

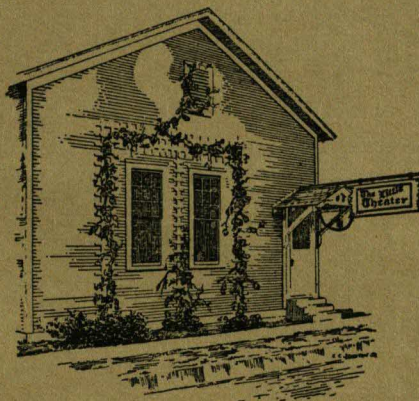
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GIFT OF

The Little Theatre
OF
Fort Worth



609 WEST FOURTH STREET

November 17-20th, 1925

SECOND PRODUCTION

THIRD SEASON

PRODUCING STAFF

HUNTER E. GARDNER DIRECTOR
SETH BARWISE STAGE MANAGER
EARL HOWARD ASSISTANT STAGE MANAGER
BILLY SCOTT TECHNICAL DIRECTOR
J. N. JOHNS STAGE SETTINGS
BLANCHE McVEIGH }
SALLIE GILLESPIE } ART DIRECTORS
BROOKS MORRIS }
GUY R. FITNER } MUSICAL DIRECTORS

OUR NEXT PRODUCTION

will be given December 15 to 18th, inclusive. We will present two one-act plays again, including an Indian play, a farce comedy dealing with Pocahontas and her love affairs, by Philip Moeller, and "The Rest Cure," a comedy by Gertrude Jennings, in which the scene takes place in a hospital. Two of our best comedians will return to our cast in these plays—Harry K. Brown and Roscoe Carnrike.

MEMBERSHIPS

are still available and it is hoped more of you will join one of our supporting groups. It will help us, giving us encouragement and the financial assistance we need.

OTHER ATTRACTIONS

We ask the interest and support of our friends in the Fort Worth Symphony Orchestra.

Their premiere concert will be Friday night, December 11th, at the First Baptist Church.

THE LITTLE THEATRE OF FORT WORTH

HUNTER E. GARDNER, DIRECTOR

PRESENTS

BY SPECIAL PERMISSION OF THE WALTER H. BAKER CO., OF BOSTON

"MARY THE THIRD"

A COMEDY IN PROLOGUE AND THREE ACTS BY RACHEL CROTHERS

PROLOGUE

(CHARACTERS AS YOU MEET THEM)

SCENE 1. A ROOM IN MARY'S HOME. TIME, 1870

MARY, THE FIRST SARAH VIRGINIA COVERT
WILLIAM HUNTER E. GARDNER

SCENE 2. SAME ROOM, SAME SOFA. TIME, 1898

RICHARD WILLIAM PRESTON
ROBERT HUNTER E. GARDNER
MARY, THE SECOND SARAH VIRGINIA COVERT

THE PLAY

GRANNY LOTTA CARTER GARDNER
MOTHER ELIZABETH KNOX
BOBBY CHARLES MOORE
MARY, THE THIRD SARAH VIRGINIA COVERT
LYNN HUNTER E. GARDNER
HAL WILLIAM PRESTON
FATHER FRANKLIN WOLFE
NORA VELMA DEAN
LETITIA WILLABETH FLOYD
MAX EARL B. HOWARD

SCENES

Act I—A room in Mary's home. Evening, 1925.

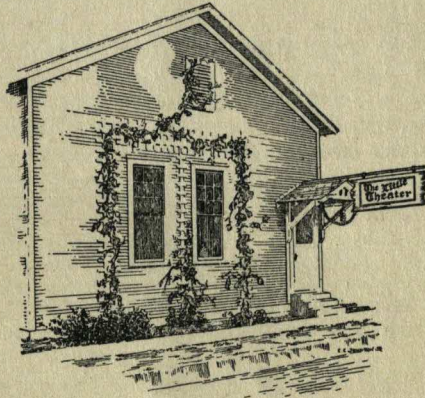
Act II, Scene 1—On the Road. That night.

Scene 2, same as Act I. 4 a. m. next morning.

Act III—Same as Act I. Three hours later.

We desire to acknowledge our extreme appreciation to the Hub Diggs Co. for the cars used in the second act.

The Little Theatre
OF
Fort Worth



609 WEST FOURTH STREET

January 25-30th, 1926

FOURTH PRODUCTION

THIRD SEASON

PRODUCING STAFF

Hunter E. Gardner.....	Director
Billy Scott.....	Technical Director
Howard Earl.....	Stage Manager
Mary Hartman.....	Business Manager
J. N. Johns.....	Scenic Artist
Blanche McVeigh.....	} Art Directors
Sallie Gillespie.....	
Guy R. Pitner.....	} Musical Directors
Brooks Morris.....	
Mary Kern.....	Prompter
Lawson Hetherwick.....	} Publicity
Elizabeth Hutchinson.....	
Kingford Goodman.....	
Marie Collett.....	} Tickets
Max Hogg.....	
Tom R. Whitehurst.....	Head Usher

OUR NEXT PRODUCTION

THE Little Theatre of Fort Worth hopes to enter the Dallas Little Theatre Tournament of Texas Dramatic Organizations in April so will present the week of Feb. 22nd to 27th two plays which are under consideration as our entry. One, a somewhat historical burlesque, of two acts entitled "POKEY," written by Phillip Moeller. This will deal with the love affairs of the young Pocahontas, as played by Miss Velma Dean, with one Captain John Smith, Roscoe Carnrike, and his chief aide, Lieut. Rolfe, Harry K. Brown. The scene will rest among the mountains and cliffs that Pokey loved so well and many startling effects as well as antics are promised. Six other players will support these three and we assure you many, many laughs.

Our other play, "IN A CHINESE GARDEN," is an original manuscript submitted by Miss Claude M. Girardeau of Paris, Texas. This is one of the most interesting and beautiful one-act plays which we have studied and we have obtained two of the best known artists of our city to play the principal roles, Marguerite Kerr Hamilton and Clinton King. Mrs. Hamilton will be long remembered for her wonderful work in one of our first plays, "THE SWEETMEAT GAME," and we know that our friends and patrons will welcome her return in a similar role. Eight other players will support these two, including four dancers from the Hudson School.

Our scenic artists are already at work on the sets and we feel sure that you will vote this next production one of the most enjoyable ever presented in this city.

MEMBERSHIPS

are still available and it is hoped more of you will join one of our supporting groups. It will help us, giving us encouragement and the financial assistance we need.

THE LITTLE THEATRE OF FORT WORTH

HUNTER E. GARDNER, DIRECTOR

PRESENTS

By Special Permission of William Harris, Jr.

"OUTWARD BOUND"

A Play by Sutton Vane

THE CHARACTERS AS YOU MEET THEM

Scrubby.....	Alfred Bryan
Ann.....	Marion Allen
Henry.....	Richard Gaines
Mr. Prior.....	Hunter E. Gardner
Mrs. Clivender Banks.....	Maud Chandler Modlin
Rev. Wm. Duke.....	David Stephens
Mrs. Midget.....	Lotta Carter Gardner
Mr. Lingley.....	Franklyn Wolfe
Rev. Frank Thompson.....	Wm. D. Bell

THE SCENE

The scene of the play is on board ship, yesterday, today or tomorrow.

Act I—In Harbor. Morning.

Act II—At Sea. That Evening.

Act III—About Six Days Later.

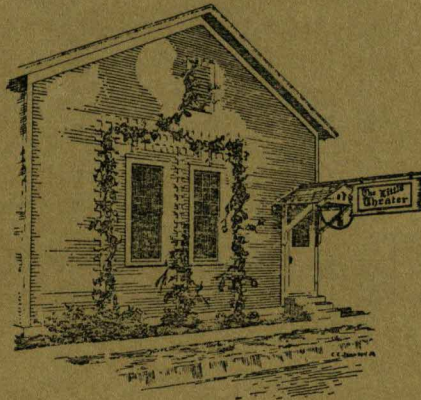
Scene 1—Afternoon.

Scene 2—That Night.

Note: The curtain will close only for a few seconds between the two scenes of Act III. There will be ten minutes intermission between acts.

We desire to express our extreme appreciation to Fakes & Company, Mrs. Holt Hubbard's Orchestra, the Fort Worth Symphony Orchestra and to Miss Blanche McVeigh and Miss Sallie Gillespie for the painting of the attractive billboard donated by the United Advertising Corporation of Texas.

The Little Theatre
OF
Fort Worth



609 WEST FOURTH STREET

February 23-27th, 1926

FIFTH PRODUCTION

THIRD SEASON

PRODUCING STAFF

Hunter E. Gardner.....	Director
Billy Scott.....	Technical Director
Seth Barwise.....	Stage Manager
Tom R. Whitehurst.....	Asst. Stage Manager
J. N. Johns.....	Stage Carpenter
Sallie Gillispie.....	} Scenic Artists
Blanche McVeigh.....	
Brooks Morris.....	} Musical Directors
Guy R. Pitner.....	
Willabeth Floyd.....	Prompter
Franklyn Wolfe.....	} Publicity
Albert Evans, Jr.....	
Marie Collett.....	} Tickets
Max Hogg.....	

NOTICE

Few people realize the amount of time and effort required to complete one of our sets. The Chinese and Indian scenes of this production were hand made and painted by Miss Sallie Gillespie and Miss Blanche McVeigh, local art teachers; Mr. J. N. Johns, local contractor, and Mr. Billy Scott. A great deal of the credit for the success of these two plays belong to these four loyal, enthusiastic workers.

We also desire to express our extreme appreciation to Miss Louise Hudson for her assistance in directing the young ladies from her school in the Chinese play, to Ellison's for the use of the new Brunswick Panatope and to the Florentine shop for furniture used in the plays.

OUR NEXT PRODUCTION

In March we shall revert to the three-act play, presenting "The Charm School" from the 23rd to 27th, inclusive. This is Alice Duer Miller's delightful comedy and should prove a real treat to our friends and patrons. The cast is quite large and many new players will be seen in the production.

Supporting members and active members will be our guests at a special performance of our Dallas Little Theatre Tournament entry Friday night, April 2nd. Make arrangements to attend now, as a delightful surprise is in store for you.

MEMBERSHIPS

are still available and it is hoped more of you will join one of our supporting groups. It will help us, giving us encouragement and the financial assistance we need.

THE LITTLE THEATRE OF FORT WORTH

HUNTER E. GARDNER, DIRECTOR

PRESENTS

"IN A CHINESE GARDEN"

By Miss Claude M. Girardeau

(CHARACTERS AS YOU MEET THEM)

Roon Ling.....	Helen Gertrude Sparks
Chun.....	Carrie Adele Long
Tai.....	Francis Wilson
Soumai.....	Jimmie Weitinger
Li-Sia.....	Camilla Fort
Shih-Kai.....	Sidney Callaway
Lord Hien Feng.....	Earl B. Howard
Tong Yong.....	Clinton King
Lady Moon Ti.....	Velma Dean

Scene: The Garden of Lord Hein Fing, China.

"POOR OLD JIM"

By William De Mille

Jim.....	Roscoe Carnrike
Marie, his wife.....	Edith Glen
Paul, his doctor.....	Phil Firmin

Scene: Jim's Living Room. Any Place.

"THE DRUMS OF OUDE"

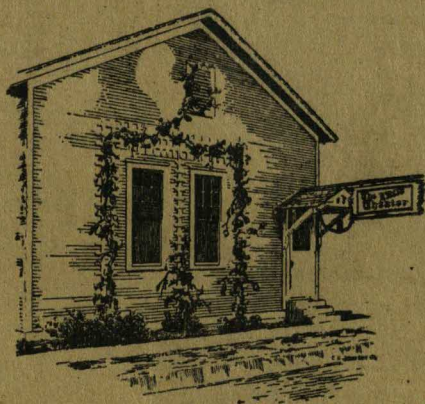
By Austin Strong

Priv. Stewart.....	Lawrence Clayton
Capt. McGregor.....	Hunter E. Gardner
Abdul.....	Emerson Holcomb
Gopal.....	Franklyn Wolfe
Srgt. McDougal.....	Burton Lyons
Lieut. Hartley.....	William Preston
Mrs. Jack Clayton.....	Elizabeth Knox

Scene: A Regimental Headquarters, India.

NOTE:—Hereafter all productions will start promptly at 2:30 and 8:30. Any one arriving after the curtain will be seated in the rear of the house until the end of the act. There will be ten minutes intermission between acts.

The Little Theatre
OF
Fort Worth



609 WEST FOURTH STREET

March 23-27th, 1926

SIXTH PRODUCTION

THIRD SEASON

PRODUCING STAFF

Hunter E. Gardner.....	Director
Billy Scott.....	Stage Manager
Tom R. Whitehurst.....	Asst. Stage Manager
Mary Hartman.....	Business Manager
J. N. Johns.....	Stage Carpenter
Blanche McVeigh.....	} Art Directors
Sallie Gillispie.....	
Guy R. Pitner.....	} Musical Directors
Brooks Morris.....	
Willabeth Floyd.....	Prompter
Franklyn Wolfe.....	} Publicity
Albert Evans Jr.....	
Marie Collett.....	} Tickets
Max Hogg.....	
Mary Preston.....	Head Usher

OUR NEXT PRODUCTION

As Spring is with us and our thoughts are turning towards light and gay matters, it is fitting that we choose for our next play A. A. Milne's whimsical comedy, "MR. PIM PASSES BY." Possibly no other comedy has received the world-wide recognition enjoyed by this masterpiece and to one who has seen or read it, it is easy to understand why. It is full of that delightful, interesting humor, typical of Barrie and Milne, which keeps us in a gale of laughter and makes the world a better place in which to live.

We are paying an almost prohibitive royalty to bring this play to you. We are also casting it with players ideally suited to the roles: Velma Dean, Helen Emery, Joseph Remington, Alfred Bryan, Marion Allen and others. We not only urge you to come, but suggest that you bring others, as to meet the expenses of this production, we must play to capacity houses each night. We are sure that you will vote it our best.

Tickets will go one sale Friday, April 16th, and the play will run from the 20th to 24th, inclusive.

MEMBERSHIPS

We will explain fully in our next program our membership plan for the coming season. We hope that we will not only retain our old friends but that many more of you will join. We want to make several improvements and retire all present obligations and to do this we must have your material support. We are sure that you realize our ambitions and desires are only for your enjoyment.

APPRECIATION

We wish to acknowledge with thanks the assistance rendered by Ellison's and Leonard Bros.

We will not give the special performance on April 2nd, as we have decided to take "The Drums of Oude" as our entry in the Dallas Little Theatre Tournament April 6-10.

THE LITTLE THEATRE OF FORT WORTH

HUNTER E. GARDNER, DIRECTOR

PRESENTS

(By Special Permission of Samuel French)

"THE CHARM SCHOOL"

By Alice Duer Miller and Robert Milton

THE CHARACTERS ARE MORE OR LESS IN ORDER

AUSTIN BEVANS.....	HUNTER E. GARDNER
an automobile salesman with ideas which	
DAVID MacKENZIE.....	EARL HOWARD
a law student, considers unpractical, though	
GEORGE BOYD.....	WILLIAM PRESTON
an accountant, is willing to cooperate and so is	
JIM SIMPKINS.....	BURTON LYONS
who toils not and has never considered spinning.	
HOMER JOHNS.....	WILLIAM D. BELL
is the guardian of	
ELISE BENEDOTTI.....	ESTELLE DOWLIN
the president of the senior class of a school managed by	
MISS HAYS.....	MAUD CHANDLER MODLIN
who is loved and feared by all, including the secretary	
MISS CURTIS.....	RUBY EDMONDS
who tries to think well of the senior class, consisting of	
SALLY BOYD.....	JIMMIE WEITINGER
who is George's sister, and	
MURIEL DOUGHTY.....	BELLE GARDNER
ETHEL SPELVIN.....	MARJORY DULIN
JOAN MERCIER.....	CARRIE ADELE LONG
LILLIAN STRAFFORD.....	VALLETTE FOUTE
MADGE KENT.....	CEBILLA REYER

SYNOPSIS OF SCENES

ACT I.—Evening. The boys' room on the top floor of an old-fashioned New York house.

ACT II.—The main hall of the school.

Scene 1—Noon.

Scene 2—About two weeks later.

Between Scenes 1 and 2 the curtain will be lowered about two minutes to indicate passing time.

ACT III.—Scene 1—Midnight on the road.

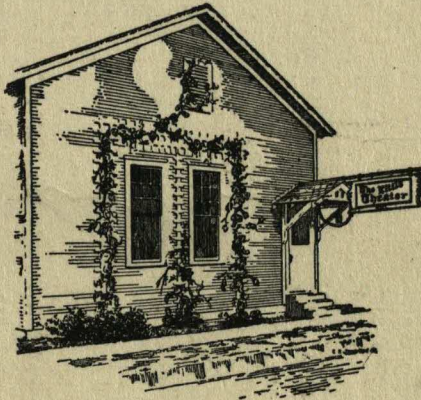
Scene 2—The school next morning.

—The—
LITTLE THEATRE

-of-

Fort Worth

HUNTER E. GARDNER, *Director*



609 West Fourth Street



OCTOBER PLAY

1926

PRODUCING STAFF

HUNTER E. GARDNER.....Director
MRS. BEN O. SMITH, SR.....Technical Director
SALLIE BLYTH MUMMERT.....Art Director
E. A. BARR.....Master of Properties
THOMAS R. WHITEHURST.....Stage Manager
R. HOWARD JOHNS.....Master Mechanic
EARL HOWARD.....Master Electrician
FRANK FISHER.....Assistant Electrician

BUSINESS STAFF

WILLIAM D. BELL.....Business Manager
MABEL GOULDY.....Publicity Director
MRS. J. D. COLLETT.....Tickets
MAX HOGG.....Head Usher
MARY KERN.....Box Office Treasurer

OUR NEXT PRODUCTION

In accordance with our desire to present only the great plays of great writers, we have selected for our next production, "ARMS AND THE MAN" by G. Bernard Shaw. "ARMS AND THE MAN" is probably the most brilliant of Shaw's early comedies. It is a satire on militarism, Byronism and the romantic ideal in general. When it was first produced "the fundamental disagreement between the romantic morality of the critics and the realistic morality of the play" was so great that—in Shaw's own words—it was hailed as a "denial of courage, patriotism, faith, hope and charity." But Shaw has not been tilting in vain all of these years against the windmills of romantic illusion so that today we are able to accept the play at its true comic value and enjoy its scintillating humor without reservations.

The production will be given the entire week of November 15th to 20th. An exceptional cast is already under rehearsal and our Patrons are assured a colorful and entertaining comedy.

OTHER PRODUCTIONS

Our other five regular productions of this season will probably be selected from the following plays: "TARNISH" by Gilbert Emery, "HE WHO GETS SLAPPED" by Leonid Andreyev, "SUN-UP" by Lula Vollmer, "WILD BIRDS" by Dan Tothoroh, "THE ROMANTIC YOUNG LADY" by G. Martinez Sierra, "YOU AND I" by Phillip Barry and "ANNA CHRISTIE" by Eugene O'Neill. Besides our seven regular productions, a special invitational play will be given using players from other prominent Little Theatres. Then one-act and three-act work-shop plays will be presented as often as possible during the season.

MEMBERSHIPS

We have more than doubled our number of Supporting Members since last season but to make the Little Theatre a real success, we should have many more. We offer our Supporting Members not only a reduction in the cost of tickets but many other advantages. Among these are: voting power in the organization, preference in the choice of seats and free admission to many of our Work-Shop Productions. After our next play at least one special production a month will be given only for Supporting and Active Members. These Productions will consist of One-Act Plays, Longer Plays, Concerts and Lectures. We are going to use every effort to make a membership so advantageous that the cost will be negligible. Those of you who are not members can join by applying at our box office at any time. Those of you who are already members can help by interesting others. Be a Booster for the Little Theatre. All of our efforts are only for your entertainment.

THE LITTLE THEATRE

- of -

Fort Worth

Hunter E. Gardner, Director

PRESENTS

By Special Permission of Samuel French

"Captain Applejack"

An Arabian Night's Adventure in Three Acts

by Walter Hackett

CHARACTERS

(In the order of their appearance)

LUSH.....	MR. ALFRED BRYAN
POPPY FAIRE.....	MISS LEONA GREENE
MRS. AGATHA WHATCOMBE.....	MRS. CLAUDE MAER
AMBROSE APPLEJOHN.....	MR. BURTON LYONS
ANNA VALESKA.....	MISS HELEN GERTRUDE SPARKS
MRS. PENGARD.....	MRS. J. E. FENDER
HORACE PENGARD.....	MR. FRANKLYN WOLFE
IVAN BOROLSKY.....	MR. WILLIAM D. BELL
PALMER.....	MRS. RANDOLF DUGGAN
DENNETT.....	MR. EARL HOWARD
JOHNNY JASON.....	MR. RANDOLF DUGGAN
PIRATE LEADERS—MR. W. L. SHANNON, MR. MICKEL LAVERY, MR. HOYT HADDOCK, MR. DURWOOD PRUDEN, M. CARL HARDIN	
COAST GUARDS, PIRATES, ETC.	

(Important: During the first two minutes of Act II, no one will be seated as the house is in darkness during that period.)

ACT I: The Adventure.

ACT II: The Dream.

ACT III: The Romance.

The Scene of the play is laid in the Library of Ambrose Applejohn's house at Polperren, Cornwall.

TIME—The Present. One Winter's Night.

Note—Three hours are supposed to elapse between Acts I and II. There is no lapse of time between Acts II and III.

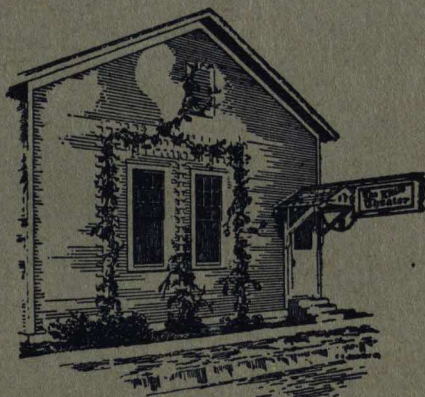
ENTIRE SETTING EXECUTED BY MR. E. A. BARR OF THE ELLISON FURNITURE AND CARPET COMPANY.

The
LITTLE THEATRE

-of-

Fort Worth

HUNTER E. GARDNER, *Director*



609 West Fourth Street



NOVEMBER PLAY

1926

OFFICERS AND DIRECTORS OF THE LITTLE THEATRE

Lotta Carter Gardner, President	Frank Hammond L. E. Hirt	Maude Chandler Modlin, Vice-President
Mrs. Ellison Harding Mrs. John F. Lyons	Mrs. Helen Emery Herman Knox	Mrs. Wm. D. Bell, Secretary Franklyn Wolfe, Treasurer

PRODUCING STAFF

HUNTER E. GARDNER.....	Director
MISS MARION MULLINS.....	Technical Director
MISS REBECCA SMITH.....	Assistant Technical Director
MRS. SALLIE BLYTH MUMMERT.....	Art Director
MRS. R. H. MOOK.....	Chairman of Properties
THOMAS R. WHITEHURST.....	Stage Manager
SAM FRIEDHOF.....	Assistant Stage Manager
R. HOWARD JOHNS.....	Master Mechanic
FRANK FISHER.....	Master Electrician
MRS. HERMAN W. KNOX.....	Musical Director

BUSINESS STAFF

WILLIAM D. BELL.....	Business Manager
MARY KERN.....	Box Office Treasurer
MAX HOGG.....	Assistant Box Treasurer
MISS MABEL GOULDY.....	Publicity Director
MISS GRACE HOLLINGSWORTH.....	Tickets
MICKEY LAVERY.....	Posters
LOREN A. WARD.....	Programs

OUR NEXT PRODUCTION

As our December Production, we are going to present "YOU AND I" by Philip Barry. This play, from Harvard's famous 47 Workshop, won the Belmont Theatre Prize Competition in 1922 and has since been given world-wide distinction and favor. It is not a comedy of situation bordering on farce, but really a serious comedy of character. You will find it pleasant to go from the play with a renewed sense of the wholesome, fine-spirited people, who yet are keenly amusing, to be found all around you. It is a play which suggests delicately, tenderly and with no sentimentality the affection and understanding of father, mother and son. Humorously, yet gently, the play reveals to the younger generation one of the little tragedies of their elders, whom they are disposed, "mumuring Mid-Victorians," to waive aside as emotional rigidities.

