acting classes for adults. ACT produces *The Best Christmas Pageant Ever* each year, showcasing the talents of its students.

The Little Theatre staff consists of ten people, many of whom started here as volunteers. Whit Andrews, Executive Director Anne Beadle, Costume Shop Manager Cheryl Shamblin, Business Manager Marsha Godfrey, Costume Assistant, Elizabeth Brooks, Box Office Manager Teri Beadle Tesko, Technical Director I Mike Orsillo, Development Director Charles Pringle, Education Director Marge Claycomb, Volunteer Coordinator Kristina Ebbink, Marketing Director .

Hours of Operation: Administrative Office 10 a.m. -5:30 p.m. Mon-Fri Costume Shop 10 a.m. - 4:30 p.m. Wed & Fri Box Office 12 noon - 5:30 p.m. Tue-Fri.

Our 65th Season (1999-2000) will include *Children of Eden* (Summer Musical), *The Last Night of Ballyhoo*, *Nunsense* (Musical Revue), *Of Mice and Men*, *My Fair Lady* (Season Musical), and *Grace & Glorie*.

50 Long Beach Playhouse, CA

A BRIEF HISTORY

Established February 18, 1929, the Long Beach Playhouse is one of the oldest continuously operating theatres west of the Mississippi. Following performances in venues ranging from the Pacific Coast Club Library, to the Capitol Theatre (destroyed by the 1933 earthquake) and the Union Pacific Train Depot (from which they were evicted due to its being designated a fire hazard) the Players moved from place to place. The group struggled through economic disturbances caused by the depression and World War II. Then, with the influx of defense workers, ticket revenue began to increase significantly. In 1949 (with \$22,000 in Government Bonds and a \$25,000 loan from Farmers & Merchants Bank) the Players purchased land for the construction of their own Playhouse on Anaheim Street where it remains today. The "Grand Opening" took place February 6, 1951 with Playhouse actor Robert Mitchum as the guest of honor.

PHYSICAL PLANT

The Playhouse contains the originally constructed Mainstage Theatre, which has a small proscenium area and a thrust stage surrounded by 200 seats. In 1956 and 1972 the technical support areas were expanded to include costume, prop and furniture storage areas and a scene shop. Since then numerous changes have occurred. In the 1960' s a second story was built to house an additional theatre-the 99 seat Studio Theatre. The scene shop was enlarged, a costume shop was added on above the scene shop and the front lobby was expanded to include an art gallery and an enclosed solarium. In 1999 the entire facade of the building was replaced with a striking art deco exterior. To date we have again outgrown our scenery and costume storage and rehearsal space and are currently exploring the possibility of further expansion to accommodate these needs.

ORGANIZATIONAL STRUCTURE

The Playhouse has a small paid professional staff, which consists of an Artistic Director, Managing Director, Technical Director, Costume Shop Manager/Resident Costume Designer, Resident Sound Designer, Resident Lighting Designer. Paid staff also includes a Box Office Manager and Assistant, House Manager, Assistant to the Managing Director, and an Information Systems Analyst. Over 300 volunteers supplement the paid staff along with approximately 20-30 interns during the school year. A 12-member working (not fundraising) Board of Directors sets policies, goals and objectives, maintains and improves the physical plant, and manages financial assets. A separate 5-member Board of Trustees fundraises for capital improvement and safeguards the financial integrity of the Playhouse. The Board and the Staff share a compatible vision for the Playhouse and the Board places its trust in the Staff to get the job done so there are few, if any, problems in working together.

FUNDING

a. 2000 Annual Budget \$498,000

- b. Ratio Earned/Unearned (1999 Actual) 6.6:1 (or 86.8% earned)
- c. How/Where Funds Raised: Earned: Season Tickets, Box Office, Charitable Benefit Performances. Unearned: Memberships, Beverage Sales, Workshops, Grants, Trustee Fund Drive, Interest/Dividends
- d. Percentage by Ticket Sales (Actual) 86.8%
- e. Percentage by Grants/Contrib. (Actual) 6.4%
- f. Percentage by Endowment (Actual) 0.0010
- g. Percentage by All Other (Actual) 6.8%

GOALS AND ACHIEVEMENTS

The Playhouse has endured due to the outstanding quality of its productions, affordable ticket prices, the variety of offerings in its 16-play seasons (8 in the Studio Theatre and 8 in the Mainstage Theatre), which are geared to specific audiences, community involvement in the Playhouse, and an attractive, theatre, which is well-run. The artistic mission of the Playhouse is: To nurture and cultivate new and traditional audiences, as well as emerging and established artists; encourage the participation of all interested individuals; maintain a strong theatre training program and produce quality theatre which includes traditional plays and classics, new works and thought provoking, socially significant productions. Its specific goals are: To provide professional quality productions which provoke a passionate audience response, whether it be laughter, tears or insight into particular relationships, issues or events. To produce plays which involve and appeal to diverse audiences. To provide educational outreach programs which allow direct exposure to performance experiences, which lead to lifetime appreciation and involvement in the theatre. To cultivate writing talent by providing a place for playwrights to develop new plays which can move to other venues under a professional Equity contract. Many of the above stated goals have been achieved and are being achieved with new goals constantly being set. The following sections will provide information on projects, services and programs, which are meeting these goals.

SEASON

A typical season at the Playhouse includes 8 plays in the Mainstage Theatre and 8 plays in the Studio Theatre, plus 4 staged readings of original plays. Also, one- person guest artist shows are occasionally given a 5-week run on Saturday afternoons and Sunday evenings. Performances are offered at the Long Beach Playhouse 50 weeks per year. The 200- seat Mainstage Theatre produces traditional plays which have attained commercial success and which have wide audience appeal such as light comedies and mysteries by playwrights such as Neil Simon and Agatha Christie. Also produced are the classics and quite a few revivals of plays from the 1920' s and 1930' s. While the purpose of the Mainstage Theatre is to entertain, the 99-seat Equity Plan Studio Theatre attempts to stretch audience's horizons by presenting plays, which focus on human relationships and relevant social, political or historical themes. Plays are also selected for the Studio Theatre, which attract diverse audiences. In addition, world premiers of new plays are produced in the Studio Theatre in conjunction with its "New Works" playwright's project. Eight plays and four staged readings of new plays are produced annually in the 99 seat Studio Theatre. Annual attendance is approximately 30,000 patrons. Average cast size is 9. Plays run 6-7 weeks, 4 nights per week. Average audience attendance for the Mainstage is 90% of capacity and the Studio Theatre is 80%.

PLAY SELECTION

One of the major goals of the Studio Theatre is to produce plays by new playwrights. This season (2000-2001) we are producing 2 world premiers as part of our regular 8- play season. Both plays came out of our "New Works" playwright's festival (described below under "Special Activities)." One of the unique things about the Long Beach Playhouse is that all of its productions in both theatres are fully subsidized by ticket sales. Any other income goes toward capital improvement and special projects, such as educational outreach. Ticket prices are the same for both theatres in order to make them accessible to all who wish to attend. Productions in the Studio Theatre are more expensive to mount as the actors are paid. Also, the more challenging nature of the plays and half as many seats produce smaller audiences in the Studio Theatre than in the Mainstage. While the Studio Theatre generally sustains losses for each play, the Mainstage nets enough revenue to subsidize the Studio Theatre productions. Having both theatres allows us to provide "something for everyone!"

SPECIAL ACTIVITIES

- a. ACTING WORKSHOPS
- b. STUDENT INTERNSHIPS
- c. HIGH SCHOOL THEATRE OUTREACH
- d. PLAY DEVELOPMENT PROGRAM
- e. CHARITABLE BENEFIT PERFORMANCES

PERSONALITIES

With our proximity to the Los Angeles TV and movie industry, we have many recognizable actors on our stages seen in films and on television. Some of the well-known old-timers who have appeared at the Playhouse have been Robert Mitchum, Hugh Beaumont, Laraine Day, Robert Comthwaite and DeForest Kelly. Outstanding persons who contributed to the growth of the Playhouse include Mrs. Walter Case who was elected president in 1934 and held the position for 25 years. The first resident stage director was Elias Day who served from 1930-1938. He helped develop the talent of many men and women who later became film and TV celebrities. Board Member Edwin Hyka' s wise leadership during the 1950's-60's skillfully guided the Theatre through some economically rocky times. Board Members Joanne Danielsen's and Lewis Goodrich's generous financial contributions allowed the Playhouse to go forward with major capital improvements. In 1992 both the City of Long Beach and the County of Los Angeles awarded Elaine Herman (then Managing Director) the "Distinguished Artist Award" for Arts Management for her contribution to the growth of the Long Beach Playhouse. Volunteers and Artists are recognized for their contributions to the Playhouse at annual luncheons and awards banquets.

FACT

The Playhouse has not hosted state, regional or national events other than national participation in our "New Works" playwright's festival.

51 Los Alamos Theatre

By the early 1970s, it was becoming increasingly evident that Los Alamos Little Theatre (LALT) needed its own facility. The High School auditorium was too big and too costly, performances had to be limited to one weekend, or two performances played to a mostly empty auditorium. Other facilities such as Fuller Lodge were not really suitable for theatrical productions.

Fortunately, and simultaneously, Los Alamos County was considering moving the County Recreation Hall to a new location and razing the old Recreation 1-hil building. Perhaps, LALT could convince the County Council to let LALT operate the old building as the Performing Arts Center (PAC). Spearheading this effort, John Mench convinced the County Council and the LALT Board of Directors to negotiate a contract for LALT to act as the County's agent for administering the use of the present PAC.

With the \$12,000 that had been allocated for the razing of the building, but which now was designated for upgrading the structure, LALT volunteers (many of whom didn't know which end of the hammer to hold) turned this old Army mess hall into a workable amateur theater. The work began in September 1972, during the final production of an LALT play at Fuller Lodge.

By working nights and weekends, LALT was able to stage its first production in January and February 1973, with six performances of the melodrama, "Ten Nights In A Barroom." The tradition continues with this year's melodrama, "The Curse of an Aching Heart," opening new Year's Eve and playing on weekends through January.

TIMELINE

- 1941 Japan bombs Pearl Harbor; US enters World War II
- 1942 First self-sustaining nuclear chain reaction, Stagg Field, U. of Chicago; Manhattan Engineer district established, Los Alamos Ranch School selected as the site of "Project Y"
- 1943 April, Ranch School staff and students evacuate 'the Mil,' 100 scientists and support personnel arrive, University of California agrees to be Lab's operator; Los Alamos Little Theater (LALT) is established
- 1944 First Los Alamos town council meets; First Los Alamos Little Theater produces first play, "???"
- 1945 Allied victory in Europe
 - July 16 Trinity Test, US detonates first nuclear device
 - Aug. 6 "Little Boy" nuclear weapon detonated over Hiroshima
 - Aug. 9 "Fat Man" nuclear weapon detonated over Nagasaki
 - Aug. 14 Japan surrenders, World War II ends
- 1946 President Truman signs Atomic Energy Act establishing the Atomic Energy Commission (AEC); The Zia Company assumes support operations as the Army leaves; Community Concert Association established
- 1947 Berlin blockade and airlift, "Project Y" becomes "Los Alamos Scientific Laboratory" (LASL)
- 1948 Los Alamos Light Opera (LALO) produces first show, "HMS Pinafore"
- 1949 New Mexico State Legislature establishes Los Alamos County (#32)
- 1950 President Truman orders AEC to develop the hydrogen bomb
- 1951 Nevada Proving Ground established
- 1952 Lawrence Livermore Laboratory established, "Mike" shot explodes first hydrogen device in the Eniwetok Atoll; Nevada Proving Grounds becomes Nevada Test Site (NTS)
- 1953 Korean War ends; Lab moves from buildings around Ashley Pond to new buildings Is "across the bridge"
- 1956 Existence of neutrino proved by Frederick Reines and Clyde Cowan; security gates come down, and Los Alamos becomes an open city
- 1957 Russians launch Sputnik, International Atomic Energy Agency established with headquarters in Vienna
- 1958 First nuclear testing moratorium, First season at Don Juan Playhouse
- 1959 Plutonium 238 used as a power source in space; first privately owned homes built on Barranca Mesa, White Rock opens to developers
- 1961 US buildup in Vietnam, Berlin Wall goes up, testing moratorium ends; Time magazine gives LALO's production of "South Pacific" a favorable review
- 1962 Last US atmospheric test, Cuban missile crisis; President Kennedy visits Los Alamos and NTS
- 1963 LASL Science Museum Opens
- 1964 First government house sold to a private citizen
- 1969 Neil Armstrong is first man on the moon
- 1970 LALO produces "Man of La Mancha" and performs at the New Mexico State Prison, the night before bloody riots begin there
- 1972 LALT acquires old "rec" building for present Performing Arts Center (PAC)
- 1973 Last US combat troops leave Vietnam, energy crisis, Three Mile Island nuclear power plant accident; Last Don Juan Playhouse performance
- 1974 February, AEC becomes Energy Research and Development Agency (ERDA); Senior Citizens' Center opens
- 1977 October, ERDA becomes Department of Energy (DOE); La Mesa fire ravages; Bandelier National Monument lands

1978	"TA-55" Plutonium Processing Facility becomes
1982	President Johnson directs national labs to pursue "Star Wars" research
1986	Chernobyl nuclear power plant accident in USSR
1987	Joint US/USSR verification experiments
1988	DOE labs engage in cooperative research with industry, Rocky Flats Plant closes
1990	LALT moves in to former Casa Mesita space, takes "Painting Churches" to international festival in Glasgow, Scotland.
1991	Persian Gulf War-42 days, USSR dissolves
1992	President Reagan announces underground test ban; Last melodrama at which beer is served
1993	50' anniversary of the Lab and town, President Clinton visits; Bradbury Science Museum opens downtown; LALT produces an original revue, "Stoories of the Hill" to celebrate the town's, the Lab's and the theater's 50th anniversaries
1994	Frederick Reines, former LASL employee, is awarded a Nobel Peace Prize
2000	Cerro Grande Fire burns nearly 48,000 acres and more than 300 homes
2002	PAC refurbished, former janitors' closet becomes ADA, approved bathroom

52 Macon Little Theatre

One of the most popular of the local organizations which has afforded Macon citizens keen enjoyment in their appreciation of the stage and theater has been the Macon Little Theater, a voluntary, non-profit, civic organization. The Little Theater was organized in June, 1934, and began functioning with a membership of 150 persons. An old laundry building at the foot of Academy Street on Ocmulgee was converted into a suitable home for the theater. This property was owned by the W. D. Lamars, who offered its use to the theater "rentfree". Later, the property was deeded to the theater by the Lamars.

The membership of the theater has grown over a period of years and now numbers more than 1600. This group has contributed much to the dramatic life of the city since its formation, and a number of outstanding actors have been discovered through its program. Among Macon people who have played outstanding roles in the various presentations made by the organization are Mrs. Randolph Jaques, Miss Blythe McKay, Miss Myrick, R. H. Casson, Mrs. Elliott Dunwody, George D. W. Burt, Mrs. Rosser Smith, Archie Grinalds, Jr., Alfred K. Story, and others. During the years of World II, special entertainments were provided for service men located in the city, and a number of soldiers played leading character roles in some of the plays presented.

53 Mark Twain Masquers

The Mark Twain Masquers, Hartford, Ct. was founded in 1933 and participated in the Golden Anniversary Theatres of 1985 survey.

The Masquers have gone through a difficult period since 1985. They have lost their "permanent" home at the Kingswood-Oxford school, where they had their own studio building and use of the theatre at the school. The lessor decided to terminate the lease, which was a year to year lease but intended to go for 50 years since one of our members donated one million dollars to the school to build the theatre and provide the Masquers with a home. Our member passed away, the estate did not honor her request and that was that.

The nucleus of workers had aged and with so many other leisure outlets available that did not exist from 1933 to then (video, internet, regional theatres, etc.) the number of volunteers and audience members declined dramatically. However, a group of young people came forward and have kept the Masquers operating...somehow. They are now burned out too.

Miraculously, quality productions continued to be produced. However, where in the 1979-80 season and prior to that, 5 shows were produced each season, in 1980 through 1987 the number was reduced to 5 shows. In the crisis year of 87-88 only *Fiddler on the Roof* was produced (superbly) and then 3 per year from 1988-89 through 1992-93. After that the number varied, but the continuity was maintained.

At the present, the Masquers have an office and meeting room in a rented, converted factory building and put on shows wherever a stage can be rented. Rental costs have skyrocketed over the years. A solution to our frustration has not appeared on the horizon.

There is no permanent paid staff; directors and choreographers are hired on a per show basis.

The membership roster consists of about 65 names...not workers, names.

At the present time, fixed non-production expenses are about \$7,500 for office rent, phone, web site, postage, office expense, printing. The treasure is solvent...for now. Most of the income is derived from ticket sales, the rest from donations and dues. No grants have been made, mainly because the group is in flux and plans are so tenuous.

The future of this celebrated theatre group, which at one time was the only show in town, is seriously at risk. 67 years is a good ride. We are still struggling and hoping for a solution.

54 Mobile Theatre Guild, AL

1950 -2000: Fifty Years of Excellence

A cultural tradition for 50 years, the Mobile Theatre Guild celebrates its Golden Anniversary during the 2000 season.

Mobile Theatre Guild began during 1950 as an outgrowth of a summer drama project when campers at Battles Wharf presented an original script *The Tea Party*, written and directed by Father Anthony Zoghby.

Father Zoghby headed the theatre group for the next 15 years of growth and organization during which time numbers of his original plays, musicals, skits, and revues were presented. In 1954, the group received its state charter, and during the 1957-58 season moved into its present home at 14 North Lafayette Street. Before this time, plays were presented in various halls, theatres, libraries, and once even in a county courtroom.

Several additions to the original structure including a green room, make-up room, dressing rooms, and expanded backstage areas have been made through the years. Last season the prop loft and stage floor were rebuilt, the orchestra pit was "rediscovered" and put back into use, and the patio and front walk were relandscaped. This season, new lighting and newer seats have been installed in the auditorium.

Beginning with *Dames At Sea* in the summer of 1972 and continuing through the decade, Tom Pocase presided as resident director. His most outstanding directing credits at the Guild included: *Private Lives*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, *Cabaret*, and *Sweet Charity*.

A new era was ushered in at the Guild during the 1984 season when Michael McKee became resident director. The Guild sought to become "Mobile's Off-Broadway Connection" producing new and award-winning plays which had their debuts in New York's smaller playhouses. Under the direction of Mr. McKee, Mobile Theatre Guild also became an active and widely recognized participant in the American Association of Community Theatre (AACT) festival (a competition arena for amateur theatres). The Guild has since won numerous state, regional, and national honors with its productions of *A Walk in the Woods*, *A Life in the Theatre*, *Marvin's Room*, *Womenfolks*, and *Smoke on the Mountain*. The culmination came with 1997's production of *Smoke on the Mountain* placing first place nationally and Mr. McKee being cited for his outstanding direction. Additionally, for bringing regional and national attention to the state of Alabama, he was awarded the Marian Gallaway Award for outstanding contribution to the state of Alabama by the Alabama Conference of Theatre and Speech.

Throughout its 50 year history, the Guild has been fortunate to see many of its participants depart to work in legitimate professional theatres and garner many prestigious awards. These include: Louise Quick, who became Bob Fosse's assistant choreographer; Linda Zoghby, an internationally acclaimed operatic soprano; Vicki Powers, a stage, screen, and television actress/singer; Vanessa Nolan O'Meara, who worked in Los Angeles as casting director of "Sesame Street's" animation department; Hiram Taylor, playwright; Beth Stomps, Alabama's Miss America 1998; and Myra Barginear, Mississippi's Miss America 1998 and National Miss America finalist.

As proud members of Alabama Conference of Theatre and Speech, Southeastern Theatre Conference, American Association of Community Theatre, and the Mobile Arts Council, the Mobile Theatre Guild encourages all Mobilians to take an active interest in local cultural opportunities. It is involved in educational outreach, bringing guest lecturers into local schools, as well as "Conversations" with the audience at the theatre. New faces are always welcome both on stage and back stage at the Guild, and our shows are never "closed" to the public.

As MTG celebrates this landmark anniversary, its desire for Mobile and the Arts is a greater future based on its great heritage. You, your family and your friends are invited to join the Guild in celebration of its Golden Anniversary by attending the remaining productions of this season and by introducing young people and non-theatre goers to the "Guild Experience."

—Anne Scott

55 Mud Creek Players, IN

MISSION STATEMENT

The mission of the Mud Creek Players is to share our fellowship, heritage, and love of theater with our members and the community.

CORE VALUES

We value our members as a family
 We value our community
 We value our heritage
 We value sharing our love of theater.

THE STORY OF OUR ORGANIZATION

The History that follows was written by Dottie Pierdos, Mud Creek Historian, Costumer, and mainstay of the Mud Creek Players, Inc. since the early 1960's. Beginning with Question 2, information has been provided by Kathy Meyer, Mud Creek Newsletter Editor, who can be contacted at Home: 317-842-9396 or Work: 259-5265 Ext. 4011 or by e-mailing MCPMeyer@aol.com

For 50 years, political, social and cultural history of the Mud Creek Valley area has evolved from and revolved around the local landmark, THE MUD CREEK BARN, and more specifically, the Mud Creek Players.

Friendships were formed during WWII when gasoline was rationed, and the ladies of the valley found themselves remotely situated from city friends and activities. Lonely and eager to do their bit for the war effort, the gals met weekly to sew bandages and blankets. When the group was asked by the Red Cross to choose a name for their group they chose "Lemon Butters" because that particular day they were having lemon butter sauce over nut bread. (The lemon butter sauce recipe is in the Mud Creek cookbook "Standing Ovarions").

After the war when the need for bandages no longer existed, the ladies continued to meet monthly. Occasionally, an evening meeting was planned, which the husbands attended. The evening meetings were a success and a revelation.

It was Sol Blumenthal - who was always fond of theater and who had been involved in Little Theater in Chicago - who suggested that this crowd would make a fine dramatic group. As quickly as that...the idea blazed into action!

The group decided on a place and time when they could meet (and eat) and read plays aloud for entertainment. The first meeting was held in the home of Arthur (Pooch) and Grace Payne on February 23, 1950, and the nucleus of the group was born.

The next meeting was held at Merz and Mary Condit's house. A play reading committee was chosen, and it was decided then that the group would

meet at 7:30 every other Thursday and dues would be 50 cents. As the group became more organized, they started taking minutes and sending a newsletter, *The Mud Creek Shoos*, edited by Merz Condit and George Caleb Wright.

The play reading committee selected *The Late Christopher Bean* as the first play. It was staged in a real barn - the Murphy barn on Sargent Road. A great clean-up began along with rehearsal for the grand premiere production to be given in the fall of 1950. They barely had time to throw the cows out before opening night. The play *The Late Christopher Bean* was performed on October 22, 1950. The audience sat on authentic Hoosier "hay-baled" chairs, and the cast used the empty stalls as dressing rooms. The unique thing about this play was that most of the membership was in the play. A different cast was used for each of the three acts. The players, ever civic-minded, donated the proceeds to the Castleton Volunteer Fire Department.

As one theatrical performance followed another with notable success, the group grew. The players broadened the scope of activities to provide something for everyone.

All the while the group, now definitely known as the Mud Creek Players, was looking for a more permanent place. Merz and Mary Condit offered their barn located just west of Sargent Road on 86th Street. Once again, everyone pitched in to make the premises useable as a play house and center of activities. Those activities increased in number and variety. Art classes, square dancing, movies, costume parties, great books group and pitch-ins were always the most popular.

The membership continued to grow as the non-professional actors polished their avocation with pride and perseverance.

They continued to present plays in the Condit barn, one or two a year, until that fateful day in July, 1963 when the barn burned on dress rehearsal afternoon. The show must go on, and it did, on schedule in the auditorium of Crestview grade school.

However, they knew, even though the Condit barn was their home for so many memorable years, that the property was in imminent danger from the wheels of progress. With that in mind, the group purchased property and made plans for a new barn theater at the corner of Mud Creek Road and 86th Street. They worked hard and pulled together to make a success of their new location.

The players formed the nucleus of the neighborhood, not only as thespians, but as civic leaders. Banding together, they fought several outside forces. In 1956, a turnpike was proposed from Pendleton Pike north to Chicago with a huge bridge span straddling the Mud Creek Valley. The Players were instrumental in scuttling this dubious plan. In 1962, a satellite airport was proposed for the northwest corner of 86th and Sargent Road. Again, residents rallied and put an end to the proposal.

Those were only warm-ups for what was to become the fight of the half-century, when it was revealed that the water company wanted to dam Mud Creek to create another reservoir. Finally, reason and sanity once again prevailed and the project was laid to rest.

Through all the controversies, the Players gave theatrical programs to help raise money to fight the projects. Through all these fifty years, committees have functioned with meetings, activities, and parties of all kinds.

For several years in the late 60's and early 70's the Mud Creek Players' membership went all-out to produce the Red Bud Festival. The public was invited to come to the barn, partake of refreshments and take a driving tour (complete with route map) of the Mud Creek Valley with its thousands of blooming red bud trees. Other attractions were offered -antiques for sale or viewing, and sundry entertainments.

George Caleb Wright summed up this lively bunch of countryside dwellers in the first sentences of the Mud Creek Creed. He said the main requisite for joining the group is a keen interest in and desire to participate in its activities.

Corbin Patrick, theater critic for the Indianapolis Star, said, "Mud Creek Players is a cultural ornament of the country's northeast side."

Mud Creek Players represents far more than the theater. They are people who are interested in preserving the beautiful valley and who feel that neighborliness and a helping hand have a place in today's life style. The current members believe in the need to express themselves and escape from reality for a while.

Those are the first 50 years of the Mud Creek Players. What will the next 50 years bring?

PHYSICAL PLANT

The current facility was erected in 1963 in response to a fire which destroyed the original "Barn". Mud Creek still looks like an old Barn and our current members are committed to maintaining the integrity of the existing architecture. When the Mud Creek Players first formed, we were the theater in the boondocks. It was quite a trek for anyone from Indianapolis to make their way out to see our performances. Times have changed, and we are now located in the heart of a thriving community with housing editions and shopping areas surrounding us. Since we have substantial available parking and our ticket prices are reasonable: normally \$10.00 for adults and \$8.00 for students under 18 and senior citizens over 65; we sell out most performances.

Our new popularity has resulted in major growing pains for the Mud Creek Players, Inc. We currently have no storage or lobby space, and sets are built in the audience seating area. Because of these space limitations, we are launching an aggressive building campaign that will address many of these concerns. Phase I of our plans includes storage for props and costumes and a shop area for set building. Phase II will add an additional stage and additional seating for our ever-increasing audience. We hope to break ground for Phase I some time in the Spring of 2001. (See Additional Information.)

SEASON

Our typical season contains four plays. Most of our productions have been light comedies, murder mysteries, and occasional musicals.

Our youth population is growing, and we are hoping to sponsor Drama Camps this summer for the youth in the area.

56 Oak Ridge Community Playhouse, TN

MISSION STATEMENT

The Oak Ridge Community Playhouse provides opportunities for the community and region to participate in all facets of theatrical experience by providing a broad spectrum of top quality theatre performances and educational experiences under the guidance and support of a professional staff, while generating sufficient revenue to assure sound financial operations.

BACKGROUND INFORMATION

The Oak Ridge Community Playhouse (ORCP) was founded in September, 1943, when seventy-five of Oak Ridge's new residents answered a two line notice which appeared in the Oak Ridge Journal's third issue on September 18th: "Are you interested in becoming a member of a Little Theatre group? There is an organization meeting Wednesday at 7:30 pm, second floor of Town Hall." This meeting was the birth of the Little Theatre of Oak Ridge, as it was first named. It was decided at the meeting to put together a local-talent cabaret show for the purpose of raising funds to stage a play. In 1944 the Little Theatre joined the Army's Department of Recreation and Welfare for sponsorship. In 1947 the Little Theatre left the sponsorship of Recreation and Welfare and incorporated as the Oak Ridge Community Playhouse. During the eighth season, the Oak Ridge Children's Theatre, which had been formed in 1947 under the sponsorship of the Women's Club, joined the Playhouse and became the Junior Playhouse. In 1957 the Playhouse purchased the Center Theatre in Jackson Square and after extensive remodeling moved into its permanent home.

Our season consists of 18-20 productions each year. The Playhouse season of seven shows generally includes two musicals and a diverse selection of contemporary and classical dramas and comedies. Our Junior Playhouse Educational Program includes four shows performed and produced entirely by area youth, a two week Summer Theatre Academy (ages 8 -18), the Backstage Club for ages 3-8 and an expanding year round program of workshops and seminars. The Footlight Series, developed in 1990 as an alternative venue for aspiring playwrights and directors, includes five productions each year. Through a Partnership-in Education with the Oak Ridge High School, we co-produce two shows at the High School each year.

BOARD OF DIRECTORS

ORCP is governed by a 13 member volunteer Board of Directors. In successive years, four, four and five directors will be elected, by the membership, annually for a term of three years. Each Board member takes responsibility for one phase of administration of the organization such as Volunteer Recruitment, School Liaison, House and Box Office, etc.

STAFF

Playhouse Artistic Director, Ron McIntyre-Fender is responsible for maintaining the artistic integrity of all Playhouse productions, working closely with Patti Rogers-Copeland, General Manager, who is responsible for the administrative and financial operations of the Playhouse. In May, 1994 the Playhouse added a staff Technical Director to supervise technical production areas and manage the facility. This full-time, professional staff of three is joined by part-time and contracted staff, including a Staff Assistant, Publicist, Costume Shop Manager and Assistant and numerous Guest Directors and Class Instructors.

All performers and technicians are amateur, community volunteers donating in excess of 50,000 hours of work to the Playhouse annually.

57 Ohio Valley Summer Theatre

A BRIEF HISTORY

Ohio Valley Summer Theater opened the summer of 1951 with a George Bernard Shaw commemorative festival, as a community/university venture in Athens, Ohio. Ohio University trained students, not only for positions in professional theater, but also in community theater, children's theater, and public school drama programs. OVST provided a perfect vehicle for university/community interaction and enrichment so for years there was a close alignment to the point that OVST became the summer extension of the School of Theater.

Following the 1987 season the arrangement underwent a drastic change, precipitated by an administrative change in School of Theater and the College of Fine Arts. A new director was brought in to replace long-time director, Bob Winters, who was having health problems. The new director's agenda focused entirely on training students for careers in professional theater, and there was little room for OVST in that agenda. Word of OVST's elimination was greeted with public outcry from community and university alike, and the OVST Board quickly began a fund-raising effort in hopes of saving the organization. Due in large part to public reaction, and intervention of university administrative personnel, a compromise was reached between the College of Fine Arts and the OVST Board that allowed the organization to continue operating, and the university to maintain its historical commitment to the community. At that point OVST became an entity, working directly with the College of Fine Arts, and responsibility for keeping the organization going became that of the OVST Board, and the community at large.

Starting over, as it were, under this new arrangement OVST produced single-show seasons the next two years, three shows the following year, then stabilized at two shows per season. The decade since has been one of continuous struggle which makes the celebration of this Golden Anniversary especially sweet.

PHYSICAL PLANTS

Being a community/university project, OVST has had the use of university facilities from the onset. Kantner Hall, home of the Patio Theater (now Elizabeth Baker Theater) with its proscenium stage, was brand new when OVST opened in 1951. Following the first season the board voted to purchase air conditioning for the theater, and advertised that productions could be attended in "cool comfort." Twenty years later OVST acquired the use of a second space, The Forum Theater, as the university completed construction on its new Radio Television Communication Building (RTVC). The Forum Theater comprised a large portion of the two lower floors of the new building, and sported a thrust stage (with audience seated on three

sides) and complex backstage system including a vomitorium. Both theaters have undergone renovations but basically they remain the same. Occasionally OVST has used other spaces: the OU Inn and Nelson Commons for dinner theaters, a tent on the grounds of the Southeastern Ohio Arts Center (The Dairy Barn) for an outside production, and an auditorium on the grounds of the Ridges (former home of the Athens Mental Health Center and Asylum). OVST is fortunate to have the use of these two wonderful theaters. There are no plans for new facilities.

ORGANIZATIONAL STRUCTURE

Paid Staff: Prior to and including 1987, OVST was staffed entirely by School of Theater personnel who were paid through the university. Immediately following the restructuring the College of Fine Arts provided funds for a general manager and limited help/supervision from School of Theater faculty/staff on yearly contract. Now only part of the general manager's salary is covered. In addition, OVST hires a seasonal staff of approximately 40 people including: directors, designers, stage managers, and technicians.

Volunteers: Prior to 1988 OVST volunteers consisted mainly of actors from the community, with work schedules flexible enough to accommodate afternoon rehearsals.

Now, only evening and weekend rehearsals are scheduled, and the ratio of community actors to students has greatly increased. In addition to actors, many technical jobs and all crew positions, are now filled by volunteers. The number of seasonal volunteers will vary between 50 and 100 depending on the size and nature of the chosen productions.

Board of Directors: The original Board of 15 members shows a broad range of Athens community represented, as well as the major role that the OU College of Fine Arts had in the founding of the organization. As OVST became established the role of the Board became more advisory in nature. College of Fine Arts/School of Theater faculty and staff were responsible for proposing selections and producing the season; community members took part in approving the season and general policies relating to the community, and were primarily responsible for "selling" the season to the community. In 1988 the Board was forced to become a "working board" in order to save the organization, and took the responsibility for producing OVST shows from that point on. In restructuring, the Board voted to increase membership to 20 and require all members to attend meetings regularly, actively raise funds during subscription campaigns, work on productions as able/needed, and serve on at least two permanent or ad hoc committees. The Board continues to represent a broad cross-section of the community. Recently, in an effort to strengthen ties with the College of Fine Arts, the Board extended ex-officio board status to the dean of the College of Fine Arts, and directors of the School of Theater and School of Music.

FUNDING

Annual Budget: Figures from the early years are not available. The OVST budget was incorporated within, and managed by, the School of Theater. It is public record, however, that program advertising by local merchants was initiated that first year, and that the Board engaged in extensive fund-raising activities such as "card parties." After the fall of 1987 the OVST Board mounted a major fund-raising effort that netted \$10,000. Originally, this was to have been "seed money" for "life-after-the-university," but when the Board/university agreement was reached it was secured in a CD as "insurance against future adversities." The following summer the sole production was *Bye, Bye, Birdie*, and the budget was \$20,000.

OVST now produces two shows each summer, with an annual budget between \$70,000 and \$75,000. Income is derived from the following sources: approximately 44% from ticket sales, 40% from subscription sales, 4% from grants, and 12% from the university (the university also provides the use of space/equipment). OVST has no endowment income.

GOALS AND ACHIEVEMENTS

OVST has thrived for 50 years because of its unique university/community partnership. The nature of the relationship has changed, the responsibility for success has shifted, and the mission statement has been reworded, but the basic goals have remained constant and are still being achieved: "It is the mission of Ohio Valley Summer Theater to provide quality theatrical training and experience and excellent, affordable family entertainment to the people of Southeastern Ohio through a community/Ohio University partnership." The focus of OVST is to provide opportunity for community members of all ages to be involved in live theater — as doers (active participants) or contemplators (supportive audiences).

OVST has set three specific goals for celebrating its Golden Anniversary. The first is to compile a historical booklet commemorating the first 50 years. The second is to produce a Golden Anniversary Revue celebrating the highlights of past productions, and to include as many past participants as possible on both sides of the footlights. The third is to mount an endowment campaign to help secure the future of the organization in perpetuity.

SEASON

In the early years OVST presented 5 or 6 plays during a summer season, with 3-performance runs. Later seasons varied, with 4-7 shows being presented and run-lengths varying. The longest running production was the Appalachian Green Parks Project an outgrowth of a 1973 original production, *Appalachian Theater: Red Bush Country*. It was a joint project of the Ohio Departments of Natural Resources, Mental Health, Corrections, the Ohio Humanities and Arts Councils, the Ohio Historical Society, the Gund Foundation, with help from the National Endowment for the Arts and the National Endowment for the Humanities. The production won a Peabody Award for ABC Television, the Governor's Award for Community Action, and toured the National Park System three additional summers, 1974 - 1976, as the official touring group of the Ohio American Revolution Bicentennial Advisory Commission and the National Bicentennial Commission.

For the past decade OVST has produced two shows per summer season, with 3-week runs. The first is usually a 12 performance run of a non-musical play with a cast numbering fewer than 20, playing to audiences averaging around 125. The second production is usually a 16 performance run of a major musical with a cast numbering between 25 and 50, playing to audiences averaging around 250.

PLAY SELECTION

Prior to 1987 OVST produced a number of new playwrights. Since that time it has produced only one, *Mama's Mirror*, an original musical by a local playwright. When OVST was part of the School of Theater and produced 4-7 shows a season, School of Theater representatives recommended the selections balancing drama/comedy and well-known/lesser-known works. Now that OVST produces only 2 shows a season, and is responsible for

covering "short-falls," a more significant amount of Board time/effort is put into the selection process. A play-selection committee reads numerous plays and makes recommendations. Pleasing the audience has become a top priority for OVST must have community financial support to survive. Ticket sales confirm the results of OVST audience surveys that light, entertaining, family fare is much preferred during the summer months with well-known musicals being overwhelming favorites. The problem of balancing "sure-fire" audience pleasers with works of more limited appeal is a constant struggle with stand-offs often delaying the announcement of an up-coming season and, in rare instances, resulting in the occasional resignation of a Board member the up-side is that such struggles reflect the nature of a active board insistent on being involved in all areas of decision making.

58 Omaha Community Playhouse

from BRAVO, 1984

With names such as Brando and Fonda present at our founding, the Omaha Community Playhouse could scarcely have had a more positive beginning. Boasting a membership of 104, the theatre's first production, Pinero's *The Enchanted Cottage*, opened on April 25, 1924. Mrs. Marion Brando, Sr., a founding board member, played a featured role. The second Playhouse production, Philip Barry's *You and I*, marked the stage debut of a young Henry Fonda. The Playhouse left its temporary quarters and moved to its first permanent home in 1928. Constructed in only 28 days at a cost of \$15,000, this facility would serve the community for 31 years. It was here that the young Dorothy McGuire made her stage debut with Henry Fonda in *A Kiss for Cinderella*. The Playhouse established its first program of classes in 1931 and, beginning in 1940, staged the area's first experimental productions. In a decision that generated some controversy at the time, the board elected to keep the theatre open during the war years to provide much-needed entertainment on the home front.

With membership swelling past the 3,200 mark by the early 1950's, Playhouse leaders began to plan for the construction of a new theatre. In 1955 Henry Fonda returned to his hometown with his daughter Jane and Dorothy McGuire to kick off the fund-raising drive for a new Playhouse with benefit performances of *A Country Girl*. The present Playhouse, built at a cost of \$600,000, opened on August 6, 1959, with a gala production of *Say, Darling*.

The present Executive Director of the Playhouse, Charles Jones, arrived for the 1974-75 season. His fresh approach to staging, together with the innovative sets of designer James Othuse, immediately reversed what had been a downward trend in membership. On May 6, 1975, as the Playhouse staff and volunteers were preparing *The Golden Follies*, a spectacular and original 50th Anniversary production, the most devastating tornado in the history of Omaha carved a nine-mile path of destruction through the city. The Playhouse, directly in the path of the storm, sustained more than \$500,000 in damage. Henry Fonda spearheaded the recovery effort and *The Golden Follies*, arguably the best-remembered production in Playhouse history, finally took the stage the following fall.

One year later Jones formed the Nebraska Theatre Caravan, a not-for-profit professional touring company that has since provided performance and workshop services for more than 1 million people in 30 states and in Canada. Though Canadian cities are now routinely included in the Caravan's annual winter tour, the Playhouse first crossed international borders in 1979, when *The Robber Bridegroom* represented the United States in the International Amateur Theatre Festival in Bulgaria.

With the success of the Bulgarian journey as a spur to further development, the Playhouse undertook a capital campaign to fund needed improvements. Fonda served as chairman of *Outreach 80*, which raised \$500,000 to update technical systems and make the Playhouse more accessible for handicapped patrons. Fonda returned to his home stage for the last time in 1981 to attend a tribute in his honor. One year later Jane represented her family at a Playhouse benefit premier of the motion picture version of *On Golden Pond*.

The early 1980's witnessed a modest decline in Playhouse membership attributed, in part, to the general state of the economy and to a selection of plays that some would classify as challenging and risky. Productions such as *Strider* and *The Suicide* served as classic examples of artistic success but commercial failure.

Season Sixty Playhouse membership today stood at approximately 8,000. With a goal of 9,000 members for Season Sixty, the board of the Playhouse had selected a more commercial slate of offerings: *Guys and Dolls*; *The Caine Mutiny*; *Court Martial*; *Cyrano*; *Look Homeward, Angel*; *The Best Little Whorehouse in Texas* and *Auntie Mame*. Though not a part of the season membership package, *A Christmas Carol* was staged for the ninth consecutive time during Season Sixty.

A major goal includes the creation of a second performing space that will enable the Playhouse to reinstitute its adventurous studio theatre program, currently inactive due to lack of facilities and staff time. Other major goals of the capital improvement project include expansion of educational programs, establishment of a home stage for the Nebraska Theatre Caravan and the hosting festivals, workshops and theatre-related conferences.

By Joel A. Knutson, Director of Community Relations Omaha Community Playhouse

59 Palos Verdes Players, CA

Palos Verdes Players is the veteran among local theatre groups. In 1934 the group was founded by Ruth Ayres Maison, Maybelle and Stuart Ripley, Walter Reese, Mrs. O.C. Fields and Sophie Clark, among others. The first performances were given in a room above the Palos Verdes Drug Store, Malaga Cove Plaza, and played to full houses 30 or 40 people. And this was a good draw considering the Peninsula population was about 1000. Mrs. Ripley recalls the problems they had during World War II blackouts when it was necessary to use a flash-light to find one's way upstairs. And productions were limited due to lack of manpower.

Because of post-war problems, the group disbanded in 1946, but after the production of several PTA shows, the Players were reactivated in 1953 under the sponsorship of Adult Education of the Los Angeles School System. They then utilized the school auditoriums with more spacious quarters and gave four performances for each of the three plays each season. In the Fall of 1956 the Players elected to withdraw from Adult Education in order to pursue a more independent course with respect to selection of plays and directors. Since then, the Players have been in continuous operation. In 1964 the group established the Palos Verdes Playhouse in a building on Via Tejon in the Palos Verdes Plaza and remained there until 1979.

With the closing of the Palos Verdes Playhouses the Players performed for relatively short periods at Pedregal School, Marymount College, and the Norris Theatre for the Performing Arts on the Palos Verdes Peninsula and at the Same Levy Adult Center in Torrance. In February of 1990, the Players opened their first production at their new playhouse, which they had built in an existing structure at 2433 Moreton St. in Torrance.

Membership in this odeast of all South Bay little theatre groups is open to everyone, aspiring performers or interested observers; those who yearn for the bright lights of center stage and those who are more comfortable behind the scenes are invited to join. The only requirements are desire and a pair of willing hands.

60 Pensacola Theatre

In 1926, a group of culturally minded citizens met in the fashionable elegance of the San Carlos Hotel and elected a Board of Managers to provide theatrical talent. The Opera House was gone, and the new rococo Saenger was a professional house. Local performers, technicians, even writers combined their efforts and for several years produced their shows at the high school.

After a period of "dark years," a new group was formed. It was 1936, and in the depression recovery, the Works Progress Administration created numerous theatre companies across the country. In Pensacola, it was the Civic Drama Players, incorporated one year later as the Pensacola Little Theatre (PLT).

PLT's first performances were held in the old Chamber of Commerce auditorium before moving to Pensacola High School. Rehearsals continued in the Chamber's auditorium until 1950, when the rear of the building collapsed. While Pensacola High School's stage was still home for performances, rehearsal and storage space became a problem.

In 1949, the Board of Directors began discussions on the need of a home of its own for PLT. A fund drive was initiated, plans were drawn up, and by August of 1951, with a \$20,000 loan to match funds on hand, the Federal Government gave permission to build an auditorium. In January 1952, the first production in the new theater was ready. Three years later, a \$15,000 loan was procured for the purpose of additional construction to the original Quonset. New wings provided two new dressing rooms, a rehearsal hall and stage, costume and prop storage, rooms for paint and electrical equipment and a new shop.

Through the American Red Cross and the Recreation Department at the Naval Station, a certain number of seats were made available to patients at the Naval Hospital. Then, as now, many of the participants, backstage and on stage, were active duty personnel and their families. This tradition can still be seen today.

During the early 1970s, the Quonset that had served so faithfully at PLT's home deteriorated to the point that the Fire Commissioners demanded installation of a sprinkler system and several other major improvements which would require a sizable capital outlay. In 1977, the Quonset was sold and the old Florida Movie House at 186 North Palafox was reopened as Pensacola Little Theatre.

PLT was still in need of a permanent home. Through a commissioned study, the group found that 24 nonprofit arts organizations in the community had similar needs. Having convinced the Escambia County Commissioners that a central location with space and facilities for existing and new arts groups was needed, PLT was deeded the Escambia County Court of Record Building and Jail. Built in 1911, the abandoned landmark was readapted to become the Pensacola Cultural Center.

In January 1996, Phase 3, the theater, was completed and the Pensacola Little Theatre finally had a glorious home to call its own. The state-of-the-art theater has 474 seats over three floors. Each seat has an unobstructed view of the theater. The theater now features at least 6 performances of 6 plays in the Mainstage Season. Local high schools also have opportunities to perform major productions in our Schools on Stage program. The theater is also rented out for various events. In 1999, a children's theater was established under PLT called the Treehouse Theatre which has a season of its own.

In an effort to expand PLT programming, the Courtroom serves as a studio theater for a third season of plays under the PLT umbrella called Chamber Theatre. Acting classes as well as all rehearsals are held in the Rehearsal Hall. As part of our outreach programming, PLT sponsors a Travelling Troupe and an acting program at the Pensacola Boys Base, a facility for at risk youth.

It is important to recognize the thousands of volunteers who make up the Pensacola Little Theatre, but special recognition goes to the PLT Guild. With service to PLT for more than 20 years, the Guild members volunteer their time in the box office, stuffing programs, ushering, holding fundraisers, and getting the word out about PLT. They were instrumental in initiating the plan to have a Green Room in the Cultural Center. With many fundraisers and the assistance of local interior designers, the Green Room became a reality beautifully decorated and serving as a highlight of the facility. PLT has long been the area's leader in quality community theater. Volunteers from all walks of life have banded together across generations to bring Pensacola the very best PLT has to offer. Theater cannot die because it has the ageless appeal of magic. The stage is a magic mirror in which life is reflected in a manner closer to our heart's desire than reality.

Historical information from historian and former PLT Board Member, B.J. Miller History of Pensacola Cultural Center The demands of a growing population at the beginning of the 20th century increased the requirements of justice. Recognizing the problem, the state legislature established a Court of Record of the county and the Board of Commissioners authorized construction of a building at Jefferson and Tarragona streets which would be built in two segments. One would house the court facilities, a judge's chambers, the sheriff's offices, the county solicitor and ancillary facilities.

The second portion would be the new county jail, several stories high, and erected with an innovation that was impressive in its time: prefabricated cells which might be dropped into place by a crane within the building framework. All of the cells faced the gallows.

Design work for both buildings was assigned to Mobile architect Rudolph Benz, who initially worked with the low construction bidder, the Keynton Construction Company. Early in the process, the Keynton firm was phased into a new company headed by local architect F.M. Blount, son of one of the area's leading attorneys, William Alexander Blount.

The building was financed by a bond issue of \$180,000. Construction on the neo-classical court house began in early 1911. The twin building design provided for a courtyard, and an arched entry allowed protected egress. Technically, the buildings were occupied in January 1912, but there were long disputes between the architect, contractor, and the commissioners over details of installation and completion.

The Court of Record Building under construction circa 1911

The jail and court continued in operation with little change until 1946, when \$122,000 in renovations were made. Then in 1955 a new jail was funded at a cost of \$700,000 and built on Leonard Street. The Court of Record Building's jail cells were stripped out and re-used. The void left at the removal of the cells remained a hollow shell thereafter.

In 1978, when the city-county-state agreed to begin work on a concentration of services within a governmental district, the first structure erected was a Judicial Center into which the functions of the Court of Record were folded. From that year the building remained empty until 1988 when it was deeded by the county to the Pensacola Little Theatre with the understanding that funding would be obtained for transforming the structure into arts units, the final portion of which would become a 474 seat, state-of-the-art theater occupying the former jail - it would become the Pensacola Cultural Center, home of the Pensacola Little Theatre.

With local contributions along with State, City and County matching funds, the Cultural Center was renovated in three phases. Construction began with the assistance of Carter Quina, an expert in historical renovations, serving as the architect and Greenhut Construction Co., as the contractor. Phases 1 and 2 were completed in April 1992. Original tenants included Kaleidoscope and Ballet Pensacola with dance studios and office space on the third floor, the West Florida Literary Federation with office space and a community library, the African American Heritage Society and the Pensacola Children's Chorus all with offices on the second floor. In the spirit of what the building was intended for, the Pensacola Children's Chorus grew and moved on to its own facility in 1997 and the Pensacola Opera moved into the Cultural Center. Then the Opera grew and moved into its new facility in 1998 and Communities in Schools, a state-supported, non-profit organization moved into their vacated office space. In August 2000, the African American Heritage Society moved into their newly renovated facility in downtown Pensacola and another organization dedicated to the enhancement of children's education, the National League of Junior Cotillions moved into their office space.

The Pensacola Cultural Center

Also completed on Phases 1 and 2 were the Rehearsal Hall, dedicated to the memory of one of the key players in the move to the Cultural Center, Mr. Lew Taylor. His wife, Sis Taylor, remains an active volunteer with PLT. Additional rooms include the Courtroom, which appropriately named served as the original courtroom in the Court of Records building. The Gallery, the Boardroom, the Atrium lobby and the Green Room are all beautifully restored rooms available for rent by the public for various functions. In January 1996, the theater (Phase 3) was complete and the Pensacola Little Theatre finally had a home of its own.

61 Port Tobacco Players

HISTORY

Formed in the aftermath of the Second World War, the Port Tobacco Players was originally a group of returning veterans and young community leaders who decided to stage a play in order to restore an ancient and important historical landmark. With the same sense of ambition, imagination, and taste for the unique which later characterized the Company's operations, PTP's founders produced a seldom-done A.A. Milne play -- *Wurzel Flummery*. Thanks in part to the success of that production, the community was able to rebuild the Port Tobacco Courthouse on its original 1674 site.

Today, fifty-seven years later, the Port Tobacco Players is a \$200,000-a-year theater company which produces six mainstage shows in its own, newly-renovated 250-seat theater. PTP has its own youth theater and youth orchestra, and produces nearly a hundred shows a year in venues throughout Southern Maryland. PTP's progress from 1947 to now is a story of boldness, sensible risk-taking, and deep community support.

As a young, underfunded theater in a rural community in the late forties and early fifties, PTP struggled to stage a play every year. This did not, however, deter them from mounting difficult and challenging work, including the 18th-century comedy *A School for Scandal* as well as works by Coward, Kaufman & Hart, Wilder, and, later, Terence Rattigan and William Inge. In 1963, PTP staged its first musical, the now nearly-forgotten *Plain and Fancy*. Broadway-style musicals have become a staple in PTP's production schedule.

Like many community theaters, PTP wandered from venue to venue during the forties to the seventies, performing in schools, VFW halls, fairgrounds, and, in one memorable instance, the County Courthouse for a production of *Inherit the Wind*. But in 1974 PTP entered into a long-term

rental arrangement with a local movie house in La Plata, MD, and inaugurated that relationship with a production of the Jean Kerr comedy, *Mary, Mary*. The Port Tobacco Players Theater has been PTP's home ever since.

The move into a permanent location sparked an artistic and economic flowering. PTP produced three shows in 1974, and four in 1975. By 1977 the theatre was producing its current level of six shows a year. By 1988, PTP - by then a nonprofit corporation - had added ENCORE, a group of members dedicated to taking theatrical entertainment to the outlying communities in the three-County area PTP serves. Since then, ENCORE has developed Teen and Kids divisions; through them, PTP provides the only year-round theatrical training for youth outside the school system in the 3-County Southern Maryland area. Since the 90s, PTP has operated an annual theater camp for young people and has offered two to three scholarships a year. In 2003, PTP acquired responsibility for the Charles County Youth Orchestra.

PTP has done virtually every sort of theater except, perhaps, Japanese Noh drama. PTP has done musicals, dramas, comedies, mysteries, melodramas, children's plays, interactive theater, musical reviews and Handel's *Messiah*. PTP has performed the works of Miller, Williams, Gay, Sheridan, Ayckbourn, Neil Simon and Cole Porter. In September 2003, PTP presented its first Shakespeare production, *Romeo and Juliet*; it was well received and won multiple awards. PTP has produced original work written by members and has staged one-act festivals.

In 2000, PTP became a founding member of Washington Area Theater Community Honors (WATCH), a community theater organization which adjudicates productions throughout Maryland, D.C. and Northern Virginia. Since that time, PTP has won 18 WATCH awards for its main stage productions. PTP's production of *A Raisin in the Sun* also won the British Embassy Player's Ruby Griffith Award for Best Overall Production in 2001; and, since 1998, our one act productions have received 14 awards from AACT's Maryland Community Theatre Festival (MCTFA).

In 2003, PTP was able to raise \$400,000 which entitled it to a matching grant from the State of Maryland. With these funds, PTP was able to buy its theater building and renovate and expand it to meet the demands of its growing audiences. These renovations, which are slated to be complete in September of 2004, will allow our loving and supportive audiences to view PTP productions in the comfort they deserve.

Physical Plant

PTP owns its own theater, which features a conventional stage. The 200-seat capacity will be expanded to 250 by September, 2004, with the potential for adding an additional fifty balcony seats in the future.

Organizational Structure

PTP is a membership nonprofit corporation, governed by a nine-person Board of Directors elected from and by the membership. Board members may serve no more than two consecutive three-year terms but may thereafter be elected to the Board following a year's separation.

Funding

Historically, approximately 70% of PTP's revenues come from ticket sales. Generally, PTP earns about \$200,000 a year from its six main stage productions.

For the 2002-2003 season the breakdown of revenues was as follows:

Dramas (2)

Average attendance: 1,497

Average gross revenue: \$16,010

Average net revenue: \$12,675

Comedies (2)

Average attendance: 1,458

Average gross revenues: \$16,081

Average net revenues: \$11,748

Musicals: (2)

Average attendance: 2636

Average gross revenues: \$27,157

Average net revenues: \$15,204

The above was based on a ticket price of \$12 for adults, \$10 for students (through high school) and seniors (62 and above) and a season ticket price of \$60 or \$50.

Goals and Achievements

PTP's mission statement compels it to "strive to entertain, educate, uplift, challenge, enlighten, and enrich their audiences, volunteers and community by providing consistent quality productions at affordable prices". PTP, which provides a season's worth of high-quality productions for the price of a single ticket to a Kennedy Center production in nearby Washington, D.C., has fulfilled that mission.

PTP has been exploring new methods for offering services to its growing audiences. We maintain an extensive website - www.ptplayers.com. Currently, we are working on two additions to the site: a Help Wanted section, which will be a continuous offering of opportunities for involvement at PTP, and a data base of our extensive properties inventories to better assist the Properties Managers and Set Dressers of PTP productions. We publish the Odeum, a printed monthly member newsletter, and E-News, an electronic newsletter broadcast to subscribing audience members.

Season

PTP's season, which runs from September to July, includes six main stage productions and, usually, at least one road show which plays throughout Southern Maryland for a year. PTP has traditionally scheduled two dramas, two comedies and two musicals per season, although this distribution is not compulsory.

Play Selection

Anyone may recommend a play to PTP by filling out the play submissions form on PTP's website. A committee of volunteers screens the recommended plays and proposes fifteen to PTP's Board of Directors for approval. The Board of Directors then solicits proposals to direct the approved plays, and draws up the season after reviewing those proposals. The Board requests that unrepresented authors propose no more than one play a year.

62 Peoria Players, IL

We do try to produce a one-act series and offer acting and technical workshops. Our 1997 season also featured an inter-generational evening of one acts, the segments of which were authored by local talent. The intergenerational one-acts production specifically included youths and seniors collaborating together both on stage and back stage. Peoria Players Theatre invited residents of area retirement and childrens' homes to attend this production. Last spring Peoria Players, along with the Central IL Chapter of the National Alzheimer's Association, produced a series of one act plays one of which was written by *Peoria Journal Star* writer Jerry Klein. The intent was to not only raise money for the National Alzheimer's Association, but to also bring awareness to the community about this disease. Peoria Players has also offered benefit productions of such shows as *Annie*, *Damn Yankees*, and *Here's Love* to local children's homes, retirement homes, the Special Olympics, and the Oldtimers Baseball Association. We encourage participation from many diverse segments of the community. For example, we have staged such shows as *Children of a Lesser God*, *Dreamgirls*, *The Boys Next Door* and *Fences*, and we will continue to do so.

We're staffed with two paid employees, a Bookkeeper and Business Administrator/Graphic Artist, an 18-member Board of Directors involving all members of the community doctors, insurance administrators, City Council members, newspaper journalists, financial consultants, and attorneys and currently the theater is home to 250 company members and 900 season ticket subscribers. Our annual budget is set at \$165,000.00; our income consists of season ticket sales, individual ticket sales, patron donations, company memberships, and grants from such organizations as the Illinois Arts Council, the Peoria Area Arts Council, and the Peoria Area Convention and Visitors Bureau.

Each spring we hold our annual "Normie Awards" dinner. The Normie Award is named after Mr. Norman Endean, a creative and motivational force at Peoria Players in the 1950s. Two of those awards are named in honor of four extraordinary artists that were involved with our theatre the Nan Chianakas Outstanding Service Award, the Gilbert Pacey Backstage Award, the Vera Palmer Scholarship Award (Performance), and the Bette Lou McGlasson Scholarship Award (Technical).

Peoria Players tries to appeal to a wide variety of tastes, not only for our customers, but also for our volunteer performers and technicians. The mission of the theatre is a) the promotion and presentation of live theatrical productions; b) the study of the art of the theatre; and c) the encouragement of original dramatic works amongst its members. It is our continuing goal to provide culturally inclusive live theatrical entertainment to our area, as well as give the many talented individuals in the area a creative outlet and the opportunity to perform and grow in a safe, artistically challenging environment. And be sure to check out

our website! www.peoriaplayers.com

NOTE: In October of 1993, Peoria Players Theatre did host the Illinois Theatre Association Community Showcase.

Peoria Players Theatre was organized in 1919 and has in continuous operation since. It is the oldest continuously running community theatre in Illinois. There has never been a time since October 6, 1919 that we have ever been closed for a season. This feat was accomplished in spite of many obstacles -- a depression, a freeway, and financial difficulties. We began with a one-act play by Oliphant Down entitled *The Maker of Dreams*. The first ten years of Peoria Players saw a total of 114 plays produced, many of them one-act plays. Twelve of those plays were written by Peorians including the production of an original play called *The Acid Test* in the 1920s.

The growth in interest and support of Peoria Players was little short of phenomenal. At the end of the first decade, membership had increased from 35 to 600 members. But Peoria Players had no permanent home. Often in the first few years Peoria Players rented the Majestic Theatre to stage plays. By the 1924-25 season, most of Peoria Players performances were produced in the Music Hall of the Peoria Women's Club. Due to concerns for lack of space in this facility, the newly-formed building committee approached the City Council in hopes of purchasing the abandoned firehouse on Jackson Street. After a long debate by the Council, Peoria Players acquired the firehouse, and in 1933 opened with its first production *Berkley Square*. As the Depression deepened during these crucial formative years, Players opted to produce more "commercially popular" plays. Although some purists may have felt that Players was compromising its artistic integrity by doing so, for a theater group to exist at all in the middle of a severe depression was nothing less than a miracle.

The 50's had another potential disaster in store for Peoria Players. This time it was the construction of Interstate- 74 and a bridge, which would pass right through the back portion of the firehouse taking Players' stagehouse and workshop with it. It was time to find a new home again. During our search for new property, Players took its 1956-57 season on the road. Thus, Peoria Players was never "dark." Soon excavations were underway at the Lakeview Park facility, our current home. On November 30, 1957 Peoria Players opened with *Tea House of the August Moon* in its new community auditorium designed by Les Kenyon. In 1994, our facility was slightly altered as we complied with the Americans with Disabilities Act. This required us to remove 43 seats in the back of our auditorium so that we could add a concrete platform to accommodate 8 wheelchairs. Our auditorium occupancy is now 47 seats. We also turned our kitchen area into a handicap-accessible bathroom. Peoria Players Theatre is looking ahead to its 82nd season of consecutive theatrical presentation in Peoria. Likewise, with the turn of the millennium we are also celebrating 43 years in our home at the corner of Lake and University. As may be expected with structure of its age, some major repairs and maintenance concerns are currently knocking at the backstage door of our wonderful building. For this reason, we have decided to conduct a capital campaign, which we call the Peoria Players Building and Operations Fund. In the spirit of our consecutive performance and operation, we have initiated this fund in the hope of raising a total of \$50,000.00, which will underwrite the major repairs and operating expenses, which

are necessary to the survival of the building, and to the survival of Peoria Players. This fund will also provide our theatre with the opportunity to serve its community with many more years of continued performances, classes, recitals, and entertainment.

Today, Peoria Players Theatre produces six mainstage shows per season, September through May, 4 musicals, a drama, and a comedy. Other special events include our Summer Youth Theatre in August, *The Rocky Horror Picture Show* in October, the Peoria Pops Orchestra concert and King Henry's Christmas Feaste in December, and Showstoppers, a musical revue, every June. Depending on the show, our casts range from 2 members to 60 members. Each show runs for 6 performances (our Youth Theatre only 4). We have 14 season committees -Budget, Long Range Planning, Excellence, Underwriting, Grants Research, Hosts/Ushers, Membership, Newsletter, Nominating (Board Members), Play Selection, Publicity, Fundraising, and Scholarship --along with our 10 production committees -Stage Management, Music, Set Construction, Set Decoration, Properties, Lights, Sound, Wardrobe, Makeup, and Hair. Our Play Selection Committee does have a tough job every year when choosing our season shows. Yes, many times we do find ourselves selecting the typical "audience-pleaser" (i.e. "The King and I," and "The Wizard of Oz," just to make a quick buck. When you're a not-for-profit organization, that "quick buck" comes in handy.

63 Players Guild Of Canton

A BRIEF HISTORY/ ITS PHYSICAL PLANT

The Players Guild of Canton was founded in 1932 by Mr. & Mrs Bernard Truxton and 21 other loyal thespians. Their first season of plays, "Moliere" and *Death Takes A Holiday* was performed in Canton, Ohio's Lincoln High School. In 1942 they moved to The Coach House, located some 5 minutes "up the hill", from their present location, which became their permanent home in 1970, Canton's premiere facility, The Cultural Center for the Arts. The Cultural Center for the Arts, (often referred to as a mini Lincoln Center), is also home to The Canton Symphony, The Canton Ballet, The Canton Museum of Art and The Canton Civic Opera. The beautiful Players Guild Mainstage Theatre, which seats 478 patrons, and also has handicapped seating for 6 wheelchairs, is the largest community theatre stage in the state of Ohio. The Downstage, Arena Theatre, is a more intimate setting, with seating for 139 patrons, and is used for children's theatre productions so that kids can be "up close and personal" with the actors. Plans are for the Downstage to become fully handicapped accessible by 2002, with the installation of an elevator and additional handicapped restrooms.

ORGANIZATIONAL STRUCTURE

The Players Guild is currently staffed with the following paid full time personnel: Producing Artistic Director, and Managing Director (who share equally in the running of the organization), Business Manager, Costumer, Technical Director, and Assistant Technical Director. In addition we have the following paid part-time personnel: Box Office Manager, Costuming Assistant and Marketing Assistant All staff is governed by a 20 member Board of Trustees, who are made up of some long-time Players Guild Advisory members, and various local Attorneys, Bankers, a Priest and mix of businessmen and retired businessmen. We have our usual share of board/artistic problems. They are never solved in any unique ways, just the usual moaning and complaining and arguing.

FUNDING

Our proposed budget for 2000/2001 is set at \$688,210 from income, and \$636,148 for expense. We have budgeted a profit so that we can eradicate some loans, which we were forced to take out over these past two years. Our subscription sales hopefully will account for aprox. 11% of income, single ticket sales for 38%, memberships, 2%, sponsorships, 1 % and grants (local arts foundation, local community and state), 25%, the remainder comes from school tuition, ad sales and fundraisers.

GOALS AND ACHIEVEMENTS

For a long time, we were the only existing community theatre in Canton, Ohio. We had a huge volunteer base, a women's committee, and a technical support group, which also did special projects. Over the last 15 years or so, more theatres are popping up in our vicinity and we are definitely feeling the impact of increased competition. However, our goal has always been to present quality theatre to our community members and many are remaining loyal to the "elder." Bur now, we see as a major goal the need to expose more children and young adults to the theatre as they will be our future audiences. We have just begun to switch our focus, as we realize that as our seniors disappear, someone needs to step up and take their place.

SEASON

We do six productions yearly on the Mainstage, from September through June. Most have a three-week run with the exception of "A Christmas Carol" and the June musical, which run 4 weeks, and our Shakespeare (2 weeks). We had been doing three Family Theatre (children's) productions downstairs in our smaller "Arena" theatre but for financial concerns, we plan this coming season to run only two. (Also our Education Director is going into semi-retirement, he usually directs all three of these.) We hope to return to three productions in a year's time if things improve financially

and we find another qualified director. We will also have two other "adult" offerings in the Arena this year. Last year we had seven shows on the Mainstage, and six in the arena hoping that more productions would mean more income. This did not happen, so we move to plan B.

PLAY SELECTION

We very rarely, of late, produce new playwrights. Currently we are having a difficult time selling even the old standbys. We seem to come under alot of fire from our subscribers if we do not offer crowd pleasers. We tried some lesser know titles this past year and no one bought subscriptions OR single tickets. We, at this time, cannot afford to produce lesser-known titles.

SPECIAL ACTIVITIES

We do workshops in the summer on a regular basis for children. These we usually fill with 20 being the maximum number and we only do one 3 and one-half week session. This summer we are attempting a seven-week high school Shakespeare workshop but we have only seven students enrolled. Most high school students in our community have to work, or just choose to do so. During the year, we offer daylong seminars in special areas and these are fairly well attended, altho never dramatically so. The summer workshops are \$200 for the 3 1/2 week one and \$400 for the 7 week. The daylong seminars are usually between \$20-\$30. At this time we do not offer any special classes for the handicapped because we do not have any faculty who are qualified to teach. I have seen too many theatres jump on this bandwagon merely to get grant money and they do not have qualified instructors who are trained to work with handicapped persons. I hope one day we can, but we will not jeopardize or compromise anyone's safety.

CHILDREN'S THEATRE

As mentioned above, we do have children's theatre. The casting depends on the play itself and whether or not it calls for children in the script. Usually we use a mix of children and adults. Altho when we did "Schoolhouse Rock Live, Jr." we used all children. Mostly we perform fairy tales and adult roles are cast with adults. We do not tour because all our actors are volunteer and most work during the daytime. Plus, if children are in the shows, it is virtually impossible to get them excused form school to perform. We are looking at a "Peanut Butter and Jelly Theatre" project using our own staff members in the acting company, which would present shows at our facility during the day so students could come on field trips. This will hopefully begin in September.

PERSONALITIES

We have "honorary life-time members" who are named so for their extraordinary contributions in the way of volunteer hours over the years. We also have a "volunteer of the year" award for someone who has gone above and beyond the call during the past season year. Each of these persons is given a page in our program book with a bio and photo. Additionally their names are placed on plaques we have in our lobby.

COMPETITIONS

We did host an OCTA festival (convention) in the mid 90's here at The Players Guild, but as I was not on staff at the time (and neither was our current Artistic Director), so we do not know much about that event. We have not participated in any competitions in the last three years because our seasons have been so full; it has not left any time.

64 Players of Utica, NY

Greater Utica's Community Theater Since 1913

PLAYERS OF UTICA HISTORY

Compiled from old records by G. Clayton Farrall and updated in 1999 by Matt Richter and Carol Sours.

Era I (1910 – 1913)

Players started out in 1910 as The Amusement Club, and kept that title until 1913. It was exactly what the name implies, a little social organization, which met in one or another of the big old Utica homes. Miss Julia H. Cummins, the club's second president, stated at one time that the performances were very casual. She recalled a musical playlet entitled *Miss Matilda's School*, which was an excuse for singing popular songs in juvenile dress. There was a Floradora Sextet of older men, and a chorus of pretty debutantes who were advised (because they couldn't sing) to move their lips silently while the more matronly ladies in the wings attempted to swell the volume of song. It was difficult to persuade the cast to do any serious rehearsing. In fact, one scholar protested that it would be much funnier if they made things up as they went along.

However, in 1914, the Players produced an evening of plays at the New Century Club on the corner of Genesee and Hopper Streets. One, *The Workhouse Ward*, was seen by a member of the Schubert management, who was sufficiently impressed to invite the cast to a week's run in New York City. After that, a deepening interest in stagecraft began to emerge. Internationally known lecturers were invited to appear at Players. Granville Barker, an English playwright, chose as his subject *The Ideas of the Theater*. Also appearing was Lady Gregory of the Abbey Theater, the author of Players' first hit, *The Workhouse Ward*. Other guests were the Comedy Club from New York City and George Pierce Baker of Harvard, who brought his "47 Workshop". Walter Hampden was brought in a double bill, *Romeo and Juliet* and *Hamlet*. Gradually Players began to produce an ambitious schedule of four plays a year. A few of the titles in those days were *Her Ladyship's Jewels*, *Op'o'me Thumb*, and *A Little Fowl Play*. In 1916, Frank Stirling became Players first professional director, and Players moved into its next phase.

Era II (1913 – 1948)

Frank Stirling, after a varied military and dramatic career in Europe, Africa, Asia, Australia, and America, had come to Utica to act with the Shubert Stock Company. He decided to remain in Utica, and, with Walter Rowe, started the Utica School of Dramatic Art. His first connection with Players was to direct *Green Stockings*. After that, he became the director-manager and directed almost every Players production from 1916 to 1931. In 1917, America entered World War I, and no one was in the mood for amusement. The staging and property committees were devoting much time to war work. An Allied Fiesta was given at the Tennis Club, which raised a sizable amount of money for the Allied cause. Players bought and supplied an

ambulance, which was attached to a French evacuation hospital. During the years of 1919-1929, Players found itself emerging from a small social group into a citywide organization. Plays such as *If I Were King*, and *Seven Keys to Baldpate* were being presented in the New Century Club, the Hotel Utica, the Gaiety Theater, the Lake Placid Club, and, for many years, at the Utica Country Day School. The names of casts and crews are familiar in the area today: Weaver, Worden, Kellogg, Matt, Knower, Kernan, Munson, Morehead, and Bagg all appear on the old programs.

In 1923, Players assumed responsibility for a home of its own. It was a small barn on Mandeville Street to be known as the Workshop. A stage was built, a new heating plant installed, and Players found themselves with a complete little theater seating about two hundred, which had both charm and atmosphere. By 1929, however Players had outgrown this small home. Major productions were given at the Country Day School, and the casts were obliged, after weeks of rehearsal on the small Workshop stage, to accustom themselves in one dress rehearsal to a much larger stage. Under the leadership of George Sicard, active members gave funds to form a holding company. The New Hartford Movie Theater was purchased and remodeled into a little theatre with 500 seats, an orchestra pit, a giant switchboard, and a fly gallery 30 feet high which enabled rapid and efficient set changes.

This enterprise was carried out in the nick of time. Players' first production in their new home, *Monsieur Beaucaire*, coincided with a melodrama on Wall Street, known as "The Crash of 1929". During the first depression years, Players managed to hang on to their theater. The early thirties saw major productions like *Holiday* and *Seventh Heaven* with new director Phil Sheffield, who was appointed permanent director in 1939 and served for the next twenty years. This was the time when Players had its own orchestra, under the direction of Dr. Philip L. Turner. *Sweethearts*, *The Red Mill*, and *Naughty Marietta* all featured as many as twenty-four instrumentalists.

The years of World War II were incredibly difficult. Despite the heroic efforts of a dwindling group, the Players lost their home in 1943. They had built lavish sets at great expense. That, and the costs of maintaining a large theatre, proved too much to handle. The classic theatrical villain the local banker foreclosed on the New Hartford theatre.

Players carted away to a warehouse in North Utica everything that wasn't nailed down (and some things that were). The group took over cramped quarters in a rented store on Park Avenue, to act as a workshop and rehearsal hall. It was a struggle to extricate scenery from the warehouse, move it to the studio to recondition it, and finally to erect it at St. Francis de Sales for productions. The Players survived a flood in which almost half the scenery, props, costumes and equipment in storage were ruined.

In 1948, Players was able to rent the theater they had once owned. Since it was again being used as a movie theater, it was only available for three days for each production. Casts rehearsed at the Y.M.C.A., sets were built in barns and garages, and at midnight on Wednesday, the stage crew moved in and worked all night and most of the following day to set up so that the cast could have one rehearsal on stage. After the show on Friday, Players had to strike the set and make the theater ready for Saturday's movie. Through all this, Players maintained a record of uninterrupted productions. Finally this dogged devotion was rewarded. In 1950 the Paris Cinema once again became available, and Players was able to rent it with option to buy.

Era III (1948 – 1962)

Thus began a new era for Players. We incorporated as a non-profit organization, and the whole community was invited to participate in play viewing, acting, or back stage work. It was during this period that Players produced outstanding productions such as *Stalag 17*, *Showboat*, *South Pacific*, *Oklahoma*, *Detective Story*, and *Death of a Salesman*. Also active were the Junior Players, who did two plays a year, and the Strolling Players, who traveled to meetings of community organizations like Rotary and Kiwanis. The Experimental Theater presented serious drama, classics, and original plays. Not to become too complacent, the group suffered a nasty blow when the heating plant gave out in mid-winter. We had rented the theatre at a cost of \$250 a month and agreed to do the care and maintenance of the building. Pleas for assistance were made at each performance, and members made candy to be sold along with soft drinks in the aisles during intermissions. These efforts, coupled with contributions made by many loyal members, enabled Players to pass this crisis.

Next, the roof leaked, and half the theatre had to be closed because rain poured down on the seats. The place was becoming dingy and we could not afford to pay the cost of repairs. Membership and participation started to shrink. Philip Sheffield retired in 1959 and a new director-manager was hired at a much larger salary. Richard Miller was a great director who for a couple of years was able to keep Players on its feet. At this point, the owner of the theater decided to sell it. We knew we could not afford to make the needed repairs and improvements, so once again we retreated and left our home. We lost the services of Dick Miller and were about \$18,000 in debt. Membership had shrunk to under a hundred, and something great had to be done, or Players would be no more.

Era IV (1962 – 1999)

George Harrer, Tony Farrall and other dedicated members decided that something sensational had to happen if Players were to survive. With benefit activities, financial drives, and door to door solicitations, they managed to raise enough money to get started again. In 1962, Players made their move. They rented, with option to buy, the venerable Methodist church at 19 Oxford Road, New Hartford.

There had been a church on this site since 1840. The first small church had been converted to a dwelling. In 1879, a charming larger church was built, and in 1918, a rambling addition was added to provide Sunday school classrooms. At last Players had adequate space for performance, rehearsal, storage of flats, costumes, and props, a workshop, a kitchen, dining room, restrooms, and dressing rooms.

Now came tasks like building the stage, putting in a new boiler, repairing the roof, and adding electrical work for stage lights. This was a heavy outlay for a nearly bankrupt organization, so much of the work was done by the Players themselves. One group traveled to the site of the World's Fair to pick up used lighting equipment. Another took a trailer to Brooklyn to retrieve second-hand seats. Pelnik's also was a source of comfortable seats, which accounts for the fact that some seats were blue and some were red. The Avon and Utica theaters gave rigging for the curtain, pulleys, and ropes. A capital improvement committee was established to continue work on the old building. Good plays were essential to survival. In the absence of a professional director-manager, volunteer directors stepped into the breach. Some of the plays presented during this period were *Kiss Me Kate*, *Separate Tables*, *Camelot*, *The Odd Couple*, and *The Lion in Winter*. With good reviews, the loyal support of the playgoers, hard work, and careful

financial management, Players began to climb out of the hole. At last, in 1975, a grand mortgage-burning ceremony was held. Jonas Kover wrote in the Daily Press of a "merry event", adding: "Following the cheers and whistles, someone asked if marshmallows were brought along for the occasion. It wasn't marshmallows, but memories that surrounded the event. The walls were covered with photographs from more than 60 years."

In 1973, a second, smaller stage was built downstairs. The purpose of this Pub was to provide another venue for experimental theater, children's shows, and musicals like *Star Treatment*, written by Dan Fusillo. This space was named the Glenn Flagg Pub, in memory of Glenn and Carolyn Flagg who had worked on every aspect of the theatre, from acting to taking out the trash.

In 1998, Players undertook a major renewal of the theatre. They installed a handicap accessible bathroom just off the Pub, and built a covered ramp with new wide doors leading into the theatre. This meant that the Pub, at least, was accessible to everyone. A team from a nearby state prison was brought in to spruce up the outside of the theatre with cream paint, trimmed in dark green. Patrons coming in for the first show of the season pronounced the new look "beautiful". The president's office was improved with new (second hand) furniture and a computer. Plans were under way to build a ramp inside so the dining room would be accessible. The colors were selected for painting the kitchen and dining room.

FUNDING

Our annual budget is approximately \$88,000. The ration of earned to unearned income is 2.5:1. The funds are raised through subscription and box office sales, production sponsors, sale of benefit performances, program advertising sales, grant income, interest on investments, miscellaneous income such as sale of memorabilia and concessions at performances. Donations are typically solicited through our newsletter. 72% of our income is from tickets. 26% comes from contributions. Less than .1% comes from Grants. None comes from endowments.

SEASON

The Players of Utica has a four-production season.

65 Racine Theatre

Once upon a time in 1938, to be exact a small band of determined thespians pooled their resources 50 cents each and the Racine Theatre Guild was born. Thirteen dollars turned out to be a lucky number, and in their first season they put on a series of three one-act plays. Titles ranged from "The Bride Wore Red Pajamas" to "He Ain't Done Right By Nell." As a dividend to those first season patrons, the Guild added three more: "Good Night Please," "A Husband for Breakfast," and "A Cup of Tea."

The plays were presented through a variety of venues by this homeless troupe: The Woman's Club was used until 1942, at which time the Guild moved to the Main Street Theatre in downtown Racine; this required rehearsals to be held in the wee small hours after the movies were over for the night. By that time, the season had grown to five plays. RTG moved to the Uptown Theatre in 1947 and remained there until the group was able to purchase an appropriate building on High and Erie Streets in 1956. With that purchase, the Racine Theatre Guild became the first community theatre in Wisconsin to own its own building.

In 1976 a dream came true and the Guild moved into its very own newly built theatre on Northwestern Avenue, with a thrust stage and auditorium seating 405 patrons. When you see the stair-clad entrance to the Guild Playhouse, you will note an abundance of international flags gallantly flying symbols of a heritage of international productions involving the Guild.

In 1979 the Guild represented the United States with its production of "A Funny Thing Happened on the Way to the Forum" at international theatre festivals in Austria and England. Six years later RTG hosted the Festival of American Community Theatres and in 1987, a production of "Seascape" traveled to Belgium and the Netherlands to represent the U.S. in international festivals. Shortly after that a theatrical troupe from Tbilisi, Georgia (at that time, part of the USSR) performed in Racine, and began an ongoing cultural exchange that took the Guild to the Soviet Union in 1989 and 1991. (It was during the time that Georgia began its exit from the USSR then director Norm McPhee recalls seeing Soviet tanks in the streets as they prepared their production!)

The Modi Nahke Theatre Company of Tbilisi returned once more to perform for a Racine audience, and in 1994 the Guild played host to the 2nd International AACT Fest with productions from eleven countries, garnering the State of Wisconsin Governor's Award in Support of the Arts. The Guild also participated in another international competition in Yakumo Village, Japan and won directing and acting awards for "Androcles and the Lion."

Not content to field a season of eight plays and musicals, RTG merged with the Racine Children's Theatre in 1999 and presents four children's plays annually. Harbor Fest of Racine began the *Jean's Jazz Series* at the RTG in 2001, named in honor of the late Jean Mooney, a Guild volunteer and jazz aficionado. It's a rare weekend that *something* is not jumping at the RTG.

Major renovations on the building were undertaken after a capital campaign brought in funding for these improvements. In the fall of 2001, the exterior of the building was stripped away and resurfaced. Antiquated HVAC equipment was replaced with a much more energy efficient unit that insured cooler temps in the summer and heat in the depths of winter. Currently (2004), the box office has been shifted to a larger, more comely space; the lobby and patron areas are being refurbished; office space updated; and largest of all these tasks, new, more comfortable seating is being installed in the auditorium.

Behind all these activities, of course, lie the people who make things happen. One of the founders back in 1938 is still busy volunteering and serves on the Guild's Advisory Board the incredible Hilda Greenquist. Actor, activist, teacher and raconteur, there might never have been a Guild without Hilda.

While the Guild began with an all volunteer group, including directors, in 1965 a full-time managing director was hired, subsidized by fund-raising efforts. In 1969 Norman McPhee was hired as managing/artistic director, and the Guild developed a reputation for high quality productions and a flair for international competition. McPhee continued in that post for 32 years, retiring in 2001, yet he continues to guest direct.

Douglas Instenes, who had been associate director and managed the Children's Theatre productions up to that point, became managing/artistic director that year, and has continued the quest for high production values and popular plays, particularly musicals, in which he excels.

Musicals, in fact, may be the most complicated type of production the Guild presents; for example, when "Annie" was featured in 2001, the audition process alone was daunting. Set by appointments (10 per hour) starting at 8:00 a.m. on a Saturday, Director Doug Instenes, Music Director Judy Gasser, Choreographer Mary Forston and accompanist Greg Berg listened intently until 5:00 p.m. as hopefuls sang, danced and acted their hearts out. On Sunday the process was repeated. The following Sunday still more auditions were held, and then the callbacks began.

Of the 170 trying out, about 35 were selected, and rehearsal times set. By the first presentation of "Annie" on November 28, there had been 39 rehearsals, and by the end of the run in December, the cast had given 33 performances!

Other volunteers work behind the scenes. Each year they gather to assemble Children's Theatre packets, putting together 29,000 brochures, counting and separating them for every K-5 classroom in the Racine and Kenosha Unified School Districts, as well as private and parochial schools. Then, more volunteers and staff deliver the materials to each individual school. It all pays off when those children (and often, the parents who used to come to the Packy Plays themselves way back when) come in with high expectations and leave with stars in their eyes.

While the Guild began with a small core of volunteers, over the years as membership grew and people learned to expect the highest levels of professionalism, the Board expanded to deal with the complications and delights of five regular performances, three bonus shows, four children's theatre productions and myriad special events. A 17-member board, aided by a seven-member advisory board, oversees everything from fund campaigns to concessions. A play reading committee tends to the culling of available scripts for future reference, while a president, vice-president, secretary and treasurer perform the usual functions and often double as performers, backstage hands and set builders.

The full-time managing/artistic director and contracted set designers and guest directors are paid staff. The Guild also has a full-time general manager and technical director. Part-time help in the box office is also on the payroll, along with paid assistance part time for computer needs. All other functions, from ushering to acting, are unpaid, volunteer positions. Appreciation for these volunteers is shown in several ways, from free tickets to special year-end dinners to awards for outstanding efforts. But, of course, the best reward of all is applause. After all, this is a theatre.

RTG contracts teachers for children's acting classes, and offers a two-semester program from fall through spring, plus a two-week program for the lower grades in the summer. These classes teach the basics of the performance arts, and provide an appreciative audience of family and friends with musical productions at the end of the program.

In addition, RTG has just begun a Student Performing Arts Kompany (SPArK), an advanced class formerly known as the Junior Production Company. Ranging in age from 11 to 15, troupe members auditioned for the program and will be touring a production this spring to seven Racine schools. During this inaugural season, the Racine Theatre Guild is underwriting the cost of performances and is charging no fee for enrollment. The Guild's goal is to travel to schools in southeastern Wisconsin for the next several years and after that to expand to other areas in the Midwest.

Funding for the Racine Theatre Guild comes largely from earned income (85% in season 2002-03). The Guild is concentrating more of its efforts now on development with hopes of increasing unearned income. Most contributions, with the exception of capital campaign donations, come through the Racine United Arts Fund, established in 1984.

66 Reno Little Theater, NV

From Bravo, 1985

A FEW YEARS AGO, as he was browsing through the historical records of the Reno Little Theater (RLT), David Hettich, at the time supervising director of RLT, was surprised to discover that, legally, RLT would soon have to disband and close its doors.

Hettich's unhappy discovery that the articles of incorporation were only for a 50-year period meant that the then forthcoming golden anniversary celebration would instead have to be a sort of 'last hurrah.' Luckily for RLT, however, Hettich had discovered the problem in time to do something about it, and in 1980 RLT was properly re-incorporated in perpetuity.

At the time that Edwin S. Semenza and a dozen other students and graduates of the University of Nevada, Reno, decided to establish a theatre in Reno in 1935, they could not legally organize in perpetuity. But this did not worry them, nor did the Depression then raging around them.

With special permission from the university's president, RLT opened its first production, Three-Cornered Moon, by Gertrude Tonkonogy, on October 15, 1935.

Semenza was the natural leader for the group and became the first supervising director, a position he held for more than 30 years. It was Semenza who received special permission from Claire Boothe Luce to present *The Women* at RLT in 1939. The play about New York socialites who come to Reno for a quick divorce – had been written by Mrs. Luce while she herself had been in Reno getting a divorce. Recognizing "the tremendous publicity value of doing the play," Semenza secured permission from Mrs. Luce for the first non-professional production in the West.

The luck of RLT got even better when Helene Reynolds tried out. Married to the Reynolds of aluminum fame, Mrs. Reynolds was also in Reno to obtain a divorce. After winning the lead, photographs of Mrs. Reynolds in the part "hit the wire service and went all over the country."

RLT also made theatre history in May 1954 when it presented the premiere of *The Track of the Cat*, an adaptation of the novel by Walter Van Tilburg Clark and the only stage version Clark ever authorized. The six performances were directed by one of Clark's high school classmates: Ed Semenza.