The play will be presented the week of December 13th to 18th inclusive with a matinee Saturday, 18th. Seat sales will begin Saturday, December 11th.

WORK-SHOP PRODUCTION

On November 29th and 30th and December 1st we will present a Work-Shop Production of three one-act plays. As we have previously announced, our Supporting Members will be admitted free to this production upon presentation of their Membership Card. We have also decided to admit the general public for fifty cents to pay for the cost of the production.

These plays are being just as carefully cast and rehearsed as a regular production and you cannot afford to miss this additional attraction. No reservations will be made and the plays will start promptly at eight-thirty on the above nights.

OTHER ATTRACTIONS

For the past year, THE LITTLE THEATRE has been the only dramatic attraction of any note in the city. Recently this community has been favored with another of the same purpose, an excellent stock company headed by Mr. Gene Lewis and Miss Olga Worth. They represent, also, a civic project in the promotion of the greatest of arts, the drama, and deserve our patrons' loyal support. They are widely known, not only for their artistic ability but for their serious effort to present only the best of plays in a manner most favorably compared to the original productions. We certainly should show our appreciation by attending regularly.

The following attractions also deserve our patronage: Elsie Janis, November 19th; the Eight Famous Victor Artists, December 1st; the Fort Worth Symphony Orchestra, December 3rd and the Flower Show all of this week at the Woman's Club.

MEMBERSHIPS

It is still possible to take out Supporting Memberships for this season and to enjoy the added advantages. The cost of a Subscribing Membership is now ten dollars and fifty cents which includes two seats for this production. You may join by applying at the box office after the performance or at your convenience. Remember that a membership entitles you to admission to practically all work-shop productions.

By Special Permission of The New York Theatre Guild

The
LITTLE THEATRE
of Fort Worth

HUNTER E. GARDNER, Director

PRESENTS

"Arms and The Man"

A Satirical Comedy on Militarism and Romanticism
By George Bernard Shaw

(CHARACTERS IN ORDER OF THEIR APPEARANCES)

RAINA.....	MRS. CHARLES W. DAGGETT
CATHERINE PETKOFF.....	MISS MARY SEARS
LOUKA.....	MRS. FOSTER P. JENNINGS
CAPTAIN BLUNTSCHLI.....	MR. C. E. GILLHAM
RUSSIAN OFFICER.....	MR. ROY MILLER
NICOLA.....	MR. LOREN A. WARD
MAJOR PAUL PETKOFF.....	MR. HERMAN W. KNOX
MAJOR SERGIUS SARANOFF.....	MR. HUNTER E. GARDNER

(SYNOPSIS OF SCENES)

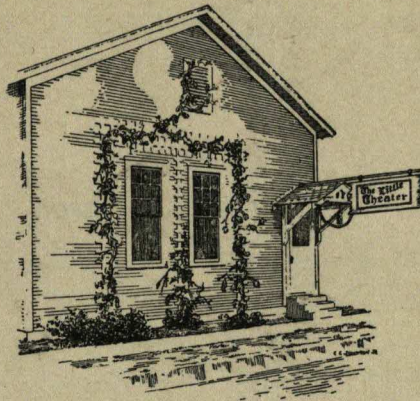
ACT I: A Lady's Bedchamber.
ACT II: Garden of Major Petkoff's House. One Year Later.
ACT III: The Library. After Lunch.

THE PLAY TAKES PLACE IN BULGARIA IN THE YEARS 1885-6.

Scenery designed and executed by Sallie Blyth Mummert.
Settings by Ellison Furniture Co. and Norvell's
Costumes by Brooks, New York City.
Photographs by Reid Studios.

Music by The Little Theatre Orchestra

Mrs. Herman W. Knox, Piano	Miss Ann Shipp, Violin
Mrs. Alice Robertson, Cello	Mr. Leroy Bigley, Saxophone



THE LITTLE THEATRE
OF FORT WORTH

PRESENTS

By Permission of Samuel French

“YOU AND I”

BY PHILIP BARRY

— ■ —
DECEMBER PLAY 1926

HUNTER E. GARDNER, Director

OFFICERS AND DIRECTORS

Lotta Carter Gardner.....*President* Grace Hollingsworth.....*Vice-President*
Cecelia Combs Bell.....*Secretary* Franklyn Wolfe.....*Treasurer*
Mrs. Ellison Harding Mrs. Helen Emery Herman W. Knox
Mrs. John F. Lyons Maude Chandler Modlin Frank Hammond
L. E. Hirt



THE PRODUCING STAFF

Play produced under the direction of Hunter E. Gardner

MISS MARY KERN.....*Assistant Director*
MISS MARION MULLINS.....*Technical Director*
MRS. SALLIE BLYTH MUMMERT.....*Art Director*
MRS. HERMAN W. KNOX.....*Musical Director*
MRS. R. H. MOOK.....*Chairman of Properties*
THOMAS R. WHITEHURST.....*Stage Manager*
SAM FRIEDHOF.....*Assistant Stage Manager*
R. HOWARD JOHNS.....*Master Mechanic*
FRANK FISHER.....*Master Electrician*



BUSINESS STAFF

WILLIAM D. BELL.....*Business Manager*
MISS MABEL GOULDY.....*Publicity Director*
MRS. FRANKLYN WOLFE.....*Box Office Treasurer*
MICKEY LAVERY.....*Posters*
LOREN A. WARD.....*Programs*

ANNOUNCEMENTS

Our next production, "HE WHO GETS SLAPPED," by Leonid Andrever, will be presented January 24th to 29th, inclusive, with a matinee Saturday, the 29th. This play will represent our most serious effort of the present season and we trust the greatest achievement of our career. The cast of over thirty characters will include many old favorites and at least twenty new enthusiastic artists.

The Little Theatre Orchestra under the capable direction of Mrs. Herman Knox will be pleased to play for private dances or concerts at a very reasonable rate. We sincerely hope that our patrons will take advantage of this offer and encourage these generous and proficient musicians by giving them preference in the selection of their music.

If possible, we shall present another Work-Shop Production during January. Mrs. Maude Chandler Modlin now has charge of this phase of our work which insures greater interest and perfection.

The LITTLE THEATRE of Fort Worth

HUNTER E. GARDNER, Director

PRESENTS

"YOU AND I"

By PHILIP BARRY

THE CAST

(In Order of Appearance)

VERONICA DUANE..... MRS. JULE B. SMITH
RODERICK WHITE..... MR. STANLEY COSDEN
NANCY WHITE..... MRS. HERMAN W. KNOX
MAITLAND WHITE..... MR. HERMAN W. KNOX
ETTA..... MRS. CARLTON F. HINES
G. T. WARREN..... MR. FRANKLYN WOLFE
GEOFFREY NICHOLS..... MR. KENNETH E. TAYLOR

SYNOPSIS OF SCENES

Act I—The library of the White's country home in Mount Kisco, Westchester County, New York. A late September evening.

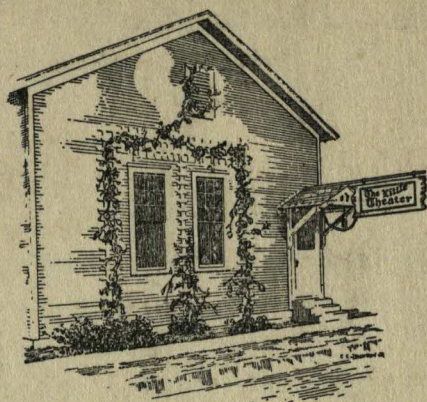
Act II—"The Studio" in the attic, an afternoon the following May.

Act III—"The Studio" later the same evening.

*Scenery designed and executed by Sallie Blyth Mummert.
Furniture and Fixtures by Ellison Furniture Co.*

Music by The Little Theatre Orchestra

Miss Catherine McNatt, Piano Mrs. Alice Robertson, Cello
Mr. Leroy Bigley, Saxophone Miss Ann Shipp, Violin
Miss Margaret Eastmand, Second Violin Mrs. Cullen Bailey, Flute



THE LITTLE THEATRE
OF FORT WORTH

PRESENTS

By Permission of The Theatre Guild

“He Who Gets Slapped”

By **LEONID ANDREYEV**

— ■ —
JANUARY PLAY 1927

HUNTER E. GARDNER, Director

OFFICERS AND DIRECTORS

Lotta Carter Gardner..... <i>President</i>	Grace Hollingsworth..... <i>Vice-President</i>	
Cecelia Combs Bell..... <i>Secretary</i>	Franklyn Wolfe..... <i>Treasurer</i>	
Mrs. Ellison Harding	Mrs. Helen Emery	Herman W. Knox
Mrs. John F. Lyons	Maude Chandler Modlin	Frank Hammond
	L. E. Hirt	



THE PRODUCING STAFF

Play produced under the direction of Hunter E. Gardner

MISS MARY KERN.....	<i>Assistant Director</i>
THOMAS R. WHITEHURST.....	<i>Stage Manager</i>
MISS MARION MULLINS.....	<i>Technical Director</i>
MRS. SALLIE BLYTH MUMMERT.....	<i>Art Director</i>
MRS. HERMAN W. KNOX.....	<i>Musical Director</i>
MRS. CONRAD FATH.....	<i>Properties</i>
SAM FRIEDHOF.....	<i>Assistant Stage Manager</i>
R. HOWARD JOHNS.....	<i>Master Mechanic</i>
FRANK FISHER.....	<i>Master Electrician</i>



BUSINESS STAFF

WILLIAM D. BELL.....	<i>Business Manager</i>
MRS. J. D. COLLETT.....	<i>Tickets</i>
MISS MABEL GOULDY.....	<i>Publicity Director</i>
MRS. FRANKLYN WOLFE.....	<i>Box Office Treasurer</i>
MICKEY LAVERY.....	<i>Posters</i>
LOREN A. WARD.....	<i>Programs</i>

ANNOUNCEMENTS

Another Work Shop Production of three one-act plays will be presented February 8th, 9th and 10th. Our supporting members will, of course, be admitted free, and the general public may obtain seats for fifty cents. Three clever plays have been selected and you are assured an entertaining evening.

For our next regular production we have selected "Hedda Gabler," by Henrik Ibsen. We feel sure our patrons will welcome this announcement as representative of another great effort to present only the best of the dramas. Of all Ibsen's works, "Hedda Gabler" is the most detached, the most objective—a character study pure and simple. The poet does not even pass judgment on his heroine; he simply paints her full-length portrait with scientific impassivity. But what a portrait! How searching in insight, how brilliant in coloring, how rich in detail. The play will be presented the entire week of February 21st-26th, with a matinee Saturday the 26th.

"He Who Gets Slapped"

By LEONID ANDREYEV

CHARACTERS

TILLY } Musical Clowns.....	{ RANDOLF DUGGAN
POLLY }	{ EARL B. HOWARD
BRIQUET, Manager of the Circus.....	ROLAND ROGGENBROD
MANCINI, Consuelo's Father.....	ALFRED BRYAN
ZINIDA, a Lion Tamer.....	HELEN GERTRUDE SPARKS
ANGELICA.....	EMILY BURTON
FRANCOIS.....	SAM FRIEDHOF
HE.....	HUNTER E. GARDNER
JACKSON, a Clown.....	WILLIAM W. HICKS
CONSUELO, the Equestrian Tango Queen.....	CATHERINE GWYNNE
ALFRED BEZANO, a Bareback Rider.....	WILLIAM PRESTON
BARON REGNARD.....	WILLIAM D. BELL
A GENTLEMAN.....	J. H. AVERY
WARDROBE LADY.....	MINNIE FATH
RIDING MASTER.....	FRANKLYN WOLFE
A SWORD DANCER.....	MAXINE CAMPBELL
PREMIERE DANSEUSE.....	FERN C. HINES
BALLET GIRLS.....	{ RUTH GUPTILL
	{ KATHLEEN McNEIL
	{ PAULINE McCOLLUM
	{ GLADYS GUPTILL
THOMAS, a Strong Man.....	FRANK FISHER
A SNAKE CHARMER.....	JANE WELBORN
A CONTORTIONIST.....	RICHARD LONG
ACTRESSES IN CIRCUS PANTOMIME.....	{ ROBERTA REAGAN
	{ MILDRED SENTER
A JOCKEY.....	FRED HANSCOM
A JUGGLER.....	R. J. GARDNER
AN ACROBAT.....	HENRY TILFORD
MUSICIANS.....	{ ELIZABETH H. KNOX
	{ ALICE ROBERTSON
	{ ANN SHIPP
	{ AYLENE HOFFMAN
	{ CARLTON F. HINES

SYNOPSIS OF SCENES

The action takes place in a room of numerous purposes adjoining the ring of Papa Briquet's circus, in one of the large cities of France.

Act I—A morning rehearsal.

Act II—A night performance a few weeks later.

Act III—The next morning.

Act IV—A few nights later.

SCENERY DESIGNED AND EXECUTED BY

Ella Beall Behrend	Martha Zoe Davis
Phoebe Thompson	Josephine Hughes
Virginia Henderson	

SETTINGS BY

Ellison Furniture & Carpet Co.	Fort Worth Tent & Awning Co.
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MUSICAL INSTRUMENTS BY

Star Piano Company	Ault's Music Company
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The
LITTLE THEATRE
OF
FORT WORTH

THE LITTLE THEATRE

Week of October 10, 1927

"Merton of the Movies"

HUNTER E. GARDNER, Director

OFFICERS AND DIRECTORS

Lotta Carter Gardner, <i>Honorary President</i>	
William D. Bell..... <i>President</i>	Mrs. Herman W. Knox..... <i>Vice-President</i>
William Massie..... <i>Treasurer</i>	Mary Sears..... <i>Secretary</i>
Pauline Stripling Hedrick (Memberships)	Grace Hollingsworth.....(Tickets)
Helen Gertrude Sparks.....(Publicity)	Robert Ellison.....(Properties)
Mrs. L. H. Kassell.....(Plays)	Theodore Mack.....(Legal)
Sallie Blyth Mummert.....(Art)	L. D. Fallas.....(Plays)

THE PRODUCING STAFF

The Play staged and directed by Hunter E. Gardner

MISS MARION MULLINS.....	<i>Technical Director</i>
MRS. SALLIE BLYTH MUMMERT.....	<i>Art Director</i>
MRS. HERMAN W. KNOX.....	<i>Musical Director</i>
THOMAS R. WHITEHURST.....	<i>Stage Manager</i>
SAM FRIEDHOF.....	<i>Assistant Stage Manager</i>
FRANK FISHER.....	<i>Master Electrician</i>
WILLIAM WINES.....	<i>Master Mechanic</i>
MRS. CONRAD FATH, MRS. R. H. MOOK.....	<i>Properties</i>
GUY REID.....	<i>Photography</i>
ALFRED BRYAN, WILLIAM D. BELL, POLLY HUCKABY, ELLA BELL BEHREND, MRS. SAM JAGODA }	<i>Settings</i>

Front page cover thru courtesy of Albert Evans, Inc.

ANNOUNCEMENTS

The Green Room and rest rooms in the basement may be reached by stairs on either side of the proscenium. These were designed for the comfort of our patrons and are open during intermission. The lights will be flashed one minute before the curtain. Please return to your seats promptly.

Those of you who have not taken one of the different forms of membership are urged to do so. The admission price of this first production will be deducted and you may obtain a card at the box office during intermission or after the play.

Our next production, "Sun-Up," by Lula Vollmer, will be presented the week of November 7th, with a matinee on Thursday and Saturday. Lotta Carter Gardner, the Honorary President and founder of our organization, will return from New York to play the role of Widow Cagle.

The Little Theatre Orchestra, under the direction of Mrs. Herman W. Knox, has been enlarged to five members. These capable musicians gladly donate their services to the Little Theatre and we would appreciate our patrons considering them when engaging orchestras for teas or dances.

Name plates for permanent seat holders were ordered more than thirty days ago. We exceedingly regret they have not yet arrived. We assure our chair holders all name plates will be in place for our second production.

"Merton of the Movies"

By GEORGE S. KAUFMAN and MARC CONNELLY

CHARACTERS

AMOS G. GASHWILER.....	P. W. SEWARD
ELMER HUFF.....	JACK WALDEN
MERTON GILL.....	BURTON LYONS
TESSIE KEARNS.....	MARY EDITH DUGGAN
CASTING DIRECTOR.....	EDITH GLENN
J. LESTER MONTAGUE.....	WILLIAM W. HICKS
SIGMOND ROSENBLATT.....	ROLAND ROGGENBROD
WELLER.....	RICHARD BAILEY
RALPH.....	KENNETH LOCKHART
THE MONTAGUE GIRL.....	FERN HINES
HAROLD PARMALEE.....	RANDOLF DUGGAN
JEFF BAIRD.....	ROBERT McNEMER
BEULAH BAXTER.....	HELEN GERTRUDE SPARKS
MURIEL MERCER.....	JEAN FINLEY
MRS. PATTERSON.....	SUSAN BITTING HICKS
MR. WALBERG.....	J. H. AVERY

SYNOPSIS OF SCENES

- ACT I—Gashwiler's General Store, Simsbury, Illinois. A Saturday night.
- ACT II—Holden Lot Casting Office, Hollywood. Three weeks later.
- ACT III—Scene 1. Stage No. 6. The next morning.
Scene 2. Tank Set. A week later.
- ACT IV—Scene 1. Jeff Baird's Office. A few weeks later.
Scene 2. Merton's Rooming House.

NOTICE

There will be an eight-minute intermission between acts and a five-minute intermission between scenes of the third and fourth acts. Please return to your seats promptly.

PROPERTIES FURNISHED BY

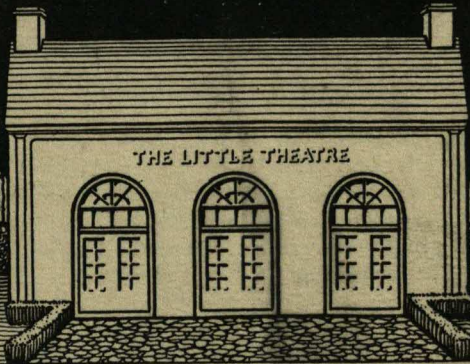
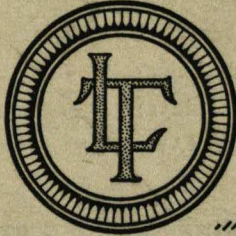
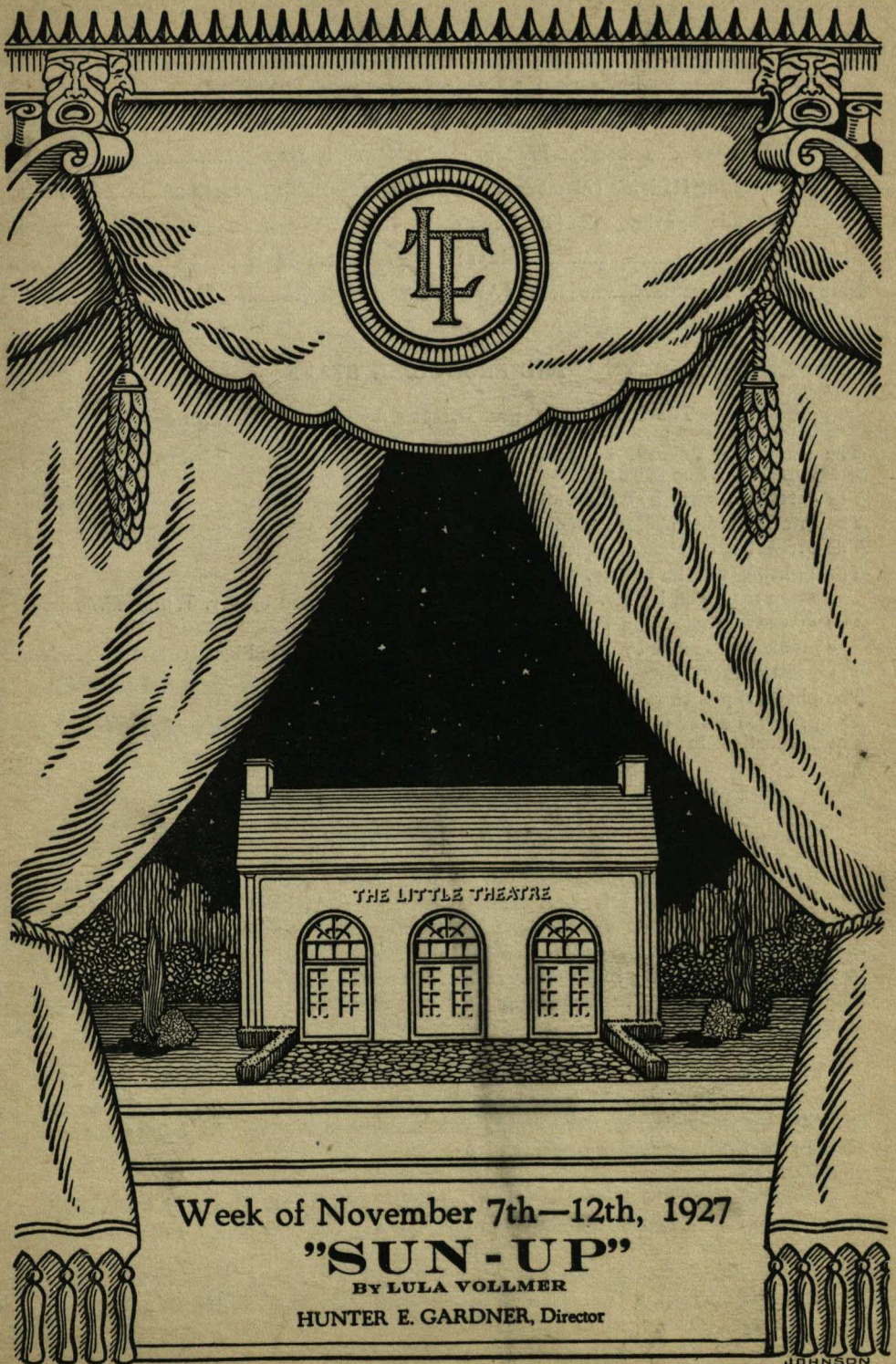
The Ellison Furniture Co., Monnig's, W. C. Stripling Co., Waples-Platter Grocer Co., Leonard Bros., Mr. Jack Gordon, Woman's Club, Harkrider-Keith-Cooke Co., King Candy Co.

MUSIC BY

THE LITTLE THEATRE ORCHESTRA

Muriel Koch, Leta Donaldson, Piano; Ann Shipp, Violin; Alice Robertson, Cello; Claude Patten, Saxophone.

Our piano is tuned monthly thru courtesy of Robert McDonald.



Week of November 7th—12th, 1927

"SUN-UP"

BY LULA VOLLMER

HUNTER E. GARDNER, Director

JOHNSON
AD. AGY.