A SPACE OF THEIR OWN

Although the founders had a dream, and were willing to work for it, they soon needed their own performing space, which they found in 1941 by purchasing Dania Hall. RLT had "found a home," at the corner of Seventh and North Sierra streets, where it has been located ever since. In addition to the main stage, RLT today also has a downstairs area, the Semenza Circler, where plays of an experimental nature or those requiring a more intimate audience situation are performed.

Barefoot in the Park, RLT's opening play of the 1984-85 season, marked the group's 319th production. The one-act play competitions were another highlight of the current year. In March RLT held an in-house contest to select the representative production for the state finals for FACT '85. And at the end of April, RLT played host to the regional FACT festival.

No history of RLT would be complete without mentioning Blythe Bulmer. One of RLT's original founders, Blythe remains active in the group to this day. "I think part of RLT's appeal," says Blythe, "is that we've kept it a part of the community. Your next door neighbor could well be playing the main role."

Attesting to this open-door policy is the fact that last season 182 people tried out for 91 available parts. Of the 91 selected, 50 were making their debuts at RLT "a new face" figure of about 55 percent.

By Will Hogan

67 Rochester Community Players, IL

A BRIEF HISTORY

Incorporated 1923, RCP first produced a play in January 1925. The following year, the theater bought its own theater, the Playhouse, and hired a professional director, George Stevens. RCP operated under the direction of Stevens and his 1953 successor, Harriet Warren, for decades. At the Playhouse, RCP, produced five or so productions a year. Children's theater was added in the 1950's and teen theater in the 1960's. Throughout this period, RCP was Rochester's premiere theater, with a board of directors reflecting the who's who of the social elite. No professional theater competed with RCP, and only a few other Community theaters operated in the area.

In the 1970's, the situation changed rather dramatically. A professional theater, RAPA, opened and slowly drew away the monied supporters of RCP. Warren retired in 1973 and was succeeded by a series of directors with, in a few cases, unfortunate results. And the theater moved out of the playhouse, first to a suburban private school in 1976, then a suburban community college in 1978. The old building was briefly reopened in 1980 as a theater, but closed permanently and sold in 1984. The children's theater and teen theater programs dwindled away.

The following season the theater moved to a rented theater in a downtown Holiday Inn, and stabilized under a new artistic director, Michael Krickmire. RCP continued produce five shows a year, but attendance was a small fraction of its salad days twenty years earlier. In 1992, the hotel reclaimed the theatre space (and converted it into a comedy club!) And RCP produced a general interest season for three more years at a performance center in the suburbs.

In 1994, RCP opened a program called *The Shakespeare Players*, designed to perform free Shakespeare plays in the theater at a Church not too far from the old Playhouse location, in a City neighborhood. The Shakespeare players produce two indoor Shakespeare plays there per year, one of which is designed specifically for a children's audience, and also perform outdoors during the summer at a large performance bowl in a City park. As Rochester's only Shakespeare in the Park, this program is once again attracting the large community-wide audiences it attracted prior to 1970.

In 1998, RCP opened a second specialty theater group, the *Irish Players*, to perform productions of interest to an Irish-American audience. The group's March 2000 production of *Da* is being restaged in Montreal in May 2000 as part of an International Irish Theater festival. This is RCP's first long distance road show in its history.

In June 1999, RCP celebrated its 75 season of continuous performances, with a gala party at the old German House, the very location of its January 1925 premiere production of *Wedding Bells*.

PHYSICAL PLANT

RCP operates out of a series of facilities. Summer Shakespeare in the park takes place at the Highland Park Bowl. The Shakespeare Players indoor shows are at the theater at New Life Presbyterian Church. The Irish Players have performed in a couple of different locations and do not have one fixed "home" yet. RCP operates a separate business office, and rents a large 4,000 sq. ft. storage space and costume shop. RCP has also rehearsed at a variety of off-site locations, in four different places in the past three years.

ORGANIZATION

At this time, RCP is 100% volunteer, with no professional staff. The Shakespeare Players and the Irish players have separate operating Committees which report to the RCP Board. The Committee chairs are responsible for operating those programs, and are RCP Vice-Presidents. The Shakespeare Players also has an Artistic Director, who is co-chair of The Shakespeare Players Committee. This decentralized organization is designed to encourage more grass roots participation.

FUNDING

RCP's current budget is about \$25,000, a drastic decrease from 15 years earlier, but which is still sufficient to mount at least four full length productions each year. Most of the money comes from ticket sales or donations received at the door. RCP has no endowment. It usually receives a grant of \$2,000 per year from NY State. Fund raising and sponsors represents maybe 20% of the budget.

ACHIEVEMENTS AND GOALS

RCP's endurance is, of course, a mystery, as is all theater. The group came close to disbanding more than once the past twenty years. But a few long time supporters have kept the operation going at critical times, and the new vitality generated by The Shakespeare Players and the Irish Players insures its long term survival. These programs also provide good quality theater for under-served theatrical audiences and contribute significantly to the array of theatrical offerings available in the community. The Shakespeare players intend to continue to offer free Shakespeare, including the park production and the young audience production. The Irish players intend to develop the audience for Irish theater in Rochester. The Irish Players intend to be the Irish theater group for our community, complementing the extensive Irish music and dance activities held locally. RCP is re-evaluating how it may continue to grow in other areas.

At this time, RCP's season consist of Shakespeare and Irish Players productions. The Shakespeare Players produce a full length, free indoor fall production of Shakespeare, attracting an audience of about 750, followed by a modified indoor Spring Children's Shakespeare, drawing an audience of about 600, followed by a Summer Shakespeare in the park, which draws around 3,000 (and growing!.) The Irish Players produces once a year, in the Spring, and draw about 750.

The Shakespeare Players only produces Shakespeare, and even within this repertory we have difficulty successfully staging the lesser known works. The Irish Players have so far only produced Irish (as opposed to Irish-American) plays, and have concentrated more in the classics than in modem productions. We are constantly revising our method of selecting plays.

SPECIAL ACTIVITIES

We do not engage in special activities to any noticeable extent at this time.

CHILDREN'S THEATER

RCP sporadically produced some children's theater in the 1990's, but that effort is on hiatus. The Shakespeare Players Spring children's production, intended for the 8-16 year set, has been a great success and is a permanent part of that program. The productions shorten the full length plays and emphasis those elements that kids could most identify with.

PERSONALITIES

Most professional actors who came of Rochester prior to 1970 came through RCP, including Robert Foster and Mimi Kelmedy. More recently, several young actors who have worked with The Shakespeare Players have gone on to professional careers (though not famous ones, yet!) For about 15 years, RCP held an annual event to recognize outstanding actors, productions and volunteers, but this faded away a few years ago. The danger of emphasizing the contribution of one person is that it may have the effect of slighting the efforts of everyone else.

OTHER INFORMATION

RCP is a member of the Theater Association of New York State, and our Fall 1999 production of *Julius Caesar* was adjudicated (honorably) by that organization. Our former artistic director, Mike Krickmire, is TANY'S President. However, we have not traveled to a regional theater festival since 1986. As pointed out above, our May 2000 trip to Montreal's Irish Theater Festival is our first long distant trip; the cast and crew will spend a week in Montreal and perform five times there. We anticipate that a one act the Irish players are preparing will go to a TANY'S Irish Theater festival in Albany NY in September 2000.

Anything else? We are attempting to strengthen our future by developing strong partnerships with non-theater organizations, such as a) Our cooperative arrangement with Monroe County parks for our Shakespeare in the park production; b) Cooperating with the local branch of The English Speaking Union in supporting and hosting their annual High School Shakespeare competition; c) participating in the annual Irish Festival.

68 Sheboygan Theatre Company (Sheboygan Community Players), WI

Sheboygan in the early 1930's was a virtual "hot bed" of theatrical interest, with nearly 30 separate groups operating under the sponsorship of churches, schools and other organizations in the area. Ferdinand A. Bahr, then Director of Public Recreation, conceived the idea of combining these competing organizations into one unified group. Working with Elsie Thomas, an active member of the Fireside Players, they "field-tested" his idea with a series of one-act play tournaments.

Bahr and Thomas were looking for talent – enough talent to bring local theatre out of church basements and friends' living rooms and onto a real stage with a real, and possibly critical audience. They found both talent and enthusiasm, and Sheboygan Community Players (later to become Sheboygan Theatre Company) was officially launched in 1934 with Mrs. Thomas as the group's first president.

Bahr drew the fledgling organization into the operations of the Recreation Department and under the umbrella of the Sheboygan Board of Education, enabling Players to share the services of a professional drama teacher/director with the school system. Frederick W. Hilgendorf was engaged as Theatrical Director – a post he was to hold throughout Player’s first decade.

Community Players began its first season with 67 charter members and no theatre to call its own. *Devil in the Cheese*, the debut production opened on January 24, 1935 and was staged for two performances in a local movie theatre. The effort showed a net loss of \$38.32.

Realizing that they needed a stable source of income so that they could plan for future seasons, Players established a policy of “closed membership” - attendance at plays limited to only members whose membership included a prepaid season ticket – and saw its audiences swell from 239 to over 1,000 in their second season.

Two full-scale productions a year, plus a few evenings of one-act plays was the usual format during the first five years. The organization used the Central High School stage or whatever other facility they could beg, borrow or rent.

In 1939, Community Players found its first permanent home in the newly completed North High School (now Urban Middle School) and was able to abandon the one-act plays in favor of three full-scale productions per season.

Walter J. Pfister became Player’s second President in 1942 and served in that capacity for the next nine years. It was to be a period marked by a curious mixture of stability and transition. Hilgendorf retired in 1944 and was subsequently followed by five different theatrical directors during the next thirteen years: Lynne Nuernburg (1944-46), Arnold Rhiel (1946-48), Jerry Kahan (1948-52), Kenneth Abrahamzan (1952-53), and Robert Quinn (1953-57).

Nuernburg and Rhiel were high school English/drama teachers who worked with Players on a part-time basis, but Kahan was the first full-time staff member, hired under a nine-month contract with 50% of the salary paid by the Board of Education. During his first season with the group the schedule was expanded to include four full-scale productions. Players staged their first musical in 1950, presenting *Of Thee I Sing* under an informal cooperative arrangement with the Civic Orchestra (which at the time was also operated under Recreation Department auspices).

Walter Pfister’s philosophy of theatre was a strong influence on Community Players during their second decade as they explored a variety of theatrical formats. In a statement of policy which he drafted for the group in late 1947, Pfister outlined our goals.

1. *Get as many people as possible interested in the theatre.*
2. *Give people interested in the drama an opportunity to get up on the stage and act, paint scenery, shift scenes, or do any other of the many phases of work in the theatre.*
3. *With the best talent and equipment available, give your play-going, but otherwise inactive membership the highest calibre of theatre possible.*

After its somewhat rocky youth and adolescence, Sheboygan Community Players entered its third decade in search of a certain measure of stability, especially in the area of theatrical directors. That stability came in 1957 with the hiring of David C. Bryant, who was to direct the organization’s efforts for the next 14 years until his untimely death in 1971.

Bryant was a master of public relations and soon made the entire area aware of Community Players and its activities. This considerably broadened both the audience and the pool of active participants, both on stage and backstage. Players also became a force within the larger world of community theatre. Bryant became a leader in both state and national organizations devoted to the cause of community theatre, establishing bonds, which continue to this day with groups across the country.

Membership stood at approximately 4200 when Bryant arrived; by 1969 that number had grown to an all-time high of 6200. After 30 years of residency at Urban Middle School, it was increasingly apparent that the theatre facility there had some serious shortcomings, especially from the perspective of those who worked backstage. The lack of on-site storage space for Player’s growing collection of set materials and properties, the temporary dressing room accommodations which forced some actors to run around the outside of the building to make their stage entrances, and the absence of working room for technical crews all made it extremely difficult for the group to maintain quality production.

When the Sheboygan School District decided to build a third junior high school on Sheboygan’s far west side, it seemed a “natural” for Players to request that the auditorium be designed with community theatre needs in mind. As part of their bargain, Players undertook a major public subscription drive in which over 700 local citizens and business groups donated over \$65,000 to help equip the new facility.

The result was the Leslie W. Johnson theatre, one of the finest community theatre “houses” in the Midwest, which opened in May of 1970 with a production of *My Fair Lady*.

Ralph Maffongelli stood out among the many applicants because of his strong background in theatre, his experience as a teacher as well as his strong business sense. His skills earned him the first twelve-month contract in Players history and, a few years later, the first multiple-year contract from a Board which was committed to establishing a period of continuity and growth.

Under Maffongelli’s leadership, the decade of the 80’s saw Players making progress toward solving a number of chronic problems. A generous patron contribution allowed “mikeing” the house - the first step of several planned toward improving sound quality. The Board began the long and sometimes agonizing process of serious Long Range Planning to determine a sensible course of action to recapture audience share in a time of ever-increasing competition. The backstage departments were reorganized with the assistance of new Technical Director Marty Kooi, who joined the group in 1989, to more closely parallel the operations of professional theaters and to provide more meaningful educational opportunities for the volunteers who work there.

As Players approached their 60th anniversary year, they made the most noticeable change of all, setting the wheels in motion to change their name to the Sheboygan Theatre Company, effective with their 1993-94 season. The change, the Board announced, “is symbolic of a new direction for the organization and a fresh commitment to ensure both the artistic and financial viability of the Sheboygan Theatre Company for the next 60 years.”

Meanwhile the decade of the nineties also saw the inauguration of a yearly Broadway Show trip to New York City, the presentation of two volunteer recognition awards each year, the initiation of a college scholarship for theatre studies, and the beginning of a summer program in drama for middle school youngsters. That the Company also entered the Cardboard Boat Regatta six times and won an average of one award a year was merely on the side.

With dramatic production naturally at the heart of The Sheboygan Theatre Company, the last twenty years have seen such programs as Theatre in the Park for children, Chamber Players as a venue for readers' theatre and eventually the presentation of Children's Theatre and Studio Productions to enhance the mainstage.

69 St. Dunstan's Guild of Cranbrook, MI

Some years ago in a skit written for a St. Dunstan's review, one of our members penned these descriptive lines about the organization.

"The worst thing about it, it's named for a saint, But don't think it's holy, 'cause it certainly ain't!"

No doubt about it, our name is not one you'd naturally associate with the amateur theater. Yet there is a connection of sorts. St. Dunstan was a ninth century English churchman who was Archbishop of Canterbury, and has always been regarded as a patron saint of the arts. The Booth family, which founded the Cranbrook institutions (Brookside, a private elementary school; Solence; the Cranbrook Academy of Art; and Christ Church Cranbrook, and Episcopalian church) came from a small village called Cranbrook in Kent in England about a century ago. Our name was suggested by one of the Booths who was a founding father of the organization as a fitting one, since Canterbury is also in Kent, and St. Dunstan lived there all his life.

St. Dunstan's Guild was organized in 1932 – membership was limited to 100, and dues were \$1.00 per year. Now we have an active membership quota of 275, as well as three classes of Associate Members. Our annual production schedule includes four open shows (In October, January, March and June) plus a closed show at some time during the year. We may have social activities in the months when there is no open show. Our annual meeting takes place each year on May 19, which is the birth date of St. Dunstan.

Not only is our name unique. Here are some other somewhat unusual features of St. Dunstan's:

Three of our open shows are presented in the Pavilion; the June show is presented in the open-air Greek Theatre just up the hill behind our Pavilion (which we lease from Cranbrook Educational Community). In the Greek Theatre we have presented such shows as *Our Town*, *The Skin of Our Teeth*, *Brigadoon*, *Damn Yankees*, *Look Homeward, Angel*, *The Pajama Game*, *How to Succeed in Business Without Really Trying*, *Kiss Me, Kate*, *Carousel*, *Bells Are Ringing*, *The Music Man*, *A Funny Thing Happened on the Way to the Forum*, *Oklahoma!*, *Pippin*, *Fiddler on the Roof*, and *Grease*, among others.

We give at least four performances of each open show, selling tickets to the public. We also offer season tickets. In addition, extra performances of the indoor shows are presented as benefits for some organizations raising funds for charitable purposes. The organizations assume responsibility for ticket sales and set the prices for that night.

We support three scholarships each year: One rotates between Cranbrook, Kingswood and the Art Academy. The other two provide tuition for the Summer Theatre School, which offers theatrical training for boys and girls between the ages of seven and eighteen.

St. Dunstan's Guild of Cranbrook, Inc. is affiliated with: Community Theater Associate of Michigan, Concerned Citizens for the Arts in Michigan, Michigan Advocates for the Arts, Michigan Association of Community Arts Agencies.

70 St. Petersburg Little Theatre, FL

We are a not for profit corporation governed by a 15 member board of directors – the 5 officers of which comprise the executive committee. All of them are volunteers. We have 2 paid employees – a full time manager and a part-time maintenance engineer.

Our annual budget is in the neighborhood of \$160,000. The largest portion of income comes from season ticket subscriptions, followed by individual ticket sales. These last 3 years we have had a small city grant to establish our Lobby Theatre program. From time to time we have campaigns to raise funds for special projects such as a new lighting system, or major repair projects. At present we have one endowment. Our goals are to improve our productions and our plant, to appeal to a new audience and lure people away from their VCR's and back to live theatre.

Our seasons are researched by a committee of 5 to 7 persons appointed by the president and then taken to the board of directors. An average season consists of 2 musicals (1 big and 1 small), a mystery, a drama, and 2 comedies. The 6 productions are presented between September and June. Each show runs 2 weekends – 4 performances each weekend, 3 evening shows and 1 matinee.

Of late, we have not had consistent program of workshops and classes like we did in the past. Classes were fee based but workshops usually were not. We are about to start a project whereby our lobby show productions will be taken out to community centers.

The St. Petersburg Little Theatre was founded in 1925 as the Sunshine Players by Dorothy Meadows. The name was later changed to The Players Club. In 1933 the current name – St. Petersburg Little Theatre (SPLT) – was adopted. SPLT was chartered as a non-profit organization in 1937 to produce amateur theatricals. At the same time it was given the exclusive right to use the name "Little Theatre" in the city of St. Petersburg, in light of the fact that the term "little theater" was an inherent name associated with a nationwide movement in the 1920's and 1930's.

Originally, plays were produced for one or two nights, presented at Mirror Lake Junior High School. Admission was thirty-five cents. The first production was *The Poor Nut*. In the late 1930's an old grist mill on 2nd Avenue North was purchased for \$3,600 to be used as storage space. Thanks to the cooperation from local trade unions, a stage was built, plumbing installed and the exterior plastered. The American Legion donated wooden

seats from their old outdoor arena. This new facility opened in June 1944, with a production of *Liliom*. Admission was raised to fifty cents – servicemen were admitted free. In the same year all 302 seats were sold out for the run of three performances of each play.

In these early years SPLT became the darling of local newspapers – it was the banner stretched across Central Avenue at Fifth Street, proclaiming “Little Theatre Week.” Such popularity caused membership to be closed and a waiting list created.

In the 1950’s property was purchased at SPLT’s present location on 31st Street South. Financed by the sale of bonds to members, the building is one of the few facilities in the Tampa Bay area erected as a theater. The first production in the new space was *Teahouse of the August Moon* in September 1958, and the season was expanded to accommodate six plays. In 1966 SPLT produced its first musical, *The Pajama Game*. The mortgage was burned in 1983.

The building has undergone two major renovations: The costume room and “green room” were added, and the original screened-in verandah was enclosed to form the lobby in the 1960’s. In 1994 the new ADA-compliant restroom wing was constructed. The new lobby doubled as theater space in 1997, with the world premier of the musical *Jung at Heart*. This production also generated a tradition of lobby shows.

Throughout its 75 years as Florida’s oldest, continuously operating community theater, SPLT has presented up to six major varied shows per season, offered classes, extended opportunity, reached out to the community and provided the best in entertainment to patrons and friends in Tampa Bay.

71 Stratton Players of Fitchburg, MA

A BRIEF HISTORY

This little theater group was founded in 1924 as “The Amateur Workshop of Fitchburg, Inc.” The first production came in 1925, “Mr. Pim Passes By.” At this time, the group rented space at area theaters, including the Grove Street and the old Lyric Theater. In the summer, a play was performed out-of-doors in the garden of “Applewild”, the home of the group’s patron, Mrs. Charles T. (Fay) Crocker. Along with her friend, Miss Helen Stratton, Mrs. Crocker had a great enthusiasm for community theater and they worked together to establish this group in Fitchburg. During these early years, the plays which were presented reflected the popular taste of the times. They were romantic, poetic works. British playwrights were favorites with American audiences at this time, such as Barry, Milne, and Noel Coward. After the tragic death of Miss Stratton in 1929, Mrs. Crocker bought property for the present theater building in 1931. She purchased 50 feet of frontage on Wallace Avenue, and moved the old McMasters barn to the site, where it was attached to another small structure already standing.

By now the country had begun to sink into the dark days of the Depression, and other difficulties arose. Talking pictures had arrived. George Bernard Shaw is quoted in a newspaper article: “The poor old theater is done for, I am afraid.” he said, as he signed his first contract for a “talkie.” But there was evidence of change in the air. The Players had recovered from the loss of their mentor, accepted difficult financial times, and realized that if they were to grow and endure they would have to reorganize and assess their position. Up until this point, it had been basically a social group theater oriented, but still just a small circle of friends involved in what was a mutual interest club. In January of 1931 the little group began to reach out to the community and actively recruit new members.

The “barn” was used only for meetings and plays were still being presented in rented space, but by 1939 the Players had converted the building into their own little theater. Back then, there were only folding chairs, and sometimes people in the front row would put their feet up on the footlights they could almost reach out and touch the actors. The stage is only as large as the average living room approximately 12 x 20 feet depending on the set. The backstage is virtually non-existent, the rear wall of the stage being the rear wall of the building. Permanent seats were installed in 1950, and the auditorium now seats 96. Mrs. Crocker presented the deed to the property to the players in January 1953. After the early decades, the group faced further problems during World War II when a fuel allotment was not available to them, and most of the young men were away in the service. Productions were held at the USO in Fitchburg, and Fort Devens, where war benefits were performed. The “Applewild” summer performances ceased in 1942.

After the war there was a new influx of interested, viable young people, men and women alike, and the Players came alive once more. Actors vied for roles in contemporary, successful Broadway plays. Further problems came with the advent of television. Live theater (once threatened by “talkies”) seemed to be really doomed to extinction, but local audiences remained loyal to Stratton. So, the 50’s and 60’s were good times for this little theater, and they produced their first musical, “The Fantasticks”. As more community theater groups sprang up in the area, for the first time casting became a challenge. Stratton, although the first, was no longer the only show in town. The group ranks about 19th in the entire country as one of the nation’s oldest community theaters. Some years ago, The Players recognized Miss Stratton’s initial contribution by changing the name of the group legally to “The Stratton Players.” Having completed their 75th season, the membership still remembers the spirit and dreams of Fay Crocker and Helen Stratton, and all of the dedicated theater people over the years who have given of themselves to the labor of love that is the Stratton Players. For them, that dream, and that spirit lives on.

PHYSICAL PLANT

After a tragic car crash which claimed the life of Miss Stratton in 1929, Mrs. Crocker bought this property in 1931. She purchased 50 feet of frontage on Wallace Avenue, and moved an old barn to the site, where it was attached to another small structure already standing. The building was used for

meetings and rehearsals, until the players converted the “barn” into their own little theater in 1939. Then there were only folding chairs, but permanent seats were installed in 1950. The stage is only approximately 12 x 20 feet and the auditorium now seats 96. Aside from some minor alterations, the building remains much as before. Our backstage space is virtually non-existent, and we wish we had more room, but the property lines on all sides extend to only a few feet from the building, therefore this is not possible. Some years ago the players recognized Miss Stratton’s initial contribution by changing the name of the group legally to “The Stratton Players.”

ORGANIZATIONAL STRUCTURE

The group is staffed entirely by community volunteers who are not paid, with the exception of the director, or musical director who receives a small stipend. “The Stratton Summer Players”, an offshoot of the parent group pays participants according to their contribution. The membership hovers around an average of 70. We have a Board of Directors consisting of: President, Treasurer, Secretary, six Board members and a Corresponding Secretary.

FUNDING

Our annual budget is around \$15,000. All income except for a few grants acquired some years ago, is from ticket sales.

GOALS AND ACHIEVEMENTS

We think the fact that we have our own little building, although it may be lacking in some ways, has anchored this group. Our goal, as stated in our By Laws, is to bring quality community theater to the area.

SEASON

The regular Stratton season has three productions, Spring, Winter, and Fall. These plays usually have a run of eight performances. Cast size has ranged from 2 - 22. Occasionally an extra children’s play or holiday show is performed. The Stratton Summer Players present two plays in June and July. Audiences vary from half full - at the beginning of a run, to capacity later in the production, when publicity that this is a good play, kicks in.

PLAY SELECTION

Is particularly difficult for us due to the size of our stage and the lack of backstage space. We prefer plays with only one set for this reason. A typical season will be a comedy, a musical, and a drama. “Deep” plays are a difficult sell here, although we have performed many classics over the years.

SPECIAL ACTIVITIES

Several years ago we mounted a “New Playwrights” program where we had staged readings of plays by local authors which was very successful. We have opened performances for groups of the elderly or mentally handicapped. We have performed special programs for the community, commemorating some historic events or interests. Ex: The Historical Society, the rededication of Fitchburg’s Upper Common, etc. Although regular membership meetings were a feature of the group for many years, it has been found that people today do not have the time for such meetings, and we now only have one or two a year, in addition to our annual meeting and election of officers.

CHILDREN’S THEATER

It is not active at this time. When it was, we had both children and adults performing for all ages. We did not tour, nor did we coordinate in the past with local educational institutions.

PERSONALITIES

The Stratton Players have been particularly fortunate in a strong system of female directors that spans our 75 years. Dating back to Miss Stratton, we had directors such as Martha Daly and Miriam Lehto among many others, who have continued the tradition. These two women especially, have been honored at recognition events to thank them for their guidance, help, and for the number of productions they have directed. This was at a time when the directors were not reimbursed in any way. In addition, we have quite a few actors who have been with the players for forty -- fifty years and more, and who still actively participate in all areas of our theater.

FACT

We have participated in The New England Theater Conference competitions held at Brandeis University each Spring. One year we were one of three finalists, and one year an actress from our group received the “best actress” award.

72 Players Club of Swarthmore, PA

A BRIEF HISTORY

Seventy-five years ago 24 men had an idea that became the Players Club of Swarthmore.

It all started with an old-fashioned minstrel show on April 28 and 29, 1911 when a group of Swarthmore men organized a production for the benefit of the Woman’s Club building (the same Woman’s Club building which now belongs to PCS). The affair was a success and aroused the continuing enthusiasm of the minstrels, so a committee was named “to consider the advisability and desirability of forming a permanent organization of the minstrel troupe.”

On November 20, 1911 the PLAYERS CLUB OF SWARTHMORE was formed, a constitution and by-laws adopted, officers elected, a board of governors set up. The first regular program of the new Club - consisting of skits, solo numbers, and instrumental music -was presented on January 3, 1912 at the Woman’s Club, , which was home to the Players for the next 20 years until the present building on Fairview Road was erected.

Players Club closed its first season (1911-12) with another minstrel show and gave a third (and last) one in April 1913. The third season (1913-14) also saw PCS stage its first three-act play, though one-acts were the mainstays of the season for several more years. The first club orchestra made its debut that season also: the Swarthmore String Band under Harlan Jessup, director.

THE GROWING YEARS

In the 1920's the "Little Theater" movement was sweeping the country, and PCS was part of it; "hometown talent" gave way to more artistically sophisticated and ambitious programs; and the Players Club of Swarthmore began to make a distinct cultural impression in the wider community.

On January 3, 1916 the Barnstormers of Ridley Park, a group two years older than the Players Club, presented a program for PCS, beginning an annual exchange of shows between the two groups, which lasted until 1941.

During this period a stable group of directors often acted in and produced their own shows; Joseph J. Gould, Arthur F. Jackson, Roland G. E. Ollman, and Roy C. Comley were mainstays of the theater.

More women directed at Players Club in these early days than afterward: Mrs. John Dolman, Sr., Mrs. J. W. Ledoux, Mrs. Thomas Downs, Mrs. Roland G. E. Ollman (note, however, that they didn't use their own first names). From the 20th season until the 30th no woman directed, then Barbara Dolman Spencer broke through and there was at least one woman director a season until 1946. Since that time female representation on the directing staff has been only intermittent; Margaret Pugh, Barbara Graves, Jean Proctor, Phyllis Myers, Edna Clare, Kathleen CoIl, Sheila Kutner are represented by one to three plays each.

THE FIRST SHAKESPEARE AND NEW DIRECTORS

The 1932-33 season saw the Club's first Shakespearean production, *A Midsummer Night's Dream*, directed by John Dolman, Jr., who did many other classics in the course of his long career with PCS.

The older directors continued to encourage and train new people to take their places, and gradually the Club also moved into more demanding productions, with more cast-stretching and audience-stimulating shows. The 26th season (1936-37) was especially outstanding: *Fanny's First Play* (Shaw), *The Admirable Crichton* (Barrie), *The Guardsman* (Molnar), *Ah, Wilderness!* (O'Neill), *Alien Corn* (Howard), *As Husbands Go* (Crothers), and two others.

William W. Price was another distinguished director with a long record of ambitious plays to his credit; Shaw's works were his specialty, and he directed five of them, beginning with *Pygmalion* in the 37th season.

J. William Simmons directed comedies for many years; Malcolm Hodge did a variety of shows; J. David Narberth and Ned Pyle started at PCS in 1947. Charles F. Seymour, Sr., also well-known as an actor, began his long, outstanding career with *State of the Union* in 1948; George Jarden made his debut with *Born Yesterday* in 1953. Maurice L Webster's first show, *Miranda*, in 1955 was the precursor of many distinguished productions; Marcy F. Roderick began to direct in 1961.

The 43rd season (1953-54) was another outstanding one: Maugham's *The Constant Wife*, *Born Yesterday*, *Bell, Book and Candle*, *Charley's Aunt*, *The Little Foxes*, *Victoria Regina*, and two other productions. To celebrate the 50th season in 1960-61 the Club produced *You Can't Take it With You*, a revival of *Harvey* and of *Ah, Wilderness!* (which will also be revived for our current, 75th season), *Our Town*, *Brigadoon*, *Elizabeth the Queen*, *The Gazebo*, and *Third Best Sport*.

ENCOURAGING LOCAL PLAYWRIGHTS

Players Club has a modest record of producing original plays by its members, beginning with J. J. Gould's spoof of Conan Doyle, *The Adventure of the Titian Switch* in 1919. One-acts by Reba B. Mitchell and Roland G. E. Ollman were performed in the 1920s, and two plays by Isabel Briggs Myers in the 1930s. A long gap then until Richard E. Peck's first show in 1972.

Of course, World War I curtailed the Club's productions, but by the 1920-21 season the group was back to six productions and ten performances. In 1917 Thomas W. Andrew invested \$400 in Liberty Bonds as a permanent reserve of capital for PCS; 14 years later the fund had grown to \$9,000 and it was time to build a larger, more suitable theater for the rapidly-expanding, ambitious Club. Swarthmore's zoning laws precluded erecting a play-house within the borough, so when Victor Do Shirer generously offered PCS land on Fairview Road just outside the borough limits, the Board of Governors accepted with alacrity and gratitude. So the second quarter-century opened in the handsome building the Club still uses.

OTHER ACTIVITIES DEVELOP

Albert Ainsworth, a charter member, in 1919 began the rewarding custom of bringing famous guest artists to the opening reception of the Club. In the next few years the members met and heard David Bispham, the opera star; Victor Herbert; the redoubtable Arthur Hobson Quinn, theater historian at the University of Pennsylvania; Nelson Eddy, when he was just beginning his phenomenal career and lived in Philadelphia; and others.

An annual New Year's Day reception was a popular feature of earlier days; and for many years the Board of Governors gave a cast party on the balcony of the theater for everyone connected with a production on the final night of each show. There were other receptions, and the annual meetings always included entertainment.

A junior section of Players Club was organized in 1934, staging four shows a year. About 250 young people participated, many of them graduating into senior productions and providing fresh talent and enthusiasm. Reluctantly discontinued in 1945 after 44 productions, it was the forerunner of the current Young People's Theater Workshop.

It was the Players Club that organized the first Community Nativity Pageant in 1938, still a biennial popular fixture in Swarthmore Borough's life.

The Club magazine, *Players Club News*, was born in October 1941. For 42 years this 20-page printed magazine was mailed to members in advance of each production, an important and lively source of theater information. It published special articles, features, the Old Timer page, a Letter from the

President, and of course PCS cast and play information. In 1981 it was replaced by a one-page newsletter mailed to every member, supplemented by a program handed out at the door.

CHANGES AND CONTINUITIES

Came World War II: gasoline and tire rationing, fewer available men on stage and backstage, fuel shortages which closed the Club during the winter months for three years. However, a full production schedule was maintained; blackout curtains were hung at doors and windows; and the Club News instructed members "to remain in your seats during an air raid alarm; the shows will go on, with all exterior lights extinguished."

The annual play exchange with the Barnstormers came to an end in 1941 and the New Year's Day receptions in 1942. The membership stood then at 1,000 or more, and play attendance often numbered 1500. The all-too-familiar problem of equalizing attendance over the several playing nights resulted in adding performances. For a while shows opened on Friday nights, running for eight consecutive nights, except Sundays. When this proved too taxing, the Club went back to the Monday- through-Saturday schedule.

To satisfy the members' desire for musical productions, the Club arranged with the Rose Valley Chorus (with which there had always been an overlapping membership) to give performances of their Gilbert and Sullivan operettas at the Club, starting in May 1943 and ending in 1948. Harry H. Cafferty directed the first of the Club's modern musicals -Lady in the Dark -in 1955, the 44th season. Occasional other productions in cooperation with the Chorus were given for several years, and the Swarthmore Symphony Orchestra used the building, giving free concerts for the Club from 1941-55.

73 Theatre Cedar Rapids

HISTORY/MISSION STATEMENT/SERVICES OF THEATRE CEDAR RAPIDS: 1925-1999

In 1925, Grant Wood and Marvin Cone, respected artists, gathered a small group of local amateurs in Wood's studio to produce *The Cardboard Moon*. Not only did this production mark the beginning of a new and exciting cultural addition to their lives, but more importantly, it began a tradition of live theatre in Cedar Rapids that slowly grew and evolved into Theatre Cedar Rapids. After 63 seasons and several name changes, including The Community Players and The Footlighters, Theatre Cedar Rapids has become a full-scale regional community theatre that provides year round entertainment for Eastern Iowans.

Theatre Cedar Rapids is governed by a 30-member board of directors. The building, which the theatre owns, is governed by a board of trustees who oversee the needs of the physical structure. Theatre Cedar Rapids is a 501 (c)(3) organization with a salaried staff of thirteen full and part-time employees. Richard Barker has been the Executive Director since 1981.

The mission of Theatre Cedar Rapids is "to provide quality theatre, maximizing community participation and education in theatre arts to Cedar Rapids and the surrounding region." The mission is achieved year after year through the implementation of the following programs:

1. Eight Mainstage Productions, including musicals, comedies, dramas, and family programs, are attended by more than 35,000 Iowans and Midwesterners each season.
2. Youtheatre Education Programs -Splash! classes, Frosty Follies Holiday Touring Troupe, three sessions of Summer Camp, and performance opportunities for more than 1,000 children each year.
3. Youtheatre Outreach Programs -Page to Stage, Meet the Theatre, Youth Matinees, and off-site productions actively involve and entertain more than 6,000 area students every year.
4. Adult Education Programs -Courses in acting, directing, design, technical capabilities, script analysis, dance, and stage combat are offered to volunteers and the general public. An academy approach to the curriculum is taken so that adult students may move gradually toward more advanced experiences.
5. Family Outreach Programs provide free attendance opportunities for hundreds of low-income Eastern Iowans through Free Preview Nights and I-Card Admissions, in cooperation with the Cedar Rapids Area Cultural Alliance.
6. Readers' Theatre for Seniors provides performance and interpersonal opportunities for 100 senior citizens.
7. Volunteer Opportunities of all sorts for more than 1,600 Eastern Iowans who actively volunteer at Theatre Cedar Rapids.

The contributions of Theatre Cedar Rapids to the cultural climate of the community are truly remarkable. By all statistical measurements, TCR ranks in the top 15 community theatres in the nation and is the largest non-profit arts organization in the area, owning and occupying more square footage than any other group and involving more people as patrons and volunteers. Additionally, Theatre Cedar Rapids has positioned itself as the principal partner for many other arts and non-profit organizations throughout the region. In this season alone, TCR has partnered or will partner with The New Midwest Chorale, The Harmony Hawks, The African American Foundation and Culture Center, The United Way of East Central Iowa, Junior League, Optimist Clubs of Cedar Rapids, Sweet Adelines, the Dave Evans Fundraising Event, Cedar Rapids Opera Theatre, the Cedar Rapids Symphony Orchestra, Cedar Rapids Area Theatre Organ Society and Cedar Rapids Barton, Liars Theatre, CSPS, and the Cedar Rapids Concert Chorale. All of these relationships extend beyond the regular programming of the theatre. It is increasingly obvious that the strength of Theatre Cedar Rapids -its programs and facility -ultimately provides extensive opportunities for growth and development for many organizations throughout the community.

CONCLUSION

As the 1998 recipient of the Tourism and the Arts Award from the Iowa Division of Tourism, Theatre Cedar Rapids is proud to be recognized for its ability to enhance the quality of life in Cedar Rapids and Eastern Iowa. Perhaps more importantly, Theatre Cedar Rapids is recognized as an organization that is trusted for its dedication to its mission and stewardship to the entire community. With a focus on families, children, education, diversity, and equal access, Theatre Cedar Rapids is being proactive and responsive to the community's needs by providing quality cultural enrichment to more than 40,000 citizens from throughout the region.

74 Theatre Charlotte Community Theatre, NC

PHYSICAL PLANT

Theatre Charlotte has been at its present home at 501 Queens Road since 1941. Recently been re-roofed, lobby renovated and refurbished, and new theatre seats installed. Plans are to continue physical plant upgrade with renovation of Green Room.

ORGANIZATIONAL STRUCTURE

Theatre Charlotte has a paid staff of five (5) -an Executive Director, Artistic Director, Box Office Manager, Administrative Coordinator, and Technical Director. Volunteers are involved through a group known as "*First Nighters*," and serve as ushers and concessionaires during productions. All actors and backstage personnel are volunteers. Set designers, lighting designers, costume designers are paid on a contract basis per show. Theatre Charlotte is a non-profit community theatre 501© (3) corporation with a twenty-four (24) member Board of Directors.

FUNDING

Theatre Charlotte's 1999-2000 budget is \$444,600. The ratio of earned to unearned income = 1/13. There is no endowment, however, the theatre holds one or two fundraising events each year. The Arts & Science Council of Charlotte-Mecklenburg is a funding organization contributing \$123,000/year to the operating budget. Ticket sales account for 41 percent of income; contributions and grants 48 percent.

GOALS AND ACHIEVEMENTS

Theatre Charlotte has a rich history in the Charlotte arts community, having been a continually operating entity since 1927 -the oldest in North Carolina. Cultural diversity in our programming and casting, as well as educating the public to the role of theatre in society are a continuing goals. Both goals are realized with Theatre Charlotte's receiving recognition on local, state, regional and national levels.

SEASON

Theatre Charlotte has an auditorium that seats 221 people.

PLAY SELECTION

The season is determined with the cooperative efforts of a Repertory Committee, under the Board of Directors, and the artistic staff. Final approval is submitted to the full Board of Directors. With five (5) mainstage productions and a recently initiated series of innovative programming, a balance is maintained blending drama, comedy, musicals, and leading edge theatre.

SPECIAL ACTIVITIES

A series of workshops and panel discussions are a regularly scheduled part of Theatre Charlotte's educational efforts. Additionally, one of the season's selections coincides with Charlotte-Mecklenburg Schools, required reading curriculum. The Theatre Charlotte staff conducts in-school sessions in connection with that particular production. The Technical Director conducts workshops in backstage production for volunteers. No fees are charged for these programs.

CHILDREN'S THEATRE

The City of Charlotte supports a separate organization for children's theatre. However, youth is cast in roles at Theatre Charlotte, when those roles are available.

PERSONALITIES

There are many who have made outstanding contributions to Theatre Charlotte over the years. Recognition is given each year at the Annual Awards Night presentation. Others have been recognized by being designated "*Lifetime Member*," with corresponding benefits accorded that level of membership. Additionally, the newly renovated theatre auditorium was named *The Eloise MacDonald Playhouse* in honor of her many years of

service to this organization. Individual theatre seat purchasers are recognized by their names being attached to their seats, and as well on a wall plaque posted in the lobby.

Tom Humble was hired as the first artistic director in 1930, and his tenure lasted for 37 seasons.

Candace Sorensen, Executive Director; and Daina Giesler, Artistic Director; came to Theatre Charlotte in 1996. Under their direction the theatre has attained new heights of recognition and professionalism with numerous awards. Theatre Charlotte received the North Carolina Theatre Conference AA CT FESTIVAL Best Production 1998, the NCTC Community Theatre Award 1999, the Southeastern Theatre Conference community Theatre Festival Winner 1999; and recognition at AACT/FEST '99 for "*Death of A Salesman*." Additionally, Candace was named 2000 Theaterperson of the year by *Creative Loafing*.

FACT

Theatre Charlotte has participated at state, regional and national level competitions; and was invited to participate at the International level.

MISSION STATEMENT

*To produce quality theatre for the community
To promote both educational and diverse theatre
To provide a forum where people may participate*

A FEW SIGNIFICANT FACTS

- 1927: Charlotte Branch of American Association of University Women decides to study the national Little Theatre movement. This was the grassroots movement to perform amateur theatricals that swept the country during and after the First World War.
- 1928: Group names itself Charlotte Drama League and presents its first play, "*Outward Bound*."
- 1930: Thomas Humble, a 21-year-old from Indiana, is hired as the first artistic director. His tenure will last 37 seasons and include 216 mainstage shows, beginning with "*The Royal Family*" in October 1930 and ending with the same show in April 1967.
- 1931: Drama League renames itself the Little Theatre of Charlotte. During the 1930's, the theatre was housed at a facility called the College Street Playhouse, which was ultimately condemned.
- 1941: Theatre moves to its new home at 501 Queens Road.
- 1954: First Nighters support group organized to raise money, work on productions, sponsor awards, etc. 1959: First musical is produced, "*The Boyfriend*."
- 1983: Becomes funded affiliate of Arts and Science Council.
- 1988: The name of the theatre is changed to Theatre Charlotte as part of an overall campaign to "professionalize" the image of the institution.
- 1996: Candace Sorensen and Daina Giesler join staff as Executive and Artistic Directors, respectively. Theatre Charlotte entered a new era facing challenges that included renovation, issues of advocacy, theatre education, expanded/innovative programming, and continuing the road to diversity.
- 1998-99: The theatre's production of "*Death of A Salesman*" received The NCTC Best Production Award, was the SETC Community Theatre Festival Winner, and participated in AACT/FEST competition in Memphis, Tennessee.

Phases 1 and 2 of facility renovations were completed with the installation of a state-of-the-art stage lighting system, re-roofing of the buildings, installation of a new proscenium, orchestra pit, and new theatre seats, a new HV AC system, and refurbished and updated Lobby and expanded ladies room facility.
- 2000: Theatre Charlotte's board, staff, and volunteers will continue bringing talented performers and quality productions for the enjoyment of the theatre-going public.

OTHER INFORMATION

As the oldest continuously producing community theatre in North Carolina, *Theatre Charlotte* is proud of its contribution to the arts community. Founded in 1927 by the Charlotte branch of the American Association of University Women, its first play was produced in 1928 and in 1941 moved to its permanent home at 501 Queens Road.

In 1999, *Theatre Charlotte* attained new heights of recognition. Our production of *Death of a Salesman* received The NCTC Best Production award in November, the SETC Community Theatre Festival Winner 1999 in March, and participated in the July AACT/FEST '99 in Memphis, Tennessee.

75 Theatre Jacksonville; Jacksonville, FL Since 1919

MISSION STATEMENT

Theatre Jacksonville is a volunteer-based community theatre whose mission is to create opportunities for community participation in theatre arts.

This mission mandates inclusion and the development of diversity in the Company's artistic, volunteer, audience and donor bases. This goal is achieved through presenting plays and programs of noted artistic excellence, supporting volunteers and students with exceptional training opportunities, and allowing for the development of unique and/or original performance projects and events by Florida artists.

HISTORY

"Strange as it may seem, the Little Theatre of Jacksonville is a by-product of the World War." So claims the 1938 playbill for *Boy Meets Girl*, the Little Theatre's first production in its new home on San Marco Boulevard. Since its inception in 1919, The Little Theatre (which became Theatre Jacksonville in 1969) has thrived in good times as well as through some of the 20th century's worst the Depression, a second World War, political assassinations, the Korean and Vietnam Wars, and, most recently the threat of terrorist activities. Today, Theatre Jacksonville has the distinction of being one of America's oldest continually running community theatres and has become one of Jacksonville's most cherished cultural treasures. The theatre traces its beginnings to World War I when the War Camp Community Service was created to entertain the servicemen in Jacksonville. After the war, a branch of that organization evolved into The Community Players. The Community Players would produce plays and play readings for the growing Jacksonville community. In 1926, they would join the nationwide "little theatre" movement, and become The Little Theatre of Jacksonville. Although they had no permanent home and the Great Depression was hitting Jacksonville hard, the Officers and Board of Directors of the theatre didn't limit their vision for the theatre's future. Along with the regularly scheduled season of plays and play readings, they introduced Studio Nights to workshop plays and develop new talent. The leaders also never gave up on a new playhouse which was built in January 1938, through the generosity of Carl Swisher. From that day forward, The Little Theatre has been a permanent fixture in Jacksonville's historic San Marco Square.

Once settled in their new building, the theatre opened a summer school of dramatic instruction. Members with professional training volunteered their time to teach drama and various other related subjects. Classes in make-up, set design, stagecraft, voice and diction and others were offered three nights a week. These classes became the roots of Theatre Jacksonville's educational outreach and volunteer programs. The programs continued and prospered even in the midst of World War II, when membership and community involvement was at an all time high. Even locally stationed servicemen (and some of their wives) were contributing to the theatre, gracing the stage as actors in various productions. At this writing, Theatre Jacksonville is celebrating its 84th season. It still resides at 2032 San Marco Boulevard, a building that was named to *The National Register of Historic Places* in 1991. Maintaining the vision of the Theatre Jacksonville pioneers, the theatre produces a season of high quality plays and musicals as well as offerings like the annual Shakespeare production, a performing arts Training Center for youth and adults, and an annual Creative Arts Summer Camp for children. The theatre is also dedicated to providing opportunities for the Jacksonville community to become involved in the artistic process whether onstage, behind the scenes, in workshops, in the classroom or in the audience. Since 1919, Theatre Jacksonville's volunteers, patrons, and staff have been the backbone of the theatre's success. Because of this vital community involvement, the theatre has forged a remarkable legacy that continues to make an long-lasting impact on Florida's First Coast.

Chronological List of Major Accomplishments

1919 - Company founded.

1926 - Incorporated as The Little Theatre of Jacksonville; dollars and land required for the construction of the theatre's historic San Marco facility donated by Carl S. Swisher.

August 14, 1927 - Ground-breaking for building.

January 4, 1938 - First production in San Marco facility, *Boy Meets Girl*, opens.

January, 1969 - Reincorporated as Theatre Jacksonville, Inc.

1972 - First mayoral proclamation naming Theatre Jacksonville as Jacksonville's "Official Theatre," reconferred by all succeeding mayors.

July 11, 1991 - Facility named to *The National Register of Historic Places*.

March, 1994 - City Council Resolution 95-251-59 honoring the company's history, its implementation of Educational Outreach Program goals and projects, and "concerted efforts to diversify both the company's program offerings and their appeal to multicultural constituencies."

May, 1994 - Local historic designation granted by Jacksonville's Bureau of Historic Preservation.

December, 1994 - Jessie Ball duPont Fund "Turn Around Award" recognizes the company's turn around of both its artistic and financial profiles.

July 26, 1995 - Diamond anniversary celebrated.

June 6, 1997 - Harold K. Smith Playhouse Endowment for facility maintenance implemented at \$500,000.

March 24, 1998 - City Council Resolution 98-160-A honoring the company's longevity, specifically citing the sixtieth anniversary of the Harold K. Smith Playhouse.

October 27, 2000 - Facade renovation completed and facility formally dedicated as the Harold K. Smith Playhouse.

Physical Plant

The physical plant for Theatre Jacksonville is known as the Harold K. Smith Playhouse named for Mr. Smith after his generous endowment was made to the organization. The Smith Playhouse is not a storefront or other alternative performance space. It is very unique in the fact that it was built and designed specifically as a venue for our organization to produce live theatre for the citizens of Jacksonville more than sixty years ago. It is centrally located in Duval County in the historic San Marco district. The intimate house seats 311 people; is widely known to be among Jacksonville's most acoustically lively rooms, and has no obstructions to viewing. The performances, therefore, are easily accessible, and most of our programs invite dialogue with audience members. This intimacy, which is central to our artistic vision of building special relationships between the stories we tell on stage and the audiences we seek to serve, cannot be duplicated and lends a unique character to our work. The Harold K. Smith

Playhouse is handicap-accessible, and signed performances for the deaf can be made available with advance notification. There is also wheelchair accommodation available in the theatre. The Playhouse is owned by Theatre Jacksonville with no outstanding mortgage.

76 Theatre Memphis, TN

BRAVO, 1984

AN ADDITIONAL BUILDING? Over my dead body! (Or at least not until I retire.) After all, I am speaking from the viewpoint of someone who has been director of this theatre since June 1962 -slightly bruised, but still going strong!

Seriously, our main goal throughout has been to maintain professional standards in all areas of production. Our material goal was to create a new facility. The latter has been attained – the former is ongoing.

One of the problems that faces any theatre, community or otherwise, is the selection of a balanced season. The kind of season we have been producing recently ranges from *Zorba to On Golden Pond, Morning's at Seven to Anne of the Thousand Days, Buried Child to I Remember Mama, Deathtrap to Side by Side...*

We have also, from time to time, produced original plays – especially since we've been in our new facility and have two performing spaces. September 1, 1983, was the deadline for our first New Play Competition. The winning entry will be produced during our 1984-85 season and the playwright will receive a \$2,500 prize. We've sponsored various special workshops, guest artists and performances over the past 20 years. And each spring and fall we do conduct an education program that offers classes in acting, creative dramatics, mime, fencing, stagecraft, lighting, makeup, etc. The classes are taught by our own staff members along with instructors recruited from local colleges. To serve our community we recently installed an infrared hearing system for the hearing impaired. (Until now we have offered a signed performance of each main stage production.) And we often invite a group of senior citizens from one of the local nursing homes. Our modestly priced subscriptions and individual tickets still represent one of the best entertainment bargains in the mid-South. .

Our Board consists of 30 members, 10 are elected annually to serve three-year terms so that only one-third rotate off every year. The committees that are set up are working committees, and all board members are expected to participate actively on a committee.

THE STAGE SET

Another unbelievably valuable asset is the group that we call the Stage Set. This is a women's auxiliary that was formed some 15 years ago. An independent organization, it operates with its own bylaws and board of directors. Its purpose is to promote, assist and sustain our programs through volunteer service. Members of this group provide volunteers to the box office and to backstage; handle our subscription drive; provide coffee pourers for all main stage productions; sell tours to other cities as fund-raising projects; serve a meal to the cast and crew between matinee and evening performances of a production; plan and sponsor the annual Dickens' Festival during the run of *A Christmas Carol*; and usually host parties for the opening night of the season and for all productions that have a guest director or guest star. The funds that Stage Set raises are used to purchase equipment for the theatre. In the past this has included typewriters, calculators, lighting equipment, shop equipment, etc.

FACT

We have entered the Festival of American Community Theatres (FACT) since 1973. In these 10 years we have won every state competition, and all but one regional festival. We have taken a play to the nationals three times. We won a second place in 1973 with Tennessee Williams' *The Gnadigies Fraulein*, a first place in 1975 with Schubert's *Last Serenade*. We hosted the national Festival in 1979 when we did not enter our own production. In 1983 we represented Region IV in Haines, Alaska, with *Sister Mary Ignatius...*

Early in July we were invited to represent the United States with our production of *Tintypes* at the World Theatre Mosaic, held in Calgary, Canada, and sponsored by the International Amateur Theatre Association. As a result of these two performances, we were invited to perform in Austria, Sweden, Ireland, Japan and Israel. We have accepted invitations to perform at the Dundalk Festival in Ireland on May 26-June 3, 1984, and also at the Jerusalem Festival in Israel, June 7-10, 1984.

FUTURE PLANS

As for what's on the drawing board, we do hope someday to develop a comprehensive theatre academy that would prepare students for professional careers in the dramatic arts. Our professional staff would form the core of the faculty -augmented by artists-in-residence.

Above all, being a community theatre, we exist to serve the community: to entertain, to enrich and to enlighten by offering the best possible theatrical productions. Being a community theatre carries still another responsibility: we have an obligation to provide Memphians with an opportunity to develop their own theatrical interests and talents, whether on stage or behind the scenes. The opportunities to learn, to develop and to contribute here are ever-present. As many Memphians through the years have discovered, the smell of greasepaint is alluring – and rewarding.

By Sherwood Lohrey

77 Theatre of Western Springs

From Bravo, 1984

IN THE SUMMER OF 1929, 24 theatre enthusiasts met in the living room of Mary Cattell, a Western Springs homemaker with four children, to make plans for a community theatre in their village. With her unerring intuition for good theatre, abundant energy and great talent, Mrs. Cattell became the guiding light for the Theatre of Western Springs for 41 of the theatre's 55 years of continuous operation.

A graduate of the Leland Powers Theatre School in Boston, Mary Cattell had also studied theatre at Citizen House in Bath, England, and stage design at the University of Michigan. Many of the principles that guided her as a director had been acquired through her studies with Ivan Lazareff, founder of the Chicago Art Theatre. After Lazareff's death in 1928, Mary Cattell turned to establishing a theatre in Western Springs.

Because telephones were far from universal at the time, the founders rounded up enthusiastic theatre prospects by consulting water meter lists. Mrs. Cattell and the founders overcame suspicion of theatre activities in a Quaker-dominated community by making known their strong belief in the need for entertainment, for creative outlets and for the individual to understand himself and his universe. Convinced that living theatre could, in part, satisfy those needs, the charter members dedicated themselves to promoting theatrical education, acting, play production, literary culture and civic progress.

The Theatre of Western Springs produced its first bill of one-act plays in the rented facilities of the Village Club of Western Springs on December 19, 1929. The productions were simple: each was performed against a curtained background with a minimum of costumes and props. Encouraged by the enthusiastic response of the audience (and by the fact that all expenses had been covered), the active members produced a second bill of one acts in the spring of 1930. In 1931 the first three-act production, *The Royal Family*, was presented.

The theatre continued to be self-supporting as it is today. Without financial angels or guarantors, the Theatre of Western Springs has finished, "in the black," every year since 1929. It obtains no direct or indirect subsidies and operates solely on its earnings. The growth of the audience, the acting group and the technicians was, and is, steady and continuous.

A CHILDREN'S THEATRE

A natural outcome of that growth was the establishment in 1946 of the Children's Theatre of Western Springs. Under the direction of Ella Heimbrodt, one of the charter members of the adult theatre and one of Mary Cattell's close friends, students from fourth to eighth grade received training in acting, speech and stagecraft. The classes, which met once a week, presented one production annually.

Mrs. Heimbrodt's dedication to Children's Theatre spanned 28 years. Still in evidence today are the philosophies that she developed: provide a challenging theatre education, offer varied opportunities in creativity, develop discriminating audiences and generate a commitment to the performing arts.

In 1949, as the adult theatre was ending its 20th season, it was obvious that the group was outgrowing the facilities of the Village Club. A Building Fund Committee and a Search Committee were created to establish a permanent home. Many moneymaking projects were launched utilizing the same energy, talent and dedication that made the productions themselves successful. Contributions were solicited from active members and loyal season subscribers. By the end of the 28th season the theatre had purchased sufficient land for construction of a theatre with adequate parking facilities. A mortgage was obtained from a local financial institution and, after extensive research, unanimous approval given to Professor James H. Miller's design for a 417-seat, open-stage theatre. In May 1961 the Theatre of Western Springs dedicated its new building with seven performances of *Dark of the Moon*.

Freedom from the limitations of the proscenium arch was, and remains, rewarding. The 10,000-square-foot building houses an open stage with 1,800 square feet of usable surface. At the center line the stage is 55 feet wide and 30 feet deep; no seat is more than 28 feet from the front of the stage. The balance of the building contained dressing rooms and rehearsal and classroom areas but, alas, no adequate shop space.

The first season in the new building resulted in a remarkable growth in membership: the subscription audience doubled. Each production was performed seven times to accommodate nearly 2,800 subscribers. Within 10 years the mortgage had been paid off and plans were underway for an addition. In 1976 the Cattell Wing was dedicated; it contains a hexagonal-shaped theatre with seating for 150, an additional dressing room, a conference room and, at last, a scene shop.

Invaluable to the theatre are those who choose to participate only behind the scenes by giving their time to such areas as backstage crews, box-office management, host and hostessing, organization of the resource library or record keeping.

In viewing the longevity of the Theatre of Western Springs, Artistic Director Ted Kehoe says, simply, "Healthy groups DO last!"

A CONTINUITY THAT WORKS

The walls of the three tandem dressing rooms are made of concrete blocks. The walls are a collage of color and detail because each 16-by-8-inch block displays the name, date and imaginative artwork for every Main Stage and Forum production since the opening of the new theatre in 1961. It is an impressive visual statement of continuity.

Continuity is an apt description of Theatre of Western Springs of its policy, of its ideas, of its quality. The "way it is" today is virtually the "way it was" during the 1930's.

Studio is an excellent example. Created by Mary Cattell, Studio is a workshop in acting that replaces auditions and is this theatre's answer to how to maintain strength and growth in the casting procedure. Each fall a six-session "Getting to Know You" course is offered to those who wish to join the acting company. Conducted by the Artistic Director and observed by the Play Selection and Casting Committee, Studio combines lecture, interaction, improvisation and rehearsed scenes with numerous unpredictable happenings.

Those who complete Studio I are eligible to be cast, although Studio II, offered in the spring, is required for continued eligibility for casting. An effort is made to use recent "graduates" of Studio. (In reviewing a recent season, selected at random, 30 percent of the cast in the Main Stage production were TWS first-timers).

The policies of having Studio replace repetitious auditions and of casting only from the active membership has proved enormously beneficial to the “sense of company” that is vital to the theatre's success. There is a genuine attitude of possession that leads to caring – and commitment.

Casting is announced to each actor in the form of a letter. Only the name of the play and production dates are included; the specific role and other members of the cast are unknown to the actor until the first reading. This policy enhances the actor's commitment to the play, not to the part. There is a willingness on the part of highly skilled people to become part of a play, regardless of the size of the role.

Throughout its 55-year history, the Theatre of Western Springs has endeavored to provide opportunity education and challenge for its participants and its audiences. A rich heritage of philosophy, dedication and talent underscore the mechanics of the theatre. To put it simply, "It works!"

By Ginny Richardson

78 *Theatre in the Round Players, Minneapolis, Minnesota*

Our Mission

It is the mission of Theatre in the Round Players to be recognized as a premier community theatre which:

- provides significant entertainment and educational opportunities to its audiences;
- presents acclaimed live theatre on an arena stage;
- promotes a professional attitude among the volunteers, staff, and friends who constitute the “community” that is Theatre in the Round;
- provides challenging, engaging, and disciplined opportunities for avocational artists, technicians, and aspiring professionals;
- provides an inclusive and participatory environment, with reasonable accommodations for individuals with disabilities, including audience members, volunteers, and staff (salaried and stipend);
- promotes an environment that is open, nurturing, appreciative, and inviting to participation of the whole community; and
- promotes a commitment to the continued existence of live theatre.

History

Founded in 1952, Theatre in Round Players (TRP) is the oldest community theatre in the Twin Cities. It is the fourth-oldest in Minnesota, after Duluth (1914), Fargo-Moorhead (1946), and Rochester Civic (1951).

2001-2002 was TRP's 50th Anniversary Season. Only one (non-academic) theatre in the Twin Cities is older than TRP — Old Log Dinner Theatre in Excelsior, which was founded in 1942.

From 1965-69, the University of Minnesota's Office of Advanced Drama Research worked with TRP in creating a “playwright's laboratory”, a new concept in which playwrights would work with directors and actors in developing scripts.

In 1967, TRP toured the state to help develop theatre groups, through a special grant from the Minnesota State Arts Board.

In 1973, TRP co-founded the Minnesota Association of Community Theatre to promote and develop theatre in the Cities and statewide.

TRP pioneered theatre for minority communities in the Twin Cities. In 1975, TRP's area premiere of *The Great White Hope* pointed up the lack of local theatrical opportunities for actors of color: TRP used proceeds from the production to help start a theatre dedicated to African-American experience Penumbra Theatre in St. Paul. The following year, TRP produced *Sizwe Banzai Is Dead*, the first staging of an Athol Fugard play in the Twin Cities; during this time, TRP pioneered color-blind casting in the Cities.

In 1976, TRP produced the first Vietnamese play in the area, *Genghis Khan* by Vu Khac Khoan, an exiled playwright whose works had been banned by the Ky regime in his native country.

The success of *The Faggot* in 1976, convinced its cast and company members that the Cities could support a gay theatre group. A special benefit performance helped raise funds for the beginning of Out And About Theatre, the Twin Cities' first gay theatre group, which became one of the longest-running gay theatres in the country.

In 1977, *Time of the Indian* was presented, a dramatization of poetry written by Minnesota Indians, and one of the first Native American productions staged in the Cities.

Physical Plant

A successor to the Circle Theatre (1951-2), Theatre in the Round Players performed in gym-like spaces until moving to its present location in 1969, where volunteers built a permanent arena theatre, designed by the architectural firm of Ralph Rapson Assoc., designers of the Guthrie and University of Minnesota theatres. It was built with 288 seats (currently there are 249), seven rows deep, with no seat more than 30' from the center of the stage.

The structure dates from 1910, when a building permit records a stone foundation laid for a “new brick store building”.

The last tenant before TRP was Bimbo’s Pizza Emporium, a bar-dance hall that was boarded up after a fire in 1968.

Organizational Structure

Theatre in the Round Players, Inc. is a membership organization, open to anyone interested in its work and mission. There is no membership fee. Currently, there are more than 800 registered members. At an annual meeting, members elect the volunteer Board of Directors.

The Board of Directors oversee all operations of the theatre. Committees choose the play titles and artistic directors.

TRP has a paid staff of 2½ full-time positions and its artistic directors receive an honorarium. No other positions are paid.

Funding

The theatre is self-supporting, with its principal source of income from the box office. About 15% of its operating budget comes from patron donations and grants.

FACT

Every two years, a Festival is held by the American Association of Community Theatre to select the best community theatre in the country. Entrants advance through three levels:

- At the state level, TRP has been named to first-place seven times, most recently in 2001;
- At the regional level, TRP has been named to first-place twice as the top theatre in seven states;
- At the national level, TRP was named to first-place in the United States in 1973, and represented our country at an international theatre festival in Monaco.

79 TOWNSHIP THEATRE

Township Theatre Group is a voluntary, community theatre company-founded in Huntington in 1952. Over the past 51 seasons, "TTG" has produced hundreds of plays with the support of theatre-minded citizens and audiences.

TTG members come from all walks of life. While some have had professional theatre experience, most members pursue theatre as a hobby. In addition to acting, many "hands-on" skills (carpentry, painting, sewing, etc.) contribute to the overall production of a play. TTG mounts three shows annually and there are opportunities year-round to become involved in a major production. In addition to its regular season, TTG has monthly membership meetings held on Tuesday evenings. Meetings are open to the public at no charge. Following a brief business meeting, one-act plays, scenes and workshops are presented by members, offering a perfect environment for first-time directors and actors to “test the waters” of production.

HISTORY

During the early '50s, the Township of Huntington was home to three community theatre companies --The Players Guild of the Huntington Jewish Center, The Northport Players and The Huntington Community Theatre. Unfortunately, All three groups were suffering from lack of volunteers and audience. A group of theatre enthusiasts from these three companies refused to let local community theatre die and in January 1952, they organized the Township Theatre Guild (as the group was first called). Its purpose was "to preserve and develop theatre in all its phases for the people of the community and to offer the individual the opportunities to develop interests and talents in theatre". Original membership reached 150 and soon the group was presenting one-act plays for local clubs and organizations, as 'Well as airing a series of half-hour radio plays once a week. Changing its name to Township Theatre Group a few months after incorporation (the result of a copyright conflict), the group made plans for a "Summer Comedy Festival". The Town of Huntington declared the week of June 28-July 5, 1952 "TTG Summer Comedy Festival Week" and urged residents to support this new part of the cultural life of the community. Three shows were presented that summer and audience members at the premier performance were treated to a welcome by Henry Fonda, who happened to be summering in Huntington!

TTG's first season made front page news the summer of 1952 and it's still pleasing audiences today. It has produced nearly 200 plays and musicals, featuring volunteer actors and volunteer backstage help. As a membership organization, TTG welcomes local citizens to participate in its productions or to join as members, subscribers or audience.

Now celebrating its 51st Season, Township Theatre Group has undeniably fulfilled the desires of its founders -- to nurture the development of local community theatre. TTG is proud to be an active and vital part of Long Islands volunteer theatre community.

80 Topeka Civic Theatre & Academy

A BRIEF HISTORY

“Ad Astra – Per Aspera”

by Twink Lynch

Like many other community theatres in the United States, Topeka Civic Theatre was a Depression baby. It was born September 12, 1936, the result of a merger between two amateur theatrical groups, the Red Barn Players and the Washburn Alumni Players. Its original headquarters were in a still-existing red barn in the 1700 block of MacVicar Street, and its original stage space was in the Woman’s Club Auditorium on Topeka Boulevard (now the State Insurance offices). Renna Hunter was the guiding spirit of TCT, working as actress, director, board member, President and energizer until her untimely death in 1961. Other prominent participants were Waldo B. Heywood, a popular actor who died on stage while rehearsing a play for the Topeka Centennial in 1954; Arthur Claussen, an attorney who not only enjoyed acting in plays but also provided sound “business sense” for the enthusiastic group of Thespians; Peggy Greene, actress, writer, board member, seamstress, and fund raiser, whose lifelong devotion still inspires the members of TCT today.

TCT functioned as a kind of extended family and enjoyed great popularity during the first 12 years, which spanned the end of the Great Depression through the Second World War. In 1945, it was incorporated as a nonprofit organization under Kansas law, receiving its IRS 501(c)(3) designation in 1949. The theatre was commended by Governor Andrew Schoeppel in 1945 for its members’ special efforts in selling War bonds.

After the war, TCT expanded its activities, offering radio shows and play readings for children and sponsoring out-of-town shows like Margaret Webster’s Shakespeare Company and the Rufus Rose Marionettes. In 1947, TCT sponsored its first national playwriting contest. The winner was A CRY OF PLAYERS, a play about the young Will Shakespeare, by TCT Board member William Gibson, who had entered the script in his brother-in-law’s name. Gibson went on to become a renowned American playwright, known especially for his beautiful play, THE MIRACLE WORKER. He credits his success to the coaching he received in stagecraft and acting by Louis Sweet, a former professional actor who served as TCT’s primary director in those early years.

In 1948, Sweet moved from the area and the group decided to hire a full-time resident director. Three directors were hired in six years, the last of whom was Glenn McCausland, who became the head of Washburn University’s Drama Department. TCT, perhaps never having fully recovered from the devastating flood of 1951 which wiped out its North Topeka storage space, costumes, sets and props, went into a period of decline, living like gypsies, storing materials in attics, garages and basements all over town. Having lost its space in the Women’s Club, it performed in such facilities as Capper Jr. High, Mulvane Little Theatre, the Assembly Room of Municipal Auditorium, Trinity Presbyterian Church and Southwest Jr. High (now Whitson School).

In 1960, Dale Easton became TCT’s resident director, and during his tenure the group remodeled a commercial building on 6th Street over the Hammond Organ Company. This home had a brief life since it had only one stairway and didn’t meet fire codes. A second national playwriting contest was held during this time, and the winning play, ON HEARING THE MOON RISE, was given a production at the Grand Opera House. Perhaps the most memorable achievement of this period was Easton’s version of THE DRUNKARD, which played for years at the Fairgrounds and later at Showcase Dinner Theatre, with Easton himself (a clown at heart) playing every single role at one performance or another. When Renna Hunter died in 1961, contributions made to TCT in her memory were used as seed money to buy the Euclid Methodist Church at 17th and Lincoln. Unfortunately, the group was unable to raise sufficient funds to renovate the church into the Renna Hunter Theatre Center, and the building was sold to the Red Cross in 1966. The group moved its belongings to an old flea market at 29th and Oakley, and Easton resigned to form his own company of players.

Meanwhile, a group called Summer Winter Theatre had been performing at the Menninger Band Shell since 1962. After Easton’s resignation, the two groups merged. The revitalized Civic Theatre performed once again at the Woman’s Club, then at the Jayhawk Theatre until the rent became unaffordable. At that point, the future looked bleak and the group moved out.

Out of the blue, in 1970, TCT was notified of a gift that would change its life – a bequest in the will of former Topeka High School teacher, Carmie Wolfe. Eight hundred shares of Vanity Fair stock came into the theatre’s hands in 1972 and were sold for \$40,000. The group decided to invest in a new resident director, Bill Meikle, who restored TCT’s program to six plays a year and spent the rest of his time searching for a permanent home for TCT. He discovered an old warehouse, over the river and across the tracks. It had 13,750 square feet, which seemed way too much at the time, and a price tag of \$27,500. That would use up the rest of Carmie’s money, so the Board had to muster all its courage to try to raise \$112,000 to turn the old basket factory into a performance space. Scared as they were, they raised enough money to open. On January 25, 1974, GUYS AND DOLLS launched TCT as the first community dinner theatre in the country.

In a very short period of time, TCT’s operation expanded a thousand-fold. Additional staff members had to be hired to take ticket orders, build sets for all the shows and keep the Warehouse clean. An ongoing relationship with Holiday Inn and later Engroff’s was developed for catering services, and a private club had to be established so alcoholic beverages could be served. Dinner was originally served on the stage, with a quick mop-up

before the show, and the bar was in the lobby. In 1976, Union Pacific Railroad donated two boxcars which served as our buffet and bar cars until the closing of the Warehouse.

TCT began with four mainstage shows each year, increased to nine, and finally settled on eight. From time to time, several studio shows were squeezed into the calendar. In 1985, TCT built a much-needed rehearsal hall and, at former Board President Frances McKenna's urging, paved the parking lot. No more puddle-jumping for grateful theatre patrons.

The theatre has achieved much recognition since finding a permanent home where its creative energies could at last be focused on production values. In 1975, Managing Director Don Bachmann's production of ONE FLEW OVER THE CUCKOO'S NEST won the state community theatre festival and advanced to the regional in Omaha. In 1979, Bachmann's production of THE GOOD DOCTOR, starring Charley Oldfather, went all the way to National, won it, and represented the United States at an international amateur theatre festival the following spring in Dundalk, Ireland. In 1981, P.K. Worley's production of JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS won the state festival and was performed at the regional in Topeka.

From 1982-1991, TCT was under the artistic guidance of Terrance McKerrs. His production of I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD won third place at the 1985 National Festival, and his drill-team perfect production of THE TAFFETAS WON second place at National in 1991, while McKerrs won the "Best Director" award. Perhaps his signature contribution to TCT was his concert series of the music of the Broadway mega-hits CATS, PHANTOM OF THE OPERA, LES MISERABLES, and MUSIC OF THE NIGHT, performed in four successive summers.

In 1991, believing a single leadership model would better serve the theatre, McKerrs and his administrative partner, Twink Lynch, resigned as staff co-leaders. A Producing Artistic Director was hired but had to be released in 1993 after a flood forced the evacuation of the Warehouse and TCT faced a cash-flow crisis of major proportions. Twink Lynch agreed to return as Administrative Director on a volunteer basis, and Shannon Reilly agreed to assume the duties of Artistic Director. The community donated \$100,000 to help TCT pay its bills and rehab the Warehouse. After eight months "on the road," the group thankfully moved back home.

In the six years since the flood, TCT has restored its fiscal integrity, built its season membership to over 2,500 and added theatre classes for adults and children whenever scheduling permits. Under the inspired wit of Artistic Director Shannon Reilly, TCT has developed an improvisational comedy troupe called "Laughing Matters."

There is even an off-shoot of "Laughing Matters" called "The Senior Class," which is composed of senior adults, many of them TCT veterans, who want to bring a little laughter to seniors in area retirement homes. Reilly, whose talent can handle the demands of tough scripts like DEATH AND THE MAIDEN, is equally at home with the tomfoolery of RUN FOR YOUR WIFE and the acrobatic demands of BARNUM or THE UNSINKABLE MOLLY BROWN. His indefatigable energy and plain hard work have inspired a devoted staff and volunteer corps to new levels of commitment and achievement.

In spite of all the nostalgia for the intimacy of the Warehouse, it was clear that TCT had outgrown its first home, technical production-wise, audience comfort-wise and volunteer availability-wise. In March 1996, when several schools went on the market in Topeka, TCT fell in love with and purchased Gage Elementary School, which had an auditorium, 12 classrooms, 26,500 square feet and 4-1/2 acres of land. Once again the Board had to muster its courage to launch a capital campaign, this time for \$5 million (which included a \$1 million permanent endowment), an amount the 1974 Board could never have imagined.

Under the extraordinary leadership of Tim and Carole Etzel and John and Ruth Stauffer, the campaign was given a jump start with 11 gifts of \$100,000 and a challenge grant of \$500,000 from the Mabee Foundation. The campaign took two-and-a-half years to complete, reaching its goal of \$5 million on June 8, 1999. Over one thousand individual and corporate gifts were made to the campaign, representing unprecedented support for the project by the community. Stage and film actor Kevin Kline donated his performance of "An Evening of Shakespeare" to the campaign and raised over \$199,000. And while each gift contributed enormously to our going "over the top," the one gift that guaranteed our success was a \$1 million pledge from long-time supporter and friend, Irving Sheffel.

Now an Academy as well as a Theatre, TCTA has an unlimited future ahead. We are literally beginning a new life journey at Gage School, thanks to the incredible support of our community. There is no doubt that we, as countless thousands of Kansans before us, have repeatedly "reached for the stars – through difficulty!" Dare we hope we are almost there?

PHYSICAL PLANT

The Gage School, houses the children's/studio theatre, classrooms, rehearsal hall, costume area, box office, and all offices. The new mainstage theatre space was built directly behind the school and attached to it by the lobby (which is the covered space between the two buildings). We wish we could have built a fly loft and a basement under the stage in the main theatre, but we didn't feel we could raise another \$1 million to do it. Also, we are still working on the stage elements of the children's/studio theatre. As you can see from our history, we lived for 25 years in our first home, the Warehouse on the Levee in North Topeka.

ORGANIZATIONAL STRUCTURE

We have a 12-member fulltime staff: Executive Director, Artistic Director, Technical Director/Resident Designer, Assistant TD, Education Director, Volunteer Coordinator, Box Office Manager, Assistant B.O. Manager, Development Director, Marketing Director, Bookkeeper, and Maintenance Supervisor. We have a separate organization to handle the dinner/bar aspects of our enterprise. It is called the Theatre Club of Topeka and is staffed by a Club Manager, and the usual group of bartenders, wait staff, and bussers. The Club staff is part-time and paid. We have about 300 really active volunteers for the Theatre and another 600+ that will work from time to time. We have a 24-member Board of Trustees to govern the Theatre. They

are primarily business people and community volunteers, but we are careful to keep artistic representation on the Board. Our staff has grown by 5 since we moved into our new home that is due to the fact that we have increased our program significantly with classes, children's theatre productions, studio theatre productions, and senior adult programming.

OUR ANNUAL BUDGET

Now at \$1 million, it has grown this past year to reflect the increase in our programming. Historically, the ratio of earned to contributed income has been 65%/35%. As far as fundraising is concerned, we have an annual fund drive (which grew this past year from \$68,000 to \$122,000), a co-producer program (which raises nearly \$100,000 each year), and at least one special event (which we hope will raise \$25,000-30,000). Our capital campaign raised over \$5 million, \$1 million of which was committed to a permanent endowment fund. We began drawing down interest at the end of our 1999-2000 season – it amounted to about \$15,000 (not all the pledges have come in, and the fund is not yet at \$1 million). The Endowment is governed by a separate Board of Trustees who must give all the interest each year to the Theatre. We receive very few grants, as such. Ticket sales amount to 52% of earned income; other earned income includes program ad sales, interest, and the “profits” from the Club.

GOALS AND ACHIEVEMENTS

Topeka Civic Theatre & Academy has endured for 63+ years because of the incredible grit and vision of its members/participants/donors. Since the 1970's, when we inherited \$40,000 unexpectedly, we have become more intentional about setting goals and objectives and being pro-active about our destiny. We were in the middle of developing a new long-range plan when Gage School went on the market. We felt we needed to take advantage of the opportunity, even though our plan wasn't fully mature. Now that we have achieved that major goal, it is time once again to set sail for a planned future.

SEASON

On the mainstage, we do 8 shows a year, usually including 3 musicals, 1-2 dramas, and 3 comedies/comedy-dramas. Now we also offer 3 children's shows each year, plus 3 studio shows. Mainstage plays run for 13 performances over 4 weekends; mainstage musicals run for 18 performances over 5 weekends. Children's and Studio shows run for 5 performances over 2 weekends. There is no average cast size. In the Warehouse, our comedies played to about 3000-3200 per show; our dramas from 2700-3000, our musicals 3600-4000. Now we are in a bigger house (284 seats compared to 172) and are just beginning to gather data about attendance. When we did *A Closer Walk with Patsy Cline* this past December, we had to add 2 performances (total 20) and it was virtually sold out (total attendance: about 5600).

PLAY SELECTION

We have produced new playwrights in the past. We held two national playwriting contests (1947 and 1961), and we produced the 3 best 1-act plays from those submitted back in the late 70's. This is a program we intend to re-ignite, now that we have additional space and the new plays can be workshopped and/or done as Studio productions.

Of course we have to balance our shows between box office hits and lesser known works, as every community theatre does. It is not a “problem,” per se; it is reality. It is resolved each year by the play reading committee.

SPECIAL ACTIVITIES

We have a full-fledged education program offering classes to children, youth, adults and seniors. We offer “Laughing Matters,” an improvisational troupe which performs 8 times a year, and “The Senior Class,” which is an off-shoot of “Laughing Matters,” and performs 3-4 times a year at the Theatre and many gigs at area retirement homes. We are now developing a troupe of senior radio players who will rehearse and perform old radio plays for area retirement homes, as well. We do charge a fee for our classes, and scholarships are available to qualifying students who could not otherwise attend. Eventually, we plan to have a troupe of youth players tour shows to area schools.

PERSONALITIES

We have created a TCT Hall of Fame to honor those people who have made outstanding contributions to the Theatre. They are given a medallion to wear at our annual awards night; they include founders, donors, actors, directors, and backstage volunteers. In our Warehouse theatre, several rooms were named in honor of leaders of the past; in our new theatre space, the rooms were named after significant donors. We have plaques in the lobby acknowledging our donors, our hall of famers, our co-producers; the walls of the school are lined with photo montages of past productions. Production volunteers are honored at our annual awards ceremony and also in our newsletter and our playbill.

FACT (AACT/FEST)

TCT first participated in FACT in 1975 with *One Flew Over the Cuckoo's Nest*. We won state and participated at Regional in Omaha. We entered again in 1977 with *Godspell*, but did not advance to Regionals. Our production of *The Good Doctor* won state, regional and national in 1979. In 1981, we entered *Jacques Brel...* and won state. In 1985, we got to Nationals with *I'm Getting My Act Together and Taking It on the Road* and came in third. In 1991, we got to Nationals with *The Taffetas* and came in second. Then came the flood and we didn't participate again till 1997, with *Shadowlands*, which we entered in the Kansas festival. We co-hosted a state festival with and at Washburn University back in the 70's, and co-hosted Region 5's festival with and at Washburn University in 1981.

81 Very Little Theatre, Eugene, OR

A BRIEF HISTORY

The Very Little Theatre got its name on March 3, 1929, when eight Eugene theatre enthusiasts got together to form a group. One person said to the others, “There are hundreds of little theatre groups up and down the country, but this is certainly going to be a very little one!”

Born in the Great Depression, the Very Little Theatre survived difficult economic conditions, World War II, changing consumer tastes, and increased competition, to become one of the oldest, continuously-operating community theatres in the United States.

The VLT’s first production, *You and I* by Philip Barry, opened on May 16, 1929. That show and the next three productions were held in the Heilig Theatre, built as a vaudeville house and legitimate theatre in Eugene. Economic conditions and restrictions at the Heilig forced the group to look for a different facility, and in 1931 they moved to the “Pillbox,” a small renovated drugstore near the University of Oregon campus. Seating capacity was about 100, and the first production there was *Ten Nights in a Bar-Room*, starring Edgar Buchanan (later to become Uncle Joe of TV’s *Petticoat Junction*). Because there was little money in the treasury, most of the plays they produced during this period were either melodramas or classics: works by Chekhov, Ibsen, Maugham, Wilde, and others.

The Very Little Theatre was officially incorporated in 1934, with assets valued at \$846. In 1935 we moved to a larger space: an old exhibition hall at the Lane County Fairgrounds (we called it The Barn) which could seat up to 275; it had a leaky roof, and a wood stove for heat. Getting the building in shape took all our resources and profits from our first show there, *Uncle Tom’s Cabin*. The following year the VLT was again in the black, and after struggling through the World War II years, we gradually built up our membership, our audiences, and our bank account, enabling us to purchase the present property at 24th and Hilyard St. from the City of Eugene for \$3000. In June, 1950, the VLT accepted bids for the construction of its present auditorium, designed by one of the members who was an architect. We have been at that location ever since.

PHYSICAL PLANT

We are very fortunate to have had our own building for the past fifty years—particularly since it was designed as a theatre, not remodeled from a former church, drug store, etc. like our first homes (and like those of many community theatres in their early years). Our auditorium has 220 seats, all on one level (no balcony seating). After the initial construction in 1950, a workshop, dressing rooms, and a green room were added a few years later.

By 1979 a state-of-the-art light board replaced the mechanical monster that preceded it; new seats, a new rehearsal piano, improved sound system and stage rigging, and ventilation equipment were all added in the 1980s. In 1992 the VLT completed its largest capital improvement agenda since the 1950s: construction of a full-size rehearsal and meeting room (Stage Left), along with a new kitchen and additional restrooms. Stage Left is also used for smaller productions and workshops.

In 1998 and 1999, additional improvements were made: expansion of the main lobby restrooms, relocation and expansion of the box office, and the much-needed addition of a real staircase to the light/sound loft. In virtually all these improvements, the funds came from the VLT’s own treasury, supplemented by some discounts, donations, and gifts-in-kind from local businesses.

Plans are now being discussed to re-do much of the back end of our facility to accommodate: 1) increased storage for our enormous (and highly-prized) costume collection; 2) increased storage for props and furniture; 3) increased workshop space; 4) new roof over the auditorium and stage, including fly space.

ORGANIZATIONAL STRUCTURE

The Very Little Theatre is a 501(c)(3) non-profit corporation run on membership power for maintenance of the building and production of its plays. The VLT elects a Board of Directors from within its membership each year to run the theatre’s business. This is not an advisory board, it is a working board: President, Vice-President (in charge of membership), Secretary, Treasurer, Box Office, Play Selection, Publicity, Production Manager, Technical (lights and sound), House Manager, and Facilities Coordinator (scheduling).

In addition to the 11 Board positions, a number of committee chairs are appointed: Costume Committee, Props, Makeup, Newsletter Editor, etc.

The Board takes care of the week-to-week, routine operations. All major decisions—large expenditures of money, selection of plays, building alterations—must be approved by the general membership, and that membership meets once a month, as does the Board.

The VLT is an all-volunteer organization, currently with more than 120 active members of all ages and occupations; members and participants do not receive money for working on the shows. When our by-laws were first drawn up, here is what the mission statement said: “The object, business and pursuit of this corporation is and shall be to bring together a group of people interested in the production, composition, criticism, and observation of plays and all other matters connected with the theater for the mutual improvement and benefit of its members, but without personal pecuniary profit to any of its officers or members.”

The only exceptions to that rule in recent years have been to contract out for the building of our sets (giving us a very professional touch to our productions); maintenance of our exterior landscaping; and a part-time housekeeper (usually a high school student) to clean the theatre lobby, auditorium, and restrooms before each performance.

To ensure continuity and not have to re-invent the wheel every year, the VLT has developed, over the years, a 70-page operating Handbook, containing not only the by-laws of the organization, but a detailed job description of each board member and all committee heads, as well as details regarding the operation of the physical plant.

To become a member of VLT an applicant must work on two shows in different capacities—such as acting, set construction, costumes, lights, publicity, etc. and attend at least two monthly meetings of the theatre. In addition to a continuing working commitment to the VLT, members pay

annual dues of \$10. Each member receives a monthly newsletter, and a monthly meeting is held at the theatre. Meetings consist of a business session, entertainment, and refreshments.

(Just to be clear: you do not have to be a member of the Very Little Theatre to participate in its productions; auditions are open to the public, and backstage positions are open as well. Membership in VLT entitles you to vote and participate in the ongoing operation and decision-making of the organization.)

FUNDING

The VLT'S annual operating budget is around \$120,000. Remarkably, virtually all of it is earned income. Because we don't have a paid staff, all the revenues from our shows go back into the operation and improvement of our facility.

The real proof of VLT's success is at the box office: while many community theatre groups feel fortunate to have a couple hundred season ticket holders—those who plunk down money for the whole season, up front—the Very Little Theatre has 1,650 season ticket holders, and we've been at that level for the past five years. Our season ticket renewal rate is about 90% each year. Clearly we are doing something right. A season ticket currently sells for \$40 for the season of five shows. Single tickets to non-subscribers are \$10. (Note: we don't have student/child discounts, but we do sell tickets to senior citizens for \$7 at our Sunday matinees only.) Musicals go for \$12 a ticket, \$10 for seniors on Sunday matinees.

With approximately 2/3 of our seats sold to season subscribers, we then sell most of the remaining seats to single-ticket buyers; we average between 85%-90% sell-through for most of our productions each year.

That level of ticket sales, and the fact that we are a volunteer organization, has enabled us to operate without doing annual fundraising; we operate on our ticket revenue. The only time we do active fund-raising is when we undertake a large capital improvement project to our building. The VLT is, and always has been, self-sustaining; no city, state, or federal funds are used to subsidize its operation, making it a truly unique and independent theatre.

GOALS AND ACHIEVEMENTS

How has the Very Little Theatre managed to survive 71 years, build its own building, and thrive in a community that is overflowing with arts and entertainment? Here are some of the primary reasons:

- When we were in our formative years (the 1930s), there was very little competition, and so those who were interested in acting in, or working on, shows, VLT was the place.
- Very early on, the core group developed long-term friendships with each other, and their spouses got involved as well; unlike many community theatres, where the majority may only be interested in acting or directing, the VLT seemed to attract people who were also interested in off-stage work: set building, costumes, box office, etc. And the membership very wisely decided early on that to become a member of the VLT, you had to work on three productions, each one in a different capacity, thereby giving each potential member a reasonably broad-based understanding of what it takes to mount a production.
- So, thanks to a core group of 40-50 members in the 1930s and 1940s, the VLT had tremendous continuity in its workforce; people who were committed, who were versatile, and who were willing to help in a variety of ways. (To this day we still have many VLT members who wouldn't dream of getting on stage to act, but they love theatre, and they have a particular skill to offer.) Furthermore, since many of our early members were business owners in the community, VLT operated on very sound, resourceful fiscal management. And those business connections paid off, as one our members was an architect who eventually designed our building on Hilyard Street; another member arm-twisted his friends in the timber industry to donate most of the lumber to build it; another member, a landscape architect, designed our original landscaping; and one of our founding members was the editor of the local daily newspaper—who gave us plenty of publicity in our early years, and even wrote editorials applauding our contribution to the community.
- Because everyone at the VLT is a volunteer, there is a very strong feeling of equal ownership in the building and its operation. Even though some jobs require much more labor and effort than others, everyone has an equal vote on matters that affect the theatre's operation: major purchases, selection of plays, election of board members, etc. It is truly a democratic system of self-governance—sometimes slow and cumbersome, but with 70 years of successful results!
- And finally, the VLT has been very good at listening to its customers. Our formula is simple: we try to select good plays that inform and entertain our patrons, charge a reasonable price, and give them a comfortable, attractive environment in which to enjoy seeing live theatre—not by professionals, but people within our own community, whose only pay is the enjoyment and satisfaction of putting on a show. The following letter came from the mother of a teenage son who was in our production of *Lost in Yonkers* a couple years ago:

“Thank you for all the support, teaching and encouragement you provided Joey this summer. This play was so important in his life—its content and the environment he was privileged to experience. More than anything, I value the development of his character. You have made a lasting impact in his life. You have embodied the best of drama, in my view—the substantive portrayal of human experience. Thank you for your energy, driving time (!) and love for this art ... and my son.”

We are very proud of that letter, because it has very little to do with the play itself (which was excellent), but has a great deal to do with the experience of producing and being in a play.

SEASON

The VLT puts on five main stage shows a year, and occasionally does a “pocket theatre” production in its Stage Left room as well. Musicals, comedies, and mysteries typically have 14 performances over a four-weekend run, including three Sunday matinees. Dramas run 10 performances over three weeks with two matinees.

Auditions are open to the public. People interested in other aspects of theatre besides acting are welcome to work on shows in backstage or technical capacities.

As the decades have gone by, the VLT has become a “mainstream” theatre. Some local theatre devotees have chided VLT because it doesn’t take many risks, doesn’t do controversial or cutting-edge plays ... and there is some truth to that. Part of that is a result of the group making decisions (see PLAY SELECTION), rather than one artistic director, or a tiny cabal of strong-willed individuals with a particular “artistic vision.” But part of it, too, is that other local theatre groups have filled that “cutting edge” niche, and in many cases do it quite well.

PLAY SELECTION

The selection of our five-play season each year is one of the most important decisions the membership makes. The process continues to evolve slightly, but the basic components remain fairly constant: the Play Committee Chair (one of the board positions) assembles a committee of approximately six people from the membership, usually in late summer or early fall. The committee meets regularly over a period of several months, suggesting plays, soliciting suggestions from the general membership, debating the merits of various plays, and by January or February has a list of ten plays to recommend to the general membership (including cast, set, costuming and royalty requirements for each play). Each member selects his/her top five picks, striving for a balanced season. The votes are counted, and the top five vote-getters constitute the next year’s season.

The Board of Directors then solicits Interest in Directing applications from those members interested in directing the chosen shows, and each potential director is interviewed at a Board meeting in the spring. (Directors are normally chosen from within the VLT membership, but occasionally outside directors with strong directing experience are chosen.) Once a suitable director has been chosen for each play, the order of the season is set. Season ticket brochures are printed in late July-early August and mailed to existing season subscribers and those who have asked to be put on the mailing list during the past year.

SPECIAL ACTIVITIES

Producing five plays a year with an all-volunteer group keeps us so busy we rarely instigate additional activities. But there have been instances over the years when we have done some children’s shows or sponsored an occasional workshop (children’s theater, directors’ workshop, etc.) Most of the time it happens when an individual member gets up a head of steam on a topic, volunteers to be in charge, and makes a presentation to the membership for approval.

When the VLT built its rehearsal room in 1992 (Stage Left), we suddenly began receiving many requests from other groups in the community looking for rehearsal/performance space. After considerable debate among the membership, it was decided that we would not be a rental operation, and that our building should be used for our productions (and since we always have a show in rehearsal or performance, there are few days when the building is available for other groups anyway).

Nevertheless, VLT has always had “education and the arts” as part of its mission in the community, so we do co-sponsor a number of events with other local arts organizations. For example: we allow the Eugene Symphonic Band to hold an annual garage sale fund-raiser in our parking lot each year; the Conservatory of Classical Dance (youth dance academy) did its summer performance on our stage for several years; this year we hosted a local group’s regional storytelling festival; the Lane Arts Council and the local chapter of Phi Beta have each held meetings in our building; etc., etc.

Most of these cooperative events were for non-ticketed (free) activities. Our general policy is that if the event involves a paid admission we must be listed as a co-sponsor, and must receive a guaranteed portion of the gate receipts. Hence, most of these shared events fall in the “free” category.

We have not undertaken events specifically for senior or disabled citizens (there is actually a senior citizen theatre troupe in Eugene!), but our building meets current code for disabled patrons: a special wheelchair seating platform in the auditorium, and wheelchair-accessible restrooms.

CHILDREN’S THEATRE

As mentioned above, there have been instances over the years when we have done an occasional children’s play, but other than the instances where the plays we produce call for young actors, we do not have an ongoing children’s program. We do have, however, an apprentice program designed primarily for high school students interested in theatre arts. Most of our apprentice students in recent years have been involved in the technical side, working lights, sound, and other backstage positions. We currently offer two \$1000 scholarships each year: one to a current student enrolled in Theatre Arts at Lane Community College in Eugene, and the other to a local high school senior who plans to major in theatre in college. The recipients of the latter award are those who have been actively involved in our apprentice program.

PERSONALITIES

The VLT’s success and longevity are directly attributable to the ongoing commitment of its members. Over its 70+ seasons, the VLT has maintained a healthy membership roster, and quite a number of its members have been on the active roles for 30, 40, even 50 years. In the 1960s the VLT instituted a Life Member Award, given to members who had given at least 20 years of service to VLT. More than 60 Life Member photos are displayed in our lobby; many of them are deceased, but more than two dozen are still alive and active today.

There are many specific personalities that are legendary within the VLT membership. Among its earliest members, Gerda and Eyley Brown, Bill Tugman, Florence & Ken Shumaker, Henry Korn, Ottilie Seybolt, Ethel Christie, Arthur Gray, and local playwright Sally Allen were all quite influential. Edgar Buchanan (a Eugene dentist who was a wonderful character actor and director) later moved to Hollywood and was a successful screen and TV actor (Uncle Joe on TV’s Petticoat Junction is the one most people remember). During the VLT’s major growth years in the 1940s, 1950s and 1960s, a number of families were constant stalwarts: Fred & Elva Cuthbert, Claire & Daisy Hamlin, Dorothy Scott, Marv & Mary Krenk, Gene & Phyllis Herlocker, Bud & Adelle Griffith, Ruth & Ray Siegenthaler, Roger & Ladelle Houglum, Ken & Jean Poull, Byron & Evelyn Smith, and many others. Probably the quintessential VLT couple, though, was Ethan and Lois Newman; they met at the VLT in the early 1930s, got married, and never stopped participating until the day they died. Lois passed away about seven years ago, and Ethan died this past year after more than 67 years of active membership!

FACT

To my knowledge, the VLT has not participated in state, regional, or national competitions or festivals.

82 Village Playbox of Haddon Hts, NJ

Although four other South Jersey theater groups are a few years older, Playbox has been the smallest in membership and volunteers, and claims the distinction of being the only club in the area that continues to use the local high school for most of its productions.

Playbox owes its beginning to energetic members of the Haddon Heights Women's Club, who early in 1940 presented a single performance of "Nellie Was A Lady". It was a distinct triumph, prompting a meeting a few days later of not only the women involved but many of their husbands, all of whom quickly decided that a regular little theater group would enhance the town's social and cultural life and The Village Playbox was born.

Under the direction of Art Talley, they staged their first one-act play. It was so well received that they immediately tackled their first three-act production "The Vinegar Tree" by Paul Osborne on May 11, 1940 for one performance. Can you imagine the work involved for just one performance?

Two productions were staged each season for the first 17 years; which was increased to three in 1956. Early dues were \$1.00, then \$2.00, which admitted you to both shows. Individual tickets were 60 for many years. Monthly meetings were held in the old Town Hall, site of the present library. Post-performance parties for cast, members, and audiences were also held there.

In 1942, the actors and crew took its fifth show, "Mr. & Mrs. North", to Fort Dix to entertain the soldiers. What with gasoline, tires, and even cars in short supply, they hired a bus to move the large cast of 17, plus props and some scenery to the camp. The soldiers were asked to use their imagination for some of the settings, which they did in good humor, along with entering into the spirit of the comedy by shouting encouragement to the cast and voicing their reactions in the middle of the action. A great time was had by all!

The club, and its then large membership, participated in many town events and activities during the 40's war years; and they were rewarded with solid town support. A local newspaper article noted that over 700 people attended the solo performance of "Dark Tower" in 1944. Many other shows were equally well-attended and there was a waiting-list for membership (limited to 200) for several seasons. A popular tradition at this time were small dinner parties followed by attendance at a Playbox performance.

Playbox was and is people. In the early years volunteers were mostly from, Haddon Heights. The first president and director was Darragh Higgins, followed by A.D.Burt. Walter Darnell, Bill Pyle, Ernie Horlacher and Bill Cottringer through the 40's. Our senior member, Jim Alexander, appeared in his first Playbox show in 1949, obviously as a very young boy.

We survived those war years, the post-war boom, additional global problems, television, VCR's, and an increasing list of opportunities for spending one's leisure time, both as participant and observer.

83 Waterloo Community Playhouse, IA

from BRAVO, 1985

The year was 1916. Miriam Marsh returned home to Waterloo, Iowa, after graduating from Vassar. She had an idea, and rallied her friends and family behind it: she wanted to form a drama league.

She first hired a fulltime director, Carl Click. She then acquired an old Methodist Church and remodeled it into a 155-seat theatre. It was the first playhouse in the state of Iowa.

Officially organized on March 5, 1917, the Waterloo Community Drama League, during its first two years, produced nine full-length plays and 13 one-acts, eight of which were written by residents of Waterloo.

Although two future wars and a Depression would create occasional lulls in the long history of community theatre in Waterloo, in the early years the Drama League flourished. It produced plays every month and, on a regular basis, offered lectures, workshops, musical receptions and various social events. The League also presented a large-scale pageant, Joan of Arc; 363 local residents and a crew of 77 performed outdoors in Bymes Park for two summer nights.

By the time World War I had ended the League no longer had a playhouse: it had been rented to a tailor. So the League presented productions in the Brown Opera House (the space is occupied by a parking lot today). But somehow, without a theatre of its own, the old enthusiasm was no longer present.

Although the group then lost its director -he had "moved to greener pastures of New York City" those who were left behind continued to present plays "with occasional obstacles and lags in enthusiasm."

A monthly magazine, the Drama Brochure, was published by the group during the 1920's. By 1931 the group had renamed itself the Waterloo Community Theatre which in the late 1930's then became the Waterloo Civic Theater, The Tribune Press offered the third floor of its building, where the group met, rehearsed and stored costumes and props. Productions were presented in the theatres of two different high schools.

After WW II the old faithfuls were able to rent the top floor of an old building for storage space and present productions at the new junior high school. In the early 1950' s the group gave itself the name that it bears today: The Waterloo Community Playhouse.

Theatre-in-Your-Lap In the winter of 1959 urban progress affected the Playhouse: its quarters were to be torn down. But within two years the Playhouse received permission from the city to make over the furnace room in a former school building, which at the time the Waterloo Recreation Commission was using as a recreation center.

The group converted the school's old boiler room into a theatre with a seating capacity of 63. For the next three-and-a-half years the members produced plays in a space that was affectionately labeled the Theatre-in-Your-Lap. But soon the group had to move again -this time into a building once used by the Walker Remedy Company.

In 1963 came an announcement that would thrill any community theatre company: Faye Martin Anderson, in the memory of her late father, had donated \$100,000 to build a 300- to 400-seat theatre that would be attached to a proposed new recreation center.

The Playhouse moved into its permanent new home in 1965; the same year that the recreation commission hired Charles Stilwill as full-time drama director for the recreation center and the Waterloo Community Playhouse. Except for a three-year absence in the late 1960's, Stilwill has been the guiding force behind the steady growth of the Playhouse.

– by William Poleri

Given a population of some 120,000 on which we draw, we feel certain that the Waterloo Community Playhouse attracts the largest audience per capita of any performing arts group in Iowa.

Earned income is the largest source of our funds, contributing nearly 90 percent of our annual budget. Ticket sales, memberships, costume rentals, educational programs and concessions are included in the earned income.

For other sources of funds we look to contributions from businesses and to an operational grant of \$8,000 from the state.

Another source that has pleased us all is a newly established \$200,000 endowment foundation.

We offer discounts to the elderly, and a free viewing of a preview performance to organizations of senior citizens and the mentally handicapped, and to nursing homes. A recent grant from the Waterloo Junior League will enable us to offer a free performance to the handicapped and the disadvantaged.

OTHER PROGRAMS

In addition to producing our regular season, we have a new play program, a children's theatre and an educational program in all phases of theatre.

In 1982-83 the Playhouse presented four original works. We feel that it must be a play of quality, and yet have some saleability to meet its budget. Four "new" authors -both national and international writers - were brought to Waterloo for a week of residency; we paid transportation, room and board, and a small stipend.

New plays, as well as experimental works, are usually presented in the smaller Studio Theatre, which has a flexible stage and flexible seating. If a Studio production turned out to be popular, we would move it to the main proscenium stage.

Our Children's Theatre expanded rapidly in 1981-82 when we merged our program with the Black Hawk children's Theater. The Children's Theater usually offers an eight-show season, including four major productions and several touring presentations.

Our educational program offers classes in creative dramatics, acting, audition techniques and theatre dance for all age groups, preschoolers to adults. Periodically the program also includes workshops in other aspects of theatre; these are held both in the Playhouse and throughout the public school system. Fees for the classes and workshops are minimal.

OUR INVALUABLE ASSET

of course much of our success depends on the 600- member volunteer force; it is one of our most valuable assets. All volunteers are coordinated by the various department heads. Actors, stagehands, set builders, costume helpers, light and sound crews are not paid.

Another very important factor is our Board of Directors. Very active in all phases of operation, Board members also sit on all committees, including play selection; Director Stilwill serves as chairman of the play-reading committee.

In coming up with a new season the play selection committee strives for a balance -for a mixture of drama, comedy and mystery; of old and new plays; of small and large-cast shows; of simple and complex costumes; of single and multiple sets. And we do at least one musical a year.

The Hope Martin Theater is still another reason behind our success. Although the theatre is part of the Waterloo Recreation Center, and owned by the city of Waterloo, we are the main tenant. We rent our space, which includes the 368-seat proscenium theatre, the Studio Theatre space, a rehearsal area, a dressing and makeup room, a workshop, classrooms and office space. We have additional storage space in a nearby building.

Additional office and fly space are about the only things we feel we need in our physical plant. But at this moment these are still very much in the dream stage.

– By David Iiams

84 Westfield Theatre Group, MA

A BRIEF HISTORY

The Westfield Theatre Group is a department of the Westfield Woman's Club, a local organization that began in 1914. The theatre group actually started as a reading club in 1923 and began producing shows in 1931. Our bylaws state our purpose as: To provide quality live theatre to the community and to encourage members of the community to participate in our productions to learn more about theater.

PHYSICAL PLANT

The Westfield Woman's Club is located at 28 Court Street, just off the downtown area of Westfield. The building was constructed in 1914. In the many years since then, the outward appearance of the club has not changed all that much. As the theatre group has grown, we would like to expand our building but since it is a historical site, we are unable to make any major changes in the structure.

ORGANIZATIONAL STRUCTURE

The Westfield Theatre Group is staffed largely by volunteers. We have a Board of Directors, currently totaling 20 people for the 2000-2001 season. This includes 5 officers and 15 directors from the surrounding communities, including Westfield, Easthampton, Belchertown, Holyoke and Agawam. All members are full-time employees in the general work force, from school teachers, to insurance brokers, with a lawyer, a TV newscaster and a college Dean of Education, to name but a few. Paid members of the theatre group include only directors, music directors, choreographers and musicians.

FUNDING

We work on the premise of a "budget per show." This usually includes a spring musical, a summer camp for children, a fall show and an evening of one-acts. Some years we produce a children's show or a Christmas performance. A large portion of our funding comes from ticket sales and grants from the local or state organizations. Additional income is obtained from raffles, concessions or "actograms".

GOALS AND ACHIEVEMENTS

Our theatre group has been in existence for almost 70 years. We try to give the community the opportunity to enjoy live theatre in a local setting, and allow people of all ages to participate. Our summer camp gives children from ages 9 to 18 a chance to learn the basics of theatre, from onstage to backstage, auditioning to performing.

SEASON

A typical season starts in the fall with a light comedy or drama of 2-3 acts. In the past 7 years we have done an evening of one-acts in January and this past year we produced "Christmas Carol" as adapted by one of our Board members. In the spring we usually perform a large musical and then we have our summer theatre camp for children. For the fall shows the cast can range from small (10 or less) to medium (10-15). For a musical we have done as few as 21 (JOSEPH) or as large as 45 (KING & I). The fall productions are usually 2 weekends with 5 performances and the musicals 3 weekends with 8 performances. The one-acts have been running two weekends, usually 4 shows if we don't get "snowed out".

PLAY SELECTION

Our plays are usually presented to the Board by our Reading Committee, but can come from individual suggestions by directors or previous cast members. We have produced several shows by one of our own playwrights, including several of our children's shows. When a show is suggested we try to balance between audience appeal and our own desire to do a particular show. Usually they are "on the money" and everybody is happy. On occasion we have chosen to do a show specifically for the cast challenges (EVITA) or a director's choice (OUR TOWN). We find however that for the most part our audiences prefer a more entertaining, light comedy or musical.

SPECIAL ACTIVITIES

Special workshops have been held in the past, including classes for auditioning or improvisation work. Though we don't do them on a regular basis, they are open to all theatre group members at minimal to no cost, and to the public at a nominal fee.

CHILDREN'S THEATRE

We do have a children's group within our organization called "ACTING OUT". It is basically a youth group (ages 10-18) performing for all audiences. The shows are geared toward family fare and have ranged from one-acts to full scale musicals specifically written for our group in mind. We have done such shows as "Cinderella: The Truth", "Peter Pandemonium" and "A Little Holiday Spirit".

We also have our summer camp, which is currently entering its 7th summer. This is run specifically for children ages 8-18, with a beginner's session in the mornings and an advanced class in the afternoons. They run in two-week sessions, with a performance culminating each class. This is run by Larry Andersen, a long-time member of the group (more than 30 years) with many years of theatre and education experience.

PERSONALITIES

The Theatre Group has had two separate award categories within the group, including the Bobola Award and the Backstage Award. The Bobola Award was given in memory of Henry Bobola, a long time member of the group. It was given to that member of the group who had done outstanding work "behind the scenes" in a particular show. The Backstage Award is now given out to that person within the group behind the scenes that has given his/her all for the good of the group. This person has to have been involved in at least the 2 major productions of the year (fall and spring) and is voted on by the Board of Directors.

FACT

The Westfield Theatre Group has participated numerous times in both local and state competitions in the Community Theater Association of Western Mass. We have won numerous awards, including Best Play, Best Director and Best Costumes.

CTA AWARDS

- 1998 Best Actor (Ernie Desroches), Runner up supporting actor (Shaun Barry), Runner up sound design (Elisa Martin) "Mirrors"
- 1997 Backstage Ensemble Award (Shelley Haber stage manager), Supporting Actress (Kat Levey)
Best Costumes (Mary Ann Scognamiglio) "What To Do About Mama?"
- 1995 Best Costumes (Mary Ann Scognamiglio) "Rockabye"
- 1994 Supporting Actor (Lenny Lynch) "Private Wars"
- 1993 Technical Merit Award (Larry Andersen) "Sandbox"
- 1992 Best Costumes (Mary Ann Scognamiglio), Best Director (Bob Laviolette) Best Supporting Actor, (Chris Daley) "Sister Mary Ignatius Explains it All for You"
- 1991 Best Costumes (Mary Ann Scognamiglio), Best Actor (Bob Laviolette) "Actor's Nightmare"
Backstage Ensemble Award (Mary Ann Scognamiglio stage manager) "Actor's Nightmare"
- 1989 Best Production, (Director Rock Palmer) "Zoo Story"
- 1984 Best Production, (Director Larry Andersen) "Beyond Therapy"
- 1979 Best Actress (Charlotte West) "Snow Angel"
- 1978 Best Actress (Jean Gauthier) "Welcome to Andromeda"

85 Whittier Community Theatre**GOALS**

The objectives of our group have remained the same over the years. We are an amateur group dedicated to presenting quality live theater to local audiences at affordable prices. In addition we provide outlets for local, talent in all phases of the -theater including acting, directing, producing, set design and construction, lighting design, sound design and costuming. All of this work is done by volunteers. We have no paid staff.

ORGANIZATIONAL STRUCTURE

The business of the group is handled by an eighteen-member board of directors. They also serve without pay. The term of office is three years Six directors are elected each year. The directors elect new officers at the beginning of each season. The officer's term is one year.

PHYSICAL PLANT

Our group is fortunate to be able to use the City of Whittier's modern 400 seat theater for a reasonable rent: which amounts to a percentage of our gross sales. The city also provides us with rehearsal and storage space.

FUNDING

Outside of the reduced rent provided by the city we have no outside source of income. We have survived these 79 years on the sale of tickets and program advertising.

We have about a thousand season ticket subscribers and at the close of every season they are ask to vote on such items as best actors, best production, best set. Then they are invited to an awards party. This is our one big social event of the year.

Our current budgets average \$16,000.00 to \$18,000.00 for musicals and \$5000.00 to \$7000.00 for plays. Our general fund expenses run about \$5000.00 for the season.

We have managed to keep our admission prices very low. Musicals run \$12.00 for regular adults and \$10.00 for seniors and juniors. The plays go for \$8.00 and \$7.00. But the real bargain is for our season ticket patrons. The entire season goes for \$30.00 regular and \$25.00 for seniors and juniors.

PERSONALITIES

Of special interest is the fact that President Richard Nixon and his future wife Pat Ryan first met on our stage in the 1938 production of "The Dark Tower". Ironically, Mr. Nixon had performed in our 1937 production of "First Lady"

OTHER INFORMATION

The low point for our group came at the end of our 1965-66 season when our officers resigned stating that we were bankrupted. At the time we had about \$167.00 in our bank account an owed more than \$10,000.00. But one director refused to let go. With just over three weeks until our scheduled opening Hilding Ryberg recruited a cast, rehearsed in a garage, built the set in the back yard and opened on time with a smash hit.

"Odd Couple" provided us with enough cash to keep our creditors happy and we were able to continue. Over the next few years the group was able to pay off our entire debt and we now have a substantial reserve.

The City of Whittier has an outstanding Junior Theater program for ages 8 to 18. They put on four shows a year and we share rehearsal and storage space with them as well as the auditorium.

After World War II, when we became a non-profit corporation, our Whittier name was changed from "Whittier Community Players Community Theatre".

86 Workshop Players, Inc. of Amherst Ohio

At Clearview High School we had had a very active drama group. In the spring of 1947 some seniors explored with me the idea of forming a theatrical company. They realized that the days were coming quickly to a close when they might not be able to trod the boards again.

A production of Western Union, was given in mid-summer on the high school stage. We realized that nothing could be done during the school year because of a heavy school schedule. In the 1948-49 school year, I took a leave of absence. A constitution was prepared and a one-act play was performed in a local church for the Christmas season. That play went on to perform in churches homes, and club rooms 11 times during the month of December. It was an ideal time to prepare a full-length production. The students and I had seen productions at the famed Karamu Theatre in Cleveland where they performed in-the-round. The concept appealed and the fact that little scenery was used did not go unnoticed. Scenery was usually a problem.

Luckily, we found a one-room school in town that was being used by The Grange, which they frequently rented to groups. Rehearsals were held in homes. On Sunday we would move our props in" set up our four PAR spots and have dress rehearsals three days and two performances. The acting area was about 9' x 15', somewhat of a hallway. On February 1, 1949 we produced our first full-length production as a bona fide organized group. We charged \$1.00 admission to see Smilin' Through which we consider our first official production.

This arrangement continued with success for two and a half years. The then Superintendent of Schools, F. R. Powers suggested that we might be interested in another vacated one room school just two miles out of town. We were definitely interested. Chairs loaned by a funeral director, a few more spotlights and we were in what we have called home ever since.

We opened with Five Traveling Men by Mary FolIrnier Bill, a Cleveland author, February 12,13,14. Our new home has been a Godsend for these many years. The cost? \$100 per year with the understanding that we take care of all repairs. The cost has never increased.

We have lived up to our bargain. We eventually installed a gas-fired furnace with general heating in place of the hand-fired coal furnace, created a make-up area, converted the coal bin into a kitchen, acquired real theatre seats from a Cleveland movie house and since have replaced them with beautiful red upholstered seats. Depending on the show, seating is 100+ at all times. The acting area was 12'x 27' when the new upholstered seats were installed the configuration was altered to allow about 14' x 25'. Two of the long windows were converted to exits-- not only for audience safety, but allowing entrances for the actors on the four corners of the room. The parking lot was created from the playground, and a new roof was added. The high ceiling of the once cloak hall was lowered to make a light and sound booth above with openings cut for the operators to see the action. Sometimes certain items of "scenery" are raised and lowered by pulleys from this area. Costume cupboards and prop storage were created in the basement.

The major problem remaining is storage, storage, storage, and parking. Some storage was solved by purchasing a mini-barn for the corner of the lot. Parking remains a problem. Patrons are directed to park one behind the other in two or three lanes around the theatre. One hopes that illness doesn't require anyone to leave early. The situation also prevents friends from remaining very long to congratulate cast members. Numerous plans have been made to add to the building. However, township restrictions require too much clearance from the property line which would then eliminate valuable parking spaces.

The Players have looked at, talked about, planned and discarded many possible moves. Many of our audience like the quaintness of the building, but they don't have to put up with the lack of storage. Location, size, cost, and many other reasons caused the decision to remain in the present location. With that in mind the much talked about air conditioning was put in. New lighting and lighting systems as well as sound systems have been updated several times. All of these improvements were accomplished over time and frugal expenditures.

The arena style has been faithfully maintained although sometimes a director or the dictates of a play" will move the set design to three sides instead of four. Some years ago it was occurring so often that a policy was adopted that only one show a year could be done three-sided and that with permission from the board. As we grew, we attracted more personnel interested in sets rather than acting.

87 York Little Theatre, PA

ORGANIZATIONAL STRUCTURE

York Little Theatre (YLT) has nine employees: three fulltime and 6 part-time. Over the course of a season, more than 400 volunteers support our production, education, fund raising, and administrative activities.

Our Board of Governors is composed of 17 members of the York community. They have the fiduciary responsibilities of this non-profit community theatre. The board brings a variety of business, marketing, advocacy, artistic, educational, and fundraising skills to YLT.

FUNDING

York Little Theatre’s annual budget is approximately \$340,000. Earned income averages 52% compared to 48% unearned income. Unearned revenue sources include grants, special events such as a yard sale that funds our scholarships, theatre arts classes, costume rentals, and donations. York Little Theatre is a founding member of the Cultural Alliance of York, the local arts council that solicits corporate funding for operational support.

PERFORMANCES

York Little Theatre’s season includes ten main stage plays: three musicals, four straights, and three children’s productions. Each show is scheduled for at least eight performances. Season attendance is nearly 80%. York Little Theatre sponsors an annual “Right to Performance” original scripts contest limited to Pennsylvania playwrights. A wholly volunteer production team produces these shows.

Like all theatres, selecting a season that has popular appeal is an on-going challenge faced by our play-reading committee and Board each year. Name recognition and box office appeal must sometimes take precedence over artistic innovation.

OTHER ACTIVITIES

York Little Theatre’s mission includes production and educational activities. The theatre offers classes in the fall, spring, and summer. The six-week summer sessions are especially popular since they give families an especially good value while children have fun learning.

One of York Little Theatre’s most successful, innovative projects embraced our mission. In collaboration with *Quest*, a non-profit performance company affiliated with Gallaudet University, York Little Theatre offered free classes to teen and adults, including people who are deaf or blind. The classes were taught by professional actors/educators who are deaf. *Quest* then performed their original play, *Road Signs*, for the community – again free of charge. Those who participated in the classes and attended *Road Signs*, including people who are deaf or blind, were urged to audition and/or attend *The Miracle Worker* as well as any show produced at YLT. The project reinforces the theatre’s commitment to diversity, accessibility, and non-traditional casting.

CHILDREN'S THEATRE

York Little Theatre casts age-appropriately for all its shows, including children’s theatre series. We also have an interactive, traveling show that targets elementary school-aged children. We participate in a variety of career days, most often at local high schools. We try to collaborate with a local school district at least once each season to develop an educational project that compliments a show scheduled in the season.

PERSONALITIES

At least two men have had a particularly significant influence on the theatre. George Stallman was a founder in 1933 and remained active for more than fifty years until his death. An endowment fund is named after Mr. Stallman and the theatre’s 250-seat auditorium is named the Stallman Auditorium. Bert Smith was the beloved artistic director at York Little Theatre for twenty-nine years. To honor him, the new performing space added to York Little Theatre in 1997 is named the Bert Smith Theatre.

PRODUCTIONS

Alton Little Theater Productions

1934 TO PRESENT
LISTED ALPHABETICALLY

1776	1996	Adrift In New York	1979
6 Rms Riv Vu	1987	Ain’t Misbehavin’	1985
Absence Of a Cello, The	1976	All My Sons	1970

All The Way Home	1962	Dear Ruth	1951
Aloha Mele	1971*	Deathtrap	1984
Alone Together	1987	Detour	1936
Amazing Grace	1992	Dial M For Murder	1978
American Folk Dance, The	1972*	Diary Of Anne Frank, The	1994
An Evening of One-Act Plays	1934	Diary Of Anne Frank, The	1967
Anastasia	1971	Die Aufstandegen Bauren	1969*
Apple of His Eye, The	1953	Don't Dress For Dinner	1997
Arsenic and Old Lace	1943	Don't Drink The Water	1970
Arsenic and Old Lace	1958	Double Door	1935
Arsenic and Old Lace	1997	Dover Road	1940
As Husbands Go	1939	Dozen Divine Dishes, A	1968*
Asmerelda	1987*	Dr. Cook's Garden	1998
Auditions	1976*	Driving Miss Daisy	1991
Auditions II	1981*	Eleemosynary	1992
Autumn Garden, The	1975	Elephant Man, The	1984
Avant Garde Theater	1962	Everybody Loves Opal	1967
Baby	1991	Family Portrait, A	1972
Barefoot In The Park	1968	Fantastics, The	1977
Bell For Adano, A	1948	Farewell, Farewell, Eugene	1964
Belle Of Amherst, The	1981	Ferris Wheel	1970
Beloved Bachelor, The	1943	Few Good Men, A	1994
Bending Toward The Light	1998	Finishing Touches	1977
Bleacher Bums	1986	First Mrs. Fraser, The	1938
Blithe Spirit	1946	Foreigner, The	1992
Blithe Spirit	1968	Forty Karats	1976
Blood, Sweat and Stanley Poole	1965	Foxfire	1989
Born Yesterday	1954	George and Margaret	1940
Born Yesterday	1959	George Washington Slept Here	1942
Born Yesterday	2000	Girl In The Freudian Slip, The	1981
Breath of Spring	1962	God's Favorite	1981
Brighton Beach Memoirs	1988	Godspell	1979
Broadway Bound	1991	Good Doctor, The	1983
Bus Stop	1960	Grass Harp, The	1960
Butler Did It, The	1994	Grass Harp, The	1978
Butterflies Are Free	1977	Great Sebastians, The	1975
Cactus Flower	1972	Great Sebastians, The	1990
Caine Mutiny, The	1961	Greater Tuna	1994
Caramel	1971*	Harvey	1951
Catch Me If You Can	1983	Harvey	1974
Cemetery Club, The	1996	Haunting of Hill House, The	1973
Chapter Two	1989	Having Our Say	1997
Charley's Aunt	1985	Hay Fever	2000
Chicken Every Sunday	1945	Heiress, The	1953
Children's Hour, The	1980	Here Lies Jeremy Troy	1980
Christmas Carol, A	1946	Hey, Naked Lady	1983
Christmas Carol, A	1947	Home At Seven	1955
Christmas Carol, A	1956	Horowitz and Mrs. Washington	1986
Christmas Carol, A	1982	Housebroken	1972*
Circle, The	1939	How The Other Half Loves	1978
Clarence Darrow	1982	I Hate Hamlet	1996
Come Back To the Mountain	1982*	I Killed The Count	1952
Come Back To The Mountain This Christmas	2000*	I Remember Mama	1950
Conventionally Speaking	1980*	I'll Leave It To You	1937
Corn Is Green, The	1974	In The Beginning	1980
Country Girl, The	1955	In The Pink	1955*
Craig's Wife	1938	Inherit The Wind	1969
Crazy For You	1997	Innocents, The	1979
Crimes Of The Heart	1985	Inspector Calls, An	1950
Critic's Choice	1982	It Runs In The Family	1994
Cry Havoc	1943	It's A Scream	1999
Curious Savage, The	1960	Italian Skits	1972*
Curious Savage, The	1988	Jake's Women	1998
Da	1993	Jane Eyre	1949
Dancing at Lughnasa	1999	Jane Eyre	1959
Dear Charles	1973	January Thaw	1947

John Loves Mary	1949	On Borrowed Time	1944
Journey's End	1939	On Borrowed Time	1978
Kind Lady	1938	Once More With Feeling	1982
Kind Lady	1979	One Toe In The Grave	2001
La Boheme	1963	Our Hearts Were Young and Gary	1947
La Cachette	1971*	Our Town	1976
Ladies in Retirement	1944	Our Town	1995
Ladies of the Jury	1936	Pack Of Lies	1988
Last Stop, The	1949	Painting Churches	1987
Late Christopher Bean, The	1938	Papa Is All	1945
Late Love	1956	Parade	1973*
Laura	1972	Perfect Alibi, The	1937
Lend Me A Tenor	1993	Petticoat Fever	1945
Life In The Theatre	1993	Piano Movers, The	1975*
Life With Father	1980	Picnic	1982
Life With Mother	1955	Pippin	1982
Lion In Winter, The	1991	Pleasure Of His Company, The	1979
Little Nell	1934	Poetic Pot Pouri	1979*
Little Prince, The	1982	Pool's Paradise	1978
Little Women	1940	Portraits of Fashion	1949*
Lo and Behold	1956	Prisoner Of Second Avenue	1975
Lobby Lampoons	1971*	Private Lives	1969
Look Homeward, Angel	1965	Pure As The Driven Snow	1942
Lost In Yonkers	1996	Quilters	1992
Lovely Sunday for Creve Coeur, A	1994	Raisin In The Sun, A	1990
Lunch Hour	1984	Relatively Speaking	1981
Majority of One, A	1971	Road To Mecca, The	1997
Male Animal, The	1961	Romantic Comedy	1993
Man Alive	1962	Rumors	1992
Man Who Came To Dinner, The	1950	Sabrina Fair	1956
Man Who Came To Dinner, The	1974	Savage Dilemma, The	1974
Marriage Is Murder	1996	Scapino	1985
Marriage Proposal, The	2000	Seascape	1981
Marvin's Room	1995	See How They Run	1967
Mary Mary	1968	See How They Run	1977
Mass Appeal	1990	Shadowlands	1993
Matchmaker, The	1961	Shenandoah	1998
Miracle Worker, The	1966	Show Business	1962
Miracle Worker, The	1989	Silver Cord, The	1946
Moon Over Buffalo	1998	Silver Whistle, The	1975
Morning's At Seven	1995	Skin Of Our Teeth, The	1962
Mousetrap, The	1990	Smoke On The Mountain	1994
Move Over, Mrs. Markham	1993	So Mary Sang	1961*
Mr. Barry's Etchings	1952	So Mary Sang	1980*
Mrs. McThing	1964	Social Security	1991
Murder Among Friends	1989	Solid Gold Cadillac, The	1957
Murder Has Been Arranged, A	1941	Something's Afoot	1984
Murder Is Announced, A	1980	Speaking Of Murder	1957
Murder On the Nile	1996	Square One	1983*
Murray Hill	1937	Star Street	1971*
My Old Friends	1981	Star Wagon	1954
My Sister Eileen	1944	Steel Magnolias	1990
My Three Angels	1954	Strange Bedfellows	1963
Necessities	1988*	Summer Showplace	1978
Never Too Late	1966	Sunday In New York	1970
Never Too Late	1979	Supporting Cast, The	1984
Night Of January 16 th , The	1988	Sylvia	1998
Night Watch	1974	Talking With..	1991
Noises Off	1988	Teahouse of the August Moon, The	1959
Nude With Violin	1964	Theater of Fashion	1950
Nonsense	1995	Three Cornered Moon, The	1935
Octette Bride Club, The	1999	Three Men On A Horse	1948
Odd Couple, The (Female Version)	1975	Thurber Carnival, A	1978
Odd Couple, The (Male Version)	1966	Time Out For Ginger	1957
Of Thee I Sing	1958	Tintypes	2001
Old Maid, The	1946	To Gillian On Her 37 th Birthday	1999

To Grandmother's House We Go	1983	Whooplas	1941*
To Kill A Mockingbird	1986	Whose Life Is It Anyway?	1986
Torchbearers, The	2001	Will Any Gentleman?	1958
Trip to Bountiful, The	2001	Witness For The Prosecution	1972
Twelve Angry Men	1992	Women, The	1941
Two Blind Mice	1951	Women, The	1969
Uncle Harry	1948	Wooden Dish, The	1973
Uncle Harry	1971	Working	1983
Under Milkwood	1962	World Goes Round, The	2000
Wait Until Dark	1990	Write Me A Murder	1963
Waiting In The Wings	1965	You Can't Take It With You	1985
Walk In The Woods, A	1991	You Ought To Be In Pictures	2000
What Happened To Jones	1935	*Originalproductions	
Whodunnit?	1987		

Altoona Little Theatre*

SAMPLE SEASONS

1997-98 SEASON

Scotland Road
A Christmas Carol
Moon Over Buffalo
The Secret Garden

1998-99 SEASON

Forever Plaid
The Glass Menagerie
The Snow Ball
Evita

1999-2000 SEASON

Diary of Anne Frank
The Battle of Shallowford
Murder By the Book
The Wizard of Oz

2000-2001 SEASON

The Fantasticks
The Miser
Grace And Glorie
42nd Street

Antrim Theatre

1936

Joan Of Arkansas
A Murder Has Been Arranged

1937-1938

Three Cornered Moon
Big-Hearted Herbert

1939

The Mummy And The Mumps
On The Bridge At Midnight

1940

The Trysting Place
Petticoat Fever
Ghost Train

1940-1941

The Bishop Misbehaves
Ruddigore
The Valient
Hay Fever
Outward Bound
Personal Appearance

1941-1942

Double Door

1947-1948

Accent On Youth
An Evening With Burl Ives
Sun-Up
The Pirates Of Penzance
Yes And No

1948-1949

The Late Christopher Bean
The Mikado
Frank Bker And Tony Wray Recital #2
Brief Candle
The Rale Mcoy

1949—1950

Post Road
Idanthe
The Willow And I
Undercover
Accidentally Yours

1950-1951

Time Of Your Life
The Sorcerer
An Evening With Percy Grainer
The Green One
The Monkey's Paw And Ways And Means

The Milky Way	Suspect
Captain Applejack	
1943	1951-1952
Tons Of Money	The Weakness
	The Old Ladies
1944-1945	The Late George Apley
March Hares	Room Services
Dover Road	The Millenenum Dilemma (Jr. Production)
An Evening With Henny Youngman	Here Today
	Patience
1945-1946	1952-1953
George And Margaret	The Oblong Circle
Night Must Fall	Miranda
Blithe Spirit	Trial By History
Goodbye Again	The Heiress
	January Thaw
1946-1947	Ladies In Retirement
Payment Deferred	On Monday Next
Antigone	
The Firebrand	1953-1954
Frank Baker And Tony Wray Recital	Petticoat Fever
Home And Beaty	Dearly Departed
Rope	The Country Girl
	Midsummer Nigh's Dream (Jr. Prod.)
1954-1955	1961-1962
On Approval	Candida
Kind Lady	The Voice Of The Turtle
Bell, Book, And Candlee	Mrs. Gibbon's Boys
Alice In Wonderland (Jr. Production)	The Duke In Darkness
The Male Animal	The Skin Of Our Teeth
Little Brown Jug	
1955-1956	1962-1963
Come Back, Little Sheba	Send Me No Flowers
The Butter-And -Egg Man	Barnaby (Jr. Production)
We Must Kill Toni	A Clearing In Woods
Love For Three Oranges (Jr. Prod.)	My Heart's In The Highlands (Reading)
Goodbye, My Fancy	Janus
Guest In The House	A Thurber Carnival
	Roman Candle
1956-1957	Sketbook '63
Candlelight	1963-1964
My Three Angels	Angels In Love
Angel Street	The Knave Of Hearts (Jr. Production)
The Dirdums Nad The Doobies (Jr.Prod)	The Summer Of The Seventeeth Doll
Laburnum Grove	Accidently Your
Dial "M" For Murder	Mornin's At Seven
	Once More More With Feeling
1957-1958	Ballads Of A Glad Café
Death Of A Salesman	
The Reluctant Debutant	1964-1965
H.M.S. Pinafore (Jr.Production)	Drink To Me Only

The Front Page
 The Seven Year Itch
 Murder Without Crime

1958-1959

The Time Of Cuckoo
 Man And Superman
 The Reluctant Dragon (Jr. Production)
 The Rainmaker
 Spring Time For Henry
 Sketchbook '59

1959-1960

Harvey
 Rain
 The Man Who Came To Dinner
 The Wray Trio Recital
 Bus Stop
 Sketchbook '60

1960-1961

Twelve Angry Men
 The Little Hut
 Little Women (Jr. Productor)
 High Ground
 Twentieth Century
 Sketchbook '61

1968-1969

Born Yesturday
 The Lion In Winter
 The Night Of The Iguana
 The Playboy Of The Western World
 Sketchbook '69

1969-1970

Life With Father
 Black Comedy And White Liars
 Wait Until Dark
 Carousel
 The Odd Couple

1970-1971

Any Wednesday
 Ready When You Are, C.B.!
 Barefoot In Athen
 Sketchbook '71
 The Autumn Garden

1971-1972

The Killing Of Sister George
 The Chalk Garden
 Twelfth Night
 Summer And Smoke
 Sheep On The Runway

The Passionate Bard
 Kill Two Birds
 Critic's Choice
 Anna Christie
 The Mikado (Jr. Production)

1965-1966

A Letter From The General
 The Gentle People
 Oklahoma
 Sabrina Fair
 Juno And Paycock
 A Shot In The Dark

1966-1967

Boy Meeets Girl
 The Aspern Papers
 The Importance Of Being Earnest
 Under Milkwood
 The Best Man

1967-1968

Mary, Mary
 The Winslow Boy
 The Absence Of A Cello
 Brigadoon
 Antigone
 The Marriage Proposal

1976-1977

Noel Coward In Two Keys
 The Devil's Disciple
 The Four Posters
 The Glass Menagerie
 Barefooin The Park

1977-1978

The Prisoner Of Second Avenue
 The Desperate Hour
 The Trip To Bountiful
 Finishing Touches
 How The Other Half Loves

1978-1979

Table Manners
 Our Town
 Last Of The Red Hot Lovers
 Billy Budd
 The Oldest Living Graduate

1979-1980

A Touch Of Sprinmg
 The Innocents
 The Showoff
 Philadelphia Here I Come
 Billy Liar

1972-1973

Lovers
The Little Match Girl
The Lady's Not For Burning
The Prime Of Miss Jean Brodie
Room Service

1973-1974

Butterflies Are Free
Silent Night, Lonely Night
The Effects Of Gamma Rays On Man-In-Moon Marigolds
Ah, Wilderness
Little Mary Sunshine

1974-1975

A Thousand Clowns
The Price
Private Lives
I Never Sang For My Father
Nighjt Watch

1975-1976

Twigs
And Miss Reardon Drinks A Little
Of Thee I Sing
The Crucible
Forty Carats

1984-1985

The Time Of Your Life
Bedroom Farce
Deathtrap
All My Sons
My Three Angels

1986-1987

Come Blow Your Horn
Trophies
A Shot In The Dark
A Midsummer Nights Dream
The Mousetrap

1980-1981

Enter Laughing
The Shadow Of A Gunman
Relatively Speaking
A View From The Bridge
Dial "M" For Muder

1981-1982

Play It Again, Sam
A Doll's House
The Fantasticks
Spoon River Anthology
Welcome Home, Dearest Love

1982-1983

In One Bed ...And Out The Other
My Fat Friend
Angel Street
The Shadow Of A Gunman
Lunch Hour

1983-1984

The Goodbye People
The Boys In The Band
Da
The Rainmaker
The Diary Of Ann Frank

1985-1986

Mrs. Warren's Professions
Rope
You Know I Can't Hear You When The Water's Running
A Hatful Of Rain
An Evening With Chekhov

Arlington Friends of Drama

- 1923-34** One act plays and such classics as Lady Windermere's Fan, Major Barbara, The Mikado
1934-35 Sing, Sweet Angels, She Got Away With It, Swift Sword, Iolanthe, The Wizard of Oz, Holiday
1935-36 This Thing Called Love, The Stars May Change, Princess Ida, The Enchanted April, Recipe for Murder, There's Always Juliet
1936-37 I'll Leave it to You, How Like a God, The Pirates of Penzanze, On the Third Day, Let Us Be Gay
1937-38 The Gondoliers, The Emperor's New Clothes, On Stage, The Trunk, Charity Begins, The Late Christopher Bean
1938-39 Ruddigore, Up Pops the Devil, Mother's a Queen, The Outsider, Stage Door
1939-40 The Yeoman of the Guard, The Royal Family, Night Must Fall, The Merchant of Venice, Fresh Fields, The Barretts
1940-41 HMS Pinafore, You Can't Take It With You, Shadow and Substance, Nothing but the Truth, Love from a Stranger, pygmalion
1941-42 The Bishop Misbehaves, Liliom, The Vinegar Tree, The Little Stranger, The Distaff Side
1942-43 The Old Maid, Candida, The Women
1943-44 The Circle, Ladies in Retirement, Ring Around Elizabeth, Hay Fever
1944-45 Claudia, Iolanthe (repeat), Suspect, Spring Again
1945-46 The Animal Kingdom, Blithe Spirit, The Only Girl, Uncle Harry, Dear Octopus, The Pursuit of Happiness
1946-47 Three's a Family, The Gondoliers (repeat), Angel Street, Guest in the House, Post Script
1947-48 Lady Windermere's Fan (repeat), The Trunk (repeat), The Mikado (repeat), Dear Brutus, Old Acquaintance
1948-49 George Washington Slept Here, The Far-Off Hills, Sweethearts, Death Takes a Holiday, Life with Father
1949-50 For Love or Money, The Winslow Boy, Knickerbocker Holiday, Morning's at Seven, The Rivals
1950-51 Light up the Sky, The Glass Menagerie, The Yeoman of the Guard (repeat), Edward My Son, Harvey
1951-52 The Curious Savage, The Little Foxes, Brigadoon, Gramercy Ghost
1952-53 The Happy Time, Victoria Regina, A Play for Mary, Portrait in Black, Carousel
1953-54 Bell, Book and Candle, Anna Christie, Gigi, The Corn is Green, Ruddigore (repeat)
1954-55 The Hasty Heart, Anne of the Thousand Days, The Late George Apley, Laura, The Desert Song
1955-56 Lo and Behold, The Caine Mutiny Court Martial, South Pacific, Rebecca, The Tender Trap
1956-57 The Silver Whistle, Darkness at Noon, The Solid Gold Cadillac, Paint Your Wagon, The Heiress
1957-58 The Teahouse of the August Moon, The Lady's Not For Burning, The Desperate Hours, One Foot in Heaven, Finian's Rainbow
1958-59 Count Your Blessings, Duet for Two Hands, Arsenic and Old Lace, The Most Happy Fella, Electra
1959-60 The Man Who Came To Dinner, The Great Sebastians, Pipe Dream, Middle of the Night, Quality Street
1960-61 Look Homeward Angel, The Girls in 509, Iolanthe (repeat), The Diary of Anne Frank, The Warm Peninsula
1961-62 Anastasia, The Flowering Peach, The Pajama Game, Death of a Salesman, Arms and the Man
1962-63 The Pleasure of his Company, The Deadly Game, Guys and Dolls, The Country Girl, Breath of Spring
1963-64 Everybody Loves Opal, The Devil's Advocate, Twelve Angry Men, The Happiest Days of Your Life, My Fair Lady
1964-65 The Best Man, Critic's Choice, Write Me a Murder, Tea and Sympathy, The Threepenny Opera
1965-66 Mary, Mary, Silent Night, Lonely Night, A Man For All Seasons, Picnic, The Music Man
1966-67 Rhinoceros, The Dark at the Top of the Stairs, The Irregular Verb to Love, The Crucible, The Sound of Music
1967-68 The Torch Bearers, The Madwoman of Chaillot, How to Succeed in Business Without Really Trying, An Enemy of the People, Dark of the Moon
1968-69 Amphitryon 38, Our Town, The Natural Look, Cat on a Hot Tin Roof, She Loves Me
1969-70 Wait Until Dark, A Delicate Balance, Come Blow Your Horn, The House of Bernarda Alba, Damn Yankees
1970-71 Androcles and the Lion, Summer and Smoke, See How They Run, The Prime of Miss Jean Brodie, Once Upon a Mattress
1971-72 Sunday in New York, The Potting Shed, Fiddler on the Roof, The Lion in Winter, The White Liars and Black Comedy
1972-73 The Odd Couple, The Chalk Garden, Man Of LaMancha, The Price, Gold in the Hills
1973-74 Charley's Aunt, The Skin of our Teeth, Cabaret, The Effect of Gamma Rays on Man-in-the-Moon Marigolds, Thiers Carnival
1974-75 Dracula, The Gingerbread Lady, Can-Can, I Never Sang for My Father, Ah, Wilderness
1975-76 Butterflies are Free, Tonight at 8:30, Seesaw, And Miss Reardon Drinks A Little, You're a Good Man, Charlie Brown
1976-77 Sleuth, The Importance of Being Earnest, Carnival, That Championship Season, The Taming of the Shrew
1977-78 Ten Little Indians, No Sex Please, We're British, Separate Tables, Camelot, The Royal Family
1978-79 One Flew Over the Cuckoo's Nest, 6 Rms Riv Vu, The Wisdom of Eve, The Boyfriend, Blithe Spirit (repeat)
1979-80 The Sunshine Boys, Night Watch, Equus, Mack and Mabel, Hedda Gabler
1980-81 The Shadow Box, Godspell, Same Time, Next Year, Mame, Crown Matrimonial
1981-82 Dial M for Murder, A Thousand Clowns, Tribute, Anything Goes, On Golden Pond
1982-83 A Streetcar Named Desire, Da, Deathtrap, Follies, Whose Life Is It Anyway?
1983-84 Night Must Fall (repeat), Two by Two, Morning's at Seven (repeat), Sweeney Todd, The Dining Room
1984-85 Mass Appeal, Judy, Judy, Judy, Who's Afraid of Virginia Woolf? Brigadoon (repeat), 84 Charing Cross Road
1985-86 Jacques Brei is Alive and Well and Living in Paris, The Hound of the Baskervilles, The Glass Menagerie (repeat), Chicago, Bedroom Farce
1986-87 Noises Off, Ballroom, The Rope Dancers, Barnum, Talley's Folly
1987-88 Brighton Beach Memoirs, Amadeus, Corpse, Dear World, Agnes of God
1988-89 Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean, The Baker's Wife, Crimes of the Heart, La Cage Aux Folles, I'm Not Rappaport
1989-90 How the Other Half Loves, Les Liaisons Dangereuses, A View from the Bridge, A Little Night Music, The Real Thing
1990-91 Cole, Fatal Attraction, Talking With..., Me and My Girl, Run For Your Wife
1991-92 Little Shop of Horrors, Sly Fox, Steel Magnolias, Applause, A Shayna Maidel
1992-93 Lend Me A Tenor, Perfectly Frank, The Elephant Man, Gypsy, The Runner Stumbles

Augusta Players/Gaslight Theater Productions

Year	Month or season	Show
		1951 Jan Bell for Adano
		April Ten Little Indians
1938		May Arms and the Man
		October Fundraiser Jack and the Bean Stalk
		The Velvet Glove (Show # 42)
1939	April	The Late Christopher Bean
	September	The School for Scandal
		1952 January The Petrified Forest (Show # 43)
		April Life With Mother 44
1940	February	The Cap'n Alden Place
	May	The Royal Family
	October	The Bat
		1953 February The Corn is Green (KC)
1941	January	Smiling Through
	April	Hay Fever
	May	The Prince of Liars
	November	George Washington Slept Here
		1954 Feb The Hasty Heart
		April The Happy time (Show # 50)
1942	February	Aaron Slick of Pumpkin Crick
	March	The Bishop Misbehaves
	May	Icebound
	October	Arsenic and Old Lace
		1955 Feb Stalag 17
		May My Three Angles
1943	January	First Lady
	May	Papa is All
	July	Pure as the Driven Snow (A working Girls Secret)
	September	Ladies in Retirement
	December	First Year
		1956 Jan Dial M for Murder #55
		#56?
		October The Tender Trap
		Nov The Desperate Hours
		Dec Nativity scene
1944	March	Bundy Pulls the Strings
	June	It Pays to Advertise
	October	Junior Miss
		1957 April You Cant take it With You #59
		Gentleman Prefer Blondes
1945	February	The Woman
	June	Angel Street (Gaslight)
	November	SNAFU
		1958 March "Come Back, Little Sheba"
		Witness for the Prosecution
		Monique
1946	March	Blythe Spirit
	May	Night Must Fall
	summer	Oh Promise Me (KC)
		1963 Nov Picnic
		1965 Nov Diary of Anne Frank
1947	January	I Remember Mama
	April	Pygmalion
	Summer	Sweetwater Train
	October	State of The Union
		1966 Spring Mary Mary
		Angel Street
		Fall Never Too Late
1948	January	The Barretts or Wimpole Street
	April	Skylark
	September	Volunteer Bride (KC)
	November	Trial of Mary Dugan
		1968 April Music Man
		Barefoot in the Park
		1969 The Odd Couple
1949	Jan	Joan of Lorraine
	April	French With an Accent
	May	The Emperors New Coat (fundraiser)
	Oct	Three Man on a Horse
		1970 April Everyone Loves Opal
		1971 Spring Wait Until Dark
		Fall Camelot
		1972 April Auntie Mame (100 th Show)
1950	April?	Little Foxes
		Fundraiser Hansel and Gretel
	October	The Torch Bearers
		1973 March Oliver
		Kiss Me Kate

		Don't Drink the Water	1990	March May	Catch Me If You Can 2 One Acts- Love Course; Actors Nightmare
1974		Forty Carats		August November	Blithe Spirit Baby
1970 to 1976	Unknown	A Thousand Clowns	1991	April June August November	The Tempest The Music Man On the Verge A Loss of Roses
1979?	Unknown	John Brown's Body			
	Early summer	Lil Abner	1992	March June August November	On Golden Pond The Odd Couple (Female) Oklahoma Of Mice and Men
1980	Summer October December	Aaron Slick of Pumpkin Crick The Magical Pied Piper of Hamlin A Christmas Carol			
1981	April June August October	Pajama Game The Madwoman of Chaillot Cat on a Hot Tin Roof Song by Song by Sondheim	1993	February March June August November	Love Changes Everything Barefoot in the Park Joseph and the Amazing Technicolor Dreamcoat Wait Until Dark Who's Afraid of Virginia Wolfe
1982	January March April July July October December	The Lion in Winter Bye Bye Birdie Carousel? America the Musical The Butler Did It Sounds Like White Christmas	1994	February March June August September	"Brother, Can You Spare A Dime (fundraiser Revue)" Lend Me A Tenor "Lips Together, Teeth Apart (Maine Premiere)" Dames at Sea Come Back Little Sheba
1983	April July	Anything Goes America the Musical (or Broadway on the Kennebec)			
1984	March July November	The Mousetrap Sparklers Guys and Dolls	1995	March June August November	The Front Page The Foreigner 2 Albee one acts- The Zoo Story and The American Dream Agnes of God
1985	May "July, August" November	Bus Stop "You're a Good Man, Charlie Brown" Camelot	1996	March March July September November	One Act Festival in Camden- Zoo Story Daddy's Dyin' Who's Got the Will Steel Magnolias Gaslight (Angel Street) House of Blue Leaves
1986	April June	Twelfth Night "3 One Acts- The Anniversary, Aria da Capo, Thursday Evenings"	1997	April June July August November	Do Not Disturb Infidelities A Cheever Evening (Maine Premier) 12 Angry Men
1987	October April July July October November	On The Air Vanities ESSays (Original Music show) "I Do, I Do" California Suite James and the Giant Peach	1998	March June Augusta November	Harvey Inherit the Wind Nunsense Taming of the Shrew
1988	March May/June July November	"2 One Acts Who Dunit?, The Real Inspector Hound" Crimes of the Heart Company All My Sons	1999	March July August/ September November	Rehearsal for Murder "The Complete works of Wllm Shkspr, Abbr." Plaza Suite The Country Girl
1989	March June October December November	See How They Run The Lady's Not for Burning Once Upon a Mattress Performance at a Christmas Ball Divorce Southern Style	2000	March/April June/July August/ September	Where's Charley You Can't Take it With You Laura

Aurora Players

Plays and Musicals of Aurora Players
East Aurora, NY

1935 Take My Advice
 1936 Lucky Dip
 1937 The Black Ace
 1938 Dulcy, The Night of January 16th, George
 1939 Post Road, Brief Candle, Call It a Day
 1940 Three 1-acts: The Trysting Place, George, Trifles, Hay Fever; In a House Like This
 1941 Blind Alley, Personal Appearance, The Mad Hatters
 1942 George Washington Slept Here
 1943 Hello, Again
 1944 The Constant Wife, The Second Man
 1945 Over Twenty-One
 1946 The Butter-and-Egg Man, The Man Who Came to Dinner
 1947 George and Margaret, The Vinegar Tree
 1948 The Night of January 16th, Claudia, Three-Cornered Moon, Night Must Fall
 1949 The Male Animal, The Philadelphia Story, Blithe Spirit
 1950 Belvedere, Arsenic and Old Lace, My Sister Eileen
 1951 Dear Ruth, Laura, The Silver Whistle
 1952 Light Up the Sky, Angel Street, You Can't Take It With You
 1953 Mr. Barry's Etchings, George Washington Slept Here, Rebecca
 1954 Bell, Book and Candle, Pure As the Driven Snow, The Gioconda Smile
 1955 Antigone, Sabrina Fair, The Country Girl
 1956 John Loves Mary, Mrs. McThing, Guest in the House
 1957 My Three Angels, A Roomful of Roses, The Chalk Garden
 1958 The Rainmaker, The Festival, Janus
 1959 Someone Waiting, Inherit The Wind, The Importance of Being Earnest
 1960 The Wayward Saint, The Happy Time, Separate Tables
 1961 Rashomon, The Matchmaker, The Merry Widow
 1962 Romanoff and Juliet, Monique, The Flowering Peach
 1963 Ah, Wilderness!, Sure Cure, Guys and Dolls
 1964 Oh, Men, Oh, Women; The Dark at the Top of the Stairs, South Pacific
 1965 The Bat, Misalliance, Once Upon a Mattress
 1966 A View from the Bridge, Man in a Dog Suit, The Music Man
 1967 Absence of a Cello, The Summer of the 17th Doll, A Funny Thing Happened On the Way to the Forum
 1968 The Odd Couple, Fanny's First Play, Oklahoma!
 1969 Picnic, Barefoot in the Park, Funny Girl
 1970 Death of A Salesman, Never Too Late, Kiss Me, Kate
 1971 A Thousand Clowns, I Never Sang for my Father, Fiddler on the Roof
 1972 An Enemy of the People, The Amorous Flea, Mame
 1973 My Three Angels, A Man for All Seasons, Stop the World, I Want to Get Off
 1974 Last of the Red-Hot Lovers, The Prime of Miss Jean Brodie, The Sound of Music
 1975 Cactus Flower, Five Finger Exercise, The Apple Tree
 1976 You're a Good Man, Charlie Brown, Tell Me that You Love Me, Junie Moon, My Fair Lady
 1977 The Rainmaker, Papa Is All, Kismet
 1978 Plaza Suite, How the Other Half Loves, Irene
 1979 Arsenic and Old Lace, The Miracle Worker, Gypsy
 1980 The Lion in Winter, The Robber Bridegroom, Camelot
 1981 The Curious Savage, All the Way Home, Pippin
 1982 The Little Foxes, The Philadelphia Story, Cabaret
 1983 The Gingerbread Lady, A Moon for the Misbegotten, Shenandoah
 1984 (Golden Jubilee Season) Sugar, See How They Run, It's A Dog's Life, The Old Lady Shows Her Medals, Night Must Fall
 1985 Taking Steps, Appointment With Death, Man of La Mancha
 1986 Foxfire, The Gazebo, Parallax, A Funny Thing Happened on the Way To the Forum
 1987 No Sex, Please, We're British, All My Sons, Oklahoma!
 1988 The Glass Menagerie, Blithe Spirit, Pirates of Penzance
 1989 The Man Who Came to Dinner, A Doll's House, The Best Little Whorehouse In Texas
 1990 Deathtrap, One Flew Over the Cuckoo's Nest, Anything Goes
 1991 You Can't Take It With You, Crimes of the Heart, Hello, Dolly!
 1992 Terra Nova, Witness for the Prosecution, George M.
 1993 Three Murders and It's Only Monday, On Golden Pond, Guys and Dolls
 1994 The Odd Couple, The Importance of Being Earnest, The Fantasticks

1995 Working, Nunsense, Wait Until Dark, Lost In Yonkers
 1996 Our Town, How the Other Half Loves, The Music Man
 1997 The Dining Room, Squabbles, Little Shop of Horrors, A Christmas Carol
 1998 Picnic, Harvey, Me and My Girl, A Christmas Carol
 1998 Cheaper By the Dozen, The Mousetrap, Funny Girl
 1999 Catch Me If You Can, The Mikado, A Child's Christmas in Wales

Barn Theatre

1928 - Founded By Arthur Stringer In May
 Organized In June

Occupied Converted Chicken House On Boulevard
 In Mountain Lakes In August Which Became Known As The Little Theatre

1928- 1940

1928 Ice Bound -First Play
 The Narrow Door
 1929 Outward Bound
 1930 Seven Keys To Baldpate
 1931 Berkeley Square
 1932 Holiday
 1933 Cradle Song
 1934 Blind Alley
 1935 Christmas Carol
 1936 The Bishop Misbehaves
 1937 The Clarion Call
 1938 Petticoat Fever Kind Lady
 1938 Kind Lady
 1939 Importance Of Being Earnest
 The Bride Wore White
 Seven Keys To Baldpate
 1940 Nothing But The Truth
 1941 Here Today
 Dicken's Christmas Carol
 One Act Plays For War Effort
 1942 Produced At Lake Denmark
 1943 Fort Dix, Shongum Sanitarium
 1944 Group Small -Mostly One Actors,
 1945 Some Originals By Arthur Stringer, Founder Of The Group, Hal Raymond
 And Other Members.
 1946 Peace Triumphant, Morris County Fair
 1947 Meet The Wife
 1948 The Lady Intervenes
 Meet The Wife
 1949 The Two Mrs. Carrolls
 Our T Own
 1950 Pygmalion
 The Male Animal
 Night Must Fall
 1951 Harvey
 The Silver Whistle
 Blithe Spirit
 1952 Ladies In Retirement

Light Up The Sky

<u>Barn Theatre</u>	On Route 46 - Converted Blacksmith Shop Previously Called The Mountain Lakes Dramatic Guild
1953-54	Goodbye My Fancy Angel Street Boy Meets Girl Craig's Wife
1954-55	Curse Of An Aching Heart Affairs Of State The Heiress Philadelphia Story Curious Savage Outward Bound
1955-56	Glass Menagerie The Women (New Dressing Room) Dial M For Murder Sabrina Fair Kind Lady
1956-57	Laura The Tender Trap The Happy Time Picnic Candlelight
1957-58	Blithe Spirit Time Limit Janus Speaking Of Murder Bus Stop
1958-59	King Of Hearts Detective Story A Roomful Of Roses The Little Foxes Ten Little Indians (Changed To ??)
1959-60	Monique Death Of A Salesman My Three Angels Tunnel Of Love Guys And Dolls- First Musical
1960-61	A Streetcar Named Desire Auntie Mame Seven Year Itch Caine Mutiny Court Martial Bells Are Ringing
1961-62	Pleasure Of His Company Separate Tables Dark At The Top Of The Stairs Damn Yankees Marriage Go Round
1962-63	Look Homeward Angel A Majority Of One Comeback Little Sheba

	Life With Father Pajama Game
1963-64	Come Blow Your Horn Antigone Write Me A Murder Gypsy The Best Man
1964-65	Cat On A Hot Tin Roof Sunday In New York Macbeth- Final Show At The Old Barn Theatre Shoy In The Dark- (At Community Church , Mt. Lakes) Fiorell (At Boonton High School)
1965-66	Never To Late - (Boonton High School) Mary, Mary (Boonton High School) Miracle Worker- Gala Opening Of New BARN THEATRE The Days Between The Music Man
1966-67	Summer And Smoke A Funny Thing Happen On The Way To The Forum Critic Choice A Case Of Libel The Fifth Season
1967-68	Light Up The Sky Carousel Tchin Tchin A Man For All Seasons Any Wednesday
1968-69	The Odd Couple The Crucible The Fantasticks The Typist Nd The Tiger The Subject Was Roses
1969-70	Dear Friends The Taming Of The Shrew Black Comedy, White Liars Stop The World, I Want To Get Off The Desperate Hours
1970-71	Born Yesturday South Pacific Wait Until Dark Dark Of The Moon Private Lives
1971-72	The Drunkyard (Summer Show) Scuba Duba Man Of La Mancha Oh Dad, Poor Dad..... Montserrat The Lion In Winter
1972-73	You're A Good Man , Charlie Brown (Summer Show) Harvey Fiddler On The Roof The Boy In The Band

	A Thurber Carnival
	The Mikado
1973-74	Carnival (Summer Show)
	The Price
	How To Succeed In Business Without Really Trying
	The House Of Bleu Leaves
	A Flea In Her Ear
	The Three Penny Opera
1974-75	Celebration ! (Summer Show)
	The Last Of The Red Hot Lover
	Roar Of The Greasepaint, Smell Of The Crowd
	The Lark
	One Flew Over The Cuckoo's Nest
	My Fair Lady
1975-1976	The American Way (Summer Show)
	The Prisoner Of Second Avenue
	Cabaret
	The Championship Season
	The Devil's Disciple
	Take Me Along
1976-1977	Godspell (Summer Show)
	The Rain Maker
	Tenderloin
	Lovers And Other Strangers
	Steambath
	Mame
1977-78	Mr. Roberts
	Guys And Dolls
	Death Of A Salesman
	Our Town
	Gypsy
1978-1979	Y.K.I.C.H.Y.W.T.W.R
	Kiss Me Kate
	Witness For The Prosecution
	A View From The Bridge
	Oliver!
1979-1980	Dames At Sea (Summer Show)
	I Do ! I Do!
	The Ritz
	Company
	The Rose Tattoo
	The Sound Of Music
1980-1981	The Boyfriend (Summershow)
	The Glass Menagerie
	Once Upon A Mattress
	The Sunshine Boys
	The Shadow Box
	Pippin
1981-1982	Whos Life Is It Anyway?
	She Loves Me
	Chapter Two
	The Importance Of Being Earnest

	Grease
1982-1983	Jacques Brel... (Summer Show)
	Vanities
	Brigadoon
	Deathtrap
	Elephant Man
	Sweeney Todd
1983-1984	Babes In Arms (Summer Show)
	Reaching Out, Original Play By Mark Ryzuk
	Barefoot In The Park
	Side By Side By Sondheim
	All The Way Home
	Equus
	Annie Get Your Gun
1984-1985	Tribute
	Chicago
	Crimes Of The Heart
	Da
	Annie, The Musical

Butler Little Theatre

Plays Produced by or under the Auspices of the Butler Little Theatre

1941	The Night Of January The 16th	1948 -1949	Life With Father
1941- 1942	Holiday		I Remember Mama
	George W Ashington Slept Here		January Tha W
	Ladies In Retirement	1949- 1950	The Male Animal
1942-1943	The First Attempt		On Borrowed Time
	Yes, My Darling Daughter		Night Must Fall (Pgh Playhouse)
	Here Today		Petticoat Fever
1943 -1944	Mr. And Mrs. North	1950 -1951	Bornyesterday
	Personal Appearance		Angel Street
	Double Door		John Loves Mary
	Claudia	1951- 1952	The Night Of January 1he 16th
1944- 1945	Guest In The House		The Glass Menagerie
	Papa Is All		Two Blind Mice
	Suspect		The Silver Whistle
	Out Of The Frying Pan	1952- 1953	The Happy Time
1945- 1946	Blithe Spirit		Tonight At 8:30
	Morning's At Seven		Fumed Oak
	My Sister Eileen		Still Life
	Three's A Family		Red Peppers
	Laura		Lo, And Behold!
	Three Men On A Horse		Separate Rooms
	Arsenic And Old Lace	1953- 1954	Goodbye, My Fancy
	Guest -1947 Importance Of Being Ernest, The		The Heiress
	Vinegar Tree, The		Bell, Book, And Candle
	Angel Street	1954- 1955	Mister Roberts
	Hasty Heart, The (Sterling Company- Carnegie-		My Thee Angels
	Students)		Late Love
	Fabulous Nell	1955 -1956	The Country Girl
	Room Service		The Tender Trap
1947- 1948	Kiss And Tell		Dial M For Murder
	Outw Ard Bound		See How They Run
	The Whole Town's Talking	1956- 1957	Bus Stop
	Ten Little Indians		Reclining Figure

	Anastasia	1964- 1965	The Best Man
	Rope		The Voice Of The Turtle
1957- 1958	The Desperate Hours		Death Of A Salesman
	The Torchbearers		Under The Yum Yum Tree
	Here Today		Two For The See Saw
	A Beggar On Horseback		Barn 1965 The Zoo Story/ The Hole/ This
1958- 1959	A Hatful Of Rain		Property Is Condemned
	The Seven Year Itch		The Fantasticks
	Someone W Aiting		Fallen Angel (Vagabond Players: Grove City)
	Sabrina Fair		Oh Dad, Poor Dad, Mama's Hung You In The
	The Loud Red Patrick		Closet,
1959 -1960	Come Back, Little Sheba		And I'm Feeling So Bad (Whitehall Players, Pgh)
	The Third Best Sport		(An Evening With Stephen Radkoff
	Ghosts		(Substitution)
	Monique		The Boyfriend
	The Happiest Millionaire	1965- 1966	Harvey
1960- 1961	Look Homeward, Angel		Dracula
	Aff Airs Of St Ate		Hotel Paradiso
	Lady Windermere's Fan		Mary, Mary
	Cat On A Hot Tin Roof		The Happy Time
	King Of Hearts		Barn
1961 -1962	Bells Are Ringing	1966	Once Upon A Mattress
	Send Me No Flowers		Stop The World, I Want To Get Off
	Five Finger Exercise		The Secret Life Of W Alter Mitty
	Enemy Of The People	1966 -1967	Never Too Late
	Auntie Mame		* Sweet Bird Of Youth
1962 -1963	Guys And Dolls		A Funny Thing Happened On The Way To The
	Critic's Choice		Forum
	Inherit The Wind		Teahouse Of The August Moon
	Marriage-Go-Round		A View From The Bridge
	Susan Slept Here		A Thousand Clowns
	Barn-1963 Come Blow Your Horn		Barn 1967 High Spirits
1963 -1964	Hamlet (With Slippery Rock)		The Tiger / The Typist (Masquers/Medina, Oh)
	A Streetcar Named Desire		Little Mary Sunshine
	A Shot In The Dark	1967- 1968	Barefoot In The Park
	Take Her, She's Mine		The Subject Was Roses
	Barn 1964 Everybody Loves Opal (Red Barn)		(Wayne Hart & His Country Cousins: Fund-
	A Streetcar Named Desire		Raiser)
	Here We Come Gathering (Slippery Rock		Funny Girl
	Players)		Luv
	Sunday In New York (Red Barn Players)	1968 -1969	*The Odd Couple
			The Impossible Years
			Wait Until Dark
			Three Penny Opera
			*A Man For All Seasons
			The Knack
			Barn 1969 Love In E Flat (Red Barn: Elwood
			City)
			Born Yesterday
			Harvey (Silver Fox Players With Gary Collar)
			Here Today (Tent In The Park: Grove City)

1969 -1970	Any Wednesday A Day In The Death Of Joe Egg The Apple Tree *The Lion In Winter Cactus Flower Barn 1970 Are You Old, Father William? (White Barn: Irwin) Arsenic And Old Lace Luv (Red Barn) Reluctant Debut Ante (Tent In The Park: Grove City)	1978 -1979	Rich Is Better * Night Watch The Girl In The Freudian Slip Beyond The Moment (New Dimensions) Rain Same Time Next Year
1970- 1971	The Crucible Don't Drink The Water *The Boys In The Band The Master Builder See How They Run M&A 1971 Star-Spangled Girl	1979- 1980	Forty Carats * The Runner Stumbles The Last Of The Red Hot Lovers Kennedy's Children (New Dimensions) Everything In The Garden Vanities
1971- 1972	Summertree The Haunting Of Hill House What Did We Do Wrong? *The Little Foxes Harvey M&A 1972 You're A Goodman, Charlie Brown	1980- 1981	Exit The Body The Glass Menagerie Anybody Out There The Season & The Bald Soprano (New Dimensions) The Gingerbread Lady * On Golden Pond
1972 -1973	Plaza Suite Lilies Of The Field Who's Afraid Of Virginia Woolf? * Anne Of A Thousand Days The Rainmaker	1981- 1982	A Visit To A Small Planet Cat On A Hot Tin Roof The Prlsoner Of Second A Venue *Veronica's Room Tribute Game Plan & Ever So Humble & (New Dimensions) The P Artly New And Hopefully Improved Employment Blues
1973- 1974	The Effect Of Gamma Rays On The Man-In-The-Moon Marigolds *A Long Day's Journey Into Night You Can't T Ake It With You Rashomon What The Butler Sa W Butterflies Are Free	1982- 1983	Bedroom Farce I Remember Mama * Deathtrap Chapter Two Whose Life Is It, Anyway? Schiller Is Dying & Farewell Party & Something Always Follows (New Dimensions)
1974- 1975	The Secret Affairs Of Mildred Wild The Girls In Room 509 Who Killed Santa Claus? The Rose Tattoo * 6rms Riv Vu	1983- 1984	The Sunshlne Boys Witness For The Prosecution Heaven Can W Ait A Streetcar Named Desire * Romantic Comedy Riddle Of The Sphinx (New Dimensions)
1975 -1976	Everybody Loves Opal *The Night Thoreau Spent In Jail Anastasia How The Other Half Loves The Potting Shed	1984 -1985	Murder At The How Ard Johnson's 84 Charing Cross Road Catch Me, If You Can The Caine Mutiny Court Martial * The Import Ance Of Being Ernest Devour The Snow (New Dimensions)
1976- 1977	Strange Bedfellows *One Flew Over The Cuckoo's Nest Avanti That Championship Season Waiting For Godot (New Dimensions) Finishing Touches	1985- 1986	California Suite Bell, Book, And Candle Play It Again, Sam Arms And The Man * The Gin Game
1977 -1978	U.T.B.U. (Unhealthy To Be Unpleasant) For The Use Of The Hall When You Comin' Back, Red Ryder? Seascape (New Dimensions) * Private Lives Promenade All	1986 -1987	Born Yesterday *The Elephant Man God's Favorite Monique Present Laughter

1987- 1988	* The Foreigner Corpse The Diningroom Love, Sex, And The Irs She Stoops To Conquer	1999-2000	Me And Jezebel Moon Over Buffalo Tartuffe Sylvia How The Other Half Loves
1988 -1989	Little Footsteps Blithe Spirit The Last Of Mrs. Lincoln *Noises Off The Nerd		
1989- 1990	Weekend Comedy *Musical Comedy Murders Of 1940 Crimes Of The Heart True West The Imaginary Invalid		
1990- 1991	* Private Lives Death Of A Salesman The Seven Year Itch The Little Foxes The Odd Couple		
1991 -1992	* Steel Magnolias Sherlock's Last Case House Of Blue Leaves Uncle Vanya Painting Churches		
1992- 1993	The Cemetery Club The Cockt Ail Hour * Rumors Les Liaisons Dangereuses Tally's Foll Y		
1993 -1994	Prelude To A Kiss The Mystery Of Irma Vep *Lend Me A Tenor Shadowlands Nunsense Ii		
1994- 1995	Breaking Legs A Gown For His Mistress Jake's Women *Someone Who'll W A Tch Over Me Hay Fever		
1995- 1996	Ladies First Gullyty Conscience Love Letters * Macbeth All In The Timing		
1996- 1997	Later Life *Fallen Angels Laughter On The 23rd Floor The Road To Mecca Harvey		
1997 -1998	Princess Grace And The Fazzaris *Bullshot Crummond Amadeus The Queen Of Bingo Morning's At Seven		
1998-1999	Anybody For Murder The Heiress Barefoot In The Park Black Comedy * I Hate Hamlet		

Central Louisiana Community Theatre

Alexandria Little Theatre		Oct-56	The Male Animal	
Jun-38	Three Cornered Moon	Dec-56	The Heiress	
Nov-38	The Night of Jan 16th	Feb-57	The Remarkable Mr Pennypacker	
		Apr-57	Solid Gold Cadillac	
Jan-39	Outward Bound	Oct-57	Witness For The Prosecution	
May-39	Candlelight	Dec-57	Loud Red Patrick	
Dec-39	Perfect Alibi			
		Mar-58	Anastasia	
Feb-40	Counterfeit Wife	May-58	The Moon Is Blue	
May-40	You and I	Oct-58	Visit To A Small Planet	
May-40	Hay Fever	Dec-58	Potting Shed	
		Feb-59	Our Town	
1940's?	My Sister Eileen	Apr-59	Janus	
		Oct-59	Happiest Millionaire	
Dec-45	Blithe Spirit	Dec-59	Dial M For Murder	
Oct-48	The Late Christopher Bean	Mar-60	Cheaper By The Dozen	
Dec-48	Kiss and Tell	Apr-60	Stalag 17	
		Oct-60	Girls In 509	
Mar-49	Arsenic and Old Lace	Nov-60		
Apr-49	The Glass Menagerie			
Jun-49	The Dover Road	Feb-61	Southern Exposure	
Oct-49	Angel Street	Mar-61	Summer & Smoke	
Dec-49	You Can't Take It With You	Apr-61	Once More With Feeling	
		Nov-61	Death Of A Salesman	
Feb-50	Cuckoos on the Hearth			
Cenla Community Theatre		Mar-62	Mister Roberts	
May-50	Dear Ruth	May-62	The Boy Friend	
Oct-50	The Show-Off	Oct-62	Born Yesterday	
Dec-50	"Goodbye, My Fancy"	Dec-62	Ways & Means/Love Letters	Bennett
Mar-51	Claudia	Feb-63	Rainmaker	
May-51	Room Service	Apr-63	Carousel	
Nov-51	Light Up The Sky	Oct-63	"Take Her, She's Mine"	
Dec-51	My Three Angels	Dec-63	Write Me A Murder	
Feb-52	Black Chiffon			
Apr-52	But Not Goodbye	Feb-64	Inherit the Wind	
May-52	Two Blind Mice	Apr-64	The Pajama Game	
Jul-52	The Importance Of Being Ernest	Oct-64	All The Way Home	
Sep-52	Apple Of His Eye	Dec-64	Come Blow Your Horn	
Nov-52	Night Must Fall			
		Feb-65	Harvey	
Feb-53	Affairs Of State	Apr-65	Sound Of Music	
Apr-53	Ring Around Elizabeth	Oct-65	Golden Fleecing	
Sep-53	Curious Savage	Dec-65	Reluctant Debutante	
Nov-53	"Bell, Book and Candle"			
		Mar-66	A Man For All Seasons	
Feb-54	Rebecca	Apr-66	Oklahoma	
May-54	Hayfever	Nov-66	Never Too Late	
Aug-54	Three One Act Radio Plays			
Oct-54	Skin Of Our Teeth	Jan-67	A Shot In The Dark	
Dec-54	My Three Angels	Feb-67	The Best Man	
		Apr-67	Guys & Dolls	
Feb-55	Remains To Be Seen	Oct-67	The Odd Couple	
5/55?	Silver Whistle	Nov-67	Barefoot In The Park	
Oct-55	East Lynne	Feb-68	All The Kings Men	
(New Building)		May-68	The Most Happy Fella	
Feb-56	Ten Little Indians	Oct-68	Mating Dance	
Apr-56	All My Sons	Dec-68	Absence Of A Cello	
May-56	Sabrina Fair			

Apr-91	Jimmy Velvet: World	Aug-95	Jesus Christ Superstar
Jun-91	Noises Off	Oct-95	Always...Patsy Cline
Jul-91	Nunsense	Nov-95	Alice's Wonderland
Oct-91	Peter Pan	Nov-95	A Double Bill Of One Acts
		Dec-95	A Grand Night For Singing
Feb-92	Our Town	1996	Henry VIII/Elizabeth I
Apr-92	Jerry's Girls		"IMyMe, YouHeShe, UsThemWe"
May-92	Come Back to the 5 & 10 Jimmy De	Feb-96	The Magic Of Mary Martin
Jul-92	A Funny Thing Happened On The Way To The Forum	Apr-96	The Miracle Worker
		Jul-96	Annie
Aug-92	Who's Afraid Of Virginia Woolf?	Aug-96	Much Ado About Nothing
Sep-92	Pinocchio's Journey	Sep-96	Cabaret
Oct-92	"A Prince, His Princess..."	Nov-96	Amadeus
Nov-92	Cat On A Hot Tin Roof		
		Feb-97	Mother Courage And Her Children
Feb-93	Jimmy Velvet: Elvis	Apr-97	Dancing At Lughnasa
Feb-93	A...My Name Is Alice	Jun-97	Rumors
Mar-93	The Crucible	Aug-97	Grease!
Apr-93	Les Liasons Dangereuses	Sep-97	The Mousetrap
Jun-93	Sweeney Todd	Dec-97	Camelot
Aug-93	Who's Afraid Of Virginia Woolf?		
Sep-93	Greater Tuna	Mar-98	Little Shop Of Horrors
Oct-93	Confederacy Of Dunces	May-98	"Same Time, Next Year"
Nov-93	A Christmas Carol	Jul-98	South Pacific
1993-94	Wee Three Pigs	Sep-98	The Glass Menagerie
	Unbearable Christmas Dinner	Nov-98	Harvey
	In Search Of Baby Gigantop...		
Feb-94	Lettice and Lovage	Mar-99	The Miss Firecracker Contest
Apr-94	For Colored Girls....	Apr-99	To Kill A Mockingbird
Jun-94	The Boys Next Door	Jul-99	Damn Yankees
Jul-94	Into The Woods	Aug-99	The Me Nobody Knows
Aug-94	A Midsummer Night's Dream	Sep-99	The Owl & The Pussycat
Sep-94	The Sound Of Music	Nov-99	Gigi
Oct-94	Keely & Du/ Tent Meeting		
Dec-94	Medieval Christmas Feast	Feb-00	Barefoot In The Park
		Apr-00	The King & I
1995	You Want Me To Read What	May-00	The Foreigner
Mar-95	Night Of The Iguana	Jul-00	Man Of La Mancha
May-95	A Bright Room Called Day	Oct-00	The Passion Of Dracula

Chattanooga Theatre Center

1923-24

Dear Me
The Boomerang

1924-25

Grumpy
The First Year
Bill of Divorcement
Sam Davis & Window Screens

1925-26

The Kindling
Minick
Leah Kleschna

1926-27

Suppressed Desires
Randall

1932-33

The Perfect Alibi

Hamlet
Elmer the Great
The Silver Cord

1933-34

Holiday
The Donovan Affair

1934-35

See Naples and Die
Ladies of the Jury
Escape
The Tavern
The Death of Tintagiles
The High Road

Sun-Up
 Grumpy - Benefit
 Arms and the Man
 Dulcy
 Bill of Divorcement
 Devil's Disciple