OFFICERS AND DIRECTORS

Lotta Carter Gardner, *Honorary President*

William D. Bell.....	<i>President</i>	Mrs. Herman W. Knox.....	<i>Vice-President</i>
William Massie.....	<i>Treasurer</i>	Mary Sears.....	<i>Secretary</i>
Pauline Stripling Hedrick (Memberships)		Grace Hollingsworth.....	(Tickets)
Helen Gertrude Sparks.....	(Publicity)	Robert Ellison.....	(Properties)
Mrs. L. H. Kassell.....	(Plays)	Theodore Mack.....	(Legal)
Sallie Blyth Mummert.....	(Art)	L. D. Fallas.....	(Plays)

THE PRODUCING STAFF

The Play Staged and Directed by Hunter E. Gardner

The properties selected by Miss Marion Mullins, assisted by Mrs. Conrad Fath and Miss Mary Sue Mosley
The exterior scenes by Mrs. Sallie Blyth Mummert
The interior scene by Mr. Alfred Bryan
The orchestra directed by Mrs. Herman W. Knox
The lighting effects by Mr. Frank Fisher
The stage managed by Mr. Thomas R. Whitehurst, assisted by Mr. William Wines
The scenery constructed by Mr. Howard Johns
The publicity directed by Miss Helen Gertrude Sparks, assisted by Mr. Robert McNemer
The posters executed by Miss Veronica Helfensteller and Turrentine and Thompson
The photographs thru courtesy of Mr. Guy Reid
The program cover thru courtesy of Kenneth Taylor, Charles C. Johnson Advertising Co.
The properties thru courtesy of Leonard Bros.

ANNOUNCEMENTS

During the week of December 5th we will present one of the greatest dramas ever written, "Michael and His Lost Angel," by Henry Arthur Jones. This play, never before attempted in this country by a Little Theatre, will represent the most ambitious effort of our career. The leading roles, taken by Marion Terry and Forbes Robertson in the original London production, will be interpreted by Pauline Stripling Hedrick and Hunter E. Gardner. The supporting cast will consist only of experienced and capable artists.

The Green Room and rest rooms in the basement may be reached by stairs on either side of the proscenium. These were designed for the comfort of our patrons and are open during intermission. The lights will be flashed one minute before the curtain. Please return to your seats promptly.

Those of you who have not taken one of the different forms of membership are urged to do so. You may obtain a card at the box office during intermission or after the play.

The Little Theatre Orchestra, under the direction of Mrs. Herman W. Knox, has been enlarged. These capable musicians gladly donate their services to the Little Theatre and we would appreciate our patrons considering them when engaging orchestras for teas or dances.

"SUN-UP"

By LULA VOLLMER

CHARACTERS

WIDOW CAGLE.....	LOTTA CARTER GARDNER
PAP TODD.....	ALFRED BRYAN
EMMY TODD.....	CLYDE ROBERSON
BUD TODD.....	SAM FRIEDHOF
SHERIFF WEEKS.....	EARL HOWARD
RUFE CAGLE.....	LORIN A. BOSWELL
PREACHER.....	FRANKLYN WOLFE
THE STRANGER.....	WILLIAM PRESTON
BOB.....	KENNETH LOCKHART

SYNOPSIS OF SCENES

The scene of the play is the interior of Widow Cagle's cabin, located in the mountains of Western North Carolina, near the city of Asheville.

ACT I—Noonday, June 5, 1917.

ACT II—Late afternoon, September.

ACT III—Scene 1. Midnight, February.

Scene 2. A few hours later.

There will be an eight-minute intermission between acts. Please return to your seats promptly. The curtain will close for only thirty seconds between the two scenes of the third act.

MUSIC BY

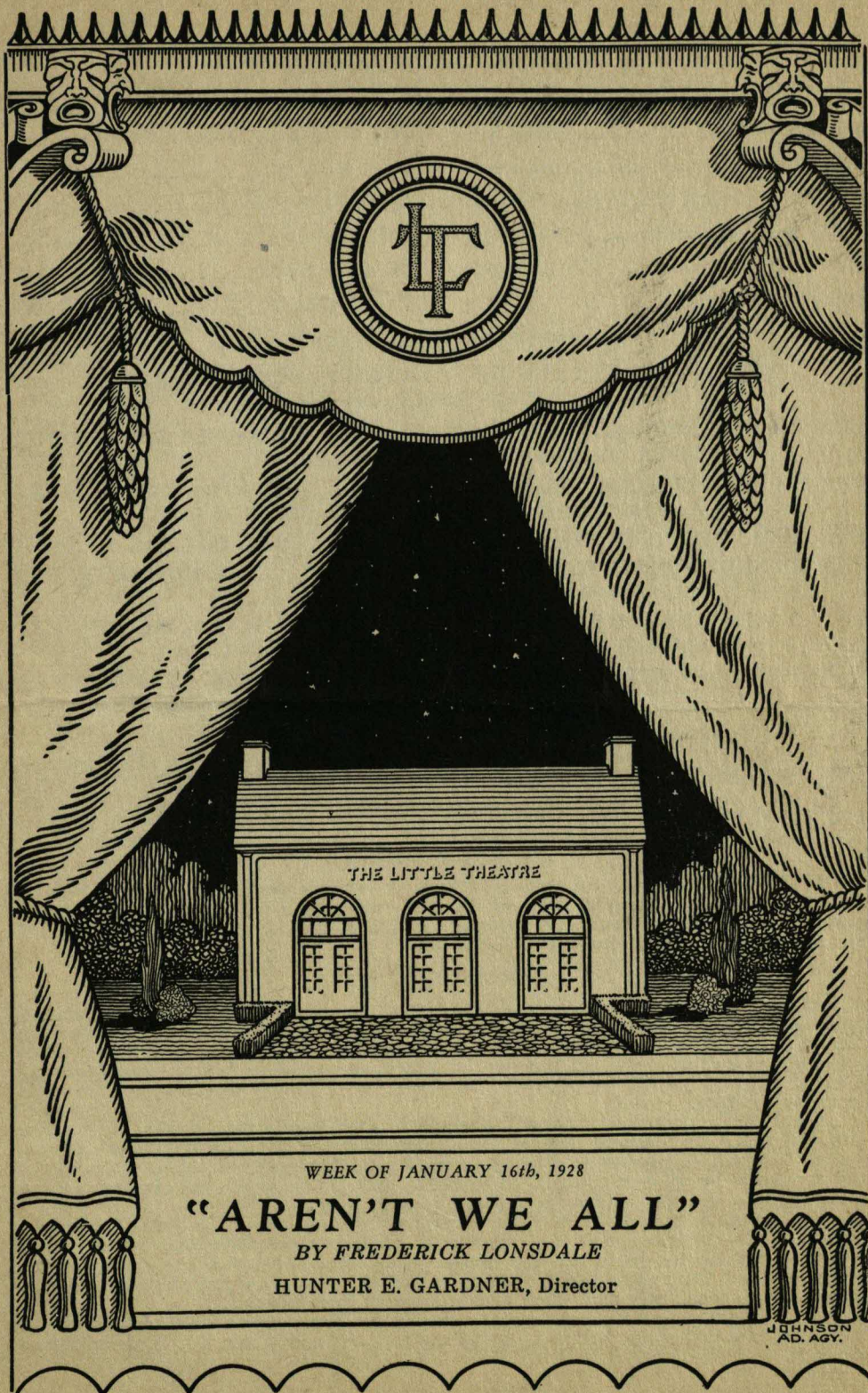
THE LITTLE THEATRE ORCHESTRA

Violin.....	ANN SHIPP
Cello.....	ALICE ROBERTSON
Piano.....	MURIEL KOCH
Cornet.....	RUTH WINANS

MUSICAL SELECTIONS

Calling Me Home
Falling in Love
Just an Ivy Covered Shack
When Day Is Done
Over There

Our Piano is tuned monthly thru courtesy of Robert McDonald



WEEK OF JANUARY 16th, 1928

"AREN'T WE ALL"

BY FREDERICK LONSDALE

HUNTER E. GARDNER, Director

JOHNSON
AD. AGY.

OFFICERS AND DIRECTORS

Lotta Carter Gardner, *Honorary President*

William D. Bell..... <i>President</i>	Mrs. Herman W. Knox..... <i>Vice-President</i>
William Massie <i>Treasurer</i>	Mary Sears..... <i>Secretary</i>
Pauline Stripling Hedrick (Memberships)	Grace Hollingsworth.....(Tickets)
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Mrs. L. H. Kassell.....(Plays)	Theodore Mack.....(Legal)
Sallie Blyth Mummert.....(Art)	L. D. Fallas.....(Plays)

THE PRODUCING STAFF

THE PLAY STAGED AND DIRECTED BY HUNTER E. GARDNER

Assisted by Estelle Dowling and Mary Kern

THE SCENES DESIGNED AND EXECUTED BY MRS. SALLIE BLYTH MUMMERT

Assisted by Mrs. Ella Belle Behrend

THE PROPERTIES SELECTED BY MISS MARION MULLINS

Assisted by Mrs. Conrad Fath and Mrs. W. W. Hicks

THE MUSIC DIRECTED BY MRS. HERMAN W. KNOX

THE SCENERY CONSTRUCTED BY R. HOWARD JOHNS

Assisted by Mr. Sam Friedhof

THE STAGE MANAGED BY MR. THOMAS R. WHITEHURST

Assisted by Mr. William Wines and Mr. Tertius Rogers

THE LIGHTING EFFECTS BY MR. FRANK FISHER

THE PUBLICITY DIRECTED BY MISS HELEN GERTRUDE SPARKS

Assisted by Mr. Robert McNemer

THE POSTERS EXECUTED BY { J. A. GRACE
VERONICA HELFENSTELLAR
BABCOCK CO.

THE PHOTOGRAPHS THRU COURTESY OF MR. GUY REID

IN APPRECIATION

We desire to especially acknowledge the many favors extended us by the ELLISON FURNITURE CO. in stage settings of this and our many other productions. We also gratefully acknowledge courtesies extended by the Monnig Dry Goods Co., Southland Tile and Mantle Co. and Mrs. Amon G. Carter.

ANNOUNCEMENTS

As our next production we have chosen the most outstanding and successful play of America's foremost dramatist, Eugene O'Neil's "Beyond the Horizon." We have long desired to produce many of this writer's works but have patiently waited until we felt not only that we had the talent, but were able to stage one of his fast-moving, visualistic dramas. The play will be presented the week of February 20th, with a matinee Saturday the 25th.

The T. C. U. Dramatic Club will present in their auditorium, Friday night, Jan. 27th, "Disraeli," by Louis N. Parker. This play under the direction of Gladys de Silva Bates, who kindly consented to play "Angela" for us this week, should be enthusiastically supported by all our patrons. It will not only be an enjoyable evening, but an opportunity to see one of the greatest plays ever written.

We are glad to see the way our patrons are supporting the Irene Summerly Players. This company not only represents another civic asset but is one which desires to present the better class of plays, using whenever possible members of the Little Theatre. They are offering "Stella Dallas" this week in a truly artistic manner. Do not fail to constantly show your appreciation of their efforts.

Many of our patrons are not making use of our green room during intermissions. It is easily accessible and offers a convenient smoking and lounge for those who care to use it.

"AREN'T WE ALL"

By FREDERICK LONSDALE

CHARACTERS

MORTON.....	LOREN A. WARD
HON. WILLIE TATHAM.....	JAMES REACH
LADY FRINTON.....	ELIZABETH H. KNOX
ARTHUR WELLS.....	FLAVIUS HARKRIDER
MARTIN STEEL.....	CLARENCE BISHOP
KITTY LAKE.....	NENETTA CARTER
LORD GRENHAM.....	HERMAN W. KNOX
MARGOT TATHAM.....	EVELYN SMITH
HON. MRS. ERNEST LYNTON.....	GLADYS de SILVA BATES
REVEREND ERNEST LYNTON.....	C. L. MORGAN
JOHN WILLOCKS.....	GEO. SCHOONMAKER

SYNOPSIS OF SCENES

ACT I. The Reception Room in Willie Tatham's house in Mayfair. Evening.

ACT II. Room at Grenham Court. Afternoon. Two weeks later.

ACT III. The same as Act II. The next morning.

There will be a ten-minute intermission between Acts I and II, and a six-minute intermission between Acts II and III. The lights will flash in lobby and lounge one minute before each curtain. Please return to your seats promptly.

Music by

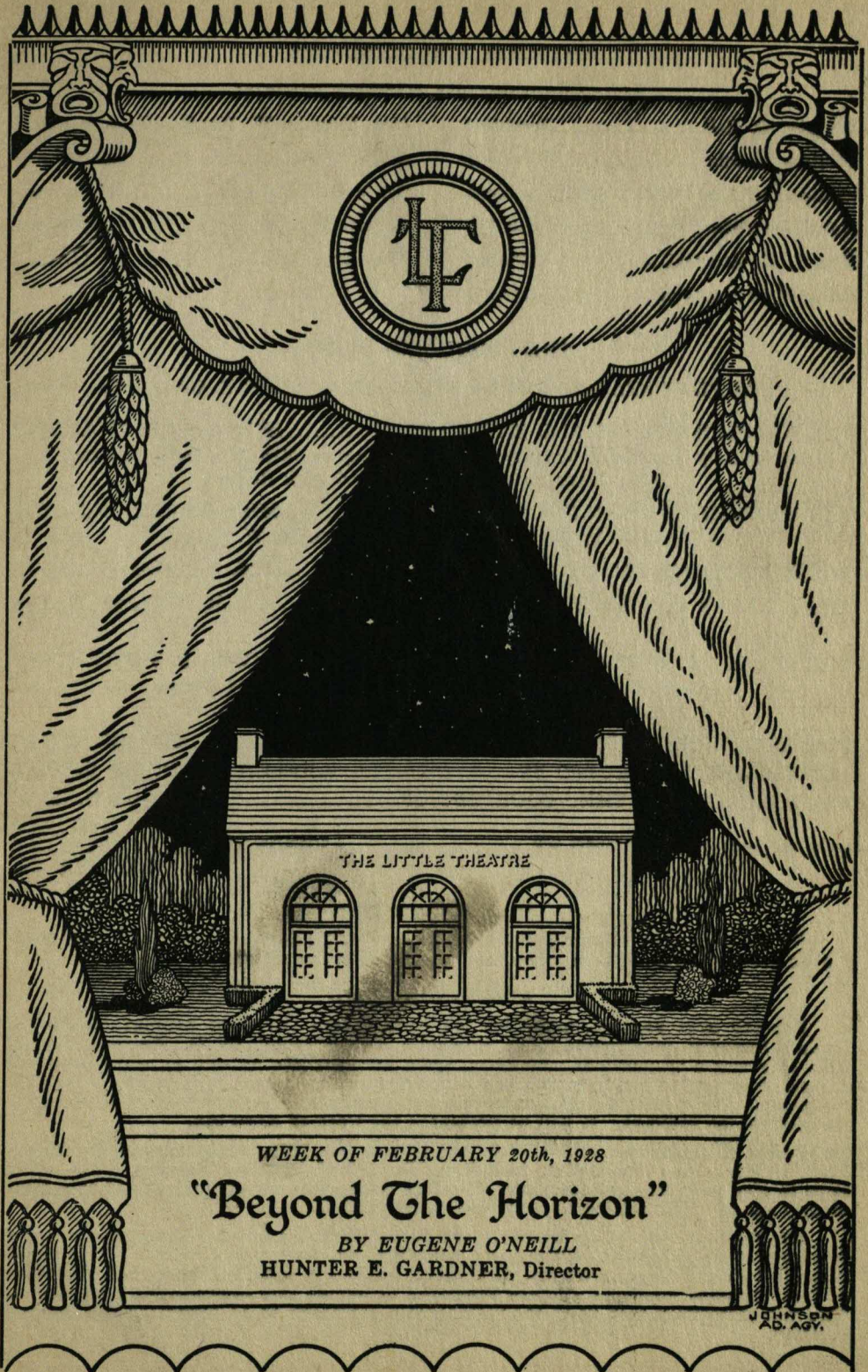
THE LITTLE THEATRE ORCHESTRA

Violin.....	Ann Shipp
Violin.....	Mavine Bloomer
Cello.....	Alice Robertson
Piano.....	Muriel Koch

MUSICAL SELECTIONS

Firefly.....	Friml
High Jinks.....	Friml
Play Gypsies.....	Kalman
Oh Sweet Mystery of Life.....	Herbert

Our Piano is tuned monthly thru courtesy of Robert McDonald



THE LITTLE THEATRE

WEEK OF FEBRUARY 20th, 1928

"Beyond The Horizon"

BY EUGENE O'NEILL

HUNTER E. GARDNER, Director

JOHNSON
AD. AGY.

OFFICERS AND DIRECTORS

Lotta Carter Gardner, *Honorary President*

Table listing officers and directors: William D. Bell (President), Mrs. Herman W. Knox (Vice-President), William Massie (Treasurer), Mary Sears (Secretary), Pauline Stripling Hedrick (Memberships), Grace Hollingsworth (Tickets), Helen Gertrude Sparks (Publicity), Robert Ellison (Properties), Mrs. L. H. Kassell (Plays), Theodore Mack (Legal), Sallie Blyth Mummert (Art), L. D. Fallas (Plays).

THE PRODUCING STAFF

THE PLAY STAGED AND DIRECTED BY HUNTER E. GARDNER

THE SCENES DESIGNED AND EXECUTED BY MISS SALLIE GILLESPIE
Assisted by Mrs. David Trammet, Mrs. Sam Jagoda, Mrs. Ella Belle Behrend, Miss Mary Catherine Rossell and Dick Reeder

THE PROPERTIES SELECTED BY MISS MARION MULLINS
Assisted by Mrs. Conrad Fath and Mrs. W. W. Hicks

THE MUSIC DIRECTED BY MRS. HERMAN W. KNOX

THE SCENERY CONSTRUCTED BY R. HOWARD JOHNS
Assisted by Sam Friedhof

THE STAGE MANAGED BY THOS. R. WHITEHURST
Assisted by Wm. Wines, Tertius Rogers, Clarence Bishop and Flavius Harkrider

THE LIGHTING EFFECTS BY FRANK FISHER

THE PUBLICITY DIRECTED BY HELEN GERTRUDE SPARKS

THE PHOTOGRAPHS THRU COURTESY OF GUY N. REED

THE POSTERS EXECUTED BY J. A. GRACE
VERONICA HELFENSTELLAR
BABCOCK CO.

IN APPRECIATION

We desire to express our appreciation for properties furnished by the Perrell Supply Co., Mrs. Phelps Antique Shop, and the Crossley Furniture Co.

ANNOUNCEMENTS

For our next regular production we have chosen the most popular comedy of Spain's foremost playwright, "The Romantic Young Lady" by G. Martinez Sierra. This play was a tremendous success in Spain and England as well as when produced a short time ago at the Neighborhood Playhouse in New York. It radiates a delightful romance of quaint charm and genuine interest besides offering an excellent opportunity for picturesque settings. It will be presented the week of April 9th.

Before this play we will offer to our patrons for three nights, beginning March 22nd, a Work-Shop Production, including "Dr. Glint" by Miss Rebecca Smith. We hope to give only original plays and therefore desire that all playwrights of this community submit their manuscripts for our consideration.

For the first time in its history, your Little Theatre's balance sheet shows assets in excess of its liabilities. During our following two productions we will solicit memberships for next season. We are particularly anxious to have the names and addresses of those not now members who are interested in joining this organization next season. This will materially help us in the membership campaign to be conducted this coming summer.

"Beyond The Horizon"

BY EUGENE O'NEILL

CHARACTERS

Table listing characters and their actors: ROBERT MAYO, ANDREW MAYO, RUTH ATKINS, CAPT. DICK SCOTT, KATE MAYO, JAMES MAYO, MRS. ATKINS, MARY, BEN, DR. FAWCETT, WILLIAM PRESTON, WILLIAM D. BELL, HELEN GERTRUDE SPARKS, P. W. SEWARD, EMMA-BELL KRAFT, CLYDE KRAFT, MARY HARTMAN, BROOKSIE NELL ROBERTSON, SAM FRIEDHOF, J. H. AVERY

SYNOPSIS OF SCENES

- ACT I. Scene 1. On a hill near the Mayo farm. At dusk ten years or more ago. Scene 2. The sitting room of the Mayo home. That night.
ACT II. Scene 1. The sitting room at noon on a summer day four years later. Scene 2. On the hill, the next morning.
ACT III. Scene 1. The sitting room. Early on a fall morning five years later. Scene 2. On the hill a few minutes later.

Notice.—There will be an eight-minute intermission between acts and a four-minute intermission between the scenes of each act. Please do not leave your seats between scenes.

Music by

THE LITTLE THEATRE ORCHESTRA

Table listing orchestra members: Violin (Ann Shipp), Violin (Maxine Boomer), Cello (Alice Robertson), Piano (Louise Tuckett)

Our Piano is tuned monthly thru courtesy of Robert McDonald

THE LITTLE THEATRE

of FORT WORTH

Hunter E. Gardner, Director

Presents

A WORK-SHOP PRODUCTION

YES, MOTHER DEAR

Written by Margaret Wynne Harrison

Directed by J. Elmer Thomas

(CHARACTERS)

JOHN ANDREWS FOREST McCUTCHON
FLORENCE ANDREWS GRACE AMBLER CANTEY
POLLY ANDREWS MARGARET HARRISON
PAUL ANDREWS GEORGE POLK, JR.
MISS CLARA MARY TUCKER
ED. BRANDOW SAM CANTEY III

Scene 1—The living room of the Andrews' home. A Fall afternoon.

Scene 2—The same. An afternoon, two weeks later.

MR. GLINT

Written and Directed by Rebecca Smith

(CHARACTERS)

MRS. ALLEN MARY SEARS
MISS SCRUGHAM MARY COLEMAN
MYNETTE WICKHAM MARY ADAMS
MRS. GLINT MARY HARTMAN
MR. GLINT CHAS. L. MORGAN

Scene—The parlor of the Glint home on a Spring afternoon.

THE UNSEEN

Written by Alice Gerstenberg

Directed by Miss Geraldine Hill

(CHARACTERS)

JEFFERY BALDWIN J. C. HARRIS
LOIS BALDWIN JUANITA ANKELE
HULDA MARGERY LAKE CLEVINGER

Scene 1—A room in the Baldwin's apartment on a Spring night.

Scene 2—The same, morning, a week later.