1927-28

When We Were 21
 Mater
 Mary, Mary Quite Contrary
 Kempy
 The Show Off

1928-29

The West Portrait
 Tweedles
 The 13th Chair
 Craig's Wife

1929-30

The Queen's Husband
 Alias The Deacon
 Outward Bound

1930-31

Her Master's Voice
 Bird in Hand
 The Bride

1931-32

The Patsy
 Behold the Dreamer
 The Dummy

1939-40

Susan and God
 Pennywise
 Three Men On A Horse
 Night Must Fall
 The Valiant/In the Met
 You Can't Take It With You
 Our Town

1940-41

Petticoat Fever
 The Joyous Season
 The Royal Family
 Suspect
 Margin for Error

1941-42

Ladies in Retirement
 Mr. And Mrs. North
 Cookoos on the Hearth

Post Road
 Oliver, Oliver
 Taming of the Shrew
 Murder in the Red Barn
 Hell Bent for Heaven

1935-36

The Pizen Song
 Seven Women
 A Whistle in the Dark
 The Cradle Song
 Meet the Wife

1936-37

The Whiteheaded Boy
 Kind Lady
 The Lady of Letters
 The Last of Mrs. Cheney
 Krazy Cat/Old Clothes
 Ceiling Zero
 Meet the Wife

1937-38

Her Master's Voice
 Double Door
 The Nut Farm
 Broken Dishes
 Laburinium Grove

1938-39

Petrified Forest
 Squaring the Circle
 Accent on Youth
 First Lady
 Counsellor At Law
 Burlesque
1947-48
 The Late George Apley
 No Time for Comedy
 Payment Deferred
 The Bat
 Dear Ruth
 Kiss & Tell

1948-49

Chicken Every Sunday
 The Bad Man
 Life With Father
 John Loves Mary
 Janie
 All My Sons

1949-50

Two Blind Mice

1942-43

Arsenic & Old Lace
 On Borrowed Time
 The Two Mrs. Carrolls
 Proposals
 Dangerous Corner
 Ring Around Elizabeth

1943-44

Guest in the House
 The Fall Guy
 Here Comes Mr. Jordan
 Uncle Harry

1944-45

Junior Miss
 The Philadelphia Story
 Papa is All
 Tomorrow the World
 Three's A Family

1945-46

Over Twenty-One
 St. Elmo
 Blithe Spirit
 Ramshackle Inn
 Angel Street
 One Sunday Afternoon

1946-47

January Thaw
 My Sister Eileen
 I Remember Mama
 Ten Little Indians
 I Killed the Count
 Death Takes a Holiday

1954-55

My Three Angles
 The Moon is Blue
 State of the Union
 Edward My Son
 Gramercy Ghost
 Sabrina Fair

1955-56

King of Hearts
 Time Out for Ginger
 Dial M. for Murder
 The Rainmaker
 Lo & Behold
 The Glass Menagerie

The Silver Whistle
 Dulcy
 The Hasty Heart
 The Man Who Came to Dinner
 The Winslow Boy

1950-51

Clarence
 Harvey
 Goodbye My Fancy
 Therese
 The Walrus & The Carpenter
 The Traitor

1951-52

Light Up The Sky
 The Night of January 16th
 The Heiress
 Claudia
 Skylark
 Born Yesterday

1952-53

Father of the Bride
 The Happy Time
 Room Service
 Idiot's Delight
 Suspect
 The Fatal Weakness

1953-54

The Curious Savage
 Bell, Book & Candle
 Our Town
 Affairs of State
 Stalag 17
 Duet for Two Hands

1961-62

Send Me No Flowers
 White Sheep of the Family
 Happiest Millionaire
 The Deadly Game
 Detective Story
 The Diary of Anne Frank

1962-63

Light Up the Sky
 Time Remembered
 The Caine Mutiny Court Martial
 Laura
 See How They Run

1963-64

1956-57

Someone Waiting
Mrs. McThing
The Tender Trap
Mr. Roberts
The Reclining Figure
Jenny Kissed Me

1957-58

The Teahouse of the August Moon
Witness for the Prosecution
Bus Stop
Anniversary Waltz
The Little Foxes
The Fireman's Flame

1958-58

A Roomful of Roses
No Time for Sergeants
Inherit the Wind
Parlor Story
Desperate Hours
Seven Year Itch

1959-60

Damn Yankees
Night Must Fall
The Girls in 509
The Kids
Picnic
The Matchmaker
The Clown Who Ran Away

1960-61

Auntie Mame
Country Girl
The Ponder Heart
Golden Fleecing
The Gazebo
Third Best Sport

1969

The Beautiful People
Flibbertygibbet

1969-70

Here Lies Jeremy Troy
Catch Me If You Can
Hedda Gabbler
Scandal Point
Don't Drink the Water
The Rose Tattoo

1970

The Best Man
All The Way Home
Janus
The Twelve-Pound Look
Capagne Complex
Dirty Work at the Crossroads

1964-65

The Pleasure of His Company
The Mouse Trap
Sunday in New York
The Crucible
The Fantasticks
Calculated Risk

1965-66

Cat On A Hot Tin Roof
Marriage Go-Round
The Lady's Not for Burning
Monique
Blithe Spirit
Mary Mary

1966-67

Any Wednesday
The Best Laid Plans
The Taming of the Shrew
Dark at the Top of the Stairs
The Private Ear, The Public Eye

1967-68

A Streetcar Named Desire
Room Service
Everybody Loves Opal
A Midsummer Night's Dream

1968-69

The Innocents
Waiting for Godot
Dark of the Moon
Impossible Years
The Brides of March
Everybody's Girl

1972-73 Summer

H.M.S. Pinafore

1973

Hello Out There
A Thurber Carnival
World of Shakespeare
In White America
Home Free/Gnadiges Fraulein
Hansel and Gretel

Summertree

1970-71

Never Too Late

The Girl in the Freudian Slip

One Bright Day

The Prime of Miss Jane Brodie

Summer and Smoke

A Barrel Full of Pennies

1970-71 Summer

The Pirates of Penzance

1971

You're a Good Man, Charlie Brown

The Harlequins

The Dancing Donkey

1971-72

The Sound of Murder

Man With a Load of Mischief

You Can't Take It With You

Best of Friends

The Seven Year Itch

A Thousand Clowns

1971-72 Summer

The Mikado

1972

Three Workshop One-Act Plays

Punch and Judy

The Three Bears

The Great Cross Country Race

Rhinoceros

1972-73

How the Other Half Loves

Last of the Red Hot Lovers

Butterflies Are Free

Catch-22

The Effects of Gamma Rays on Man in the Moon Marigolds

South Pacific

1976

Jack and the Beanstalk

A Funny Thing Happened On the Way to the Forum

Sleeping Beauty

Three One Act Plays

Inherit the Wind

1976-77

My Fat Friend

The Torch Bearers

The Deadly Game

A Bad Year for Tomatoes

The Hide and Seek Odyssey

Antigone

Holiday Happening

The Subject Was Roses

1973-74

Harvey

Life With Father

Annie Get Your Gun

See How They Run

Brigadoon

Tunnel of Love

1973-74 Summer

Kiss or Make Up

1974-75

Finishing Touches

Angel Street

Accommodations

The Boy Friend

Veronica's Room

Gingerbread Lady

1975

Blood Knot

Wind in the Willows

No Exit

Old Times

Willowsong

1975-76

Perfect Pitch

6 Rms Riv Vu

The Other Sex

Night Watch

Opal's Baby

1776

1975-76 Summer

Opal's Husband

1979-80 Summer

1980

The Canterville Ghost

Cabaret

1980-81

Murder at the Howard Johnson's

Tribute

Man of LaMancha

Chicago

The Last Meeting of the Knights of the Knights of the White MagnoliaCandida

Carousel Chapter Two

Murder Among Friends

1977

Two for the Seesaw

The Princess and the Swineherd

Huckleberry Finn

1977-78

Plaza Suite

Barefoot In The Park

The Oldest Living Graduate

Absurd Person Singular

Follies

Guys and Dolls

1978

The Red Shoes

Celebration

The Wizard of Oz

1978-79

A Moon for the Misbegotten

Bus Stop

Rodgers and Hart

Count Dracula

Lu Ann Hampton Lavery Oberlander

1979

Evening of One Act Plays

The Panda and the Spy

Sleeping Beauty

Travesties

Heidi

The Littlest Angel

1979-80

The Last of Mrs. Lincoln

Little Mary Sunshine

The Pajama Game

The Importance of Being Earnest

Same Time, Next Year

Cactus Flower

Dames at Sea

1984-85

Robin Hood

Joseph & the Amazing Technicolor Dreamcoat

Children of a Lesser God

Ice Wolf

Don't Drink the Water

Blue Horses

Grease

1981

Company

1981-82

Broken Up

I Ought to be in Pictures

Romantic Comedy

Hamlet

Star Spangled Girl

Hansel and Gretel

The Purple Princess

The Threepenny Opera

Buried Child

Pippin

Alice in Wonderland

On Golden Pond

1981-82 Summer

Mame

1982-83

Winnie the Pooh

Deathtrap

The Elephant Man

Imagination and Aesop

No, No, Nanette

The Elves and the Shoemaker

The Diary of Anne Frank

Dracula

Private Lives

John Brown's Body

Fiddler On The Roof

1982-83 Summer

Kiss Me Kate

1983-84

Of Thee I Sing

A Man for All Seasons

No Time for Sergeants

The Glass Menagerie

Annie

Born Yesterday

Snow White

Barnyard Capers

The Emperor's New Clothes

Tom Sawyer

1988-89

Damn Yankees

The Masque of Beauty & the Beast

Mass Appeal
 The Lion In Winter
 Peter Pan
 Robin Hood
 Tennessee Tales
 Pinocchio

1985-86

A Chorus Line
 Wiley and the Hairy Man
 A Christmas Carol
 Agnes of God
 A Midsummer Night's Dream
 Anything Goes
 Tennessee & Me
 Mouse Trap
 Foxfire
 Striking Out

1986-87

A Christmas Carol
 Brighton Beach Memoirs
 Alladin
 Little Shop of Horrors
 You're a Good Man, Charlie Brown
 Really Rosie
 Noises Off
 Dreams
 Best Little Whorehouse in Texas
 Death of A Salesman
 The Ransom of Red Chief
 Wait Until Dark
 Remus Tales
 Colonel Tom's Marvelous Medicine Show

1986-87 Summer

Jaques Brell is Alive and Well and Living in Paris

1987-88

My Fair Lady
 Ozma of Oz
 Inherit The Wind
 A Christmas Carol
 A Toby Show
 Crimes of the Heart
 Charlotte's Web
 Amadeus
 Fables

 The Wiz
 The Odd Couple
 Don't Count Your Chickens
 Pump Boys & Dinettes
 Rumpelstiltskin

You Can't Take It With You
 A Christmas Carol
 Fool of the World
 I'm Not Rappaport
 Hans Christian Anderson
 Broadway Bound
 Mother Hicks
 42nd Street
 Old Silent Movie
 Cyrano de Bergerac
 Nonsense

1989-90

Hello Dolly
 Winnie the Pooh
 Doubles
 A Christmas Carol
 Steel Magnolias
 Bamboozled
 Arsenic and Old Lace
 The Wizard of Oz
 Dreamgirls
 Stepping Out
 The Miracle Worker

1990-91

The Sound of Music
 Treasure Island
 Whose Life Is It, Anyway?
 A Christmas Carol
 Peter the Postman
 The Boys Next Door
 Puss in Boots
 Witness for the Prosecution
 Robin Goodfellow
 Sweet Charity
 Driving Miss Daisy
 No Sex Please, We're British

1991-92

Oliver!
 The Wind in the Willows
 A Streetcar Named Desire
 A Christmas Carol
 Rumpelstiltskin
 To Kill a Mockingbird
 Lend Me A Tenor
 Dear Earth
 A Funny Thing Happened on the Way to the Forum
 Dracula
 Greater Tuna

1995-96

1992-93

Big River
 The Lion, The Witch and The Wardrobe
 The Diary of Anne Frank
 Cinderella
 Sleeping Beauty
 A Few Good Men
 The Trial of Goldilocks
 The Shaggy Dog Murder Trial
 Social Security
 The Taffetas
 A Woman Called Truth
 Ten Little Indians
 Love Letters
 Westward Ho

1993-94

Evita
 The Secret Garden
 Lettice & Lovage
 A Christmas Carol
 Rapunzel
 My Children, My Africa
 Raggedy Ann & Andy
 Macbeth
 Into the Woods
 The Arkansaw Bear
 13 Rue de L'Amour
 Nunsense II
 In One Basket
 Jack Tales

1994-95

Guys and Dolls
 The Prince & The Pauper
 Blithe Spirit
 You're a Good Man, Charlie Brown
 The Princess & The Pea
 Tartuffe
 Dancing at Lughnasa
 The Adventures of Peter Rabbit
 The Front Page
 Ain't Misbehavin'
 OPQRS
 Dearly Departed

1999-00

Fiddler on the Roof
 Road to Nirvana
 Bunnica
 The Complete Works of Shakespeare
 The Baltimore Waltz
 A Sanders Family Christmas

Peter Pan
 Charlotte's Web
 Cat on a Hot Tin Roof
 A Christmas Carol
 A Cinderella Christmas
 Don't Dress for Dinner
 Steal Away Home
 A Little Night Music
 Aladdin
 The Foreigner

1996-97

Show Boat
 The Wonderful World of Oz
 Prelude to a Kiss
 The Best Christmas Pageant Ever
 The Little Mermaid
 A Delicate Balance
 Jack and the Wonder Beans
 One Flew Over the Cuckoo's Nest
 The Magician's Nephew
 The Secret Garden
 Nuptials
 The Musical Comedy Murders of 1940

1997-98

Crazy for You
 The Masque of Beauty and the Beast
 Sylvia
 Miracle on 34th Street
 Snow White & The Seven Dwarfs
 After-Play
 Importance of Being Earnest
 The House at Pooh Corner
 Bus Stop
 A Bridge to Terabithia
 Sweeney Todd
 Shadowlands
 Smoke on the Mountain

1998-99

Annie
 The Legend of Sleepy Hollow
 Driving Miss Daisy
 Joined at the Head
 Miracle on 34th Street
 Cinderella: A Toby Show
 Names of the Dead
 The Reluctant Dragon
 On Golden Pond
 Wiley and the Hairy Man
 Little Shop of Horrors
 Lend Me A Tenor
 Fences

The Little Princess
 Reckless
 The Sorcerer's Apprentice
 Deathtrap
 The Robber Bridegroom
 The Cherry Orchard
 Robin Goodfellow
 The Last Night of Ballyhoo
 SubUrbia
 The All Night Strut

2000-01

Gypsy
 The Jungal Book
 Misery
 A Christmas Carol
 The Bad Children
 Six Degrees of Separation
 The Exact Center of the Universe
 Babe, the Sheep Pig
 The Old Settler
 The Ideal Husband
 Androcles and the Lion
 Once Upon a Mattress
 Blues for an Alabama Sky
 Androcles & The Lion
 Moon Over Buffalo
 Five Guys Named Moe
 Baby with the Bath Water

2001-02

Talking With . . .
 Man Who Came to Dinner
 Merlin's Tale of King Arthur's Magical Sword
 Celebration
 Picasso at the Lapin Agile
 A Taffeta Christmas
 A Cinderella Christmas
 No Strings
 Visiting Mr. Green
 Raggedy Ann & Andy
 All My Sons
 Rumors
 How to Succeed in Business Without Really Trying
 The Boy Who Talked to Whales
 Finian's Rainbow

The Glass Menagerie
 How I Learned to Drive
 Barefoot In The Park

2002-03

Tippo: The People VS Mona
 The Hobbit
 Three Tall Women
 The Homecoming
 The Velveteen Rabbit
 Travels With My Aunt
 Dinner With Friends
 Home on the Mornin' Train
 I Hate Hamlet
 The Day They Shot John Lennon
 The Little Prince
 A Lovely Sunday for Creve Coeur
 Promises, Promises
 Fuddy Meers
 The Nerd

2003-04

Oklahoma!
 Pinocchio Commedia
 Frankie & Johnny in the Clair de Lune
 Proof
 The Gifts of the Magi
 Snow White
 Jar the Floor
 The Odyssey/The Nightingale
 Spinning Into Butter
 Glengarry Glen Ross
 The Tale of the Allergist's Wife
 Bocón
 Post Mortem
 Original Script Winner
 The Honky-Tonk Angels
 Flying West
 When it Rains
 Always....Patsy Cline

Cohasset Theatre

No.	Season	Dates	Plays
16 th	1936-37	Dec. 36 Apr. 37	Hay Fever Mr. Pim Passes By

		? 37	Charity Begins.....
17th	1937-38	Jan. 38 Apr. 38 May-39	A Pair Of Sixes Penny Wise Laburnum Grove
18th	1938-39	Dec.38 Mar. 39 May. 39	Kind Lady Candle Light Fresh Fields
19th	1939-40	Dec. 39 Feb.40 May-40	The Mad Hatter Little Shot You And I
20th	1940-41	Dec. 40 Mar. 41 May-41	French Without Tears The Torch Bearers Night Must Fall
21st	1941-42	Nov. 41 May-42 Jun-42	You Can't Take It With You What-A-Poppin Springtime For Henry
22nd	1942-43	Sept. 42 Dec. 42 Sept. 43	Mary (W/Social Service League) The Women No,No,Nanette (W/ Rotary Club)
23rd	1943-44	Nov. 43 Jan.44	Dark Eyes What A Life
24th	1944-45	Dec. 44	Junior Miss
25th	1945-46	Dec. 45 Jun-46	The Petrified Forest The Ghost Train
26th	1946-47	Aug.?46?	Rio Rita (W/ Rotary Club)
27th	1947-48	Jun-48	The Happy Journal
28th	1948-49	Mar. 49 May-49 Oct. 49	Miranda Bloodhound Ladies In Retirement
29th	1949-50	Dec. 49 Apr. 50 Jun-50	A Christmas Carol My Sister Eileen Love From A Stranger

30th	1950-51	Nov.50 Feb.51 Apr.51	Gold In The Hills The Play's The Thing Blithe Spirit
31st	1951-52	Nov. 51 Feb. 52 Apr. 52	Light Up The Sky An Inspector Calls Two Blind Mice
32nd	1952-53	Nov. 52 Feb. 53 Apr. 53	Holiday Night Of January 16th Three Men On A Horse
33rd	1953-54	Nov. 53 Feb. 54 May-54	Command Desition Night Mustfall Harvey
34th	1954-55	Nov. 54 Feb. 56 Apr. 55	The Glass Menagerie Season In The Sun Remains To Be Seen
35th	1955-56	Nov. 55 Feb. 56 Apr. 56	My Three Angels The Giaconda Smile Bell, Book And Candle
36th	1956-57	Sept. 56 Nov. 56 Feb. 57 Apr. 57	March Meeting (W/ Rotary Club) The Solid Gold Cadillac Dial "M" For Murder The Seven Year Itch
37th	1957-58	Nov. 57 Feb. 58 Apr. 58	The Man Who Came To Dinner The Hasty Heart The Desk Set
38th	1958-59	Nov. 58 Feb.59 Apr. 59	Visit To A Small Planet The Shrike Picnic
39th	1959-60	Nov.59 Feb.60 Apr.60	Witness For The Prosecution Separate Tables Sabrina Fair
40th	1960-61		Silver Whistle Hotel Universe Tender Trap
41th	1961-62		Drink To Me Only Lady's Not For Burning The Chalk Garden
42th	1962-63		March Meeting Death Of A Salesman Marriage-Go-Round

			The Matchmaker
43th	1963-64		Born Yesturday Dracula Mary Of Scotland
44th	1964-65		You Can't Take It With You The Little Foxes The Gazebo
45th	1965-66		The Autum Garden Where's Charley? The Skin O Our Teeth
46th	1966-67		The Great Sebastians Joan Of Lorraine Send Me No Flowers
47th	1967-68		Mary, Mary All My Sons The Cat Nd The Canary
48th	1968-69		Toys In The Attic 3 One Acts Chamber Music Any Wednesday
49th	1969-70		Everything In The Garden The Rainmaker Town Meeting 1770 Never To Late
50th	1970-71		You Know I Cant Hear You When The Water's Running Night Of The Iguana Angel Street
51st	1971-72		A Thousand Clowns Uncle Harry Suspect

Dorset

1927	Thirty-Nine East Joint Owners In Spain Squaring It With The Boss	1935	The Mollusk Gold In Thehills Outwardbound The Pigeon
1928	Not Quite Such A Goose The Man In The Bowler Hat The Valiant Sham The Flattering Word The Finger Of God Once There Was A Princess Mr. Sampson The Girl	1936	Riddle Me This At Mrs. Beams
		1937	The Front Page The Streets Of New York
		1938	Oliver, Oliver Fashion you and I

1929	Sun Up		A Rogue In Bed
1930	Cock Robin The Scarecrow Meet The Wife The Bucaneer	1939	Hay Fever Dangerous Corner Hotel Universe Evil For Good
1931	The Torch Bearers The Perfect Alibi Captain Applejack The Monkey's Paw	1940	Gaslight (First Production In The U.S.A.)
1932	The Devil's Dicile The Enchanted Cottage Dear Brutus	1941	Angels Of Mercy
1933	Dulcy the man who married a Dumb Wife Mrs. Moonlight	1943	Dark No Productions
1934	Mr. Pim Passes By The Late Christopher Bean John Ferguson	1945	?
1948	Plays Given By Outside Group, Other Than Dorset No Records. Green Mountain Grit Green Mountain Gaities	1946	There's Always Juliet Blithe Spirit Hedda Gabler The Second Man
1949	Caravan Theatretakes Over Summer Season.	1947	dorset palyers in time of crises. No records of Productions. Six Were Scheduled For Summer, But Audiences Were Poor And Of Season Was Dropped.
1950	Dorset Players Give Strange Bedfellows No Records For 1950s And 60s	1966-67	Odd Couple, Waltzof Toreadors, Pursuit Of Happiness, The World Of _____ Comeback Little She____ .
1963	PARTIAL LIST SINCE 1963 South Pacific (Bill Gilbert) Oklahoma (Bill Gilbert) See How They Run White Sheep Of The Family Catch Me If You Can The Bad See A Flea In Her Ear Plaza Suite Harvey A Night In---- The Robin Hood Caper (Fred C) A Christmas Carol Vermont Lives Our Town	1967-68	Summer And Smoke, Royal Gambit, Twelfth Night, Barefoot In The Park.
		1968-69	Odd Couple, Oh Dad,Poor Dad Mama's Hung You In The Closet, Virginia Wolff, Ghost, Subject Was Roses.
		1969-70	Typist, The Tiger, Thurber Carnival, Antigone, Write Me A Murder.
		1970-71	Born Yesterday, You Cant Take It With You, Waltz Of The Toredors, Man For All Seasons, View From The Bridge,

1964-65	Sabrina Fair, Glass Menagerie, Majority Of One Shot In The Dark.		Godspell.
1965-66	The Disenchanted, Never Too Late, . The Little Foxes, See How They Run, Look Homeward, Angel	1971-72	Plaza Suite, Absence Of A Cello, Dekate Balance, Under The Yum-Yum Tree, Death Of A Salesman.
1973-74	Butterflies Are Free, You're A Good Man Charlie Brown, The Crucible, Black Comedy, Last Of The Red Hot Lovers.	1972-73	Come Blow Your Horn, Pool's Paradise, Picnic, Wait Until Dark, Little Mary Sunshine.
1974-75	Black Comedy, 6rms Riu Vu, Lion In Winter, Blithe Spirit, Night Watch, Boy Friend.	1978-79	Biys From Syracuse, Rainmaker, Odd Couple, Pride Of Miss Jean Brodie, Man From La Mancha, Dames At Sea.
1975-76	Prisors Of Second Avenue, Twigs, Spofford, Winterset, Ten Nights In A Barroom.	May. 1979	Appointment With Death
1976	Harlequin Players (Later Changed To Dorset Summer Theatre Festival) Took Over Summer Tenancy From Caravan Summer Of 1976	Oct. 1979	Life With Father
1976-77	No Sex Please We're British, Caine Mutiny, 40 Carats, Oklahoma, Somethings A Foot, Pajama Game.	Feb.1980	The Odd Couple
1977-78	Diamono Studs, Late Love, Angel Street, Miracle Worker, Unsinkable Molly Brown, King And I.	1979-80	Bridadoon, Never Too Late, Same Time Next Year, Innocents, J.C. Superstar.
1981-82	Student Prince, Lovers And Other Strangers, Deathtrap,	May-80	Come Blow Your Horn
		Oct.1980	Ten Little Indians
		1980-81	Dracula, Oliver, California Suite, Slyfox, Tuscalousa's Calling, But Im Not Going.
		Feb.1981	Guys And Dolls
		29707	Hound Of The Bakervilles
		Oct.1981	Finian's Rainbow

	Little Foxes, West Side Story.	Dec.1981	Give A Dog A Bone
Feb.1982	Send Me No Flowers	Dec. 1984	Cleo's Café Long Christmas Dinner
30072	South Pacific	Feb. 1985	6rms Rv Vu
1982-83	Carousel, On Golden Pond, Don't Drink The Water, Tribute Graser.	May-85	Light Up The Sky
Oct.1982	Salute To Scotland	Oct. 1985	You Know I Can't Hear You When The Water's Running
Dec.1982	Giant Of Bragh	Dec. 1985	Winnie The Pooh
Feb. 1983	Morning At Seven	Mar. 86	Mellerdrama (?)
May-83	Not By Bed Alone	May-86	Murder On The Rerun
1983-84	Annie, Romantic Comedy, Street Car Named Desire, Flea In Her Ear, Joseph And His Amazing		
Oct. 1983	The Gin Game		
Dec. 1983	Toad Of Toad Hall		
Feb. 1984	Gould And Sterns (Presentation Of Players)		
Apr. 1984	Chapter Two		
May-84	Once Upon A Mattress		
Oct. 1984	The Mouse Trap		

Dover Little Theatre

1933-34	Ladies Of The Jury Gold In The Hills Lady Windermere's Fan
1934-1935	The Torch Bearers The Goose Hangs High Trial Of Mary Dugan Dangerous Corner
1935-36	Post Road Dulcy Three Cornered Moon The Admirable Crichton

- 1936-37** Personal Appearance Holiday
The Night Of January 16th The Bishop Misbehaves The Importance Of Being Earnest
- 1937-38** Let Us Be Gay
Penny Wise
Ah! Wilderness
First Lady
Three Men On A Horse
- 1938-39** Stage Door
The Pursuit Of Happiness Ghost Train
You Can't Take It With You Boy Meets Girl
- 1939-40** The Devil In The Cheese The Royal Family
Autumn Crocus
Ceiling Zero
- 1940-41** Tovarich
Hawk Island
The Old Maid
George Washington Slept Here
- 1941-42** The Man Who Came To Dinner
Out Of The Frying Pan The Women
Western Union, Please
- 1942-43** Mr. and Mrs. North Ladies In Retirement
The Walrus And The Carpenter
Seven Sisters
Ring Around Elizabeth
- 1943-44** Claudia
Junior Miss
Death Takes A Holiday Papa Is All
The Fighting Littles
- 1944-45** My Sister Eileen
Here Today
Kind Lady
Fly Away Home
- 1945-46** Kiss And Tell
The Dark Tower
The Male Animal Cuckoos On The Hearth
- 1946-47** Arsenic And Old Lace The Barretts Of Wimpole Street
Double Door
I Remember Mama
Dear Ruth
- 1947-48** Pygmalion

The Little Foxes
Over 21
I Like It Here
Angel Street
Ramshackle Inn

1948-49 Blithe Spirit
Uncle Harry
John Loves Mary
For Love Or Money Philadelphia Story

1949-50 Jenny Kissed Me
@,Green Grow The Lilacs Distinguished Gathering Belvedere
Strange Bedfellows

1950-51 Goodbye, My Fancy
The Silver Whistle
Years Ago
Rebecca
See How They Run

1951-52 Two Blind Mice
Born Yesterday
An Inspector Calls
Present Laughter

1952-53 The Curious Savage
Craig's Wife
Life With Father
The Heiress

1953-54 Ladies Of The Jury
Petrified Forest
Affairs Of State
Sight Unseen

1954-55 All My Sons
Time Out For Ginger
The Bat
The Happy Time

1955-56 Sabrina Fair
Dial "M" For Murder
The Torch Bearers
Caine Mutiny Court-Martial

1956-57 Anniversary Waltz
White Sheep Of The Family High Ground

1957-58 On Borrowed Time
The Desk Set
Portrait In Black
The Remarkable Mr. Pennypacker

- 1958-59** Witness For the procescussion
Reluctant De The Happiesi The Desperai
- 1959-60** The Taming The Diary Of The Tender T Laura
- 1960-61** Inherit The V Janus
The Mousetri The Matchmi
- 1961-62** The Pleasure Company
The Deadly G Lady Winderi Ninotchka
- 1962-63** Caesar And C Critic's Choic The Hasty He Light Up The
- 1963-64** Who Was Th You With?
A Doll's House Calculated Ri Everybody Lo
- 1964-65** Once Upon A A Shot In The Detective Stoi Ladies In Reti
- 1965-66** Blood, Sweat
Poole Mary, Mary The Rainmako Never Too Lai
- 1966-67** Little Mary St Catch Me If Y
-
- 1958-59** Witness For The
Prosecution
Reluctant Debutante
The Happiest Millionaire The Desperate Hours
- 1959-60** The Taming Of The Shrew The Diary Of Anne Frank The Tender Trap
Laura
- 1960-61** Inherit The Wind
Janus
The Mousetrap
The Matchmaker
- 1961-62** The Pleasure Of His Company
The Deadly Game
Lady Windermere's Fan Ninotchka
- 1962-63** Caesar And Cleopatra Critic's Choice
The Hasty Heart
Light Up The Sky
- 1963-64** Who Was That Lady I Saw You With?
A Doll's House
Calculated Risk
Everybody Loves Opal
- 1964-65** Once Upon A Mattress
A Shot In The Dark Detective Story
Ladies In Retirement
- 1965-66** Blood, Sweat And Stanley Poole

Mary, Mary
The Rainmaker
Never Too Late

1966-67 Little Mary Sunshine
Catch Me If You Can
Stalag 17
Wake Up, Darling

1967-68 My Three Angels
Night Of January 16th Only An Orphan Girl
The Lilies Of Th/Field

1968-69 Plain And Fancy
Speaking Of Murder
The Private Ear And The Public Eye
The Solid Gold Cadillac

1969-70 The Fifth Wife
Send Me No Flowers
Wait Until Dark
The Orchid Sandwich

1970-71 Barefoot In The Park
The Bad Seed
Front Page
Gigi
Snake, Augustus, A Snake

1971-72 The Odd Couple
Bell, Book And Candle Country Girl
Plaza Suite

1972-73 Rain
Forty Carats
A Lethal Dose
Come Blow Your Horn

1973-74 Night Watch
See How They Run!
A Case Of Libel
No Sex, Please, We're British

1974-75 Waiting In The Wings Rashomon
Play It Again, Sam
Lloyd George Knew My Father

1975-76 M'A'S'H
The Little Foxes
Monique
George Washington Slept Here

1976-77 The Sunshine Boys Victoria's House
Arsenic And Old Lace Any Wednesday

	You're A Good Man, Charlie Brown
1977-78	Butterflies Are Free Night Must Fall Arms And The Man South Pacific
1978-79	6 Rms Riv Vu Light Up The Sky A Man For All Seasons Li'l Abner
1979-80	My Fat Friend Thunder Rock The Hound Of The Baskervilles Brigadoon
1980-81	Chapter Two The Lion In Winter Angel Street Finian's Rainbow To Recall A Murder 1
981-82	Bus Stop On Golden Pond The Deadly Game High Button Shoes Heaven Can Wait
1982-83	Veronica's Room A Coupla White Chicks Sitting Around Talking The Royal Family 1776

Erie Playhouse

The History In Productions

(Please Note, Some Seasons At The Beginning Of Our Existence May Be Sketchy.)

1916-17

I'm Going
Galatea Of The Toy Shop

1917-18

The Workhouse Ward
The Maker Of Dreams

1918-19

Bolsheviki
Loving Wings
The Bishop's Comedy
Lord Ullin's Daughter
A Christmas Dream

1919-20

H.M.S. Pinafore
The Sleeping Beauty

1920-21

The Pirates Of Penzance

1921-22

Dr. Jekyll And Mr. Hyde

1922-23

The Man Who Married A Dumb Wife

1923-24

The Dover Road
The Mikado
Cappy Ricks
Alice Sit By The Fire
The Rejuvenation Of Aunt Mary

1924-25

A Doll's House

Ariadne

Outward Bound
The Spring Chicken
Mister Antonio

1925-26

The Intimate Strangers
Arms And The Man
Mary The Third

1926-27

The Detour
Rollo's Wild Oat
Little Lord Fauntleroy
One Acts-Box And Cox, The Traveling
Man, Mill Civilization
The Importance Of Being Ernest
Hedda Gabbler

Mrs. Bumpstead-Leigh
The Mollusc
Her Husband's Wife
Children Of The Moon

1927-28

The Play's The Thing
The Romantic Age
The Wife With A Smile

1928-29

The Queen's Husband
Tea For Three
The Magic Seeds
Young Woodley
Fashion
The Silver Cord
Candida

1929-30

The Nervous Wreck
Ghosts
The Children Of The Moon
The Rose And The Wing
The Constant Wife
Little Women
March Hares
The Second Man
Monkey Wrench
The Patsy
The Firebrand
Anna Christie
Some Baby
The Road To Rome
Tangerine
Little Lord Fauntleroy
The Little Princess
Teasure Island

1930-31

Matrimonial Madness
Outward Bound
The Young Idea
The Royal Family
Cock Robin
The Second Man
Hay Fever
So This Is Paris
All On Account Of Polly
The Man Who Married A Dumb Wife
Enter Madame
The Adding Machine
Much Better Eddie
The Command To Love
The Heart Of Wakita

1931-32

On Approval
Weekend
Let Us Be Gay
The Front Page
The Ghost Train
Holiday
The Silver Cord
Oh, Kay!
Up Pops

The Devil Fashion
The Continental Code
Pagan Lady

1932-33

Ballyhoo
The First Mrs. Fraser
The Play's The Thing
Letters From Hell
Whistling In The Dark
June Moon
There's Always Juliet

1933-34

White Cargo
H.M.S. Pinafore
The Playhouse Follies
The Queen's Husband

1934-35

Her Master's Voice
The Playhouse Follies
Arms And The Man
Big Hearted Herbert
An Enemy Of The People
Death Takes A Holiday
The Master Crook

1935-36

Squaring The Circle

1936-37

The Bishop Misbehaves
The Vinegar Tree
Tuxedo
Invitation To Murder
Ceiling Zero
Night Of January 16th
Accent On Youth
On Stage
Moon Over Mulberry Street

1937-38

It Can't Happen Here

1938-39

Susan And God

1939-40

Smilin' Through
Skylark

1940-41

Shadow And Substance
The Male Animal
The Barber
The Spider

1941-42

Man Who Came To Dinner
On Borrowed Time
Meet The Wife
Personal Appearance
Invitation To A Murder
The Philadelphia Story
George Washington Slept Here

Kind Lady
As Husbands Go

1942-43

Arsenic And Old Lace
The First Year
The Rope
The Best Of Noel Coward

1943-45

Theatre Was Dark Due To World War
II

1945-46

Blithe Spirit
Claudia
Three Men On A Horse

1946-47

Angel Street
Kiss And Tell
But Not Goodbye
Papa Is All
Design For Living
The Male Animal
Out Of The Frying Pan
Blind Alley
My Sister Eileen
The Little Foxes

1947-48

Dear Ruth
Stage Door
Uncle Harry
Anything Can Happen
January Thaw
Men In White
I Like It Here
Her Majesty's Voice
Holiday For Players
The Late George Apley
John Loves Mary

1948-49

State Of The Union
I Remember Mama
Parlor Story
Goodbye Again
The Hasty Heart
Ladies In Retirement
The Taming Of The Shrew
Life With Father
The Cellar And The Well
Ruined By Drink
Voice Of The Turtle

1949-50

Happy Birthday
See How They Run
Invitation To A Murder
The Star Wagon
The Philadelphia Story
Jacobowsky And The Colonel

1950-51

Goodbye My Fancy

Strange Bedfellows
The Second Man
The Gentle People
The Glass Menagerie

1951-52

Born Yesterday
Snafu
Green Grow The Lilacs
Arms And The Man
The Women
Life With Mother
Charley's Aunt
Antigone

1952-53

The Happy Time
Detective Story
Let Us Be Gay
The Happiest Day Of Your Life
Dream Girl
Mister Roberts
Apple Of His Eye
Medea
A Bell For Adano

1953-54

The Moon Is Blue
You Can't Take It With You
Be Your Age
Front Page
As You Like It
Janie

1954-55

Bell, Book And Candle
Mrs. Mcshine
Point Of No Return
Time Out For Ginger
Shadow And Substance
My Three Angels
Dial M For Murder
Sabrina Fair

1955-56

Caine Mutiny Court Martial
The Remarkable Mr. Pennypacker
Picnic
Solid Gold Cadillac

1956-57

Mister Roberts
Anastasia
Gigi
Picnic
Father Of The Bride
Bus Stop
Teahouse Of The August Moon
The Loud Red Patrick

1957-58

Will Success Spoil Rock Hunter?
Witness For The Prosecution
The Desk Set
The Reluctant Debutante
Darkness At Noon

Song Of Bernadette
Liliom

1958-59

Visit To A Small Planet
No Time For Sergeants
The Diary Of Anne Frank
The Boy Friend
Accent On Youth
The Happiest Millionaire
The Betrayal
The Spider
Three On A Honeymoon
Roger Carmel
Howie
Third Best Sport
The Tunnel Of Love
A Streetcar Named Desire
A Hole In The Head

1959-60

Inside Emily Payne
Auntie Mame
Li'l Abner
The Tall Story
Bells Are Ringing
Fallen Angels
Cat On A Hot Tin Roof
Three On A Honeymoon

1960-61

Two For The Seesaw
No Time For Comedy
Happy Birthday
The Rose Tattoo
Golden Fleecing
South Pacific

1961-62

The Devil's Disciple
Sunrise At Campobello
La Madre
Spider's Web
The Marriage-Go-Round
Under The Yum Yum Tree
Show Boat
Arsenic And Old Lace
Peter Pan

1962-63

Embezzled Heaven
Fiorello!
Finian's Rainbow
Blood Sweat And Stanley Poole
The Best Man
Separate Rooms
The Miracle Worker
Everybody Loves Opal

1963-64

Born Yesterday

1964-65

Of Thee I Sing ..
Period Of Adjustment
Seidman And Son

Bell, Book And Candle
Lily The Felon's Daughter

1965-66

A Raisin In The Sun
The Country Girl
The Typist And The Tiger
The Fantasticks

1966-67

Mary, Mary
The Prisoner
Gypsy
Desire Under The Elms
Invitation To A March
Owl And The Pussycat
American Blues
The Three Sisters
The Glass Menagerie

1968-69

The Music Man
Barefoot In The Park
Dylan

1969-70

The Firebugs
The Night Thoreau Spent In Jail
The Sound Of Music
Middle Of The Night

1970-71

The Unsinkable Molly Brown
Jimmy Shine

1971-72

The Killing Of Sister George
Hatful Of Rain
A Funny Thing Happened On The Way
To The Forum
The Investigation
Plaza Suite

1972-1973

Camelot
Cinderella
Cactus Flower
Dial M For Murder
Little Red Riding Hood
Roar Of The Greasepaint, The Smell
Of The Crowd
The Wizard Of Oz
Life With Father
Tales And Some More

1973-74

Tom Sawyer
Follies
Butterflies Are Free
The Boys In The Band
A Christmas Carol
The Lion In Winter
Snow White And The Seven Dwarfs
Marat/Sade
The King And I
Dracula
The Women

1974-75

West Side Story
Who's Afraid Of Virginia Woolf?
Company
Adaptation/White Liars
The Philadelphia Story
A Christmas Carol
A Little Night Music
Cinderella
Play It Again Sam
Sweet Bird Of Youth
Tales And Then Some
The Boy Friend
I Do! I Do!

1975-76

Irma La Douce
The Fantasticks
How To Succeed In Business Without
Really Trying
Look Homeward Angel
The Music Man
A Streetcar Named Desire
A Christmas Carol
Mister Roberts
The Rainmaker
Guys And Dolls
That Championship Season
Barefoot In The Park
Rumplestiltskin

1976-77

West Side Story
From Broadway With Love
All The Way Home
The Boys From Syracuse
Little Mary Sunshine
Six Rms Riv Vu
The Sound Of Music
Sleuth

1977-78

Bye Bye Birdie
The Desperate Hours
Hello, Dolly!
A Christmas Carol
A Funny Thing Happened On The Way
To The Forum
From Broadway With Love (Rodgers
& Hammerstein)
Cat On A Hot Tin Roof
Shenandoah

1978-79

The Most Happy Fella
The Royal Family
Kismet
From The Playhouse With Love; Part
Two
Dames At Sea
Death Of A Salesman
Gypsy
Wait Until Dark
Fiddler On The Roof

1979-80

1776
She Loves Me
Once In A Lifetime
The Diary Of Anne Frank
From The Playhouse With Love; Part
Three
Oklahoma
South Pacific
Snow White And The Seven Dwarfs
California Suite

1980-81

Tales
Man Of La Mancha
Company

Arsenic And Old Lace
The Runner Stumbles
The Wizard Of Oz
The Eccentricities Of A Nightingale
Carousel
I Never Sang For My Father
Camelot
Chapter Two

1981-82

P.S. Your Cat Is Dead
Li'l Abner
My Fair Lady
Bus Stop
The Subject Was Roses
Jack And The Giant
Brigadoon
The Pirates Of Penzance
How To Succeed In Business Without
Really Trying
Whose Life Is It Anyway?
Cinderella
The Night Of The Iguana
The King And I

1982-83

Good News
West Side Story
Little Me
Something's Afoot
Alice In Wonderland
All My Sons
You're A Good Man Charlie Brown
From Hollywood With Love
The Lion In Winter
One Flew Over The Cuckoo's Nest
The Sound Of Music
Come Blow Your Horn
A Streetcar Named Desire
Tintypes
Oliver!
More Tales

1983-84

They're Playing Our Song
Turkey Salad
I Do! I Do!
Seven Brides For Seven Brothers
Show Boat
A Christmas Carol
Annie
Life With Father
The Life And Adventures Of Nicholas
Nickleby
South Pacific
Cinderella
Mass Appeal
Fiddler On The Roof
Bent
From The Youtheatre With Love
Some Enchanted Evening
Ain't Misbehavin'

1984-85

Snoopy
The Hasty Heart

I Love My Wife
 From The Youtheatre With Love; Part
 Two
 Annie
 Crimes Of The Heart
 5-6-7-8- Dance!
 I Remember Mama
 A Christmas Carol
 Auntie Mame
 A Salute To George Gershwin
 Peter Pan
 Anastasia
 A Salute To Cole Porter
 Applause
 Cinderella
 Agnes Of God
 A Salute To Rodgers & Hart
 Side By Side By Sondheim
 Night Of 100 Almost Stars
 Same Time, Next Year
 A Salute To Jerome Kern Baby
 Perfectly Frank
 Bent
 The Rainmaker
 A Salute To Webber/Rice
 Godspell

1985-86

West Side Story
 Youtheatre Showcase
 Pirates Of Penzance
 The Wizard Of Oz
 Evita
 A Raisin The Sun
 Damn Yankees
 A Christmas Carol
 Youtheatre Madrigal Concert
 America Sings
 Pump Boys And Dinettes
 Tom Sawyer
 The Boy Friend
 Witness For The Prosecution
 Annie Get Your Gun
 Pump Boys And Dinettes
 Divorce Me Darling
 Is There Life After High School?

1986-87

Once Upon A Mattress
 Flower Drum Song
 John Burton In Concert
 The Odd Couple
 Finian's Rainbow
 The Normal Heart
 Home
 The Fugitive Kind
 Nuts
 Hansel And Gretl
 The Gift Of The Magi
 Follies
 Rumpelstiltskin
 On Your Toes
 Annie
 Song Of Bernadette
 Little Mary Sunshine
 Can-Can

1987-88

The Sound Of Music
 Is There Life After High School?
 Youtheatre-Then And Now
 Sweeney Todd
 Merrily We Roll Along
 Sunday In The Park With George
 Painting Churches
 Private Lives
 The Octette Bridge Clubn
 Alice In Wonderland
 Solomon's Child
 Fifth Of July
 Tracers Cabaret
 Death Trap
 A Christmas Carol
 Say It With Music
 Sly Fox
 Snow White And The Seven Dwarfs
 42nd Street Legends
 The Diary Of Anne Frank
 Jack And The Beanstalk
 Joseph And The Amazing Technicolor
 Dreamcoat
 The Diary Of Adam And Eve

1988-89

A Funny Thing Happened On The Way
 To The Forum
 My One And Only
 Social Security
 Pinnocchio
 Broadway In The 40's
 Romeo And Juliet
 Dreamgirls
 Broadway In The 50's
 A Christmas Carol
 New Year's Eve Gala
 The Rose Tattoo
 Lone Star
 Laundry And Bourbon
 Precious Sons
 Who's Afraid Of Virginia Woolf?
 Gemini
 Broadway In The 1960's
 Anything Goes
 Broadway In The 70's
 Aladdin
 Zorba
 Sherlock's Last Case
 Broadway In The 80's
 The Unsinkable Molly Brown

1989-90

Phantom Of The Opera; The Play
 The Caine Mutiny Court Martial
 Barnum
 Our Town
 Robin Hood
 Miracle On 34th Street
 Burn This
 Of Mice And Men
 Waiting For The Parade
 Graceland
 Asleep On The Wind

The Last Stand Of The Polish
 Sharpshooters
 La Cage Aux Folles
 Sleeping Beauty
 Steel Magnolias
 The Rink
 Tennessee Back Porch 10th
 Anniversary Concert
 The Nerd
 Nonsense

1990-91

Little Shop Of Horrors
 Brighton Beach Memoirs
 Cinderella
 A Chorus Line
 Harvey
 The Playhouse
 Christmas Spectacular
 Sweet Bird Of Youth
 Speed The Plow
 Safe Sex
 The Bald Soprano
 Jack Or The Submission
 The Real Thing
 That Championship Season
 Vanities
 Barefoot In The Park
 Babes In Toyland
 Singin' In The Rain
 Six Rms Riv Vu
 Babes In Toyland
 Sugar Babies
 Winnie The Pooh
 Jesus Christ Superstar

1991-92

75th Anniversary Concert
 Song And Dance
 Beauty And The Beast;Really
 Driving Miss Daisy
 Into The Woods
 The Playhouse Christmas Spectacular
 K2
 Big River
 Pippi Longstocking
 Noises Off
 Lend Me A Tenor
 Biloxi Blues
 The Wizard Of Oz
 Rumors
 The Rothschilds
 Cause It's The Way We Feel
 Glengarry Glen Ross
 The Night Of The Iguana
 The Best Little Whorehouse In Texas

1992-93

The Most Happy Fella
 Jack And The Beanstalk Bus Stop 1776
 Great Expectations
 Annie
 California Suite
 Camelot
 The Velveteen Rabbitt
 Ten Little Indians

Amadeus
Rodgers & Hammerstein 50th
Anniversary Concert
Godspell
Pippin
The Miracle Worker
Dancing At Lughnasa
Man Of La Mancha

1993-94

Arsenic And Old Lace
The Sum Of Us
Ladies At The Alamo
The Secret Garden
Grease
A Few Good Men
Hello, Dolly!
I Hate Hamlet
The Sound Of Music
First Night Erie

The Cocktail Hour
Nine
Anne Of Green Gables
To Kill A Mockinbird
And The World Goes Round
The Princess And The Pea
Two By Two
Hair
The Fantasticks
West Side Story

Fort Smith Little Theatre

Mr. And Mrs. North	2/11/48	Hedda Gabler	4/8/59
John Loves Mary	11/17/48	Brighten The Corner	5/12/59
		Outward Bound	6/18/59
Blithe Spirit	3/16/49	Born Yesterday	7/21/59
What A Life	6/10/49	Bus Stop	9/17/59
Kind Lady	11/9/49	The White Sheep Of The Family	11/10/59
See How They Run	2/20/50	The Mousetrap	2/23/60
Two Blind Mice	5/1/50	The Heiress	4/26/60
Up In Central Park	12/8/50	Only An Orphan Girl	8/16/60
		Sabrina Fair	10/25/60
Goodbye My Fancy	3/8/51	The Skin Of Our Teeth	12/8/60
Southern Exposure	11/6/51		
		The Circle	2/21/61
One Foot In Heaven	3/22/52	Separate Tables	5/9/61
Skylark	10/13/52	The Beaux Stratagem	6/29/61
Affairs Of State	12/8/52	Love Rides The Rails	8/15/61
		The Two Mrs. Carrolls	11/14/61
Bill Of Divorcement	2/16/53	Late Love	2/13/62
There's Always A Murder	5/11/53	Deadwood Dick	8/14/62
The Little Foxes	8/21/53	Don Juan In Hell	10/5/62
The Late Christopher Bean	10/12/53	The Rainmaker	11/6/62
The Time Of The Cockoo	2/15/54	Cradle Song	2/19/63
Lo And Behold	5/10/54	Send Me No Flowers	3/26/63
My Three Angels	11/8/54	The Crucible	
The Glass Menagerie		Little Mary Sunshine	8/13/63
Angel Street	11/30/54	Anastasia	11/12/63
Holiday	2/21/55	Mister Roberts	2/25/64
Night Must Fall	5/2/55	The Hidden River	
On Borrowed Time	9/14/55	Johns Browns Body	5/12/64
For Love Or Money	10/17/55	Wildcat	8/10/64
		Light Up The Sky	10/27/64
Our Town	2/20/56	The American Dame	
Arsenic And Old Lace	4/9/56	Picnic	2/15/65
Candle Light	10/15/56	Kind Sir	
The Caine Mutiny Court Martial	11/20/56	Design For Murder	4/20/65
		Carousel	
The Philadelphia Story	2/12/57	Brigadoon	8/13/65
Janus	4/9/57	On Borrowed Time	11/19/65
The Curious Savage	10/15/57		
An Inspector Calls	2/4/58	Three Men On A Horse	2/14/66
The Reluctant Debutant	5/6/58	Stalag 17	4/25/66
Summer And Smoke	7/28/58	Death Of A Salesman	5/20/66
Medea	8/26/58	The Boyfriend	8/12/66
The Male Animal	11/4/58	Twelve Angry Men	10/12/66
		A Poetry Reading By Edsel Ford	11/18/66
Ladies In Retirement	2/21/59		

Mr. And Mrs. North	2/16/67	The Imaginary Invalid	8/25/78
Barefoot In The Park	4/25/67	The Appletree	10/13/78
Oliver	8/14/67	Private Lives	12/1/78
Come Slowly Eden	11/27/67		
		Cheaper By The Dozen	2/2/79
The Moon Is Blue	3/4/68	Vanities	3/23/79
To Be Continued	4/23/68	An Evening With Rogers And Hammerstein	6/14/79
110 In The Shade	8/19/68	The Royal Family	8/16/79
Bell,Book And Candle	11/19/68	Ten Little Indians	10/11/79
		Seascape	11/29/79
Spoon River Anthology	1/10/69		
Come Back Little Sheba	3/11/69	The Madwoman Of Chaillot	2/8/80
The Odd Couple	5/18/69	Seahorse	4/25/80
A Funny Thing Happened On The Way To The Forum	8/18/69	Mary Mary	6/12/80
Our Town	11/15/69	Side By Side By Sondheim	7/31/80
		Chapter Two	
		9/9/80	
The Fantasticks	3/38/70	Wait Until Dark	11/13/80
Angel Street	5/5/70		
A Tribute To Edsel Ford	6/5/70	The Diary Of Anne Frank	2/5/81
Once Upon A Mattress	8/14/70	The Philadelphia Story	6/18/81
Don't Drink The Water	10/30/70	Cyrano De Bergerac	8/9/81
		Yes My Darling Daughter	10/25/81
Come Blow Your Horn	2/5/71	The Lion In Winter	11/20/81
The Glass Menagerie	5/10/71		
Inherit The Wind	6/15/71	Romantic Comedy	2/4/82
Guys And Dolls	8/9/71	Whose Life Is It Anyway	4/8/82
The Owl And The Pussycat	11/8/71	The Front Page	6/17/82
		Annie Get Your Gun	7/29/82
Play It Again Sam	2/22/72	Same Time Next Year	9/17/82
An Evening With Mark Twain	4/13/72	Bedroom Farce	11/4/82
The Price	5/23/72		
Dames At Sea	8/12/72	Arsenic And Old Lace	2/3/83
The Desperate Hours	11/14/72	Veronica's Room	4/14/83
		A Mighty Man Is He	6/16/83
The Desk Set	2/20/73	One Flew Over The Cuckoo's Nest	8/4/83
Gramercy Ghost	5/8/73	A Midsummer's Night Dream	9/22/83
Celebration	8/14/73	A Stretcar Named Desire	11/10/83
A Thousand Clowns	11/12/73		
		A Primary English Class	2/9/84
Harvey	2/3/74	The Little Foxes	4/5/84
The Night Thoreau Spent In Jail	4/19/74	Ladies At The Alamo	6/14/84
Anything Goes	8/9/74	An Evening With Cole Porter	8/2/84
The Time Of Your Life	11/15/74	Mornings At Seven	9/27/84
		Charley's Aunt	11/8/84
Enter Laughing	2/6/75		
The Effect Of Gamma Rays On Man In The Moom Marigolds	4/28/75	No Time For Sergeants	2/8/85
Bye Bye Birdie	8/8/75	Crimes Of The Heart	4/18/85
A Man For All Seasons	11/1/75	Children Of A Lesser God	5/23/85
		Oklahoma	8/1/85
The Last Leaf	2/13/76	Hey Fever	10/3/85
The Night Of January 16th	5/7/76	Holiday	12/5/85
How To Succeed In Business	8/13/76		
The Women	11/12/76	A Company Of Wayward Saints	2/13/86
Jaques Brel Is Alive And Well		Born Yesterday	4/3/86
		(At The New Theatre)	
An Evening Of Three One Acts	2/4/77		
God's Favorite	6/27/77	The Best Little Whorehouse In Texas	6/19/86
No Opera At The Opry House	8/12/77	To Gillian On Her 37th Birthday	8/8/86
The Magic Of Musical Broadway	10/7/77	The Silver Whistle	10/2/86
The Man Who Came To Dinner	11/4/77	A Visit To A Small Planet	11/13/86
6 Rooms River View	2/3/78	The Mousetrap	2/12/87
Ah, Wilderness	6/23/78	The Odd Couple(Female Version)	4/9/87

Little Shop Of Horrors	6/12/87	Belles	5/25/95
Night Of The Iguana	7/30/87	The Kiss (Reading)	6/8/95
Light Up The Sky	9/17/87	You Must Remember This	7/27/95
The Elephant Man	11/12/87	I Hate Hamlet	9/14/95
The Last Meeting Of The Knights		Who's Afraid Of Virginia Woolf	11/9/95
Of The White Magnolia	1/11/88	Christmas Memories	12/7/95
Louann Hampton Lavery Oberlander	4/7/88	The Tavern	2/15/96
The Oldest Living Graduate	6/2/88	Hot L Baltimore	4/11/96
The Fantasticks	7/28/88	The Boys Next Door	6/6/96
Picnic	9/22/88	Barnum	8/1/96
The Foreigner	11/10/88	Octette Bridge Club	9/26/96
The Musical Comedy Murders Of 1940	2/9/89	Love Letters (Reading)	8/15/96
Pack Of Lies	4/6/89	Zoo Story (Reading)	10/10/96
Stepping Out	6/1/89	Dinner At Eight	11/14/96
The Nerd	7/20/89	I Remember Christmas	12/5/96
Lunch Hour	9/89	Love Sex And The Irs	2/13/97
Brighton Beach Memoirs	11/9/89	Spoon River Anthology (Reading)	2/27/97
Biloxi Blues	2/8/90	My Three Angels	4/17/97
Talley's Folly	4/5/90	Laughter On The 23rd Floor	6/5/97
Natural Disasters	5/31/90	Anything Goes	7/24/97
The Pajama Games	7/26/90	Love Loss And What I Wore (Reading)	8/7/97
Finishing Touches	9/20/90	That Strange Operation	5/1/97
The Sunshine Boys	11/8/90	Dancing At Lughnasa	9/18/97
Steel Magnolias	2/14/91	Barefoot In The Park	11/6/97
The Gazebo	4/4/91	Christmas Fa La La	12/4/97
A Walk In The Woods	5/23/91	Murder On The Rerun	2/5/98
A Funny Thing Happened On The Way		Sylvia	3/26/98
To The Forum	8/1/91	The Man With The Plastic Sandwich (R)	4/9/98
Come Back To The Five And Dime		Fallen Angels	5/21/98
Jimmy Dean Jimmy Dean	9/19/91	Smoke On The Mountain	7/23/98
Driving Miss Daisy	11/7/91	Why Princess Margaret Will Never Be	
Nonsense	2/20/92	A Kappa Kappa Gamma	8/6/98
Social Security	4/23/92	Vanities	9/17/98
True Crimes	5/8/92	Waiting For Lefty (Reading)	10/1/98
Broadway Bound	6/11/92	You Can't Take It With You	11/12/98
The Miss Firecracker Contest	9/24/92	Bethlehem	12/10/98
Noises Off	11/12/92	Run For Your Wife	2/11/99
Rumors	2/18/93	Act-Fest 1999	2/25/99
84 Charing Cross Road	4/15/93	Jake's Women	4/15/99
Dracula The Musical	6/3/93	Night Mother (Reading)	4/26/99
Broadway	7/29/93	Moon Over Buffalo	6/17/99
Extremities	9/16/93	The Boyfriend	8/5/99
Bus Stop	11/11/93	Five Women Wearing The Same Dress	9/23/99
Summer And Smoke	2/10/94	The Hollow	11/11/99
The Cemerary Club	3/31/94	Christmas Show	12/10/99
Fools	5/19/94	A Flea In Her Ear	2/17/00
A Few Good Men	7/17/94	Blythe Spirit	4/6/00
The Taffetas	9/8/94	Daddy'y Dyin Who's Got The Will	6/1/00
The Grapes Of Wrath	11/3/94	And The World Goes Around	8/3/00
Christmas On Broadway	12/3/94	Proposals	9/21/00
Nunsense Ii	1/26/95	I Remember Mama	11/9/00
An Edsel Ford Reading	2/23/95	A Partridge In A Pear Tree	12/7/00
Lost In Yonkers	4/6/95		

Grand Rapids Civic Theatre

75 Seasons -- Play Performance History Founded 1925

1927 Season - Directed By Miss Maude Fealy

Her Own Way

Feb.

Clyde Fitch

How He Lied To Her Husband	Mar.	G.B. Shaw	One Act
A Doll's House	Mar.	One Act	
The Little Princess *	Apr.	Frances H. Burnett	
Call The Doctor	May	Jean Archibald	

1927-28 Season - Directed By Paul Stephanson

The Trumpet Shall Sound	Oct.	Thorton Wilder	
The Doctor In Spite Of Himself	Dec.	Moliere	
The Guardsman	Jan.	Ferenc Molnar	
Over The Hills And Far Away *	Feb.	Florence Kiper Frank Dir. By Mrs. Arthur Mccammon	
Granite	Mar.	Clemence Dane	
The Stronger	Apr.	August Stridberg One Act	
The Man With The Flower In His Mouth	Apr.	Pirandello	One Act
Spring	Apr.	Colin Campbell Clements	One Act

1928-29 Season - Directed By Paul Stephanson

Hay Fever	Oct.	Noel Coward	
Glamour	Dec.	Jacques Bernard	
Wild Birds	Jan.	Dan Tothero	
Belinda	Feb.	A.A. Milne	
The Queen's Husband	Mar.	Robert Sherwood	
You And I	Apr.	Philip Barry	

1929-30 Season - Directed By Paul Stephanson

East Lynne	Oct.	Mrs. Henry Wood	
Outward Bound	Dec.	Sutton Vane	
Green Chartreuse	Jan.	Chester Heywood One Act	
Rosalind	Jan.	J.M. Barrie	One Act
A Matter Of Husbands	Jan.	Ferenc Molnar	One Act
The Torch-Bearers	Mar.	George Kelly	
Beyond The Horizon	Apr.	Eugene O'neill	
The Lady From Alfaqueque	May	Serafin & Joaquin Quinters	

1930-31 Season - Directed By Paul Stephanson

At Mrs. Beam's	Oct.	C.K. Munro	
The Cradle Song	Nov.	Gregorio Sieera	
Fashion	Dec.	Anna Cora Moffat	
S.S. Tenacity	Jan.	Frederick Lonsdale	
Importance Of Being Ernest, The	Feb.	Oscar Wilde Dir. By John Frist	
Mary, Mary, Quite Contrary	Apr.	St. John Ervine	

1931-32 Season - Directed By Rufus S. Phillips

The Front Page	Oct.	Hecht & Mcarthur	
Liliom	Dec.	Ferenc Molnar	
On Approval	Jan.	Frederick Lonsdale	
Hotel Universe	Feb.	Philip Barry	
Once In A Lifetime	Mar.	George S. Kaufman & Moss Hart	
The Perfect Alibi	Apr.	A.A. Milne	

1932-33 Season - Directed By Rufus Phillips

The Animal Kingdom	Oct.	Philip Barry	
New York	Nov.	Albert Maltz & George Sklar	
A Night's Lodging	Dec.	Maxim Gorky	
Green Grow The Lilacs	Jan.	Lynn Riggs	
A Pair Of Spectacles	Dir.	By L.Maury Tuckerman	
The Trial Of Mary Dugan	May	Dir. By Dru Montgomery	

1933-34 Season

Holiday	Oct.	Philip Barry	
Another Language	Nov.	Rose Franke Dir. By L.Maury Tuckerman	
The Jester's Supper	Dec.	Sam Benell Dir. By Dru Montgomery	
Interference	Jan.	R.Pertuce & H.Dearden Dir. By L.Maury Tuckerman	
Little Women *	Jan.	Louisa May Alcott Dir. By Dru Montgomery	
Ten Nights In A Bar Room	Feb.	T.S. Arthur Dir. By L.Maury Tuckerman	
The Swan	Mar.	Ferenc Molnar Dir. By Dru Montgomery	
A Murder Has Been Arranged	Apr.	Emlyn Williams Dir. By L.Maury Tuckerman	

1934-35 Season - Directed By Paul Stephanson

It Pays To Advertise	Nov.	R.C. Megrue & Walter Hackett
Camille	Dec.	Dumas
Dangerous Corner	Jan.	J.B. Priestly
Oliver Oliver	Feb.	Paul Osborn
Sweeney Todd	Mar.	George D. Pitt
Yellow Jack	Apr.	Sidney Howard
I'll Leave It To You	June	Noel Coward Dir. By Mary Camilla Boone

1935-36 Season - Directed By Edward J. Crowley

Thunder In The Air	Oct.	Robins Miller
Ladies In Waiting	Dec.	Cyrill Champion
The Mad Hopes	Jan.	Romney Brent
The Trial Of Mary Dugan	Feb.	Bayard Veiller
Candida	Mar.	G.B. Shaw
Squaring The Circle	Apr.	Valentine
To See Ourselves	May	E.M. Delafield

1936-37 Season - Directed Edward J. Crowley

Fresh Fields	Oct.	Ivor Novello
Escape	Nov.	John Galsworthy
There's Always Juliet	Dec.	John Van Druten
Holy Night	Dec.	Special Production
The Silver Cord	Jan.	Sidney Howard
The Late Christopher Bean	Feb.	Sidney Howard
The Ghost Train	Mar.	Arnold Ridley
The Royal Family	Apr.	George S. Kaufman & Edna Ferber

1937-38 Season - Directed By Edward J. Crowley

Accent On Youth	Oct.	Samuel Raphaelson
Craig's Wife	Nov.	George Kelly
The Show-Off	Dec.	George Kelly
The Vinegar Tree	Jan.	Paul Osborn
Hedda Gabbler	Feb.	Isben
The Passing Of The Third Floor Back	Mar.	J. K. Jerome
First Lady	Apr.	George S. Kaufman & Katharine Dayton

1938-39 Season - Directed By Tom Stevenson

Stage Door	Oct.	Edna Ferber & George Kaufman
Men In White	Nov.	Sidney Kingsley
Noah	Dec.	Andre Obey
When Ladies Meet	Jan.	Rachel Crothers
Hoboemians	Feb.	Paul Gerard Smith
The Spider	Feb.	Fulton Oursler & Lowell Brentano
St. Joan	Mar.	G.B. Shaw
The Milky Way	Apr.	Harry Clark & Lynn Root

1939-40 Season - Directed By Bertham Yarborough

Susan And God	Oct.	Rachel Crothers
George And Margaret	Nov.	Gerald Savory
What A Life	Jan.	Clifford Goldsmith
Our Town	Feb.	Thornton Wilder
Night Must Fall	Apr.	Emlyn Williams
The Pursuit Of Happiness	May	Lawrence And Armina Langner

1940-41 Season - Directed By Bertham Yarborough

Tonight At 8:30	Oct.	Noel Coward
Little Women	Nov.	Louisa May Alcott
Personal Appearance	Jan.	Lawrence Riley
Twelfth Night	Feb.	William Shakespeare
Counsellor At Law	Apr.	Elmer Rice
Ah, Wilderness	May	Eugene O'neill

1941-42 Season - Directed By Bertham Yarborough

George Washington Slept Here	Oct.	George S. Kaufman & Moss Hart
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Ladies In Retirement	Nov.	Edward Percy & Reginald Denham
The Male Animal	Jan.	Thurber & Nugent
Out Of The Frying Pan	Feb.	Francis Swann
Elizabeth, The Queen	Mar.	Maxwell Anderson
Thunder Rock	Apr.	Robert Ardrey
1942-43 Season - Directed By Bertham Yarborough		
Charley's Aunt	Oct.	Brandon Thomas
Old Acquaintance	Nov.	John Van Druten
Arsenic And Old Lace	Jan.	Joseph Kesselring
The Warrior's Husband	Feb.	Julian Thompson
The Eve Of Saint Mark	Mar.	Maxwell Anderson
One For The Money	May	Hamilton & Lewis
1943-44 Season - Directed Bertham Yarborough		
Papa Is All	Oct.	Patterson Greene
Kind Lady	Nov.	Hugh Chodorov
Morning's At Seven	Jan.	Paul Osborn
The Patriots	Feb.	Sidney Kingsley
The Damask Cheek	Mar.	John Van Druten & Lloyd Morris
Janie	May	Josephine Bentham & Herschel Williams
1944-45 Season - Directed By Bertham Yarborough		
On Borrowed Time	Oct.	Paul Osborn
Penny Wise	Nov.	Jean Ferguson Black
Ten Minute Alibi	Jan.	Anthony Armstrong
Green Grow The Lilacs	Feb.	Lynn Riggs
Over Twenty-One	Mar.	Ruth Gordon
A Bell For Adano	Apr.	Paul Osborn
1945-46 Season - Directed By Bertham Yarborough		
Snafu	Oct.	Soloman & Buchman
The Great Big Doorstep	Dec.	Frances Goodrich & Albert Hackett
Blithe Spirit	Jan.	Noel Coward
Macbeth	Feb.	Shakespeare
My Sister Eileen	Apr.	Joseph A. Fields & Ruth Mckenney
The Hasty Heart	May	John Patrick
1946-47 Season - Directed By Bertham Yarborough		
Angel Street	Oct.	Patrick Hamilton
The Late George Apley	Dec.	John P. Marquand & George S. Kaufman
Yes, My Darling Daughter	Jan.	Mark Reed
Julius Caesar	Feb.	William Shakespeare
Room Service	Apr.	John Murray & Allen Boretz
I Remember Mama	May	John Van Druten
1947-48 Season - Directed By Bertham Yarborough		
The Barrets Of Wimpole Street	Oct.	Rudolf Besier
Year's Ago	Dec.	Ruth Gordon
Night Of January 16th	Jan.	Ayn Rand
Petticoat Fever	Mar.	Mark Reed
Accent On Youth	Apr.	S. Raphaelson
January Thaw	May	William Ross
1948-49 Season - Directed By Bertham Yarborough		
All My Sons	Oct.	Arthur Miller
Pygmalion	Nov.	G.B.Shaw
John Loves Mary	Jan.	Norman Krasna
The Cat And The Canary	Feb.	John Willard
An Inspector Calls	Apr.	J.B. Priestley
The Man Who Came To Dinner	May	George S. Kaufman & Moss Hart
1949-50 Season - Directed By Bertham Yarborough		
Strange Bedfellows	Oct.	Ryerson & Clements
The Corn Is Green	Dec.	Emlyn Williams
The Royal Family	Jan.	George S. Kaufman & Edna Ferber

The Taming Of The Shrew
 Village Green
 Two Blind Mice
 The Drunkard

Feb. William Shakespeare
 Mar. Carl Allensworth
 Apr. Samuel Spewack
 May William Smith

1950-51 Season - Directed By John W. Timen

Life With Mother
 Parlor Story
 Laura
 Madwoman Of Chailot
 The Enchanted April
 Born Yesterday

Oct. Howard Lindsay & Russel Crouse
 Nov. William McCleery
 Jan. Vaspary & Sklar
 Mar. Maurice Valency & Jean Giraudoux
 Apr. Kane Campbell
 May Garson Kanin

1951-52 Season - Directed By Sydney Spayde

Miranda
 Detective Story
 Father Of The Bride
 Edward, My Son
 The Silver Whistle
 The Two Mrs. Carrolls

Oct. Peter Blackmore
 Nov. Sidney Kingsley
 Oct. Caroline Franke
 Mar. Robert Morley & Noel Langley
 Apr. Robert Mcenroe
 May Martin Vale

1952-53 Season - Directed By Sydney Spayde

The Happy Time
 Heaven Can Wait
 The Curious Savage
 Summer And Smoke
 She Stoops To Conquer
 Lithuania
 A Phoenix To Frequent
 Stalag 17
 The Country Girl
 Cheaper By The Dozen

Oct. Samuel Taylor
 Nov. Harry Segall
 Jan. John Patrick
 Feb. T. Williams *In-The-Round
 Mar. Dr. Oliver Goldsmith
 Mar. Rupert Brooks *In-The-Round
 Mar. C. Fry *In-The-Round
 Apr. Bevan & Trizinski
 Apr. Clifford Odets (Dir. By George Crocker) *In-The-Round
 May Christopher Sergel

1953-54 Season - Directed By Sydney Spayde

Affairs Of State
 Mister Roberts
 Bell Book And Candle
 Winterset
 Peer Gynt
 High Ground
 Three Men On A Horse

Oct. Lous Verneuil
 Nov. Thomas Heggen
 Jan. John Van Druten
 Feb. Maxwell Anderson
 Apr. Ibsen-Green *In-The-Round
 Apr. Charlotte Hastings
 May John Holm & George Abbott

1954-55 Season - Directed By Sydney Spayde

The Fourposter
 Goodbye, My Fancy
 My Three Angels
 As You Like It
 Billy Budd
 Time Out For Ginger

Oct. Jan Dehartog
 Nov. Fay Kanin
 Jan. Sam & Bella Spewak
 Feb. William Shakespeare
 Apr. Louis O. Coxe & Robert Chapman
 May Ronald Alexander

1955-56 Season - Directed By Sydney Spayde

Sabrina Fair
 Dial "M" For Murder
 One Foot In Heaven
 King Of Hearts
 The Solid Gold Cadillac
 The Rainmaker
 The Clown Who Ran Away

Sept. Samuel Taylor
 Oct. Frederick Knott
 Dec. Anne C. Martens
 Feb. Jean Kerr & Eleanor Brooke
 Mar. Howard Teichmann & George S. Kaufman
 May Richard Nash
 Jan. Conrad Seiler

Ypt

1956-57 Season - Directed By Sydney Spayde

Bus Stop
 Junior Miss
 Anastasia
 Grammercy Ghost
 Joan Of Lorraine
 The Teahouse Of The August Moon

Oct. William Inge
 Dec. Chodorov & Fields
 Jan. Marcelle Maurette
 Feb. John Cecil Holm
 Apr. Maxwell Anderson
 May John Patrick

1957-58 Season - Directed By Sydney Spayde

Witness For The Prosecution	Oct.	Agatha Christie
The Loud Redpatrick	Nov.	John Boruff
The Desk Set	Jan.	William Marchant
The Lady's Not For Burning	Mar.	Christopher Fry
The Boy Friend	Apr.	Sandy Wilson
Holiday For Lovers	May	Ronald Alexander

1958-59 Season - Directed By Sydney Spayde

Finian's Rainbow	Oct.	E.Y. Harburg & Burton Lane
Champagne Complex	Nov.	Leslie Stevens
Inherit The Wind	Jan.	Jerome Lawrence & Robert E. Lee
The Mousetrap	Mar.	Agatha Christie
Visit To A Small Planet	Apr.	Gore Vidal
Where's Charlie?	May	George Abbott & Frank Loesser

1959-60 Season - Directed By Paul Dreher, Paul Schulze & Zack Waters

The Third Best Sport	Oct.	Eleanor & Leo Bayer Dir. By Paul Dreher	
The Diary Of Anne Frank	Nov.	Frances Goodrich & Albert Hackett Dir. By Paul Dreher	
Who Was That Lady I Saw You With?	Jan.	Norman Krasna Dir. By Paul Schulze	
Kiss Me Kate	Feb.	Spewack & Porter Dir. By Paul Schulze	
The Happiest Millionaire	Mar.	Kyle Crichton Dir. By Zack Waters	
Tiger By The Tail	May	John Yesbak Dir. By Paul Schulze	
The Red Shoes	Nov.	Robin Short Dir. By Paul Dreher	Ypt

1960-61 Season - Directed By Paul Dreher

The Matchmaker	Oct.	Thornton Wilder	
The Crucible	Dec.	Arthur Miller	
The Gang's All Here	Jan.	Jerome Lawrence & Robert E. Lee	
The King & I	Mar.	Rodgers & Hammerstein	
Romanoff & Juliet	Apr.	Peter Ustinov	
John Brown's Body	May	Stephen Vincent Benet	
The Wonderful Tang	May	Beaumont Bruestle	Ypt

1961-62 Season - Directed By Paul Dreher

Kismet	Oct.	Charles Lederer And Luther Davis	
The Innocents	Nov.	William Archibald	
The Firebrand	Jan.	Edwin Justis Mayer	
Othello	Mar.	William Shakespeare	
Five Finger Exercise	Apr.	Peter Shaffer	
The Fantasticks	May	Tom Jones & Harvey Schmidt	
Rumplestiltskin	Dec.	Charlotte Chorpenning	Ypt

1962-63 Season - Directed By Paul Dreher

The Tender Trap	Oct.	Max Schulman & Robert Paul Smith	
The Tenth Man	Nov.	Paddy Cheyevsky	
Dracula	Jan.	Hamilton Deane & John Balderston	
The Most Happy Fella	Mar.	Frank Loesser	
Under The Sycamore Tree	Apr.	Sam Spewack	
Dark Of The Moon	May	Howard Richardson, William Berney	
Amahl & The Night Visitors	Dec.	Gian-Carlo Menotti	Ypt

1963-64 Season - Directed By Paul Dreher

Grass Green, Sky Blue	Oct.	Kimmell & Swets	
The Lark	Nov.	Jean Anouilh	
Monique	Jan.	Dorothy & Michael Blankfort	
All The Way Home	Mar.	Tad Mosel	
Will Success Spoil Rock Hunter	Apr.	George Axelrod	
The Moon Is Blue	May	Hugh Herbert	
Amahl & The Night Visitors	Dec.	Gian-Carlo Menotti	Ypt
Tom Sawyer's Treasure Hunt	Feb.	C. Chorpenning Dir. By Marti Childs	Ypt

1964-65 Season - Directed By Paul Dreher

Mister Roberts	Oct.	Heggen & Logar
The Merchant Of Venice	Nov.	William Shakespeare

Irma La Douce	Feb.	Alexander Breffort	
Enter Laughing	Mar.	Joseph Stein	
The Miracle Worker	Apr.	William Gibson	
A Thousand Clowns	May	Herb Gardner	
The Pied Piper Of Hamelin	Jan.	Madge Miller	Dir. By Marti Childs Ypt

1965-66 Season - Directed By Paul Dreher

Teahouse Of The August Moon	Oct.	John Patrick	
Our Town	Nov.	Thornton Wilder	
The Medium	Jan.	Menotti	
Ladies In Retirement	Jan.	Reginald Denham And Edward Percy	
Brigadoon	Mar.	Lerner & Loewe	
A Man For All Seasons	Apr.	Robert Bolt	
Never Too Late	May	Sumner A. Long	
Amahl & The Night Visitors	Dec.	Gian-Carlo Menotti	Ypt
The Red Shoes	Feb.	Robin Short	Ypt

1966-67 Season - Directed By Paul Dreher

Arsenic & Old Lace	Oct.	Joseph Kesselring	
A Streetcar Named Desire	Nov.	T. Williams	
A Raisin In The Sun	Feb.	Lorraine Hansberry	
The Subject Was Roses	Mar.	Frank Gilroy	
Carousel	Apr.	Rodgers & Hammerstein	
The Rainmaker	May	N. Richard Nash	
Rumpelstiltskin	Dec.	C. Chorpenning	Ypt
Ali Baba & The Forty Thieves	Mar.		Ypt

1967-68 Season - Directed By Paul Dreher

The Odd Couple	Oct.	Neil Simon	
Waiting For Godot	Nov.	Samuel Beckett	
The Consul	Jan.	Menotti	
Guys And Dolls	Mar.	Loesser, Swerling, Burrows	
Henry Iv Part I	Apr.	William Shakespeare	
Generation	May	William Goodheart	Paul's 50th Show
The Indian Captive	Dec.	Dir. By Jim Drummond	Ypt
The Wonderful Tang	Feb.		Ypt

1968-69 Season - Directed By Paul Dreher

Tea & Sympathy	Oct.	Robert Anderson	
Happy Ending-Day Of Absence	Nov.	Douglas Ward	
Two For The Seesaw	Jan.	William Gibson	
Fanny	Mar.	S. N. Behrman & Joshua Logan	
Desire Under The Elms	Apr.	Eugene O'neill	
The Star-Spangled Girl	May	Neil Simon	
The Puppet Prince	Nov.		Ypt
Rip Van Winkle	Jan.	Directed By Marti Childs	Ypt

1969-70 Season - Directed By Paul Dreher

Kiss Me Kate	Oct.	Cole Porter	
A View From The Bridge	Nov.	Arthur Miller	
Wait Until Dark	Jan.	Frederick Knott	
A Flea In Her Ear	Mar.	Georges Feydeau	
Celebration	Apr.	T. Jones & H. Schmidt	
You Know I Can't Hear You When The Water's Running	May	Robert Anderson	
The Tingalary Bird	Dec.	M. Melwood	Dir. By Paul Dreher Ypt
Tom Sawyer's Treasure Hunt	Apr.		Ypt

1970-71 Season - Directed By Paul Dreher

Inherit The Wind	Oct.	Jerome Lawrence & Robert E. Lee	
Black Comedy & The Private Ear	Nov.	Peter Shaffer	
John Brown's Body	Dec.	Stephen V. Benet	
The Cat & The Canary	Jan.	John Willard	
Man Of La Mancha	Mar.	Dale Wasserman	
Climate Of Eden	Apr.	Moss Hart	
Life With Father	May	Howard Lindsay & Russel Crouse	
Winnie The Pooh	Feb.	A. A. Milne Adapted By K. Sergel	Ypt

1971-72 Season - Directed By Paul Dreher

Ten Little Indians	Oct.	Agatha Christie	
The Night Of The Iguana	Nov.	Tennessee Williams	
Plaza Suite	Jan.	Neil Simon	
Who's Afraid Of Virginia Woolf?	Mar.	Edward Albee	
Fiddler On The Roof	Apr.	Joseph Stein	
The Fourposter	May	Jan De Hartog	
Five Minutes To Morning	Nov.	M. Melwood Dir. By Joan Stroner	Ypt
The Hobbit	Mar.	J.R. Tolkien Dir. By Joan Stroner	Ypt

1972-73 Season - Directed By Paul Dreher

Dial "M" For Murder	Oct.	Frederick Knott	
The Crucible	Nov.	Arthur Miller	
The Last Of The Red Hot Lovers	Jan.	Neil Simon Dir. By James Avidon	
My Fair Lady	Mar.	Lerner & Loewe	
Child's Play	Apr.	Robert Morasco	
Butterflies Are Free	May	Leonard Gershe	
The Wizard Of Oz	Dec.	Dir. By James Avidon	Ypt
Rumpelstiltskin	Feb.	C. Chorpenning	Ypt

1973-74 Season - Directed By Paul Dreher

Summer And Smoke	Oct.	T. Williams	
The Witching Voice	Nov.	Arnold Johnston	
You Can't Take It With You	Jan.	George S. Kaufman & Moss Hart	
The Most Happy Fella	Mar.	Frank Loesser	
The Effect Of Gamma Rays On Man-...	Apr.	Paul Zindel	
Barefoot In The Park	May	Neil Simon	
The Man Who Killed Time	Nov.	Dir. By James Avidon	Ypt
The Red Shoes	Feb.	Robin Short Dir. By James Avidon	Ypt

1974-75 Season - Directed By Paul Dreher

The Importance Of Being Ernest	Oct.	Oscar Wilde	
The Desperate Hours	Nov.	Joseph Hayes	
The Lady's Not For Burning	Jan.	Christopher Fry	
A Funny Thing Happened On The Way...	Feb.	Shevelov & Sondheim	
Journey's End	Apr.	R.C. Sherriff	
The Prisoner Of 2nd Avenue	May	Neil Simon	
Reynard The Fox	Nov.	Dir. By Denis Malin	Ypt
The Tingalary Bird	Feb.	Dir. By Denis Malin	Ypt

1975-76 Season - Directed By Paul Dreher

Magic In The Heart Of The Universe	Oct.	Kimmel & Swets	
Death Of A Salesman	Nov.	Arthur Miller	
Old Times	Nov.	Harold Pinter Dir. By Donna Spaan	2nd Space
The Matchmaker	Apr.	Thornton Wilder	
South Pacific	Mar.	Rodgers & Hammerstein	
Hot L Baltimore	Apr.	Lanford Wilson	
The Boys In The Band	Apr.	Mart Crowley Dir. By Donna Spaan	2nd Space
The Odd Couple	May	Neil Simon	
Midsummer Night's Dream	Dec.	William Shakespeare Dir. By Denis Malin	Ypt
Two Pails Of Water	Feb.	A. Groidanus Dir. By Denis Malin	Ypt

1976-77 Season - Directed By Paul Dreher

Ghosts	Sep.	Ibsen Dir. By Michael Page	2nd Space
The Man Who Came To Dinner	Oct.	George S. Kaufman & Moss Hart	Paul's 100th Show
Jacques Brel Is Alive And Well & Living In Paris	Nov.		
The Restoration Of Arnold Middleton	Dec.	Dir. By Michael Page	2nd Space
She Stoops To Conquer	Jan.	Oliver Goldsmith	
The White House Murder Case		Jules Feiffer Dir. By Michael Page	2nd Space
The King And I	Mar.	Rodgers & Hammerstein	
Diary Of Anne Frank	Apr.	Goodrich & Hackett	
The Physicists	Apr.	Friedrich Duerrenmatt	2nd Space
The Sunshine Boys	May	Neil Simon	
The Puppet Prince	Nov.	Alan Cullen	Ypt
The Emperor's New Clothes	Feb.	Dir. By Denis Malin	Ypt

1977-78 Season - Directed By Paul Dreher

Conduct Unbecoming	Oct.	Barry England	
Long Day's Journey Into Night	Nov.	Eugene O'Neill	
Blithe Spirit	Jan.	Noel Coward	
Equus	Feb.	Peter Shaffer	
The Music Man	Apr.	Meredith Willson	
Absurd Person Singular	May	Alan Ayckbourne	
Pinocchio	Nov.		Ypt
Robin Hood	Feb.		Ypt

1978-79 Season - Directed By Paul Dreher

The Royal Family	Oct.	George S. Kaufman & Edna Ferber	
Slow Dance On The Killing Ground	Nov	Hanly Dir. By Michael Page	2nd Space
Relatively Speaking	Nov.	Alan Ayckbourn	
The Play's The Thing	Jan.	Ferenc Molnar	
Annie Get Your Gun	Mar.	Irving Berlin	
Take Ten	Jan.	Dir. By Rodney Vaccaro	2nd Space
The Miracle Worker	Apr.	William Gibson	
Otherwise Engaged	May	Simon Gray Dir. By Fred Sebulske	2nd Space
Same Time Next Year	May	Bernard Slade	
Cinderella	Nov.	C. Chorpensing Dir. By Jim Drummond	Ypt
The Wonderful Tang	Feb.	Beaumont Bruestle Dir. By Jeralyn Pinsky	Ypt

1979-80 Season - Directed By Paul Dreher

The Teahouse Of The August Moon	Oct.	John Patrick	
The Belle Of Amherst	Oct.	Guest Julie Harris	
Dylan	Nov.	Sidney Michaels	
Move Over Mrs. Markham	Jan.	Ray Cooney & John Chapman	
A Life In The Theatre	Jan.	David Mamet Dir. By Michael Page	2nd Space
The Sound Of Music	Mar.	Rodgers & Hammerstein	
The Lion In Winter	Apr.	James Goldman Dir. By Michael Page	
One Flew Over The Cuckoo's Nest	Apr.	Dale Wasserman	
The Norman Conquests-Table Manners	May	Alan Ayckbourn	
Marco Polo	Nov.	Jonathan Levy Dir. By Michael Page	Ypt
The Wizard Of Oz	May	Frank Baum Dir. By Jeralyn Pinsky	Ypt

1980-81 Season - Directed By Paul Dreher

The New York Idea	Oct.	Langdon Mitchell	
Chapter Two	Nov.	Neil Simon	
Oh Coward	Dec.	Noel Coward Dir. By Rodney Vaccaro	2nd Space
Sleuth	Jan.	Anthony Shaffer	
A Life In The Theatre	Jan.	David Mamet Dir. By Rodney Vaccaro	2nd Space
The Pajama Game	Mar.	Richard Adler & Jerry Ross	
Dark Of The Moon	Apr.	Howard Richardson & William Berney	
A Lion In Winter	April	James Goldman 2nd Space	
Devour The Snow	May	Abe Polsky Dir. By Rodney Vaccaro	2nd Space
On Golden Pond	May	Ernest Thompson	
Many Moons	Nov.	James Thurber Dir. By Rodney Vaccaro	Ypt
Treasure Island	Feb.	Dorothy Drew Dir. By Rodney Vaccaro	Ypt