The Next Regular Production

THE ROMANTIC YOUNG LADY

WEEK OF APRIL 9th

SPECIAL PRODUCTION

HORTENSE NIELSEN

in

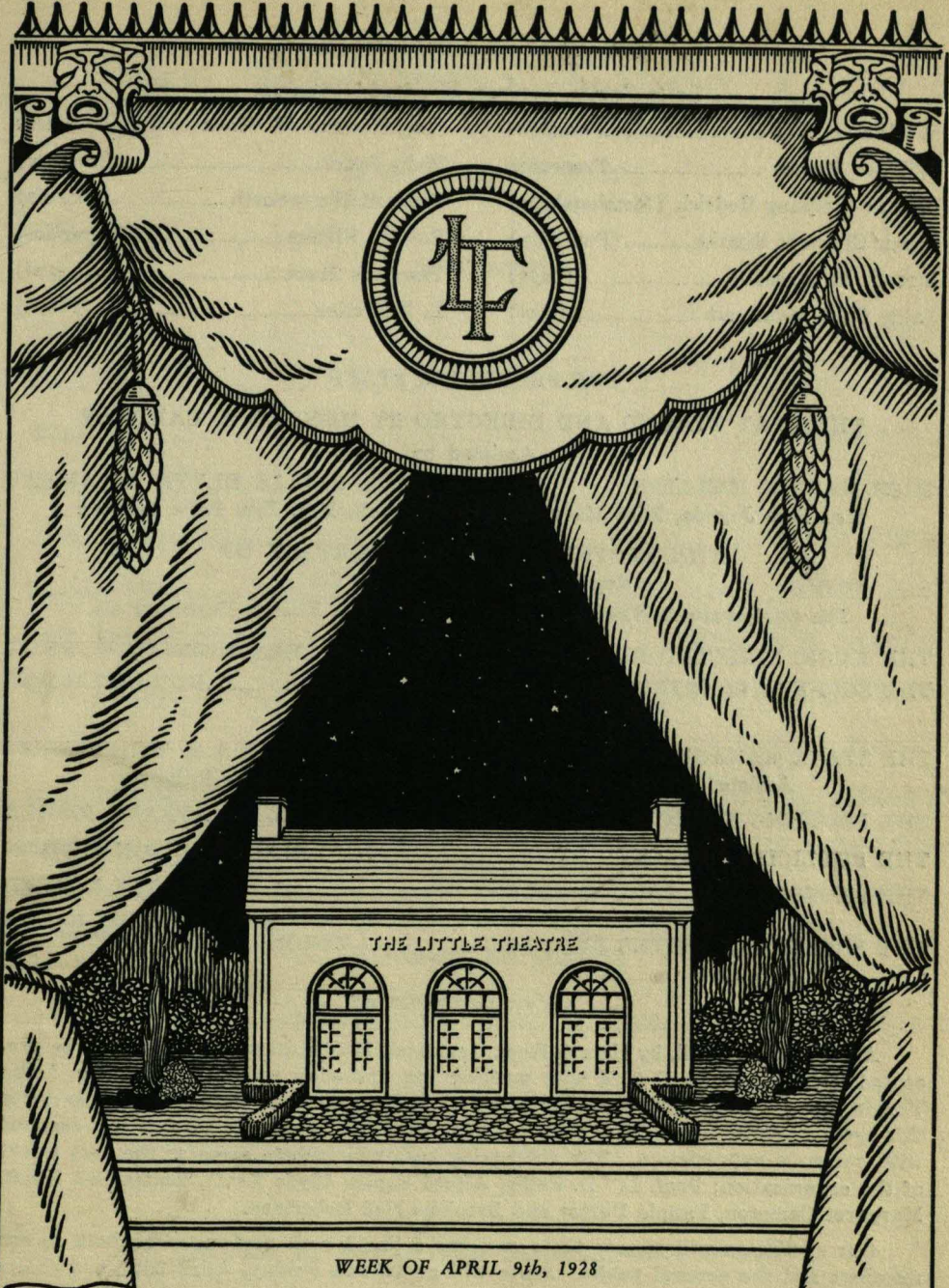
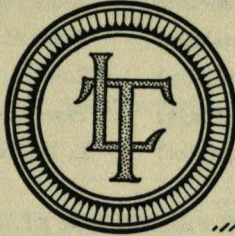
"A DOLL'S HOUSE"

By Henrik Ibsen

WEEK OF APRIL 23, 1928

Matinees Thursday and Saturday

An Internationally Famous Danish Actress With an All Star Little Theatre
Supporting Cast



WEEK OF APRIL 9th, 1928

"The Romantic Young Lady"

BY G. MARTINEZ SIERRA

HUNTER E. GARDNER, Director

JOHNSON
AD. AGY.

OFFICERS AND DIRECTORS

Lotta Carter Gardner, *Honorary President*

William D. Bell.....*President* Mrs. Herman W. Knox.....*Vice-President*
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 Helen Gertrude Sparks.....(Publicity) Robert Ellison.....(Properties)
 Mrs. L. H. Kassell.....(Plays) Theodore Mack.....(Legal)
 Sallie Blyth Mummert.....(Art) L. D. Fallas.....(Plays)

THE PRODUCING STAFF

THE PLAY STAGED AND DIRECTED BY HUNTER E. GARDNER

Assisted by

MISS MARION MULLINS MRS. SALLIE BLYTH MUMMERT
 Mrs. Sam Jagoda, Miss Mary Catherine Rossell, Mrs. Ella Belle Behrend

THE PROPERTIES THRU COURTESY OF

Roy F. Knepper Plumbing Co.

The Southwestern Steel & Iron Co.

The Ellison Furniture Co.

THE MUSIC DIRECTED BY.....MRS. HERMAN W. KNOX

THE SCENERY CONSTRUCTED BY.....R. HOWARD JOHNS

Assisted by Sam Friedhof

THE STAGE MANAGED BY.....THOS. R. WHITEHURST

Assisted by Wm. Wines, Tertius Rogers and Thomas Knight

THE LIGHTING EFFECTS BY.....FRANK FISHER

THE PUBLICITY DIRECTED BY.....MAE BIDDISON BENSON

THE PHOTOGRAPHS THRU COURTESY OF.....GUY N. REED

THE POSTERS EXECUTED BY.....
 { MRS. DOROTHY BACON
 VERONICA HELFENSTELLAR
 BABCOCK CO.

ANNOUNCEMENTS

A DOLL'S HOUSE, by Henrik Ibsen, featuring Miss Hortense Nielson, will be presented the week of April 23rd with matinees on Thursday and Saturday. The Little Theatre has gone to considerable expense to bring this famous Danish actress here for this special production of Ibsen's famous play and it is hoped our patrons will respond with generous appreciation. The supporting cast will include some of the best talent of the organization; Prof. L. D. Fallis, Alfred Bryan, Clyde Kraft, Emma Bell Kraft, Margaret Cameron, Fannie Darter and Brooksie Nell Robertson.

Our admission will remain the same, one dollar for all performances, both to our members and the general public. Seats will go on sale Friday, April 20th, and chairs owned by patrons will be held for their direction through Saturday only.

For our last regular production we have chosen "MRS. PATRIDGE PRESENTS" by Mary Kennedy and Ruth Hawthorne. This delightful comedy will be presented the week of May 7th and bring to a close a most successful and enjoyable season due mainly to your kind and enthusiastic support.

PLEASE SIGN YOUR MEMBERSHIP BLANK FOR NEXT SEASON NOW.

"The Romantic Young Lady"

By A. MARTINEZ SIERRA

CHARACTERS

PEPE.....JACK O'NEILL
 EMILIO.....JAMES REACH *Conny*
 ROSITA.....FERN HINES *Lowly*
 MARIO.....J. C. HARRIS
 DOÑA BARBARITA.....HELEN EMERY *Fine*
 MARIA PEPA.....MINNIE FATH *Maid*
 THE APPARITION.....HUNTER E. GARDNER *Good.*
 DON JUAN.....ROLAND ROGGENBROD *Herman*
 IRENE.....ELIZABETH TILLERY *stent*
 GUILLERMO.....SAM FRIEDHOF *Hand*
 AMALIA.....WINNIE ROBERTSON *red*

SYNOPSIS OF SCENES

ACT 1. A room in Doña Barbarita's house. A summer evening of the present in Madrid.

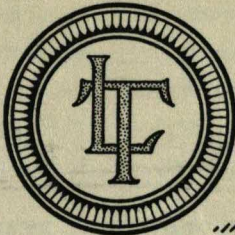
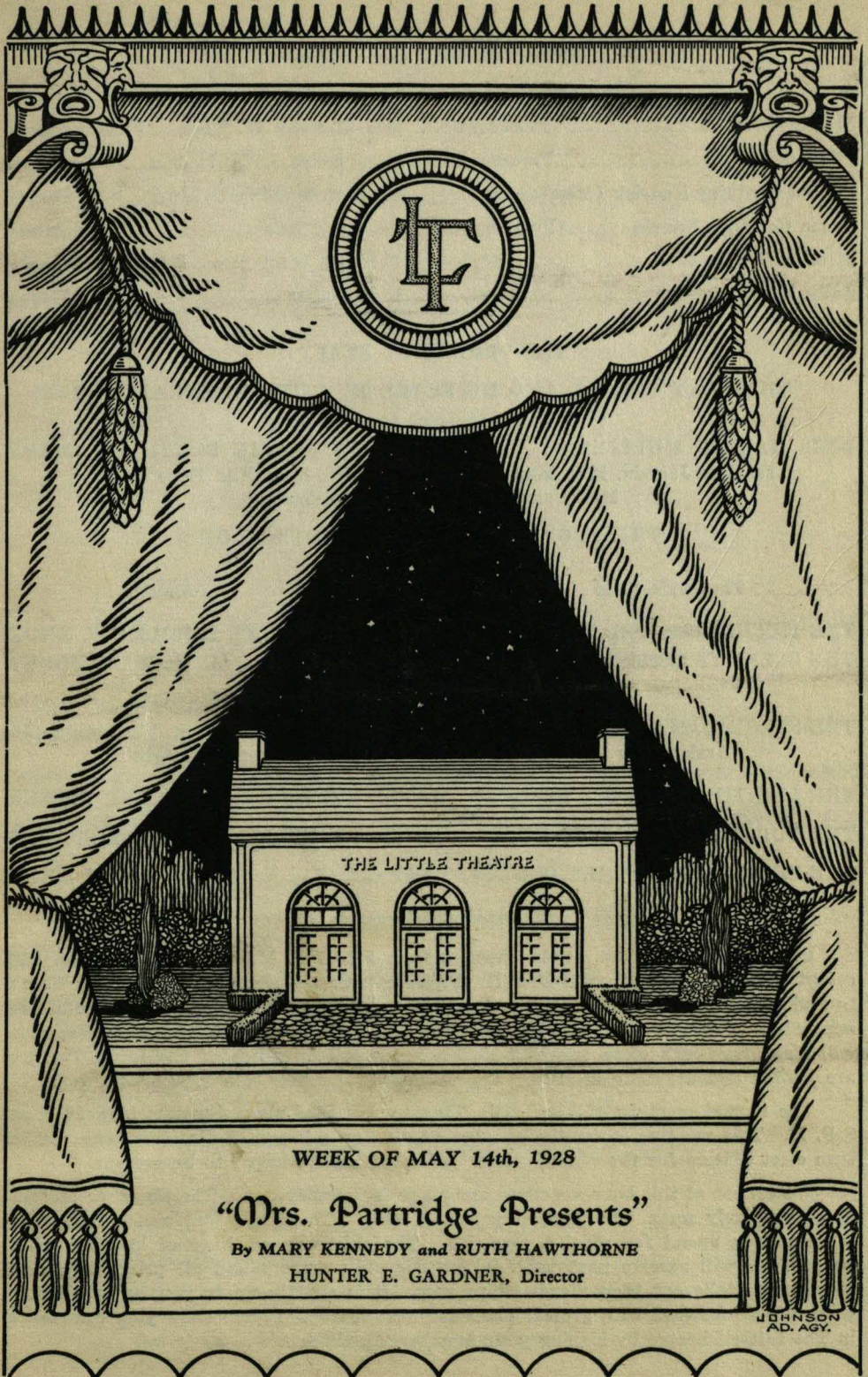
ACT 2. The Study of the Apparation. The next morning.

ACT 3. Doña Barbarita's home again. That night.

MUSIC BY THE LITTLE THEATRE ORCHESTRA

Violin.....Ann Shipp
 Violin.....Maxine Boomer
 Cello.....Alice Robertson
 Piano.....Louise Tuckett

Our piano is tuned monthly thru courtesy of Robert McDonald



THE LITTLE THEATRE

WEEK OF MAY 14th, 1928

"Mrs. Partridge Presents"

By MARY KENNEDY and RUTH HAWTHORNE

HUNTER E. GARDNER, Director

JOHNSON
AD. AGY.

OFFICERS AND DIRECTORS

Lotta Carter Gardner, *Honorary President*

William D. Bell..... <i>President</i>	Mrs. Herman W. Knox..... <i>Vice-President</i>
William Massie..... <i>Treasurer</i>	Mary Sears..... <i>Secretary</i>
Pauline Stripling Hedrick (Memberships)	Grace Hollingsworth.....(Tickets)
Helen Gertrude Sparks.....(Publicity)	Robert Ellison.....(Properties)
Mrs. L. H. Kassell.....(Plays)	Theodore Mack.....(Legal)
Sallie Blyth Mummert.....(Art)	L. D. Fallas.....(Plays)

THE PRODUCING STAFF

THE PLAY STAGED AND DIRECTED BY HUNTER E. GARDNER

Assisted by

MISS MARION MULLINS
Mrs. Sam Jagoda, Miss Mary Catherine Rossell, Mrs. Ella Belle Behrend
Mrs. Conrad Fath, Miss Helen Wright

THE PROPERTIES THRU COURTESY OF
The Ellison Furniture Co.

The Dixie Shop Monnig's Annette

THE MUSIC DIRECTED BY.....MRS. HERMAN W. KNOX

THE SCENERY CONSTRUCTED BY.....R. HOWARD JOHNS
Assisted by Sam Friedhof

THE STAGE MANAGED BY.....THOS. R. WHITEHURST
Assisted by Wm. Wines, Tertius Rogers and Thomas Knight

THE LIGHTING EFFECTS BY.....FRANK FISHER

THE PUBLICITY DIRECTED BY.....HELEN GERTRUDE SPARKS

THE PHOTOGRAPHS THRU COURTESY OF.....GUY N. REED

ANNOUNCEMENTS

On Sunday, May 20th, at the theatre, from 5 to 7 P. M., we will give a tea and reception in honor of Mr. and Mrs. H. W. Knox, who are shortly leaving Fort Worth to reside in New York City. Mr. and Mrs. Knox have both been staunch friends and supporters of this theatre. It is a great loss to us to have them go. This reception will also bring to a close our 1927-1928 season. All members of the Little Theatre are invited and urged to attend.

The annual meeting of The Little Theatre will take place Sunday, May 27th, at 8 P. M. This meeting is for the purpose of electing a board of directors, who will in turn elect officers for the coming year. All members are urged to be present.

We cannot at this time announce our plays for next season. The plays we present depend entirely upon our supporting membership. The larger our membership, the more we can spend for royalty, sets, etc. The only way we have of knowing what support we will receive next year, is for our old members and all prospective new members to take out their memberships now. It is strictly up to you, as to whether we are to go forward with greater plans for next season. Please show your confidence in The Little Theatre by signing your membership check now.

IMPORTANT

This production closes our season. Many of you will shortly leave for the summer. Why not take out your next season's membership now? Blank checks and full information regarding membership are explained in the leaflet. The box office will be open during each intermission and will furnish you with any other information wanted. Date your check any time to September 1st, if you want to, but sign it now. Plans for next season can be formulated to much better advantage if we know in advance where we stand. Take out a membership in The Little Theatre and—DO IT NOW!

PETE TERTIUS ROGERS
SAM SAM FRIEDHOF
MADAME LA FLEUR..... HELEN GERTRUDE SPARKS

SYNOPSIS OF SCENES

ACT I. Living-room of Maisie Partridge's home on a Fall morning of the present time.

ACT II. The same, the following April.

ACT III. The Hat Shop. A week later.

Note: There will be an eight-minute intermission between acts. The lights will flash in lobby and lounge-room one minute before each curtain. Please return to your seat promptly.

MUSIC BY THE LITTLE THEATRE ORCHESTRA

Violin..... Ann Shipp
Violin..... Maxine Boomer
Cello and Saxophone..... Alice Robertson
Piano..... Bonnie Wayne Schubert

Our piano is turned monthly thru courtesy of Robert McDonald

"Mrs. Partridge Presents"

By MARY KENNEDY and RUTH HAWTHORNE

CHARACTERS

ELLEN	MARY SEARS
PHILLIP PARTRIDGE.....	J. C. HARRIS
DELIGHT PARTRIDGE.....	CLYDE ROBERTSON
STEPHEN APPELATE.....	KENNETH TAYLOR
MAISIE PARTRIDGE.....	MARION BLANCHARD
KATHERINE EVERETT.....	CORINNE LEWIS
SYDNEY ARMSTEAD.....	JAMES REACH
CHARLES LUDLOW.....	A. J. RAY
CLEMENTINE	ROWENA HAMMOND
MISS HAMILTON.....	CECELIA BELL
PETE	TERTIUS ROGERS
SAM	SAM FRIEDHOF
MADAME LA FLEUR.....	HELEN GERTRUDE SPARKS

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Piano.....	Bonnie Wayne Schubert

Our piano is turned monthly thru courtesy of Robert McDonald

William
William
Pav
H

THE PLAY

MISS MARION MULLINS

Mrs. Sam Jagoda, Miss Mary
Mrs. Conrad Fath,

THE PROPERTIES THRU
The Ellison Furniture Co.

The Dixie Shop Monnig's

THE MUSIC DIRECTED BY.....MRS. HERMAN

THE SCENERY CONSTRUCTED BY.....R. HOWARD
Assisted by Sam Friedhof

THE STAGE MANAGED BY.....THOS. R. WHITEHURST
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LITTLE THEATRE NEWS



Vol. I

FORT WORTH, APRIL, 1929

No. 5

Membership

Membership fees have been reduced to \$10.00 per season. Memberships entitle each holder thereof to two season tickets for not less than seven productions.

You may hold more than one membership if desired.

Memberships are open to the general public.

All members of this organization have equal voting rights.

The Little Theatre is a business organization whose affairs are managed by a board of directors. The board of directors are elected at an annual meeting of the membership. Notice of such annual meeting is contained elsewhere in this program.

The Little Theatre is a corporation without capital stock. Each member of the organization holds ownership with all other members on an equal basis of the assets of the corporation.

The Little Theatre offers the public of Fort Worth the only avail-

able means of satisfying their craving for the spoken drama.

The Little Theatre offers to students of dramatics, opportunities of expressing themselves thru the mediums of acting, directing, settings, etc.

The Little Theatre offers to the public genuine, enjoyable, clean entertainment.

The Little Theatre is the only organization, due to its unpaid workers, that can successfully finance its productions at the very small cost to its members.

The Little Theatre offers to its members a \$10.00 yearly membership fee which is a saving of \$4.00 over the cash price of individual tickets.

The Little Theatre is a civic undertaking which is worthy of, and deserves the support of the Fort Worth public.

You owe it to yourself to join the Fort Worth Little Theatre now.

The Time to Join the Little Theatre is Now!

Little Theatre News

Published with the presentation of each play at the Little Theatre, 1312 W. Tucker St., Fort Worth, Texas.

WILLIAM D. BELL
Editor

Vol. I April, 1929 No. 5

H. E. Gardner

Mr. Gardner has announced his intention of leaving his position as director of this organization at the conclusion of our present season.

Hunter, as he is known to most of us, has long been associated with our organization. It was through Hunter's efforts the Little Theatre in Fort Worth was born in a barn on Lipscomb Street. In the last seven years all of Hunter's efforts have been to make this a successful organization second to none. When everything looked blackest it was Hunter who pulled us through.

We are going to miss you, Hunter. You have done much for this organization and you will not soon be forgotten.

The Little Theatre extends to you its sincerest and best wishes for your continued success.

To Mr. and Mrs. Olin Davis goes the honor of being the first to join the Little Theatre for the 1929-1930 season. Mr. and Mrs. Davis have set an awfully good example.

We hope many more will follow suit.

Fort Worth is certainly indebted to Mrs. Jno. F. Lyons for bringing The New York Theatre Guild to Fort Worth. The three performances left absolutely nothing to be desired.

Arrangements for leasing the Little Theatre should be made with Miss Grace Hollingsworth, 4-0975. This production closes our season and the theatre is available for private use any time during the summer.

*Don't Forget that
Check*



**Marvin D. Evans
Company
PRINTERS**

PHONE
3-2423

1213-15 Throckmorton Street

Join The Little Theatre for Next Season

NOW

Memberships reduced to \$10.00



Little Theatre Memberships
Make Nice Gifts, Which Your
Friends Will Appreciate

W.B. Fishburn
INCORPORATED



A branch office in every neighborhood—for the convenience of our customers. Call the nearest branch office for Quick Service and Quality Workmanship. Best equipped plant in the South.

W.B. Fishburn
INCORPORATED

The Little Theatre of Fort Worth

Presents

Green Stockings

By A. E. W. MASON

Staged and Directed by HUNTER E. GARDNER

(CHARACTERS AS YOU MEET THEM)

Madge Rockingham	EVELYN SMITH
Evelyn Trenchard	HELEN GERTRUDE SPARKS
Mrs. Chisholm Faraday	HELEN EMERY
Martin	NORMAN HEARNE
Phyllis Faraday	ANN BROWN
Hon. Robert Tarver	JACK COLLIER
William Faraday, J. P.	ERNEST VAUGHN
Admiral Grice, R. N.	HOWARD PEAK
Celia Faraday	ALINE RICHTER STEVENS
Henry Steele	J. GLENN McCABE
James Raleigh	RICHARD BAILEY
Colonel J. N. Smith, D. S. O.	HUNTER E. GARDNER

SYNOPSIS OF SCENES

- ACT I. Room in Mr. Faraday's country house, February 11th. Evening.
- ACT II. Same as Act I. Eight months later.
- ACT III. The same. Later that evening.

THE PRODUCING STAFF

- Scenery constructed and painted by..... R. Howard Johns
- Stage Settings and Properties selected by.....
..... Flavius Harkrider, Mary Postel Combs and Cecilia Combs Bell
- Stage Properties furnished through courtesy of.....
..... Ellison Furniture Co., The Florentine Shop, Ewell Electric Co.
- Stage Managers..... Thos. Knight and Tertius Rogers
- Lighting effects
- Publicity Director
- Photographs thru courtesy.....
- Piano tuned thru courtesy.....
- Music by Mrs. L. L. Winans, Mrs. Ted Graves, Mr. and Mrs. Michael Cooles, Anna Harriet Hyer, Edith Armstrong, Helen Heath, Dot Echols Orum, Alice Robertson and Grace Zook.

MEET AT

King's
810 MAIN

for

LUNCHEON

Afternoon Tea

and

DINNER

Little Theatre Officers and Directors

Lotta Carter Gardner, <i>Honorary President</i>	
William D. Bell, <i>President</i>	Grace Hollingsworth,
William Massie, <i>Treasurer</i>	<i>Vice-President</i>
Helen Gertrude Sparks	Mary Sears, <i>Secretary</i>
Mrs. L. H. Kassell	Robert Ellison
Sallie Blyth Mummert	Theodore Mack
Mrs. Phil French	L. D. Fallas
Marion Mullins	Mrs. Amon G. Carter
Mrs. Richard K. Emery	Robert McNemer

The Annual Meeting

The annual meeting of the membership is called for 8:00 P. M. Sunday, April 28th, in the auditorium of the theatre.

The purpose of this meeting is to elect a board of directors for the 1929-1930 season. The board of directors so elected will in turn elect their officers and appoint a director for the next season.

The committee appointed to nominate a suitable board for the coming season have submitted the following names:

T. T. Pendleton
William Massie
Grace Hollingsworth
A. L. Shuman
Mrs. P. K. French
Theo. Mack
Mrs. Herman Gartner
C. L. Morgan
Mrs. F. S. Naugle
Mrs. Amon G. Carter
Clyde Kraft
Mrs. Richard K. Emery
Raymond Gee
Mrs. W. D. Bell
Mrs. B. L. Anderson
J. M. Leonard
Robt. Ellison

Robert McNemer
Mrs. Edwin Phillips
E. A. Landreth

The committee in selecting the above names gave much thought to the particular qualifications necessary to a properly functioning board and solely with the thought in mind of aligning the work of the board so that each member would very properly have charge of some individual unit of the work, such as membership, music, house, programs, plays, tickets, casting, settings, etc.