1981-82 Season - Directed By Paul Dreher

Sly Fox	Oct.	Larry Gelbart	
Da	Nov.	Hugh Leonard	
Dracula	Jan.	John Balderston & Deabe Hamilton Dir. By Michael Page	
Brigadoon	Feb.	Lerner & Loewe	
All The Way Home	Apr.	Tad Mosel	
Romantic Comedy	May	Bernard Slade	
Five Minutes To Morning	Nov.	Mary Melwood Dir. By Michael Page	Ypt
Alice In Wonderland	May	Adapted And Dir. By Michael Page	Ypt

1982-83 Season - Directed By Paul Dreher

I Ought To Be In Pictures	Oct.	Neil Simon	
Cyrano De Bergerac	Nov.	Edward Rostand	
Amahl & The Night Visitors	Dec.	Menotti	

Wait Until Dark	Jan.	Frederick Knott Dir. By Michael Page	
Oliver	Feb.	Lionel Hart	
A Street Car Named Desire	Apr.	T. Williams	
Bedroom Farce	May	Alan Ayckbourn	
Beauty And The Beast	Nov.	Michael E. Brill Dir. By Michael Page	Ypt
The Three Musketeers	May	Brian Way Dir. By Michael Page	Ypt

1983-84 Season - Directed By Paul Dreher

A Man For All Seasons	Oct.	Robert Bolt	
They're Playing Our Song	Nov.	Neil Simon & M. Hamlisch	
A Midsummer Night's Dream	Jan.	William Shakespeare Dir. By Michael Page	
Deathtrap	Feb.	Ira Levin	
Annie	Mar.	Meehan, Strouse & Charni	
Lunch Hour	May	Jean Kerr	
Fools	Nov.	Neil Simon Dir. By Michael Page	Ypt
The Magic Horn	May	Anne Nicholson Dir. By Michael Page	Ypt

1984-85 Season - Directed By Paul Dreher

The Last Of The Red Hot Lovers	Oct.	Neil Simon	
Peter Pan	Nov.	James M. Barrie & L. Bernstein	
Arms And The Man	Jan.	George Bernard Shaw	
Man Of La Mancha	Feb.	Dale Wasserman	
Children Of A Lesser God	Apr.	Mark Medoff	
Mass Appeal	May	Bill C. Davis Paul's 150th Show	
The Adventure's Of Tom Sawyer	May	Mark Twain Dir. By Michael Page	Ct

1985-86 Season - Directed By Paul Dreher

Amadeus	Oct.	Peter Shaffer	
The Tenth Man	Nov.	Paddy Chayefsky	
Black Comedy	Jan.	Peter Shaffer	
Errand Of Mercy	Jan.	Frank Manley	
My Fair Lady	Feb.	Lerner & Loewe	
'Night, Mother	Apr.	Marsha Norman	
A Chorus Line	May	Michael Bennett	
Hercules	Nov.	Rodney Vaccaro, Ray Gordon, Ted Jauw Dir. By Joe Dulin	Ct
Wizard Of Oz	May	L. Frank Baum Ct	

1986-87 Season - Directed By Paul Dreher

Mister Roberts	Oct.	Joshua Logan & Thomas Heggen	
Joseph. . . Dreamcoat	Nov.	Andrew Lloyd Webber /Tim Rice Dir. By Michael Page	
The Real Thing	Jan.	Tom Stoppard	
Fiddler On The Roof	Feb.	Joseph Stein	
Our Town	Apr.	Thornton Wilder	
Brighton Beach Memoirs	May	Neil Simon	
The Red Shoes	May	Robin Short Dir. By Michael Page	Ct

1987-88 Season - Directed By Paul Dreher

Noises Off	Oct.	Michael Frayn	
Jacques Brel Is Alive & Well & Living In Paris	Nov.	Jacques Brel	
The Golden Age	Jan.	A.R. Gurney, Jr. Dir. By Jeralyn Pinsky	
Cabaret	Feb.	Masteroff, Kander & Ebb	
Crimes Of The Heart	Apr.	Beth Henley	
Biloxi Blues	May	Neil Simon	
The Puppet Prince	Nov.	Allan Cullen Dir. By Jeralyn Pinsky	Ct
Snow White & The Seven Dwarfs	May	Dir. By Jeralyn Pinsky	Ct

1988-89 Season - Directed By Paul Dreher

The Musical Comedy Murders Of 1940	Oct.	John Bishop	
A Christmas Carol	Nov.	Charles Dickens Adapted By Israel Horowitz	
Educating Rita	Jan.	Willy Russell Dir. By Jeralyn Pinsky	
Hello, Dolly!	Feb.	Michael Stewart & Jerry Herman	
Who's Afraid Of Virginia Woolf?	Apr.	Edward Albee	
I'm Not Rappaport	May	Herb Gardner	
Winnie-The-Pooh	Nov.	A. A. Milne Dir. By Jeralyn Pinsky	Ct
The Pied Piper Of Hamelin	May	William Glennon Dir. By Jeralyn Pinsky	Ct

1989-90 Season - Directed By Paul Dreher

The Foreigner	Oct.	Larry Shue		
A Christmas Carol	Nov.	Charles Dickens		
You Can't Take It With You	Jan.	Moss Hart & George S. Kaufman	Dir. By Jeralyn Pinsky	
The Mystery Of Edwin Drood	Feb.	Rupert Holmes		
The Prisoner Of Second Avenue	Apr.	Neil Simon		
Steel Magnolias	May	Robert Harling	Paul's 175th Show	
Cinderella	Nov.	Phyllis Ward Fox	Dir. By Pinsky	Ct
Really Rosie	May	Maurice Sendak	Dir. By Pinsky	Ct

1990-91 Season - Directed By Paul Dreher

Inherit The Wind	Oct.	Jerome Lawrence & Robert E. Lee		
A Christmas Carol	Nov.	Charles Dickens		
The Middle Ages	Jan.	A. R. Gurney, Jr.	Dir. By Jeralyn Pinsky	
Annie Get Your Gun	Feb.	Irving Berlin		
Move Over, Mrs. Markham	Apr.	Ray Cooney & John Chapman		
Driving Miss Daisy	May	Alfred Uhry		
Sleeping Beauty	Nov.	Barbara Fried	Dir. By Jeralyn Pinsky	Ct
How To Eat Like A Child And Other Lessons In Not Being A Grown-Up	May	Delia Ephron/John Forster/Judith Kahan	Dir. By Jeralyn Pinsky	Ct

1991-92 Season - Directed By Paul Dreher

The Fantasticks	Oct.	Tom Jones & Harvey Schmidt		
Life With Father	Nov.	Howard Lindsay & Russel Crouse		
Rumors	Jan.	Neil Simon	Dir. By Jeralyn Pinsky	
The Music Man	Feb.	Meredith Willson		
Other People's Money	April	Jerry Sterner		
Lend Me A Tenor	May	Ken Ludwig	Dir. By Robert Telford	
Nobody Loves A Dragon	Nov.	David Vos & Robert Gerlach	Dir. By J. Pinsky	Ct
Wind In The Willows	May	Kenneth Grahame	Dir. By Jeralyn Pinsky	Ct

1992-93 Season - Directed By Paul Dreher

A Flea In Her Ear	Oct.	Georges Feydeau		
The Miracle Worker	Nov.	William Gibson		
Broadway Bound	Jan.	Neil Simon	Dir. By Jeralyn Pinsky	
Anything Goes	Feb.	Cole Porter		
Lettice And Lovage	Apr.	Peter Shaffer		
A Few Good Men	May	Aaron Sorkin	Dir. By Robert Telford	
I Won't Take A Bath	Nov.	Book By Judith Martin	Dir. By Jeralyn Pinsky	Ct
Just So	May	Book By Mark St.Germain	Dir. By Jeralyn Pinsky	Ct

1993-94 Season - Directed By Paul Dreher

Inspecting Carol	Oct.	Daniel Sullivan		
A Christmas Carol	Nov.	Charles Dickens		
On Borrowed Time	Jan.	Paul Osborn	Dir. By Penelope Notter	
City Of Angels	Feb.	Larry Gelbart, Music By Cy Coleman		
Dancing At Lughnasa	Apr.	Brian Friel		
The Sunshine Boys	May	Neil Simon	Dir. By Robert Telford	
The Little Mermaid	Nov.	Pat Hale	Dir. By Penelope Notter	Ct
The Velveteen Rabbit	May	Barnes Boffey/Paul Pilcher	Dir. By Penelope Notter	Ct

1994-95 Season - Directed By Paul Dreher

On Golden Pond	Oct.	Ernest Thompson		
She Loves Me	Nov.	Jerry Bock/Sheldon Harnick		
Bliethe Spirit	Jan.	Noel Coward	Dir. By Penelope Notter	
Annie	Feb.	Charles Strouse/Martin Charmin		
Equus	Apr.	Peter Shaffer		
Lost In Yonkers	May	Neil Simon		
No One Will Marry A Princess With A Tree Growing Out Of Her Head	Nov.	Michael Brill/David Jackson	Dir. By Penelope Notter	Ct
Alice Through The Looking Glass	May	Lor Crane	Dir. By Penelope Notter	Ct
	Mar-June	Dir. By		Tt
	June	Dir. By		Ss

1995-96 Season - Directed By Paul Dreher

To Kill A Mockingbird	Oct.	Christopher Sergel	
The 1940's Radio Hour	Nov.	Walton Jones	Dir. By Penelope Notter
Born Yesterday	Jan.	Garson Kanin	Dir. By Penelope Notter
The King And I	Feb.	Rodgers & Hammerstein	
The Rainmaker	Apr.	N. Richard Nash	Paul's 200th Show
Same Time, Next Year	May	Bernard Slade	
James And The Giant Peach	Nov.	Richard R. George	Dir. By Pamela Steers Ct
A Little Princess	May	Virginia Glasgow	Koste Dir. By Penelope Notter Ct
	Mar-June	Dir. By	Tt
	June	Dir. By	Ss

1996-97 Season - Directed By Paul Dreher

Same Time, Another Year	Oct.	Christopher Sergel	
Peter Pan	Nov.	J. M. Barrie, Music By Leonard Bernstein	
Sylvia	Jan.	A. R. Gurney	Dir. By Penelope Notter
Guys And Dolls	Feb.	Frank Loesser	
The Sisters Rosensweig	Apr.	Wendy Wasserstein	
Love Letters	May	A. R. Gurney	Dir. By Penelope Notter
Schoolhouse Rock Live !	May	Scott Ferguson Etc.	Dir. By Penelope Notter Ct
	Mar-June	Dir. By	Tt
	June	Dir. By	Ss

1997-98 Season - Directed By Paul Dreher

Woody Guthrie's American Song	Oct.	Woody Guthrie & Peter Glazer	
Little Women	Nov.	Richard Hishak	
Moon Over Buffalo	Jan.	Ken Ludwig	Dir. By Penelope Notter
The Sound Of Music	Feb.	Rodgers & Hammerstein	
The Heiress	Apr.	Ruth Goetz & Augustus Goetz	
Little Shop Of Horrors	May	Dir. By Penelope Notter	
The Best Christmas Pageant Ever	Nov.	Dir. By Penelope Notter	Ct
The Magic Mrs. Piggie-Wiggle	May	Dir. By Mary Kron	Ct
	Mar-June	Dir. By	Tt
	June	Dir. By	Ss

1998-99 Season - Final Season Directed By Paul Dreher

Amadeus	Sept/Oct.	Peter Shaffer	
Cinderella	Nov	Rodgers & Hammerstein	Dir. By Penelope Notter
Grace & Glorie	Jan.	Tom Ziegler	Dir. By Penelope Notter
Fiddler On The Roof	Feb.	Stein, Bock, Harnick	
The Foreigner	Apr.	Larry Shue	
Steel Magnolias	June	Robert Harling	
Pinocchio	Oct.	Dir. By Penelope Notter	Ct
Trixie True, Teen Detective	May	Dir. By Penelope Notter	Ct
Free To Be You And Me	Mar-June	Dir. By Pamela Steers	Tt
Selkie & Schoolhouse Rock Live	June	Dir. R. Steffens & J. Sommerfeldt	Ss

1999-00 Season - First Season Directed By Bruce Tinker

Noises Off	Sept/Oct.	Michael Frayn	
Scrooge!	Nov.	Leslie Bricusse	Dir. By Penelope Notter
Barefoot In The Park	Jan.	Neil Simon	Dir. By Penelope Notter
Camelot	Feb.	Lerner & Lowe	
The Uninvited	Apr.	Tim Kelly	
Return To The Forbidden Planet	June	Bob Carlton	Dir. By Penelope Notter
Free To Be You And Me	Nov.	Douglas Love & Regina Safran	Dir. By Pamela Steers Ct
Jack And The Beanstalk	May	Linda Daugherty	Dir. By Karen Libman Ct
Once Upon A Time & Ever After	Mar-June	Dir. Mary Kron	Tt
The Yellow Boat & Into The Woods	June	Dir. P. Notter & R. Steffens	Ss

2000-01 Season - Directed By Bruce Tinker

Much Ado About Nothing	Sept/Oct.	William Shakespeare	
The Wizard Of Oz	Nov.	Baum, Arlen, Harburg & Kane	Dir. By Penelope Notter
Sylvia	Jan.	A.R. Gurney	Dir. By Penelope Notter
Singin' In The Rain	Feb.	Comden, Green, Brown & Freed	

Death Of A Salesman
 Communicating Doors
 Stuart Little
 Anne Of Green Gables
 Traveling Troupe Tba
 Summer Stock Tba

Apr. Arthur Miller Dir. Len Kluge
 June Alan Ayckbourn
 Oct. Joseph RobinetteDir. By Robbin Demeester Ct
 May Joseph Robinette & Evelyn Swensson
 Mar-June
 June Tt Ss

Harlequin Productions

1927-28

Mr. Pim Passes By
 Outward Bound
 You and I

1928-29

The Torchbearers
 The Dover Road
 Right You Are
 One-Act Plays:
 Food - Moonshine - The
 Valiant - Suppressed
 Desires
 The Thirteenth Chair

1929-30

Meet The Wife
 One-Act Plays: Charming
 Young Man - Night at
 an Inn - Cinderella
 Married
 R.U.R.
 The Circle

1930-31

Why Marry
 The Perfect Alibi
 The Favourite Mrs. Fair

1931-32

Hell Bent For Heaven
 Hazel Kirke
 Tea for Three
 The Play's the Thing

1932-33

June Moon
 Cock Robin

1933-34

The High Road

1934-35

Three Cornered Moon

1935-36

Seven Keys to Baldpate
 Holiday
 Accent on Youth

1936-37

The Bishop Misbehaves
 On Stage
 Hay Fever

1937-38

Post Road

Outward Bound
Fresh Fields
Her Master's Voice

1938-39
Penny Wise
Journey's End
First Lady

1939-40
Our Town
Biography
Room Service

1940-41
Margin for Error
Double Door
George and Margaret

1941-42
George Washington Slept Here
Out of the Frying Pan
Personal Appearance

1942-43
Petticoat Fever
Kind Lady
Arsenic and Old Lace

1943-44
Papa Is All
What a Life

1944-45
Claudia
Over Twenty One

1945-46
Kiss and Tell
A Murder Has Been Arranged
Three's a Family

1946-47
Blythe Spirit
Laura
Morning's At Seven
My Sister Eileen

1947-48
Dear Ruth
Angel Street
The Male Animal

1948-49
Our Town
You Can't Take It With You
Ladies in Retirement
John Loves Mary

1949-50
619. Portrait of a Polish Family
Night Must Fall
Life With Father

1950-51
Goodbye, My Fancy
Good Housekeeping
The Great Big Doorstep

1951-52

Years Ago

The Shop at Sly Corner

The Man Who Came to Dinner

1952-53

Affairs of State

Mr. Pim Passes By

The Velvet Glove

Light Up the Sky

1953-54

Lo and Behold

1954-55

My 3 Angels

The Glass Menagerie

Mr. Barry's Etchings

1955-56

Nine Girls

The Beautiful People

Midsummer

1956-57

The Solid Gold Cadillac

Jenny Kissed Me

1957-58

Mrs. Roberts

Roberta

1958-59

Kind Sir

The Mousetrap

The Rainmaker

1959-60

Blythe Spirit

California, Her I Come

Room Service

1960-61

Third Best Sport

Picnic

Janus

1961-62

Send Me No Flowers

Monique

Light Up the Sky

1962-63

A Streetcar Named Desire

Critic's Choice

Dark at the Top of the Stairs

1963-64

Inherit the Wind

Everyone Loves Opal

Three Men on a Horse

1964-65

Cat on a Hot Tin Roof

Goodby Charlie

Sunday in New York

1965-66

Mary, Mary
Never Too Late
A Far Country

1966-67

The Curious Savage
Absence of a Cello
Speaking of Murder
The Women

1967-68

The Odd Couple
The Subject Was Roses
My Three Angels

1968-69

The Miser
Come Back, Little Sheba
Barefoot in the Park

1969-70

Me and Thee
The Lion in Winter
A Shot in the Dark

1970-71

You Know I Can't Hear You
When the Water is Running
Company of Wayward Saints
Mister Roberts
Spoonriver Anthology

1971-72

The Four Poster
Royal Gambit
Harvey
Plaza Suite

1972-73

Bell, Book & Candle
Dear Friends
Any Wednesday

1973-74

Lovers and Other Strangers
Dr. Cook's Garden
How the Other Half Loves

1974-75

The Effect Gamma Rays on
Marigolds
A Fate Worse Than Death
Come Blow Your Horn

1975-76

Private Lives
Spofford
Twelfth Night

1976-77

6 Rms.Rv.Vu.
J.B.
The Sunshine Boys

1977-78

Thruher Carnival
Arsenic and Old Lace

Highlights of Harlequin Past
The Gingerbread Lady

1978-79

Monica's Room
Harvey
Animal Farm

1979-80

California Suite
Best Man
Relatively Speaking

1980-81

Detective Story
Girl in the Freudian Slip
Night Watch

1981-82

Catch Me If You Can
Good Doctor
Tribute

1982-83

Gin Game
Fantastiks
Chapter II
Move Over Mrs. Markham

1983-84

Piano Bar
No Sex Please, We're British
Death of a Salesman
Thousand Clowns

1984-85

Visit to a Small Planet
Case of Libel
Talent for Murder
Dracula, The Musical

1985-86

Mass Appeal (Special Fund
Raiser)
Same Time, Next Year
Fools
One Flew Over the Cuckoos
Nest
Crimes of the Heart

1986-87

What Did We Do Wrong
Glass Menagerie
Sharing Cross Road
Breakfast w/Less & Bess

1987-88

Cheaper by the Dozen
Mass Appeal
Send Me No Flowers
The Housekeeper

1988-89

Belles on Their Toes
Vincent
Dancing in the End Zone
Corpse

1989-90

Silver Whistle

Picnic

Squabbles

1990-91

Steel Magnolias

A Walk in the Woods

Speaking of Murder

1991-92

June Groom

Victim

The Foreigner

1992-93

Musical Murder Mysteries of 1940

Sunshine Boys

The Nerd

1993-94

Fox Fire

Pvt. Wars

Dining Room

Love Sex and the IRS

1994-95

Lend Me a Tenor

Secret Affairs of Mildred Wilde

Lost in Yonkers

1995-96

Groucho, Life in Revue

Victoria's House

I hate Hamlet

1996-97

Into the Woods

Dearly Departed

It Had to Be You

1997-98

My Fair Lady

Murder at Howard Johnson

The Day They Kidnapped the Pope

1998-99

Guys and Dolls

Sylvia

Don't Dress For Dinner

1999-2000

Greetings

1940 Radio Hour

Barrymore's Ghost

Tribute

Johnson

PLAY	Date	Director
HEART TO MEND FIRST PUBLIC PRESENTATION	At the Country	Helen Browder
ROSALIE FIRST PUBLIC PRESENTATION	Club Dec. 11,	Buzzy Barton
BEAU OF BATH FIRST PUBLIC PRESENTATION	1924	Mary Burris
YOU AND I (2ND. PUBLIC PRESENTATION)	Nov. 29, 1925	Mary Burris
MEET THE WIFE	1926-27	Mary Burris
FIXIN'S	1926-27	Mary Burris
STATION YYYY	1927	Emma Lee Barton
GRETNA GREEN		Emma Lee Barton
GAINS AND GAINS, JR.	1926-27	
A DOLLS HOUSE	1926-27	Hortense Neilson
THE TORCHBEARERS	1927-28	Emma Lee Barton
THE BRAT	1928-29 (At Etsn)	Charlie Boyles
IN THE NEST ROOM	1929-30	Macon Johnson & Mary Burris
NEW BROOMS	Oct.16, 1928 (At Etstc)	
THE PERSECUTED WIFE	1925	
MAKE BELIEVE	1928-29	Sara Worley
THE PLAYGOERS	1928-29	Bob Cox
WHITE COLLARS	1929	Charlie Broyles
THE TWO VIRTUES	1929-30	Sara Worley
A WEDDING	1929-30	Emma Lee Barton
SO'S YOUR OLD ANTIQUE	1929-30	Cobey Winston
THE VALIANT	Apr.,1930	Mary Burris
GRAND OPERA AT THE BREAKFAST TABLE	Apr.,1930	Emma Lee Barton & Arthur Earnest
SHAM	April., 1930	
THE FINGER OF GOD	Oct., 21, 1930	
A MARRIAGE HAS BEEN ARRANGED	Oct., 21, 1930	
THE UNDERCURRENT	Oct., 21, 1930	
A PAIR OF SIXES	Nov., 1930	Mary Burris
FOLLOW SUIT		
THE MOUSE TRAP		
AREN'T WE ALL	Dec., 1930	Mary Burris
LADY WINDEMERE'S FAN	Feb., 1931	Emma Lee Barton
THE IMPORTANCE OF BEING EARNEST	Feb., 1931	Mildred Herrin
OUT OF THE NIGHT	Apr., 1931	Charlie Broyles
ILE	May, 1931	Louise Barton
THE FLORIST SHOP	May, 1931	Fay Diddle
THE AMATEURS	1931-32	Mary Burris
HOT LEMONADE	1931-32	Christine Mc Coy
RIDERS TO THE SEA	1931-32	Louise Barton
THE FIRST DRESS SUIT	1931-32	Catherine Peterson
THE ROMANCERS	1931-32	Louise Barton
BOCCACCIO'S UNTOLD TALE		Helen Thomas
THE LUNATICS		
THE MOONS SHINENERS		
ANNA CHRISTIE		
CRADLE SONG		
THE HAPPY JOURNEY FROM CAMDEN TO TRENTON		
THE MAN FROM TOTONTO	May, 1932	Florence Taylor & Charlie Broyles

GHOST	1932-33	Mary Burris
THE FIRST MRS. FRASER	1932-33	Mary Burris
THE WHOLE TOWN'S TALKING	1932-33	Ella Ross
THE ALABASTER BOX	1932-33	Louise Barton
THE MONKEY'S PAW	1933-34	Sara Worley
OUTWARD BOUND	1933-34	Louise Barton
ANDAM AND EVA	Feb., 1934	Helen Thomas
HOLIDAY	Mar., 1934	Charlie Broyles
HEDDA GABLER	Feb., 1934	Mary Burris
AREN'T WE ALL	1934-35	Mary Burris
HAY FEVER	1934-35	Mary Burris
A CHURCH MOUSE	1934-35	Dub Smith
THE FIRST AND THE LAST	1935-36	Louise Barton
POST ROAD	1935-36	Hugh Millard
THE ANIMAL KINGDOM	1935-36	Mary Burris
CHILDREN OF THE MOON	1935-36	Charlie Broyles
DEATH TAKES A HOLIDAY	1935-36	Emma Lee Barton
SANTA CLAUSE'S WORKSHOP	Dec., 1935	Sara Worley
AUNT SABRINY'S CHRISTMAS	Dec., 1935	Sara Worley
SMILIN' THROUGH	1936-37	Louise Barton
LADIES OF THE JURY	1936-37	Hugh Millard
THE NINTH GUEST	1936-37	Louise Barton
THE TWELVE POUND LOOK	1936-37	Mary Burris
ADAM'S EVENING	1936-37	Louise Barton
SUN-UP	1936-37	Emma Lee Barton
THE LOVE NEST	1936-37	
PIGS	1936-37	
PASSING OF THE THIRD FLOOR BACK	1937-38	Mary Broyles
CANDLELIGHT	1937-38	Mary Burris
I WANT A POLICAMAN	1937-38	Hugh Millard
TOVARICH	1937-38	
ASHES OF ROSES	1937-38	Emma Lee Barton
THURSDAY EVENING	1937-38	Mary Burris
NIGHT MUST FALL	1938-39	Carrie Pace & Ruth Scott
THE BISHOP MISBEHAVES	1938-39	Katherine Meredith
ICEBOUND	1938-39	Herman Milhorn
SQUARING THE CIRCLE	1938-39	Hugh Millard & Carrie Pace
PENNYWISE	April., 1938	Herman Milhorn
THE NEIGHBORS	1938-39	Ruth Scott
THE PATSY	1939-40	Catherine Cowell
YOU CAN'T TAKE IT WITH YOU	1939-40	Bob Hickey & Bill Belew
THE NIGHT OF JANUARY 16TH	1939-40	Herman Milhorn
CONTRASTS	1939-40	Dorothy Donahue
FIXIN'S	1939-40	Herman Milhorn
ALEXANDER WAS GREAT	1939-40	carrie pace
THE SHINING HOUR		Fay Diddle
DOUBLE DOORS	1939-40	
THE HILL BETWEEN	1939-40	
WHISTLING IN THE DARK	1939-40	Herman Milhorn
A MURDER HAS BEEN ARRANGED	1940-41	Emma Lee Barton
GEORGE AND MARGARET		Emma Lee Barton
MR. AND MRS. NORTH	1941-42	Emma Lee Barton
THE SILVER CORD	1941-42	Emma Lee Barton
BRIEF MUSIC	1941	Emma Lee Barton
A MINUET	1942-43	Emma Lee Barton

MINSTRELS	1943-44	Emma Lee Barton
THE GHOST FLIES SOUTH	1944-45	Louise Barton
GOODBYE AGAIN	1945-46	Berney Burleson
CRAIG'S WIFE	1945-46	Berney Burleson
THE NINTH GUEST	1945-46	Louise Barton
THE TORCHBEARERS	1946-47	Bernard Cantor & Bill Payne
ANGEL STREET	Apr., 1946-47	Louise Barton
OUR TOWN	Jun., 1947	Mable Vanlandingham & Bill Payne
LOVE FROM A STRANGER	1947-48	Louise Barton
MY SISTER EILEEN	1947-48	Evelyn Armsbrush
THE LITTLE FOXES	1947-48	Fay Diddle
THE ALABASTER BOX	1947-48	Anne Gentry
THE BAT	1947-48	Louise Barton
PAPA IS ALL	1948-49	Fay Diddle
THE BARRETS	1948-49	Emma Lee Barton
OUTWARD BOUND	1948-49	Louise Barton
DEAR RUTH	1948-49	Evelyn Armsbrush
ROPE	1948-49	Berney Burleson
THE COST OF FREEDOM	1948-49	Alfred Beard
JOSEPH OF ARIMETHEA	1948-49	Louise Barton
A BROOM FOR THE BRIDE	1948-49	Walter Heeb & Eugenia Range
THE LATE CHRISTOPHER BEAN	1949-50	Louise Barton
MARY AND THE FAIRY RADIO BROADCAST	1949-50	Berney Burleson
GEORGE WASHINGTON SLEPT HERE	1949-50	Berney Burleson
LADIES IN RETIREMENT	1949-50	walter Heeb
THE LATE GEORGE APLEY	1949-50	Fay Diddle
FOR HE HAD GREAT POSSESIONS	1949-50	Pat Jagers
DEATH TAKES A HOLIDAY	1949-50	Emma Lee Barton
AN INSPECTOR CALLS	1950-51	Louise Barton
ALL MY SONS	1950-51	Berney Burleson
BLITHE SPIRIT	Feb., 1950-51	Tera Simmons
SKYLARK	1950-51	Katherine Meredith
ROOM SERVICE	1950-51	Bill Snitger
THE CURIOUS SAVAGE	1951-52	Fay Diddle
CLAUDIA	1951-52	Audrey Houchens
RESERVE TWO FOR MURDER	1951-52	Emma Good
KIND LADY	1951-52	Pat Jagers
THE CONSTANT WIFE	1952-53	John Adkins
JENNY KISS ME	1952-53	Charlie Harrison
THE MALE ANIMAL	1952-53	Audrey Houchens
THE HEIRESS	1952-53	Louise Barton
ABIE'S IRISH ROSE	1952-53	Louise Barton
DUET FOR TWO HANDS	1953-54	Louise Barton
HARVEY	1953-54	Fay Diddle
LAURA	1953-54	Louise Barton
THE COUNTRY GIRL	1954-55	Hal Youngblood
AFFAIRS OF STATE	1954-55	Hal Youngblood
HIGH GROUND	1954-55	Louise Barton
SEE HOW THEY RUN	1954-55	Katherine Meredith
THE CLOWN WHO RAN AWAY	1954-55	Louise Barton
THE GLASS MENAGERIE	1955-56	Bud Brown
DIAL "M" FOR MURDER	1955-56	Louise Barton
SOME SWEET DAY	1955-56	Emma Lee Barton
MY THREE ANGELS	1955-56	Louise Barton
BRIGHTEN THE CORNER	1956-57	Bets Harrell

ONE FOOT IN HEAVEN	1956-57	Jo Dotson
ON BORROWED TIME	1956-57	Louise Barton
THE REPRISAL	1956-57	Hal Youngblood
ONCE UPON A TOWN	1957-58	Louise Barton
A ROOM FULL OF ROSES	1957-58	Mary V. Dickerson
CANDIDA	1957-58	Berney Burleson
THE CRUCIBLE	1957-58	Harold Frank
KING OF HEARTS	1957-58	Emma Lee Barton
VISIT TO A SMALL PLANET	1958-59	Mary V. Dickerson
THIEVES' CARNIVAL	1958-59	Hal Youngblood
THE CURIOUS SAVAGE (FIRST PLAY IN ARENA PLAY HOUSE)	1958-59	Hal Youngblood
TAMING OF THE SHREW	1958-59	Harold Frank
THE HASTY HEART	1958-59	Hal Youngblood
LIGHT UP THE SKY	Oct., 1959-60	Bill Payne
FAMILY PORTRAIT	Dec., 1959-60	Emma Lee Barton
ANGEL STREET	Feb., 1959-60	Berney Burleson
SHE STOOPS TO CONQUER	Apr., 1959-60	Harold Frank
DIRTY WORK AT THE CROSSROADS	May, 1959-60	Daryl Frank
THE GIRLS IN 509	Oct., 1960-61	Gene Moore
MAN IN THE BOWLER HAT	Dec., 1960-61	Tom Cash
THE VALIANT	Dec., 1960-61	Sandra Phillips
OVERTONES	Dec., 1960-61	Ruth Scott
THE LARK	Feb., 1960-61	Harold Frank
MRS. MCTHING	Mar., 1960-61	Daryl Frank
THE BOY FRIEND	May, 1960-61	Bill Payne
SOLID GOLD CADILLAC	Oct., 1961-62	Jerry Green
THE POTTING SHED	Dec., 1961-62	Gene Moore
J.B	Feb., 1961-62	Harold Frank
THE GAZEBO	Mar., 1961-62	Ruth Scott
THE PLEASURE OF HIS COMPANY	May, 1961-62	Lee Starskey
SEND ME NO FLOWERS	Oct., 1962-63	Darlene Olson
BAD SEED	Dec., 1962-63	Gene Moore
TWELFTH NIGHT	Feb.-Mar., 1962-63	Harold Frank
JANE	Apr., 1962-63	Dick Counts
BYE BYE BIRDIE	June, 1962-63	Bill Payne
THE BUSY MARTYR	Oct., 1963-64	Gene Moore
ALL THE WAY HOME	Dec., 1963-64	Gene Moore
ARMS AND THE MAN	Feb., 1963-64	Harold Frank
THE MOON IS BLUE	Apr., 1963-64	Jimmy Good
OH DAD POOR DAD	June, 1963-64	Bill Payne
ESCAPE BY MIDNIGHT (ONE ACTOR)	Sept., 1963-64	Jenny Arrowood & Jo Carson
ARSENIC AND OLD LACE	Oct., 1964-65	Ruth Scott
AUNTIE MAME	Dec., 1964-65	Gene Moore
MIRACLE WORKER	Feb., 1964-65	Dan Fleischacker
THE FANTASTICS	Apr., 1964-65	Lee Miller & Marie Presnell
THE GLASS MENAGERIE	June., 1964-65	Bill Payne
LITTLE MARY SUNSHINE	Aug., 1964-65	Don Bradford
BLITHE SPIRIT	Oct., 1965-66	Marie And Steve Presnell
GOODBYE, CHARLIE	Dec., 1965-66	Penny Mattice & Virginia Norton
BALSAM AND BAYBERRY	Dec., 1965-66	Nanette Madgett
THE SILVER CORD	Mar., -April., 1965-66	Berney Burleson
EVERYBODY LOVES OPAL	June 2-4, 1965-66	Bill Payne
OKLAHOMA!	Oct., 1966-67	Bill Payne
THE COUNTRY GIRL	Dec. 8-10, 1966-67	Daryl Frank

THE WORLD OF CARL SANDBURG	Feb.23-25, 1966-67	Penny Mattice
THE OLD LADIES	Apr. 6-8, 1966-67	
THE MARRIAGE GO-ROUND	May 25-27, 1966-67	Berney Burleson
SOUND OF MUSIC	Oct.,12-15,17-24,1967-68	Marie Presnell
ABSENCE OF A CELLO	Dec., 1967-68	Charles Jones
PICNIC	Feb.15-17,19,1967-68	Berney Burleson
BRECHT ON BRECHT	Apr. 4-6, 1967-68	Harold Frank
NEVER TO LATE	May 30-June 4, 1967-68	Jimmy & Emma Good
OLIVER	July 9-13, 18, 19, 21, 1968	Penny Mattice
MY FAIR LADY	Oct. 17-20,24,25,27,29, Nov.1,2,1968	
THE ODD COUPLE	Nov.28-30, Dec.1, 1968	Marquerite Parris
THE LION IN WINTER	Feb.13-15,17,18, 1969	Berney Burleson
A MAN CALLED PETER	Mar. 27-April 3, 1969	Charles Jones
BRIGADOON	June 10-14, 1969	Randy Buck
HELLO, DOLLY (6 SELL OUTS)	Oct. 14-19,21,22, 1969	Jim Good
CATCH ME IF YOU CAN	Dec.2-6, 1969	Randy Buck
A VIEW FROM THE BRIDGE	Feb.12-14, 1970	Eorge Moldoven
THE ROBE	Mar.31-Apr.5, 1970	Charles Hampton
BAREFOOT IN THE PARK	May, 1970	Charles Querermous
CARNIVAL	June/July, 1970	Bill Williams & Randy Buck
SEE HOW THEY RUN	Oct. 9-13, 1970	Helene Romaine & Charles Humpston
AMAL AND THE NIGHT VISITORS	Dec. 3-6, 1970	Helene Romaine & Charles Humpston
DUST OF THE ROAD		Penny Mattice
THE SUBJECT WAS ROSES	Jan.29-Feb.5, 1970	Charles Humpston
THE PHYSICIST	May 19, 20, 22, 23, 1971	Penny Mattice
CAROUSEL	May 7, 8, 9, 10, 11, 1971	Harry Keuper
DRACULA	July 13-17, 1971	Niles Cruz
CAMELOT	Oct. 14-17, 1971	Charles Humpston
GHOST TRAIN	Nov. 25-27, 1971	Niles Cruz
HOLIDAY REVENUE	Dec.17, 18, 1971	Charles Humpston & Penny Mattice
STREETCAR NAMED DESIRE	Jan. 20-22, 1972	H.F. Keuper
THREE BAGS FULL	Feb. 17-19, 1972	Helene Romaine & Charles Humpston
AN EVENING WITH SHAKESPEARE	Mar. 18, 19, 1972	Penny Mattice
COME BLOW YOUR HORN	Apr.27-29, 1972	Charles Humpston & Bill Honeycutt
CACTUS FLOWER	June, 1972	Ira Read
SOUTH PACIFIC	October, 1972	Marie Presnell
HARVEY	Dec. 8-10, 15, 16 1972	Marquerite Parris
WAIT UNTIL DARK	Jan. 26-28, Feb. 2 ,3, 1973	Charles Humpston
ONE FOOT IN HEAVEN	March, 1973	Ira Read
FORTY CARATS	May, 1973	Charles Humpston & Helen Romaine
THE KING AND I	July/August 1973	Charles Humpston
OKLAHOMA!	October, 1973	Bill Honeycutt
LIFE WITH FATHER	November, 1973	Helen Romaine & Ken Bates
GLASS MENAGERIE	Jan/Feb 1974	Linda Mcatee
YOU'RE A GOOD MAN, CHARLIE BROWN	March, 1974	Charles Humpston
YOU CAN'T TAKE IT WITH YOU	May 24, 25, 31, June 1, 1974	Ira Read
FIDDLER ON THE ROOF	Oct. 1, 12, 14, 15, 17-19, 1974	Marie Presnell
GIRLS IN 509	Nov. 28-30, Dec 6, 7, 1974	Emma Good
PRISONER OF SECOND AVENUE	Jan. 31, 1975, Feb 1, 7, 8 1975	Tom Broyles
GODSPELL	Apr. 17-26, 1975	Ira Read
SUNDAY IN NEW YORK	May 23, 24, 30, 31 1975	Dennis Wyatt
THE WONDERFUL WIZED OF OZ	June 27, 28, 30 , July 1-5, 8, 10-12, 1975	Joy Allen
A LITTLE NIGHT MUSIC	July 31- Aug 1, 2, 7-9, 1975	Randy Buck

GEORGE M	Oct 16-18, 21-25, 1975	Charles Humpston
BUTTERFLIES ARE FREE	Nov. 27-29, Dec 5-6, 1975	Betts Miller
GODSPELL	April, 1976	Ira Read
STAR SPANGLED GIRL	May 7, 8, 14, 15, 1976	Charles Lucas
DR. COOK'S GARDEN	June 11, 12, 17, 18, 1976	Jacquire Howe and Valerie Hall
BYE BYE BIRDIE	Aug. 12-14, 16, 17, 20,21 1976	Guy Priester
HELLO, DOLLY	Oct. 22, 23, 28-30, 1976	Charles Humpston
THE CAROL	Dec. 18, 1976	Michael R. Blevins
I DO, I DO	May 21, 22, 26-28, 1977	Dick Major
OLIVER	july 29, 30, Aug. 3-6, 1977	Karen Brewster
TOM SAWYER	Oct. 7-13, 1977	Mike Blevins
SOUND OF MUSIC	Nov. 3-5, 11, 12, 17-19, 1977	Marie Presnell & Charles Humpston
THE CLOWN	Dec. 19-21, 1977	Harriett Whittaker & Mike Blevins
KNOCK, KNOCK	January 5-7, 1978	George mc Atee
NEVER TO LATE	February 3, 4, 10, 11, 1978	Jean Dockery & Earl Murphy
TWO BY TWO	May, 1978	George mc Atee
BAREFOOT IN THE PARK	March 17, 18, 24, 25, 1978	Betts Leach
STORY THEATRE	July 28, 29, Aug. 4-6, 1978	George mc Atee
SHENANOAH	Oct. 20, 21, 25-28, 1978	George mc Atee
SUNSHINE BOYS	December 29-31, 1978	Jean Dockery
NIGHTWATCH	March 29-31, 1979	Dorsey Smith
DIRTY WORK AT THE CROSSROADS	April 26-28, 1979	Charles Reed
MARY, MARY	May 31, June 1, 2, 1979	Berney Burleson
GUYS AND DOLLS	Nov. 8-10, 15-17, 1979	Bill Williams
SAME TIME NEXT YEAR	March 21, 22, 27-29, 1980	Humpston/Phillips
MOUSETRAP	April 16, 17, 22-24, 1980	R. Wyatt/C. Anderson
VANITIES	July 18, 19, 25, 26, 1980	ron Wickman
FINISHING TOUCHES	August 22, 23, 29-31, 1980	ron Wickman
FINIAN'S RAINBOW	November, 7, 8, 13-15, 1980	Reuben Pierce
ANNABELLE BROOM, THE UNHAPPY WITCH	Fall of 1980	Joy Allen
FANTASTICS	MAY 2, 3, 1981	Penny Mattice
6 RMS RIV VU	May 15, 16, 21-23, 1981	Robbie Wyatt
I NEVER SANG FOR MY FATHER	June 12, 13, 18-20, 1981	Dennis Elkins
BLACK COMEDY	Sep 18,19, 24-26, 1981	Betts Leach
DEAR WORLD	Nov 6, 7, 12-14, 1981	Dick Phillips
CINDERELLA	Feb 8-14, 1982	Joy Allen
A MAN CALLED PETER	Mar 26, 27 Apr 1-3, 1982	Dick Phillips
MUSIC MAN	Apr 2, 4, 7-11, 24(?) 1981	Dick Phillips
BULLSHOT GRUMMOND	Apr. 23, 24, 29, 30, 1981	Bill Counts
PURLIE	June 18, 19, 24-26, 1982	Penny Mattice
THE BAD SEED	Sept.18, 19,25-27, 1982	Bill Campbell
COMPANY	Nov. 4-6, 11-13, 15, 16, 1982	Steve Presnell & Reuben Pierce
THE WIZ	June 30, July 1, 2, 7-9, 1983	Penny Mattice
TRIAL BY JURY/THE MEDIUM	April 15, 16, 21-23	Steve Presnell
MAN OF LA MANCHA	Sep. 29, 30 Oct. 1, 6-8, 1983	Steve Presnell
MORNINGS AT SEVEN	Aug-83	Bill Campbell

Joplin Little Theatre

1938

Three Cornered Moon

1939-1940

Bertha, The Beautiful Typewriter Girl

A Murder Has Been Arranged

Accent On Youth

Night Must Fall

Petticoat Fever

1940-1941

The Drunkard

Pygmalion

Boy Meets Girl

Outward Bound The Women	Tv Tonight And Helena's Husband	1962-1963 The Mikado On Borrowed Time The Importance Of Being Ernest South Pacific Cat On A Hot Tin Roof Harvey
1941-1942 Uncle Tom's Cabin George Washington Slept Here Mr. And Mrs. North The Silver Cord Kiss The Boys Goodbye	1952-1953 The Silverwhistle John Loves Mary Laura All My Sons	1963-1964 Oklahoma Anniversary Waltz Guest In The House Two For The Seesaw Death Of A Salesman
1942-1944 A Two Year Break During WWII Entertainment For Camp Crowder, Neosho	1953-1954' The Curious Savage Stalag 17 The Emperor's New Clothes The Moon Is Blue	1964-1965 State Of the Union A Streetcar Named Desire Showboat Becket Critics Choice
1944-1945 Arsenic And Old Lace Claudia The Corn Is Green A Doll's House	1954-1956 My Three Angels Detective Story Bell. Book And Candle Summer Guest Series	1965-1966 My Fair Lady Mary Mary The Lark Never Too Late A Raisin In The Sun
1945-1946 Over Twenty-Qne Blithe Spirit The Time Of Your Life Three Men On A Horse Room Service	1955-1956 Gay Nineties Scrapbook Born Yesterday The Fourposter Bob Cummings ' Visit	1966-1967 The Sound Of Music The House On The Cliff Arsenic And Old Lace The Night Of The Iguana The Fantastiks
1946-1947 Angel Street The Male Animal The Little Foxes My Sister Eileen Philadelphia Story	1956-1957 The Torchbearers Footlight Fever Down In The Valley Bus Stop Sabrina Fair	1967-1968 Annie Get your Gun The Gazebo Charlie's Aunt A Man For All Seasons The Odd Couple
1947-1948 The Man Who Came To Dinner The Barretts Of Wimpole Street The Front Page The Skin Of Our Teeth	1957-1958 Anastasia King Of Hearts Shadow And Substance The Tender Trap West Of East Lynne H'all That Glitters H'is Not Gold	1968-1969 The Princess And The Swineherd Barefoot In The Park The Gondoliers Wait Until Dark The Rainmaker
1946-1949 Life With Father Doughgirls The Two Mrs. Carrolls Ten Nights In A Barroom Ile And The Playgoers	1958-1959 The Solid Gold Cadillac Visit To A Small Planet Aladdin And The Wonderful Lamp The Happiest Millionaire The Women	1969-1970 Anything Goes The Man Don't Drink The Water We Bombed In New Haven Any Wednesday
1949-1950 Another Part Of The Forest Personal Appearance Suds In Your Eye Ladies In Retirement Miss Calico Comes To Town	1959-1960 Mr. Roberts The Teahouse Ofthe August Moon Barnaby The Chalk Garden Janus	1970-1971 Sweet Charity The Dark At The Top Of The Stairs Cactus Flower The Lion In Winter The Man Who Came To Dinner
1950-1951 Life With Mother Life With Fathe R Up In Central Park Command Decision Voice Of The Turtle The Bat Summer Resort	1960-1961 Look Homeward Angel The Seven Year Itch The Boyfriend Inheritthe Wind Ceasar And Cleopatra	1971-1972 The King And I Generation
1951-1952 Present Laughter You Can't Take It With You The Heiress	1961-1962 Auntie Mame The Late Christopher Bean The Caine Mutiny And Court Martial Abe Lincoln In Illinois A Majority Of One	

The Star Spangled Girl
Come Back Little Sheba
The Remarkable Mr. Pennypacker

1972-1973

The Unsinkable Molly Brown
The Drunkard
Forty Carats
Our Town
Stop The World I Want To Get Off

1973-1974

Plaza Suite
High Spirits
The World Of Carl Sandburg
Butterflies Are Free

1974-1975

Guys And Dolls
Night Watch
The Women
Black Comedy
A Funny Thing Happened On The Way
To The Forum

1975-1976

Gypsy
The Apple Tree
The Prisoner Of Second Avenue
The Pursuit Of Happiness
Godspell

1976-1977

Applause
A Christmas Carol
6 Rms Rv Vu
David And Lisa
The Matchmaker

1977-1978

Bells Are Ringing
Little Women
God's Favorite
Belvedere

1978-1979

Oliver
Treasures Of Christmas
The Girls In 509
The Ceremony Of Innocence
Vanities

1979-1980
The Music Man
The Subject Was Roses
The Sunshine Boys
Dracula
I Do I Do

1980-1981

Cabaret
No Sex Please, We're British
Summer And Smoke
Once More With Feeling
Man Of La Mancha

1981-1982

Follies
Enter Laughing
Anne Of A Thousand Days
Same Time Next Year
Where's Charlie

1982-1983

Fiddler On The Roof
Last Of The Red Hot Lovers
Murder On The Nile
Romantic Comedy
Camelot
1983-1984
My Fair Lady
The Butler Did It
Tribute
Cat On A Hot Tin Roof
Chicago

1984-1985

South Pacific
Mass Appeal
Peter And The Wolf
Brigadoon
Arsenic And Old Lace

1985-1986

Bye Bye Birdie
I Ought To Be In Pictures
A Talent For Murder
L'il Abner
Ten L Ittle Indians

1986-1987

The Best L Ittle Whorehouse In Texas
Alone Together

1940's Radio Hour
The L Ittle Foxes
Tintypes

1987-1988

Cinderella
You're A Good Man Charlie Brown
Gypsy
Barefoot In The Park
Fantastiks
You Can't Take It With You
Sweet Charity

1988-1989

Fabulous Farmyard Follies
Grease
Evita
On Golden Pond
Woman Of The Year
Catch Me If You Can
Mame

1989-1990

Annie
Anything Goes
Steel Magnolias
Biloxi Blues
Morning's At Seven
Zorba

1990-1991

Circus Capers
Kiss Me Kate
I'll Be Back Before Midnight
The Star Spangled Girl
Driving Miss Daisy
Nunsense

1991 -1992

Barnum
Tally's Folly
Rumors
Sugar

1992- 1998

West Side Story
The Foreigner
Home Games
Lend Me A Tenor
Do Black Patent Leather Shoes Really
Reflect Up?

Kalamazoo Civic Players

1985-86

Grease
All My Sons
See How They Run
The King And I
Annie
A Servant Of Two Masters
The Foreigner
Agnes Of God
Working

A Soldier's Play

Blithe Spirit
Evita
Angels Fall
The Maids
Crimes Of The Heart
Alice In Wonderland
The Adventures Of A Bear Called
Paddington
The Invisible Dragon

Don't Bother Me I Can't Cope
Take A Giant Step

1986-87

Can Can
Bus Stop
Runaways
My Fair Lady
Peter Pan

The Trials & Tribulations Of St
Aggerlee Booker T. Brown
Taming Of The Shrew
Velveteen Rabbit
To Gillian On Her 37th Birthday
Brighton Beach Memoirs
Pack Of Lies
To Be Young / Gifted & Black
Joe Egg
Top Girls
Gospel At Colonus
Sneakers
The Dining Room
A Killing Frost
Cabaret
Curse Of The Starving Class
Puss'n'boots

1987-88

Gypsy
The Good Doctor
Dames A T Sea
Oklahoma
Music Man
Steal Away
Corpse
Don't Count Your Chickens Until They
Cry Wolf
Miss Julie
Penalty For Early Withdrawal
Sea Marks
Odd Couple
Talley & Son
The Abdication
Pippin
Wizard Of Oz
Er/Emergency Room
A Lie Of The Mind
Baby
Split Second
Beauty And The Beast

1988-89

Leader Of The Pack
The Fantasticks
Don't Drink The Water
A Chorus Line
Pirates Of Penzance
227
The Imaginary Invalid
Charlie And The Chocolate Factory
Night Mother
The Nerd
The Flight Of The Earls
West Memphis Mojo
Musical Comedy Murders Of 1940
Twelfth Night
Dreamgirls
Narnia
A-My Name Is Alice
Our Town
Home
Sugar Babies
Other Doors

1989-90

Do Patent Leather Shoes Really Reflect
Up?

The Apple Tree
The Miracle Worker
West Side Story
Mystery Of Edwin Drood
Long Time Since Yesterday
Cinderella
What's For Dinner
Noises Off
Children Of A Lesser God
Joe Turner's Come & Gone
Broadway Bound
A Walk In The Woods
Eubie
How To Eat Like A Child
Road To Mecca
Roy Al Hunt Of The Sun
Quilters
Resurrection Of Lady Lester
The Pushcart War

1990-91

Seven Brides For Seven Brothers
The Boyfriend
Second Prize: 2 Months In Leningrad
Evita
1959 Pink Thunderbird
Barnum
The Island
Sleeping Beauty
Here's Love
I'm Not Rappaport
The Boy's Next Door
Nora
Fences
Really Rosie
Eleemosynary
Steel Magnolias
A Chorus Line
Wine In The Wilderness
Night Of The Pterodactyl

1991-92

Into The Woods
Fiddler On The Roof
Barefoot In The Park
Little Shop Of Horrors
Cinder-Ella
Robin Hood
Joseph And The Amazing Technicolor
Dreamcoat
Driving Miss Daisy
As You Like It
Tamborines To Glory
The Grapes Of Wrath
Secret Garden
Biloxi Blues
The Past Is The Past/Konvergence
House Of Blue Leaves
Lend Me A Tenor
Feet
Nevis Mountain Dew
1992-93
Starmites
Fools
Carousel
Nonsense
A Wonderful Life
Master Harold And The Boys

Other People's Money
On Borrowed Time
Rumors
Camelot
Babes In Toy Land
Treasure Island
Terra Nova
Five On The Black Hand Side
Safe Sex/On Tidy Endings
Much Ado About Nothing
Eyes Upon The Cross
Same Time Next Year
A Little Princess

1993-94

Hello Dolly
The Glass Menagerie
Godspell
City Of Angels
A Woman Called Truth
Black Eagles
Of Mice And Men
Night Sky
Dancing At Lughnasa
The Prince And The Pauper
Eden
The Wiz
Lettice And Lovage
Six Degrees Of Separation
Inspecting Carol
The Little Mermaid
Nonsense II
Speed Of Darkness
Ceremonies Of Dark Old Men

1994-95

West Side Story
Step On A Crack
Beehive
Cat On A Hot Tin Roof
A Piece Of My Heart
Lost In Yonkers
The Three Musketeers
Miss Evers' Boys
Stepping Out
The Tempest
She Loves Me
Black Nativity
Snow White
My Fair Lady
Shayna Maidel
First Breeze Of Summer
Sweet Charity
W Ait Until Dark
Anything Goes

1995-96

The Fantasticks
Little Women
Jar The Floor
Don't Dress For Dinner
A Perfect Ganesh
Picnic
Merlin's Tale Of Arthur's Magic Sword
Two Trains Running
Squabbles
Macbeth
Annie

Balck Nativity
Through The Looking Glass
Singing In The Rain
Oleanna
King & I
Sherlock's Last Case
Two Gentlemen Of Verona

1996-97
Fiddler On The Roof
Tom Sa Wyer
Love's Light In Flight
To Kill A Mockingbird
The Heiress
I Hate Hamlet
The Wizard Of Oz
Othello
The Odd Couple (Female Version)
Laughter On The 23rd Floor
Meet Me In St. Louis
Black Nativity
Charlotte's Web
Jesus Christ Superstar
Death And A Maiden
Essentials
The Diary Of Anne Frank
Bye Bye Birdie

1997-98

Wizard Of Oz
Sylvia
A Few Good Men
Rags
Murder By Misadventure
The Man Who Came To Dinner
Once On This Island
Grease
Ramona Quimby
House At Pooh Corner
Heidi
Twelfth Night
Pippin
Dea Th Of A Salesman
Taming Of The Shrew
Frankie & Johnny At The Claire De Lune
The Peacemaker
The Best Christmas Pageant Ever

1998-99
Picasso A T The Lapin Agile
Dark Of The Moon
Steel Magnolias
Social Security Scam
Forever Plaid
Blues For An Alabama Sky
The Hobbit
Best Little Whorehouse In Texas

Rashomon
Oliver
The Importance Of Being Earnest
Godspell
Velveteen Rabbit
Moon Over Buffalo
Romeo & Juliet
Woman In Black
Puddin 'N' Pete
South Pacific
Tuck Everlasting

1999/2000
State Fair
A Midsummer Night's Dream
The Lion, The Witch And The Wardrobe
Christmas Schooner
Proposals
Annie Maye's Child
Wild Oats
The Last Night Of Ballyhoo
Robin Hood
The Diary Of Anne Frank
Company
Crazy For You
Schoolhouse Rock

Kanawha Players

(1) 1922-23

Glory of the Morning
Overtones
The Neighbours
Mr. Pim Passes By
A Successful Calamity
3 One-Acts: Will O' the Wisp, Twelve
Pound Look, Hop O' Me Thumb
Enter Madame Prunella

(2) 1923-24

Rollo's Wild Oat
The Pigeon
Her Husband's Wife
Midnight Revue
The Dover Road
Smilin' Through

(3) 1924-25

The Neighbours
Polly With a Past
The Truth
3-One-Acts: Their Husband, As I
Remember You, Mayor and the
Manicure

(4) 1925-26

Mayor and the Manicure
Dulcy
You and I
Grumpy
To the Ladies
Peg O' My Heart

3 One-Acts: Finders Keepers, A Night
at an Inn, Suppressed Desires

(5) 1926-27

The Whole Town's Talking
Seven Keys to Baldpate
Expressing Willie
The Show-Off
Kindling
Review of 1927

(6) 1927-28

A Pair of Sixes
Craig's Wife
Love 'Em and Leave 'Em
The Bad Man
Captain Applejack
Merton of the Movies
Gentlemen Prefer Blondes

(7) 1928-29

Butter and Egg Man
Last of Mrs. Cheyney
The First Year Charm
Outward Bound
The Silver Cord
Pomeroy's Past
The Constant Wife

(8) 1929-30

Loose Ankles
The Royal Family
The Witch

The High Road
Children of the Moon
Dr. Knock
Meet the Wife
The Road to Rome

(9) 1930-31

Ladies of the Jury
In the Next Room
Merry Wives of Windsor
Candida
Broadway
Paris Bound
The Swan
Bird in Hand

(10) 1931-32

What Every Woman Knows
The Good Hope
Once in a Lifetime
The Play's the Thing
The First Mrs. Fraser
June Moon
Trelawney of the Wells

(11) 1932-33

Let Us Be Gay
The Ghost Train
Midsummer Night's Dream
Rebound
There's Always Juliet
Private Lives
School for Scandal

Ten Nights in a Barroom
Musical Series and Art Exhibits

(12) 1933-34

Hay Fever
As Husbands Go
The Spider
2 One-Acts: St. Simeon Stylittes, Two
Crooks and a Lady
Merry-Go-Round
The Second Man
Michael and Mary
The Noble Lord

(13) 1934-35

Late Christopher Bean
The Mad Hopes
Mrs. Moonlight
The Perfect Alibi
Fashion
The Distaff Side
Holy Night
Everyman
The Suicide

(14) 1935-36

Three Cornered Mon
Candlelight
Shining Hour
Post Road
Louder, Please
Trial of Mary Dugan

(15) 1936-37

Personal Appearance
Kind Lady
Milky Way
Men Must Fight
Belle, the Typewriter Girl
Pursuit of Happiness

(16) 1937-38

Boy Meets Girl
Ceiling Zero
Elizabeth the Queen
George and Margaret
Night of January 16th
Yes, My Darling Daughter

(17) 1938-39

First Lady Winterset
Tonight at 8:30
3 One-Acts :Night Must Fall, Stage
Door, Our Town

(18) 1939-40

Ah! Wilderness
Susan and God
Outward Bound
You Can't Take It With You
Blind Alley
Meet My Sister

(19) 1940-41

Three Men on a Horse
Margin for Error
The Guardsman
Charley's Aunt

Ladies in Retirement
Male Animal

(20) 1941-42

Man Who Came to Dinner
Out of the Frying Pan
Pride and Prejudice
Rope's End
G. Washington Slept Here
Mr. and Mrs. North

(21) 1942-43

Heaven Can Wait
Claudia
Arsenic and Old Lace
Goodbye, Again
Nine Pine Street
Love Rides the Rails

(22) 1943-44

Pursuit of Happiness
Papa Is All
The Land Is Bright
My Sister Eileen
Philadelphia Story
Junior Miss
3 Men on a Horse

(23) 1944-45

Dark Eyes
Uncle Harry
The Old Maid Janie
Three's a Family
The Drunkard

(24) 1945-46

Kiss and Tell
Blithe Spirit
Cyrano de Bergerac
Murder Without Crime
On Borrowed Time
Room Service

(25) 1946-47

Snafu
Our Town
Ten Little Indians
Laura
Over Twenty-One
The Hasty Heart

(26) 1947-48

KP presents six Plays on Radio
spanning season

(27) 1948-49

KP sponsors Summer Players '48
KP presents six Plays on Radio
Night of Jan 16th

(28) from Jan. 1950

Two Blind Mice
Voice of the Turtle
Angel Street
Life With Mother

(29) 1950-51

See How They Run

The Torchbearers
The Petrified Forest
Ladies in Retirement
For Love or Money

(30) 1951-52

Goodbye, My Fancy
The Glass Menagerie
I Remember Mama
Command Decision
Bertha, the Beautiful
Typewriter Girl

(31) 1952-53

Twentieth Century
Glad Tidings
Madwoman Of Chailiot
Bell, Book & Candle
Mister Roberts
Curse of an Aching Heart

(32) 1953-54

Light Up the Sky
Stalag 17
Night Must Fall
Harvey Parade
Autumn Crocus
Dear Brutus
Bertha, the Beautiful
Type. Girl

(33) 1954-55

The Male Animal
A Christmas Carol
My Three Angels
Imp. of Being Earnest
An Inspector Calls
Remarkable Mr. Pennypacker
Ah! Wilderness
Tiger at the Gates
Ten Nights in a Barroom

(34) 1955-56

Dial "M" for Murder
Skin of Our Teeth
King of Hearts
Taming of the Shrew
Solid Gold Cadillac
Under the Gaslight
Dark of the Moon
Dark Lady of the Sonnets

(35) 1956-57

Oh, Men Oh, Women!
The Time of Your Life
The Desperate Hours
Two One-Acts: Riders to the Sea
Lysistrata, Teahouse of the August
Moon
The Two Orphans

(36) 1957-58

Front Page
Bernardine
The Corn Is Green
Janus
The Desk Set
Lechery in Left Hand

Anna Christie
Broken Circle

(37) 1958-59

Visit to a Small Planet
Papa Is All
Arms and the Man
Chas. '58 (Boy Friend)
Cast on Stage
Witness for the Prosecution
Death of a Salesman
No Time for Sergeants
Under the Gaslight
The Cave Dwellers

(38) 1959-60

Say, Darling
Speaking of Murder Peter Pan
Inherit the Wind
The Fifth Season
Auntie Mame
To Shakespeare With Love
Mime and Movement
Rachel with the Charleston Symphony

(39) 1960-61

Of Thee I Sing
Two for the Seesaw
Detective Story
The Women
Look Homeward, Angel
Operation Mad Ball
Secret Service
Blue Denim
This Is My Best (a revue)

(40) 1961-62

Born Yesterday
Summer and Smoke
Abe Lincoln in Illinois
Marriage-Go-Round
Dark of the Moon
Life With Father
The Chairs U.S.A.
The Wasteland (reading)
The Supermarket

(41) 1962-63

Critic's Choice
Darkness at Noon
The Visit
The Seven-Year Itch
Come Blow Your Horn
The Anvil
Waiting for Godot
The House of Bernarda Alba
The Rose Tattoo
Tea and Sympathy

(42) 1963-64 The Rivals

Thurber Carnival
Picnic
The Girls in 509
The Lark
Diary of Anne Frank
Apollo of Bellac
Clarembard
Krapp's Last Tape

The Firebugs
Showcase '66

(43) 1964-65

Androcles and the Lion
High Tor
Desire Under the Elms
Photo Finish
Pygmalion
Madwoman of Chaillot
Box and Cox
The Two Adventures of Lemuel
Gulliver
Slatefall

(44) 1965-66

You Can't Take It With You
Caine Mutiny Courtmartial
Never Too Late
Cat on a Hot Tin Roof
Bus Stop
Anastasia
The Glass Menagerie
Step Down Into Hell

(45) 1966-67

Arsenic and Old Lace
A Streetcar Named Desire
The Rainmaker
Any Wednesday
Country Girl
Take Her, She's Mine
Spoon River Anthology
Lady on the Rocks

(46) 1967-68

Mr. Roberts
Mary, Mary
Raisin in the Sun
Barefoot in the Park
Who's Afraid of Virginia Woolf?
A Thousand Clowns
The Cocktail Party
Spoon River Anthology
Player's Choice (a revue)

(47) 1968-69

Funny Thing Happened On The Way to
the Forum
The Best Man
The Odd Couple
Little Mary Sunshine
View from the Bridge
Pleasure of His Company
The Tenth Man
Spoon River Anthology Our Own
Thing (revue)

(48) 1969-70

Hay Fever
Everything in the Garden
Don't Drink the Water
The Little Foxes
Harvey
The Man Nobody Saw
The Hope of Heaven
Spoon River Anthology
The Fantasticks

(49) 1970-71

Cactus Flower
The Lion in Winter
Killing of Sister George
Marat/Sade U.S.A.
The Fantasticks
Luv
La Ronde

(50) 1971-72

Our Town
The Miracle Worker
The School For Scandal
The Prime of Miss Jean Brodie
The Owl and the Pussycat

(51) 1972-73

The Women
Little Murders
LUV
Plaza Suite
The Petrified Forest

(52) 1973-74

Butterflies Are Free
The Rose Tattoo
Wait Until Dark
Effect of Gamma Rays On Man
In The Moon
Marigolds
Blithe Spirit
Stop The World

(53) 1974-75

Last of the Red Hot Lovers
The Mousetrap
Middle of the Night
And Miss Reardon Drinks A Little
Peter Pan
Lady Audley's Secret

(54) 1975-76

The Man Who Came to Dinner
Dial M For Murder
Look Homeward, Angel
Play It Again, Sam
You Know I Can't Hear You When The
Water's Running

(55) 1976-77

Ten Little Indians
You Can't Take It With You
A Dolls House
The Secret Lives of Mildred Wild
A Man For All Seasons

(56) 1977-78

Pygmalion
Who's Afraid of Virginia Wolfe
A Funny thing Happened On The Way
To The Forum
Dark of The Moon
Witness For The Prosecution

(57) 1978-79

Private Lives
A Christmas Carol

EQUUS
Room Service
The Diary of Ann Frank
Dirty Work At The Crossroads

(58) 1979-80

Count Dracula
A Christmas Carol
Vanities
Romeo and Juliet
The Fantasticks
Hair

(59) 1980-81

Light Up The Sky
A Streetcar Named Desire
California Suite
On Golden Pond

(60) 1981-82

Mornings At Seven Whose Life Is It
Anyway?
Table Manners Chapter Two
Misalliance
The Gin Game
One Flew Over The Cuckoo's Nest

(61) 1982-83

Deathtrap
A Flea In Her Ear
Tribute
Our Town
Same Time, Next Year
The Field

(62) 1983-84

The Brute
How She Lied To Her Husband
Seduction Duet
Me Too, Then
You Can't Take It With You
Veronica's Room
All Over Town

Anne of The Thousand Days
Barefoot In The Park
Laundry & Bourbon
The Chastitute
Lone Star

(63) 1984-85

Auntie Mame
Don't Drink The Water When
You Comin' Back, Red Ryder?
Watch On The Rhine
A Coupla White Chicks Sitting Around
Talking
Fox fire
Lone Star
PVT. Wars

(64) 1985-86

The Best Little Whorehouse In Texas
The Lion In Winter
Crimes of The Heart
Death of A Salesman
Agnes of God
I Do,IDO
The American Dame

(65) 1986-87

Catch Me If You Can
By Strouse
Li'l Abner
Noises Off
Macbeth
The Steadfast
Tin Soldier
Mass Appeal
The American Century

(66) 1987-88 Amadeus

Master Harold and The Boys
The Threepenny Opera
Brighton Beach Memoirs
The Foreigner
The Cherry Orchard

Frosty The Snowman
The Toys Take Over Christmas

(67) 1988-89

Oliver
Charley's Aunt
The Dresser
1959 Pink Thunderbird
House of Blue Leaves
Raggedy Ann & Andy
Me Too, Then
Come Back To The 5 & Dime, Jimmy
Dean, Jimmy Dean

(68) 1989-90

Bye Bye Birdie
Tocoi Light
Babes In Toyland
The Nerd
Stepping Our
I'm Not Rappaport
Snoopy
The Odd Couple, (female version)

(69) 1990-91

Nunsense
A Shayna Maidel
Narnia
Steel Magnolias
Harvey
Quilters
Lovers Leap
Me Too, Then

(70) 1991-92

Girl Crazy
Sneakers
Driving Miss Daisy
Wait Until Dark
Arsenic And Old Lace
Personals

Lafayette Little Theatre and Civic Theatre of Greater Lafayette

#	Date	Production	(1st time)
First Season (1931-32)			Fourth Season (1934-35)
1	Dec-31	The Circle	12 Oct-34 Simpleton Simon (children's show)
2	Feb-32	The Ship	13 Dec-34 The Perfect Alibi
3	Apr-32	The Truth About Blayds	Jan-35 Three workshop plays:
Second Season (1932-33)			14 -What Never Dies
4	Dec-32	Hellbent for Heaven	15 -Half an Hour
5	Feb-33	.Icebound	16 -The Great Catherine
6	Apr-33	The First Mrs. Fraser	17 Feb-35 Thunder In The Air
7	Apr-33	The Wizard of Oz (children's show)	18 Apr-35 Brief Moment
Third Season (1933-34)			Fifth Season (1935-36)
8	Oct-33	Pinocchio (children's show)	19 Oct-35 The Tin Soldier (children's show)
9	Dec-33	The Swan	20 Jan-36 Her Master's Voice
10	Feb-34	Another Language	21 Jan-36 Double Door
11	Apr-34	Fashion (or: Life In New York)	22 Feb-36 A Doll's House
			23 Apr-36 Dulcy

Sixth Season (1936-37)

- 24 Oct-36 The Bluebird (children's show)
- 25 Nov-36 Post Road
- 26 Jan-37 Children of the Moon
- 27 Mar-37 The Front Page
- 28 Apr-37 The Constant Wife

Seventh Season (1937-38)

- 29 Oct-37 The Emperor's New Clothes(children's)
- 30 Nov-37 The Late Christopher Bean
- 31 Dec-37 The Importance of Being Earnest
- 32 Feb-38 Liliom
- 33 Apr-38 Let Us Be Gay

Eighth Season (1938-39)

- 34 Nov-38 The Far Off Hills
- 35 Jan-39 Tonight at 8:30 (1sttime)
- 36 Mar-39 The Silver Cord
- 37 May-39 George and Margaret

Ninth Season (1939-40)

- 38 Nov-39 Kind Lady
- 39 Dec-39 Expressing Willie
- 40 Jan-40 Our Town
- 41 Mar-40 Mrs. Moonlight
- 42 Apr-40 The Torchbearers (1st time)

Tenth Season (1940-41)

- 43 Nov-40 Personal Appearance
- 44 Jan-41 The Tavern
- 45 Feb-41 You Can't Take It With You (1st time)
- 46 Apr-41 Stage Door

Eleventh Season (1941-42)

- 47 Nov-41 Flight to the West
- 48 Jan-42 The Bishop Misbehaves
- 49 Feb-42 The Play's The Thing (1sttime)
- 50 Apr-42 George Washington Slept Here

Twelfth Season (1942-43)

- 51 Nov-42 The Eve of St. Mark
- 52 Jan-43 Ladies In Retirement
- 53 Mar-43 Fashion (2nd time)
- 54 Apr-43 Private Lives

Thirteenth Season (1943-44)

- 55 Nov-43 Old Acquaintance
- 56 Jan-44 Rebecca
- 57 Mar-44 Out of the Frying Pan
- 58 Apr-44 Arsenic and Old Lace (1st time)

Fourteenth Season (1944-45)

- 59 Nov-44 Junior Miss
- 60 Jan-45 Biography
- 61 Mar-45 Tovarich
- 62 May-45 Guest in the House

Fifteenth Season (1945-46)

- 63 Nov-45 The Hasty Heart
- 64 Jan-46 The Little Foxes (1st time)
- 65 Mar-46 First Lady

66 Apr-46 The Male Animal (1st time)

Sixteenth Season (1946-47)

- 67 Oct-46 Yes, My Darling Daughter
- 68 Dec-46 The Visitor
- 69 Feb-47 Mornings at Seven (1sttime)
- 70 Apr-47 The Barretts of Wimpole Street

Seventeenth Season (1947-48)

- 71 Nov-47 Payment Deferred
- 72 Jan-48 Both Your Houses
- 73 Mar-48 Candida

74 May-48 Too Many Husbands

Eighteenth Season (1948-49)

- 75 Nov-48 What Every Woman Knows
- 76 Feb-49 The Magnificent Yankee
- 77 Apr-49 The Two Mrs. Carrolls
- 78 May-49 Friends and Relations

Nineteenth Season (1949-50)

- 79 Oct-49 Another Part of the Forest
- 80 Dec-49 Command Decision (2nd time)
- 81 Jan-50 Years Ago
- 82 Apr-50 The Heiress

Twentieth Season (1950-51)

- 83 Oct-50 Goodbye, My Fancy
- 84 Jan-51 Light Up the Sky
- 85 Mar-51 Edward, My Son
- 86 Apr-51 The Silver Whistle

Twenty-first Season (1951-52)

- 87 Oct-51 Yes, M'Lord
- 88 Feb-52 The Torchbearers (2nd time)
- 89 Mar-50 Ah! Wilderness
- 90 May-52 Two Blind Mice

Twenty-second Season (1952-53)

- 91 Nov-52 Second Threshold
- 92 Feb-53 Affairs of State
- 93 Mar-53 The Winslow Boy
- 94 May-53 Life With Mother

Twenty-third Season (1953-54)

- 95 Nov-53 Pride and Prejudice
- 96 Jan-54 Angel Street
- 97 Mar-54 Counsellor-at-Law
- 98 May-54 The Happy Time

Twenty-fourth Season (1954-55)

- 99 Nov-54 Time and the Conways
- 100 Jan-55 Therese
- 101 Mar-55 Gigi
- 102 May-55 The Milky Way

Twenty-fifth Season (1955-56)

- 103 Nov-55 The Enchanted Cottage
- 104 Jan-56 Uncle Harry
- 105 Mar-56 Sabrina Fair
- 106 Apr-56 Belvedere

Twenty-sixth Season (1956-57)	139	Mar-66 Riverwind	1
107 Nov-56 My Three Angels	140	Nov-66 Spotlight 150	2
108 Jan-57 The Tender Trap	141	Apr-67 Mary, Mary	3
109 Mar-57 The Rainmaker	Second Season (1967-68)		
110 Apr-57 Dial M for Murder (1st time)	142	Nov-67 Any Wednesday	4
Twenty-seventh Season (1957-58)	143	May-68 Never Too Late (1 st time)	5
111 Nov-57 The Chalk Garden	Third Season (1968-69)		
112 Jan-58 Witness for the Prosecution	144	Nov-68 The Odd Couple	6
113 Mar-58 Anastasia	145	May-69 Come Blow Your Horn	7
114 Apr-58 Ring Around the Moon	Fourth Season (1969-70)		
Twenty-eighth Season (1958-59)	146	Oct-69 Barefoot In The Park	8
115 Nov-58 The Play's the Thing (2nd time)	147	Feb-70 The Imaginary Invalid (1 st time)	9
116 Jan-59 Bus Stop	148	May-70 Cactus Flower	10
117 Mar-59 The Great Sebastians	Fifth Season (1970-71)		
118 Apr-59 The Drums of Father Ned (world premiere)	149	Nov-70 Harvey	11
Twenty-ninth Season (1959-60)	150	Feb-71 The Mousetrap	12
119 Nov-59 Born Yesterday (1st time)	151	May-71 Mr. Roberts	13
120 Jan-60 The Glass Menagerie (1st time)	Sixth Season (1971-72)		
121 Mar-60 Love From A Stranger	152	Oct-71 The Fantasticks	14
122 Apr-60 Lute Song	153	Feb-72 Two One-Act Plays	15
Thirtieth Season (1960-61)		-The Bald Soprano	
123 Nov-60 Visit to a Small Planet		-Picnic on the Battlefield	
124 Jan-61 Clerambard	154	Apr-72 Plaza Suite	16
125 Mar-61 Two One-Act Plays	Seventh Season (1972- 73)		
-Nannies One Night Out	155	Oct-72 The Vinegar Tree	17
- The House of Bernarda Alba	156	Oct-72 The Mikado (LaMask)	18
126 May-61 Blithe Spirit (1st time)	157	Feb-73 The Secretary Bird	19
Thirty-first Season (1961-62)	158	Apr-73 Bell, Book and Candle	20
127 Feb-62 Separate Tables	159	Jul-73 See How They Run (2nd time)	21
128 Mar-62 Little Red Riding Hood	Eighth Season (1973-74)		
129 Apr-62 See How They Run (1st time)	160	Sep-73 I Never Sang For My Father	22
Thirty-second Season (1962-63)	161	Oct-73 H.M.S. Pinafore (LaMask)	23
130 Nov-62 The Male Animal (2nd time)	162	Feb-74 A Thousand Clowns (1 st time)	24
131 Feb-63 Country Girl	163	Apr-74 How The Other Half Loves	25
132 May-63 The Drunkard (1st time)	164	Jul 74 Sailor Beware	26
Thirty-third Season (1963-64)	Ninth Season (1974- 75)		
133 Nov-63 Write Me A Murder	165	Nov-74 Naughty Marietta (LaMask)	27
134 Feb-64 Send Me No Flowers	166	Oct-74 The Drunkard (2nd time)	28
135 Apr-64 Petticoat Fever		You Know I Can't Hear You When The	
Thirty-fourth Season (1964-65)	167	Feb-75 Water's Running	29
136 Nov-64 Under Milk Wood (1st time)	168	Apr-75 I Am A Camera	30
137 Feb-65 Sunday in New York	169	Jul-75 The Prisoner of Second A venue	31
138 May-65 Two One-Act Plays	Tenth Season (1975-76)		
-The Public Eye	170	Oct-75 Showboat	32
-The Private Ear	171	Nov-75 The Lark	33
Lafayette Little Theatre Suspended Operations 15 May, 1965	172	Feb-76 Tonight With Noel Coward	34
Civic Theatre of Greater Lafayette	173	Apr-76 What The Butler Saw	35
First Season (1966-67)	174	Jul 76 Four On A Garden	36
	Eleventh Season (1976-77)		
	175	Oct-76 Oklahoma!	37
	176	Dec-76 The Good Doctor	38
	177	Feb-77 6 Rms Riv Vu	39

178	Apr-77 Night Watch	40	218	May-85 Hello! Dolly	80
179	Ju1 77 Wine, Women and Song	41	219	Jun-85 Blithe Spirit (2nd time)	81
Twelfth Season (1977-78)			Twentieth Season (1985-86)		
180	Sep-77 Arsenic and Old Lace (2 nd time)	42	220	Sep-85 Life With Father	82
181	Nov-77 Under Milk Wood (2 nd time)	43	221	Nov-85 Vanities	83
182	Feb-78 The Play's The Thing (3rd time)	44	222	Feb-86 The Oldest Living Graduate	84
183	Apr-78 Man Of La Mancha	45	223	Apr-86 The Sound of Music	85
184	Ju1 78 Starting Here, Starting Now	46	224	Jun-86 Romantic Comedy	86
Thirteenth Season (1978- 79)			Twenty-first Season (1986-87)		
185	Oct-78 The Lady From Maxim's	47	225	Sep-86 On Golden Pond	86
186	Nov-78 The Night of January 16th	48	226	Nov-86 Alone Together	87
187	Feb-79 Never Too Late (2 nd time)	49	227	Feb-87 Last of the Red-hot Lovers	88
188	Apr-79 Little Mary Sunshine	50	228	Mar-87 Little Footsteps	89
189	Ju1 79 Side by Side by Sondheim	51	229	Apr-87 Deathtrap	90
Fourteenth Season (1979-80)			Twenty-second Season (1987-88)		
190	Oct-79 California Suite	52	231	Sep-87 The Philadelphia Story	92
191	Nov-79 Tea and Sympathy	53	232	Nov-87 The House of Blue Leaves	93
192	Feb-80 Becket	54	233	Feb-88 Two for the See-Saw	94
193	Apr-80 Fiddler on the Roof	55	234	Apr-88 The King and I	95
194	Ju1 80 Bullshot Crummond	56	235	Jun-88 A Thousand Clowns (2nd time)	96
Fifteenth Season (1980-81)			Twenty-third Season (1988-89)		
195	Oct-80 The Women	57	236	Sep-88 Fox fire	97
196	Nov-80 The Little Foxes (2 nd time)	58	237	Nov-88 Painting Churches	98
197	Feb-81 Tonight at 8:30 (2 nd time)	59	238	Feb-89 Pump Boys and Dinettes	99
198	Apr-81 Camelot	60	The Zoo Story and Self Torture and		
Sixteenth Season (1981-82)			239	Mar-89 Strenuous Exercise	100
199	Oct-81 I Do, I Do(1 st time)	61	240	Apr-89 Butterflies Are Free	101
200	Nov-81 Inherit The Wind	62	241	Jun-89 Blue Skies (Berlin Revue)	102
201	Feb-82 Dial M for Murder (2 nd time)	63	Twenty-fourth Season (1989-90)		
202	Apr-82 Guys and Dolls	64	242	Sep-89 Social Security	103
The Very Great Grandson of Sherlock			243	Nov-89 Musical Comedy Murders of 1940	104
203	Jun-82 Holmes	65	244	Feb-90 Guilty Conscience	105
Seventeenth Season (1982-83)			245	Mar-90 The Fantasticks	106
204	Sep-82 Death of a Salesman		246	Jun-90 Love, Sex and the IRS	107
205	Dec-82 Summer and Smoke	67	Twenty-fifth Season (1990-91)		
206	Feb-83 Sleuth	68	247	Sep-90 Nonsense	108
A Funny Thing Happened On The Way to			248	Nov-90 Vikings	109
207	Apr-83 the Forum	69	249	Dec-90 A Chorus Line	110
208	Jun-83 Born Yesterday (2nd time)	70	250	Feb-91 Crossing Delancy	111
Eighteenth Season (1983-84)			251	Apr-91 Steel Magnolias	112
209	Nov-83 Once Upon a Mattress	71	252	Jun-91 Sherlock's Last Case	113
210	Jan-84 Rashomon	72	Twenty-sixth Season (1991-92)		
211	Mar-84 The Gingerbread Lady	73	253	Sep-91 Brighton Beach Memoirs	114
212	Apr-84 Mornings At Seven (2 nd time)	74	254	Nov-91 Murder at the Howard Johnson's	115
213	Jun-84 The Would-be Gentleman	75	255	Dec-91 Chicago	116
Nineteenth Season (1984-85)			256	Feb-92 Cat on a Hot Tin Roof	117
214	Sep-84 You Can't Take It With You (2 nd)	76	257	Apr-92 The Foreigner	118
215	Nov-84 Count Dracula	77	258	May-92	119
216	Feb-85 The Glass Menagerie (2nd time)	78	259	Jun-92 Red Hot and Cole (Porter Revue)	120
Sister Mary Ignatius Explains It All For			Twenty-seventh Season (1992-93)		
217	Mar-85 You & Baby With the Bathwater	79	260	Sep-92 Little Shop of Horrors	121

261	Oct-92 Strange Loves	122	294	Sep-96 Forever Plaid	155
262	Nov-92 Who's Afraid of Virginia Wolf	123	295	Oct-96 Sylvia	156
263	Dec-92 The Best Christmas Pageant Ever	124	296	Nov-96 The Female Odd Couple	157
264	Feb-93 Lend Me A Tenor	125	297	Feb-97 The Miracle Worker	158
265	Mar-93 Road To Nirvana	126	298	Mar-97 Orphans	159
266	Apr-93 A Few Good Men	127	299	Apr-97 Wait Until Dark	160
267	May-93 Marvin's Room	128	300	Jun-97 They're Playing Our Song	161
268	Jun-93 Same Time Next Year	129	301	Jul-97 Smoke On The Mountain	162
Twenty-eighth Season (1993-94)					
269	Sep-93 Into the Woods	130	302	Jul-97 Tom Sawyer	163
270	Oct-93 The Big Funk	131	303	Aug-97 South Pacific	164
271	Nov-93 The Petrified Forest	132	Thirty-second Season (1997-98)		
272	Dec-93 A Child's Christmas in Wales	133	304	Sep-97 Gypsy	165
273	Feb-94 The Imaginary Invalid (2nd time)	134	305	Oct-97 Eleemosynary	166
274	Mar-94 Sweet Sue	135	306	Nov-97 The Boys Next Door	167
275	Apr-94 The Voice of the Prairie	136	307	Feb-98 A Streetcar Named Desire	168
276	Jun-94 Prelude to a Kiss	137	308	Mar-98 Death and the Maiden	169
Twenty-ninth Season (1994-95)					
277	Sep-94 Meet Me In St. Louis	138	309	Apr-98 Rumors	170
278	Oct-94 Shadow Box	139	310	Jun-98 I do, I do(2 nd time)	171
279	Nov-94 The Cemetery Club	140	311	Jul-98 Oklahoma! (2nd time)	172
280	Feb-95 The Grapes of Wrath	141	312	Jul-98 Alice In Wonderland	173
281	Mar-95 Beyond Therapy	142	313	Aug-98 You're A Good Man, Charlie Brown	174
282	Apr-95 I Hate Hamlet	143	Thirty-third Season (1998-99)		
283	Jun-95 Baby	144	You Can't Take It With You		
Thirtieth Season (1995-96)					
284	Sep-95 Brigadoon	145	314	Sep-98 (3rd time)	175
285	Oct-95 Talk Radio	146	315	Oct-98 Flesh and Blood	176
286	Nov-95 The Sunshine Boys	147	316	Nov-98 The Trip to Bountiful	177
287	Feb-96 To Kill A Mockingbird	148	Best Christmas Pageant Ever		
288	Mar-96 All In The Timing	149	317	Dec-98 (2nd time)	178
289	Apr-96 Arsenic and Old Lace (3 rd time)	150	318	Feb-99 Pump Boys and Dinettes (2ndtime)	179
290	Jun-96 Nonsense	151	319	Mar-99 The Old Boy	180
291	Jul-96 Anne Get Your Gun	152	320	Apr-99 Sisters Rosenweig	181
292	Jul-96 Phantom Toll Booth	153	321	Jun-99 Daddy's Dy'in (Who's Got the Will?)	182
293	Aug-96 Some Enchanted Evening	154	322	Jul-99 Grease	183
Thirty-first Season (1996-97)					
(1998-1999 Season Continued)					
			323	Jul-99 Winnie The Pooh	184
			Aug-99 1940's Radio Hour		185

Little Theatre of Winston-Salem

Season	Play	Director
1935-36	Is Life Worth Living?	Dorothy Knox
1936-37	Ladies of the Jury	Dorothy Knox
	Murray Hill	James Shore
1937-38	Three Cornered Moon	Dorothy Knox
	3 Folk Plays Carolina Plays	Carolina Play-Makers
	The Perfect Alibi	Dorothy Knox
	The Bellamy Trial	Hannah Williams
1938-39	Fly Away Home	James Shore
	Double Door	Clarke Billings
1939-40	Our Town	Doris Pardington
	A Murder Has Been Arranged	Clarke Billings
1940-41	Pursuit of Happiness	Doris Pardington
	Outward Bound	Clarke Billings
	Personal Appearance	Doris Pardington

1941-42	Charlie's Aunt The Male Animal The Man Who Came to Dinner Claudia	W. P. Covington III Doris Pardington Doris Pardington Clarke Billings
1942-43	Arsenic and Old Lace Her Master's Voice The Bartered Bride (technical aid)	Jack Lowe Doris Pardington Piedmont Festival
1943-44	Mr. and Mrs. North Junior Miss Old Maid and the Thief Petticoat in the Parlor	Clarke Billings Louise Newman Clifford Bair Prof. W. R. Taylor
1944-45	My Sister Eileen Mrs. Moonlight Over Twenty One The Devil and Daniel Webster	Louise Newman Clarke Billings Doris Pardington Doris Pardington
1945-46	Blithe Spirit The Late Christopher Bean The Curse of an Aching Heart Our Town	Louise Newman Clarke Billings Jack Chambers Doris Pardington
1946-47	The Late George Apley Much Ado About Nothing The Thirteenth Chair State of the Union Dulcy Hell Bent Fer Heaven	Jack Chambers Barter Theatre Jack Chambers Barter Theatre Jack Chambers Doris Pardington
1947-48	The Importance of Being Earnest Twelfth Night I Remember Mama You Can't Take It With You The Barretts of Wimpole Street The Land is Bright Play	Barter Theatre Barter Theatre Doris Pardington Jack Chambers Barter Theatre Doris Pardington Director
1948-49	John Loves Mary Papa Is All The Little Foxes Hamlet The Forsythorama The Hasty Heart	Clarke Billings Barter Theatre Gene Bumgartner Barter Theatre Adele Nathan Barter Theatre
1949-50	Pursuit of Happiness For Love or Money Dangerous Corner The Silver Cord Thunder Rock The Village Green The Student Prince	Barter Theatre J. Moody Smith Barter Theatre Doris Pardington Barter Theatre Clive Deane Piedmont Festival
1950-51	See My Lawyer Comedy of Errors Sun Up Harvey The Heiress The Silver Whistle Curse of An Aching Heart	Doris Pardington Barter Theatre Barter Theatre Doris Pardington Barter Theatre Doris Pardington Doris Pardington
1951-52	The Merchant of Venice "Ah, Wilderness " Light Up the Sky Candida Mrs. Moonlight The Vinegar Tree The Torch Bearers	Barter Theatre Doris Pardington Doris Pardington Doris Pardington Barter Theatre Barter Theatre Doris Pardington
1952-53	Ten Little Indians As You Like It The Virginian The Curious Savage The Happy Time	Doris Pardington Bliss Repertory Barter Theatre Doris Pardington Doris Pardington
1953-54	"Bell, Book and Candle " See How They Run The Return of Peter Grimm Two Gentlemen of Verona	Doris Pardington Doris Pardington Doris Pardington Barter Theatre

	The Women	Doris Pardington
	The Front Page	Doris Pardington
1954-55	The Mad Woman of Chaillot	Doris Pardington
	The Curtain Rises	Vagabond Players
	My Three Angels	Doris Pardington
	Guest In the House	Doris Pardington
	Bernadine	Doris Pardington
	Dinner at Eight	Doris Pardington
1955-56	Time Out for Ginger	Doris Pardington
	The Rainmaker	Doris Pardington
	House Without Windows	Doris Pardington
	Lo and Behold	Doris Pardington
	Sabrina Fair	Doris Pardington
1956-57	The Charm School	Doris Pardington
	The Crucible	Doris Pardington
	Bus Stop	Doris Pardington
	"Come Back, Little Sheba "	Doris Pardington
	Mrs. McThing	Doris Pardington
1957-58	Two Dozen Red Roses	Doris Pardington
	The Chalk Garden	Doris Pardington
	The Ghost Train	Doris Pardington
	The Cocktail Party	Doris Pardington
	Here We Come Gathering	Doris Pardington
1958-59	Teahouse of the August Moon	Doris Pardington
	The Potting Shed	Doris Pardington
	Visit to a Small Planet	Doris Pardington
	A Streetcar Named Desire	Doris Pardington
1959-60	"Sweeney Todd, The Demon Barber of Fleet Street"	Doris Pardington
	The Reluctant Debutante	Doris Pardington
	The Country Girl	Doris Pardington
	The Hasty Heart	Doris Pardington
	Amphitryon 38	Doris Pardington
	The Cave Dwellers	Doris Pardington
	Anything Goes	Doris Pardington
1960-61	First Lady	Doris Pardington
	The Hasty Heart	Doris Pardington
	The Dark at the Top of the Stairs	Doris Pardington
	Androcles and the Lion	Doris Pardington
	Arsenic and Old Lace	Doris Pardington
1961-62	The Desperate Hours	Doris Pardington
	The Remarkable Mr.Pennypacker	Doris Pardington
	Summer and Smoke	Doris Pardington
	The Lady's Not For Burning	Doris Pardington
	A Majority of One	Doris Pardington
1962 -63	Everybody Loves Opal	Doris Pardington
	Time Remembered	Doris Pardington
	Someone Waiting	Doris Pardington
	The Night of the Auk	Doris Pardington
	The Threepenny Opera	Doris Pardington
1963-64	Come Blow Your Horn	Doris Pardington
	Roman Candle	Doris Pardington
	Who Was That Lady I Saw You With?	Doris Pardington
	Death of a Salesman	Doris Pardington
	"Take Her, She's Mine "	Doris Pardington
1964-65	"Good Morning, Miss Dove "	Doris Pardington
	USA	Doris Pardington
	The Gazebo	Doris Pardington
	The Marriage-Go-Round	Doris Pardington
	Dark of the Moon	Doris Pardington
1965-66	Sunday in New York	Doris Pardington
	"Look Homeward, Angel "	Doris Pardington
	The Innocents	Doris Pardington
	The Family Reunion	Doris Pardington
	Guys and Dolls	Doris Pardington
1966-67	The Mousetrap	Doris Pardington
	Five Finger Exercise	Doris Pardington
	Arms and the Man	Doris Pardington
	Medea	Doris Pardington

	Carousel	Doris Pardington
1967-68	Barefoot in the Park	Doris Pardington
	The Typist and the Tiger	Doris Pardington
	Rainy Day in Newark	Doris Pardington
	Death Takes a Holiday	Doris Pardington
	The Boyfriend	Doris Pardington
1968-69	The Odd Couple	Doris Pardington
	Wait Until Dark	Doris Pardington
	The Absence of a Cello	Doris Pardington
	The Grass Harp	Doris Pardington
	The Boys From Syracuse	Doris Pardington
1969-70	Mrs. W. Grady Dunn	Doris Pardington
	Catch Me If You Can	Doris Pardington
	The Girl in the Freudian Slip	Doris Pardington
	Dr. Cook's Garden	Doris Pardington
	Oliver!	Doris Pardington
1970-71	What Did We Do Wrong?	Doris Pardington
	You Know I Can't Hear You When the Water's Running	Doris Pardington
	Night of the Iguana	Doris Pardington
	Any Number Can Die	Doris Pardington
	Oklahoma	Doris Pardington
1971-72	Harvey	Doris Pardington
	A Delicate Balance	Halsey North
	Cactus Flower	Flonnie Anderson
	The Prime of Miss Jean Brodie	Doris Pardington
	"Hello, Dolly "	Richard Steele Reede
1972-73	Plaza Suite	Bill Dreyer
	Butterflies Are Free	John Hagan
	Dracula	Doris Pardington
	Desire Under the Elms	B. J. Whiting
	Fiddler on the Roof	Miriam Fond
1973-74	Auntie Mame	Bill Dreyer
	Cat on a Hot Tin Roof	George Touliatos
	Forty Carats	Doris Pardington
	The Effect of Gamma Rays	Robert Brink
	Showboat	Carol Kastendieck
1974-75	A Thousand Clowns	Clyde Rader
	Inherit the Wind	Bob Orum
	"Mary, Mary "	Kathy Rubbo
	The Miracle Worker	Ron Law
	The Sound of Music	Tom Ribbink
	The Decline and Fall of the Entire World as Seen ...	Randy Strawderman
1975-76	Funny Girl	Rafael V. Blanco
	The Secret Affairs of Mildred Wilde	Peter Bennett
	The Visit	Gavin Cameron Webb
	The Gentlemen's Room	Clyde Rader
	Life With Father	Hillary Wyler
1976- 77	Witness for the Prosecution	John Hagan
	The Moon is Blue	David Kerry Heefner
	Jabberwock	Stuart Brooks
	The Glass Menagerie	Marty Kapele
	South Pacific	Robert Alpaugh
	Pirates of Penzance	Frederick Rothman
1977-78	Lion in Winter	Paul Schneider
	My Fat Friend	Alan Fox
	The Man Who Came to Dinner	Geoffrey Hitch
	Nightwatch	Mark Williams
	Gypsy	Jeff Meredith
	Don't Bother Me I Can't Cope	Steve Semien
	Something's Afoot	Brad Luta
1978- 79	"Ah, Wilderness "	Warren Kliever
	Mousetrap	Rob Pherson
	"Bang, Bang Beirut"	
	I Never Sang For My Father	William Gammon
	Camelot	Howard Rosen
	Any Wednesday	Ed Coen
	Dirty Work at the Crossroads	Gene Johnson
	California Suite	Jeff Epstein

1979-80	"Same Time, Next Year " Raisin in the Sun George Washington Slept Here That Championship Season The Music Man	Randal Hoey Akin Babatunde Dallas Johann Joseph Broido Susan Rosenstock
1980-81	"Jesus Christ, Superstar " Once in a Lifetime "Starting Here, Starting Now " The Desperate Hours Annie Get Your Gun Grease	Randy Strawderman Miriam Fond Robert Apaugh Don Enoch Vincent Telesco Richard Casper
1981-82	God's Favorite Anastasia The Cat and the Canary Whose Life Is It Anyway? "No, No Nanette " West Side Story	Geoffrey Hitch Frank Harrison Will McAdam Martin Rader James Malcolm Al Viola
1982-83	You Can't Take It With You Dames at Sea On Golden Pond Death of a Salesman The King and I The Wiz	Fred Gorelick Cliff Watters Cara Caldwell Dana Coen Vincent Telesco Mabel Robinson
1983-84	Barefoot in the Park Man of La Mancha Deathtrap Sly Fox Mame Annie	Richard Aumiller Jerry Hatmaker Ron Law Dinah Gravel Dedee Sandt James Farnsworth
1984-85	Anything Goes Tea and Sympathy Sleuth Blithe Spirit Fiddler on the Roof Godspell	Vincent Telesco Cara Caldwell Jerry Hatmaker Robert Alpaugh Fred Gorelick Bill Dreyer
1985-86	Don't Drink the Water To Kill a Mockingbird "You're a Good Man, Charlie Brown" The Amorous Tenor Pajama Game Peter Pan	Dana Coen Carol Start Duncan Noble Pat Toole Jerry Hatmaker Richard Casper
1986-87	Chapter Two Baby Dial M For Murder Oliver! Joseph and the Amazing Technicolor Dreamcoat	Martin Rader Vincent Telesco Fred Gorelick Susan Rosenstock Billie Thrash
1987-88	Born Yesterday Charley's Aunt Ten Little Indians Crimes of the Heart My Fair Lady The Sound of Music	Fred Gorelick Gene Johnson Pat Toole Martin Rader Bill Dreyer Gene Johnson
1988-89	The Nerd Pack of Lies Brighton Beach Memoirs Murder at the Vicarage Little Shop of Horrors Cinderella	Pat Toole Paul Lundrigan Mark Piolo Don Wolfe Mabel Robinson Beth Bostic
1989-90	Arsenic and Old Lace The Trip to Bountiful Noises Off Wait Until Dark Carousel Brigadoon	Marty Rader Karen Robinson Gene Johnson Mark Piolo Jerry Hatmaker Gene Johnson
1 990-91	Harvey Who's Afraid of Virginia Woolf? "Kiss Me, Kate " Foxfire	Martin Rader Karen Robinson Mark Piolo Gene Johnson

	Steel Magnolias	Pat Toole
	Big River	John Gulley
1991-92	The Man Who Came to Dinner	Gene Johnson
	I'm Not Rappaport	Martin Rader
	The Dining Room	Bob Moyer
	A Funny Thing Happened on the Way to the Forum	Mark Pirolo
	The Little Foxes	Donald Wolfe
	The Music Man	Pauline Cobrda
1992-93	Plaza Suite	Gene Johnson
	The Foreigner	Karen Robinson
	"Look Homeward, Angel "	Mark Pirolo
	1776	Juan Fernandez
	Lend Me a Tenor	Donald Wolfe
	Oklahoma	Mark Pirolo
1993-94	Witness For The Prosecution	Jerry Hatmaker
	Driving Miss Daisy	Martin Rader
	The Boys Next Door	Karen Robinson
	Gypsy	Mark Pirolo
	See How They Run	Gene Johnson
	Guys and Dolls	Mark Pirolo
1994-95	The Odd Couple	Gene Johnson
	The Lion in Winter	Marty Rader
	Dancing at Lughnasa	Karen Robinson
	The Robber Bridegroom	Jerry Hatmaker
	Mr. Roberts	Stan Bernstein
1995-96	Annie	Pauline Cobrda
	Life With Father	Stan Bernstein
	Shadowlands	Karen Robinson
	The Miracle Worker	Sharon Andrews
	Evita	Mark Pirolo
	I Hate Hamlet	Phil Powell
1996-97	Jesus Christ Superstar	Jerry Hatmaker
	Lost in Yonkers	Stan Bernstein
	Dracula	Janos Kavocsi
	The Diary of Anne Frank	Sharon Andrews
	Camelot	Mark Pirolo
	Dearly Departed	Gene Johnson
1997-98	Fiddler on the Roof	Pauline Cobrda
	Deathtrap	Gene Johnson
	A Piece of My Heart	Susan Reid
	Inherit The Wind	Mark Pirolo
	Sweeney Todd	Karen Robinson
	Moon Over Buffalo	Stan Bernstein
1998-99	Crazy for You	Jerry Hatmaker
	On Golden Pond	Stan Bernstein
	Cash on Delivery	Gene Johnson
	To Kill A Mockingbird	Sharon Andrews
	Anything Goes	Rodney Luck
	Having Our Say	Mabel Robinson
1999-00	Children of Eden	Mark Pirolo
	The Last Night of Ballyhoo	Martin Rader
	Nunsense	Jerry Hatmaker
	Of Mice and Men	Sharon Andrews
	My Fair Lady	Jean Cutler
	Grace and Glorie	Phil Powell

Little Theatre Society Of Indiana/Indianapolis Civic Theatre

1915-16

Polyxena
A Killing Triangle
The Glittering Gate
The Scheming Lieutenant
Dad
A Christmas Miracle Play
The Pretty Sabine Women
Overtones

The Broken God
Dad
At Steinberg's
How He Lied to Her Husband
The Game of Chess
The Kisses of Marjorie
Dawn
The Dark Lady of the Sonnets
Chicane

The Groove
A Shakespeare Revel
1916-17
A Civil War Pageant
Night with Indiana Authors
Polly of Pogue's Run
Laughing Gas
The Lost Silk Hat
The Farce of Pierre Patelin

Duty	Not According to Hoyle	Right You Are (if You Think You Are)
The Maker of Dreams	A Scrambled Romance (silent film)	John Ferguson
The Importance of Being Earnest	<u>1922-23</u>	Children's plays
Lithuania	The Trysting Place	<u>1928-29</u>
Supressed Desires	The Price of Coal	Hay Fever
Cathleen Ni'Hoolihan	The Turtle Dove	The Queen's Husband
Spreading the News	Brothers	At Mrs. Beam's
The Rising of the Moon	Two Dollars, Please!	The Wild Duck
<u>1917-18</u>	The Marriage Gown	The Mask & the Face
(No records survive)	Dad	Beau Brummel
<u>1918-19</u>	Sycamore Shadders	The Steadfast Tin Soldier
A Pageant of Sunshine and Shadow	Nocturne	Machinal
The Murderer	Treason	Pomander Walk
(No other records survive)	Where Do We Go From Here?	The Thirteenth Chair
<u>1919-20</u>	The Wish Fellow	<u>1929-30</u>
Bernice	Father and the Boys	The Lillies of the Field
Eugenically Speaking	My Lady Make-Believe	Holy Night
Three Pills in a Bottle	A Shakespeare Revel	A Sunny Morning
Trespass	<u>1923-24</u>	A Lady from Alfaqueque
The Angel Intrudes	March Hares	Portrait of a Man with Red Hair
Trespass	The Bountiful Lady	The Marquise
The Shepherd in the Distance	The Wren	Ten Nights in a Barroom (or Manhood Shattered)
The Star of Bethlehem	The Doctor of Lonesome Folk	The Silver Cord
Dierdre of the Sorrows	Why Marry?	The Racket
The Jackdaw	Hidden Spirits (a.k.a. The Blue Bowl)	Liliom
Bushido	Six Characters in Search of an Author	<u>1930-31</u>
A Woman's Honor	Alice in Wonderland	The Royal Family
Unspoken	Twelfth Night	Spread Eagle
Moonshine	<u>1924-25</u>	Chicago
Phoebe Louise	The Torch Bearers	Hotel Universe
The Bank Robbery	Mary the Third	Rope's End
Mansions	Fashion	Holiday
The Dryad & the Deacon	Ten Minutes by the Clock	Ned McCob's Dauahter
Underneath	The Box of Toys	The Second Man
Stingy	Children of the Moon	A Midsummer Night's Dream
Rococo	Everyman	<u>1931-32</u>
<u>1920-21</u>	Candida	Let Us Be Gay
The Proposal	<u>1925-26</u>	Robin Hood
In Hospital	Minick	The Love Match
Behind a Watteau Picture	The Whole Town's Talking	The S. S. Tenacity
The Home of the Free	Christmas Shopping	In a Garden
The Blind	E. and O. E.	The Racketty Packetty House
The Medicine Show	Green Chartreuse	The Camel Through the Needles's Eye
Aria Da Capo	The Monkey's Paw *	I'll Leave It to You
Mary Broome	Treasure Island	The Sacred Flame
The Star of Bethlehem	Everyman	Saint's Paradise
The Mollusc	Ariadne	Mrs. Partridge Presents
Mary's Lamb	*First play presented at new theatre at 19th & Alabama	The Importance of Being Earnest
The Emperor Jones	<u>1926-27</u>	<u>1932-33</u>
The Beauty Editor	The Enchanted April	As Husbands Go
Sham	The Drums of Dude	He Who Gets Slapped
The Confession	The Horn of Plenty	The Vinegar Tree
The Lotion of Love	Rossum's Universal Robots	Young Wooley
<u>1921-22</u>	Two Weeks Off	The Front Page
Release	The liar	The First Mrs. Fraser
The Dragon	The Stepmother	The Cradle Song
The Spring	The Horn of Plenty	<u>1933-34</u>
A Nativity Play	The Adding Machine	Once In a Lifetime
The Constant Lover	Seen in the Rue Morgue	Rebound
Androcles & the Lion	Meet the Mrs.	Hedda Gabler
The Forest Ring	Aren't We All?	June Moon
Beyond the Horizon	Alice in Wonderland	Magnolia
Everyman	<u>1927-28</u>	Brief Moment
The Betrothal Cake	The Enchanted Cottage	Seventeen
Disarmament	An Enemy of the People	The Three-Cornered Moon
The Casino Gardens	Androcles and the lion	The Devil Passes
Children of the Moon	Judge Lynch	<u>1934-35</u>
Belinda		

A Church Mouse
 Riddle Me This
 Both Your Houses
 Meet My Sister
 Mary Tudor
 The Late Christopher Bean
 Her Master's Voice
1935-36
 The Bishop Misbehaves
 The Faun
 Louder, Please!
 Kind Lady
 Hold Your Hats!
 Post Road
 Accent on Youth
1936-37
 If This Be Treason
 Flv Awav Home
 Libel
 Biography
 Speak of the Devil
 Home Chat
 Secret Service
1937-38
 No More Ladies
 The Night of January 16
 Rain from Heaven
 The First Legion
 Lady Windemere's Fan
 Small Miracle
1938-39
 High Tor
 T tonight at 8:30
 Double Door
 Happy Journey
 Up She Goes!
 The Masque of Kings
 Oliver, Oliver
1939-40
 When ladies Meet
 Night Must Fall
 Personal Appearance
 Knickerbocker Holiday
 What a life!
 The Gentle People
1940-41
 Of Thee I Sing
 See My Lawyer
 Two on an Island
 Love from a Stranger
 Private Lives
 Kiss the Boys Goodbye
1941-42
 Burlesque
 Flight to the West
 The Women
 Ladies in Retirement
 Ah! Wilderness
 The Gondoliers
 The Guardsman
1942-43
 Eve of St. Mark
 Out of the Frying Pan
 Skylark
 Boy Meets Girl
 Suspect
 Jason
 T en-minute Alibi

It Never Rains
1943-44
 Arsenic and Old Lace
 The Torch Bearers
 The Philadelphia Story
 The Man Who Came to Dinner
 Claudia
 The Pirates of Penzance
 Hamlet
 Ladies in Waiting
1944-45
 My Sister Eileen
 The Little Foxes
 Theatre
 Distinguished Gathering
 H.M.S. Pinafore
 You Can't Take It With You On
 Borrowed Time
 Junior Miss
1945-46
 The Male Animal
 A Bill of Divorcement
 Kiss and Tell
 Papa is All
 Uncle Harry
 Alice Adams
 Blithe Spirit
 Snafu
1946-47
 Three Men on a Horse
 Outward Bound
 Over Twenty.One
 January Thaw
 Angel Street
 Foolish Notion
 Laura
 Three's a Family
1947-48
 The First Lady
 In Pursuit of Happiness
 Ten Little Indians
 Joan of Lorraine
 Guest in the House
 Thunder Rock
 Dear Ruth
 I like it Here
1948-49
 State of the Union
 The Barretts of Wimpole Street
 Brother Rat
 All My Sons
 Dream Girl
 John loves Mary
 I Remember Mama
 Room Service
1949-50
 Command Decision
 The Hasty Heart
 The Village Green
 Edward My Son
 The Final Weakness
 An Inspector Calls
 Two Blind Mice
 Joy to the World
1950-51
 For Love or Money
 Good Housekeeping
 Goodbye, My Fancy

The Man
 The Silver Whistle
 The Heiress
 Light Up the Sky
 Love Me Along
1951-52
 Seventeen
 Elizabeth the Queen
 Mr. Barry's Etchings
 The Curious Savage
 Mr. Angel
 My Dear Children
 Portrait in Black
 Harvey
1952-53
 The Happy Time
 High Ground
 The Play's the Thing
 Death of a Salesman
 O Mistress Mine T
 he Mikado
 The Two Mrs. Carrolls
 Ring Around Elizabeth
1953-54
 Affairs of State
 Strange Bedfellows
 Detective Story
 Jane
 Bell, Book and Candle
 Home at Seven
 The Moon is Blue
 Glad Tidings
1954-55
 My Three Angels
 Gently Does It
 Late love
 Darkness at Noon
 Sabrina Fair
 Time Out for Ginger
 Life with Father
 Remains to Be Seen
1955-56
 The Women
 The Caine Mutiny Court Martial
 Gigi
 Dial "M" for Murder
 The Fourposter
 Reclining Figure,
 The Seven-Year Itch
 The Rainmaker
1956-57
 The First Lady
 Pygmalion
 The Solid Gold Cadillac
 The Tender Trap
 The Desperate Hours
 See How They Run
 The Remarkable Mr. Pennypacker
 Mr. Roberts
1957-58
 Teahouse of the August Moon
 Witness for the Prosecution
 The Desk Set
 Janus
 The lark
 The Great Sebastians
 The Magnificent Yankee
 You Can't Take It With You

1958-59

Southern Exposure
The Traitor
Happy Birthday
Miranda
Inherit the Wind
The Happiest Millionaire
Born Yesterday
Visit to a Small Planet

1959-60

No Time for Sergeants
Picnic
King of Hearts
Tall Story
Ladies in Retirement
Our Town
The Girls in 509
Life with Mother

1960-61

Julius Caesar
Third Best Sport
Years Ago
The Mousetrap
The Golden Fleece
Another Part of the Forest
The late George Appley
Blithe Spirit

1961-62

Three Men on a Horse
The Captain's Paradise
Speaking of Murder
A Majority of One
The Country Girl
The Pleasure of His Company
In Pursuit of Happiness
The Marriage-Go-Round

1962-63

The Crucible
The Spider's Web
James Thurber Carnival
Blood, Sweat & Stanley Poole
The Miracle Worker
Waltz of the Toreadors
The Patriots
Critic's Choice

1963-64

Rhinoceros
Two Blind Mice
I Remember Mama
Oh Men! Oh Women!
Advise and Consent
Once More with Feeling
Roman Candle
A Shot in the Dark

1964-65

Clarence
Harvey
Life with Father
The Moon is Blue
The Man Who Came to Dinner
The Women
Strange Bedfellows
You Can't Take It With You

1965-66

Never Too Late
The Sound of Murder
Send Me No Flowers
Sunday in New York

A Man for All Seasons

Take Her, She's Mine
The Silver Whistle
Calculated Risk
1966-67
Who Was That Lady I Saw You With?
A Streetcar Named Desire
Dear Me, the Sky is Falling
Mary, Mary

All the King's Men
A Thousand Clowns

Jane
Absence of a Cello

1967-68

The Rainmaker
Any Wednesday
A Case of Libel
Barefoot in the Park
Wake Up, Darling
The Odd Couple
The First Lady
The Festival

1968-69

The Seven-Year Itch
The Gazebo
The Visit
Generations
The Rape of the Belt
Love in E-flat
Goodbye, Charlie
The Bat

1969-70

Star-Spangled Girl
The Chalk Garden
My Three Angels
Luv
Cactus Flower
Halfway Up the Tree
Wait Until Dark
You Know I Can't Hear You When the
Water's Running

1970-71

Dream Girl
I Never Sang for My Father
Don't Drink the Water
The Little Foxes
The Remarkable Mr. Pennypacker
Sabrina Fair

The Price
My Sister Eileen

1971-72

The Night Thoreau Spent in Jail
Black Comedy/White Liars
Sheep on the Runway
Plaza Suite
The Deadly Game
Catch Me If You Can
On Borrowed Time
Spofford

1972-73

Bus Stop
Anniversary Waltz
Post Road
Death of a Salesman
The Marriage-Go-Round
Arsenic and Old Lace
Affairs of State
The Last of the Red-Hot Lovers

1973-74

Jabberwock
Paris is Out
Butterflies are Free
Dial "M" for Murder
Mary, Mary
The Miracle Worker
The Prime of Miss Jean Brodie
You Can't Take It With You

1974-75

The Pleasure of His Company
Summer and Smoke
The Sound of Murder
The Madwoman of Chaillot
Four in a Garden
Three Men on a Horse
Finishing Touches
The Front Page

1975-76

George Washington Slept Here
The Desperate Hours
Life with Father
Avanti!
The Glass Menagerie
The Time of Your life
Bell, Book and Candle
George M!

1976-77

How to Succeed in Business Without
Really Trying
A Raisin in the Sun
You're a Good Man, Charlie Brown
Play It Again, Sam
Cat on a Hot Tin Roof
Except for Susie Finkle
The Sunshine Boys
Damn Yankees

1977-78

Forty Carats
The Innocents
Little Mary Sunshine
Member of the Wedding
The Petrified Forest
The Fantasticks
6 Rms Riv Vu
A Funny Thing Happened on the Way
to the Forum

1978-79

Auntie Mame
Strange Bedfellows
The Boy Friend
Dark of the Moon
Blithe Spirit
The Diary of Anne Frank
Guys and Dolls

1979-80

Cabaret
Long Day's Journey Into Night
The Norman Conquests
Carnival
Imaginary Invalid
Anything Goes
Water Engine (C)
Home (C)
Streamers (C)

1980-81

The Prisoner of 2nd Avenue
Pippin

The Wizard of Oz
 The Lion in Winter
 Harvey
 My Fair Lady
 Carnival of Life Without Intermission
 (C)
 Joe Egg (C)
 Small Craft Warnings (C)
 For colored girls who have considered
 suicide when the rainbow is enuf (C)
 Loose Ends (C)
1981-82
 Kiss Me, Kate
 First Monday in October
 Cinderella
 The Philadelphia Story
 Sly Fox
 Camelot
 Ceremonies of Dark Old Men
 The Gin Game (C)
 Getting Out (C)
 Faith Healers (C)
1982-83
 Raisin
 Arsenic and Old Lace
 The Music Man
 A Streetcar Named Desire
 The Country Wife
 Annie Get Your Gun
 Veronica's Room (C)
 Miss Moffat (C on Mainstage, starring
 Ginger Rogers)
 Who's Afraid of Virginia Woolf? (C)
 The Au Pair Man (C)
1983-84
 Grease
 Deathtrap
 The Wizard of Oz
 All the King's Men
 Tons of Money
 Talley's Folly
 Brigadoon
 The Woolgatherer (C)
 My Sister in this House ICI
 The Effect of Gamma Rays on Man.in-
 the.Moon Marigolds (C)
 Buckle Up a New Shoe (C)
 The Dining Room (C)
1984-85
 Can-Can
 Charley's Aunt
 Peter Pan
 On Golden Pond
 Barefoot in the Park
 Oklahoma!
 Le Cafe Concert (C)
 Come Back Little Sheba (C)
 The Boys in the Band (C)
 Bubbling Brown Sugar (C)
 Extremities (C)
1985-86
 The Best Little Whorehouse in Texas
 See How They Run
 Annie
 Cat on a Hot Tin Roof
 Cole
 Same Time Next Year
 Guys and Dolls (black)

K2 (C)
 The Wake of Jamey Foster (C)
 Zooman and the Sign (C)
 Hooker's Night Off (C)
 Requiem in G (C)
1986-87
 Huck and Jim
 Born Yesterday
 The Music Man
 The Little Foxes
 1776
 Alone Together
 Barnum
 The Legacy (C)
 Audition for the Company (C)
 The Dining Room (C)
 Ain't Misbehavin' (C)
1987-88
 South Pacific
 Brighton Beach Memoirs
 The Wizard of Oz
 Picnic
 The Fantasticks
 Noises Off!
 No, No, Nanette
 The Velveteen Rabbit (JC)
 Home (C)
 The Nest(C)
 Vanities (C)
 Candida (C)
 Look Back in Anger (C)
1988-89
 My Fair Lady
 The Foreigner
 Peter Pan
 Our Town
 Pump Boys & Dinettes
 Harvey
 George M!
 Babes in Toyland (JC)
 Nobody Needs to Know (C)
 Pippin (C)
1989-90
 Hello, Dolly!
 The Miracle Worker
 Cinderella
 The Man Who Came to Dinner
 The 1940's Radio Hour
 Broadway Bound
 The Pirates of Penzance
 Alice in Wonderland (JC)
1990-91
 Really Rosie (JC)
 Little Abner
 Oiary of Anne Frank
 The Sound of Music
 The Women Godspell
 The Musical Comedy Murders of 1940
 42nd St.
 A Chorus Line (y A)
1991-92
 West Side Story
 Of Mice and Men
 The Wizard of Oz
 The Male Animal
 Numsense
 Not Now, Darling!
 Me and My Girl

Pinocchio (PP)
 Grease (y A)
 The Melting Pot (C)
 Willie Wonka (JC)
1992-93
 The King and I
 The Crucible
 Peter Pan
 A Few Good Men
 HMS Pinafore
 Lend Me a Tenor
 A Chorus Line
 Alice in Wonderland (PP)
 Dames at Sea (y A)
1993-94
 Anything Goes
 T o Kill a Mockingbird
 Cinderella
 Arnadeus
 The AII-Nite Strut
 Social Security
 La Cage Aux Folles
 Mountain Molly (PP)
 Into the Woods (Y A)
1994-95
 The Pajama Game
 Flowers for Algernon
 The Wizard of Oz
 The Glass Menagerie
 Forever Plaid
 Run For Your Wife
 Show Boat
 James and the Giant Peach (JC)
 The Secret Garden (Y A)
1995-96
 Dreamgirls
 Inherit the Wind
 Peter Pan
 Murder on the Nile
 Little Women
 Rumors
 Into the Woods
 The Hobbit (JC)
1996-97
 Sweeney T odd (Y A)
 Sophisticated Ladies
 Driving Miss Daisey
 Babes in Toyland
 The Miracle Worker (SM)
 I Hate Hamlet
 Crazy for You
 Lost in Yonkers
 How to Eat Like a Child (Y A)
1997-98
 Bye Bye Birdie (y A)
 The Will Rogers Follies
 The Crucifer of Blood
 The Crucible (SM)
 The Wizard of Oz
 Funny Money
 Fiddler on the Roof
 You Can't Take It With You
 Charlotte's Web (JC)
1998-99
 The Who's Tommy (YA)
 Oklahoma!
 The Member of the Wedding
 Peter Pan

The Cemetery Club
 Singin in the Rain
 Deathtrap
 Winnie the Pooh (JC)
1999-2000
 Pippin (Y A)
 A Funny Thing Happened on the Way
 to the Forum

The Diary of Anne Frank
 The Wizard of Oz
 Wait Until Dark
 Meet Me in St. Louis
 Moon Over Buffalo
 The Velveteen Rabbit (JC)
2000-20001
 Damn Yankees (YA)

City of Angels
 Our Town
 Joesph and the Amazing Technicolor
 Dreamcoat
 Crossing Delancey
 Guys and Dolls
 The Nerd (JC)

Mark Twain Masquers

The 1930's	44	Heaven Can Wait
The 1933-1934 SEASON	45	Arsenic and Old Lace
1 The Donovan Affair	46	Streets of New York
2 He	47	The Willow and I
3 David Garrick	The 1943-1944 SEASON	
The 1934-1935 SEASON	48	Cry Havoc
4 Passing of the Third Floor Back	49	Separate Rooms
5 The Mad Hopes	50	Guest in the House
6 The Passing Present	51	You Can't Take it With You
7 Hell-Bent for Heaven	The 1944-1945 SEASON	
8 A Murder has been Arranged	52	The Doughgirls
The 1935-1936 SEASON	53	Ladies in Retirement
9 Puddin Head Wilson	54	They Knew What They Wanted
10 House Party	55	George Washington Slept Here
11 Pillars of Society	The 1945-1946 SEASON	
12 Love My Island	56	Uncle Harry
The 1936-1937 SEASON	57	Chicken Every Sunday
13 Both Your Houses	58	The Little Foxes
14 R.U.R.	59	The Skin of Our Teeth
15 Night of January 16th	The 1946-1947 SEASON	
16 Fly Away Home	60	The Village Green
17 Boy Meets Girl	61	Fannie's First Play
The 1937-1938 SEASON	62	Winterset
18 Excursion	63	Stage Door
19 Gold in the Hills	64	Family Affair
20 The Swan	The 1947-1948 SEASON	
21 Time and the Conways	65	The Late George Apley
22 Brother Rat	66	Joan of Lorraine
The 1938-1939 SEASON	67	State of the Union
23 Night Must Fall	68	The Two Mrs. Carrolls
24 No More Peace	69	Boy Meets Girl
25 Beyond the Horizon	The 1948-1949 SEASON	
26 Call it a Day	70	Truckline Cafe
27 Room Service	71	Dulcy
The 1940's	72	I Remember Mama
The 1939-1940 SEASON	73	An Inspector Calls
28 High Tor	74	The Man Who Came to Dinner
29 Bachelor Born	The 1950's	
30 Our Town	The 1949-1950 SEASON	
31 Arms and the Man	75	Command Decision
32 See My Lawyer	76	For the Love or Money
The 1940-1941 SEASON	77	The Women
33 Margin for Error	78	Another Part of the Forest
34 Morning's at Seven	79	Light Up the Sky
35 The World We Make	The 1950-1951 SEASON	
36 All the Comforts of Home	80	The Mad Woman of Chaillot
37 Ladies of the Jury	81	Strange Bedfellows
The 1941-1942 SEASON	82	Anna Lucasta
38 Two On An Island	83	The Silver Whistle
39 Animal Kingdom	84	Born Yesterday
40 But Not for Love	The 1951-1952 SEASON	
41 Letters to Lucerne	85	Come Back Little Sheba
42 Out of the Frying Pan	86	Present Laughter
The 1942-1943 SEASON	87	Detective Story
43 Flight to the West	88	The Royal Family

- 89 Harvey
- The 1952-1953 SEASON
- 90 Both Your Houses
- 91 Papa is All
- 92 Our Town
- 93 The Happy Time
- 94 Personal Appearance
- The 1953-1954 SEASON
- 95 Affairs of State
- 96 Bell Book and Candle
- 97 The Rose Tattoo
- 98 The Country Girl
- 99 Gigi
- The 1954-1955 SEASON
- 100 My Three Angels
- 101 Life With Father
- 102 The Crucible
- 103 The Time of Your Life
- 104 Blythe Spirit
- The 1955-1956 SEASON
- 105 Caine Mutiny Court Martial
- 106 The Remarkable Mr. Pennypacker
- 107 Picnic
- 108 Dial "M" for Murder
- 109 Season in the Sun
- The 1956-1957 SEASON
- 110 Bus Stop
- 111 The Flowering Peach
- 112 The Seven Year Itch
- 113 Anastasia
- 114 Anniversary Waltz
- The 1957-1958 SEASON
- 115 The Desk Set
- 116 Teahouse of the August Moon
- 117 Twelfth Night
- 118 The Desperate Hours
- 119 The King of Hearts
- The 1958-1959 SEASON
- 120 Separate Tables
- 121 The Matchmaker
- 122 A View from the Bridge
- 123 Private Lives
- 124 The Lark
- The 1960's
- The 1959-1960 SEASON
- 125 Billie Budd
- 126 Arsenic and Old Lace
- 127 The Diary of Anne Frank
- 128 Middle of the Night
- 129 The Millionairess
- The 1960-1961 SEASON
- 130 Nude with Violin
- 131 Man in the Dog Suit
- 132 Inherit the Wind
- 133 Monique
- 134 The Constant Wife
- The 1961-1962 SEASON
- 135 Desire Under the Elms
- 136 The Marriage-Go-Round
- 137 Summer and Smoke
- 138 The Dark at the Top of the Stairs
- 139 The Drunkard
- The 1962-1963 SEASON
- 140 Auntie Mame
- 141 Anne of the Thousand Days
- 142 See How They Run
- 143 A Hatful of Rain
- 144 A Thurber Carnival
- The 1963-1964 SEASON
- 145 Toys in the Attic
- 146 Come Blow Your Horn
- 147 The Glass Menagerie
- 148 Little Mary Sunshine (Musical)
- 149 Critic's Choice
- The 1964-1965 SEASON
- 150 Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feeling So Bad
- 151 A Far Country
- 152 The Visit
- 153 Sunday in New York
- 154 Once Upon a Mattress (Musical)
- The 1965-1966 SEASON
- 155 Never Too Late
- 156 Who'll Save the Plowboy
- 157 A Street Cat Named Desire
- 158 The Typist and the Tiger
- 159 She Loves Me! (Musical)
- The 1966-1967 SEASON
- 160 Stop the World, I Want to Get Off (Musical)
- 161 The Chalk Garden
- 162 Waltz of the Toreadors
- 163 The Sign in Sidney Brustein's Window
- 164 Once in a Lifetime
- The 1967-1968 SEASON
- 165 Luv
- 166 After the Fall
- 167 The Rehearsal
- 168 A Thousand Clowns
- 169 The Odd Couple
- The 1968-1969 SEASON
- 170 The Best Man
- 171 Mary, Mary
- 172 The Bald Soprano and the Chairs
- 173 A Taste of Honey
- 174 The Boy Friend (Musical)
- The 1970's
- The 1969-1970 SEASON
- 175 You Know I Can't Hear You When the Water's Running
- 176 Most Happy Fella (Musical)
- 177 Catch Me If You Can
- 178 Guys and Dolls (Musical)
- The 1970-1971 SEASON
- 179 Kiss Me Kate (Musical)
- 180 Ah Wilderness
- 181 Harvey
- 182 The Tenth Man
- 183 Star Spangled Girl
- The 1971-1972 SEASON
- 184 Babes in Arms (Musical)
- 185 Lion in Winter
- 186 The Prince
- 187 The Silver Whistle
- 188 Plaza Suite
- The 1972-1973 SEASON
- 189 Our Town
- 190 40 Carats
- 191 The Little Foxes
- 192 Light Up the Sky
- 193 Witness for the Prosecution
- The 1973-1974 SEASON
- 194 And Miss Reardon Drinks a Little
- 195 Devil's Disciple
- 196 One Flew Over the Cuckoo's Nest
- 197 The Front Page

- 198 Fiorello (Musical)
The 1974-1975 SEASON
199 Butterflies are Free
200 Look Homeward, Angel
201 6 Rms Riv. Vue
202 That Championship Season
203 Prisoner of 2nd Avenue
The 1975-1976 SEASON
204 Finishing Touches
205 The Fantasticks (Musical)
206 The Effect of Gamma Rays on Man-in-the-Moon Marigolds
207 Private Lives
208 The Pajama Game (Musical)
The 1976-1977 SEASON
209 The Last of the Red Hot Lovers
210 A Delicate Balance
211 Count Dracula
212 The Mousetrap
213 Sweet Charity (Musical)
The 1977-1978 SEASON
214 Night Must Fall
215 Relatively Speaking
216 Cabaret (Musical)
217 The Gingerbread Lady
218 The Man Who Came to Dinner
The 1978-1979 SEASON
219 The Hot L Baltimore
220 Twigs
221 Wait Until Dark
222 Do I Hear a Waltz? (Musical)
223 My Fat Friend
The 1980's
The 1979-1980 SEASON
224 Barefoot in the Park
225 Jacques Brel is Alive and Well and Living in Paris (Musical)
226 The Miracle Worker
227 The Subject was Roses
228 Lovers and Other Strangers
The 1980-1981 SEASON
229 California Suite
230 Gypsy (Musical)
231 The Sound of Murder
232 The Royal Family
The 1981-1982 SEASON
233 Pal Joey (Musical)
234 The Rainmaker
235 A View From the Bridge
236 How the Other Half Lives
The 1982-1983 SEASON
237 You Can't Take it With You
238 Dial "M" for Murder
239 Born Yesterday
240 I Do! I Do! (Musical)
The 1983-1984 SEASON
241 Carousel (Musical)
242 Nightwatch
243 Any Wednesday
244 Vanities
The 1984-1985 SEASON
245 Front Street
246 Teahouse of the August Moon
247 Damian
248 Cactus Flower
The 1985-1986 SEASON
249 Agnes of God
250 The Dining Room
251 Critic's Choice
252 You're a Good Man Charlie Brown
The 1986-1987 SEASON
253 Painting Churches
254 The Music Man (Musical)
255 See How They Run
256 Artichoke
The 1987-1988 SEASON
257 Fiddler on the Roof (Musical)
The 1988-1989 SEASON
258 Story Theater
259 Octet Bridge Club
260 Guys and Dolls (Musical)
The 1990's
The 1989-1990 SEASON
261 Broadway Bound
262 Isn't It Romantic
263 Mame (Musical)
The 1990-1991 SEASON
264 Mr. Roberts
265 The Diary of Anne Frank
266 Damn Yankees (Musical)
The 1991-1992 SEASON
267 Is There Life After High School? (Musical)
268 How to Succeed in Business Without Really Trying (Musical)
269 Enter Laughing
The 1992-1993 SEASON
270 What the Butler Saw
271 The Front Page
272 A Chorus Line (Musical)
The 1993-1994 SEASON
273 It's a Bird . . . It's a Plane . . . It's Superman (Musical)
274 The Glass Menagerie
275 Room Service
276 Other People's Money
The 1994-1995 SEASON
277 The Odd Couple (Female Version)
The 1995-1996 SEASON
278 Wait Until Dark
279 Hooray for Hollywood Cabaret
The 1996-1997 SEASON
280 The 1940's Radio Hour (Musical)
281 Plaza Suite
The 1997-1998 SEASON
282 Grease (Musical)
The 1998-1999 SEASON
283 Godspell (Musical)

Midland Community Theatre, Inc .

A Few Good Men (1993)
 A Funny Thing Happened on the Way to the Forum (1996)
 A...My Name is Alice (1988)
 A Piece of My Heart (1997)
 A Texas Romance (1991)
 Absence of a Cello (1967)
 Absurd Person Singular (1977)
 After Magritte (1981)
 Agnes of God (1985)
 Ah, Wilderness (1967)
 Alone Together (1990)
 All My Sons (1992)
 All's Well That Ends Well (1993)
 Amadeus (1998)
 American Dream (Special 1965)
 Amorous Ambassador, The (1996)
 Anastasia (1962)
 Andersonville Trial (1970)
 Angel Street (1947, 1997)
 An Inspector Calls (1999)
 Anne of the Thousand Days (1975)
 Annie (1984) (1995)
 Any Wednesday (1971)
 Anything Goes (1975)
 Appollo of Bellac (Special 1954)
 Arms and the Man (1950) (1996)
 Arsenic and Old Lace (1963) (1983)
 Arthur and the Magic Sword (1956)
 Auntie Mame (1962)
 Bald Soprano (Poco Mas 1965)
 Barefoot in the Park (1967) (1982)
 Bat, The (1977)
 Bedroom Farce (1981)
 Bell, Book and Candle (1953)
 Bells are Ringing (Act IX Special -1984)
 Best Little Whorehouse in Texas (Special) (1983) (1989)
 Big River (1992)
 Black Comedy (1969)
 Blithe Spirit (1950) (1970)
 Boor, The (1967)
 Born Yesterday (1964)
 Boys Next Door, The (1990)
 Breaking Legs (1994)
 Brighton Beach Memoirs (1988)
 Brilliant Traces (1992)
 Broadway Bound (1997)
 Brothers (1998)
 Bullshot Crummond (1983) (1987)
 Butterflies Are Free (1973) (1994)
 Bye Bye Birdie (1996)
 Cabaret (Special 1990)
 Cactus Flower (1970)
 Caine Mutiny Court Martial (1956)
 Camelot (1970)
 Captain's Paradise (1963)
 Carnival (1978)
 Carousel (1999)
 Catch Me If You Can (1980)
 Cat on a Hot Tin Roof (1989)
 Cats in Concert (1988)
 Chapter Two (1986)
 Charley's Aunt (1961)
 Children of a Lesser God (1987)
 Cinderella (1999)
 A Chorus Line (1986)
 A Christmas Carol (1961)1975-81) (1992-97)
 Cole (1983)
 Collection, The (1981)
 Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean (1990)
 Come Blow Your Horn (Special 1963) (1976) (1996)
 Command Decision (1950)
 Cradle, Song (1956)
 Crate, The (1989)
 Crimes of the Heart (1984) (1995)
 Critic's Choice (Special 1967)
 Crown Matrimonial (1979)
 Crucible, The (1973)
 Curious Savage, The (1951)
 Cyrano de Bergerac (1968)
 Daddy's Dying Who's Got the Will (1992)
 Damn Yankees (1962)
 Dancing at Lughnasa (1999)
 Dark at the Top of the Stairs (1978)
 Das Barbecu (1998)
 Deadly Game (1962)
 Dear Ruth (1948)
 Dearly Departed (1993)
 Death of a Salesman (1958)
 Deathtrap (1982)
 Delicate Balance (1976)
 Desire Under the Elms (Poco Mas 1969)
 Detective Story (1957)
 Devil's Disciple (1966)
 Dial 'M' for Murder (1955)
 Diary of Anne Frank (1960)
 Dining Room., The (1985)
 Doll's House, A (1980)
 Don't Dress for Dinner (1999)
 Dr. Cook's Garden (1974)
 Drink to Me Only (1975)
 Driving Miss Daisy (1992)
 Dumbwaiter, The (Poco Mas 1965)
 Educating Rita (1988)
 Effect of Gamma Rays on Mars (1978)
 Elephant Man (1986)
 Evening of One Act Plays: Happy Journey (1946) Riders to the Sea (1946) Suppressed Desire (1946)
 Everybody Loves Opal (1963)
 Fantasticks (1964) (1976)
 Fiddler on the Roof (1971) (1991)
 First Monday in October (1980)
 Fools (1986)
 Foreigner, The (1987)
 Forever Plaid (1996) (Special 1997)
 Fortune Teller (1954) Forty Carats (1972)
 Fourposter, The (Poco Mas 1966)
 Fox fire (1986)
 Funny Girl (1982)
 Funny Money (1997)
 Gargoyles and Scarecrow Sins (1994)
 Gazebo (1960)
 George Washington Slept Here (1946)
 Get With It (Kiwani's Minstrel) (1946)
 Gideon (1975)
 Gigi (1968)
 Gin Game, The (1986)
 Girl Crazy (1955)
 Girls in 509 (1960)
 Glass Menagerie (1969)
 God's Favorite (1978)

Godspell (1981)(1987) (Special 1998)
 Golden Fleecing (Special 1961)
 Good Doctor, The (1983)
 Good News (Special 1971)
 Grease (Special 1986)
 Greater Tuna (1985) (1986)
 Guest in the House (1948)
 Guilty (1954)
 Guys and Dolls (1960) (1983) (1998)
 Happiest Millionaire (1960)
 Happy Apple, The (1979)
 Happy Journey (1946) (with Evening, of One Acts)
 Harvey (1951) (1969) (1985) (1995)
 Hasty Heart (1951)
 Heaven Can Wait (1979)
 Hello, Dolly! (1972)
 Heiress (1951)
 High Ground (1954)
 House of Blue Leaves (1988)
 How the Other Half Loves (1974)
 How to Succeed in Business (1966)
 I Do! I Do! (Special -1970) (1980)
 I Hate Hamlet (1995)
 I'm Not Rappaport (1991)
 Imaginary Invalid, The (1990)
 Immigrant, The (1988)
 I Never Sang for My Father (1978)
 Into the Woods (1999)
 I Ought To Be In Pictures (1989)
 I Remember Mama (1949)
 Importance of Being Ernest (1953) (1982)
 Inherit the Wind (1963) (1991)
 It Runs in the Family (1995)
 Ivory Tower (1968)
 Jabberwock (1974)
 Jesus Christ Superstar (1982)
 Joan of Lorraine (1953)
 John Loves Mary (1952)
 Joseph and His Amazing Technicolor Dreamcoat (1989) (1997
 Pickwicks)
 Julius Caesar (1964)
 Junior Miss (1946)
 King and I (1946)
 Kiss and Tell (1947)
 Knights of the White Magnolia (1987)
 Ladies in Retirement (1946)
 Lamp at Midnight (Galelio) (1972)
 Larry's Favorite Chocolate Cake (1997)
 Last Meeting of the Knights of the White Magnolia (1975)
 Last of the Red Hot Lovers (1973)
 Late Christopher Bean (1948)
 Laura (1949)
 Learned Ladies, The (1994)
 Lend Me A Tenor (1991)
 Les Miserables in Concert (1989)
 Life With Father (1956) (1970)
 Light Up the Sky (1954) (1980)
 Li'l Abner (1965)
 Lion in Winter, The (1984)
 Little Foxes (1955)
 Little Shop of Horrors (1986)
 Lone Star Laundry and Bourbon (1983)
 Lost in Yonkers (1994)
 Loud Red Patrick (1957)
 Love Course, The (1996)
 Love from a Stranger (1952)
 Love Letters (1993)
 Lu Ann Hampton Laverly Oberlander (1981)
 Luv (1969)
 Mad Woman of Chaillot (1952)
 Maggie's Dance (Special 1996)
 Mame (1980)
 Man for All seasons (1965)
 Man of La Mancha (1981)
 Man Who Came to Dinner (1948) (1973)
 Marriage Among the French (Poco Mas 1959)
 Marriage-Go-Round (1961)
 Marvin's Room (1994)
 Mary, Mary (1965)
 Mary of Scotland (1961)
 Mass Appeal (1984)
 A Midsummer Night's Dream (1986)
 Mikado (1952)
 Miracle Worker (1956)
 Miranda (1950)
 Miser (1967)
 Mister Roberts (1955)
 Monique (1966)
 Moon Is Blue (1958)
 Moon Over Buffalo (1998)
 Mousetrap (1996)
 Musical Comedy Murders of 1940 (1989)
 Musical Comedy Workshop (1983)
 Music Man (1963) (1979)
 My Fair Lady (1968) (1993)
 My Sister Eileen (1949)
 My Three Angels (1954) (1971)
 Nerd, The (1988)
 Never Too late (1965)
 'Night, Mother (1986)
 Night Thoreau Spent in Jail (1971)
 Noises Off (1987)
 No Sex, Please, We're British (1980)
 No Time for Comedy (1957)
 No Time for Sergeants (1964)
 Nunsense (Special 1991)
 Nunsense Jamboree (Special 1999, Guyana trip 1999)
 Octette Bridge Club, The (1998)
 Odd Couple (1968) (1987)
 Of Mice and Men (1974)
 Oh, Men, Oh, Women (Poco Mas 1959)
 Oh! Mr. Faulkner, Do You Write? (1985)
 Oklahoma! (1958) 1976)
 Oldest Living Graduate (1976)
 Oliver (1969)
 On Borrowed Time (1969)
 On Golden Pond (1981)
 One Flew Over the Cuckoo's Nest (1985)
 One Foot in Heaven (1953)
 One For the Money (Special 1958)
 Orphans (1989)
 Other People's Money (1991)
 Our Lady of the Tortilla (1993)
 Out of Order (1994)
 Pack of Lies (1998)
 Painting Churches (1989)
 Pajama Game (1959)
 Papa Is All (1947)
 Passion of Dracula (1979)
 Peter Pan (1985) (Pickwick- 1969)
 Phenomenon (1986)
 Philadelphia Story (1951)
 Pippin (1990)
 Pirates of Penzance (1995)
 Play It Again, Sam (1976)
 Plays the Thing (1956)

Plaza Suite (1972)
 Pleasure of His Company (1962)
 Poker Session (1980)
 Prime of Miss Jean Brodie (1972)
 Prisoner of Second Avenue (1979)
 Private Lives (1956)
 Problem, The (1996)
 Promises, Promises (1974)
 Pump Boys and Dinettes (1997)
 Pygmalion (1949) (1960)
 Quilters (1991)
 Rainmaker, The (1957) (1995)
 Relatively Speaking (1.980)
 Remarkable Mr. Pennypacker (1958)
 Riders to the Sea (listed with Evening of One Acts) (1946)
 Right You Are if You Think You Are (1977)
 Roar Like A Dove (Special 1966)
 Rodgers & Hart -A Musical Celebration (1979)
 Roman ,Candle (1962)
 Romanoff and Juliette (1966)
 Room Service (1952) (1972)
 Roomful of Roses (1957)
 Rumors (1992)
 Run for Your Wife (1991)
 The Runner Stumbles (1990)
 Running Hi (Kiwanis Minstrel) (1947)
 Running Higher (1948)
 Sabrina Fair (1955)
 Same Time Next Year (1981)
 The Sandbox (Poco Mas 1965)
 The School for Wives (1985)
 The Secret Garden (1994)
 See How They Run (1951)
 Send Me No Flowers (Special 1962) (1978)
 1776 (1973)
 Seven Year Itch (Special 1960)
 Shadow Box, The (1983) (1998)
 Shield Head (1977)
 Shot in the Dark (1974)
 Sisters Rosensweig, The (1995)
 6 Rms Riv Vu (1975)
 Sleuth (1978)
 Sly Fox (1982)
 Sylvia (1999)
 Smoke On The Mountain (1993)
 Social Security (1989)
 Solid Gold Cadillac (1959)
 Someone Waiting (1958)
 Sound of Music (1967) (1989)
 South Pacific (1961) (1988)
 Speaking of Murder (1961)
 Squabbles (1988)
 Stalag 17 (1953) (1978)
 Star Spangled Girl (1968)
 State of the Union (1947)
 Steel Magnolias (1990) (Special1991)
 Stop, Laff and Listen (Kiwanis Minstrel) (1950)
 A Streetcar Named Desire (Workshop- 1953) (1984)
 Summertree (Poco Mas 1968)
 Sunday in New York (Special 1964)
 Sunshine Boys (Special 1978)
 Suppressed Desires (listed with Evening of One-Acts) (1946)
 Take a Look (Kiwanis Minstrel) (1951)
 Take Her, She I s Mine (1966)
 Talley's Folly (1983)
 Taming of the Shrew (1963) (1983)
 Tartuffe (1981)
 Teahouse of the August Moon (1961)
 The Telephone (Poco Mas 1967)
 Tender Trap (1959)
 Ten Little Indians (1981)
 The Dresser (1999)
 They're Playing Our Song (1985)
 Three Men on a Horse (1958)
 Third Best Sport (19650)
 13 Rue de l'Amour (1984)
 Thousand Clowns (1967)
 Time Limit (1959)
 Time Out for Ginger (1955)
 Tintypes (1983)
 To Gillian on Her 37th Birthday (1987)
 To Kill a Mockingbird (1971)
 Tomran (1984)
 Torchbearers (1946)
 The Train to the Outskirts of Town (Poco Mas 1967)
 Tribute (1983)
 Two Blind Mice (1954)
 Uncle Harry (1946)
 Up 'N' Atom (Kiwanis Minstrel) (1949)
 Vanities (1979)
 Visit (1969)
 Visit to a Small Planet (1959)
 Wait Until Dark (1971)
 Wally's Cafe (1990)
 Warrior's Husband (1952)
 Whistling in the Dark (1950)
 Who's Afraid of Virginia Woolf (Poco Mas 1969)
 Who's Happy Now (1982)
 Who Was That Lady I Saw You With? (1959)
 Whose life Is It Anyway (1982)
 Wizard of oz, The (1997)
 Women (1973)
 Winslow Boyd (1949)
 Witness for the Prosecution (1957)
 Wrong Turn at Lungfish (1997)
 Years Ago (1948)
 You Can't Take It With You (1966) (1984)
 You Know I Can't Hear You When the Water's Running (Poco Mas 1971)
 You're A Good Man, Charlie Brown (1977)

Ohio Valley Summer Theatre

1951	The Great Sabastians	Arsenic and Old Lace
Androcles & the Lion	The Chalk Garden	Never Too Late
Candida (Shaw)		The Hostage
Fanny's First Play	1959	Cat on a Hot Tin Roof
The Devil's Disciple	Visit to a Small Planet	Once Upon a Mattress
Two Blind Mice	The Desperate Hours	
	The Waltz of Toreadors	1967
1952	The Reluctant Debutante	Take Me Along
Blithe Spirit	The Seven Year Itch	A View From the Bridge
The Time of Your Life	Happiest Days of Your Life	The Skin of Our Teeth
Detective Story		A Comedy of Errors
Our Town	1960	
The Pursuit of Happiness	Anniversary Waltz	
Curtain Calls of 1952	Tall Story	1968
	The Mouse Trap	Dark of the Moon
1953	The Girls in 509	Summer and Smoke
The Bishop Misbehaves	The Potting Shed	Barefoot in the Park
Grammercy Ghost	The Man in the Dog Suit	The Sound of Music
The Happy Time		
Born Yesterday	1961	1969
Come Back Little Sheba	Auntie Mame	The Boyfriend
Suds in Your Eye	Night Must Fall	The Lion in Winter
Curtain Calls of 1953	The Loud Red Patrick	A Thousand Clowns
	The Gazebo	Stop the World, I Want to Get Off
1954	Dark at the Top of the Stairs	
Light up the Sky	Once More With Feeling	
The Cat and the Canary		1970
You Touched Me	1962	Our Town
Charley's Aunt	Inherit the Wind	The Apple Tree
Kiss and Tell	The Woman	You Know I Can't Hear You When the
Curtain Calls of 1954	Send Me No Flowers	Water's Running
	A Majority of One	Oklahoma
1955	The Miracle Worker	Jimmy Shine
Mr. Roberts	The Fourposter	
My Three Angels		1971
Streetcar Named Desire	1963	Mame
Mr. Barry's Etchings	Affairs of State	The Odd Couple
High Ground	Nude With Violin	Bye Bye Birdie
The Fifth Season 1956	Write Me a Murder	Hay Fever
	The Gang's All Here	The Queen and the Rebels
1956	The Fantasticks	
Stalag 17	Look Homeward Angel	1972
The Tender Trap		Fiddler on the Roof
Picnic	1964	Play it Again Sam
King of Hearts	Take Her, She's Mine	One Acts:
The Traitor	Riverwind	The American Dream
Remarkable Mr. Pennypacker	A Shot in the Dark	The Happy Journey to
	All the Way Home	Camden & Trenton
1957	Come Blow Your Horn	Lovers in the Subway
The Mad Woman of Chaillot	The Spiral Staircase	Golden Oldies Review
The Caine Mutiny		The Great White Hope
Gigi	1965	You're a Good Man Charlie Brown
	You Can't Take it With You	
Tea and Sympathy	Everybody Loves Opal	1973
Reclining Figure	Oh Dad, Poor Dad, Mama's Hung Him	Appalachian Theater: Red Bush
Anastasia	In the Closet and I'm Feeling So	Country
Bus Stop	Sad	Carousel
	Little Mary Sunshine	Sing Out, Sweet Land
1958	Fashion	Hello Dolly
Command Decision	Critic's Choice	Lemon Sky
Speaking of Murder		Music Man
Private Lives		
A Room Full of Roses	1966	1974

You Can't Take It With You	1981	
Eden on the River	Veronica's Room	1989
Brigadoon	Little Mary Sunshine	Once Upon a Mattress
Appalachian Green Parks Project	30/30 Musical Review:	
Last of the Red Hot Lovers	Side by Side by Sondheim	1990
	Inherit the Wind	Mama's Mirror (Premiere)
		Steel Magnolias
1975	1982	Little Shop of Horrors
Godspell	A Thurber Carnival	
Five Finger Exercise	Romantic Comedy	1991
Naughty Marietta	Murder A La Carte	Social Security
6 RMS RV VU	Oliver	Brigadoon
Appalachian Green Parks Project		
	1983	1992
	The Man Who Came to Dinner	On Golden Pond
	Death Trap	Oklahoma
	Scapino	
	New Places, Ol' Faces:	1993
	A Musical Review	Stepping Out
		Sweeney Todd
	1984	
	Ten Little Indians	1994
	Peter Pan	Beau Jest
	Robber Bridegroom	Man of La Mancha
	Harvey	
		1995
	1985	I Ought to Be In Pictures
	All the Way Home	Fiddler on the Roof
	Alice in Wonderland	
	Dames at Sea	1996
	Crimes of the Heart	Harvey
	Death of a Salesman	Music Man
	1986	1997
	Last of the Red Hot Lovers	Something's Afoot
	Annie	West Side Story
	Mousetrap	
	Music Review: Gershwin,	1998
	Porter, & Kern Together	Brighton Beach Memoirs
		Big River: The Adventures of
		Huckleberry Finn
	1987	
	Quilters	1999
	Fritzzy's Lair, Musical Review	You Can't Take It With You
	The Foreigner	Wizard of OZ
	Arsenic and Old Lace	
		2000
	1988	Noises Off
	Bye Bye Birdie	Grease

Omaha Community Playhouse

1925-26

The Enchanted Cottage
 You and I
 The Devil's Disciple
 Mary the Third
 Lilliom
 The Romantic Age
 Outward Bound
 Captain Applejack
 The Swan

1928-29

Aren't We All

1926-27

Merton of the Movies
 Anna Christie
 The Youngest
 He Who Gets Slapped
 Lady Windermere's Fan
 The Guardsman
 R.U.R.
 March Hares
 Pygmalion

1929-30

An Ideal Husband

1927-28

The Potters
 Secrets
 The School for Scandal
 Beyond the Horizon
 Seventeen
 The Enemy
 Rip Van Winkle
 You Never Can Tell

1930-31

Cock Robin

They Knew What They Wanted

Fashion

Dear Brutus
Torchbearers
Anns and the Man
Grumpy

1932-32

Berkeley Square
Jealousy
Once in a Lifetime
What Every Woman Knows
Mister Antonio.
The Royal Family
The Last Mile

1934-35

The Good Fairy
Dear Brutus
Inheritors
A Thing of Beauty
Wet Paint
One Sunday Afternoon
Louder Please

1937-38

Excursion
Night Must Fall
High Tor
Storm Over Patsy
Stage Door
Blind Alley

1940-41

Margin for Error
My Heart's in the Highlands
Happy Journey
Air Raid
Rarely Fatal
The Gentle People
The Great Adventure
Knickerbocker Holiday

1943-44

I Killed the Count
Papa Is All
Let Us Be Gay
The Guardsman
Janie
Dark Eyes

1946-47

The Late George Apley
My Sister Eileen
Soldier's Wife
The Time of Your Life
Joan of Lorraine
I Like It Here

1949-50

Edward My Son
Parlor Story
The Bat
Missouri Legend
The Heiress
Two Blind Mice

Ten Nights in a Bar Room.

Sun-Up

Escape
The Hairy Ape
The Queen's Husband
A Kiss for Cinderella

1932-33

The First Mrs. Fraser
Elizabeth The Queen
The Devil Passes
East of Suez
The Perfect Alibi
Brigham Young
Engaged

1935-36

Her Master's Voice
Kind Lady
The Return of Peter Grimm
Yellow Jack
The Far-Off Hills
As You Like It.
Macbeth (Shorter Fonn)

1938-39

Tonight at 8:30
The Masque of Kings
George and Margaret
Street Scene
Yes, My Darling Daughter
Our American Cousin

1941-42

The Male Animal
Brief Music
George Washington Slept Here
Green Grow the Lilacs
Mr. and Mrs. North
You Can't Take It With You

1944-45

Suspect
Hay Fever
The Little Foxes
The Lady Who Came To Stay
Pursuit of Happiness
Over 21

1947-48

The Great Big Doorstep
The Importance of Being Earnest
Years Ago
Uncle Harry
The Song of the Bridge
Dream Girl

1950-51

Born Yesterday
The Glass Menagerie
On Borrowed Time
Goodbye My Fancy
The Winslow Boy
The Secret of Suzanne
Down in the Valley

Ned McCobb's Daughter

Behold This Dreamer

The Criminal Code
The Intimate Strangers
Death Takes A Holiday
Alice-Sit-By-the-Fire

1933-34

Both Your Houses
June Moon
A Doll's House
Springtime for Henry
Uncle Tom's Cabin
Counselor-at-Law
Three Cornered Moon

1936-37

Libel!
The Senator's Husband
Winterset
Personal Appearance
Pride and Prejudice
Night of January 16th
Post Road

1939-40

Our Town
Candida
The Roof
Bachelor Born
The Petrified Forest
The Gondoliers

1942-43

Ladies in Retirement
The Women
Dark Tower
Family Portrait
The Eve of St. Mark
Aaron Stick from Punkin Creek

1945-46

Kiss and Tell
The Silver Cord
The Skin of Our Teeth
Old Acquaintance
The Hasty Heart
Fast Lady

1948-49

Life With Father
I Remember Mama
With Sirens Blowing
An Inspector Calls
Command Decision
John Loves Mary

1951-52

Light Up the Sky
Come Back Little Sheba
The High Ground
Father of the Bride
The Lady's Not for Burning
The Happy Time

The Telephone

1952-53

Happy Birthday
Abe Lincoln in Illinois
Bell, Book and Candle
Stalag 17
The Distaff Side
Remains To Be Seen

Extra Production -June 1955

Country Girl-*Playhouse Benefit*

1955-56

King of Hearts
The Crucible
Dial M for Murder
See How They Run
Anastasia
The Solid Gold Cadillac

1958-59

Separate Tables
The Happiest Millionaire
The First Legion
Teahouse of the August Moon
The Hollow
Diary of Anne Frank
Strange Bedfellows

1961-62

Pajama Game
Julius Caesar
Roman Candle
The Deadly Game
A Raisin in the Sun
Blythe Spirit

1964-65

Marriage Go Round (*Summer Prod*)
Damn Yankees
Twelfth Night
Calculated Risk
The Corn Is Green
Mary, Mary
The Private Ear and the Public Eye

1967-68

Gypsy
Philadelphia, Here I Come
Luv
Generation
Macbeth
The Little Foxes
The Odd Couple

1970-71

The Sound of Music
The Andersonville Trial
Romanoff and Juliet
Man of LaMancha
Catch Me If You Can
The Captain's Paradise
Peter Pan (*Summer Prod*)

Summerfest,1974**1953-54**

The Moon Is Blue
The Shrike
Davy Crockett
Secret Service
Peg O' My Heart
Broadway

1956-57

The Desperate Hours
The Rammaker
But Not Goodbye
Time Limit
The Chalk Garden
The Great Sebastians

1959-60

Say Darling
The Morgan Rock
The Girls in 509
Sunrise at Campobello
The Gazebo
Mrs. McThing
Who Was That Lady I Saw You With?

1962-63

Bye, Bye, Birdie
J.B.
Pool's Paradise Gideon
All The Way Home
Write Me A Murder
Come Blow Your Horn

1965-66

The King and I
Man For All Seasons
Life With Father
A Case of Libel
Never Too Late
Death of a Salesman
Absence of a Cello

1968-69

The Lark
Little Mary Sunshine
Uncle Vanya
Star Spangled Girl
A Delicate Balance
Wait Until Dark
Black Comedy
The Apple Tree (*Summer Prod*)

1971-72

Oliver
The Mousetrap
The Subject Was Roses
The Fantasticks
Indians
Forty Carats
The Wizard of Oz (*Summer Prod*)

1954-55

My Three Angles
Detective Story
Mary of Scotland
Sabrina Fair
The Caine Mutiny Court Martial
The Remarkable Mr. Pennypacker

1957-58

The Desk Set
Witness for the Prosecution
The Reluctant Debutante
Inherit the Wind
Therese
The Matchmaker

1960-61

Physician for Fools
Kiss Me, Kate
Wingless Victory
Golden Fleecing
Ladies in Retirement
The Pleasure of His Company

1963-64

Little Mary Sunshine
Brigadoon
Gideon
The Best Man
Breath of Spring
A Far Country
Take Her, She's Mine

1966-67

Guys and Dolls
Incident at Vichy
Any Wednesday
Devil's Disciple
You Can't Take It With You
Picnic
Barefoot in the Park

1969-70

My Fair Lady
The Great Sebastians
I Never Sang for My Father
Don't Drink the Water
Royal Hunt of the Sun
Cactus Flower
Your Own Thing (*Summer Prod*)

1972-73

1776
Child's Play
I Do! I Do!
The Last of the Red Hot Lovers
Butterflies are Free
Send me no Flowers Cinderella (*Summer Prod*)

produced in cooperation with the Department of Dramatic Arts, University of Omaha at Omaha

Taming of the Shrew

Jacques Brel Is Alive and Well and Living in Paris

The Me Nobody Knows

6 Rms Riv Vu

1974-75

The Music Man

Jacques Brel Is Alive

Suit

and Well and Living in Paris

Not Now Darling

That Championship Season

Crown Matrimonial

George Washington Slept Here

Godspell

Cabaret

Last Meeting of Knights of the

White Magnolia

A Christmas Carol

Scapino-A Long Way from Moliere

St. Joan

How to Succeed in Business

without Really Trying

Peter Pan (*Summer Prod* in

cooperation with District 66-

Westside Schools. Nebraska Arts

Council and the Nebraska Theatre

Caravan)

1980-81

My Fair Lady

Of Mice and Men

A Christmas Carol

Gold Dust

The Three Musketeers

70, Girls 70

On Golden Pond

1983-84

The King and I

Gin Game

A Christmas Carol

TinTypes

Robin Hood

The Dining Room

Inherit the Wind

See How They Run

1986-87

Can-Can

Witness for the Prosecution

A Christmas Carol

Man of LaMancha

Noises Off

Paint Your Wagon

Brighton Beach Memoirs

The Hunchback of Notre Dame

The 1940s Radio Hour

Children of a Lesser God

Quilters

1989-90

Gypsy Big River

Bunk Bed Brothers

1975-76

The Golden Follies

How the Other Half Loves

Sleuth

Galileo

Oh, Coward!

The Sunshine Boys

The Kid (*Summer Prod*)

Kismet

To Kill a Mockingbird

A Christmas Carol

Something's Afoot

Hamlet '79

The Robber Bridegroom

The Royal Family

Blithe Spirit

1981-82

Unsinkable Molly Brown

Whose Life Is It, Anyway?

A Christmas Carol

As You Like It

Sweet Bird of Youth

Chicago

Bedroom Farce

1984-85

Guys and Dolls

The Caine Mutiny Court Martial

A Christmas Carol

Cyrano

Look Homeward, Angel

The Best Little Whorehouse

In Texas

Auntie MaIne

1987-88

Sugar Babies

Animal Farm

Corpse

Qualities (World Premiere)

A Christmas Carol

Over Here

Tenderloin

House of Blue Leaves

Lion in Winter

Creation

South Pacific Musical Comedy

Arkansas Bear Quilters (*June '88*)

1990-91

42nd Street

Polish Sharp Shooters

1976-77

Shenandoah

The Veldt and The Wonderful Ice Cream

A Christmas Carol

Orpheus Descending

A Little Night Music

No Sex Please,

1977-78 1978-79 1979-80

Camelot

Shadow Box

A Christmas Carol

Diamond Studs

Dracula

Cole (Cole Porter)

Mr. Robens

1982-83

Gershwin

Merton of the Movies

A Christmas Carol

Strider

Treasure Island

Sherlock Holmes

The Suicide Farce

Ballroom

1985-86

Barnum

Crimes of the Heart

A Christmas Carol

Pump Boys & Dinettes

Terra Nova

Evita

Tom Jones

1988-89

Of Thee I Sing

Diviners

Pack of Lies

Rocky Horror Picture Show

A Christmas Carol

Fantasticks

Our Town

On the Verge

Julius Caesar

Gigi

Murders

1991-92

On Borrowed Time

All My Sons
 Starkweather
 A Christmas Carol
 The Pied Piper
 Road to Mecca
 El Grande de Coca Cola
 Social Security
 Steel Magnolias
 Teddy & Alice

1992-93

The Wiz
 O Pioneers
 Carnival
 A Christmas Carol
 Cat on a Hot Tin Roof
 Rumors
 Fiddler on the Roof
 Manchurian Candidate
 Foreigner
 A Day in Hollywood/
 Night in Ukraine
 Skin of Our Teeth

1995-96

The Will Rogers Follies
 Glory Years (*Ak-Sar-Ben History*)
 Wait Until Dark
 The Queen of Bingo
 A Christmas Carol
 Godspell
 Leader of the Pack
 The Grapes of Wrath
 Driving Miss Daisy
 The Glass Menagerie
 West Side Story

1998-99

Anything Goes
 Grace & Glorie
 The Cemetery Club
 A Tuna Christmas
 A Christmas Carol
 Smoke on the Mountain
 Once on This Island
 Dracula
 Moon Over Buffalo
 The Little Foxes
 The Secret Garden

Deathtrap
 Boys Next Door
 A Christmas Carol
 110 in the Shade
 Irma Vep
 Bedful of Foreigners
 Prime of Miss Jean Brodie
 Sophisticated Ladies
 Hello, Dolly

1993-94

Funny Girl
 A Few Good Men
 Joseph & The Amazing
 Technicolor Dream Coat
 A Christmas Carol
 My Antonia
 Sly Fox
 The Most Happy Fella
 M. Butterfly
 Member of the Wedding
 Little Shop of Horrors
 Marvin's Room

1996-97

Oliver!
 My Three Sons
 The Sisters Rosenweig
 One Flew Over the
 Cuckoo's Nest
 A Christmas Carol
 Pippin
 The Boyfriend
 Don't Dress for Dinner
 Oklahoma!
 Tony 'n Tina's Wedding

1999-00

Crazy for You
 Tons of Money
 The Miracle Worker
 Clue - The Musical
 A Christmas Carol
 Forever Plaid
 The Enchanted Cottage
 The Mask of Moriarty
 The Last Night of Ballyhoo
 Gross Indecency
 My Fair Lady

A Funny Thing Happened...
 A Christmas Carol
 Edwin Drood
 Mountain
 Amadeus
 Other People's Money
 Lend Me A Tenor
 Greater Tuna
 Brigadoon

1994-95

Sweet Charity
 Black Comedy
 Sweeney Todd
 A Christmas Carol
 Into the Woods
 Breaking Legs
 Frankenstein
 Love Letters
 Lost in Yonkers
 Shadowlands
 The Music Man

1997/98

La Cage Au Folles
 Sylvia
 The Woman in Black
 Scotland Road
 A Christmas Carol
 1776
 Picasso at the Lapin Agile
 The Heiress
 Return to the Forbidden Planet
 Camping with Henry & Tom
 Camelot

Players Of Utica

(*) Indicates M

1914--1915

The Instantaneous Minstrels)
 An Eccentric Dance)
 Three Pious Pilgrims)
 The Artist's Dream) Jan. 22, 1914
 Workhouse Ward)
 The Man From Blankleys Feb. 19, 1914

1915—1916

Frank Stirling, Director From 1916 - 1931
 Maker Of Dreams)
 `Op O' Me Thumb) Feb. 19, 1914
 Food)
 *Chinese Romance (San Toy) Dec. 9, 1915
 Her Ladyship's Jewels)
 A Little Fowl Play) Mar. 2, L916

1916—1917

Green Stockings Dec. 7, 1916

1917—1918

Allied Festa Dec. 10 – 15, 1917 (War Benefit) Tennis Club

1918—1919

A Mad Hatter Coffee House Feb. 27, 1919
 Bobby Edwards Show
 Rosebury Shrub

1919—1920

Man Who Married A Dumb Wife)
 The Old Lady Shows Her Medals) Jan. 29, 1920

1920—1921

The Will)
 Three Pills In A Bottle) Nov. 18, 1920 At The New Century
 Club
 Suppressed Desires)
 Trifles)
 Miss Civilization) Jan. 25, 1921
 Game Of Chess)
 Suppressed Desires)
 Game Of Chess) April 18, 1921 Gaiety Theater Legion Benefit
 Miss Civilization)

1921—1922

Where The Cross Is Made)
 Land Of Hearts Desire) Dec. ? 1921
 The Florists Shop)

Young Person In Pink Feb. 9, 1922

1922—1923

Helena's Husband)
 Torches) Nov. 28, 1922
 Lady Windermere's Fan Dec. 18, 1922
 Her Husband's Wife)
 Between Two Rays Of Moonlight) April 12, 1923

1923—1924

Egypt's Eyes Nov. 27, 1923 Nov. 28, 1923 (Colonial)
 Light Of Dawn)
 Open Door)
 Where The Whirlwind Blows)
 The Arrow) Feb. 1, 1924 At The Country Day School
 *The Gondoliers May 12 – 13, 1924

1924—1925

Sham)
 In Honor Bound)
 Matinata) Oct. 30, 1924
 Mr. Pim Passes By Nov. 17, 1924
 The Rose)
 Figureheads)
 The Sweetheart Game) Dec. 11, 1924
 On Christmas Eve Jan. 24, 1925 (Juniors)
 If I Were King Feb. 18-21 1925
 Mysterious Bertie April 1, 1925 Shop
 *The Yeomen Of The Guard May 6-8, 1925 Day School

1925—1926

The Loan Of A Lover)
 Service) Nov. 3, 1925
 Three Wise Fools Nov. 30, Dec. 1, 1925

The Giants' Stair)
 Where But In America) Dec. 14, 1925
 Seven Keys To Baldpate Jan. 11-12, 1926
 The Valiant Jan. 29, 1926 At Library
 The Valiant)
 A Matter Of Husbands) Feb. 16, 1926 At The Shop
 Three Wise Fools Feb. 29, 1926 Lake Placid
 The Survivors Mar. 22, 1926 Workshop
 Good Medicine
 The Passing Of The Third Floor Back April 8-9, 1926 Day
 School
 The Survivors April 21-24, 1926 An Original Operetta By Drs.
 Turner, Baldwin, Pugh, And Miller (The Doctors' Orchestra) At
 The Country Day School
 Six Who Pass While Lentils Boil)
 The King's Aunt Sits On The Floor)
 Sir David Wears A Crown) May 15 (Juniors)

1926—1927

Pomander Walk Nov. 4-5, 1926 Day School
 The Dreamy Kid)
 Suicide)
 Judge Lynch) Nov. 30, 1926 Workshop
 Captain Applejack Dec. 14-16, 1926 Day School
 It Pays To Advertise Feb. 8, 1927 At Rome
 It Pays To Advertise Feb 10-11, 1927 Day School
 Captain Applejack Feb. 19, 1927 At Lake Placid Club Winter
 Carnival
 Alice In Wonderland & Knave Of Hearts (Juniors) Mar. 5, 1927
 Loyalties May 4-5, 1927

1927—1928

*Sweethearts Nov. 16-18, 1927 Day School
 Witness For The Defense Jan. 13-14, 1928 Day School
 The First Year Feb. 15-17, 1928 Day School
 The First Year Feb. 20, 1928 At Lake Placid Club
 The Mayor And The Manicure)
 Spring)
 The Camberly Triangle) Mar. 12, 1928 Workshop
 Post Mortems)
 The Finger Of God)
 The Pot Boiler) April 19, 1928 Workshop
 The Serpent's Tooth)
 Good Theatre)
 The Trysting Place) May 15, 1928 Workshop
 The Charm School May 19, 1928 (Juniors)
 The Serpent's Tooth)
 The Mayor And The Manicure)
 Spring)
 The Trysting Place) May 23, 1928 At Day School

1928—1929

Great Moments)
 The Girl)
 Across The Border) Oct. 10, 1928 Workshop
 Caesar's Wife Oct. 26-27, 1928 Day School
 The Queen's Husband Dec. 11-13, 1928 Day School
 Under Cover Feb. 26-27, 1929 Day School
 Sun Up April 15-16, 1929 Day School
 Thursday Evening)
 The Man In The Bowler Hat)
 The House With The Twisty Windows) April 24, 1929
 Workshop
 The Decorators)
 The Yellow Triangle)

The Side Kick) May 20, 1929 Workshop

The Survivors June 5, 1929 Westminster Church, 123rd Annual Meeting Of The Medical Society Of New York State

1929—1930 ** Moved Into The New Hartford Movie Theater
**

Monsieur Beaucaire Oct. 29-31, Nov. 1, 1929
Women Folks)
Station Y.Y.Y.Y.)
The Breaking Of The Calm) Nov. 22-23, 1929
The Last Of Mrs. Cheney Dec. 17-21, 1929
Bedroom Suite)
Marked Paid)
Thank You Doctor) Jan. 27-28, 1930
Mister Antonio Feb. 24-28, 1930
The Last Warning May 6-10 Benefit Amicable Lodge May 12-13, 1930
Miss Civilization)
Lucy, The Farmer's Daughter)
The Women Folks) May 27-28, 1930

1930—1931

The Royal Family Oct. 28-31, 1930
The First Dress Suit)
Rosalind)
Copy) Nov. 24-25, 1930
The Perfect Alibi Dec. 16-19, 1930
*The Red Mill Feb. 11-17, 1931
The Far Away Princess)
The Grill)
Miss Miskin's Husband) Mar. 25-26, 1931
Secrets April 28-30, May 1, 1931
The Side Kick)
Green Chartreuse)
Across The Border)
The Pot Boiler) May 26-27, 1931

1931—1932

Director: Philip Sheffield

Holiday Oct. 27-30, 1931
Seventh Heaven Dec. 16-19, 1931
Trains)
The Ghost Story)
Drums Of Oude) Jan. 11-12, 1932
Ladies Of The Jury Feb. 3-8, 1932
The Glittering Gate)
The Robbery)
The Sun) Mar. 7-8, 1932
Candida April 12-15, 1932
Hay Fever May 4-7, 1932 (Frank Stirling Benefit)
The Conflict)
The Rehearsal)
Finders Keepers) May 23-24, 1932

1932—1933

Director: Thurber

The First Mrs. Fraser Nov. 1-4, 1932
The Family Upstairs Nov. 21-22, 1932
Broadway Dec. 14-18, 1932
Dear Brutus Feb. 1-3, 1933
Kempy Feb. 20-21, 1933

My Son Mar. 21-24, 1933
Peter Pan April 22, 1933 (Juniors)
*Naughty Marietta May 9-16, 1933

1933-1934

Director: Thurber

Craig's Wife Oct. 24-26, 1933
Wedding Bells Nov. 29-31, 1933
Up Pops The Devil Dec. 13-15, 1933
The Donovan Affair Jan. 29-30 Mar. 1 (Rome) Mar. 9, 1934
Arizona
Daddy Long Legs April 13-14, 1934
The Late Christopher Bean April 25-27, 1934
The Donovan Affair May 15, 1934 (Doctors' Convention)
The Ghost Train May 22-26, (Benefit)

1934—1935

Director: Dean

He Who Gets Slapped
Goodbye Again
The Trial Of Mary Dugan
Her Master's Voice
Candle Light
*The Student Prince

1935—1936

Director: Dean

The Constant Wife
Big Hearted Herbert
The Bishop Misbehaves
The Milky Way
Once In A Lifetime
The Bad Man
The Pursuit Of Happiness

1936—1937

Director: La Sueur

Both Your Houses
Smiling Through
Ceiling Zero
*The Vagabond King

1937—1938

Director: La Sueur

Call It A Day
Criminal At Large
The Survivors (Revival)
The Return Of Peter Grimm
Moonlight At Crossroads
Prodigal Son
Late Fall, Late Afternoon
The Iron Lung
Street Scene
Little Women (Juniors)

1938—1939

Three Cornered Moon

Night Of January 16th
 Mrs. Moonlight
 Excursion
 What Every Woman Knows

1939—1940

Phil Sheffield, Director From 1939 – 1957

You Can't Take It With You
 Night Must Fall
 The Boomerang
 The Front Page
 Mlle. Modiste

1940—1941

The Dover Road
 Stage Door Dec. 12-13, 1940
 Kind Lady
 Biography
 Nick Of The Woods
 Macbeth School

1941—1942

The Male Animal
 Ah, Wilderness
 Counselor At Law
 George Washington Slept Here
 Shakespeare Pageant
 The Philadelphia Story

1942—1943

Skylark
 The Man Who Came To Dinner
 Eve Of St. Mark
 Knave Of Hearts
 Once In A Blue Moon
 Stay At Home Rebel
 Whispering Wires
 As Husbands Go

1943—1944 At St. Francis

Papa Is All
 Guest In The House
 Junior Miss
 Arsenic And Old Lace

1944—1945 At St. Francis

My Sister Eileen
 There's Always Juliet
 The Corn Is Green
 Out Of The Frying Pan (Juniors)
 Angel Street

1945—1946

Kiss And Tell
 Ladies In Retirement
 Blithe Spirit
 Snafu

1946—1947

The Dough Girls
 Bell For Adano
 Pygmalion
 The Barretts Of Wimpole Street

1947-1948

New Hartford Movie Theater

Years Ago
 Deep Are The Roots
 Ten Little Indians
 Dark Victory

1948—1949

I Like It Here
 Double Door
 John Loves Mary
 *No, No, Nanette

1949—1950

Roxy Theater

An Inspector Calls
 Jenny Kissed Me
 Servant In The House
 *Roberta

1950—1951

Roxy Theater

Goodbye My Fancy
 Portrait In Black
 Harvey
 Jane Eyre

1951—1952

New Hartford Movie Theater

Light Up The Sky
 The Two Mrs. Carrolls
 Born Yesterday
 The Hasty Heart
 *Irene

1952—1953

The Spider
 Remains To Be Seen
 The Silver Chord
 State Of The Union
 *Oh Boy

1953—1954

Affairs Of State
 Stalag 17
 The Women Dec. 10-12, 1953
 Be Your Age
 *Hit The Deck

1954—1955

The Moon Is Blue Oct. 20-21; Oct. 22, 1954 For Whitestown
Kiwans Club
My Three Angels
Mister Roberts Feb. 23, 1955 For Amicable Lodge; Feb. 24-25
For Players Members And Guests; Feb. 26 For Utica Post 229
American Legion
Sabrina Fair April 20 For Whitestown Kiwanis Club; April 21-
22 For Players Members; April 23 For Newspaper Guild Of
Utica.
*Finian's Rainbow

1955-1956

Dial M For Murder
The Caine Mutiny Court Martial
King Of Hearts
Late Love
*South Pacific June 5, 1956 For Demolay; June 6-8 For Players
Members; June 9 The American Legion

1956—1957

The Zeal Of Thy House At Grace Church Marjorie A. Hughes
Nov. 13, 1956
Desperate Hours
The Solid Gold Cadillac
Anastasia
The Ponder Heart
*Showboat

1957—1958

Time Limit
Oh Men! Oh Women!
Tea House Of The August Moon
Inherit The Wind
The Lady's Not For Burning
*Oklahoma

1958—1959

Director: Richard Miller

Bus Stop
Visit To A Small Planet
Tea And Sympathy
The Madwoman Of Chaillot Nancy Foell Of Yale University
Drama 140 Production, Jan. 28-31, 1959
*Carousel
Monique
The Tender Trap
*Guys And Dolls
*Pajama Game Dec. 1-3, 1960

1959—1960

Director: Richard Miller

Detective Story Feb. 11-13, 18, 20, 1960
Death Of A Salesman April 21-23, 28-30, 1960
The Gazebo
*Brigadoon June 1-4, 7-11, 1960

1960—1961

The Wayward Way
A Majority Of One
The Country Girl Richard Miller Feb. 2-4, 9-11, 1961

Our Town

1961-1962 ** Moved To 19 Oxford Road**

Rosmersholm
Witness For The Prosecution
*Kiss Me Kate
See How They Run
Summer And Smoke

1962-1963

See How They Run Joe Karam Nov. 14-17, 1962
*Most Happy Fella
Outward Bound
Amphitryon 38
Autumn Garden
Write Me A Murder

1963-1964

The Marriage Go Round
*The Bells Are Ringing Ralph Allinger May 15-17, 1964
Sunday In New York

1964—1965

The Seven Year Itch Director: John Jones
Separate Tables
Everybody Loves Opal Director: Charis Bain
The Mousetrap Betsy Henn April 8-10, 1965
*The Fantasticks Charis Bain June 16-19, 1965

1965—1966

A Rainy Day In Newark John Jones And Doris Spring Oct. 14-
17, 1965
The Potting Shed Charis Bain Dec. 2-4, 1965
The Cat And The Canary Martha Gates Feb. 17-19, 1966
Mary, Mary Charis Bain April 14-17, 1966
*The Fantasticks Charis Bain

1966—1967

Anniversary Waltz Doris Spring Oct. 7-9, 14, 16, 1966
A Case Of Libel Harrison Cline Dec. 2-4, 1966
The Mouse That Roared Roger Richards Feb. 23-26, 1967
The Pleasure Of His Company Martha Gates April 20-23, 1967
*Camelot Harrison Cline

1967—1968

Two Blind Mice Sept, 18-20, 26-27 John Kakaty
A Thousand Clowns Doris Spring
Six Characters In Search Of An Author Charis Bain
All The Better To Kill You With Harrison Cline Feb. 8-11, 1968
The Odd Couple Eileen Sparks

1968—1969

*How To Succeed In Business Without Really Trying Doris
Spring Oct. 17-19, 25-26, 1968
Waltz Of The Toreadors Charis Bain Nov. 21-23, 1968
Two For The Seesaw Harrison Cline Jan. 9-11, 1969
Absence Of A Cello Doris Spring
Nobody Loves An Albatross Joe Tierno
Luv July 31, Aug. 1-2, 1969 Doris Spring

1969—1970

Two Blind Mice John Kakaty Sept. 18-20, 1969
 Don't Drink The Water Dolly Freed
 The Lion In Winter Doris Spring Jan. 15-17, 23, 1970; Jan. 24
 For Rotary
 Send Me No Flowers Robert Barone Jan. 8-10, 1970
 You Know I Can't Hear You When The Water's Running
 Kakaty, Spring, Bernstein & Ancona August 13-16, 21-22, 1970

1970-1971

Spofford Doris Spring Oct. 15-17, 23-24, 1970
 The Great Sebastians Jim & Win Haslam Nov. 19-22, 28, 1970
 The Prime Of Miss Jean Brodie Doris Spring Jan. 28-30, Feb.
 5,6, 1971. Feb. 12,13 Clinton High School
 The Girl In The Freudian Slip John Kakaty Mar. 25-28, April 1-
 3, 1971
 Measure For Measure Allan Kennedy April 29-30, May 1-2, 6-
 8, 1971
 Our Town Win Haslam July 9-19, 1971. At Munson -Williams-
 Proctor July 13, 1971

1971—1972

Lovers And Other Strangers Harrison Cline Sept. 23-26, 1971
 I Never Sang For My Father Doris Spring Nov. 11-14, 1971
 *Little Mary Sunshine Jim Haslam & Larry Friedman Feb. 11-
 12, 18-19, 25-26, 1972
 We Have Always Lived In The Castle Rod Foote April 6-9, 14-
 15 1972
 Pygmalion And Galatea May 11-14, 1972?
 Forty Carets Harrison Cline June 1-3, 9-12 1972

1972—1973

Norman, Is That You? Gary Harke Sept. 28-30, Oct. 1, 6, 7,
 1972
 The Night Thoreau Spent In Jail
 We Have Always Lived In The Castle Rod Foote April 6-8, 14-
 15, 1972
 *Anything Goes Doris Spring & Peter Cavallo June 1-2,8-9,15-
 16, 1973
 Alice In Wonderland - October, 1973: - Children's Show - First
 Production Done In The Pub - Directed By Robert G. Barone

1973—1974

Any Wednesday ?
 Five Finger Exercise Gary Harke
 The Doctor In Spite Of Himself ?
 Dark Of The Moon ?
 Once Upon A Mattress ?