It does not, however, necessarily follow that our members elect the above mentioned board. Nominations, of course, can be made from the floor. It should be borne in mind, however, the best interests of the theatre demand a board of directors who are actively interested in its affairs and who will in turn handle those affairs to the best interest of the membership at large.

There will also come up at this meeting for ratification and adoption a revised constitution and by-laws. It is therefore important that as many members as possible attend.

The Season Closes

The season just closing has taught us some lessons. We opened in September with "The Torch-bearers." It was an innovation opening in September and as it turned out, a mistake due to warm weather and the fact that a number of our patrons were still away on vacations. Our coming season will open in October.

Next came Eugene O'Neill's "Anna Christie." Although voted as one of the plays most wanted by our patrons, it received poor support and was practically a repetition of O'Neill's "Beyond the Horizon" given the year previous, which indicates our public prefer entertainment of a lighter nature than that emanating from the pen of Mr. O'Neill. Criticisms of both "Beyond the Horizon" and "Anna Christie" were against the play and not the performance. Well, if our public is anti-O'Neill, we will not try to convert them, although Mr. O'Neill is without question of doubt America's foremost dramatist.

"The Youngest" by Phillip Barry followed. This delightful comedy was well received, indicating again our patrons' preference for comedies. Illness in the cast caused postponement for a week, which brought the production a little too close to the Christmas holidays but this was unavoidable.

"The Second Mrs. Tanqueray" was splendidly done, had beautiful settings and was exceptionally well received.

"Hay Fever," a riotous comedy, was the February attraction. This play topped the season from the standpoint of box office receipts.

"Ten Nights in a Barroom," an old-timer, was revived. Our audiences got into the spirit of the play even to applauding the hero and hissing the villain at every possible opportunity. Costumes and specialty acts between scenes did much to make this play a success.

And now "Green Stockings," a comedy, will bring the season to a close. We hope you will like it.

There they are: "The Torch-bearers," "Anna Christie," "The Second Mrs. Tanqueray," "Hay Fever," "Ten Nights in a Barroom," and "Green Stockings," not to mention a workshop group presented in January. Four comedies, one old fashioned melodrama and two serious plays. Which have you liked the best?

Next season our offering will doubtless be another old-time melodrama, four comedies and not more than two serious plays, neither of which, we hope, will be tragedies.

Get
The Little Theatre
Habit

MUSIC

. . . a pulsing vibrant crescendo, up, up and up, with all the myriad tone colorings; first the string section, then the wood-wind, the tympani and the brass.

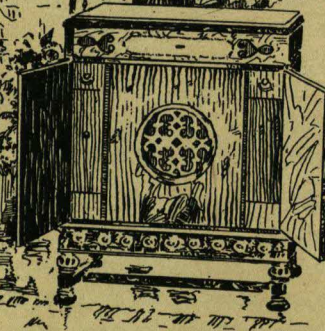
The lilting melody of the Southland, in Braslau's rich contralto, against a background of male voices . . .

The singing tone of the piano as only the immortal Paderewski can achieve.

**ELLISON OFFERS THE VICTROLA,
THE BRUNSWICK AND THE NEW
COLUMBIA-KOLSTER**

The One Sketched is \$475

**VICTOR
COLUMBIA
BRUNSWICK**



ELLISON

RADIOS—RECORDS—PHONOGRAPHS

"Smile at Miles"—with

LEE of Conshohocken

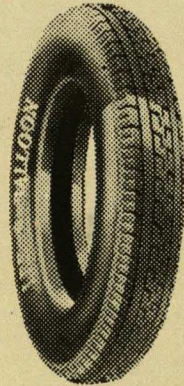
OUR WRITTEN GUARANTEE
 In addition to Lee Tire and Rubber Company's guarantee (which is standard) and who, as you know, are really big, responsible tire manufacturers . . . Leonard Brothers also guarantee Lee Tires and Tubes to give you any service you have a right to expect.

Tires

LEES, Please!

TIRE Buyers who "know" drive up here and say "Lees, Please" . . . after miles by the thousands roll by our customers say "LEES DO PLEASE."

We want to satisfy you. We know we can. Lees please and so shall we; in fact we guarantee it.



LEE BALLOONS AND CORDS

Size		Price	Size		Price
30x3		\$ 4.85	30x5.00		\$ 8.95
30x3 1/2	10% Oversize	7.20	30x5.25		10.45
30x3 1/2	15% Oversize	9.26	31x5.25		10.75
31x4		12.40	29x5.50		10.95
32x4		12.95	30x6.00		12.50
33x4		13.35	31x6.00		13.90
32x4 1/2		18.50	32x6.00		12.25
29x4.40		6.15	33x6.00		13.50
30x4.50		7.30	32x6.50		15.25

Lee De Luxe High Pressure Puncture Proof Cords

"The tire with the steel discs"

Size 30x3 1/2 S. S.	\$15.60	Size 32x4 1/2	\$28.95
Size 32x4	\$20.85	Size 30x5	\$33.00

Lee Shoulderbilt De Luxe Puncture Proof Balloons

"The tires with the steel discs"

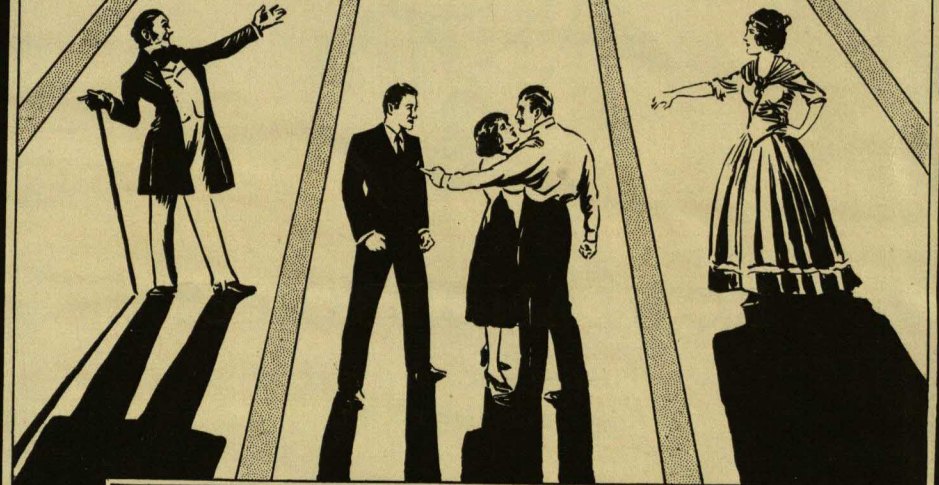
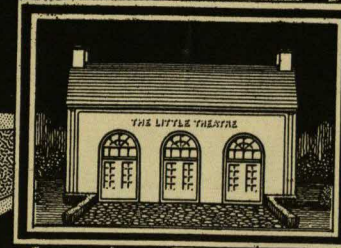
Size 29x4.40	\$15.60	Size 31x5.25	\$24.26
Size 29x4.50	\$17.10	Size 32x6.00	\$26.74
Size 30x4.50	\$17.81	Size 33x6.00	\$28.50

Auto Supply Department

LEONARD BROS

Department Store West of Courthouse

Little Theatre News



THE LITTLE THEATRE PRESENTS WEEK OF APR. 22

"GREEN STOCKINGS"

By A. E. W. MASON

KENNETH TAYLOR

The
LITTLE THEATRE
and

COMMUNITY PLAYHOUSE



Magazine

OCTOBER PRESENTATION

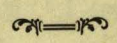
Season 1929-30



The First Year

A COMEDY

By FRANK CRAVEN



Staged and Directed by

CAMERON KING

By Special Arrangement with Samuel French

—→
This magazine contains articles and stories of interest to play goers
and all devotees of the drama.

Beginning October 7, 1929

Curtain 8:15 p. m.

C. C. JOHNSON, JR.

The Little Theatre
— and —
COMMUNITY PLAYHOUSE
Magazine

Vol. I. No. 1

FORT WORTH, TEXAS

October, 1929

Outlook Brightens

By CHARLES L. MORGAN

THE Community Playhouse idea has thus far been enthusiastically received in Fort Worth. The Scrip Book Campaign was highly successful. It is interesting to note that the purchasers are widely scattered over our community and that the majority of the purchasers are new. We are mighty glad to have them. We want them to feel at home and to know that this Theatre is just as much theirs as anyone's. Another interesting thing is the great number of new players who have enrolled and offered their services, showing that Fort Worth has a wealth of undeveloped talent. The Casting Committee now has a list and photos of several hundred players and they are looking for more.

We need more musicians and persons familiar with technical work back-stage. Players, musicians, artists and technicians who have not filled in cards in Mr. King's office should do so at once. Of course, we cannot hope to use in the casts everyone who has registered, but numbers will give us a wider opportunity to choose the various types needed. The policy of sixty per cent experienced talent and forty per cent new is now in force.

We think we have a perfect set-up for

an organization of this kind, and we are rapidly assembling the real workers so that we can have a smooth working organization.

We feel we have in Mr. Cameron King one of the best Producing Directors in the country. He is a tireless worker, broad-minded, thoroughly trained and experienced in this work. Not only is he a skilled director, but he knows thoroughly the technical side of producing as evidenced in the changes in the proscenium and stage lighting. We have made arrangements for the full time employment of Mr. R. H. Johns as stage carpenter and Mr. Albert McClery to help inside and outside the Theatre. Mr. McClery will be remembered as having taken a prominent part in the Vagabond Players, the High School organization which won the state competition last year.

We are going to present the very best productions that we can procure for this season and every effort will be exerted to give the play-loving public of this community a well balanced program of genuine entertainment. We are asking all our patrons to tell more of their friends and acquaintances where this Theatre is located and what we are doing.



Rowland
Broiles

*Printing and Advertising
Sales-Engineer*

With

**Marvin D. Evans
Company**

Printers

PHONE
3-2423

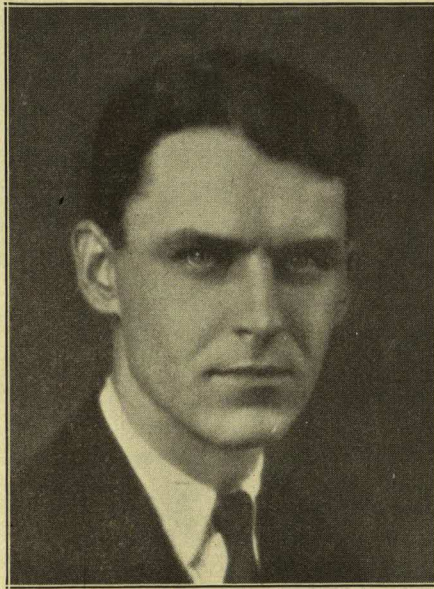
1213-15 Throckmorton Street

Cameron King . . .

The Director

CAMERON KING is the new director of the Little Theatre and Community Playhouse. After his graduation from Hollywood High School, he spent two years in motion pictures. In 1924 he graduated from the University of Idaho and then for two years directed dramatics. In 1927 he went to Yale where he took post graduate work under George Pierce Baker for two years. During all this time he has played with several stock companies where he has been actor and director. This year he is helping to put over the Fort Worth Little Theatre and Community Playhouse. He is very capable and is well liked by those who have had occasion to work with him.

By LEORA BENNETT



Cameron King, director of the Little Theatre and Community Playhouse.

Introducing the Cast . . .

E. W. SLAUGHTER is appearing for the first time in a Little Theatre production. Mr. Slaughter is an architect by vocation and an actor by avocation. He recently gained wide recognition in "Hop o' My Thumb," presented by the Play of the Month Club.

T. C. SMITH is another newcomer to the Little Theatre. Mr. Smith was prominent in the Little Theatre of Shreveport, La., for several years, before coming to Fort Worth, and his work here shows that he will be equally popular with Fort Worth audiences.

CHARLES H. MOORE has been actively interested in the Little Theatre since its old "barnstorming" days of seven years ago. He has appeared in about ten local productions and has established a reputation as a reliable and finished actor.

CHARLES L. MORGAN'S interest in the theatre began at the University of

Texas, where he studied under Stark Young, now a world-renowned authority on the American theatre. Mr. Morgan is a prominent local attorney, and is president of the Little Theatre and Community Playhouse. He will be remembered by our audiences for his splendid work in "Aren't We All," "Mr. Glint," and "Hay Fever."

MARY JANE HIGGINS is making her first appearance this week in a Little Theatre production. Miss Higgins is president of the State Federation of Business and Professional Woman's Clubs, and is secretary of the Rock Island Railroad. She has a wide reputation as an actress and comedienne, and we feel fortunate in being able to number her among the cast of the present production.

CHLOE DOUGLAS was "discovered" by Mrs. P. K. French. Miss Douglas is (Continued on page 9)

Connetz
20713 - West Seventh Street
Fort Worth

Dresses, Hats, Sportswear, Bags, Jewelry, Lingerie, Handkerchiefs, Special Perfume and Powder.
Specialty Shop

THE FURNITURE SHOP

OFFERING to the homes of Fort Worth a collection of rare and beautiful objects of art.

True reproductions in occasional furniture and exquisite selections of Damasks, Brocotelles, Antique Satins, Hand Block Linens and Fine Chintzes.

Neil P. Anderson Building
Fort Worth

JACKSON'S FT. WORTH

Where Femininity Meets
FASHION

Lovers
of
Art
Love
Sweetheart
Bread
Baked
by
Baking
Artists

For Sale
At Your Grocer

The Fort Worth Little Theatre
and
COMMUNITY PLAYHOUSE

Presents

THE FIRST YEAR

A Comedy

By FRANK CRAVEN

Staged and Directed by

CAMERON KING

By Special Arrangement with Samuel French

CHARACTERS AS YOU MEET THEM

<i>Fred Livingston</i>	CHARLES L. MORGAN
<i>Mrs. Fred Livingston</i>	MARY JANE HIGGINS
<i>Grace Livingston</i>	ELEANOR GODDARD
<i>Dr. Myron Anderson</i>	E. W. SLAUGHTER
<i>Dick Loring, Jr.</i>	CHARLES H. MOORE
<i>Thomas Tucker</i>	BURTON LYONS
<i>Hattie</i>	DOROTHY FULLINGTON
<i>Peter Barstow</i>	T. C. SMITH
<i>Mrs. Peter Barstow</i>	CHLOE DOUGLAS

Synopsis of Scenes

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(Toward the end of Act I the lights will be lowered to indicate a lapse of a few hours.)
ACT II. The Ringside—at Tommy's Apartment, Joplin, Mo.
ACT III. The Knockout—at the Livingston Home.

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Properties and Decorations	Cecelia Combs Bell
Assisted by B. A. Flippo, Flavius Harkrider and Marguerite Smith	
Costumes	Mrs. Frank Douglass
Wardrobe	Myrl Justin
Music	Mrs. Ellison Harding
Scenic Artist	J. Glenn McCabe
Technician	R. Howard Johns
Assistant Technician	Sam Friedhof
Stage Carpenter	Tertius Rogers
Assisted by Marvin Beauchamp and R. J. Kelly	
Stage Manager	Albert McCleery
Electrician	Hubert A. Sanders
The Properties Furnished by	Ellison Furniture Co.
The Photographs Through Courtesy of	Guy N. Reid
The Piano Tuned Through Courtesy of	Robert McDonald

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Fourth, Throckmorton and Houston



The Shoe Salon...

presents new modes in the new leathers, in straps, pumps, oxfords and ties that you will surely like. And for combined style smartness and comfort, you will find new numbers in Foot-Saver Shoes.



The Apparel Salons...

throughout the Third Floor, will present for your approval, smart new fashions, from Hattie Carnegie, Nemsler, Madelon and other well known designers . . . fashions from moderate prices to the best . . . fashions that are new and approved.

Sanger's Third Floor

Little Theatre and Community Playhouse Magazine

Published with the presentation of each play at the Fort Worth Little Theatre and Community Playhouse, 1312 W. Tucker Street, Fort Worth, Texas.

FRANKLYN E. WOLFE
Editor

Vol. I October, 1929 No. 1

We Take a Bow

THIS publication is unique in that it is not designed to fill a long-felt-want. If anyone has felt such want they have quite successfully concealed it.

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We shall not use space apologizing for short-comings in the hastily prepared contents but we pledge a constant improvement in the text and appearance.

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The Community Playhouse idea has been met with instant, unanimous, enthusiastic approval. The most ardent advocates of the change have been amazed at

its success. The general public grasped the idea and we shall have new members with us by the thousands. The plan of selling scrip instead of season tickets has proven highly successful.

Our new board is strong, capable, efficient; selected with a view for capacity, energy, determination, achievement. In our president we have a man of dynamic force, limitless driving power and with it rare tactfulness and deep understanding. The board has selected a producing director who is a leader in his profession. The choice was made after consideration of the qualifications of scores of applicants. Fort Worth playgoers are fortunate in having such a highly qualified director.

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MRS. BERT PHILLIPS

Parties and Banquets a Specialty
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New location beginning October 15
ELK'S CLUB HOTEL



Beautiful Women . . .

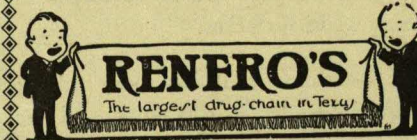
The greatest beauty Experts of today say every woman should be beautiful. The Beauty Treatments recommended if followed will greatly improve every woman's complexion.

Listed below are the Noted Nationally Advertised TOILETRIES that have proven their merit in beauty culture:

- | | |
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| COTY | DUSKA |
| HARRIET | HUDNUT |
| HUBBARD | ARMAND |
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| ELMO | WOODBURY |
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| TANGEE | PONDS |
| MARINELLO | POMPAIN |
| DAGGETT and | CARA NOME |
| RAMSDELL | DU BERRY |
| SHARI | |

Come in and discuss these beauty treatments with the Ladies in our Toilet Goods Departments who are trained in "Beauty Culture."

The Rexall Stores



16 Conveniently located Drug Stores
As Near to you as your Telephone

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Some day a qualified historian will point to recent steps as the most significant turning and advancement since the beginning of the movement.

We appreciate the loyalty and steadfastness of our old friends and supporters and we welcome the hundreds of new communicants. This is a community enterprise and as such, with a demonstration of community spirit of true co-operation it will score successes beyond all our fondest earlier dreams.

Introducing the Cast . . .

(Continued from page 5)

making her first appearance in the Little Theatre, and we know our audiences will be delighted to find her among our rapidly growing group of talented actresses.

ELEANOR GODDARD is a newcomer to Fort Worth. She formerly resided in Austin. We are confident that her work in this production will create for her a "public" that will demand to see her again and again in the future.

BURTON LYONS is an old favorite who needs no introduction. Those who have seen him in rehearsals say that in the present production he surpasses his performances in "Merton of the Movies" and "Captain Applejack." High praise; but we present him as "Tommy Tucker" in full expectation that you will agree.

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CLYDE KRAFT, *First Vice-President*

MISS REBECCA W. SMITH, *Secretary*

MRS. PAULINE FRENCH, *Second Vice-President*

WM. MASSIE, *Treasurer*

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PAULINE FRENCH
MRS. R. E. HARDING
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W. D. BELL
WM. MASSIE
MARVIN LEONARD
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CLYDE KRAFT
ROBERT McNEMER
ROBERT ELLISON
AL SHUMAN
ED SCHENECKER
NEAL SAVAGE
GRACE HOLLINGSWORTH

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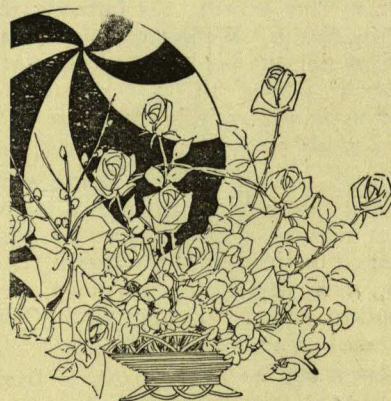
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Miss Geraldine Hill has been taking some special studies in this work, and her ability and enthusiasm will be a great help in organizing the students.

Admission prices will be low enough to

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FLOWERS

GORDON BOSWELL
Florist

1220 Pennsylvania Avenue
702 Main Street

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Some parents may entertain the fear that we are out to turn out actors. Nothing could be farther from the truth. It is rare indeed that a Little Theatre player turns professional. In the seven years of this Theatre only three have turned professional. It is true that since the advent of the talkies the Little Theatres and Community Playhouses are being scouted for talent but that does not mean that we are encouraging it or even interested in it. This is a matter of local entertainment and education pure and simple.

Scrip Books Still Available

Scrip Books may be had at the box office between acts or after the show or between shows from Mrs. Edwin Phillips. You save nearly thirty per cent by using Scrip Books and the management can budget itself as to what it can undertake in advance. Scrip is not good for seats at the door; reservations must be made as usual. You simply pay for the seats with scrip. When you have used up your book, get another. We have plenty. A good many are getting up parties and entertaining their guests by taking them to the Little Theatre. There is nothing else like it in town.



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E. W. Slaughter
Architect

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and Hedrick*

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Bags

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Linens

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OF WOMEN'S CLUBS

Present

TONY SARG'S MARIONETTES
in
DON QUIXOTE

WEDNESDAY, 8 P. M., FEB. 21
FIRST BAPTIST CHURCH AUDITORIUM

DON QUIXOTE

An adaptation for marionettes, done, with apologies to Cervantes,
by Anne Stoddard. The play is in seven scenes.

The Characters:

(They are given in the order in which they appear)

Nicholas: A Barber.

Sancho Panza: Servant to Don Quixote.

Dr. Perez: The Curate of La Mancha.

Maria: Housekeeper for Don Quixote.

A Shepherd.

Rosinante: Don Quixote's Horse.

Dulcinea: A Peasant Girl (whose real name is Aldonza Lorenzo)

A Miller.

Dapple: Sancho Panza's Ass.

The Duke of Barataria.

The Duchess of Barataria.

An Innkeeper.

An Officer of the Holy Brotherhood of Toledo.

Peter: A Puppet Showman.

Apparitions, sheep and lambs, little puppets on Master Peter's
stage, toreadors, villagers, etc.

The Scenes:

1 Don Quixote's House at La Mancha.

2 A Hillside near Toboso.

3 A Road.

4 An Inn near La Mancha.

5 Outside the Inn.

6 A Forest.

7 A Street in La Mancha.

THE DOLL HOSPITAL

Fort Worth's Exclusive Doll & Toy Shop

A complete line of Dolls, Toys, Games, Novelties and Party
Favors, Place Cards, and Tallys for all occasions.

Just added a Picture Framing Department, with the most
complete line to select from in Fort Worth. Let us give you prices.

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SIGNS

OF EVERY DESCRIPTION

Established 1910

1010½ Houston St.

Lamar 1286

The
LITTLE THEATRE
and

COMMUNITY PLAYHOUSE

Magazine

OCTOBER PRESENTATION

Season 1929-30



The First Year

A COMEDY

By FRANK CRAVEN



Staged and Directed by


CAMERON KING

By Special Arrangement with Samuel French

— — — — —
This magazine contains articles and stories of interest to play goers
and all devotees of the drama.

Beginning October 7, 1929

Curtain 8:15 p. m.