1974—1975

The Effect Of Gamma Rays On Man In The Moon Marigolds
 John Kakaty
 The Crucible Gary Harke Nov. 7-10?
 *Hello Dolly Harrison Cline
 Annabelle The Unhappy Witch (Children) Anita Eannace
 Enter Laughing Doris Spring

1975—1976

The Little Foxes Harrison Cline
 The Rose Tatoon Carol Bellini-Sharp
 *Guys And Dolls Doris Spring

Clerambard Dan Fusillo

1976—1977

Harvey Joseph Karam
 What The Butler Saw John Kakaty
 Catch Me If You Can Dan Fusillo
 Count Dracula Richard Harden

1977—1978

Sherlock Holmes Sept. 28-30, Oct. 7, 1978 Dan Fusillo
 Who's Afraid Of Virginia Woolf Harrison Cline
 Anne Of A Thousand Days Vera Bernstein June 8-11, 1978
 The Innocents Dan Fusillo
 *Carnival Ron Medici

1978—1979

A View From The Bridge Joe Tierno Nov. 16-18, 24-25, 1978
 Bliethe Spirit Larry Friedman Mar. 22-24, 31, 1979
 The Odd Couple John Kakaty May 10-12, 19, 1979
 The Littlest Angel (Children) Marion Viglietta
 *B J C B Musical By Louis Angelini, Directed By Joseph
 Karam June 25-28, 1979

1979—1980

Glass Menagerie Robert Barone Sept. 27-29, Oct. 6, 1979
 The Good Doctor Nov. 15-17, 24, 1979 Dan Fusillo
 The Rope Dancers John Kakaty Mar. 13-15, 22, 1980
 The Last Meeting Of The White Magnolias James Gifford May
 8-10, 17, 1980

1980—1981

Night Watch Win Haslam Sept. 25-27, Oct. 3-4, 1980
 The Price Nov. 20-22, 28-29, 1980
 The Gingerbread Lady John Kakaty Mar. 19-21, 27-28, 1981
 *You're A Good Man, Charlie Brown Randy Fields
 Vanities Dan Fusillo May 14-16, 22-23, 1981
 *Fiorello Joe Karam Aug. 14-16, 22-23, 1981

1981—1982

Sweeney Todd Dan Fusillo Oct. 1-3, 9-19, 1981
 Light Up The Sky John Kakaty Nov. 19-21, 27-28, 1981
 Sly Fox John Kakaty Mar. 18-20, 26-27, 1982
 Veronica's Room Robert Barone May 13-15, 21-22, 1982
 *Looking For Joey (Cabaret Musical) Dan Fusillo, Tom Aquino
 *Fantasticks Joe Karam

1982—1983

God's Favorite Randy Fields Sept. 23-25, Oct. 1-2, 1982
 The Subject Was Roses Teresa Kakaty Nov. 18-20, 26-27, 1982
 Whose Life Is It Anyway? John Kakaty Mar. 17-19, 25-26, 1983
 From Broadway With Love Dan Fusillo ?
 Tribute Dan Fusillo May 12-14, 20-21, 1983
 *Scrooge Peter Loftus, Annemarie Garramone
 *Top Ten (Cabaret Musical) Dan Fusillo, Tom Aquino

1983-1984

The Eccentricities Of A Nightingale Joseph Karam Sept. 29-
 30, Oct. 1, 7-8, 1983
 Laura Nov. 17-19, 25-26, 1983
 Scrooge Peter Loftus

*Star Treatment Pub Musical By Dan Fusillo & Bonnie Ruckel
Mar. 2-4, 9-10, 1984
Mass Appeal Robert Barone Mar. 22-24, 30-31, 1984
Bedroom Farce Dan Fusillo May 10-12, 18-19, 1984

1984-85

Crimes Of The Heart Dan Fusillo Sept. 27-29, Oct. 5-6, 1984
The Gin Game Teresa Kakaty Nov. 15-17, 23-24, 1984
Scrooge Peter Loftus Dec. 7-9, 1984
When You Comin' Back, Red Ryder? Peter Loftus Mar. 14-16,
22-23, 1985
The Sunshine Boys John Kakaty May 16-18, 24-25, 1985
*The Pajama Game Dan Fusillo, Bonnie Ruckel July 18-20, 26-
27, 1985
Youth Workshop Dan Fusillo

1985-1986

On Golden Pond Peter Loftus Sept. 26-28, Oct. 4-5, 1985
Barefoot In The Park Joe Karam Nov. 14-16, 22-23, 1985
Scrooge Peter Loftus Dec. 7-8, 14-15, 1985
`Night Mother John Kakaty Mar. 20-22, 28-29, 1986
Enter Laughing Dan Fusillo May 15-17, 23-24, 1986
*How To Succeed In Business Without Really Trying Aug. 7-9,
14-16, 1986

1986-1987

Morning's At Seven Peter Loftus Oct. 2-4, 9-11, 1986
Come Back To The Five And Dime, Jimmy Dean, Jimmy Dean
Dan Fusillo Nov. 13-15, 20-22, 1986
Scrooge Peter Loftus Dec. 11-12, 18-20, 1986
Come Blow Your Horn Joe Karam Mar. 12-14, 19-21, 1987
No Sex, Please, We're British Jane Metzger May 7-9, 14-16,
1987
*Music Man Dan Fusillo Aug. 6-9, 13-15, 1987

1987—1988

All About Eve Dan Fusillo Oct. 1-3, 8-10, 1987
Don't Drink The Water Joe Karam Nov. 19-21, 27-28, 1987
Scrooge Peter Loftus
Our Town Robert Barone Mar. 2-4, 17-19, 1988
The King's Balcony (Children's Pub Show) Jane Metzger Mar.
25
Lovers And Other Strangers John Kakaty May 5-7, 12-14, 1988
*Anything Goes Aug. 11-13, 18-20, 1988

1988—1989

Death Trap Peter Loftus Oct. 6-9, 13-15, 1988
*Side By Side By Sondheim Dan Fusillo Nov. 11-13, 17-19,
1988
Scrooge Peter Loftus Dec. 2-4, 9-11, 1988
Plaza Suite John Kakaty May 4-7, 11-13, 1989
Chapter Two Joe Karam & Tubby Laporte June 8-11, 15-
17, 1989

1989-1990

How The Other Half Loves Jane Metzger Oct. 12-14, 19-21,
1989
Scrooge Peter Loftus First Time At Stanley Dec. 7-9, 1989
Just Like Old Times)
Lepers) Robert Barone Original In Pub Jan?
Social Security Joe Karam & Tubby Laporte Feb. 15-17, 22-25,
1990

The Golden Age Michele O'neil April
*Stepping Out Dan Fusillo June 7-9, 14-16, 1990

1990—1991

Minnie's Boys Dan Fusillo Oct. 25-27, Nov. 1-3, 1990
Laundry And Bourbon Jane Metzger)
Remember The Good Ole Days - January, 1991 - Pub Show -
Original One-Act Written And Directed By Robert G. Barone
Death Knocks Rick Signorelli) Pub Show Mar. 14-16, 1991
Scrooge Peter Loftus
The Musical Comedy Murders Of 1940 Peter Loftus Jan. 31-
Feb. 1-2, 7-9, 1991
Steel Magnolias John Kakaty April 18-20, 25-27, 1991
The Foreigner Joe Karam June 6-8, 13-15, 1991
The Best Little Whorehouse In Texas Peter Loftus & Bonnie
Hibbard July 17-20, 15-27, 1991
Anna Ascends Gerard Moses With Ethnic Heritage Studies
Center, Utica College Aug. 1-4, 1991. Pub Show.

1991—1992

*Chicago Dan Fusillo & John Krause Oct. Oct. 17-19, 23-29,
1991
Antigone Jane Metzger Nov. 21-23, Pub
Scrooge Peter Loftus
The Dining Room Jane Metzger Mar. 5-7, 12-14, 1992
Arsenic And Old Lace Joe Karam, Tubby Laporte April 30, May
1-2, 7-9, 1992
Nunsense Peter Loftus June 17-20, 24-28, 1992 June 25,
Hospice Benefit

1992—1993

Brighton Beach Memoirs Thom Capozzella Sept. 24-26, Oct. 1-3,
1992
Murder At The Howard Johnson's Michele O'neil Nov. 7-8, 12-
14, 1992
Scrooge Peter Loftus
A Winter's Tale Thom Capozzella Feb. 20-22, 27-29 Pub
Parting Shot Joe Mascaro, Original Pub Show Feb. 4-6, 1993
Italian American Reconciliation) Robert Barone Mar. 18-20,
15-17, 1993
Life Is Only Seven Points)
The Ledge, The Ledger, And The Legend) Joe Bouse April 3-4,
1993 Pub
*Personals Jackie Jones April 23-25 Pub
Sly Fox John Kakaty May 28-30 ?
The Good Doctor Gene Davidson June 17-19, 1993 Pub
*I Do, I Do Joe Karam Aug. 6-8?

1993—1994

Nunsense II Peter Loftus Sept. 16-18, 24-25, 30, Oct. 1-2, 1993
Painting Churches Jackie Jones Nov. 11-13, 18-20, 1993
The Odd Couple Joe Karam & Tubby Laporte Mar. 17-19, 24-
26, 1994
Midsummer Night's Dream Thom Capozzella April 7-9, 1994
Pub
*The World Goes Round Dan Fusillo May 12-14, 19-21, 27-28,
1994

1994—1995

*Gypsy Peter Loftus Sept. 29-30, Oct. 1, 4-6, 1994
The Boys Next Door Steve Orton 1994
Scrooge Peter Loftus Dec. 3, 1994

Love Letters Bob Barone Feb.14, 1995 Presented Several Times In The Area
 Isn't It Romantic Sheila Jasek-Snow Mar. 9-11, 16-18, 1995
 Rumors Jackie Osterman May 12-14, 19-21, 1995
 The King's Balcony Jane Metzger April 7-9, 1995
 Company Paul Cruskie July 13-15, 20-22, 1995

1995—1996

*The Goodbye Girl Dan Fusillo Oct. 5-7,12-14, 1995
 Agnes Of God John Kakaty Nov. 16-18, 24-26, 1995
 Scrooge Peter Loftus Dec. 8-9, 1995
 I Stand Before You Naked Deborah Ferguson Mar. 1-3, 1996 (Pub Show)
 Dark Of The Moon Robert Barone Mar. 21-23, 28-30, 1996
 *A My Name Is Alice Jackie Jones Osterman (Pub Show) April 11-13, 1996
 Broadway Bound Joe Karam May 16-18, 23-25, 1996
 A My Name Is Alice Repeat Performance July 18-20, 1996
 Lysistrata Randy Leers (Pub Show) Aug. 22-24, 1996

1996—1997

*Jerry's Girls Dan Fusillo, Vera Brindisi Oct. 3-5, 10-12, 1996
 The Cat And The Canary Jim Gifford Nov. 14-16, 21-23, 1996
 Scrooge Peter Loftus Dec. 13-14, 1996
 *The Marrying Types Jackie Osterman Dec. 18-21, 1996 (Original Pub Show)
 I Never Saw Another Butterfly Jason Jaquays-Tarbox Feb. 26-28, 1997 (Pub)
 Speed The Plow Paul Cruskie Mar. 6-8, 13-15, 1997
 Charles Dickens—Sketches Of Boz Richard Enders (Pub Show, Benefit For Players And The Central Association For The Blind) April 18-19, 1997
 The Novelist Jane Metzger April 14-16, 1997
 Lend Me A Tenor Jackie Osterman May 8-10, 15-17, 1997. May 15 Performance A Benefit For Brad Caine Fund For Aids
 Mass Appeal Lou Damelio June 19-21 Pub Show
 *You're A Good Man, Charlie Brown Jason Jaquays-Tarbox Aug. 21-13, 1997 Pub

1997—1998

*A...My Name Is Still Alice Jackie Osterman Sept. 25-27, Oct. 2-4, 1997
 The House Of Blue Leaves Paul Cruskie Nov. 13-15, 20-22, 1997
 Scrooge Peter Loftus Dec.12-13, 1997
 Little Women Jackie Osterman Youth Theater Jan. 22-25, 1998
 *A Love That's Here To Stay Tony Mandour, Joe Karam Feb. 5-7, 1998
 Streetcar Named Desire Peter Loftus Mar. 5-7, 12-14, 1998

Elizabeth And Eleanor, Women In History John Sisley, Lynne Mishalanie April 3 Pub Show
 Love, Sex, And The I.R.S. Art Felshaw May 7-9, 14-16, 1998
 Fumed Oak Jay Salsberg)
 Me Too, Then Rose Cirillo)
 Finger Food Carol Falcone) Pub Show May 28-30, 1998
 *Little Shop Of Horrors Jackie Osterman, Mark Bunce July 8-11, 1998
 *A Heritage Remembered Randy Leers July 23-26 Pub

1998—1999

Blood Brothers Dan Fusillo Oct. 1-3, 8-10, 1998
 The Elephant Man Paul Cruskie Nov. 12-14, 19-21
 An Evening Of Improv Jackie Osterman Youth Theater Pub Show Nov. 27-28
 Scrooge Peter Loftus Dec. 11-12, 1998 Capitol Theater And Stanley Theater
 *A Heritage Remembered Randy Leers Jan. 15-16, 1999 Repeat Performance
 Sister Mary Ignatius Explains It All For You Robert Barone)
 Wanda's Visit Jane Metzger) Pub Jan. 29-30 '99
 Seasons Of Love Jackie Osterman Youth Theater Feb.4-7. 1999. Pub Show
 The Miracle Worker Art Felshaw Mar. 4-6, 11-13, 1999
 Charles Dickens—Sketches Of Boz Richard Enders April 16-17, 1999. Pub Show To Benefit Players Handicap Accessibility Project. ** Last Performance At 19 Oxford Road**
 Moon Over Buffalo Jackie Jones May 7-8, 12-15. Performed At Bonnie Reynolds' Spring Farm Cares After Fire Destroyed Players' Theater.

1999-2000

*Cabaret Dan Fusillo Oct. 13-17, 1999 Utica College
 *A Little Night Music Peter Loftus Feb. 3-5, 10-12, 2000 Grace Church Parish House
 Three Tall Women Paul Cruskie Mar. 16-18, 24-26, 2000 Grace Church
 Present Laughter Jane Metzger May 11-13, 18-20, 2000 Grace Church
 Hidden In This Picture, Rose Cirillo/ A Way With Words, Jennifer Lee Pett, June 3 & 5, 1999 At Utica College's Strelbel Auditorium

2000-2001

I Love My Wife. Directed By Dan Fusillo October 18-22, 2000 At The Utica College Strelbel Auditorium

Players Workshop

1935-36
 Tommy

1936-37
 All in the Family Seven Days

1937-38
 Only 38

1938-39

Outward Bound

1939-40
 Rebound
 Arms and the Man
 Seven Keys to Baldpate

1940-41
 Charley's Aunt
 Night Must Fall

Queen's Husband

1941-42
 Telie, the Renegade's Daughter
 Penny Wise

1946-47
 Importance of Being Earnest
 Arsenic and Old Lace
 Children of the Moon

1947-48	1958-59	Cactus Flower
Torch Bearers	Remarkable Mr Pennypacker	
Blithe Spirit	Reluctant Debutante	1970-71
John Loves Mary	Oklahoma	Duet for Two Hands
Uncle Tom's Cabin	Arsenic and Old Lace	Come Blow Your Horn
		Private Lives
1948-49	1959-60	Delicate Balance
Bat	Are You a Mason	* American Dream /Zoo Story
Barretts of Wimpole Street	Gaslight	
	Tender Trap	1971-72
1949-50	Bells Are Ringing	Plaza Suite
Jane Eyre		Dark at Top of the Stairs
Androcles and the Lion	1960-61	Forty Carats
Shop at Sly Corner	Picnic	Generation
Command Decision	Visit to a Small Planet	
* Saturday Evening Ghost	Anastasia	1972-73
	The Gazebo	Butterflies are Free
1950-51		Barefoot in the Park
Man Who Came To Dinner	1961-62	All the Better to Kill You
Ladies in Retirement	South Pacific	Last of the Red Hot Lovers
George Washington Slept Here	Roomful of Roses	
You Can't Take It With You	Twelve Angry Men	1973-74
		Owl and the Pussycat
1951-52	1962-63	Look Back in Anger
Light Up the Sky	Man Who Came to Dinner	Front Page
Two Blind Mice	***Show #1	What the Butler Saw
All My Sons	**Children of the Center Ring	*Amah! and Night Visitors
Father of the Bride	Fantasticks	**** Aviary
* Kiss and Tell		
	1963-64	1974-75
1952-53	Pleasure of His Company	It's Never Too Late
My Sister Eileen	**Climb the Greased Pole	Inherit the Wind
But Not Goodbye	***Show #2	Miss Reardon Drinks a Little
Dear Ruth	Little Foxes	Under Papa's Picture
Laura		* Amah! and Night Visitors
* The Women	1964-65	*Prisoner of Second A venue
	Design for Murder	
1953-54	**Death for the Lonely	1975-76
Three Men on a Horse	Little Mary Sunshine	You Know I Can't Hear You When the
Bell, Book & Candle	Send Me No Flowers	Water's Running
Our Town		Wait Until Dark
Suds in Your Eye	1965-66	One Flew Over the Cuckoo' s Nest
	Everybody Loves Opal	The Doll' s House
1954-55	Bus Stop	*Playing With Fire
Stalag 17	**One World at a 'rime	
The Heiress	*Sandbox / No Exit	1976-77
My Three Angels		The Girls in 509
Royal Family	1966-67	No Sex Please We're British
	Miracle Worker	I Never Sang for My Father
1955-56	How to Succeed in Business	Cat on a Hot Tin Roof
King of Hearts	See How They Run	
Life With Father		1977-78
Sabrina Fair	1967-68	You Can't Take It With You
Mr. Roberts	110 in the Shade	Fallen Angels
	Happy Time	Sunshine Boys
1956-57	The Subject Was Roses	Glass Menagerie
Dial 'M' for Murder	*Emperor's New Clothes	*Under Milk Wood
Goodbye My Fancy		
Ten Little Indians	1968-69	1978-79
Teahouse of the August Moon	Thousand Clowns	Absurd Person Singular
	The Odd Couple	Here Lies Jeremy Troy
1957-58	Marriage-Go-Round	Five Finger Exercise
Harvey	On a Clear Day You Can See Forever	Any Wednesday
Solid Gold Cadillac		
Rainmaker	1969-70	1979-80
Born Yesterday	Apple Tree	Fantasticks
	Spoon River Anthology	Importance of Being Earnest
	Mousetrap	Hot L Baltimore

Blithe Spirit *6 Rms Riv Vu	1985-86 Rainmaker Children of a Lesser God You're a Good Man Charlie Brown Play It Again, Sam *Talking With	Steel Magnolias Death of a Salesman Lorelei Move Over, Mrs Markham
1980-81 Janus Dracula Streetcar Named Desire Rattle of a Simple Man *Bessie, the Bandit's Beautiful Baby	1986-87 Close Ties Squabbles Night of January 16th Brighton Beach Memoirs	1991-92 The Rule of Three The Lion In Winter The Foreigner Funny Valentines * Agnes of God
1981-82 Our Town Arsenic and Old Lace Laura Man Who Came to Dinner *Star Spangled Girl	1987-88 Odd Couple (Female Version) Sherlock Holmes The Price 1940's Radio Hour *Distilling Spirits *Breakfast With Les & Bess	1992-93 State of the Union A Christmas Carol Rumors Play On
1982-83 Ah Wilderness! Death Trap Chapter Two The Madwoman of Chaillot *Vanities	1988-89 Summer Brave A Murder Is Announced Bedroom Farce Diary of Anne Frank *In the Matter of Ralph	1993-94 Oliver Mousetrap The Dining Room The Nerd *Greater Tuna
1983-84 Finishing Touches Shadow Box Petrified Forest Catch Me If You Can *Same Time, Next Year	1989-90 Curious Savage Social Security Love, Sex, and the IRS 84 Charing Cross Road *Aminata *Lone Star *Laundry and Bourbon	1994-95 Sound of Music Tribute Lost in Yonkers Lettuce and Lovage
1984-85 Harvey Crimes of the Heart Something's Afoot On Golden Pond *Shakespeare Cuttings	1990-91	1995-96 Annie Dial 'M' for Murder The Middle Ages The Seven Year Itch

* Additional productions in some years are either dinner theatre or studio theatre.

** Players Workshop sponsored national play writing contests during one period. The winning entry was then produced with the playwright in residence.

*** Variety shows were produced during two successive years. Proceeds were used in the rebuilding of the Little Theatre for which labor was primarily volunteer.

**** A play written by a Workshop member was produced as part of the civic Arts and Acts festival. (The Workshop has a varied history of presenting radio plays on local radio stations, holding children's theatre workshops, and providing assistance to related organizations.) Players Workshop began in 1932 when the Women's Bureau of the Chamber of Commerce established a 'Bureau of Drama' for the purpose of studying plays. In 1933, the name 'Players Workshop' was adopted. These first few years consisted of discussion, play readings, and the production of one-acts. In February of 1936, the first full-length play ('Tommy') was produced. During the war years, the organization remained intact but did not mount actual productions.

Raleigh Little Theatre

Play List Since 1936

6 Rms Riv Vu	Main Stage	79-80
Abie's Irish Rose	Main Stage	69-70
Admirable Crichton, The	Main Stage	54-55
Ah, Wilderness	Main Stage	63-64 & 57-78
Ain't Misbehavin'	City Stage	90-91
Alice In Wonderland	Youth Series	97-98
All My Sons	Main Stage	89-90 & 57-78
All Summer Long	Main Stage	56-57
All The Way Home	Main Stage	62-63

Always ...Patsy Cline	City Stage	98-99
Amelia Earhart	Traveling Playhouse	97-98
Andersonville Trial, The	Main Stage	61-62
Androcles And The Lion	Shaw	52-53
Androcles And The Lion	Youth Series	91-92
Angel Street	Main Stage	81-82 & 46-47
Annie	Main Stage	83-84
Annie Get Your Gun	Main Stage	72-73
Anniversary Waltz	Main Stage	56-57
Anything Goes	Main Stage	85-86
Archy & Mehitabel	City Stage	96-97
Arkansaw Bear, The	Youth Series	92-93
Arsenic And Old Lace	Main Stage	97-98, 71-72,42-43
As Husbands Go	Main Stage	38-39
As You Like It	Main Stage	68-69
Barretts Of Wimpole Street, The	Main Stage	85-86
Bartered Bride, The	Main Stage	46-47
Bedroom Farce	Main Stage	80-81
Bell For Adano, A	Main Stage	45-46
Bell, Book And Candle	Main Stage	53-54
Bells Are Ringing	Main Stage	62-63
Best Little Whorehouse In Texas, The	City Stage	94-95
Beyond Therapy	City Stage	96-97
Big River	Main Stage	91-92
Bill Of Divorcement	Main Stage	37-38
Biloxi Blues	Main Stage	91-92
Black Comedy	Main Stage	71-72
Blithe Spirit	Main Stage	45-46
Blood, Sweat And Stanley Poole	Main Stage	63-64
Bohemian Girl, The	Main Stage	40-41
Born Yesterday	Main Stage	49-50
Boy Meets Girl	Main Stage	53-54
Boyfriend, The	Main Stage	64-65
Boys From Syracuse, The	Main Stage	85-86
Boys Next Door, The	City Stage	91-92
Breaking Legs	Main Stage	93-94
Brigadoon	Main Stage	80-81
Brighton Beach Memoirs	Main Stage	90-91
Broadway Bound	Main Stage	92-93
Broadway Memories	Main Stage	85-86
Bunnica	Youth Series	99-00
Burn This	City Stage	92-93
Bus Stop	Main Stage	62-63
Butterflies Are Free	Main Stage	75-76
Bye Bye Birdie	Main Stage	68-69
Cabaret	Main Stage	83-84
Cactus Flower	Main Stage	71-72
California Suite	Main Stage	84-85
Camelot	Main Stage	78-79
Caretaker, The	Main Stage	68-69
Carnival	Main Stage	67-68
Carrie Was A Lady	Main Stage	37-38
Cat On A Hot Tin Roof	Main Stage	74-75
Caucasian Chalk Circle, The	Main Stage	80-81
Cemetery Club, The	Main Stage	93-94
Charlotte's Web	Youth Series	90-91
Cinderella	Main Stage	99-00 Thru 84-85
Circle, The	Main Stage	43-44
City Of Angels	Main Stage	94-95
Claudia	Main Stage	41-42
Climate Of Fear	Main Stage	54-55
Clown's Play, The	Youth Series	91-92
Clumsy Custard Horror Show	Youth Series	98-99
& Ice Cream Clone Review, The		
Come Back To The 5 & Dime,	Main Stage	90-91
Jimmy Dean, Jimmy Dean		
Come Blow Your Horn	Main Stage	62-63
Command Decision	Main Stage	48-49

Coquette	Main Stage	36-37
Corpse	Main Stage	90-91
Country Girl, The	Main Stage	53-54
Craig's Wife	Main Stage	41-42
Crimes Of The Heart	Main Stage	96-97
Critic's Choice	Main Stage	62-63
Crucible, The	Main Stage	82-83
Crucifer Of Blood, The	Main Stage	94-95
Da	Main Stage	91-92
Dancing At Lughnasa	Main Stage	94-95
Dark At The Top Of The Stairs, The	Main Stage	60-61
Dark Of The Moon	Main Stage	67-68
Darkness At Noon	Main Stage	51-52
Death And The Maiden	City Stage	97-98
Death Of A Salesman	Main Stage	55-56
Deathtrap	Main Stage	83-84
Delicate Balance, A	Main Stage	67-68
Desire Under The Elms	Main Stage	93-94
Desperate Hours, The	Main Stage	56-57
Detective Story	Main Stage	50-51
Dial M For Murder	Main Stage	73-74
Diary Of Anne Frank, The	Main Stage	81-82 & 58-59
Dining Room, The	City Stage	94-95
Dinosaur	Youth Series	95-96
Diviners, The	City Stage	90-91
Don Juan In Hell	Main Stage	52-53
Don't Drink The Water	Main Stage	76- 77
Dracula	Main Stage	86-87 &53-54
7 Dragonsong	Youth Series	93-94
Dream Girl	Main Stage	47-48
Driving Miss Daisy	City Stage	90-91
Drunkard, The	Main Stage	51-52 & 36-37
Dylan	Main Stage	79-80
East L Ynne	Main Stage	37-38
Emperor's New Clothes, The	Main Stage	96-97
Equus	City Stage	90-91
Eve Of St. Marks, The	Main Stage	42-43
Evita	Main Stage	86-87
Family Portrait	Main Stage	40-41
Fantasticks, The	Main Stage	75-76 & 67-68
Faust	Main Stage	39-40
Few Good Men, A	City Stage	95-96
Fiddler On The Roof	Main Stage	99-00, 77-78
Fifth Season, The	Main Stage	55-56
Finian's Rainbow	Main Stage	84-85 & 74-75
Five Finger Exercise	Main Stage	61-62
Five Women Wearing The Same Dress	City Stage	99-00
Flea In Her Ear, A	Main Stage	70- 71
Fool For Love	City Stage	94-95
Foreigner, The	Main Stage	94-95
Forever Plaid	City Stage	97-98
Forty Carats	Main Stage	74-75
Front Page, The	Main Stage	51-52
Funny Thing Happened...	Main Stage	96-97,82-83 &69-70
Gazebo, The	Main Stage	60-61
Gemini	City Stage	91-92
George M	Main Stage	75- 76
Getting Out	City Stage	95-96
Ghosts	Main Stage	92-93
Gigi	Main Stage	59-60
Gingerbread Lady, The	Main Stage	78-79
Girl On The Via Flaminia, The	Main Stage	55-56
Glass Menagerie, The	Main Stage	96-97,64-65 & 47-48
Godspell	Main Stage	76-77, 98-99
Golden Goose	Main Stage	74-75
Good	City Stage	93-94
Grass Harp, The	Main Stage	69- 70
Grease	Main Stage	82-83

Great Magician, The	Main Stage	46-47
Green Grow The Lilacs	Main Stage	56-57
Guest In The House	Main Stage	43-44
Gunmetal Blues	City Stage	99-00
Guys And Dolls	Main Stage	93-94 & 77-78
Gypsy	Main Stage	81-82
H. M. S. Pinafore	Main Stage	73-74
H.M.S. Pinafore	Main Stage	73-74
Happiest Millionaire, The	Main Stage	72-73
Happy Birthday	Main Stage	50-51
Happy Time, The	Main Stage	52-53
Harvey	Main Stage	70-71 & 51-52
Hasty Heart	Main Stage	49-50
Hatfull Of Rain, A	Main Stage	69-70
Heaven Bound	Main Stage	36-37
Heidi	Main Stage	42-43
Hello, Dolly	Main Stage	74-75
Hobbit, The	Youth Series	93-94
Hoboken Chicken Emergency, The	Youth Series	99-00
Hogan's Goa T	Main Stage	68-69
Hot L Baltimore, The	City Stage	89-90
How The Other Half Loves	Main Stage	78- 79
How To Eat Like A Child	Youth Series	89-90
How To Succeed In Business Without Really Trying	Main Stage	97-98 & 71-72
I Do! I Do!	Main Stage	81-82
I Never Sang For My Father	Main Stage	75-76
I Remember Mama	Main Stage	77-78 & 46-47
I'm Not Rappaport	City Stage	89-90
Ice Wolf, The	Youth Series	93-94
Il Trovatore	Main Stage	38-39
Imaginary Invalid, The	Main Stage	60-61
Importance Of Being Earnest, The	Main Stage	95-96 & 65-66 & 36-37
In The Summer House	Main Stage	58-59
Inherit The Wind	Main Stage	97-98 & 58-59
Inspecting Carol	Main Stage	97-98
Into The Woods	Main Stage	99-00
J.B.	Main Stage	66-67
James & The Giant Peach	Youth Series	91-92
Jesus Christ Superstar	City Stage	91-92
Joan Of Lorraine	Main Stage	46-47
John Lennon & Me	Youth Series	99-00
Joseph And The Amazing Technicolor Dreamcoat	Main Stage	84-85
Jungalbook	Youth Series	99-00
Kind Sir	Main Stage	59-60
King And I, The	Main Stage	90-91 & 65-66
Kiss Me Kate	Main Stage	70-71 & 89-90
Ladies In Retirement	Main Stage	41-42
Lady Has Ideas, The	Main Stage	48-49
Lady Or The Tiger? , The	City Stage	95-96
Lark, The	Main Stage	59-60
Last Warning, The	Main Stage	39-40
Late Christopher Bean, The	Main Stage	37-38
Laura	Main Stage	48-49
Legend Of Sleepy Hollow, The	Youth Series	95-96
Lend Me A Tenor	Main Stage	92-93
Lettice & Lovage	Main Stage	98-99
Li'l Abner	Main Stage	80-81
Life With Father	Main Stage	79-80,65-66 & 48-49
Light Up The Sky	Main Stage	50-51
Liliom	Main Stage	63-64
Limbo Kid, The	Main Stage	61-62
Line	Main Stage	76-77
Lion In Winter, The	Main Stage	98-99,72-73
Lips Together, Teeth Apart	City Stage	93-94
Little Foxes, The	Main Stage	85-86 & 52-53
Little Shop Of Horrors	Main Stage	87-88
Look Back In Anger	Main Stage	70-71
Look Homeward Angel	Main Stage	75-76 & 60-61

Loud Red Patrick, The	Main Stage	59-60
Mad Woman Of Chaillot, The	Main Stage	50-51
Major Barbara	Main Stage	64-65
Majority Of One, A	Main Stage	61-62
Male Animal, The	Main Stage	64-65 & 40-41
Mame	Main Stage	79-80
Man For All Seasons, A	Main Stage	77-78 & 64-65
Man Of La Mancha	Main Stage	98-99
Man Who Came To Dinner, The	Main Stage	74-75, 51-52 & 41-42
Mark Twain	Main Stage	75-76
Martha	Main Stage	38-39
Masque Of Beauty And The Beast, The	Youth Series	90-91
Master Harold & The Boys	City Stage	98-99
Matchmaker, The	Main Stage	57-58
Me & My Girl	Main Stage	91-92
Medea	Main Stage	68-69 & 49-50
Midsummer Night's Dream, A	Main Stage	70-71
Mikado, The	Main Stage	87-88
Miracle Worker, The	Main Stage	76-77
Misanthrope, The (Wilson Translation)	Main Stage	88-89
Mister Roberts	Main Stage	52-53
Moon Is Blue, The	Main Stage	54-55
Morning's At Seven	Main Stage	87-88
Mountain Ivy (Original Play)	Main Stage	50-51
Mousetrap	Main Stage	80-81
Move Over Mrs. Markham	Main Stage	82-83
Mr. & Mrs. North	Main Stage	41-42
Music Man, The	Main Stage	92-93 & 76-77
My Fair Lady	Main Stage	73-74
My Sister Eileen	Main Stage	42-43
My Three Angels	Main Stage	54-55
Mystery Of Edwin Drood, The	Main Stage	89-90
Narnia	Youth Series	91-92
Nerd, The	Main Stage	89-90
Never Too Late	Main Stage	65-66
Night Must Fall	Main Stage	39-40
Night Of January 16, The	Main Stage	73-74 & 38-39
Night Thoreau Spent In Jail, The	Main Stage	75-76
Night Watch	Main Stage	84-85
Nine	Main Stage	92-93
Noises Off	Main Stage	87-88
Nonsense	City Stage	92-93
Ye Jigs And Juleps	Youth Series	94-95
Octette Bridge Club, The	Main Stage	99-00
Odd Couple, The	Main Stage	68-69
Oh, Men! Oh, Women!	Main Stage	59-60
Oklahoma	Main Stage	97-98, 80-81 & 70-71
Old Settler, The	Main Stage	99-00
Oleanna	City Stage	96-97
Oliver!	Main Stage	94-95 & 72-73
On Borrowed Time	Main Stage	47-48
On Golden Pond	Main Stage	88-89
Once More, With Feeling	Main Stage	63-64
Once On This Island	Main Stage	93-94
Once Upon A Matress	Main Stage	86-87
Opqrs, Etc.	Youth Series	98-99
Our Town	Main Stage	45-46 & 39-40
Out Of The Frying Pan	Main Stage	45-46
Outward Bound	Main Stage	40-41
Paint Your Wagon	Main Stage	60-61
Pajama Game, The	Main Stage	57-58
Park Your Car In Harvard Yard	Main Stage	98-99
Perfect Alibi, The	Main Stage	36-37
Peter Rabbit & Me	Youth Series	95-96
Petrified Forest, The	Main Stage	53-54
Petticoat Fever	Main Stage	43-44
Philadelphia Story, The	Main Stage	85-86, 54-55 & 47-48
Phoenix Too Frequent	Main Stage	76-77

Picnic	Main Stage	55-56
Pinballs, The	Youth Series	94-95
Pinocchio	Main Stage	83-84
Pippin	Main Stage	78-79
Pirates Of Penzance, The	Main Stage	96-97
Play It Again, Sam	Main Stage	86-87
Play's The Thing, The	Main Stage	56-57
Plaza Suite	Main Stage	73-74
Pleasure Of His Company, The	Main Stage	61-62
Point Of No Return	Main Stage	54-55
Prince Who Wouldn't Talk, The	Youth Series	94-95
Prisoner Of Second Avenue	Main Stage	77-78
Private Ear, The	Main Stage	66-67
Private Lives	Main Stage	73-74
Public Eye, The	Main Stage	66-67
Purple Fan, The	Youth Series	93-94
Pygmalion	Main Stage	63-64 & 48-49
Quicksand	Main Stage	36-37
Quil Ters	Main Stage	90-91
Rain	Main Stage	65-66
Rainmaker, The	Main Stage	66-67 & 55-56
Ransom Of Red Chief	Youth Series	96-97
Ransom Of Red Chief	Traveling Playhouse	97-98
Real Inspector Hound, The	City Stage	98-99
Reclining Figure	Main Stage	57-58
Reluctant Dragon, The	Youth Series	92-93
Remains To Be Seen	Main Stage	52-53
Rest Of Your Life, The	Main Stage	45-46
Ring 'Round The Moon	Main Stage	53-54
Rivals, The	Main Stage	47-48
Riverwind	Main Stage	66-67
Robber Bridegroom, The	Main Stage	95-96
Robin Hood	Main Stage	66-67 & 39-40
Roman Candle	Main Stage	62-63
Romana Quimby	Youth Series	97-98
Room Service	Main Stage	43-44
Rope Dancers, The	Main Stage	66-67
Rumors	Main Stage	95-96
Runner Stumbles, The	City Stage	89-90
Sabrina Fair	Main Stage	55-56
Saint Joan	Main Stage	83-84
Same Time, Next Year	Main Stage	83-84
Scandalous Mrs. Jack	Main Stage	70-71
Scotland Road	City Stage	99-00
Secret History Of The Future, The	Youth Series	92-93
Seven Year Itch, The	Main Stage	58-59
Shayna Maidel, A	City Stage	92-93
She Loves Me	Main Stage	95-96
Shenandoah	Main Stage	79-80
Sherlock Holmes	Main Stage	82-83
Show Boat	Main Stage	75-76
Skin Of Our Teeth	Main Stage	86-87 & 44-45
Skull, The	Main Stage	44-45
Sleeping Beauty, The	Youth Series	98-99
Sl Yvia	City Stage	97-98
Smoke On The Mountain	City Stage	93-94
Snafu	Main Stage	45-46
Snoopy	Youth Series	89-90
Snow Queen, The	Youth Series	96-97
Solid Gold Cadillac, The	Main Stage	57-58
Song Of Bernadette, The	Main Stage	44-45
Sound Of Music, The	Main Stage	73-74
South Pacific	Main Stage	82-83 & 66-67
Speed- The-Plow	City Stage	92-93
Springtime For Henry	Main Stage	44-45
Stalag 17	Main Stage	54-55
State Of The Union	Main Stage	46-47
Steel Magnolias	Main Stage	89-90

Streetcar Named Desire, A	Main Stage	84-85 & 56-57
Strike Song (Original Play)	Main Stage	38-39
Student Prince, The	Main Stage	84-85
Summer And Smoke	Main Stage	65-66 & 54-55
Sunday Gold	Youth Series	96-97
Sunday Gold	Traveling Playhouse	96-97
Susan And God	Main Stage	53-54
Swan, The	Main Stage	38-39
Sweeney Todd	Main Stage	88-89
Take Her, She's Mine	Main Stage	63-64
Tales Of Hans Christian Andersen	Youth Series	90-91
Tales Of Hoffman, The	Main Stage	37-38
Talking Leaves	Youth Series	94-95
Taming Of The Shrew, The	Main Stage	99-00, 49-50
Tartuffe	Main Stage	69-70
Tea And Sympathy	Main Stage	59-60
Teahouse Of The August Moon, The	Main Stage	56-57
Tempest, The	Main Stage	87-88
Ten Little Indians	Main Stage	76-77
Ten Nights In A Bar-Room	Main Stage	52-53
Tender Trap, The	Main Stage	58-59
Terra Nova	City Stage	93-94
The Prince And The Pauper	Youth Series	97-98
Third Best Sport	Main Stage	61-62
Thousand Clowns, A	Main Stage	64-65
Three Live Ghosts	Main Stage	42-43
Three Men On A Horse	Main Stage	55-56
Threepenny Opera, The	Main Stage	64-65
Thurber Carnival, A	Main Stage	71-72
Time Limit	Main Stage	58-59
Time Of The Cuckoo	Main Stage	56-57
Time Of Your Life, The	Main Stage	67-68 & 49-50
Tintypes	City Stage	89-90
To Kill A Mockingbird	Main Stage	95-96
Tom Sawyer's Treasure Hunt	Main Stage	40-41
Tomorrow The World	Main Stage	43-44
Tonight At 8:30	Main Stage	40-41
Torchbearers, The	Main Stage	36-37
Toys In The Attic	Main Stage	88-89
Treasure Island	Main Stage	41-42
Trial By Jury	City Stage	95-96
Twelfth Night	Main Stage	78-79
Two Blind Mice	Main Stage	49-50
Two Mrs. Carrolls, The	Main Stage	51-52
Uncle Harry	Main Stage	55-56
View From The Bridge, A	Main Stage	72-73
Visit To A Small Planet	Main Stage	58-59
Voice Of The Turtle	Main Stage	50-51
Wait Until Dark	Main Stage	91-92 & 71-72
Walk In The Woods, A	City Stage	91-92
Wal Tz Of The Toreadors, The	Main Stage	61-62
Watch On The Rhine	Main Stage	44-45
What Price Glory	Main Stage	67-68
White As Snow, Red As Blood	Youth Series	95-96
White Liars	Main Stage	71-72
Wiley And The Hairy Man	Youth Series	90-91
Wind Of A Thousand Tales	Youth Series	92-93
Winnie The Pooh	Youth Series	89-90
Wise Men Of Chelm, The	Youth Series	94-95
Witch Of Blackbird Pond, The	Youth Series	98-99
Witness For The Prosecution	Main Stage	58-59
Wiz, The	Main Stage	88-89
Wizard Of Oz, The	Main Stage	77-78
Woman Called Truth, A	Youth Series	95-96
Woman In Black, The	Main Stage	96-97
Women, The	Main Stage	42-43
Wonderful Town	Main Stage	63-64
Would Be Gentleman, The	Main Stage	36-37

Write Me A Murder	Main Stage	62-63
Years Ago	Main Stage	47-48
You Can't Take It With You	Main Stage	81-82 & 46-47
You Know I Can't Hear You...	Main Stage	69-70
You're A Good Man, Charlie Brown	Main Stage	76-77

Reno Little Theatre Productions

1935/36

Three Cornered Moon *
 Good-Bye Again
 Post Road
 Cradle Song
 Marry At Leisure
 The Trial of Mary Dugan

1936/37

Blind Alley
 Elizabeth the Queen
 Accent On Youth
 Kind Lady
 Boy Meets Girl

1937/38

First Lady *
 The Silver Cord
 The Bishop Misbehaves
 Romance
 Personal Appearance

1938/39

Yes, My Darling Daughter
 Daughters of Atreus
 Another Language
 The Last Mile
 The Women *
 Three Plays by Nevadans

1939/40

Petticoat Fever
 Our Town
 Outward Bound
 The Warrior's Husband
 See My Lawyer

1940/41

Margin For Error
 Two On An Island
 Room Service *
 Night Must Fall
 George Washington Slept Here
 The Male Animal

1941/42

The Man Who Came To Dinner*
 Ladies In Retirement*
 The Philadelphia Story*
 Old Acquaintance
 Mr. and Mrs. North
 Down The Black Canyon

1942/43

My Sister Eileen
 Arsenic and Old Lace*

The Pursuit of Happiness
 Meet The Wife
 Out of The Frying Pan

1943/44

My Dear Children
 Cuckoos on the Hearth
 Spring Again
 The Damask Cheek
 Kiss and Tell
 Rebecca

1944/45

Junior Miss
 Tomorrow The World
 Over Twenty-One
 Claudia
 Three's A Family
 Suspect

1945/46

Snafu
 Blithe Spirit *
 A Bell For Adano
 The Bat
 East Lynne
 Angel Street*

1946/47

State of The Union
 Dear Ruth
 The Late George Apley
 Guest in The House
 Chicken Every Sunday
 Joan of Lorraine*

1947/48

Years Ago
 The Barretts of Wimpole Street
 Made in Heaven
 Counsellor-At-Law
 You Can't take It With You*
 The Voice of The Turtle

1948/49

Life With Father*
 Parlor Story
 Duet For Two Hands
 Room Service
 The Little Foxes*
 John Loves Mary

1949/50

The Women*
 Command Decision

The Shop at Sly Corner
 Two Blind Mice
 The Guardsman
 Light Up The Sky *

1950/51

Born Yesterday
 Goodbye My Fancy
 The Man
 The Madwoman of Chaillot
 The Torch Bearers *
 The Traitor
 The Silver Whistle*

1951/52

Father of the Bride
 Com Back, Little Sheba
 The Curious Savage
 High Ground
 Macbeth
 Harvey*
 Detective Story

1952/53

Stalag 17
 On Borrowed Time
 Bell, Book, And Candle*
 First Lady*
 The Heiress*
 Low and Behold

1953/54

Mr. Roberts*
 The Country Girl
 The Moon Is Blue
 GiGi
 Street Scene
 Affairs of State
 Late Love

1954/55

My Three Angels
 The Corn is Green
 Personal Appearance*
 Time Out For Ginger
 Rain
 Sabrina Fair
 The Cain Mutiny Court Martial

1955/56

Oh Men, Oh Women
 The Rainmaker*
 King of Hearts
 Dial "M" For Murder
 The Seven Year Itch*
 A Streetcar Named Desire

The Solid Gold Cadillac

1956/57

Anniversary Waltz
Anastasia
Arsenic and Old Lace *
Bus Stop*
The Teahouse of The August Moon
The Tender Trap
Time Limit

1957/58

The Desk Set
The Great Sebastians
Speaking of Murder
Inherit The Wind*
Janus
The Matchmaker

1958/59

Visit To A Small Planet*
The Boy Friend
Someone Waiting
The Tunnel of Love
Death of a Salesman
The White Sheep of the Family

1959/60

Guys and Dolls
Who Was That Lady I Saw You With?
The Man Who Came To Dinner*
The Gazebo*
The Little Foxes*
Once More With Feeling

1960/61

Auntie Mame
Golden Fleecing
The Mousetrap*
The Marriage-Go-Round
All The King's Men
Light Up The Sky*

1961/62

Send Me No Flowers
The Andersonville Trial
Breath of Spring
Miranda
Johnny Belinda
The Pleasure of His Company

1962/63

Critic's Choice
Take Me Along
Write Me A Murder
The Devil's Advocate
A Thurber Carnival*
Sundy In New York

1963/64

Take Her, She's Mine
Desire Under The Elms
A Shot in The Dark
Major Barbara
Come Blow Your Horn

1964/65

The Best Man

Enter Laughing
Calculated Risk
Pool's Paradise*
A Man For All Seasons
Mary, Mary

1965/66

Nobody Loves An Albatross
The Deadly Game
A Funny Thing Happened on the Way
To the Forum

Dear Me, The Sky Is Falling
Never Too Late
The Absence of a Cello

1966/67

How To Succeed in Business Without
Really Trying
The Subject Was Roses
Any Wednesday
The Unexpected Guest
Life With Father*
Barefoot In The Park

1967/68

Generation
You Can't Take It With You*
The Amorous Flea
Catch Me If You Can
Philadelphia, Here I Come
The Seven Year Itch*

1968/69

The Odd Couple
The Torch Bearers*
The Mikado
Wait Until Dark*
Twelfth Night
The Star-Spangled Girl*

1969/70

Don't Drink The Water
A Cry of Players
The Philadelphia Story*
The Innocents
The Fantastics
Love in E-Flat

1970/71

Harvey*
The Miracle Worker
Hay Fever
Once Upon A Mattress
The Price
Bell, Book, and Candle*

1971/72

Plaza Suite*
The Bells Are Ringing
The Night of January 16th
The Chalk Garden
A Thousand Clowns

1972/73

The Mouse That Roared
She Stoops To Conquer
Private Lives
The Effect of Gamma Rays on

Man-In-the-Moon Marigolds

Butterflies Are Free
Nature's Way
1973/74
Arsenic and Old Lace*
Night Watch
The Gingerbread Lady
Hedda Gabler
The Imaginary Invalid
Tonight at 8:30

1974/75

6 Rms Riv Vu
Vivat! Vivat! Regina
The Real Inspector Hound
Three Men on a Horse
All Over
Spofford

1975/76

A Little Night Music
Three Cornered Moon*
The Last of Mrs. Lincoln
Ready When You Are, C.B.
The Night Thoreau Spent in Jail
The Secret Affairs of Mildred Wild

1976/77

The Girls in 509
Under The Yum Yum Tree
Joan of Lorraine*
The Miser
Ten Little Indians*
No Sex Please, We're British

1977/78

Pygmalion
Finishing Touches
Angel Street*
Cat on a Hot Tin Roof
Happy Birthday, Wanda June
God's Favorite

1978/79

See How They Run
Luv
Royal Hunt of the Sun
California Suite
Murder Once Removed
Oh, Coward

1979/80

Pools' Paradise*
13th Chair
Midsummer Night's Dream
Absurd Person Singular
Children's Hour
Thurber Carnival*

1980/81

Same Time, Next Year
Almost Perfect Person
Track of the Cat
The Cat & The Canary*
The Night of the Iguana
Bedroom Farce

1981/82

Chapter Two
Devour The Snow
The Silver Whistle*
Crucifer of Blood
Agatha Christie Made Me Do It
The Gazebo*

1982/83

Cactus Flower
Dracula
Gin Game ©
Women, Women ©
Christmas Carol*
Deathtrap
One Acts ©
Watch on the Rhine
Only Game in Town ©
On Golden Pond

1983/84

Play It Again, Sam
Murder on the Nile
Dining Room ©
Tribute
Tartuffe
One Acts
An Inspector Calls
The Dresser ©
Ladies Night in a Turkish Bath

1984/85

Barefoot in the Park *
True West
Christmas Carol*
Wait Until Dark © *
One Acts ©
Amadeus
The Little Foxes *
4 Plays For Coarse Actors ©
Crimes of the Heart

1985/86

Playboy of the Western World
Birthday Party (Both @ The Space
Theater)
Elephant Man
Fifth of July
Steambath
Agnes of God
Bus Stop *

1986/87

You're a Good Man, Charlie Brown*
Sleuth
The Man Who Came to Dinner *
The Heiress *
One Acts
What the Butler Saw
The Glass Menagerie
Bullshot Crummond*

1987/88

Noises Off
A Doll House
You Can't Take It With You *
Alone Together
Trip To Bountiful
Come Back To the Five 'n Dime,

Jimmy Dean, Jimmy Dean

Seascape
Whodunnit
Grease

1988/89

Mr. Roberts *
Countess Dracula
Blithe Spirit *
Little Footsteps
One Acts
Fool For Love
Ladies in Retirement *
The Foreigner

1989/90

On The Verge
We Have Always Lived in the Castle
Oliver
Veronica's Room
Harvey *
Never Never Land
Another Part of the Forest
Run For Your Wife

1990/91

Steel Magnolias
The Mousetrap*
Fools
One Acts
Light Up The Sky
The Road To Mecca
Charley's Aunt

1991/92

Laura
Torch Song Trilogy
Heaven Can Wait
A Christmas Carol*
Last of The Red Hot Lovers
The Cherry Orchard

1992/93

The Taming of The Shrew* (1 Wkend)
Dracula*
Toyer
Rainmaker
Plaza Suite
The Last Meeting of The Knights of
The White Magnolia
An Evening of Melodramas

1993/94

Rumors
Angel Street *
A Christmas Carol *
Cheaters
Tribute
Time of Your Life

Visit To A Small Planet

Wild Oats

1995/96

Harvey *
Go Back For Murder
A Christmas Carol *
Love Letters (Masonic bldg. from here)
One Acts
Inherit the Wind*
Nude with Violin

1996/97

Star Spangled Girl*
God's Country
Who's On First
One Acts
Goodbye, Charlie
Quilters
Dearlly Departed

1997/98

Taming of the Shrew* (Elk's Club)
Dracula *
Greetings
Ten Little Indians*
Five Women Wearing the Same Dress
Nonsense I
Nonsense II

1998/99

Schoolhouse Rock Live
Ravenscroft
Same Time, Another Year
A Christmas Carol *
Play On !
Merchant of Venice
You're a Good Man, Charlie Brown*

1999/2000

Sing On
Boys & Ghouls Together*
Christmas Carol*
Don't Mention My Name
Dream Lover
Jake's Women

Strange Snow

2000/2001

California Suite
The Mousetrap*
... a little Christmas
Sylvia

Lost in Yonkers
A Thurber Carnival

*Previously done at RLT
©Circlet production

Rochester Community Players

1924-25

Wedding Bells (RCP play #1); opened 25-01-19
Charm School , The (RCP play #2); opened 25-02-23
Expressing Willie (RCP play #3); opened 25-04-20

1925-26

Dulcy (RCP play #4); opened 25-10-05
In the Next Room (RCP play #5); opened 25-11-04
Goose Hangs High , The (RCP play #6); opened 25-12-07
Kick In (RCP play #7); opened 26-01-05
Ensmear'd (RCP play #n/a); opened 26-04-01
Three Old Meddlers (RCP play #8); opened 26-02-04
Outward Bound (RCP play #9); opened 26-03-11

1926-27

Captain Applejack (RCP play #10); opened 26-11-01
Adam & Eve (RCP play #11); opened 26-12-06
Grumpy (RCP play #12); opened 27-01-10
Smilin' Through (RCP play #13); opened 27-02-07
Ensnarled (RCP play #14); opened 27-03-07
Arms and the Man (RCP play #15); opened 27-04-18
Nothing But the Truth (RCP play #16); opened 27-05-16

1927-28

Pals First (RCP play #17); opened 27-10-03
Icebound (RCP play #18); opened 27-10-31
Whole Town is Talking , The (RCP play #19); opened 27-11-28
Spread Eagle (RCP play #20); opened 28-01-02
So This is London (RCP play #21); opened 28-01-30
Jane Clegg (RCP play #22); opened 28-02-27
Come Seven (RCP play #23); opened 28-03-19
Alias the Deacon (RCP play #24); opened 28-04-09

1928-29

Creaking Chair , The (RCP play #25); opened 28-09-21
Torch Bearers , The (RCP play #26); opened 28-10-19
Silence (RCP play #27); opened 28-11-??
Seven Keys to Baldpate (RCP play #28); opened 28-12-07
Queen's Husband , The (RCP play #29); opened 29-01-04
Tons of Money (RCP play #30); opened 29-02-01
Good Hope , The (RCP play #31); opened 29-03-01
Tea for Three (RCP play #32); opened 29-04-01

1929-30

Treasure Island (RCP play #33); opened 29-10-03
Show Off , The (RCP play #34); opened 29-11-07
Trelawney of the Wells (RCP play #35); opened 29-12-05
Mary the Third (RCP play #36); opened 30-01-09
A Voice in the Dark (RCP play #37); opened 30-02-13
Aren't We All (RCP play #39); opened 30-04-21
Beyond the Horizon (RCP play #38); opened 30-03-20
Two Crooks & a Lady (RCP play #n/a); opened 29-12-16
Valiant , The (RCP play #n/a); opened 29-12-16
Suppressed Desires (RCP play #n/a); opened 29-12-16

1930-31

Nineteenth Hole , The (RCP play #40); opened 30-10-09
Wisdom Tooth , The (RCP play #41); opened 30-11-13
Alice in Wonderland (RCP play #42); opened 30-12-??
Salt Water (RCP play #43); opened 31-01-22
A Little Journey (RCP play #44); opened 31-02-19
Skidding (RCP play #45); opened 31-03-19
Miss Nelly of N'Orleans (RCP play #46); opened 31-04-16

1931-32

Baby Cyclone , The (RCP play #47); opened 31-11-08
Merchants of Glory (RCP play #48); opened 31-11-12
Cradle Song (RCP play #49); opened 31-11-23
Nut Farm , The (RCP play #50); opened 31-12-10
Shannons of Broadway , The (RCP play #51); opened 32-01-18
Blazen (RCP play #52); opened 32-02-11
First Year , The (RCP play #53); opened 32-03-10
Little Princess , The (RCP play #54); opened 32-03-28
Nervous Wreck , The (RCP play #55); opened 32-04-14

1932-33

Little Old New York (RCP play #56); opened 32-10-06
Patsy , The (RCP play #57); opened 32-11-03
A Christmas Carol (RCP play #58); opened 32-12-??
Aladdin & the Wonderful Lamp (RCP play #59); opened 32-12-27
Old Lady 31 (RCP play #60); opened 33-01-??
Little Accident (RCP play #61); opened 33-02-??
Iz Zat So (RCP play #62); opened 33-02-??
Nine till Six (RCP play #397*); opened 33-03-02
New Brooms (RCP play #63); opened 33-03-??
Reluctant Dragon , The (RCP play #64); opened 33-04-07
Criminal at Large (RCP play #65); opened 33-04-20

1933-34

Whistling in the Dark (RCP play #67); opened 33-11-11
One Sunday Afternoon (RCP play #66); opened 33-10-??
Men Must Fight (RCP play #68); opened 33-12-09
Mrs. Bumpstead Leigh (RCP play #69); opened 34-01-??
Three Cornered Moon (RCP play #70); opened 34-01-27
A Tailor Made Man (RCP play #71); opened 34-02-14
Ghost Train , The (RCP play #72); opened 34-03-17
Patchwork Girl of Oz , The (RCP play #73); opened 34-04-02
When Ladies Meet (RCP play #74); opened 34-04-21

1934-35

Her Master's Voice (RCP play #75); opened 34-10-13
Invitation to a Murder (RCP play #76); opened 34-11-10
Judgement Day (RCP play #77); opened 34-12-08
Under the Gas Lights (RCP play #78); opened 35-01-07
Big Hearted Herbert (RCP play #79); opened 35-02-02
Milky Way , The (RCP play #80); opened 35-02-22
Outward Bound (RCP play #81); opened 35-03-23

Claire Willowby (RCP play #82); opened 35-04-02
School for Husbands (RCP play #83); opened 35-04-22

1935-36

Bishop Misbehaves , The (RCP play #84); opened 35-10-12
Ceiling Zero (RCP play #85); opened 35-11-09
Post Road (RCP play #86); opened 35-12-07
Twelfth Night (RCP play #87); opened 36-01-03
Accent on Youth (RCP play #88); opened 36-01-??
New Brooms (RCP play #89); opened 36-02-24
Fly Away Home (RCP play #90); opened 36-03-14
Children's Revue of 1936 (RCP play #91); opened 36-03-27
A Man Who Married A Dumb Wife (RCP play #92a); opened
36-04-25
Pierre Patelin (RCP play #92b); opened 36-04-25

1936-37

Let Us Be Gay (RCP play #93); opened 36-10-10
Libel (RCP play #94); opened 36-11-07
Black 'Ell (RCP play #398*); opened 36-11-11
To the Ladies (RCP play #95); opened 36-12-??
Cricket on the Hearth , The (RCP play #96); opened 37-01-02
That's Gratitude (RCP play #97); opened 37-01-23
Dead Sister's Secret , The (RCP play #98); opened 37-02-12
Call it a Day (RCP play #99); opened 37-03-27
Clinging Vine , The (RCP play #100); opened 37-04-24
Emperor's New Clothes , The (RCP play #101); opened 37-04-
10
Real McCoy , The (RCP play #n/a); opened 36-11-??
Lady and Gent (RCP play #n/a); opened 36-11-??
Widow Barnsfield & The Major , The (RCP play #n/a); opened
37-03-06
Diary , The (RCP play #n/a); opened 37-03-06
Success Story (RCP play #n/a); opened 37-03-06

1937-38

Spring Dance (RCP play #102); opened 37-10-??
Excursion (RCP play #103); opened 37-11-06
Night of January 16th (RCP play #104); opened 37-12-04
Penny Wise (RCP play #105); opened 38-01-08
One in a Lifetime (RCP play #106); opened 38-02-05
As Husbands Go (RCP play #107); opened 38-03-19
Jack & The Beanstalk (RCP play #108); opened 38-04-02
Fireman's Flame , The (RCP play #109); opened 38-04-??
Tin Cup , The (RCP play #n/a); opened 37-11-19
Spring Piece (RCP play #n/a); opened 37-11-19
Spring Fever (RCP play #n/a); opened 37-11-19
Safe Conduct (RCP play #n/a); opened 38-03-03
Sit Downers (RCP play #n/a); opened 38-03-03
Old Lady of Lynbrook (RCP play #n/a); opened 38-03-03

1938-39

French Without Tears (RCP play #110); opened 38-10-08
Father Malachy's Miracle (RCP play #111); opened 38-11-05
Tovarich (RCP play #112); opened 38-12-03
Tonight at 8:30: 1) Ways & Means 2) Still Life 3) Family
Album
(RCP play #113); opened 39-01-07
Big Hearted Herbert (RCP play #114); opened 39-01-30
Hansel & Gretel (RCP play #115); opened 39-03-04
Star Wagon , The (RCP play #116); opened 39-03-25
Lady Has a Heart , The (RCP play #117); opened 39-04-22
Two Men and a Maid (RCP play #n/a); opened 39-03-06
Return from Tomorrow (RCP play #n/a); opened 39-03-06
Falling of the Tide (RCP play #n/a); opened 39-03-06

1939-40

Susan & God (RCP play #118); opened 39-10-14

Our Town (RCP play #119); opened 39-11-10
Pinocchio (RCP play #120); opened 39-11-24
Idiot's Delight (RCP play #121); opened 39-12-08
White Steed , The (RCP play #122); opened 40-01-12
Candlelight (RCP play #123); opened 40-02-09
Alice in Wonderland (RCP play #124); opened 40-03-01
Pure as the Driven Snow (RCP play #125); opened 40-03-23
My China Doll (RCP play #126); opened 40-04-27
Tarbush (RCP play #n/a); opened 40-02-23
Scars of Zalagai (RCP play #n/a); opened 40-02-23
Photo Hobby (RCP play #n/a); opened 40-02-23

1940-41

Guardsman , The (RCP play #127); opened 40-10-19
Two on an Island (RCP play #128); opened 40-11-16
I Killed the Count (RCP play #129); opened 40-12-14
Rumpelstiltskin (RCP play #130); opened 40-12-26
Margin for Error (RCP play #131); opened 41-01-11
Young April (RCP play #132); opened 41-02-21
When We are Married (RCP play #133); opened 41-02-08
Bat , The (RCP play #134); opened 41-03-15
George Washington Slept Here (RCP play #135); opened 41-04-
19

1941-42

Skylark (RCP play #136); opened 41-10-18
Male Animal , The (RCP play #137); opened 41-11-08
Flight to the West (RCP play #138); opened 41-12-06
Aladdin & the Wonderful Lamp (RCP play #139); opened 41-
12-20
Mr. & Mrs. North (RCP play #140); opened 42-01-10
All the Comforts of Home (RCP play #141); opened 42-02-07
Adam & Eve (RCP play #142); opened 42-03-05
Sixteen in August (RCP play #143); opened 42-04-06
Cuckoos on the Hearth (RCP play #144); opened 42-05-02

1942-43

Claudia (RCP play #145); opened 42-10-24
Heaven Can Wait (RCP play #146); opened 42-11-21
Minick (RCP play #147); opened 42-12-12
Arsenic & Old Lace (RCP play #148); opened 43-01-16
Papa is All (RCP play #149); opened 43-02-13
Abie's Irish Rose (RCP play #150); opened 43-03-27
First Year , The (RCP play #151); opened 43-04-24

1943-44

My Sister Eileen (RCP play #152); opened 43-10-16
Guest in the House (RCP play #153); opened 43-11-13
Charlie's Aunt (RCP play #154); opened 43-12-11
Spring Again (RCP play #155); opened 44-01-15
Uncle Harry (RCP play #156); opened 44-02-19
Junior Miss (RCP play #157); opened 44-03-20
You Can't Take it with You (RCP play #158); opened 44-04-??

1944-45

But Not Goodbye (RCP play #159); opened 44-10-09
Ladies in Retirement (RCP play #160); opened 44-11-11
Janie (RCP play #161); opened 44-12-09
Village Green (RCP play #162); opened 45-01-13
Three's a Family (RCP play #163); opened 45-02-24
Spider , The (RCP play #164); opened 45-03-16
Kiss & Tell (RCP play #165); opened 45-05-05

1945-46

Blithe Spirit (RCP play #166); opened 45-10-13
Bell for Adano (RCP play #167); opened 45-11-10
Over Twenty One (RCP play #168); opened 45-12-08
Soldiers Wife (RCP play #169); opened 46-01-12

Ramshackle Inn (RCP play #170); opened 46-02-09
 Hasty Heart , The (RCP play #171); opened 46-03-16
 My Sister Eileen (RCP play #172); opened 46-04-20

1946-47

Late George Apley , The (RCP play #173); opened 46-10-12
 Ten Little Indians (RCP play #174); opened 46-11-09
 Ring Around Elizabeth (RCP play #175); opened 46-12-07
 I Remember Mama (RCP play #176); opened 47-01-11
 I Like it Here (RCP play #177); opened 47-02-08
 Dear Ruth (RCP play #178); opened 47-03-08
 Hasty Heart , The (RCP play #179); opened 47-04-05

1947-48

Joan of Lorraine (RCP play #180); opened 47-10-11
 Years Ago (RCP play #181); opened 47-11-08
 Apple of His Eye , The (RCP play #182); opened 47-12-06
 Hope for the Best (RCP play #183); opened 48-01-10
 Ready Money (RCP play #184); opened 48-02-07
 State of the Union (RCP play #185); opened 48-03-06
 Fortune Hunter , The (RCP play #186); opened 48-04-10

1948-49

Life With Father (RCP play #187); opened 48-10-??
 An Inspector Calls (RCP play #188); opened 48-11-06
 A Date with Judy (RCP play #189); opened 48-12-04
 John Loves Mary (RCP play #190); opened 49-01-08
 Thirteenth Chair , The (RCP play #191); opened 49-02-??
 It Pays to Advertise (RCP play #192); opened 49-03-12
 Man Who Came to Dinner , The (RCP play #193); opened 49-04-23

1949-50

Belvedere (RCP play #194); opened 49-10-08
 Winslow Boy , The (RCP play #195); opened 49-11-05
 See How They Run (RCP play #196); opened 49-12-03
 Life With Mother (RCP play #197); opened 50-01-07
 Light Up the Sky (RCP play #198); opened 50-02-04
 Broken Dishes (RCP play #199); opened 50-03-04
 Two Blind Mice (RCP play #200); opened 50-04-22

1950-51

Silver Whistle , The (RCP play #201); opened 50-10-07
 Heiress , The (RCP play #202); opened 50-11-04
 Good Housekeeping (RCP play #203); opened 50-12-02
 Harvey (RCP play #204); opened 51-01-13
 What a Life (RCP play #205); opened 51-02-16
 Three Men on a Horse (RCP play #206); opened 51-03-31
 Goodbye My Fancy (RCP play #207); opened 51-04-28

1951-52

See Naples and Die (RCP play #208); opened 51-10-06
 Gramercy Ghost (RCP play #209); opened 51-11-03
 Father of the Bride (RCP play #210); opened 51-12-01
 Pinocchio (RCP play #211); opened 51-12-28
 Grand National Night (RCP play #212); opened 52-01-12
 Born Yesterday (RCP play #213); opened 52-02-09
 Varieties of 1952 (RCP play #214); opened 52-03-08
 Curious Savage , The (RCP play #215); opened 52-04-19

1952-53

Happy Time , The (RCP play #216); opened 52-10-04
 Second Threshold (RCP play #217); opened 52-11-01
 Golden State , The (RCP play #218); opened 52-11-29
 Affairs of the State (RCP play #219); opened 53-01-03
 Room Service (RCP play #220); opened 53-01-31
 John Loves Mary (RCP play #221); opened 53-02-28
 Princess & the Goblin , The (RCP play #222); opened 53-04-07

Arsenic & Old Lace (RCP play #223); opened 53-04-18

1953-54

Remains to be Seen (RCP play #224); opened 53-10-23
 Angle Street (RCP play #225); opened 53-11-27
 Stage Door (RCP play #226); opened 54-01-15
 Flying Gerardoos , The (RCP play #227); opened 54-02-13
 Country Girl , The (RCP play #228); opened 54-03-26
 Jack & the Beanstalk (RCP play #229); opened 54-04-21
 Too Many Husbands (RCP play #230); opened 54-05-07
 Shadow of the Glen & Riders to the Sea , The (RCP play #n/a);
 opened 54-01-24

1954-55

Detective Story (RCP play #231); opened 54-10-22
 Point of No Return (RCP play #232); opened 54-11-26
 Time Out for Ginger (RCP play #233); opened 55-01-14
 Bishop Misbehaves , The (RCP play #234); opened 55-02-12
 Barretts of Whimpole St. , The (RCP play #235); opened 55-03-18
 Aladdin & the Wonderful Lamp (RCP play #399*); opened 55-04-14
 Happy Birthday (RCP play #236); opened 55-05-06

1955-56

Rainmaker , The (RCP play #237); opened 55-10-26
 Kind Lady (RCP play #238); opened 55-11-30
 Private Lives (RCP play #239); opened 56-01-11
 Papa is All (RCP play #240); opened 56-02-10
 Remarkable Mr. Pennypacker , The (RCP play #241); opened 56-03-16
 Princess & the Goblin , The (RCP play #400*); opened 56-04-04
 Dark of the Moon (RCP play #242); opened 56-05-04
 Day that was THAT DAY , The (RCP play #n/a); opened 56-05-26
 Two Slaterns & a King (RCP play #n/a); opened 56-05-26
 Period House (RCP play #n/a); opened 56-05-26

1956-57

Solid Gold Cadillac , The (RCP play #243); opened 56-10-26
 Desperate Hours , The (RCP play #244); opened 56-12-07
 Reclining Figure (RCP play #245); opened 57-01-18
 Mousetrap , The (RCP play #246); opened 57-02-15
 Cyrano DeBergerac (RCP play #247); opened 57-04-05
 Bus Stop (RCP play #248); opened 57-05-17
 Snow White & the Seven Dwarfs (RCP play #401*); opened 57-04-24

1957-58

Will Success Spoil Rock Hunter? (RCP play #249); opened 57-10-11
 Witness for the Prosecution (RCP play #250); opened 57-11-20
 Desk Set , The (RCP play #251); opened 57-12-31
 Great Sebastians , The (RCP play #252); opened 57-02-07
 Rope , The (RCP play #253a); opened 58-03-21
 Dark Lady of the Sonnets , The (RCP play #253b); opened 58-03-21
 End of the Beginning , The (RCP play #253c); opened 58-03-21
 Simple Simon (RCP play #254); opened 58-04-12
 All for Mary (RCP play #255); opened 58-05-09
 Happy Journey to Trenton & Camden , The (RCP play #n/a);
 opened 58-03-09

1958-59

Guys & Dolls (RCP play #256); opened 58-10-10
 Inherit the Wind (RCP play #257); opened 58-11-21
 Visit to a Small Planet (RCP play #258); opened 58-12-31

Blithe Spirit (RCP play #402*); opened 59-02-20
 Forest Ring , The (RCP play #259); opened 59-04-01
 As You Like It (RCP play #260); opened 59-04-10
 Happiest Millionaire , The (RCP play #261); opened 59-05-15

1959-60

Goldilocks (RCP play #262); opened 59-10-22
 Death of a Salesman (RCP play #263); opened 59-11-19
 Who Was That Lady I Saw You With? (RCP play #264);
 opened 59-12-31
 Morning at Seven (RCP play #265); opened 60-02-11
 Counselor-at-Law (RCP play #403*); opened 60-03-17
 Gazebo , The (RCP play #266); opened 60-05-05

1960-61

Auntie Mame (RCP play #267); opened 60-11-04
 Spider's Web (RCP play #268); opened 60-12-09
 Come Back, Little Sheba (RCP play #269); opened 61-01-20
 Devil's Disciple , The (RCP play #270); opened 61-03-03
 Boy Friend , The (RCP play #404*); opened 61-04-06
 Marriage-Go-Round , The (RCP play #271); opened 61-05-05

1961-62

Mr. Roberts (RCP play #272); opened 61-10-19
 Lady in the Dark (RCP play #273); opened 61-11-30
 Waterbabies (RCP play #274); opened 61-12-28
 Deadly Game , The (RCP play #275); opened 62-01-11
 Captain Paradise (RCP play #276); opened 62-02-13
 Antigone (RCP play #277); opened 62-03-22
 An Heir of Virtue (RCP play #278); opened 62-04-12
 Best Man , The (RCP play #279); opened 62-05-17
 Teahouse of the August Moon (RCP play #280); opened 62-07-
 06
 Dark of the Moon (RCP play #281); opened 62-07-19
 Wizard of Oz , The (RCP play #282); opened 62-08-02

1962-63

Three Men on a Horse (RCP play #283); opened 62-10-11
 Write Me a Murder (RCP play #284); opened 62-11-15
 Fourposter , The (RCP play #285); opened 62-12-27
 Ah, Wilderness! (RCP play #286); opened 63-02-05
 Visit , The (RCP play #287); opened 63-03-21
 Ozma of Oz (RCP play #405*); opened 63-04-18
 A Majority of One (RCP play #289); opened 63-05-09
 Call Him Louder (RCP play #290); opened 63-06-05

1963-64

Harvey (RCP play #291); opened 63-10-04
 Take Her, She's Mine (RCP play #292); opened 63-11-01
 Come Blow Your Horn (RCP play #293); opened 63-12-06
 Old Lady Shows Her Medals & The
 Twelve Pound Look , The (RCP play #294); opened 64-01-17
 Taming of the Shrew , The (RCP play #295); opened 64-02-28
 Critic's Choice (RCP play #296); opened 64-05-08
 Hair of the Dog (RCP play #297); opened 64-06-06
 These are Not Children (RCP play #n/a); opened 63-10-29
 A Choice to Make (RCP play #n/a); opened 63-11-19

1964-65

Everybody Loves Opal (RCP play #299); opened 64-10-?
 Calculated Risk (RCP play #300); opened 64-11-13
 Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm
 Feeling So Sad (RCP play #302); opened 64-12-27
 Jennie Kissed Me (RCP play #303); opened 65-01-22
 Make Mine Mink (RCP play #304); opened 65-02-26
 Hamlet (RCP play #305); opened 65-04-02
 Sunrise at Campobello (RCP play #307); opened 65-05-14
 Wizard of Oz , The (RCP play #298); opened 64-08-?

Three Bears , The (RCP play #301); opened 64-11-28
 Tom Sawyers Treasure Hunt (RCP play #306); opened 65-04-21

1965-66

My Friend the Fox (RCP play #308); opened 65-10-09
 Never Too Late (RCP play #309); opened 65-10-15
 Dear Me, The Sky is Falling (RCP play #310); opened 65-11-19
 Days Between , The (RCP play #312); opened 66-01-14
 Trap for a Lonely Man (RCP play #313); opened 66-02-18
 Tartuffe (RCP play #314); opened 66-03-18
 Send Me No Flowers (RCP play #316); opened 66-05-13
 Three Bears , The (RCP play #311); opened 65-12-04
 Racketty-Packetty House (RCP play #315); opened 66-04-12

1966-67

Mary, Mary (RCP play #317); opened 66-10-??
 A Case of Libel (RCP play #318); opened 66-11-11
 A Thousand Clowns (RCP play #320); opened 66-12-31
 All About Eve (RCP play #321); opened 67-02-10
 Amphitryon 38 (RCP play #323); opened 67-04-07
 Sunday in New York (RCP play #325); opened 67-05-12
 Three Little Pigs , The (RCP play #319); opened 66-12-03
 Snow White & the Seven Dwarfs (RCP play #322); opened 67-
 03-04
 Cinderella (RCP play #324); opened 67-04-22
 Young Mozart Writes His First Symphony (RCP play #n/a);
 opened 67-01-17

1967-68

Barefoot in the Park (RCP play #326); opened 67-10-13
 Ivory Tower (RCP play #327); opened 67-11-10
 Wish I Had a Nickel (RCP play #329); opened 67-12-31
 Subject was Roses , The (RCP play #330); opened 68-02-09
 Fifth Season , The (RCP play #332); opened 68-03-29
 Man Who Came to Dinner , The (RCP play #334); opened 68-
 05-17
 Rumpelstiltskin (RCP play #328); opened 67-11-25
 Hansel & Gretel (RCP play #331); opened 68-03-02
 Jack & the Beanstalk (RCP play #333); opened 68-04-20
 Lady on the Rocks (RCP play #n/r); opened 67-10-18
 Eye of the Hurricane (RCP play #n/r); opened 67-10-20

1968-69

Odd Couple , The (RCP play #335); opened 68-10-11
 Summertree (RCP play #336); opened 68-11-08
 Present Laughter (RCP play #338); opened 69-01-03
 A Delicate Balance (RCP play #339); opened 69-02-07
 Amorous Flea , The (RCP play #341); opened 69-03-21
 Philadelphia Here I Come (RCP play #343); opened 69-05-16
 Red Shoes , The (RCP play #337); opened 68-12-07
 Peter Pan (RCP play #340); opened 69-02-22
 Heidi (RCP play #342); opened 69-04-11
 yoUTheater 1969
 Remarkable Mr. Pennypacker , The (RCP play #406*); opened
 69-07-17
 Of Mice and Men (RCP play #407*); opened 69-07-24
 High Signs (RCP play #408*); opened 69--08-15
 Rumpelstiltskin (RCP play #409*); opened 69-08-16
 Little Me (RCP play #410*); opened 69-08-21

1969-70

Amorous Flea , The (RCP play #344); opened 69-10-10
 Lion in Winter , The (RCP play #345); opened 69-11-14
 Star Spangled Girl , The (RCP play #346); opened 69-12-??
 A Streetcar Named Desire (RCP play #347); opened 70-02-13
 A Flea in her Ear (RCP play #348); opened 70-04-10
 Andersonville Trial , The (RCP play #349); opened 70-05-15
 Little Princess , The (RCP play #411*); opened ?