Rowland Broiles
Printing and Advertising
Sales-Engineer
 With
Marvin D. Evans
Company
 Printers
 PHONE
 3-2423
 1213-15 Throckmorton Street

The Little Theatre — and — COMMUNITY PLAYHOUSE *Magazine*

Vol. I. No. 1

FORT WORTH, TEXAS

October, 1929

Outlook Brightens

By CHARLES L. MORGAN

THE Community Playhouse idea has thus far been enthusiastically received in Fort Worth. The Scrip Book Campaign was highly successful. It is interesting to note that the purchasers are widely scattered over our community and that the majority of the purchasers are new. We are mighty glad to have them. We want them to feel at home and to know that this Theatre is just as much theirs as anyone's. Another interesting thing is the great number of new players who have enrolled and offered their services, showing that Fort Worth has a wealth of undeveloped talent. The Casting Committee now has a list and photos of several hundred players and they are looking for more.

We need more musicians and persons familiar with technical work back-stage. Players, musicians, artists and technicians who have not filled in cards in Mr. King's office should do so at once. Of course, we cannot hope to use in the casts everyone who has registered, but numbers will give us a wider opportunity to choose the various types needed. The policy of sixty per cent experienced talent and forty per cent new is now in force.

We think we have a perfect set-up for

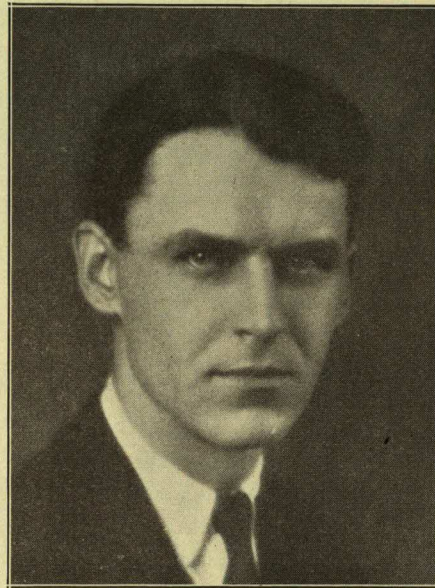
an organization of this kind, and we are rapidly assembling the real workers so that we can have a smooth working organization.

We feel we have in Mr. Cameron King one of the best Producing Directors in the country. He is a tireless worker, broad-minded, thoroughly trained and experienced in this work. Not only is he a skilled director, but he knows thoroughly the technical side of producing as evidenced in the changes in the proscenium and stage lighting. We have made arrangements for the full time employment of Mr. R. H. Johns as stage carpenter and Mr. Albert McClery to help inside and outside the Theatre. Mr. McClery will be remembered as having taken a prominent part in the Vagabond Players, the High School organization which won the state competition last year.

We are going to present the very best productions that we can procure for this season and every effort will be exerted to give the play-loving public of this community a well balanced program of genuine entertainment. We are asking all our patrons to tell more of their friends and acquaintances where this Theatre is located and what we are doing.

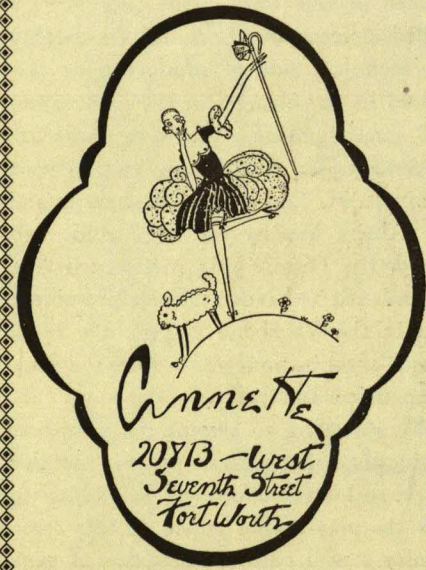
Cameron King . . . The Director

By LEORA BENNETT



Cameron King, director of the Little Theatre and Community Playhouse.

CAMERON KING is the new director of the Little Theatre and Community Playhouse. After his graduation from Hollywood High School, he spent two years in motion pictures. In 1924 he graduated from the University of Idaho and then for two years directed dramatics. In 1927 he went to Yale where he took post graduate work under George Pierce Baker for two years. During all this time he has played with several stock companies where he has been actor and director. This year he is helping to put over the Fort Worth Little Theatre and Community Playhouse. He is very capable and is well liked by those who have had occasion to work with him.



Dresses, Hats, Sportswear, Bags, Jewelry, Lingerie, Handkerchiefs, Special Perfume and Powder.

Specialty Shop

THE FURNITURE SHOP

OFFERING to the homes of Fort Worth a collection of rare and beautiful objects of art.

True reproductions in occasional furniture and exquisite selections of Damasks, Brocettes, Antique Satins, Hand Block Linens and Fine Chintzes.

Neil P. Anderson Building
Fort Worth

Introducing the Cast . . .

E. W. SLAUGHTER is appearing for the first time in a Little Theatre production. Mr. Slaughter is an architect by vocation and an actor by avocation. He recently gained wide recognition in "Hop o' My Thumb," presented by the Play of the Month Club.

T. C. SMITH is another newcomer to the Little Theatre. Mr. Smith was prominent in the Little Theatre of Shreveport, La., for several years, before coming to Fort Worth, and his work here shows that he will be equally popular with Fort Worth audiences.

CHARLES H. MOORE has been actively interested in the Little Theatre since its old "barnstorming" days of seven years ago. He has appeared in about ten local productions and has established a reputation as a reliable and finished actor.

CHARLES L. MORGAN'S interest in the theatre began at the University of

Texas, where he studied under Stark Young, now a world-renowned authority on the American theatre. Mr. Morgan is a prominent local attorney, and is president of the Little Theatre and Community Playhouse. He will be remembered by our audiences for his splendid work in "Aren't We All," "Mr. Glint," and "Hay Fever."

MARY JANE HIGGINS is making her first appearance this week in a Little Theatre production. Miss Higgins is president of the State Federation of Business and Professional Woman's Clubs, and is secretary of the Rock Island Railroad. She has a wide reputation as an actress and comedienne, and we feel fortunate in being able to number her among the cast of the present production.

CHLOE DOUGLAS was "discovered" by Mrs. P. K. French. Miss Douglas is
(Continued on page 9)

JACKSON'S
FT. WORTH

Where Feminity Meets
FASHION

Lovers
of
Art
Love
Sweetheart
Bread
Baked
by
Baking
Artists

For Sale
At Your Grocer

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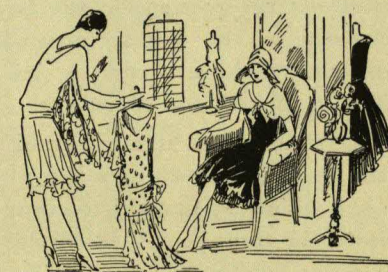
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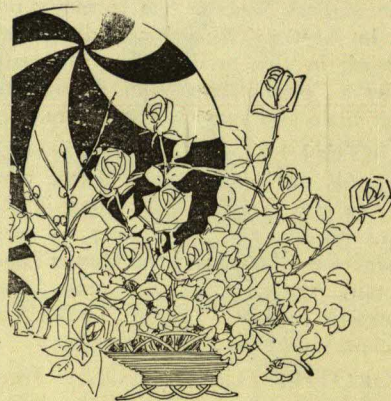
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Some parents may entertain the fear that we are out to turn out actors. Nothing could be farther from the truth. It is rare indeed that a Little Theatre player turns professional. In the seven years of this Theatre only three have turned professional. It is true that since the advent of the talkies the Little Theatres and Community Playhouses are being scouted for talent but that does not mean that we are encouraging it or even interested in it. This is a matter of local entertainment and education pure and simple.

Scrip Books Still Available

Scrip Books may be had at the box office between acts or after the show or between shows from Mrs. Edwin Phillips. You save nearly thirty per cent by using Scrip Books and the management can budget itself as to what it can undertake in advance. Scrip is not good for seats at the door; reservations must be made as usual. You simply pay for the seats with scrip. When you have used up your book, get another. We have plenty. A good many are getting up parties and entertaining their guests by taking them to the Little Theatre. There is nothing else like it in town.



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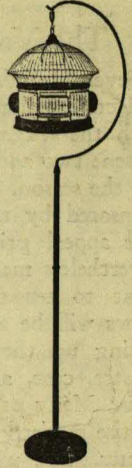
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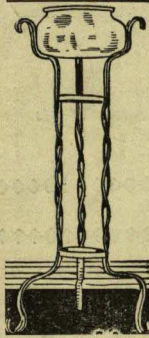
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The
LITTLE THEATRE
and

COMMUNITY PLAYHOUSE

Magazine

JANUARY PRESENTATION

Season 1929-30



**“The Butter and
Egg Man”**

A COMEDY

By **GEORGE S. KAUFMAN**



Staged and Directed by

CAMERON KING

—+—
This magazine contains articles and stories of interest to play goers
and all devotees of the drama.

Beginning January 2, 1930

Curtain 8:15 p. m.

The Little Theatre
— and —
COMMUNITY PLAYHOUSE
Magazine

Vol. I. No. 3

FORT WORTH, TEXAS

January, 1930

Our Great Opportunity

By FRANKLYN E. WOLFE

WHENEVER a fictionist gets an inspiration for a thrilling story, a poet the divine afflatus, an inventor an idea of a marvellous gadget or an editorial writer a flash of sanity—that is the time to act. If one hesitates his idea is not only lost, it is copped, grabbed, appropriated and snatched by someone keener and quicker to act.

This leads up to a confession, a breaking down and making a clean breast of it. I failed to play a marvellous idea. The result is an editorial writer on the San Diego Union wrote what I wanted to write and did it better than I could. He snatched the words right off my typewriter.

My first and most natural impulse was to seize my trusty scissors, draw my paste-pot nearer to my chest, clip and paste the article, strike out the words "San Diego" and insert in lieu thereof the words "Fort Worth." Then my better self conquered and I am showing the "true spirit" (whatever that is). Ethics and honor, good faith, and all that sort of thing, prevails and I am herewith handing the burning words along to readers. As you read it substitute "Community" for "Civic" and Fort Worth for San Diego. While Fort Worth apparently is in better condition than San Diego, in that our Little Theatre and Community Playhouse is self-supporting and prosperous, there is much in this article that is closely paralleled to our situation.

We are on our way toward our own

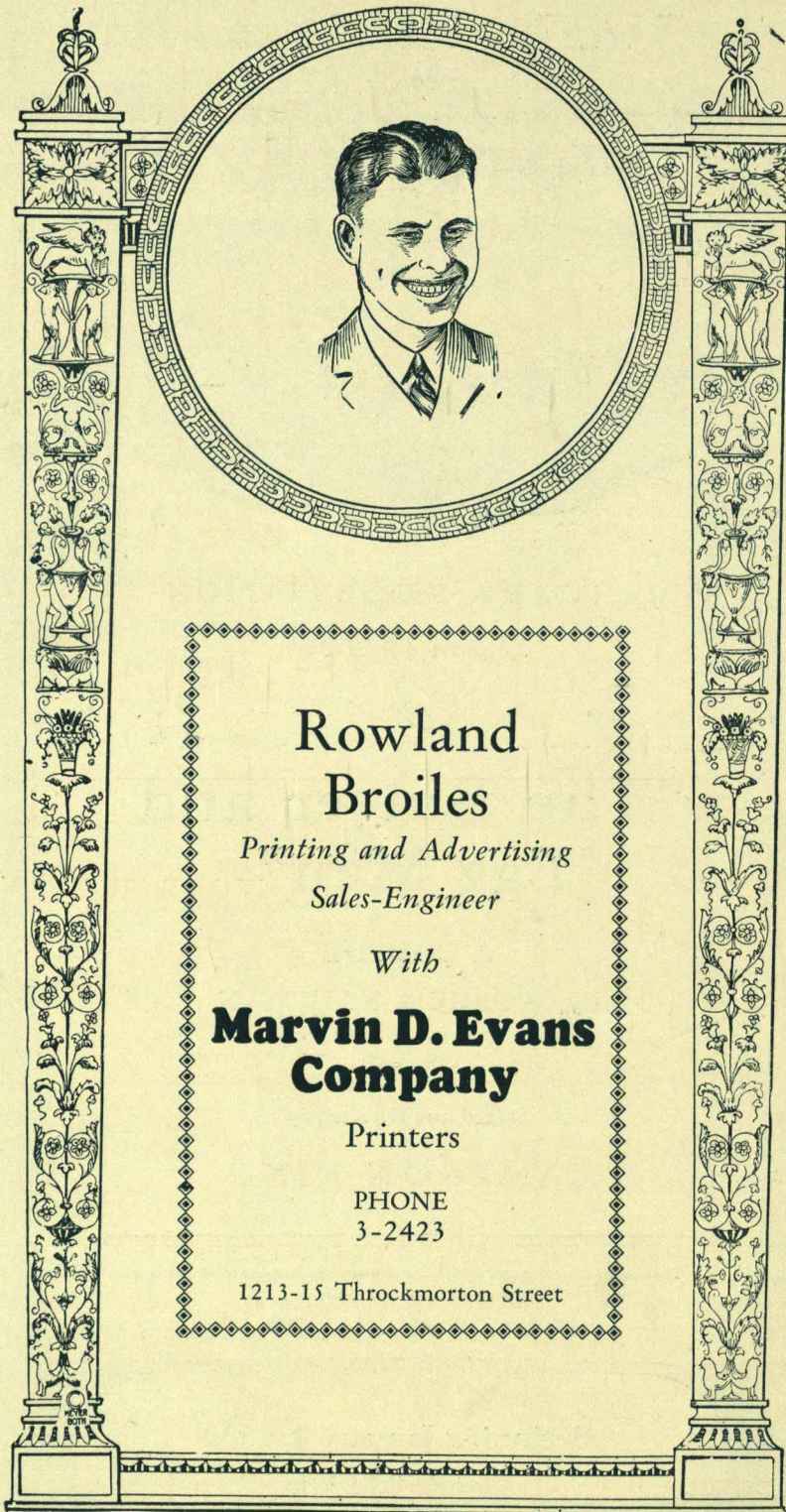
Community Playhouse that will be one of the greatest in the world. It is a broad-spirited movement and will be irresistible. Persons lacking in breadth, vision, altruism and a desire to share the cultural good things with the community are not welcomed in this movement. Our day of parochialism has passed. A greater, larger, better Fort Worth will have a community enterprise commensurate with its recent rebirth and splendid growth. Our cultural, educational advantages are the heritage of all our people and we owe it to the youth of our community that all shall share in our good fortune and advantages.

The San Diego article follows:

The Civic Theater idea deserves attention for many reasons. It has been cherished here for a long time, and some of the most interesting citizens of the community have worked valiantly and unselfishly for its realization. Other California communities have been outstanding leaders in developing the idea, and their experiments have attained national fame. The civic theater idea is an important part of a nation-wide movement that is growing with power and spontaneity, looking toward persuading Americans to enjoy their leisure better. San Diego ought to be one of the nation's most attractive play centers, and to attain that status it must develop adequate facilities for what might be called the cultural type of recreation.

That is all very true. But the point of the situation today—with the civic-theater movement at its lowest ebb here—is that we cannot have a civic theater, and do not want one, until we are ready for it. And events have proved that we are not ready.

This is too bad, but it cannot be helped either by denying it or by asserting vigorously that the



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condition can be corrected by the day after tomorrow.

Amateur play production offers two sorts of recreational value—pleasure to the players and producers, and pleasure to the audience. But like any other form of amusement, it frequently gives 10 times more pleasure to the former than to the latter. That is nothing against it as a recreation for the participants, but it is a fatal failing when considered as a community enterprise depending upon public support to pay its way.

We doubt that San Diego wants a community theater endowed by the charity of a few wealthy backers or dependent for support on an annual campaign of public begging. We want a theater which will pay its way, giving a dollar's worth of pleasure and entertainment for every dollar spend on its upkeep.

We can have such a theater. We can have a theater which, thru its private or semi-private productions, will give a peculiarly inspiring sort of pleasure to hundreds of amateur players, playwrights, producers and directors every year. And we can have a theater which, while doing that, will be able to stage an annual season of public performances that will deserve and win public support that will more than maintain it. That kind of a civic theater will be a permanent institution. It will be a productive, constructive institution—not a bore, nor a nuisance, nor a continual applicant for community charity.

What we need now, that is, is not a fine little-theater building, but the pleasant and active and thoroly spontaneous growth of the play-producing groups that will eventually make such a building necessary—and that will make it worth while and self-sustaining when it comes.

Bayard Veiller, author of *The Trial of Mary Dugan*, is contesting the American Play Company's right to 20 per cent of returns from that play, contending 10 per cent is ample. Other well known examples have not been contested.

The well known author Elmer Rice once directed The Guild Players of the University Settlement of New York, functioning as a little theater group since 1901, now directed by Mrs. J. Glenwood Jones, who has presented *The Ship*, by St. John Irvine; *Shaw's Arms and the Man*; *Francesca da Rimini*, by George Boker, and Louis N. Parker's *Disraeli*. It opened this season with *The Servant of Two Masters*, by Carlo Goldoni.



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Presenting the Cast . . .

LEON J. SALLEY, the "play doctor" Bernie Sampson, was in New York City once; he was born there, but is a graduate of the University of Texas and has lived almost his whole life in Texas. He moved from Dallas to become associated with the Albert Evans Advertising Agency. This year marks his first appearance on the stage.

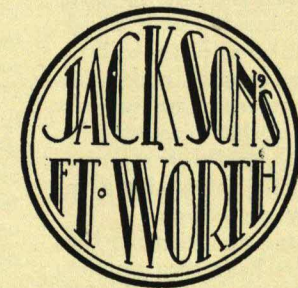
MORRIS L. SWARTZBERG is a member of the law firm of Swartzberg and Rawlings and has done some amateur theatrical work during his several years here. Joe Lehman is his first big part and through rehearsals he has promised much.

T. C. SMITH has been in one Little Theatre play this season, having made quite a hit as Mr. Barstow in *The First Year*. Before coming to Fort Worth Mr. Smith was prominent in the Little Theatre of Shreveport, where he had a wide circle of friends.

MRS. EDWARD D. HOPKINS has had much to do with the growth of the Little Theatre. As Ruby Edmonds she was elected vice-president at the time of reorganization about four years ago. Besides her work as an executive she has taken part in several plays, among them *The Charm School*. As a teacher of English and Expression in the Fort Worth public schools she achieved wide popularity. Numberless friends will warmly welcome her return to activities here.

WINNIE ROBERSON is a student at T. C. U. where she is majoring in public speaking. This is not her first appearance in a Little Theatre production. She displayed unusual ability in the part she played in *The Romantic Young Lady* and made many friends who will be glad to see her again.

CLYDE ROBERSON is a graduate of T. C. U., where she majored in public (Continued on Page 15)



Where Feminity Meets
FASHION

The Little Theatre
— and —
COMMUNITY PLAYHOUSE
Magazine

Published with the presentation of each play at the Fort Worth Little Theatre and Community Playhouse, 1312 W. Tucker Street, Fort Worth, Texas.

FRANKLYN E. WOLFE
Editor

Vol. I January, 1930 No. 3

ALL the efforts of self-appointed moralists at raising the standards of the stage failed as such sporadic and ill-advised efforts must fail.

The standards of the modern stage are being raised by the Community Theatre movement because immediately it creates a desire for better plays presented in a better way.

In cities where Little Theatres have been presenting dramas the public and the players alike are demanding better and better plays.

The strongest organizations are those which started as did the Fort Worth Little Theatre and Community Playhouse, with a small group and gradually worked up with a loyal and constant following.

One difficulty experienced in some cities has been that those small groups became indurated, conservative, and almost reactionary when the time came for growth and advancement. Some leaders and devoted workers resented the infiltration of new ideas and progressive demands that the local movements be brought abreast of that of other communities, seemingly wanting to hold their organizations as a small, highly valued, but compact, almost family gatherings.

In cities where this condition has been overcome the results have been startling in that Little Theatres grew to be big, important factors as instructive, educational, and amusement enterprises. Some of these passed quickly from small groups to large, powerful concerns with high standing in their cities, losing none of their cultural advantages but gaining immeasurably in standing and financial powers.

Fort Worth is fortunately situated as being a city of culture where there is a high appreciation of dramatic art. The schools and colleges are taking a splendid interest and the current classes are showing a tremendous desire to carry out the beginnings at school and participate in production in the future.

There is a great need for linking our organization with every college and school in the city in the laudable undertaking of bringing up a generation with an understanding and appreciation of the spoken dramas.

Steps have been taken in that direction and co-operation is proving of value. Mr. Cameron King, our production director, has a thorough grasp of this situation and is lending much encouragement and help to students of schools and colleges who come to him for advice and help.

There is no reason why we should not gain the support and co-operation of the churches, clubs, and civic organizations of Fort Worth.

There is no reason why our Community movement should not be widely accepted and welcomed in this city as one of the most valuable agencies for amusement and education.

We started as a very little theatre, grew to be just a Little Theatre and now we are merging into a Community Theatre that will be a power in the city.

Plans should be made at an early date looking toward the building of a Community Playhouse worthy of the new and virile organization that is being so soundly built. The first steps toward this will be the presentation of such plays that will crowd the present house to capacity, extend production beyond the period and send our public away enthusiastic supporters of the playhouse and players.

In 1930 we should sell scrip in such a volume as to represent two thousand additional supporters—and that is not a high figure.

Fort Worth merits a splendid community playhouse and seasons of high class production. Let us all enthusiastically join in this movement and stride forward toward that goal.

Our Future?

By CHARLES L. MORGAN

THE "Happy Thirties" are upon us. What do they hold for Fort Worth's Little Theatre and Community Playhouse?

Happy audiences, happy casts, happy workers, stage crews and artists, we hope. In the span of life, the thirties are considered the years of construction and building. The earlier years are only preparatory, and the latter years the spending and enjoyment of what has been built.

Is this not true of the life of our Little Theatre in this community? Look around you. See how we are crowded. No room for a workshop—no rehearsal room, no office space, no place for costumes, no library, the back-stage and even the attic packed to the limit. Our shows running overtime and then only partially accommodating the public.

The youth of our community is clamoring for opportunity of self-expression. Neither the churches nor the schools can furnish this outlet. Are we to leave this serious matter of entertaining and entertainment to outsiders? We can scarcely make a dent in the community with present facilities but quietly we can go about our respective tasks, always building, boosting and working constructively, and sooner or later the institution can take its rightful place in the life of the community.

Perhaps these "happy thirties" will show to the world that Fort Worth is an art center as well as a commercial center.



Wanted: Actors

The Casting Committee under the leadership of Mrs. P. K. French has been making strenuous efforts to enlarge the group of actors available for Little Theatre productions, and has been meeting with marked success. Already the files have been enlarged by several hundred names.

Because, however, of the enormous variety of characters met with in the course of a season of seven productions, the casting committee desires to enlarge its list of prospective actors by several hundred more. The ideal towards which they are working is to have not one, but at least half a dozen actors or actresses available for any conceivable role. Under present conditions the casting committee is greatly hampered in its work because oftentimes the one person to fill a part is unable to accept it because of business or other reasons.

It was for reasons of this kind that production of *The Butter and Egg Man* was delayed. The play was completely cast several days before the final performance of *Candida*, yet within three days after rehearsals of *The Butter and Egg Man* had begun, three of the principal characters found it necessary to withdraw. On this account production of the play was postponed until January 2 and a completely new cast with the exception of three members was assembled.

We realize, of course, that this condition is unusual; that it was brought by the press of holiday business and preparations for the Christmas season. But the work of the Community Playhouse must go on in spite of any condition, however unusual, and it is to fortify itself against the recurrence of the situation that ex-

isted in casting *The Butter and Egg Man* that the casting committee seeks a body of talent large enough to meet any emergency.