Aladdin (RCP play #412*); opened 70-01-17
 Great Cross Country Race , The (RCP play #413*); opened 70-03-07
 yoUTHeater 1970
 George M! (RCP play #414*); opened 70-07-16
 Black Comedy (RCP play #415*); opened 70-07-23
 A Funny Thing Happen on the Way to the Forum (RCP play #416*); opened 70-08-18
 Celebration (RCP play #417*); opened 70-08-20

1970-71

Cactus Flower (RCP play #350); opened 70-10-09
 Prime of Miss Jean Brodie , The (RCP play #351); opened 71-11-13
 Don't Drink the Water (RCP play #352); opened 71-01-09
 Right Honorable Gentleman , The (RCP play #353); opened 71-02-12
 Man in White (RCP play #354); opened 71-03-26
 A Shot in the Dark (RCP play #355); opened 71-05-14
 3 Bears Christmas , The (RCP play #418*); opened 70-12-12
 Tarzan (RCP play #419*); opened 71-02-27
 Bad Children , The (RCP play #420*); opened 71-04-15
 yoUTHeater 1971
 Stop the World, I Want to Get Off (RCP play #421*); opened 71-07-15
 One Flew Over the Cuckoo's Nest (RCP play #422*); opened 71-07-23
 Once Upon a Mattress (RCP play #423*); opened 71-08-13
 Canterbury Tales (RCP play #424*); opened 71-08-14

1971-72

Don't Drink the Water (RCP play #356); opened 71-10-??
 Night Thoreau Spent in Jail , The (RCP play #357); opened 71-11-05
 Sheep on the Runway (RCP play #425*); opened 71-12-10
 Power & the Glory , The (RCP play #358); opened 72-02-11
 Room Service (RCP play #359); opened 72-03-17
 Separate Tables: Table by the Window; Table #7 (RCP play #360); opened 72-05-05
 Gold Rush , The (RCP play #426*); opened 71-11-26
 Indian Captive (RCP play #427*); opened 72-01-08
 Pied Piper , The (RCP play #428*); opened 72-04-06

yoUTHeater 1972

Serpent (RCP play #429*); opened 72-07-??
 Collision Course (RCP play #430*); opened 72-07-??
 Celebration (RCP play #431*); opened 72-07-27
 Land of Orlac (RCP play #432*); opened 72--07-29
 Rimmers of Eldritch , The (RCP play #433*); opened 72-08-04
 A Clearing in the Woods (RCP play #434*); opened 72-08-??
 MaryJane Ain't the Same (RCP play #435a); opened 72-08-19
 Cuba Si! (RCP play #435b); opened 72-08-19
 Dames at Sea (RCP play #436*); opened 72-08-19
 Dracula (RCP play #437*); opened 72-08-19

1972-73

Sunday in New York (RCP play #361); opened 72-09-29
 Last Sweet Days of Issac , The (RCP play #362); opened 72-11-03
 Halfway Up the Tree (RCP play #363); opened 72-12-15
 Brown Pelican , The (RCP play #364); opened 73-01-19
 Desire Under the Elms (RCP play #365); opened 73-02-16
 Royal Family , The (RCP play #366); opened 73-03-23
 How the Other Half Loves (RCP play #367); opened 73-05-11
 Christmas Carol (RCP play #438*); opened 72-11-24
 Prince & the Pauper , The (RCP play #439*); opened 73-01-05

1973-74

Carnival (RCP play #); opened 73-08-03
 A Golden Evening at the Theater (RCP play #n/a); opened 73-09-30
 How the Other Half Loves (RCP play #368*); opened 73-10-05
 Tonight at 8:30 (RCP play #369*); opened
 Physician in Spite of Himself , The (RCP play #370); opened 73-11-01
 You Can't Take it With You (RCP play #371*); opened
 Lily, The Felon's Daughter (RCP play #373); opened 74-01-03
 Hadrian the 7th (RCP play #374); opened 74-01-17
 Butterflies are Free (RCP play #375); opened 74-02-14
 Rope Dancers , The (RCP play #376); opened 74-03-14
 Seven Keys to Baldplate (RCP play #378); opened 74-05-09
 Aesop's Fables (RCP play #372*); opened
 Rapunzel (RCP play #440*); opened 74-03-29
 Unwicked Witch , The (RCP play #441*); opened
 Snow White & the Seven Dwarfs (RCP play #377*); opened 74-04-19

1974-75

Damn Yankees (RCP play #442*); opened 74-08-15
 Rainmaker , The (RCP play #443*); opened 74-07-11
 Rainmaker , The (RCP play #379); opened 74-10-11
 Last of the Red Hot Lovers (RCP play #380); opened 74-11-08
 You're a Good Man, Charlie Brown (RCP play #381*); opened 74-12-??
 Night Watch (RCP play #383); opened 74-02-07
 Anna Christie (RCP play #384); opened 75-03-07
 6 Rms Riv Vu (RCP play #385); opened 75-05-09
 Little Red Riding Hood (RCP play #382*); opened 75-01-10
 Sleeping Beauty (RCP play #444*); opened 75-03-21
 Ice Wolf , The (RCP play #445*); opened 75-04-11
 Golden Slippers -- Ragged Sneakers (RCP play #n/a); opened 75-01-17

1975-76

Mad Show , The (RCP play #392*); opened 75-07-11
 Our Town (RCP play #393*); opened 75-08-08
 One acts: 1 What's Dead; 2 The Hairy Falsetto; 3 The Old Lady Shows Her Medals (RCP play #394*); opened 75-07-18
 6 Rms Riv Vu (RCP play #386); opened 75-10-10
 Sunshine Boys , The (RCP play #387); opened 75-11-07
 Petrified Forest , The (RCP play #388); opened 75-12-05
 Secretary Bird (RCP play #389); opened 76-02-06
 Little Foxes , The (RCP play #390); opened 76-03-05
 Finishing Touches (RCP play #391); opened 76-05-07
 Sorcerer's Apprentice , The (RCP play #395*); opened 76-01-09
 Gingerbread Boy , The (RCP play #396*); opened 76-04-23

1976-77

See How They Run (RCP play #446); opened 76-09-30
 Oliver (RCP play #447); opened 76-10-29
 Happy Time , The (RCP play #448); opened 76-12-03
 Sherlock Holmes (RCP play #449); opened 77-01-28
 Cat on a Hot Tin Roof (RCP play #450); opened 77-03-18
 Not Now Darling (RCP play #451); opened 77-05-06
 Four Dancing Princess (RCP play #452); opened
 Indian Captive , The (RCP play #453); opened
 King of the Ice Cream Mountain (RCP play #454); opened 76-07-17
 West Side Story (RCP play #455); opened 76-07-22
 Charlie's Aunt (RCP play #456); opened 76-08-12

1977-78

Room Service (RCP play #457); opened 77-10-07
 Plaza Suite (RCP play #458); opened 77-11-25
 King and I , The (RCP play #459); opened 78-01-01

Speaking of Murder (RCP play #460); opened 78-03-24
 Don't Start Without Me (RCP play #461); opened 78-05-26
 A Funny Thing Happened on the Way to the Forum (RCP play #462); opened 78-07-07
 Cabaret Theatre (RCP play #463); opened ?
 Auntie Mame (RCP play #464); opened 77-07-14
 Life With Father (RCP play #465); opened 77-08-11
 Rumpelstiltskin (RCP play #466); opened 78-02-10
 Hobbit , The (RCP play #467); opened 78-04-14

1978-79
 Absurd Person Singular (RCP play #468); opened 78-11-17
 My Fair Lady (RCP play #469); opened 78-12-31
 Vivat, Vivat Regina (RCP play #470); opened 79-03-23
 Secret Affairs of Mildred Wild , The (RCP play #471); opened 79-05-25
 Unsinkable Molly Brown (RCP play #472); opened 79-07-06
 Cat Princess , The (RCP play #473); opened 79-02-09
 Pinocchio (RCP play #474); opened 79-04-21
 Status Quo Vadis (RCP play #475); opened 79-02-16
 "Ladies & Gentlemen, Mr. Dickens Will Read..." (RCP play #476); opened 79-02-17
 Great Cross Country Race , The (RCP play #477); opened
 Once Upon a Mattress (RCP play #478); opened 78-08-18
 Once Upon a Mattress (RCP play #479); opened 78-10-06

1979-80
 Last Meeting of the Knights of the White Magnolia , The (RCP play #480); opened 78-11-16
 Kiss Me Kate (RCP play #481); opened 79-12-31
 Dial "M" for Murder (RCP play #482); opened 80-02-22
 Step on a Crack (RCP play #483); opened 80-03-07
 Sly Fox (RCP play #484); opened 80-05-02
 No Sex Please, We're British (RCP play #485); opened 80-06-20

1980-81
 I Do, I Do (RCP play #486); opened 80-11-14
 Black Comedy (RCP play #487); opened 80-12-31
 Veronica's Room (RCP play #488); opened 81-03-06
 Relatively Speaking (RCP play #489); opened 81-05-16
 An Evening With Cecile Saine (RCP play #n/a); opened 81-05-23
 Cave Dwellers , The (RCP play #490); opened 81-06-05
 Runaways (RCP play #491); opened 80-08-??

1981-82
 Chapter Two (RCP play #492); opened 81-10-15
 Anything Goes (RCP play #493); opened 81-12-03
 Ladies in Retirement (RCP play #494); opened 82-02-18
 That Championship Season (RCP play #495); opened 82-03-26
 Solid Gold Cadillac , The (RCP play #496); opened 82-05-14
 Story Theater (RCP play #497); opened 81-07-29
 Working (RCP play #498); opened 81-08-19

1982-83
 High Spirits (RCP play #499); opened 82-10-22
 Bus Stop (RCP play #500); opened 82-12-09
 Toys in the Attic (RCP play #501); opened
 Child Buyer. The , The (RCP play #502); opened 83-03-17
 A Hotline to Heaven (RCP play #503); opened
 A Midsummer's Night Dream (RCP play #504); opened 82-08-11

1983-84
 Desperate Hours , The (RCP play #505); opened 83-10-21
 Murder Room , The (RCP play #506); opened 83-12-30
 All the Way Home (RCP play #507); opened 84-02-03
 True West (RCP play #508); opened 84-03-23

Spoon River Anthology (RCP play #509); opened 84-05-11

1984-85
 How the Other Half Loves (RCP play #510); opened 85-05-11
 Whodunnit (RCP play #511); opened 85-07-12

1985-86
 Lovers & Other Strangers (RCP play #512); opened 85-09-26
 Rashomon (RCP play #513); opened 85-11-08
 Romantic Comedy (RCP play #514); opened 85-12-27
 Sea Marks (RCP play #515); opened 86-02-14
 Whose Life is It Anyway? (RCP play #516); opened 86-04-04
 Pippin (RCP play #517); opened 86-05-30

1986-87
 Last of the Red Hot Lovers (RCP play #518); opened 86-09-12
 Deathtrap (RCP play #519); opened 86-10-31
 Drunkard , The (RCP play #520); opened 86-12-19
 Equus (RCP play #521); opened 87-02-06
 Bedroom Farce (RCP play #522); opened 87-03-27
 How to Succeed in Business Without Really Trying (RCP play #523); opened 87-05-22

1987-88
 Apple Tree , The (RCP play #524); opened 87-09-26
 Sleuth (RCP play #525); opened 87-11-21
 Drunkard , The (RCP play #526); opened 87-12-31
 Rope Dancers , The (RCP play #527); opened 88-02-12
 Best of Friends (RCP play #528); opened 88-04-??
 Robber Bridegroom , The (RCP play #529); opened 88-05-13
 Original One Acts:
 1) The Celebration
 2) Watch it Gridley! (RCP play #530); opened 88-06-24

1988-89
 Nerd , The (RCP play #531); opened 88-09-30
 Odd Couple [*The Female Version] , The (RCP play #532); opened 88-11-18
 Cabaret (RCP play #533); opened 89-01-27
 Nuts (RCP play #534); opened 89-03-17
 Gypsy Centerfold , The (RCP play #535); opened 89-05-05

1989-90
 Agness of God (RCP play #536); opened 89-09-29
 Table Manners [The Norman Conquests] (RCP play #537); opened 89-11-17
 Company (RCP play #538); opened 90-01-26
 Gingerbread Lady , The (RCP play #539); opened 90-03-16
 Musical Comedy Murders of 1940 , The (RCP play #540); opened 90-05-11

1990-91
 Shadow Box , The (RCP play #541); opened 90-09-28
 Wait Until Dark (RCP play #542); opened 90-11-16
 Two by Two (RCP play #543); opened 91-01-25
 Sunshine Boys , The (RCP play #544); opened 91-03-15
 Driving Miss Daisy (RCP play #545); opened 91-05-03
 Prisoner of Second Avenue , The (RCP play #546); opened 91-05-19
 Don't Sleep Under the Mapoo Tree (RCP play #547); opened 91-06-16

1991-92
 Towards Zero (RCP play #548); opened
 Come Blow Your Horn (RCP play #549); opened
 I Do, I Do! (RCP play #550); opened
 Clever Dick (RCP play #551); opened
 Lend Me a Tenor (RCP play #552); opened
 The Shaggy Dog Murder Trial (RCP play #553); opened

1992-93

Steel Magnolias (RCP play #554); opened
 Prelude to a Kiss (RCP play #555); opened
 Side by Side By Sondheim (RCP play #556); opened
 Rumors (RCP play #557); opened

1993-94

Love Letters (RCP play #558); opened
 Social Security (RCP play #559); opened
 Lips Together/Teeth Apart (RCP play #560); opened
 Baby (RCP play #561); opened

1994-95

Arsenic & Old Lace (RCP play #562); opened
 Some Enchanted Evening (RCP play #564); opened
 Breaking Legs (RCP play #565); opened
 Bear & The Marriage Proposal , The (RCP play #566); opened
 1776 (RCP play #568); opened
 Twelfth Night (RCP play #563); opened 94-11-04
 Tempest , The (RCP play #567); opened 95-04-21

1995-96

Taming of the Shrew , The (RCP play #569); opened 95-10-27
 Midsummer Night's Dream , A (RCP play #573); opened 96-04-19
 Spooftydoof's Funnybone , The (RCP play #570); opened 95-11-24
 World Goes Round , The (RCP play #571); opened 95-12-31
 Story Theater (RCP play #572); opened
 Jake's Women (RCP play #574); opened
 The (Approx.) 15 Minute Hamlet & other Really Neat
 Shakespearian Scenes (RCP play #575); opened 96-07-20

1996-97

Macbeth (RCP play #576); opened 96-11-01

Merry Wives of Windsor , The (RCP play #579); opened 97-04-04

Much Ado About Nothing (RCP play #581); opened 97-07-15
 Young Prince Hal (RCP play #578); opened 97-02-01
 Jungle Book (RCP play #577); opened 96-12-07
 South Pacific (RCP play #580); opened 97-06-13
 Hamlet (A Workshop version) (RCP play #582); opened 97-08-21

1997-98

As You Like It (RCP play #583); opened 97-10-31
 Rumpelstiltskin (RCP play #584); opened 97-11-??
 Importance of Being Earnest The (RCP play #585); opened 97-12-05
 Tale of Marina The (RCP play #587); opened 98-02-07
 Playboy of the Western World The (RCP play #588); opened 98-03-13
 Richard III (RCP play #589); opened 98-04-24
 Romeo & Juliet (RCP play #590); opened 98-07-10
 Brush Up Your Shakespeare (RCP play #586); opened 97-12-31
 Runner Stumbles , The (RCP play #591); opened 98-08-24

1998-99

Othello (RCP play #592); opened 98-10-30
 Kiss Me, Kate (RCP play #593); opened 98-12-04
 Tempest in a Teapot , A (RCP play #594); opened 99-01-29
 Evening at the Abbey: Spreading the News, Ridders to the Sea,
 Cathleen Ni Houlihan , An (RCP play #595); opened 99-03-12
 Henry V (RCP play #596); opened 99-04-16
 Love's Labor's Lost (RCP play #597); opened 99-07-09

1999-2000

Julius Caesar (RCP play #598); opened 99-10-30
 Da (RCP play #599); opened 00-03-10
 Twelfth Night (Children's) (RCP play #600); opened 00-04-07
 Midsummer Night's Dream A (RCP play #601); opened 00-07-07

Sheboygan Theatre Company

Mainstage Productions

Season of 1934-35
 Devil in the Cheese
 Another Language

Season of 1935-36
 The Later Christopher Bean
 Beyond the Horizon

Season of 1936-37
 Double Door
 Fashion
 The Bishop Misbehaves

Season of 1937-38
 Fresh Fields
 Children of the Moon

Season of 1938-39
 The Bat
 The Old Soak

Season of 1939-40
 The First Lady
 A Doll's House

The Night of January 16th

Season of 1940-41
 Stage Door
 You Can't Take it With You
 Seven Keys to Baldpate

Season of 1941-42
 George Washington Slept Here
 Lightnin'
 Night Must Fall

Season of 1942-43
 Holiday
 Room Service
 Watch on the Rhine

Season of 1943-44
 My Sister Eileen
 The Man Who Came to Dinner
 Arsenic and Old Lace

Season of 1944-45
 Claudia
 Tomorrow the World
 Mr. and Mrs. North

Season of 1945-46
 Royal Family
 The Male Animal
 Angel Street

Season of 1946-47
 Laura
 The Show-Off
 Papa is All
 Season of 1947-48
 The Little Foxes
 I Killed the Count
 Blithe Spirit

Season of 1948-49
 Life with Father
 Ladies in Retirement
 Arms and the Man
 The Hasty Heart

Season of 1949-50
 The Corn is Green
 John Loves Mary
 The Front Page
 Of Thee I Sing

Season of 1950-51	A Majority of One The Gazebo The Pleasure of His Company Macbeth	The Man Who Came to Dinner Forty Carats Fiddler on the Roof
Two Blind Mice The Glass Menagerie The Drunkard Goodbye My Fancy	Season of 1962-63 There Shall Be No Night The Girls in 509 Romanoff and Juliet Carousel	Season of 1973-74 I Do! I Do! Dylan Invitation to a March A Funny Thing Happened on the Way for the Forum
Season of 1951-52 Harvey Home of the Brave The Taming of the Shrew State of the Union	Season of 1963-64 Everybody Loves Opal The Mousetrap Born Yesterday Our Town	Season of 1974-75 Jabberweck Last of the Red Hot Lovers Miracle Worker Cabaret
Season of 1952-53 Heaven Can Wait The Philadelphia Story Darkness at Noon The Student Prince	Season of 1964-65 The Visit The Man in the Dog Suit Kind Lady The Sound of Music	Season of 1975-76 Hotel Paradise Sleuth Roshoman Gypsy
Season of 1953-54 Stalag 17 Affairs of State Pygmalion The Happy Time	Season of 1965-66 Mary, Mary Dark at the Top of the Stairs Androcles and the Lion The Happy Journey Blossom Time	Season of 1976-77 HMS Pinafore How the Other Half Loves The Good Doctor Camelot
Season of 1954-55 My Three Angels Ten Little Indians The Shining Hour Brigadoon	Season of 1966-67 Charley's Aunt Glass Menagerie Country Girl South Pacific	Season of 1977-78 The Skin of Our Teeth Babes in Toyland JB How to Succeed in Business Without Really Trying
Season of 1955-56 What Every Woman Knows Twilight Walk The Golden Boy Sabrina Fair	Season of 1967-68 Barefoot in the Park The Absence of a Cello The Subject was Roses Music Man	Season of 1978-79 The Rainmaker Peter Pan Carnival Romeo and Juliet
Season of 1956-57 Desperate Hours Lo & Behold Caine Mutiny Oklahoma	Season of 1968-69 You Can't Take It With You The Odd Couple The Heiress Call Me Madam	Season of 1979-80 Never Too Late Butterflies are Free Dracula The King and I
Season of 1957-58 Witness for the Prosecution The Silver Whistle Tovarich Tea House of the August Moon	Season of 1969-70 Three Men on a Horse Write Me a Murder The Lion in Winter My Fair Lady	Season of 1980-81 Arsenic and Old Lace Chapter Two Picnic Catch Me If You Can
Season of 1958-59 Mr. Roberts Bell, Book & Candles The Hidden River The King & I	Season of 1970-71 Don't Drink the Water Cactus Flower Man For All Seasons Annie Get Your Gun	Season of 1981-82 The Prisoner of Second Avenue A Christmas Carol The Glass Menagerie On Golden Pond Hello Dolly
Season of 1959-60 Inherit the Wind Dial 'M' for Murder Light up the Sky Picnic	Season of 1971-72 Harvey Plaza Suite Best Man Mame	Season of 1982-83 Wait Until Dark You're A Good Man, Charlie Brown Gigi Mary, Mary Brigadoon
Season of 1960-61 Look Homeward, Angel Visit to a Small Planet Anastasia Kiss Me, Kate	Season of 1972-73 Star Spangled Girl	
Season of 1961-62		

Season of 1983-84
 Light Up the Sky
 Amahl and the Night Visitors
 Life With Father
 The Little Foxes
 South Pacific

Season of 1984-85
 Tribute
 Annie
 Romantic Comedy
 The Runner Stumbles
 Some Enchanted Evening

Season of 1985-86
 110 in the Shade
 Oliver
 The Foreigner
 'night, Mother
 Company

Season of 1986-87
 Ah, Wilderness
 Once Upon a Mattress
 Brighton Beach Memoirs
 Pack of Lies
 Two by Two

Season of 1987-88
 The Adventures of Sherlock Holmes
 The Sound of Music
 The Nerd
 Fiddler on the Roof

Season of 1988-89
 The Octette Bridge Club
 42nd Street
 The Odd Couple (female version)
 Applause

Season of 1989-90

Social Security
 Bye Bye Birdie
 Broadway Bound
 Guys and Dolls

Season of 1990-91
 Squabbles
 Anything Goes
 Deathtrap
 Headset

Season of 1991-92
 Steel Magnolias
 A Christmas Carol
 The Boys Next Door
 Nunsense

Season of 1992-93
 Driving Miss Daisy
 The King and I
 The Diary of Anne Frank
 Lend Me a Tenor

Season of 1993-94
 Bloodties
 Annie
 The Cemetery Club
 Rumors
 Nunsense II, The Second Coming

Season of 1994-95
 I Hate Hamlet
 The Music Man
 Spin Off
 Lost in Yonkers
 Something's Afoot

Season of 1995-96
 That Madcap Moon
 Nutcracker: The Musical
 Done to Death

Annie Warbucks

Season of 1996-97
 The Secret Garden
 Christmas Carol
 Dracula
 Harvey
 Do Black Patent Leather Shoes
 Really Reflect Up?

Season of 1997-98
 Anne of Green Gables
 Babes in Toyland
 The Miracle Worker
 The Odd Couple
 Man of La Mancha

Season of 1998-99
 Little Women
 My Fair Lady
 On Golden Pond
 The Foreigner
 Zorba

Season of 1999-2000
 The Sound of Music
 The Wizard of Oz
 To Kill a Mockingbird
 Last of the Red Hot Lovers
 A Funny Thing Happened on the
 Way to the Forum

Season of 2000-2001
 You're a Good Man Charlie Brown
 Joseph & the Amazing Technicolor
 Dreamcoat
 Dark Passages
 Barefoot in the Park
 How to Succeed in Business Without
 Really Trying

Spartanburg Little Theatre

1946-47
 Candlelight
 The Late Christopher Bean
 Riddle Me This
 On Borrowed Time

1947-48
 Goodbye, Again
 Whistling In The Dark
 Family Portrait
 The Milky Way

1948-49
 Let Us Be Gay
 Rip Van Winkle
 John Loves Mary
 Three Men On A Horse

1949-50
 Happy Birthday
 An Inspector Calls
 January Thaw
 Home Of The Brave

Born Yesterday (Bonus Production)

1950-51
 The Man Who Came To Dinner
 The Silver Whistle
 The Heiress
 All My Sons

1951-52
 Dream Girl
 Double Door
 The Petrified Forest
 Good Housekeeping

1952-53
 The Front Page
 Goodbye, Mr. Fancy
 Allegro
 Meet The Wife

1953-54
 Carousel
 The Late Christopher Bean

Payment Deferred
 The Torch Bearers

1954-55
 Kiss Me, Kate
 My Three Angels
 Ah, Wilderness!
 Point Of No Return

1955-56
 Wonderful Town
 King Of Hearts
 The Male Animal
 The Solid Gold Cadillac

1956-57
 The King And I
 The Philadelphia Story
 Heaven Can Wait
 Teahouse Of The August Moon

1957-58
 Guys And Dolls

The Reluctant Debutante
The Four Poster
Inherit The Wind

1958-59

Annie Get Your Gun
Harvey
The Tender Trap
No Time For Sergeants

1959-60

Show Boat
The Girls In 509
The Gazebo
The Happy Time

1960-61

South Pacific
The Desperate Hours
Sabrina Fair
Street Scene

1961-62

Oklahoma
JB
The Pleasure Of His Company
Romanoff And Juliet

1962-63

Bye-Bye Birdie
The Moon Is Blue
Anastasia
Send Me No Flowers

1963-64

Carnival
Angel Street
Come Blow Your Horn
Take Her, She's Mine

1964-65

My Fair Lady
Bell, Book And Candle
Look Homeward, Angel
Fair And Warmer

1965-66

The Unsinkable Molly Brown
Mary, Mary
A Man For All Seasons
Critic's Choice

1966-67

How To Succeed In Business Without
Even Trying
The Absence Of A Cello
The Subject Was Roses
The Women

1967-68

The Merry Widow
The Odd Couple
Separate Table
Any Wednesday

1968-69

The Sound Of Music
Never Too Late

The Lion In Winter
The Star Spangled Girl

1969-70

Oliver!
Desk Set
The Potting Shed
Dinner At Eight

1970-71

Mame
Born Yesterday
On Borrowed Time
Teahouse Of The August Moon

1971- 72

The Music Man
Wait Until Dark
All The King's Men
Spofford

1972-73

Gypsy
Butterflies Are Free
Vivat! Vivat! Regina!
Forty Carats
1973- 74
Cabaret
I Do, I Do
The Public Eye And Black Comedy
Mister Roberts

1974- 75

Fiddler On The Roof
Ladies In Retirement
The Royal Hunt Of The Sun
Private Lives

1975- 76

Promises, Promises
6 RMS RIV VU
1776
The Prisoner Of Second Avenue

1976-77

Hello, Dolly
The Sunshine Boys
Night Watch
Man Of La Mancha

1977-78

The Pajama Game
The Oldest Living Graduate
Absurd Person Singular
The Mousetrap
1978- 79
Carousel
Time Of The Cuckoo
Elizabeth The Queen
A Murder Is Announced

1979-80

A Funny Thing Happened On The Way
To The Forum
Same Time, Next Year
The Crucifer Of Blood
Gigi

1980-81

The King And I
Tribute
On Golden Pond
You Can't Take It With You

1981-82

She Loves Me
Bus Stop
The Man Who Came To Dinner
Blithe Spirit

1982-83

Guys And Dolls
A Flea In Her Ear
A Streetcar Named Desire
They're Playing Our Song

1983-84

Joseph And The Amazing
Technicolor Dreamcoat
How The Other Half Loves
Tea And Sympathy
Crimes Of The Heart
Anything Goes

1984-85

Westside Story
California Suite Amadeus
Charley's Aunt
Godspell

1985-86

Annie Picnic
Arsenic And Old Lace
Evita

1986-87

Noises Off

Bye, Bye Birdie
Stage Struck
Best Little Whorehouse

1987-88

The Pirates Of Penzance
Never Too Late
The Foreigner
Little Shop Of Horrors

1988-89

Once Upon A Mattress
Brighton Beach Memoirs
Hi-Jinz (Musical Review)
Side By Side By Sondheim

1989-90

Damn Yankees

The Dining Room
See How They Run
Riverwind

1990-91

Bells Are Ringing
The Solid Gold Cadillac
Accommodations
Applause

1991-92

Wizard Of Oz
No Sex, Please: We're British
Return Engagements
Always...Patsy Cline

1992-93

Grease

Wild Oats
Rumors
Sound Of Music

1993-94

Oliver!
The Odd Couple-Female Version
Nuptials
Cinderella

1994-1995

Pump Boys & Dinettes
Steel Magnolias
Joseph And The Amazing Technicolor
Dreamcoat
Something's Afoot

Village Players

First Season - 1923 - 24

"Maker Of Dreams"
by Oilphant Downs

Second Season * 1924 - 25

"The Bank Account"
by Howard Brock
"The Changeling"
by Robert M. Thom
"Columbine"
by Colin Clement
"Trifle"
by Susan Glaspell

Third Season * 1925 - 26

"Triangle"
by Anonymous
"Jazz & Minuet"
by Ruth Giorloff

Fourth Season * 1926 - 27

"Penny Buns And Roses"
by Charles Repper, Leisa Wilson

Fifth Season * 1927 - 28

"Ropes"
by Wilbur Daniel Steele
"Indian Summer"
by Barrett Clark
"The Teeth Of The Gift Horse"
by Margaret Cameron
"Apartments To Let"
by Elliott Nugent and Howard Lindsey

Sixth Season * 1928 - 29

"No Vacancies"
by Sheldon Noble (Original)
"Aren't We All"
by Frederic K. Lonsdale

Seventh Season * 1929 - 30

"Streets of New York"
by Dion Boucicault
"Hay Fever"
by Noel Coward

Eighth Season * 1930 - 31

"At Mrs. Beam's"
by C. K. Munro

Ninth Season * 1931 - 32

"Paris Bound"
by Philip Barry
"Journey's End"
by R. C. Sheriff

Tenth Season * 1932 - 33

"The Tenderfoot"
by Gordon Lefebre (Original)
"Cock Robin"
by Elmer Rice, Philip Barry

Eleventh Season * 1933 - 34

"Star Dust"
by Gordon Lefebre (Original)
"Bitter Willows"
by Leslie Cameron

Twelfth Season * 1934 - 35

"Uncle Tom's Cabin"
by George Aiken
"Whistling In The dark"
by Lawrence Gross, Paul deKruif

Thirteenth Season * 1935 - 36

"Oliver, Oliver"
by Paul Osborn
"Dangerous Corner"
by J. B. Priestly

"The Front Page"
by Ben Hecht, Charles MacArthur

Fourteenth Season * 1936 - 37

"Bird In Hand"
by John Drinkwater
"Holiday"
by Philip Barry
"Yellow Jack"
by Sidney Howard, Paul deKruif

Fifteenth Season * 1937 - 38

"Dulcy"
by George S. Kaufman, Marc Connelly
"June Moon"
by Ring Lardner, George S. Kaufman
"The Night Of January 16th"
by Ayn Rand

Sixteenth Season * 1938 - 39

"Boy Meets Girl"
by Bella and Samuel Spewack
"The Petrified Forest"
by Robert Sherwood
"Small Miracle"
by Norman Drasna

Seventeenth Season * 1939 - 40

"The Bat"
by Mary Roberts Rinehart, Avery
Hopgood
"First Lady"
by Katherine Drayton, George
Kaufman
"Susan And God"
by Rachel Crothers

Eighteenth Season * 1940 - 41

"See My Lawyer"
by Richard Maibaum, Harry Clark
"When Ladies Meet"

by Rachel Crothers
"Double Door"
by Elizabeth McFadden

Nineteenth Season * 1941 - 42

"The Skylark"
by Sampson Raplaelson
"Through The Night"
by F. Ryerson, C. Clements
"The Male Animal"
by Elliot Nugent
"Christmas Under The Big Top"
by June Bell (Original)

Twentieth Season * 1942 - 43

"Heaven Can Wait"
by Harry Segal
"Incognito"
by N. Richard Nusbaum
"Ladies In Retirement"
by Edward Percy, R. Denham
"Popshellin"
by Ward Tollzien, Frank McGinnis

Twenty First Season * 1943 - 44

"Papa Is All"
by Patterson Greene
"Don't Know How It Happened"
by Jim Bullock, Ward Tollzien
"Peggy And The Pirates"
by Morgan, John O'Hara
"Night Must Fall"
by Emlyn Williams

Twenty Second Season * 1944 - 45

"Slight Case Of Murder"
by Damon Runyan, H. Lindsay
"Yes, My Darling Daughter"
by Mark Reed
"Take A Tip"
by Bill and Helen Genung (Original)
"The Little Foxes"
by Lillian Hellman

Twenty Third Season * 1945 - 46

"The Blythe Spirit"
by Noel Coward
"Chicken Every Sunday"
by Julius and Philip Epstein
"The Philadelphia Story"
by Philip Barry
"Guest In The House"
by Hagar Wilde, Dale Euonson

Twenty Fourth Season * 1946 - 47

"Old Acquaintance"
by John Van Driten
"Uncle Harry"
by Thomas Job
"Biography"
by S. N. Behrman
"The Late George Apley"

by George S. Kaufman

Twenty Fifth Season * 1947 - 48

"The State Of The Union"
by H. Lindsay, Russel Crouse
"Suspect"
by Edward Percy, Reginald Denham
"The Vinegar Tree"
by Paul Osborn
"Out Of This World"
by Jim Bullock, Ward Tollzien
(Original)

Twenty Sixth Season * 1948 - 49

"John Loves Mary"
by Norman Krasna
"Ten Little Indians"
by Agatha Christie
"Another Part Of The Forest"
by Lillian Hellman
"I Remember Mama"
by John Van Druten

Twenty Seventh Season * 1949- 50

"But Not Goodbye"
by George Seaton
"Two Blind Mice"
by Samuel Spewack
"Time For Elizabeth"
by Norman Krasna, Groucho Marx
"The Women"
by Clare Booth Luce

Twenty Eighth Season * 1950 - 51

"The Silver Whistle"
by Robert E. McEnroe
"Stage Door"
by Edna Ferber, George S. Kaufman
"Goodbye My Fancy"
by Fay Canin
"Here Today"
by George Oppenheimer

Twenty Ninth season * 1951 - 52

"Arsenic And Old Lace"
by Joseph Kesseiring
"Detective Story"
by Sidney Kinglsey
"Father Of The Bride"
by Caroline Grancks
"Light Up The Sky"
by Moss Hart
"Voice Of The Turtle"
by John Van Druten

Thirtieth Season * 1952 - 53

"Animal Kingdom"
by Philip Barry
"Come Back Little Sheba"
by William Inge
"The Happy Time"
by Samuel Taylor

"O Mistress Mine"
by Terrence Rattigan
"The Ticket Of Leave Man"
by Tom Taylor

Thirty First Season * 1953 - 54

"George Washington Slept Here"
by Moss Hart, George S. Kaufman
"Mister Roberts"
by Thomas Heggen, Josh Logan
"Personal Appearance"
by Lawrence Riley
"The Little Scandal"
by Ryerson, Alice D. Miller

Thirty Second Season * 1954 - 55

"Season In The Sun"
by Wolcott Gibbs
"Sabrina Fair"
by Sam Taylor

Thirty Third Season * 1955 - 56

"Stalag 17"
by Donald Bevan, Edmund Trzcinski
"The Fifth Season"
by Sylvia Regan

Thirty Fourth Season * 1956 - 57

"The Solid Gold Cadillac"
by Howard Teichmann, George S. Kaufman
"Anastasia"
by M. Maurette, G. Bolton
"The Seven Year Itch"
by George Axelrod

Thirty Fifth Season * 1957 - 58

"The Teahouse Of The August Moon"
by John Patrick
"The Chalk Garden"
by Enid Bagnold
"The Great Sebastian"
by Lindsay & Crouse

Thirty Sixth Season * 1958 - 59

"Point Of No Return"
by John Marquand
"Born Yesterday"
by Garson Kanin
"The Masked Rider Of Gory Gulch"
by Dorothea Nielsen
"A Streetcar Named Desire"
by Tennessee Williams

Thirty Seventh Season * 1959 - 60

"Third Best Sport"
by Eleanor and Lee Bayer
"Diary Of Ann Frank"
by F. Goodrich, Al Hackett
"Harvey"
by Mary Chase

Thirty Eighth Season * 1960 - 61	"Lil" Abner"	by Abe Burrows
"Once More With Feeling" by Harry Kurnitz "Dial M For Murder" by Frederick Knott	Forty Fifth Season * 1967 - 68	Fifty First Season * 1973 - 74
Thirty Ninth Season * 1961 - 62	"Barefoot In The Park" by Neil Simon "My Fair Lady" "Any Wednesday" by Muriel Resnik "The Odd Couple" by Neil Simon "The Happiest Millionaire" by Kyle Chrichton	"Promenade All" "Applause" "Sweet Bird Of Youth" "Laura" "Irma La Douce"
"Auntie Mame" by Jerome Lawrence and Robert E. Lee	Forty Sixth Season * 1968 - 69	Fifty Second Season * 1974 - 75
Fortieth season * 1962 - 63	"Absence Of A Cello" by Ira Wallace "Guys And Dolls" "Look Homeward, Angel" by Ketti Frings "Sunday In New York" by Norman Krasna "Fantasticks"	"Not Now Darling" "A Funny Thing Happened On The Way To The Forum" "Witness For The Prosecution" "Butterflies Are Free" "Romanoff And Juliet"
"The Gazebo" by Alec Coppel "Once Upon A Mattress" by Rogers and Barer "Design For Murder" by George Batson "Thurber's Carnival"	Forty Seventh Season * 1969 - 70	Fifty Third Season * 1975 - 76
Forty First Season * 1963 - 64	"Oklahoma" "The Philadelphia Story" "A Man For All Seasons" "Don't Drink The Water" by Woody Allen "The Apple Tree"	"Prisoner Of Second Avenue" "Plain And Fancy" "Miss Reardon Drinks A Little" "The Importance Of Being Ernest" "Finishing Touches"
"Pillow Talk" by Christopher Sergel "Inherit The Wind" by Jerome Lawrence and Robert E. Lee "Take Her, She's Mine" by Phoebe and Henry Ephron "Monique" by Dorothy and Michael Blankfort "Bell's Are Ringing" by Betty Comden and Adolph Green	Forty Eighth Season * 1970 - 71	Fifty Fourth Season * 1976 - 77
Forty Second Season * 1964 - 65	"Come Blow Your Horn" by Neil Simon "Mame" "Everything In The Garden" by Edward Albee "The Front Page" by Ben Hecht	"No Sex Please, We're British" "Company" "Cat On A Hot Tin Roof" "The Seven Year Itch" "You Never Can Tell"
"No Time For Sergeants" by Ira Levin "Major Barbara" by George Bernard Shaw "A Shot In The Dark" by Marcel Achard "Little Mary Sunshine" by Rick Besoyan	Forty Ninth Season * 1971 - 72	Fifty Fifth Season * 1977 - 78
Forty Third Season * 1965 - 66	"You Know I Can't Hear You When The Waters Running" by Robert Anderson "Take Me Along" by Robert Merrill "Death Of A Salesman" by Arthur Miller "Forty Carats" by Jay Allen "Plaza Suite" by Neil Simon	"Absurd Person Singular" "Night Must Fall" "Promises, Promises" "One Flew Over The Cuckoo's Nest" "The Secret Affairs Of Mildred Wilde"
"Never Too Late" by Arthur Sumner Long "Anything Goes" by Guy Bolton, P. G. Wodehouse, Howard Lindsay "Rhinoceros" by Eugene Ionesco "Charley's Aunt" by Brandon Thomas	Fiftieth Season * 1972 - 73	Fifty Sixth Season * 1978 - 79
Forty Fourth Season * 1966 - 67	"Play It Again Sam" by Woody Allen "Oh Kay" "The Andersonville Trial" by Saul Levitt "Enter Laughing" by Joseph Stein "Cactus Flower"	"Lovers And Other Strangers" "Wait Until Dark" "Carnival" "The Lion In Winter" "Count Dracula"
"A Majority Of One" by Leonard Spigelgass "Mary, Mary" by "The Devil's Disciple" by George Bernard Shaw "Desperate Hours"		Fifty Seventh Season * 1979 - 80
		"Same Time Next Year" "The Shadow Box" "You Can't Take It With You" "Kiss Me Kate" "Tartuffe"
		Fifty Eighth Season * 1980 - 81
		"Something Afoot" "The Man Who Came To Dinner" "Hedda Gabler" "Rogers & Hart: A Celebration" "My Three Angels"
		Fifty Ninth Season * 1981 - 82

	Sixty Fifth Season * 1987 - 88	Seventy Second Season * 1994 - 95
"Bedroom Farce"	"The Sunshine Boys"	"Arsenic And Old Lace"
"All My Sons"	"Pajama Game"	"My Favorite Year"
"Dear World"	"Mornings At Seven"	"Noises Off"
"Rainmaker"	"The Boyfriend"	"Nightwatch"
"Gingerbread Lady"	"The Girls In 509"	"Nonsense"
Sixtieth Season * 1982 - 83	Sixty Sixth Season * 1988 - 89	Summer Shows
"DeathTrap"	"The Odd Couple"	"Dancing At Lughnasa"
"70 Girls 70"	"Picnic"	"I Hate Hamlet"
"Whose Life Is It Anyway"	"Anything Goes"	Seventy Third Season * 1995 - 96
"How The Other Half Loves"	"The Foreigner"	"Taking Steps"
"The Crucible"	"Guest In The House"	"Corpse"
Sixty First Season * 1983 - 84	Sixty Seventh Season * 1989 - 90	"Romance, Romance"
"The Mousetrap"	"A Shot In The Dark"	"Crimes Of The Heart"
"Romantic Comedy"	"1940's Radio Hour"	Seventy Fourth Season * 1996 - 97
"Annie Get Your Gun"	"Anne Of A Thousand Days"	"The Honeymooners"
"Lord Arthur Saville's Crime"	"The Mystery Of Edwin Drood"	"Guys And Dolls"
Sixty Second Season * 1984 - 85	"Social Security"	"The Sisters Rosenweig"
"Chapter Two"	Sixty Eighth Season * 1990 - 91	"Relatively Speaking"
"Damn Yankees"	"A Trip To Bountiful"	"The Taffetas"
"A Streetcar Named Desire"	"Do Black Patent Leather Shoes Really Reflect Up?"	Seventy Fifth Season * 1997 - 98
"The Trading Post"	"Steel Magnolias"	"Sweet And Hot"
"Move Over, Mrs. Markham"	"Chicago"	"Rehearsal For Murder"
Sixty Third Season * 1985 - 86	"Brighton Beach Memoirs"	"The Dining Room"
"The Butler Did It"	Sixty Ninth Season * 1991 - 92	"Bye, Bye, Birdie"
"Gypsy"	"Present Laughter"	"Moon Over Buffalo"
"Harvey"	"Return Engagements"	Seventy Sixth Season * 1998 - 99
"The Heiress"	"Enter A Free Man"	"Private Lives"
"To Grandmother's House We Go"	"Night Of The Iguana"	"She Loves Me"
Sixty Fourth Season * 1986 - 87	"Rumors"	"DeathTrap"
"Last Of The Red Hot Lovers"	Seventieth Season * 1992 - 93	"Fiddler On The Roof"
"Two By Two"	"Sherlock's Last Case"	"Long Day's Journey Into Night"
"The Children's Hour"	"South Pacific"	Seventy Seventh Season * 1999-00
"On Golden Pond"	"The Price"	"Back to Barcharach & David"
"Invitation To A March"	"Dangerous Liaisons"	"The Man Who Came TO Dinner"
	"Broadway Bound"	"Oliver"
	Seventy First Season * 1993 - 94	"Sherlock Holmes"
	"A Few Good Men"	"Forever Plaid"
	"Lettuce And Lovage"	Seventy Eighth Season * 2000 - 01
	"Music Man"	"Cole"
	"Alone Together"	"Little Women"
	"Closer Than Ever"	"Sound Of Music"
	Summer Shows:	"Witness For The Prosecution"
	"The Miss Firecracker Contest"	"Lend Me A Tenor"
	"Coastal Disturbances"	
	"A Small Family Business"	

Venice Little Theatre, Inc.

A...My Name is Alice	1990-91	
Absurd Person Singular	1981-82	
Accidentally Yours	1955	
Afterplay	1998-99	
Stage II Agnes of God	1988-89	
Ah, Wilderness	1968-69	1978-79
All's Well...like it (Coarse show)	1998	<i>Blender</i>
Alone Together	1988-89	
Amelia's Second Step (one-act)	1998	<i>Blender</i>
American Century, The (1-Act)	1997-98	<i>Stage II</i>
Anastasia	1979-80	
And Miss Reardon Drinks a Little	1990-1991	
Angel Street	1952	1981-82
Annie	1986-87	
Annie Get Your Gun	1977-78	1991-92
Arsenic And Old Lace	1963-64	1976-77
Barefoot In The Park	1967-68	
Barnum	1985-86	
Battle of Bull Run...Me Cry (1-Act)	1999-00	
Bedroom Farce	1986	<i>Summer</i>
Beau Jest	1996-97	
Belles	1999-00	<i>Stage II</i>
Best Christmas Pageant Ever	1998-99	
TYP Best Little Whorehouse in Texas	1986-87	
Biloxi Blues	1989-90	
Blithe Spirit	1961	1974-75
Boor, The (one-act)	1985	<i>Summer</i>
Born Yesterday	1977-78	1998-99
Boy Friend	20th Season	1992-93
Boys Next Door	1995-96	
Stage II Bowl of Soup (one-act)	1998	
Blender Brigadoon	1984-85	
Brighton Beach Memoirs	1988-89	
Broadway Bound	1990-91	
Broken Hearts (one-act)	1998	
Blender Butterflies Are Free	1973-74	
Cabaret	1979-80	
Cactus Flower	1969-70	
California Suite	1981-82	
Camelot	1979-80	
Camping with Henry & Tom	1997-98	
Stage II Carousel	1998-99	
Cat On A Hot Tin Roof	1972-73	
Cemetery Club	1993-94	
Chapter Two	1980-81	
Charley's Aunt	1984-85	
Children's Hour	1989-90	
Chorus Line, A	1997-98	
Claudia	1951	
Clown Prince of Wanderlust	1981	<i>Summer Camp</i>
Coarse Acting Show (4-plays)	1998	<i>Blender</i>
Cocktail Hour	1995-96	<i>Stage II</i>
Collier's Tuesday Tea (Coarse)	1998	<i>Blender</i>
Come Blow Your Horn	1964-65	1993-94
Complete Works Shakespeare	1998-99	<i>Stage II</i>
Cosi	1998-99	<i>Stage II</i>
Crimes of the Heart	1986	<i>Summer Critic's Choice</i>

Daddy's Dyin'	1992-93	
Dames At Sea	1973-74	July 1994
Dark At The Top Of The Stairs	1965-66	
Dark Of The Moon	1975-76	
Deadwood Dick	1983 <i>Summer</i>	
Death and the Maiden	1996-97 <i>Stage II</i>	
Deathtrap	1984-85	
Dearly Departed	1996-97 <i>Stage II</i>	1997-98
Dear Me, The Sky Is Falling	1971-72	
Design For Murder	1970-71	
Desk Set	1961-62	
Desperate Hours	1962-63	
Dial M for Murder	1958	
Diary Of Anne Frank	1963-64	
Don't Drink The Water	1969-70	
Do Patent Leather Shoes etc.	1996-97	
Driving Miss Daisy	1996-97	
Dr. Edie Gives A ...(one-act)	1998 <i>Blender</i>	
Elephant Man	1985-86	
Enter Laughing	1992-93	
Evening of Theatre	1978 <i>Summer</i>	
Ever Since Eve	1950	
Everybody Loves Opal	1963-64	
Eye of Beholder, The (1-Act)	1997-98 <i>Stage II</i>	
Fantasticks	1975-76	
Fiddler On The Roof	1976-77	
Flop Cop (one-act)	1998 <i>Blender</i>	
Foreigner	1987-88	
Forty Carats	1975-76	
42nd Street	1991-92	
Fourposter	1960	
Fox	1995-96 <i>Stage II</i>	
Foxfire	1985-86	
Free To Be- You And Me	1983 <i>Children~</i>	
Funny Girl	1980-81	1999-2000
Funny Thing ... Forum	1978-79	
Game, A (1- Act)	1999-00	
Gazebo	1980-81	
George M	1990-91	
Gifts	1998-99 <i>Stage II</i>	
Gigi	1961-62	
Gloria Mundi	1951	
God's Favorite	1976-77	
Godspell	1978-79	1991-92
Greetings	1999-00 <i>Stage II</i>	
Guarding Angel (1-Act)	1997-98 <i>Stage II</i>	
Guardsmen	1954	
Guys And Dolls	1982-83	1994-95
Gypsy	1982-83	
Hand Me My Afghan (one-act)	1998-99	
Happiest Millionaire	1972-73	
Harvey	1978-79	
Heiress, The	1996-97	
Hello, Dolly	1995-96	
Hidden in this Picture (1-Act)	1997-98 <i>Stage II</i>	
High Ground	1961-62	
Hold Me (Reader's Theatre)	1998-99	
How The Other Half Loves	1973-74	
How to Succeed in Business	1997-98	
Howie	1960	
It's Only A Play	1987-88	
Jakes's Women	1996-97	
Jane	1960	
Janus	1958	
Joined at the Head (Reading)	1997-98 <i>Stage II</i>	
Joined at the Head (full prod)	1999-00 <i>Stage II</i>	
John Loves Mary	1955	
Judgment Call (one-act)	1998 <i>Blender</i>	

Keely & Du	1999-00	<i>Stage II</i>	
King And I	1983-84		
King of Hearts			
Kiss Me, Kate	1984-85		1998-99
Knave of Hearts	1959		
Ladies In Retirement	1951	1987-88	
Last Of the Red Hot Lovers	1972-73		
Last Yankee	1995-96	<i>Stage II</i>	
Laugh-In	1980		
Summer Laundry & Bourbon (1-act)	1985		
Summer Laura	1954		
Lend Me a Tenor	1993-94		
Lettice and Lovage	1997-98		
Life With Father	1995-96		1967-68
Light Up The Sky	1963-64		
Li'l Abner	1973-74		
Lily, The Felon's Daughter	1965-66		
Lion In Winter (1-act)	1985	<i>Summer</i>	
Lion In Winter	1970-71		1999-2000
Little Foxes	1964-65		1981-82
Little Mary Sunshine	1982-83		1995 <i>Summer</i>
Little Shop of Horrors	1988-89		
Littlest Angel, The	1997-98	<i>TYP</i>	1999-00
TYP Lone Star (1-act)	1985	<i>Summer</i>	
Look Homeward Angel	1973-74		
Lookin' for ...Berry Bush (1-Act)	1997-98	<i>Stage II</i>	
Lost In Yonkers	1994-95		
Love Rides the Rails	1964	<i>Summer</i>	1981 <i>Summer</i>
Love, Sex, and the IRS	1989-90		
Magic Theatre I	1998	<i>Troupe</i>	
Magic Theatre II	1999	<i>Troupe</i>	
Mame	1983-84		
Mamet Women, The (1-Act)	1999-00		
Man in The Dog Suit			
Man of La Mancha	1985-86		
Man Who Came To Dinner	1970-71		
Man Who Couldn't Dance (1-act)	1998	<i>Blender</i>	
Mary, Mary	1965-66		
Me and My Girl	1994-95		
Medea	1960's		
Meet Me in St. Louis	1993-94		
Mikado	1984	<i>Summer</i>	
Miracle Worker	1972-73		
Miranda	1954		
Miss Reardon Drinks A Little	1990-91		
Mister Roberts	1983-84		1994-95
Moon Over Buffalo	1997-98		
Morning's at Seven	1985-1986		
Mousetrap	1960-61		
Move Over, Mrs. Markham	1978-79		
Mrs. Sorkin (one-act)	1998	<i>Blender</i>	
Mrs. Warren's Profession (1-act)	1985	<i>Summer</i>	
Murray Hill	1955		
Music Man	1975-76		1988-89 1997-98
Musical Madness and Memories	1983	<i>Summer</i>	
My Daughter, Your Son	1971-72		
My Fair Lady	1981-82		1993-94
My Three Angels	1959		
Night of the Iguana	1982-83		
1940's Radio Hour	1994-95		
Never Too Late	1965-66		
Noises Off	1986-87		1999-2000
Not Now, Darling	1976-77		
Nunsense	1992-93		
Nunsense II	1994	<i>Spring/Summer</i>	
Nunsense III	1998-99		
Nuts	1997-98	<i>Stage II</i>	
Odd Couple	1967-68		1978-79

Odd Couple (Female)	1987-88	
Oklahoma	1981-82	1995-96
Old Lady Shows Her Medals	1957	
Oliver	1974-75	1989-90 1999-2000
On Golden Pond	1984-85	1999-2000
Once Upon A Mattress	1966-67	1972-73 1999-2000
One Flew Over The Cuckoo's Nest	1979-80	
Orange Souffle (1-Act)	1985 <i>Summer</i>	
Over Twenty-One	1950	
Paddington The Bear	1983 <i>Christmas</i>	
Patient A	1996-97 <i>Stage II</i>	
Phantom	1996-97	
Philadelphia Story	1983-84	
Picnic	1980-81	
Pinocchio (musical)	1998-99 <i>TYP</i>	
Pippin	1990-91	
Pirates of Penzance	1987-88	
Play It Again, Sam	1977-78	
Plaza Suite	1972-73	
Pleasure Of His Company	1977-78	
Present Slaughter (Coarse Show)	1998 <i>Blender</i>	
Prime Of Miss Jean Brodie	1971-72	
Prisoner of Second Avenue	1979-80	
Pushcart Peddlers, The (one act)	1998-99	
Rain	1973-74	
Rain (1-Act)	1997	
Rape of the Belt	1968-69	
Ready When You Are, C.B.	1972-73	
Rebecca	1983-84	
Relatively Speaking	1982-83	
Reluctant Debutante	1958	
Roberta	1980-81	
Romantic Comedy	1985-86	
Roomful of Roses	1964-65	
Rumors	1992-93	
Rumple-not-so-stiltskin		
Run to the Roundhouse, Nellie	1998 <i>Blender</i>	
Salute to Broadway	1985 <i>Theatre Camps</i>	
Second Time Around	1979-80	
Secret Garden	1996 <i>TYP</i>	
See How They Run	1964-65	
70 Girls 70	1986 <i>Summer</i>	
Shadow Box	1986-87	
She Loves Me	1996-97	
Shirley Valentine	1998-99 <i>Stage II</i>	
Shop at Sly Corner	1956	
Side by Side by Sondheim	1986-87	
Silver Whistle	1970-71	
Sisters Rosenweig	1995-96	
Social Security	1991-92	
Something Unspoken (1-Act)	1997 <i>Blender</i>	
Sound of Music	1995-96	
South Pacific	1978-79	
Speaking of Murder	1966-67	
Squabbles	1994-95	
Stalag 17	1966-67	
Stanton's Garage (Reading)	1997 <i>Blender</i>	
Star-Spangled Girl	1971-72	
Steel Magnolias	1990-91	
Sticks and Stones (1-Act)	1997-98 <i>Stage II</i>	
Stop the World	1989-90	
Strange Bedfellows	1965-66	
Streetcar Named Desire	1974-75	
Streuth (Coarse Acting Show)	1998 <i>Blender</i>	
Stuart Little	1999-00 <i>TYP</i>	
Summer And Smoke	1971-72	
Sunday In New York	1966-67	
Sweet Charity	1992-93	

Sylvia	1997-98	<i>Stage II</i>	
Talk Radio	1998-99	<i>FTC</i>	
Taming Of The Shrew	1976-77		
Teahouse Of The August Moon	1974-75		1991-92
Terra Nova	1998-99		
There Goes The Bride	1991-92		
They're Playing Our Song	1987-88		
This Property is Condemned (I-A)	1997	<i>Blender</i>	
Thousand Clowns	1989-90		
Three Men On A Horse	1975-76		
Tom Jones	1976-77		
Torch-Bearers	1950		
Tribute	1982-83		
Trip to Bountiful	1988-89		
Tunnel of Love	1959		
12th Night or FL Frolics of 1850	1975-76		
Twigs	1977-78		
Unhand Her, You Villain	1998	<i>Blender</i>	
UTBU	1980-81		
Valentine Fairy, The (I-Act)	1997		
Valiant, The	1954		
Velvet Glove	1957		
Velveteen Rabbit, The	1997-98	<i>TYP</i>	
Veronica's Room	1990-91		
Visit to a Small Plane	1959		
Wait Until Dark	1974-75		1998-99
Waltz Of The Toreadors	1974-75		
Wanda's Visit (one act)	1998-99		
Warm Penindula	1960-61		
Way of all Fish, The (I-Act)	1999-00		
Ways and Means	1953		
What Did We Do Wrong	1969-70		
Whodunit	1986-87		
Whose Life Is It Anyway	1983-84		
Wizard of Oz (Theatre Camp)	1980	<i>Summer/Xmas</i>	
Women, The	1968-69		
Wrong Turn at Lungfish	1997-98	<i>Stage II</i>	
You Can't Take It With You	1971-72		1984-85 1995-96
Young Elizabeth, The			1977-78
You're A Good Man Charlie Brown	1997	<i>TYP</i>	

TYP -Theatre for Young People productions

Blender- free summer weekend series begun in 1997.

Very Little Theatre

Plays produced by		42	"Nov. 29-30, 1939"	The Women
THE HEILIG THEATRE ERA		43	"Jan. 23-25, 1940"	Pride and Prejudice
1 "May 16, 1929"	You and I	44	"April 1-5, 1940"	The Drunkard
2 "Nov. 7, 1929"	Who Killed Cock Robin	45	"May 14-16, 1940"	Anna Christie
3 "April 2, 1930"	Saturday's Children	46	"Nov. 11-14, 1940"	Margin for Error
4 "Nov. 12, 1930"	The Great Broxopp	47	"Jan. 28-Feb. 1, 1941"	The Drunkard
5 "Dec. 13, 1930"	Cloistered Calm	48	"May 1-3, 1941"	Whiteoaks of Jalna
(Done at the Guild Hall)	Wedding Veils	49	"Nov. 6-7, 1941"	Skylark
THE PILLBOX ERA		50	"Dec. 17-19, 1941"	Little Foxes
6 "April 16-17, 1931"	Ten Nights in a Barroom	51	"Jan. 20-24, 1942"	The Drunkard
7 "July 12, 1931"	Two Gentlemen of Soho	52	"April 15-17, 1942"	The Guardsman
	The Conch Shell (by Sally Allen)	53	"July 16-18, 1942"	Aaron Slick from Punkin Crick
8 "March 11, 1932"	The Marriage of Little Eva	54	"Sept. 17-19, 1942"	The Philadelphia Story
	Helena's Husband	55	"Nov. 12-14, 1942"	Arsenic and Old Lace
9 "May 14-15, 1932"	A Florentine Tragedy	56	"March 25-27, 1943"	The Lady of Letters (Cuckoo's Nest)
	Cliche	57	"July 20-24, 1943"	Love Rides the Rails
10 "Aug. 3, 1932"	Night in an Inn	58	"Nov. - Dec., 1943"	A Murder Has Been Arranged
	Progress			Dark Eyes
11 "Oct. 7-8, 1932"	The Affairs of Anatol	59	"July 20-22, 1944"	The Damask Cheek
12 "Dec. 2-3, 1932"	Lady Frederick	60	"Nov. 16-18, 1944"	Kiss and Tell
13 "March 29-31, 1933"	A Doll's House	61	"March 21-24, 1945"	"Oliver, Oliver"
14 "May, 1933"	Gretna Green	62	"Aug. 21-23, 1945"	Laburnum Grove
15 "June 5-6, 1933"	The Tragedian	63	"Nov. 13-17, 1945"	Ten Nights in a Barroom
	The Bear	64	"Feb. 23-Mar. 2, 1946"	Accent on Youth
	The Proposal	65	"April 30-May 4, 1946"	City Hall (at The Village Green)
16 "Nov. 8, 1933"	Seven Days	66	"June 22-29, 1946"	Three Men on a Horse
17 "Feb. 27 - Mar. 3, 1934"	East Lynne	67	"Aug. 24-31, 1946"	Blithe Spirit
18 "April 8-14, 1934"	What the Gulls Knew (by Sally Allen)	68	"Nov. 9-18, 1946"	A Christmas Carol
	The Misanthrope	69	"Dec. 19-21, 1946"	Streets of New York
19 "May 9-12, 1934"	The Father	70	"Mar. 14-April 3, 1947"	Candida
20 "Jan. 29 - Feb. 2, 1935"	Pygmalion & Galatea	71	"May 16-22, 1947"	State of the Union
21 "March 1-6, 1935"	The Streets of New York	72	"Nov. 1-4, 1947"	Kind Lady
22 "April 15-18, 1935"	The Cherry Orchard	73	"Dec. 5-13, 1947"	The Night of January 16
23 "June, 1935"	Dick Whittington	74	"Feb. 13-24, 1948"	Way Out There (by Alice Ernst)
24 "Jan. 18-24, 1936"	Uncle Tom's Cabin	75	"March 19-27, 1948"	Springtime for Henry
25 "Feb. 26-29, 1936"	Petticoat Fever	76	"May 14-23, 1948"	Stuff 'n Nonsense
26 "March 23-27, 1936"	The Great Divide	77	"July, 1948"	Life With Father
27 "May 16-19, 1936"	The Wooden Wife (by Alice Ernst)	78	"Oct. 1-9, 1948"	Apple of His Eye
	The Glittering Door	79	"Nov. 12-20, 1948"	Laura
	One Bright Morning	80	"Feb. 10-20, 1949"	Dear Ruth
28 "Nov. 4-7, 1936"	Rip Van Winkle	81	"April 1-10, 1949"	Ten Nights in a Barroom
29 "Dec. 16-19, 1936"	Lady Windermere's Fan	82	"May 13-23, 1949"	Papa is All
30 "Feb. 19-20, 1937"	Miss Lulu Bett	83	"Sept. 30-Oct. 8, 1949"	Craig's Wife
31 "April 21-23, 1937"	The Un-Named Mystery (by Sally Allen)	84	"Nov. 30-Dec. 11, 1949"	You Can't Take It With You
	First Lady	85	"Feb. 16-26, 1950"	Suppressed Desires
32 "Oct. 8-9, 1937"	Little Women	86	"March 17-19, 1950"	Portrait of a Madonna
33 "Dec. 10-11, 1937"	The Fox Laughed			Pygmalion & Galatea
34 "March 13-14, 1938"	Miss Fanny and La Marquise	87	"April 13-23, 1950"	What the Gulls Knew (by Sally Allen)
35 "April 19-21, 1938"	Two Gentlemen of Verona	88	"May 18-June 4, 1950"	Only an Orphan Girl
36 "May, 1938"	Susan and God			THE VERY LITTLE THEATRE - 2350 HILYARD STREET
37 "Nov. 11-12, 1938"	Yes My Darling Daughter	89	"Nov. 15-Dec. 2, 1950"	Two Blind Mice
38 "Jan. 28-31, 1939"	Smilin' Through	90	"Jan. 4-14, 1951"	There is Always Juliette
39 "Feb. 19-20, 1939"	You Can't Take It With You	91	"Feb. 8-18, 1951"	Angel Street
40 "April 10-12, 1939"	Our Town	92	"Mar. 27-April 6, 1951"	After Dark
41 "June 26-30, 1939"		93	"May 24-June 3, 1951"	Over Twenty-One

94	"June 25-29, 1951"	Rhythmania	154	"Nov.-Dec., 1962"	The Pleasure of His Company
95	"July 20-21, 1951"	Elizabeth the Queen			The Streets of New York
96	"Oct. 18-28, 1951"	Peg O' My Heart	155	"February, 1963"	All the Way Home
97	"Nov. 29-Dec. 9, 1951"	Our Town	156	"April, 1963"	Roar Like a Dove
98	"Feb. 6-16, 1952"	Light Up the Sky	157	"May, 1963"	Come Blow Your Horn
99	"April 2-13, 1952"	Lightnin'	158	"September, 1963"	Laburnum Grove
100	"May 21-31, 1952"	Post Road	159	"November, 1963"	Damn Yankees
101	"June 23-28, 1952"	Rhythmania II (Done at University Theatre)	160 161	"February, 1964" "April, 1964"	Papa Is All The Gazebo
102	"Oct. 15-23, 1952"	Harvey	162	"May, 1964"	"Take Her, She's Mine"
103	"Nov. 27-Dec 7, 1952"	September Tide	163	"Sept.-Oct., 1964"	A Far Country
104	"Feb. 4-15, 1953"	"Bell, Book and Candle"	164	"November, 1964"	The Drunkard
105	"Mar. 25-Apr. 12, 1953"	East Lynne	165	"Feb.-March, 1965"	Tunnel of Love
106	"May 20-31, 1953"	Three Men on a Horse	166	"April, 1965"	The Smallest Giant
107	"Sept. 16-27, 1953"	Abie's Irish Rose	167	"May-June, 1965"	The Happy Time
108	"Nov. 4-15, 1953"	Miranda	168	"Sept.-Oct., 1965"	A Case of Libel
109	"Feb. 3-14, 1954"	Death Takes a Holiday	169	"November, 1965"	Gentlemen Prefer Blondes
110	"Mar. 26-April 11, 1954"	Alcestis	170	"February, 1966"	The World of Carl Sandburg
111	"May 26-June 5, 1954"	Jane	171	"April, 1966"	Never Too Late
112	"September, 1954"	Arsenic and Old Lace			The Absence of a Cello
113	"November, 1954"	High Ground	172	"May-June, 1966"	Ladies in Retirement
114	"February, 1955"	The Drunkard	173	"October, 1966"	The Amorous Flea
115	"April, 1955"	My Three Angels	174	"November, 1966"	Bus Stop
116	"June, 1955"	Sabrina Fair	175	"February, 1967"	Flame on the Fire Escape
117	"Sept.-Oct., 1955"	Charlie's Aunt	176	"April, 1967"	Gigi
118	"Nov.-Dec., 1955"	Night Must Fall	177	"May-June, 1967"	The Bat
119	"February, 1956"	Reclining Figure	178	"Sept.-Oct., 1967"	Bells Are Ringing
120	"March, 1956"	Pursuit of Happiness	179	"November, 1967"	The Odd Couple
121	"May, 1956"	Claudia	180	"February, 1968"	Beekman Place
122	"September, 1956"	Caine Mutiny Court Martial	181 182	"April, 1968" "May-June, 1968"	"Dear Me, the Sky is Falling"
123	"November, 1956"	The Fifth Season	183	"Sept.-Oct., 1968"	The Heiress
124	"January, 1957"	Aaron Slick from Punkin Crick			Star-Spangled Girl
125	"March, 1957"	The Rainmaker	184	"November, 1968"	The Devil's Advocate
126	"May, 1957"	Tender Trap	185	"February, 1969"	Any Wednesday
127	"September, 1957"	The Solid Gold Cadillac	186	"March-April, 1969"	"Mary, Mary"
128	"November, 1957"	Good Housekeeping	187	"May, 1969"	Wait Until Dark
129	"January, 1958"	Southwest Corner	188	"Sept.-Oct., 1969"	Don't Drink the Water
130	"March, 1958"	Speaking of Murder	189	"November, 1969"	The Lion in Winter
131	"May, 1958"	Desk Set	190	"January, 1970"	UTBU
132	"July-August, 1958"	Janus	191	"April, 1970"	Everybody's Girl
133	"October, 1958"	The Reluctant Debutante	192	"May, 1970"	Man With a Load of Mischief
134	"November, 1958"	Dial M for Murder	193	Sept.-Oct. 1970	The Subject Was Roses
135	"February, 1959"	Love Rides the Rails	194	"November, 1970"	Spofford
136	"April, 1959"	The Diary of Anne Frank	195	"Jan.-Feb., 1971"	Plaza Suite
137	"May, 1959"	Champagne Complex	196	"March-April, 1971"	Critic's Choice
138	"October, 1959"	Visit to a Small Planet	197	"May, 1971"	Summer Tree
139	"November, 1959"	The Loud Red Patrick	198	"September, 1971"	Love Rides the Rails
140	"February, 1960"	The Little Foxes	199	"November, 1971"	Last of the Red-Hot Lovers
141	"April, 1960"	White Sheep of the Family	200 201	"Jan.-Feb., 1972" "March-April, 1972"	Blithe Spirit
142	"May, 1960"	The Girls in 509			Come Blow Your Horn
143	"October, 1960"	The Third Best Sport	202	"May-June, 1972"	Christmas Carol
144	"November, 1960"	"Look Homeward, Angel"	203	"September, 1972"	Once Upon a Mattress
145	"February, 1961"	Ten Nights in a Barroom	204	"December, 1972"	Harvey
146	"April, 1961"	Anastasia	205	"January, 1973"	How the Other Half Loves
147	"May-June, 1961"	The Man in a Dog Suit	206	"April, 1973"	"Bell, Book and Candle"
148	"October, 1961"	Life With Father	207	"May, 1973"	The Andersonville Trial
149	"Nov.-Dec., 1961"	The Mouse Trap	208	"Sept.-Oct., 1973"	The Streets of New York
150	"February, 1962"	The Golden Fleecing	209	"November, 1973"	"Philadelphia, Here I Come"
151	"March-April, 1962"	Dark at the Top of the Stairs	210 211	"February, 1974" "March-April, 1974"	Invitation to a March Sleuth
152	"May-June, 1962"	Send Me No Flowers			
153	"Sept.-Oct., 1962"	You Can't Take It With You	212 213	"May-June, 1974" "October, 1974"	

214	"November, 1974"	Halfway Up the Tree	265	"July, 1984"	Winnie-the-Pooh
215	"February, 1975"	Cabaret	266	"Sept.-Oct., 1984"	Romantic Comedy
216	"April, 1975"	The Price	267	"Nov.-Dec., 1984"	The Dining Room
217	"May-June, 1975"	Catch Me if You Can	268	"Jan.-Feb., 1985"	"No Sex Please, We're British"
218	"July, 1975"	The Lark			
219	"Sept.-Oct., 1975"	The Flowering Peach	269	"March, 1985"	House Guest
220	"November, 1975"	American Primitive	270	"May-June, 1985"	Love Rides The Rails
221	"February, 1976"	Ten Nights in a Barroom	271	"June 13-29, 1985"	Come Hear the Music Play
222	"April, 1976"	A Doll's House			
223	"May-June, 1976"	Finishing Touches	272	"Sept.-Oct., 1985"	Angels Fall
224	"Sept.-Oct., 1976"	6 Rms Riv Vu	273	"November, 1985"	Footlight Frenzy
225	"November, 1976"	A Cry of Players	274	"Jan.-Feb., 1986"	Stage Struck
226	"Jan.-Feb., 1977"	"Pardon Me, Is This Planet Taken?"	275	"Mar.-April, 1986"	Fiorello!
			276	"May, 1986"	The Solid Gold Cadillac
227	"March-April, 1977"	The Sudden and Accidental	277	"Sept.-Oct., 1986"	Alone Together
		Re-Education of Horse Johnson	278	"November, 1986"	Tribute
			279	"January, 1987"	Lady Audley's Secret
228	"May, 1977"	Arsenic and Old Lace	280	"March-April, 1987"	Separate Tables
229	"Sept.-Oct., 1977"	Hay Fever	281	"May, 1987"	See How They Run
230	"November, 1977"	The Bat	282	"July, 1987"	The Boy Who Stole The Stars
231	"Jan.-Feb., 1978"	Guys and Dolls	283	"Sept.-Oct., 1987"	Ten Little Indians
232	"March-April, 1978"	Mencken!	284	"November, 1987"	A Place on Magdalena Flats
233	"June, 1978"	Night Watch			
234	"Sept.-Oct., 1978"	Aaron Slick from Punkin Crick	285	"January, 1988"	The Foreigner
			286	"March-April, 1988"	Little Mary Sunshine
235	"Nov.-Dec., 1978"	The Chalk Garden	287	"May, 1988"	Everybody Loves Opal
236	"Jan.-Feb., 1979"	Three Men on a Horse	288	"Sept.-Oct., 1988"	Come Blow Your Horn
237	"April, 1979"	The Last Meeting of the Knights of the White Magnolia	289	"Nov.-Dec., 1988"	The Trip to Bountiful
			290	"Jan.-Feb., 1989"	Social Security
			291	"March-April, 1989"	All The Way Home
238	"May-June, 1979"	All My sons	292	"May-June, 1989"	Annie Get Your Gun
239	"Sept.-Oct., 1979"	The Oldest Living Graduate	293	"September, 1989"	Arsenic and Old Lace
240	"November, 1979"	Dr. Cook's Garden	294	"Nov.-Dec., 1989"	The Little Foxes
241	"Jan.-Feb., 1980"	A Funny Thing Happened on the Way to the Forum	295	"Jan.-Feb., 1990"	LUV
			296	"March, 1990"	Auntie Mame
242	"March-April, 1980"	Same Time Next Year	297	"May-June, 1990"	The Streets of New York
243	"May, 1980"	Dark of the Moon	298	"September, 1990"	Never Too Late
244	"July-Aug., 1980"	Jacques Brel is Alive and Well	299	"Oct.-Nov., 1990"	Hide and Seek
		and Living in Paris	300	"Jan.-Feb., 1991"	You Can't Take It With You
245	"Sept.-Oct., 1980"	The Sunshine Boys	301	"March, 1991"	Twelve Angry Men
246	"November, 1980"	The Medium	302	"May-June, 1991"	Steel Magnolias
247	"Jan.-Feb., 1981"	The Drunkard	303	"September, 1991"	The Sound of Murder
248	"March-April, 1981"	Wait Until Dark	304	"November, 1991"	Broadway Bound
249	"May, 1981"	Lu Ann Hampton Laverty Oberlander	305	"Jan.-Feb., 1992"	The Octette Bridge Club
			306	"March-April, 1992"	Once Upon a Mattress
250	"Sept.-Oct., 1981"	Chapter Two	307	"May-June, 1992"	My Three Angels
251	"Nov.-Dec., 1981"	The Gin Game	308	"Sept.-Oct., 1992"	Born Yesterday
252	"Jan.-Feb., 1982"	Li'l Abner	309	"Nov.-Dec., 1992"	I Never Sang for My Father
253	"March-April, 1982"	Murder at the Vicarage			
254	"May, 1982"	She Stoops to Conquer	310	"Jan.-Feb., 1993"	The Madwoman of Chaillot
255	"Sept.-Oct., 1982"	Deathtrap			
256	"Nov.-Dec., 1982"	A Company of Wayward Saints	311	"March-April, 1993"	The Prime of Miss Jean Brodie
257	"Jan.-Feb., 1983"	An Evening of One-Acts: Pushcart Peddlers; American Welcome; Private Wars	312	"May-June, 1993"	Something's Afoot
			313	"September, 1993"	Love Letters (Guest artists David Ogden Stiers and Michael Gross)
258	"March-April, 1983"	Morning's at Seven	314	"Sept.-Oct., 1993"	"Lily, The Felon's Daughter"
259	"May, 1983"	East of the Rockies			
260	"Sept.-Oct., 1983"	Barefoot in the Park	315	"Nov.-Dec., 1993"	To Gillian on Her 37th Birthday
261	"Nov.-Dec., 1983"	Private Lives			
262	"Jan.-Feb., 1984"	"Whose Life Is It, Anyway?"	316	"Jan.-Feb., 1994"	Witness for the Prosecution
263	"March-April, 1984"	Damn Yankees!	317	"February, 1994"	American Woman (Stage Left)
264	"May-June, 1984"	Artichoke			

318	"March-April, 1994"	Stepping Out	337	"March-April, 1997"	"70, Girls, 70"
319	"May, 1994"	Mass Appeal (Stage Left)	338	"May-June, 1997"	Close Ties
320	"May-June, 1994"	Rumors	339	"July, 1997"	How to Succeed in Business
321	"July & September, 1994"	Driving Miss Daisy (Stage Left)			Without Really Trying
322	"Sept-Oct., 1994"	A Shayna Maidel	340	"October, 1997"	Bedroom Farce
323	"Nov.-Dec., 1994"	7 Keys to Baldpate	341	"January, 1998"	A Bad Year for Tomatoes
324	"January, 1995"	I'm Not Rappaport	342	"March-April, 1998"	Painting Churches
325	"March-April, 1995"	Hound of the Baskervilles	343	"May-June, 1998"	The Gioconda Smile
326	"May-June, 1995"	Nonsense	344	"August, 1998"	Lost in Yonkers
327	10-Jun-95	Center Stage Live! (Benefit Revue)	345	"October, 1998"	Play On!
			346	"January-Feb., 1999"	Sugar
328	"September, 1995"	Dial M for Murder	347	"March, 1999"	This Day and Age
329	"Nov.-Dec., 1995"	The Pajama Game	348	"April, 1999"	Lettice & Lovage (Stage Left)
330	"Jan.-Feb., 1996"	The Gingerbread Lady			Don't Dress for Dinner
331	"March-April, 1996"	It Runs in the Family	349	"May-June, 1999"	Breaking Legs
332	"May-June, 1996"	The Curious Savage	350	"August-Sept., 1999"	The Fantasticks
333	"July-August, 1996"	The Boy Friend	351	"Oct.-November, 1999"	Crimes of the Heart
334	Sept.-October, 1996	The Man Who Came to Dinner	352	"March-April, 2000"	The Matchmaker
			353	"May-June, 2000"	The Glass Menagerie
335	"Nov.-December, 1996"	Wrong Turn at Lungfish	354	"August, 2000"	Harvey
336	"Jan.-February, 1997"	The Heiress	355		

Westfield Theatre Group

2000 Joseph and the Amazing Technicolor Dreamcoat

1999 7th One Acts, Camelot, Lend Me a Tenor, Christmas Carol

1998 6th One Acts, Sound of Music, Cinderella: The Truth*, Rumors

1997 5th One Acts, Evita, Peter Panemonium*, Our Town, Town That Forgot Christmas*

1996 4th One Acts, Cinderella, Last Prince or Sort of*, Charlie's Aunt, Holiday Spirit*

1995 3rd One Acts, Oklahoma, 13 Past Midnight

1994 2nd One Acts, Bye Bye Birdie, Odd Couple

1993 1st One Acts, Anything Goes, Cheaper by the Dozen

1992 King & I, Harvey

1991 Li'l Abner, God's Favorite

1990 Music Man, Blithe Spirit

1989 HMS Pinafore, Arsenic & Old Lace

1988 Annie, Barefoot in the Park

1987 Lion in Winter, Pajama Game

1986 You're a Good Man Charlie Brown

1985 My 3 Angels, Oliver

1984 Once Upon a Mattress, Pirates of Penzance

1983 Guys & Dolls, You Can't Take it With You

1982 Boys From Syracuse, Deathtrap

1981 Kiss Me Kate, Who's Afraid of Virginia Wolf?

1980 Pippin, Chapter Two

1979 Tenderloin, When Are You Coming Home Red Ryder?

1978 Cabaret, Norman, Is That You?

1977 Mame, Picnic

1976 10 Little Indians, South Pacific

1975 A Shot in the Dark, Ladies of the Mop, My Fair Lady

1974 Forty Carats, The Boyfriend

1973 See How They Run, Last of the Red Hot Lovers

1972 Bells Are Ringing

1971 Anything Goes, Cactus Flower

1970 Come Back Little Sheba

1969 Don't Drink the Water, Devil's Disciple

1968 Bus Stop, Come Blow Your Horn

1967 Phantom Gentleman, All Because of Agatha, Waltz of the Toreadors

1966 Love Rides the Rails, Father of the Bride

1965 Mousetrap, Man Who Came to Dinner

1964 Man in a Dog Suit, Present Laughter

1963 Solid Gold Cadillac, Kind Sir

1962 Send Me No Flowers, High Button Shoes

1961 Laura, Look Back in Anger

1960 Three Men on a Horse, Third Best Sport

1959 Tender Trap, Born Yesterday

1958 Madwoman of Chaillot, Bell, Book & Candle
 1957 Blithe Spirit
 1956 The Heiress, Personal Appearance
 1955 Return Engagement
 1954 Years Ago, Harvey
 1953 See How They Run, Night Must Fall
 1952 Pygmalion, Curious Savage
 1951 Ladies in Retirement, Dark Secret, Reminiscences
 1950 Magic of Youth
 1949 The Players, Broken Dishes, Christmas Carol (reading)
 1948 Columbine Madonna
 1947 Blithe Spirit, The Whole Town is Talking
 1946 Musical Therapy (program)
 1945 no shows
 1944 no shows
 1943 La Traviata (tabloid version)
 1942 Several workshops, but no shows
 1941 Several workshops, but no shows
 1940 Picnic
 1939 Christmas Carol (reading)
 1938 Sauce for the Gander, Nativity of the Manger
 1937 Tweedles, Cabaret night performance
 1936 Cricket, Her Master's Voice
 1935 The Man in the Bowler Hat, Winsome Winnie, The First Year, Spark of Genius
 1934 Hayfever, Between Two Fires, Evening of One Acts
 1933 The Young Idea, Little Women (reading) Evening of One Acts
 1932 The First Mrs. Fraser (reading), The Roof
 1931 You and Me
 * "Acting Out"—Youth Group productions

Whittier Community Theatre

List Of Produced Plays By Seasons

1922-23

Mrs Temple's Telegram
 Green Stockings
 Wedding Bells
 Peg O' My Heart
 Great Divide
 Polly With A Past

1924

Seven Keys Of Baldpate
 Officer 666
 Seventeen
 The Copperhead

1925

The Whole Town Is Talking
 Little Women
 The Servant In The House
 On The Hiring Line
 The Prince Chap

1926

To The Ladies
 In The Next Room
 Tweedles
 The Thirteenth Chair
 East Is West

1927

The Green Beetle
 Rosmersholm
 Inside The Line

1928-1929

Belinda
 Graustark
 Kempy
 Potash And Perlmutter
 Pomeroy's Past
 Hobson's Choice
 The Show Off
 Bloody Money
 The Passing Of The 3rd Floor Back
 Buddies

1930-1931

The Broken Wing
 Under Cover
 Skidding
 My Son
 The Devil In The Cheese

1932-1933

The Youngest
 The Big Pond
 The Nut Farm
 Just Suppose
 Three Live Ghosts
 Apple Sauce
 Craig's Wife
 The Intimate Stranger
 Broken Dishes
 Where's Your Wife
 Our Children

1934

The Mad Hopes
 The Cricket On The Hearth
 The Famous Mrs. Fair
 Sun Up
 Mignonette

1935

The Late Christopher Bean
 She Stoops To Conquer
 Big Hearted Herberl
 Mrs. Melly Of New Orlean's
 The Ghost Train

1936

The Bishop Misbehaves
 Night Over Taos
 Double Door
 Petticoat Fever
 Grumpy

1937

First Lady
 Rolling Home
 Howdy Stranger
 Love In A Mist
 Old Homestead

1938

Night Of January 16th
 Reflected Glory
 The Dark Tower
 Lightnin
 Your Uncle Dudley

1939
 Post Road
 You Can't Take It With You
 Personal Appearance
 Jonesy

1940-1946**
 Stage Door
 Rip Van Winkle
 The Milky Way
 Outward Bound
 What A Life
 Ah Wilderness
 The Male Animal
 M. Liss
 Green Stockings
 That Ferguson Family
 Incognito
 Margin For Error
 Holiday
 George Washington Slept Here

1947-1948
 Pure As The Driven Snow
 Rose Of The Rancho
 The Late George Apiey
 Seventh Heaven
 Peg O' My Heart
 The Thirteenth Chair
 The Sees And The Flowers

1949-50 Season
 Dirty Work At The Crossroads
 Kind Lady
 I Remember Mama
 Spring Again
 My Sister, Eileen
 Claudia

1950-51 Season
 One Foot In Heaven
 Blithe Spirit
 Silver Whistle
 Laura

1951-52 Season
 Light Up The Sky
 Papa Is All
 Guest In The House
 State Of The Union

1952-53 Season
 Suds In Your Eye
 Life With Mother
 Curious Savage
 See How They Run

1953-54 Season
 The Happy Time
 High Ground
 Accidentally Yours
 Lo And Behold

1954-55 Season
 Two Blind Mice
 Angel Street
 Stalag 17
 Goodbye, My Fancy

1955-56 Season
 Sabrina Fair
 Remarkable Mr. Pennypacker
 Mr. Roberts
 Born Yesterday

1956-57 Season
 Tender Trap
 His And Hers
 Seven Year Itch
 Pursuit Of Happiness

1957-58 Season
 Man Called Peter
 Desk Set
 12 Angry Men
 Anniversary Waltz

1958-59 Season
 Time Limit
 Visit To A Small Planet
 Strange Bedfellows
 But Not Goodbye

1959-60 Season
 My Three Angels
 Command Decision
 Girls In 509
 Tunnel Of Love

1960-61 Season
 The Gazebo
 Teahouse Of The August Moon
 The Rainmaker
 The Golden Fleecing

1961-62 Season
 Send Me No Flowers
 Marriage Go Round
 No Time For Sergeants
 Majority Of One ***

1962-63 Season
 Third Best Sport
 Best Man
 Who Was That Lady I Saw You With?
 Wake Up, Darling

1963-64 Season
 Born Yesterday
 The Happiest Millionaire

Come Blow Your Horn
 Critic's Choice

1964-65 Season
 Farewell Farewell, Eugene
 Shot In The Dark
 Calculated Risk
 Anniversary Waltz

1965-66 Season
 Mary, Mary
 Teahouse Of The August Moon
 Ten Little Indian9
 The Odd Couple
 1966-67 Season
 Janus
 Never Too Late
 Dear Me The Sky Is Falling
 Two For The Seesaw

1967-68 Season
 A Thousand Clowns
 Dirty Work At The Crossroads
 The White Sheep Of The Family

1968-69 Season
 Barefoot In The Park
 The Torch Bearers,
 Blithe Spirit
 The Mouse Trap

1969-70 Season
 Black Comedy
 Luv
 Halfway Up The Tree
 Enter Laughing

1970-71
 Lovers
 The Star Spangled Girl
 Don't Drink The Water
 Harvey

1971-72 Season
 Under The Yum Yum Tree
 Importance Of Being Earnest
 The Night Of January 16th
 The Unexpected Guest

1972-73 Season
 Arsenic And Old Lace
 Dr. Jekyll And Mr. Hyde
 Lovers And Other Strangers
 Lady Windermere's Fan

1973-74 Season
 The Man Who Came To Dinner
 Dial M For Murder
 A Funny Thing Happened On The Way
 To The Forum
 Look Homeward Angel

1974-75 Season

Auntie Mame
A Man For All Seasons
Lil Abner
Forty Carats

1975-76 Season
The Prisoner Of Second Avenue
A Streetcar Named Desire
Oklahoma
You Can't Take It With You
Our Town

1976-77 Season
One Flew Over The Cuckoo's Nest
Little Mary Sunshine
6 Rooms River View
The Torch Bearers

1977-78 Season
Play It Again Sam
Damn Yankees
Cat On A Hot Tin Roof
Born Yesterday

1978-79 Season
Barefoot In The Park
The Night Of The Iguana
Finishing Touches
Wait Until Dark

1979-80 Season
Picnic
Pygmalion
Ten Little Indians
God's Favorite

1980-81 Season
The Best Man
The Importance Of Being Earnest
Night Watch
Never Too Late

1981-82 Season
The Robber Bridegroom
Don't Drink The Water
The Diary Of Anne Frank
Last Of The Red Hot Lovers

1982-83 Season
Once Upon A Mattress
The Rainmaker
Philadelphia Story
California Suite

1983-84 Season
Cabaret
Enter Laughing
The Lady's Not For Burning
The Miracle Worker

1984-85 Season
Dracula
The Fantastiks
The Gingerbread Lady
Bus Stop
(Babes In Toyland With Jr Theater)

1985-86 Season
Pajama Game
Harvey
The Mousetrap
The Skin Of Our Teeth

1986-87 Season
A Funny Thing Happened On The Way
To The Forum
Witness For The Prosecution
Review, Revue
Talley's Folly

1987-88 Season
A Little Night Musto
The Uninvited
The Foreigner
See How They Run

1988-89 Season
Fiddler On The Roof
The Odd Couple
All The Way Home
Arsenio And Old Lace

1989-90 Season
South Pacific
Blithe Spirit
Deathtrap
Charlie's Aunt

1990-91 Season
Camelot
Bullshot Crummond
Forty Carats
Black Comedy/The Actors Nightmare

1991-92 Season
Working
Our Town
Everybody Loves Opal
Cactus Flower

1992-93 Season
Gypsy
The Glass Menagerie
Steel Magnolias
You Can't Take It With You

1993-94 Season
Oklahoma
Mr. Roberts
Butterflies Are Free
Brighton Beach Memoirs

1994-95
Li'l Abner
The Curious Savage
Love, Sex And The I.R.S.
Nunsense

1995-96
Bye, Bye, Birdie
Of Mice And Men
Broadway Bound
Cheaper By The Dozen

1996-97
Guys And Dolls
Lost In Yonkers
Peg O' My Heart
The Man Who Came To Dinner

1997-98
Oliver
Ten Little Indian
A Thousand Clowns
Rumors

1998-99
Mame
Boy Meets Girl
Absurd Person Singular
Catch Me If You Can

1999-2000
Damn Yankees
Barefoot In The Park
Rebecca
George Washington Slept Here

2000-2001
Into The Woods
The Taming Of The Shrew
Private Lives
Lend Me A Tenor