Any members of the Little Theatre-Community Playhouse audiences or their friends who are seriously interested either in acting or in any other branch of production are requested to telephone Mrs. P. K. French, 2-9943, and leave their names and addresses. Interviews and try-outs with Cameron King, director, then will be arranged as soon as possible. Members of the Casting Committee are desirous particularly of finding men of thirty and over who are interested in taking part in the work of the Little Theatre.

Great Violinist Coming

Frances Macmillen, who now ranks as one of the greatest violinists of the world today, will be the soloist at the concert of the Fort Worth Symphony Orchestra in the Central High School Auditorium on Tuesday, February 18th.

Brooks Morris, conductor, will lead the orchestra in presenting, with Mr. Macmillen, a Mendelssohn Concerto. The policy of the Fort Worth Symphony Orchestra Association, Inc., of which John Campbell is president, this season in presenting at each concert an artist of international reputation, is making these concerts outstanding in the musical events of the South.

Tickets will be placed on sale at Mrs. Lyons' Concert Office, Fakes and Company, for the February concert soon.

In Justice to a Lady . . .



We just were not heartless enough to print that picture of Emma-Belle Kraft "in character" as Martha and not compensate by showing in this small picture what a charming person she is out of make-up. Her attractiveness as shown here is heightened by a look at "Martha."

The Newark Art Theater of Newark, N. J., modeled after the Pasadena (California) Community Playhouse, opened with Charles Brooks' *Wapping Wharf*, contemplates presentation of Ibsen's *The Lady from the Sea*, Sierra's *The Two Shepherds*, and George Colman's *The Heir at Law*.



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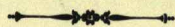
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The Fort Worth Little Theatre
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Presents

“The Butter and Egg Man”

A Comedy

By GEORGE S. KAUFMAN

Staged and Directed by
CAMERON KING

Characters as You Meet Them

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Jack McClure	JAMES CALVERT
Fanny Lehman	LEONA GREENE
Jane Weston	CLYDE ROBERSON
Mary Martin	Mrs. EDWARD D. HOPKINS
Peter Jones	LAWRENCE COULTER
Waiter	R. L. KELLY
Bernie Sampson	LEON J. SALLEY
Peggy	WINNIE ROBERSON
Benham	TOM SMITH
Kitty Humphreys	MINETTE SIMON
Oscar Fritchie	REGINALD C. MARTIN
A. J. Patterson	PORTER McAFEE

THE SCENES

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ACT TWO: A Hotel Room in Syracuse.
Scene 1—Just Before the Opening.
Scene 2—Just After the Opening.

ACT THREE: The Office Again. A Few Weeks Later.

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Wardrobe	Myrl Justin
Music	Mrs. Ellison Harding
Scenic Artist	J. Glenn McCabe
Technician	R. Howard Johns
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UNQUESTIONABLY the most grandiose spectacle ever offered in Texas is that of "The Miracle," which opened December 26th in the Fair Park Auditorium, Dallas, and will continue until January 12, every evening except Sundays, with Thursday and Saturday matinees.

The presentation in Dallas, as in many other American cities, is under the management of Morris Gest and is staged by Max Reinhardt. The play is a super-spectacle-pantomime by Karl Voellmoeller with music by Englebert Humperdinck and Frederick Schirmer.

Einar Nilson, conductor of renown, will direct the musical score. Mr. Nilson also has credit for composing "Gloria" which is interpolated in the last act.

Mrs. John F. Lyons of Fort Worth is looking after the interests of the play, so far as Fort Worth people are concerned, and will make reservations and handle tickets during the entire production at Dallas.

Thus we present the full plan and give the credits for everything possible before taking the word of the publicity agents for the excellence of the performance. If we have overlooked anyone in the above survey complaints may be filed with the editor and next month we will make the *amende honorable* if it be possible.

We know nothing first hand at this writing but we are resting safe in the assurances that have come to us for several years of the wonders of this greatest pantomime play ever presented on this continent. We have the word of scores of dramatic writers who we personally know that it is the most splendid presentation of the sort ever staged.

Why not let Clyde Whitlock tell you? Following is something lifted from a review by that eminently qualified writer:

Throughout there is no spoken word, except a portion of the Lord's Prayer in one of the final scenes. The stage extends over several rows of erstwhile seats. Many of the actors make their entrances down the aisles of the house. The height of ceiling permits a convincing illusion of the nave of an old-world cathedral, an achievement in stage construction which is remarkably effective. Some striking effects are obtained, as, for example, at the beginning of the fifth scene when across a stage in total darkness strikes a level beam of light about 15 feet from the floor, which falls upon rows of spearheads carried by invisible henchmen.

This same scene is a lavish display of gold in costumes, furnishings and accoutrements, which in combination with unusual designing and somewhat daring use of masses furnish a picture to get under the skin even of a present day audience trained to spectacular staging on the screen.

The music, which is almost constantly accompanying the action, fulfils its intensifying purpose masterfully, as would be expected from Engelbert Humperdinck, one of the ablest of modern German composers, and one of the most potent followers of the mighty Richard. The ancient hymn which is paraphrased in the modern tune, "Hursley," "Adeste Fideles" and several measures of the old German Christmas hymn which Wagner used in his Siegfried Idyl were heard. The frequent chanting of voices is powerfully suggestive and the music at times of need rises to a powerful climax.

Our Next Offering . .

THE Pelican, a four-act drama by Tennyson Jesse and H. M. Harwood, will be presented by the Little Theater and Community Playhouse beginning Monday, January 27th.

The theme is the age-old one of the mother pelican, which according to legend, in time of famine, is said to pierce her breast and feed her own blood to her young. History shows many churches used the pelican as a symbol of the protectiveness of mother church.

The author, Tennyson Jesse, who lives in England, is a grand-daughter of Alfred, Lord Tennyson, poet laureate in Great Britain in Queen Victoria's reign. Into this story she and her husband, Major Harwood, have woven English tradition into one of the most entertaining of all serious dramas.

Because the nature of the play demands that two of the characters resemble each other so markedly as to appear to be father and son, plans to produce this play earlier in the season had to be abandoned. Director Cameron King now has not only been fortunate enough to find two men who do so strongly resemble each other, but has also assembled a complete cast of unusual excellence. Curiously enough, these two who take important parts are Fort Worth men who had never seen each other before Mr. King brought them together.

The Pelican has been produced both in the United States and England, and has met with great success in all its former productions.

Any West Texan knows Harley Sadler's company, which plays 40 or more towns annually, is so popular that towns lift their fines on tent shows for him, welcome him for his fine, varied entertainment featuring vaudeville with one good play every night. He is called "a West Texas institution," making the theater popular. His traveling equipment consists of settings not often achieved by any but the better theaters, a huge switchboard for lighting effects. He has

played *The Sap*, *New Brooms*, *Be Yourself*, *Hardboiled*, *Ten Nights*, *What Anne Brought Home*, and *Huckleberry Finn*. Says one small town weekly:

The fire siren cut loose about the middle of the third act at the Harley Sadler show last night. It wasn't the Harley Sadler tent on fire. It was the house of Henry Stufflebeans, next door. That's all right, if the fire boys want to get some practice, but that's the third time this house has caught fire this year. If the dern thing's gonna burn, let 'er burn. But it's not worth disturbing folks when they're enjoying a good play.

Joe Leblang, cut rate ticket broker in Times Square, New York, who will sell 10 to 35 per cent cheaper than others and does a big business at it, offered \$25,000 without interest to the Dramatists' Guild to be used to help struggling dramatists work, wait for their plays to be produced, if the sum would be returned in five years. The evil of playbrokers contracting with established but needy playwrights for from 10 to 35 per cent of the profits from their future works in return for small loans is the object of the Guild's attack, but the Guild couldn't guarantee return of the \$25,000, so refused it.

CONTINENTAL NATIONAL BANK

of FORT WORTH

In appreciation of the contribution that is being made to the social structure of Fort Worth by the officers and the players of the Little Theatre and Community Playhouse.

The Fort Worth Little Theatre and Community Playhouse

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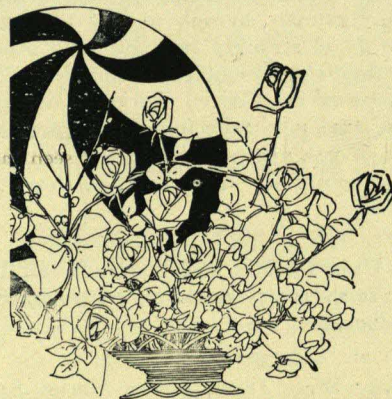
Playhouse Achievements

WHEN the Pasadena Community Playhouse achieves another startling success one who knows the history of that remarkable institution instantly reverts in memory to a little store building converted into a theatre and a small group of enthusiasts launching out on a Little Theatre undertaking that was destined to become one of the leading theatres of the world. Certainly nothing on this continent can compare with it as to achievement.

Gilmor Brown rather casually announces some of the attractions of the coming season and two of them bring wonder and envy to us. These will be American premiers. The first *Armored Train*, by Vsevolod Ivanov, a marvellous Russian production which doubtless will prove a sensation in Pasadena, Los Angeles and Hollywood—for the Playhouse draws from an immense territory. The second will be *The Show*, by John Galsworthy. This will come later in the season.

Atta Boy, *Oscar*, a comedy in eleven scenes, with cartooned sets lending novelty to the production, was presented early in December, while Maeterlinck's *Blue Bird* was staged in a spectacular fashion during the Christmas holidays.

The sets for the *Blue Bird* were designed by Muncis who followed Stanislavsky's idea of "mystery of life" rather than the English Haymarket interpretation of Maeterlinck's play as typifying "happiness."



FLOWERS

Gordon Boswell
FLORIST

1220 Pennsylvania Avenue
702 Main Street

Presenting the Cast . . .

(Continued from Page 5)

speaking and took an active part in the school dramatics. She is one of the best known of the Community players, having taken part in several of the most successful of the Little Theatre plays. She played the part of Emmy Todd in *Sun Up*, of Delight in *Mrs. Partridge Presents*, that of Muff in *The Youngest*, and a minor part in *The Second Mrs. Tanqueray*.

LEONA GREENE, who takes the part of Fanny, is well known to mothers as the consulting nurse in Sanger's baby department, and playgoers know her as one of the very best actresses that have appeared in the Little Theatre plays. She has given many splendid performances in past productions, the leading part in *The Boom-erang*, the lead in *Captain Applejack*, and the second lead in *Hedda Gabler*, to mention a few. Those who have watched the rehearsals of this play have been convulsed by her cleverness in the part of Fanny and her work is sure to add a great deal to the success of the play.

LAURENCE COULTER, "The Butter and Egg Man," is a talented and versatile recruit to the ranks of the Community Players. He is a sophomore at T. C. U., president of the dramatic club, a member of the Band, Art Editor of the T. C. U. annual, and cartoonist of the "Skiff." This is his first appearance in a Little Theatre play, but he played the part of the Greek lunatic in *The Busy Honeymoon*, which was produced by the Vagabond Players at the Little Theatre Playhouse in November and he is going to have a part in *Cyclone Sally*, which the T. C. U. Dramatic Club will present February 3rd.

(Continued to Page 16)



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Presenting the Cast . . .

(Continued from Page 15)

REGINALD C. MARTIN, as Oscar Fritchie, makes his debut behind the footlights with this production. He has lived in Fort Worth many years, attended Texas Christian University three years, was a reporter on the old Fort Worth Record, and worked for a brief period on the Fort Worth Star-Telegram and Record-Telegram. He is now engaged in the oil business.

JAMES CALVERT, who is Joe Lehman's partner, Jack McClure, is a newspaperman. He came from the Wichita Falls Daily Times to Fort Worth about three years ago. He was formerly with the Universal Air Lines System and this week is resuming newspaper work on the

Fort Worth Star-Telegram in the editorial department.

PORTER McAFEE is for the first time appearing in a Little Theatre production. He is credit manager of The Shield Company, radio dealers, and before that was associated with wholesale concerns in their credit departments, having been in Fort Worth for many years.

R. L. KELLY, who brings in the champagne, is a native of Fort Worth and an employe of the Texas & Pacific Railway. He has served on the stage technician's staff and on a visit to the West Coast several years ago worked a year as a movie extra in Hollywood.

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An Artistic Characterization



MRS. CLYDE KRAFT in her matchless make-up as Martha in "Anna Christie," which is considered one of the best characterizations ever given in the Fort Worth Little Theatre. Mrs. Kraft began her work in amateur theatricals in Pittsburgh, where she studied with Mrs. Seth Hill Nichols, a famous directress. Before coming to Fort Worth she was a prominent figure in the Dallas Little Theatre and since she has been here she has done some remarkably fine work in various plays. Besides her part in "Anna Christie," she played the Scarlet Woman in "Michael and His Lost Angel," Mrs. Mayo in "Beyond the Horizon," the mother in "The Youngest," and Prossy in "Candida."

THE Theater Guild of New York finds the road is not dead for good productions and worth-while plays, is reaching now the kind of audiences it wants, has doubled road subscription lists this year and has no complaint for this season's results, says a Guild official.

Alfred Lunt and Lynn Fontanne in *Caprice* is the most successful Guild production, has outdrawn the most expensive musical shows against it in the Middle West in point of financial return, but it will close soon.

Strange Interlude, thrown out of Boston by that city's much stranger Puritanic censorship, did well in Quincy, Mass., with the New York cast, and a second company taking the show on tour for the last year has never had a losing week.

Porgy paid expenses in Baltimore, Boston, Providence, Syracuse and Pittsburgh, and *Wings Over Europe* broke even. The company offering *R. U. R.*, *Marco Millions* and *Volpone*, has fallen short with *Marco* the best in Washington, and *R. U. R.* great in Philadelphia, but a substantial profit has resulted anyway.

Pygmalion and *Major Barbara* offered by one company has attracted astounding receipts with the former, though *Major Barbara* has ranged from fair to good.

Four times as many women as men are attending Brock Pemberton's *Strictly Dishonorable* at the Avon Theater in New York, a play of a young lady naive about her misfortune of being thrown into a situation requiring her to remain all night in a speakeasy apartment with an attractive young man whom she has just met by accident, and the show is doing somewhat of an astounding business.

Paris Bound opened for the Civic Theater of Greater Miami, Fla., to be followed by *The Butter and Egg Man*. *Paris*

Bound also opened for Town Players of Columbia, S. C.

Theater School Players of Buffalo, N. Y., opened their season with John Galsworthy's *Loyalities*, directed by Jane Keeler.

Community Drama Guild of Washington, D. C., is the only amusement enterprise with the active encouragement of the Federal Government, due of course to Federal control of the District of Columbia.

Northwestern University Theater of Chicago opened with Noel Coward's *The Young Idea*.

Don Lange is art director, Eugene A. de Hermida producing director of the Community Players of Sacramento, Calif., which this year, their third season, will produce *Enchanted April*, S. S. Glencairn, *Why Not?*, *Ten Nights in a Barroom*, *The Cradle Song* and *Trilby*.

Little Theater of Mobile, Ala., Greenville Little Theater of Greenville, N. C., Civic Theater of Indianapolis, and others have staged successful drives for larger memberships.

Winona Little Theater of Winona, Minn., small college town with a wealthy farmer-retired business man clientele, opened its season with a series of dramatic dialogs given by Mrs. Lair Bell of Chicago, then players presented George Kelley's daring play, *Craig's Wife*.

John Francis Carrico, professional for several years, is directing the Annunciation Dramatic Club of Detroit, Mich.

Austin Strong's three-act comedy, *Three Wise Fools*, was season opener for Community Little Theater of Quincy, Ill.

Superior Little Theater Players of Superior, Wis., opened their second season with Frank Craven's three-act comedy, *New Brooms*.

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Fort Worth Little Theatre and Community Playhouse Magazine

Vol. 3 No. 1

FORT WORTH, TEXAS

October, 1931

We Present for 1931-32—

ELBERT GRUVER
Producing Director

EDMUND SCHENECKER
President

LAST SPRING Yale University conferred upon one of its graduates the first degree of Master of Fine Arts.

They called him the No. 1 graduate in production.

That young man is Elbert Gruver, director of the Fort Worth Little Theatre.

This play marks his debut in Fort Worth. Here, boiled down to a few vital facts, is his biography:

Mr. Gruver was born in New York City in 1903 and soon after was taken to Rome, N. Y. There his family lived for ten years. They moved to Council Bluffs, Iowa. It was in that city he attended high school, interesting himself in school dramatics. It was from there, too, that he entered Dartmouth College, graduating with a degree of Bachelor of Arts in 1927.

In his senior year at Dartmouth, Mr. Gruver definitely decided to make the stage his life work—and not so much the actual footlights as the producing end of the theatre. He selected the Baker School of Drama at Yale University, after staying away from college for a year, working in Philadelphia where, by that time, his family had made their home.

That year gave him his first taste of directing. He staged several productions for an amateur theatrical organization known as the "A Players." He believes this group now to be extinct.

The summers he spent while attending Yale meant a lot to him. The first two—1929 and 1930—were with the Berkshire Players of Stockbridge, Mass. He was technical director and stage manager. The company, a group of professional actors playing in a wealthy summer colony, pre-

(Continued on Page 8)

EDMUND SCHENECKER came to the annual Little Theatre meeting last Spring all unsuspecting.

Someone put up his name for nomination.

He was elected unanimously.

Modestly, he tried to withdraw. The directors wouldn't hear it. So he took off his coat and pitched into the more or less thankless job of being president.

Director Cameron King had resigned and it befell Mr. Schenecker to look about for a suitable successor. He studied the qualifications of dozens of applicants before selecting Mr. Gruver.

It was largely through his efforts that the children's theatre was added to activities of the Little Theatre.

President Schenecker is a "home town boy." Reared in Fort Worth, he attended the public schools of this city, the Sims School, which also is located here, then went away to Bingham Military School of Asheville, N. C., and Princeton University, graduating in 1924.

While a student at Princeton he became interested in dramatics. He belonged to the Triangle Club, a campus dramatic society, and made several tours with musical shows produced by that organization.

After graduation President Schenecker returned to Fort Worth and has been in business ever since.

The casting committee "found" him three years ago and gave him a part in "The Torchbearers." At the end of the season he was elected to the board of directors, and has been an enthusiastic worker ever since.

You'll like President Schenecker. He is an excellent actor as well as an efficient executive. He appeared in two produc-

(Continued on Page 9)

PANGBURN'S
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selection

The Children's Theatre . . .

By Ernestine M. Songer

"I do not fear, for my part, to formulate my creed. I believe in the immortal soul of marionettes and dolls," said Anatole France several years ago. We sincerely hope that a few weeks after the Children's Theatre has opened its doors to the public with its first puppet production—"Peter Rabbit"—many patrons of the Fort Worth Little Theatre will agree with Mr. France.

The theatre is for the children. They need no encouragement for they already believe in dolls, fairies and the perils of Peter Rabbit; but we think there is enough of the boy or girl grown older in each adult for him to enjoy a puppet show with equal enthusiasm.

Many grown persons have found these miniature actors decidedly amusing. Cleopatra is said to have let forth many a hearty guffaw as she watched her private puppet show. Goethe got his first inspiration for Faust from his puppet stage; "Papa" Haydn composed symphonies for them while George Sand and her son, Maurice, entertained themselves and friends for years with just such a puppet stage as we have.

The newly organized Children's Theatre will give its first puppet show Friday, Oct. 16th, at 4:30 o'clock. On the following Saturday four more performances of the same show will be presented at 10 and 11 in the morning and 2 and 3 in the afternoon. These first shows will be free—compliments of the Fort Worth Little Theatre and Community Playhouse. The other shows of the season will be 15 cents for children and 25 for adults. A new show will be presented every two weeks at the Little Theatre.

The 1931 and '32 season will be devoted exclusively to the Punch and Judy

type of puppets. These are the simplest kind to make and operate, and with such a pretentious schedule as a new show every two weeks, it would be quite impossible to build marionettes for each performance.

But much can be done with even this simple puppet show. Peter Rabbit will be given in five acts with Peter as leading man; Mrs. Rabbit; the three children, Mopsy, Flopsy and Cotton-Tail; Mr. McGregor, the villain; and Mr. Mouse. The drama is very gripping and may be classed as a semi-tragedy or comedy well peppered with tragedy.

The puppets have all been made by the fifty or more persons who are working on this project. Likewise the properties, scenery, and puppet booth have all been built in the theatre, and the puppeteers have learned the art of manipulation within the last few weeks.

We are now working on Alice in Wonderland, which will be presented on Oct. 30th and 31st. During the season we shall present Adventures of a Peppermint Boy, The Gooseberry Mandarin, The Moon for a Stocking, The Three Wishes, Rain or Shine, Punch and Judy and other well-known as well as original plays. We greatly hope that some one here will write some plays for us to give. It is quite easy.

Come around some time to one of our puppet shows and see what you think of it, and also come see what goes on behind the stage. We are working in the Green Room of the theatre every Tuesday and Thursday afternoons at 2:30 and Wednesday night at 7:15. You may come whether you wish to work or not, but we honestly think when you see what fun we are having you will want to join our party. You will want to help us as we strive to perpetuate the buffoonery of that immortal entertainer, Mr. Punch.

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Our New Programs

Each season we have endeavored to make our programs more attractive and interesting, realizing that many are preserved permanently as mementoes and keepsakes.

This year we have made a supreme effort to give our patrons a program that is unsurpassed in the Little Theatre field, from the standpoint of beauty of design and constructive, entertaining reading material.

These new programs have been made possible only through the co-operation of our advertisers, who in reality are Fort Worth's outstanding manufacturers and merchants.

Each firm whose name appears on these pages is a progressive institution of prominence—one whose integrity is unquestioned and whose products and service are absolutely dependable. They are loyal supporters of the Little Theatre movement. They are our friends—and they want to merit our patronage.

Let each of us therefore bespeak a good word for our advertisers. Let's give them our business. They deserve it!

Shreveport Little Theatre

"Up Pops the Devil" has been selected as the first play of the current season for the Shreveport Little Theatre. It was on Broadway last year.

The director is Talbot Pearson, formerly with the Oak Cliff Little Theatre, and, before that, with the Dallas Little Theatre.

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Sixty Workers Canvass City In Annual Membership Drive

Responding to the war-cry of "Every show a box office hit," more than 60 workers armed with scrip books of the 1931-32 season went out last month to conduct the annual membership drive.

The workers were led by Chairman E. I. "Tommy" Thompson.

They canvassed the downtown area, called on a list of several thousand names and telephoned old members of the theatre.

They established booths in several downtown department stores and building lobbies.

Just what the results will be have not yet been determined. Chairman Thompson has not heard reports from all of his workers. But advance reports are gratifying.

First, more than 50 per cent of the scrip books sold to date have gone to new members, some of whom have never before attended a Little Theatre production. Any number of the subscribers were "sold" by the closing show of the last season, "The Play's The Thing," and signed subscription blanks at the time.

Chairman Thompson selected the slogan of "Every show a box office hit" because, as he said, "the Little Theatre gives back in entertainment everything that it receives from the members."

"If some individual had been underwriting the organization we probably would play the things he wanted," he told the campaign workers.

"But it so happens that Mr. John Public is our only underwriter, and naturally we must play the shows that Mr. John Public wants."

There are numerous reasons why Little Theatre patrons should buy scrip books,

even though they miss the opening production. The most important, of course, is the economic saving. The books cost \$5 and they contain seven tickets. These may cover all seven productions on the season's program, or they may be used at one time. Tickets that are purchased through the box office are \$1 each. The buying of scrip saves \$2 during the season.

There is no truth in the argument that the Little Theatre is too expensive a form of amusement as compared to the motion pictures. Scrip book holders can see the show at less than 75 cents admission, and they do not have the expense of automobile parking that accompanies the attendance at downtown amusement houses.

Then, too, scrip book holders are members of the Little Theatre and have the privilege of voting. Their names comprise the roster of the organization. And success in a civic venture of this nature can only be obtained with the aid of a large voting strength.

The persons on Chairman Thompson's crew of drive workers include: Burton Lyons, Laurence Coulter, H. K. Brown, Helen Cresse, Fred Cutter, Huberta Naylor, Sybillia D. Jones, C. H. Taber, William Cummings, Pauline Stripling French, Mrs. R. D. Goodrich, J. S. Norman, Grace Hollingsworth, C. L. Morgan, Maurine Harder, Betty Lane, Jane Anderson, Clyde Kraft, Reggie Martin, Marjorie Nell Harris, Robert F. McNemer, Mrs. W. M. Harrison, Joy Walker, Mary Jane Higgins, Grace Mason, Helen Emery, M. L. Swartzberg, W. D. Bell, A. C. Taylor, Helen Gertrude Sparks, Evelyn Smith, W. C. Preston, Jr., C. A. Penry, Lois Gray, C. B. Savage, A. C. Taylor, Ruth Brown,

(Continued on Page 8)

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Who's Who in the Cast . . .

PAULINE STRIPLING FRENCH goes back of the footlights for the first time in more than a year. Surely you remember her in "Hedda Gabler," "Michael and His Lost Angel" and, more recently, in "Candida." Not to mention "Mrs. Dane's Defense," staged by the Players' Club a couple of seasons ago. She is a very active member of the Little Theatre board of directors.

HELEN EMERY recalls the days when the Little Theatre held forth in a barn. That wasn't so long ago, yet this lady has trod the boards many times since. She has been in "Neighbors," "Green Stockings," "The Torchbearers." Last year she played Mrs. Malaprop in "The Rivals."

Mrs. Emery also is a director and a tireless worker in the organization.

JANE ANDERSON last appeared on this stage in "Meet The Wife," during the 1929-30 season, the play which set an all-time box office record for the theatre. But her activity has not been entirely centered on acting. She spent three busy days during the recent membership campaign as captain of a group of girls who sold scrip books in downtown department stores.

THOMAS C. SMITH is an excellent actor and a demon for work. Last year he played in "Ghosts" and "The Play's the Thing" and was unanimously elected to the board of directors.



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So much for the "old timers." The others in the cast are entirely new to the Fort Worth Little Theatre—some are taking their first dramatic roles.

ELMER Y. WALLER, for instance, has never been on the stage prior to this. He has lived in Fort Worth for eight years.

EVE MAYO NOVAK is residing temporarily in this city, having come here recently from St. Louis. She has been on the professional stage and worked in several productions of the St. Louis Little Theatre.

HERBERT HUNT, LEONARD FINGER, ROBERT W. RICHARDS and EVELYN WEST CALVERT also are making their Little Theatre debuts in this production, although all have seen stage experience elsewhere.

Williams, the chauffeur, was a piano mover before he got a part in this show.

Elbert Gruver

(Continued from Page 4)

sented 10 shows a season—popular, new plays and musical comedies.

Mr. Gruver was placed into association with such famous actors as Alexander Kirkland, star of the more recent "Wings Over Europe"; Cissie Loftus, who had been a success in English music halls before crossing the Atlantic to become one of Broadway's most popular character actresses; Hugh Buckler, Donald Meek, Edith Barrett, Margaret Anglin.

The last summer, after his graduation from Yale, Mr. Gruver was with the Hampton Players of Southampton, N. Y. This professional summer stock company played only new shows, most of which were being tested for winter production. Three of the plays they staged are slated for Broadway this season. Two of them (if you contemplate going to New York this winter) are "No Money to Guide Her" and "Too Young to Love." The third is a mystery play and has not yet

been definitely titled.

Needless to say, Mr. Gruver comes from a family of playlovers. He always has been devoted to the theatre. This interest, he believes, was instilled while he was a boy in Rome, N. Y. That town is so situated that it gets the best of the road shows, just off Broadway. Others are tried out there before they are taken to New York.

And especially was this true a decade or more ago when the best in theatrical entertainment was sent out on the road.

Mr. Gruver's father is head of the Pennsylvania School for the Deaf. One sister teaches English at Carnegie Technological Institute. The other is a student in Wheaton College, Mass.

"There is a tremendous field," he says, "in the Little Theatre. It is devoid of that materialistic and selfish motive that sometimes governs the professional stage.

"The Little Theatre movement has literally saved the legitimate drama within the last few years. While the stage has declined in some of the larger centers of the world—New York, Paris, Berlin—it has been on the upgrade in the smaller cities. And that movement can be traced directly to the Little Theater.

"It is easy to see how Little Theater shows can be as good, if not better, than professional productions. There is plenty of dramatic talent away from the professional stage. And the people who devote their time to the Little Theater do so purely for their love of the drama. They have no other purpose."

Sixty Workers

(Continued from Page 6)

C. W. Kirberg, Myrl Justin, Alva W. Bounds, Mrs. C. L. Renaud, Dr. Grace Hood, Corrine Lewis, C. H. Morris, Jack Collier, Mary Cecelia Gandin, Mary Hartman and Dorothy Compere.

Jane Anderson was chairman of a group of girls who sold scrip books in booths during the drive.

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Edmund Schenecker

(Continued from Page 4)

tions last year: "This Thing Called Love," which opened the 1930-31 season, and "June Moon," the Lardner-Kaufman comedy, which was the big hit of the Winter.

"This is the tenth season of the Little Theatre and we've never yet asked for a dollar except through the box office," President Schenecker told the directors at a recent meeting.

"If we can not entertain the public to the extent that our organization becomes self-sustaining, and if we can not conduct an organization that will be an asset to the welfare and culture of the community, then we had better not try at all."

That is his theory of how a Little Theatre should operate.

How Do You Like Our Cover Design

The cover design for the enlarged Little Theatre Magazine is the work of Victor LeMay, vice-president and art director of Albert Evans Advertising Agency. While the basic idea behind the drawing, that of the theatre and its actors mirroring the emotions and lives of men and women, is not new, the handling of the subject by Mr. LeMay is a distinct departure from the ordinary.

Within the past year Mr. LeMay has returned from a six months stay in New York, where he studied with some of the foremost advertising and commercial artists of the country.

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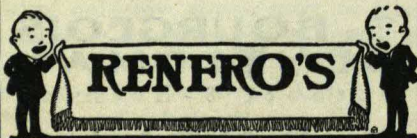
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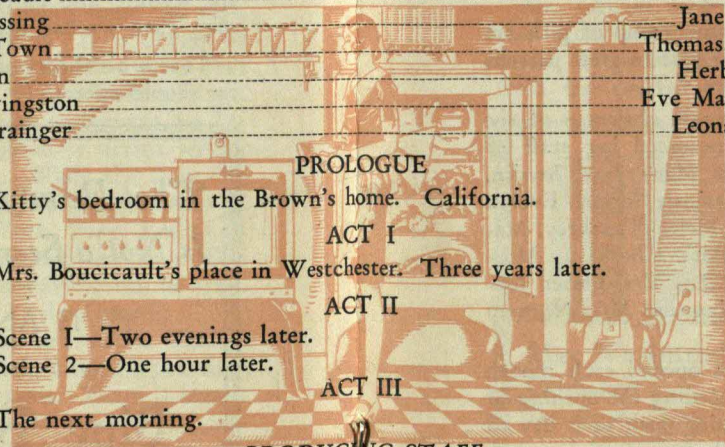
Directed By

ELBERT CRUVER

By special arrangement with Samuel French

The characters as they appear:

- | | |
|------------------|--------------------------|
| Kitty Brown | Pauline Stripling French |
| Bob Brown | Elmer Y. Waller |
| Perkins | Evelyn West Calvert |
| Whitman | Robert W. Richards |
| Williams | James Calvert |
| Mrs. Boucicault | Helen Emery |
| Dierdre Lessing | Jane Anderson |
| Townley Town | Thomas C. Smith |
| Bruce Keen | Herbert Hunt |
| Madge Livingston | Eve Mayo Novak |
| Wallace Grainger | Leonard Finger |



PROLOGUE

Kitty's bedroom in the Brown's home. California.

ACT I

Mrs. Boucicault's place in Westchester. Three years later.

ACT II

Scene 1—Two evenings later.

Scene 2—One hour later.

ACT III

The next morning.

PRODUCING STAFF

- | | |
|-------------------------------------|---|
| Settings designed by | Hubert Hammond Crane |
| Furnishings selected by | Lucia Lee Buchanan and Mrs. Harry E. Brants |
| Costumes selected by | Frances Massie |
| Settings constructed and painted by | Thomas Knight |
| Stage Manager | John Kenyon |
| Assistant Stage Manager | Richard Park |
| Electrician | Hubert A. Sanders |
| Stage Carpenter | J. T. Miller |

Assisted by Chas. E. J. Hanna

Properties..... Myrl Justin
Furniture from Ellison's; properties from Collins Art Co., Gernsbachers, Florentine Shop; maid's costumes from Uniform Garment Mfg. Co., 525 S. Main St.; Mrs. Novak's afternoon dress from Gan's; chauffeur's uniform from W. C. Stripling Co.; hauling by Fort Worth Warehouse & Storage Co., photographs by Kerr Studio.

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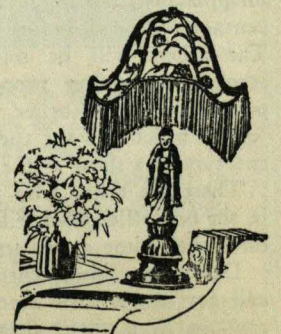
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Fort Worth Little Theatre
and
COMMUNITY PLAYHOUSE
Magazine

Published with the presentation of each play at the Fort Worth Little Theatre and Community Playhouse, 1812 West Tucker Street, Fort Worth, Texas.

JAMES CALVERT, Editor
J. EARL FISHER, Bus. Mgr.

Vol. III October, 1931 No. 1

"Let Us Be Gay"

By Edmund Schenecker
President

The first performance of "Let Us Be Gay" marks the opening of our Little Theatre's tenth season, a fact of which we should be justly proud when we consider that this organization staged its first production, "Suppressed Desires," in a barn in the back yard of Lotta Gardner's residence on Lipscomb Street.

During this first year the receipts were sufficient to cover all expenses such as cost of remodeling the barn, scenery and other things, and there was enough left over to pay \$25 to each person who had taken an active part in the season's work.

In this, the tenth year, there will be only three people who will receive pay for their work, the producing director, the executive secretary and the stage carpenter. But there will be some five hundred persons who will be more or less active in the production of our plays, who will give their time and effort to help entertain us.

This group, for the most part, will go unapplauded, unsung. Only a small percentage will work before you on the stage. The others will be toiling behind the scenery—providing properties, costumes, painting sets and other tasks that count just as much toward the successful presentation of a show as the acting itself.

There are those who will spend hours in the box office, and still others who will offer their time as ushers.

Don't you think, then, that when we call for center aisle seats on the fourth row and find them already reserved, we

should show some measure of cooperation by saying, "all right, give me the best you can."

Or if the show doesn't quite measure up to our expectations (this is no apology) shouldn't we show our appreciation by saying, "It's a darned good show."

After all, if it were not for our (not yours, not mine) Little Theatre we could not have an evening's entertainment for the exceedingly low price of 72 cents. In return for our consideration these people who are responsible for the Little Theatre productions are going to put in many long hours this winter. They will do all this for love of the theatre, nothing more.

Therefore, I earnestly ask your hearty cooperation, a generous measure of applause and, in this first year A. D. (after depression)—

"LET US BE GAY."

In the Box Office

Practically the same group of girls are in the box office this year to greet patrons of the Little Theatre.

Grace Hollingsworth, chairman of the box office, has announced her staff of helpers. It includes Mary Jane Joyslin, Louise Burgess, Marjorie Stone, Evelyn Smith, Mary Kern, Helen Thackrey, Massie Smith Tucker, Mrs. Charles L. Morgan, Mrs. Frank Wren, Mrs. Foster Jennings, Mrs. Will Rigg and Mrs. Norman Thomas.

The box office is opened each month on the Saturday preceding the opening of the show, and remains open each day of the production until after the first act.

Tell Us What You Think

Every publication gives its readers a chance to talk back.

We want to run a column of letters, but we have no letters to publish.

Tell us what you think of this show, the magazine. Write your complaints and your praises. Give us suggestions about operation of the theatre.

List the plays you would like to see.

Mail your letters to The Editor, Fort Worth Little Theatre.

Firestone Service Stores, Inc. Dial 2-2277 For Road Service

Tryouts Draw 300 For Casting Files

Little Theater patrons can be assured they will see plenty of new faces across the footlights this season.

It is all because of the excellent success that marked the two nights of try-outs last month.

Some were doubtful about the whole thing. They felt sorry for Mr. Gruver—that is, until they came to the theater and saw the place practically filled both nights. Filled with brand new talent.

Mr. Gruver had the 300 applicants read from scenes of plays in twos and threes. Many of the excerpts were taken from the current production and it is

with pleasure we report that a large part of the cast of this show came from the try-outs.

Cards bearing each applicant's name and his qualifications have been indexed and filed for future use this year. When Mr. Gruver prepares to cast a play he will refer to this file for the various types he needs.

A casting file can not be too complete. If you missed the try-outs and are interested in working with the theater, make an appointment for an interview with the director. He is ever anxious to find new talent.

Remember, too, that the theater offers many other interesting diversions besides acting. You may want to paint, design, write, or you may want to work back stage or in the box office.



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	C. L. MORGAN	

From the Green Room . . .

For years Hubert Sanders has manipulated the big switchboard back stage under the plain and unassuming title of "electrician." Now he wants a new title, "director of lighting." Next year, probably, he'll insist on being called "doctor of illumination," and then, "master of pyrotechnics."

* * *

Helen Emery is not an habitual smoker. She never touches the filthy weed. But the script ordered a Mrs. Boucicault who smoked black cigars, so Mrs. Emery had to learn how. She gets a fresh cigar for each performance. Somebody suggested that "props" get a quarter cigar to last all week.

* * *

John Kenyon is the backstage "boss"—the stage manager. He learned his job from the ground up under Sam Thackrey, who has held that position for the last two years and who is now recuperating from an attack of appendicitis.

Some day when you haven't much to do you should come back and see our collection of mantles. We have one for every occasion. Iron ones, stone ones, wooden ones, paper ones. There is that mammoth piece of decoration they built two seasons ago for "The Pelican." And the smaller but no less artistic mantle Tommy Knight constructed for "Cannon" last Spring. A visiting troupe of high school actors left a cast iron mantle after a show several years ago and any number were taken from attics of old Fort Worth residences.

* * *

When a designer of scenery has only a limited amount of material with which to work, there is no end to his ingenuity. Hubert Hammond Crane faced a problem when he set to work on "Let Us Be Gay." He had three sets to build, with flats enough for only two. The result is that the bedroom scene has a garden painted on the back of it.

We're telling secrets.

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"Philip Goes Forth" Our Next Production

It will be mid-autumn when the second Little Theatre production goes on the boards, and for cool weather fare the play reading committee has selected George Kelly's latest comedy, "Philip Goes Forth."

Here's what the publisher has to say about the play:

"It is a comedy, a keen, and searching character piece and the expression of a particularly interesting viewpoint.

"It is at the same time something of a preaching on a certain type of would-be artists. This play has to do with a young man who thinks it would be nice to write a play, and though opposed by his father, comes to Greenwich Village in New York, only to discover that he has neither the talent nor the inclination.

Fortunately, he realizes his own shortcomings before it is too late.

"Using this simple framework for an entertaining comedy, Mr. Kelly has written a sane and wise document of outstanding interest."

Hubert Hammond Crane already is at work on the sets for the play, and Director Gruver expects to begin work on it at once. The opening date has been set tentatively for the first week in November.

Cast To Be Entertained

It is the custom to entertain Little Theatre casts on the closing night of a production.

The cast of "Let Us Be Gay" will be the guests of the Players' Club at a bar-becue after Saturday night's performance. The outing will be held at Lake Worth.

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First Puppet Show Will Be Kiddies Party---Free

The first production of the Children's Theatre will be on Oct. 16 and 17.

In order to introduce this fascinating form of entertainment to the children of Fort Worth, the five performances of "Peter Rabbit" will be free.

We would like to be host to every child in Fort Worth, but that is impossible because of the limited space in the theatre. Therefore, we are distributing tickets only to those persons calling at the establishments of five of our advertisers.

This is to be a "kiddies' party" entirely. Again the fact that the house is small becomes an issue and prevents the adults from attending the first puppet production.

Children may acquire tickets to the performance of "Peter Rabbit" by calling at one of the five places listed below. They must be accompanied by parent or guardian, or the adults may get the tickets for the children.

Tickets for the first performance, at 4:30 p. m. Friday, can be obtained at Leonard Brothers Store next week.

Tickets for the 10 a. m. Saturday performance are to be distributed at the Blue Bonnette Beauty Shoppe, 1126 Pennsylvania Avenue.

Tickets for the 11 a. m. Saturday performance can be obtained at the Blue Jay Cafeteria, 1122 Pennsylvania Ave.

Tickets for the 2 p. m. Saturday show will be given at the Firestone Service Station, West Seventh and Henderson Sts.

Tickets for the 3 p. m. Saturday show can be obtained at Pangburn's Cafeteria.

Civic Clubs Are Told About Little Theatre

The Little Theatre movement has been given attention in the various civic organizations of the city and in the public schools. Mr. Gruver, Miss Songer and several members of the board have been called on frequently to attend luncheons and other functions, to tell of the work we are doing and outline plans for the season.

The outstanding event of this nature was the luncheon of the Woman's Club Friday at which Mr. Gruver was one of the honored guests.

At the same time Vice-President Cornelius B. Savage was conducting a program entitled "Dramatics" for the North Fort Worth Kiwanis Club.

Addresses have been made before the Kiwanis Club, the Reserve Officers Association, the Round Table and other similar organizations, while both Mr. Gruver and Miss Songer have talked by radio to thousands of persons who, we hope, are Little Theatre enthusiasts.

Miss Songer and Hubert Sanders created considerable interest in the Children's Theatre last week when they addressed a body of students at the William James Junior High School. Scheduled originally to speak before two classes, a special assembly was called for them in the main auditorium of the school. The students were "introduced" to Peter Rabbit and Mrs. Rabbit.

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T. C. U. Activities

The season of the Dramatic Club of Texas Christian University will begin with the presentation of the Freshman-Sophomore Play Contest. The contest will be held in the University auditorium Oct. 15 and is open to the public.

A large program is being planned this year by the president, Mr. Clyde Yarbrough. Two major three-act productions will be presented along with several one-act productions. A play committee is reading plays to determine the first major production to be given within the next two months.

Juniors and seniors in the University

were given an opportunity to join the club last week. Each upperclassman was required to read some poem, essay or a short dramatic sketch before being taken into the club.

The freshman-sophomore contest is the only means for these two groups to join the club. Miss Katherine Moore and Dr. Lew D. Fallis will direct the two plays. A cup is presented to the winning cast.

At present the club holds the championship cup of the Blackfriar's Fraternity, having won it at the national contest held in Fayetteville, Ark., two years ago. Open houses will be held throughout the year and plays will be given in the University auditorium before the receptions in the club rooms.

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**Players Club Will Tame
Lyons Now; He's President**

The Players Club (from the night life committee right down to the newly created sergeant-at-arms) voted unanimously for Burton Lyons as president.

The election was held at the annual meeting of that organization last Friday at the University Club.

Harry K. Brown was elected vice-president, Evelyn Smith was made secretary and treasurer, and Monk Mallory was picked for the new post of sergeant-at-arms. His chief duty, it was explained, will be to see that Neal Savage gets to the weekly luncheons on time.

The club also voted to retain its present board of governors: E. I. "Tommy" Thompson, the retiring president; William D. Bell, Neal Savage, Mr. Brown and Mr. Lyons.

**Jitney Players Present
Classic Here This Week**

The theatre goer who likes the unusual is urged this week to attend the performances of the Jitney Players at Central High School, under auspices of Mrs. John F. Lyons' concert office.

The Jitney Players, a troupe organized in 1923, are presenting three classics of the stage here this week: "The Murder in the Red Barn" on Wednesday night and Thursday matinee; "The Bourgeois Gentleman" on Thursday night and "The Duenna" on Friday night.

This group is making its first western tour. It is well known in the East, having played many seasons at the larger colleges and universities.

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Fort Worth Little Theatre and Community Playhouse Magazine

Vol. 3 No. 2

FORT WORTH, TEXAS

November, 1931

A "Vagabond" Looks Back

By MARY HARTMAN

As we stand just inside the doorway of the tenth season of our Little Theatre, we—a few of us, at least—pause to look back on its inception—that first year in the old barn back of the Gardner home on Lipscomb Street.

That is what the first Little Theatre was—an old-fashioned barn—converted by the expenditure of a few hundred dollars into a miniature theatre.

According to Rosalind Gardner, whose idea it was to start a Little Theatre in Fort Worth, it must have atmosphere. That is why she chose a barn in the first place, and that is why she left it in the rough as far as possible. Weather stained joists and rafters were left unceiled and unpainted. Rusty, rustic lanterns furnished just enough light for the audience (numbering one hundred ten) to read their programs.

The stage was elevated possibly two feet above the floor of the auditorium. One set served for the entire season. It was brown burlap hung from the ceiling about two feet from the walls of the erstwhile barn, leaving just enough room for an average person to pass between. One of the requisites of an actor in those days was non-corpulency; otherwise a bulging of the stage walls would have announced his approach ere the flaps in the burlap parted for his entrance.

There were three of these flaps—one on either side of the stage, and one in the center back. Instead of opening a door, as one does now, with his right hand and gracefully closing it with his left, the actor simply drew aside one edge of the curtain, made his entrance, and the opening automatically closed behind him.

The stage was possibly twelve feet wide by nine feet deep. It had no footlights—only a string overhead—and there were no alternating switches. If the desired

effect was to be produced by white and amber globes, the blue ones had to be unscrewed from their sockets. A step-ladder was an essential part of the stage equipment.

The dressing rooms also were done in miniature. They had to be, for they were arranged in the attic over the stage—and it was none too high. I remember some rather intimate contacts with a sloping rafter, and some smothered ejaculations from Walker Moore, who played practically all of the leading masculine roles. Approach to the dressing rooms was made by an open stairway on the outside of the building. During one production, it snowed and "Old Bob," our faithful old colored porter, had to resort to the ash hopper. Everything would have been fine if the ashes hadn't given out or if it hadn't kept on snowing. But that was all a part of the atmosphere—we loved it—and no one was *seriously* injured.

Even the audience seemed to enter into the scheme of things. They sat complacently on the folding chairs which were rented for each production, and murmured not. Furthermore, they came back again and again. And evidently they told their friends about it, for after the first performance (tickets for which were sold mainly, I think, to Mrs. Gardner's Wednesday Club friends and their husbands) we had no trouble in filling the house for four performances. As a matter of fact, we managed to squeeze in ten extra chairs later on, and frequently turned people away.

Ten years ago Rosalind Gardner started something which a few of us can't quit. We mean to every year; but, somehow, when the director calls up and says, "Would you like to take a part in the next play?" we know we would lie like

(Continued on page 9)

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RAGTIME

Chocolates

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This Business of Writing Plays

By MARGARET WYNNE HARRISON

You could write a lot better movie than the one you yawned through last night. Of course you could! In fact you have a peach of an idea for a play, better than anything that's been on the stage in years, if you could just ever find time to write it. At least if you haven't you're the one person that proves the rule. Most everyone thinks he could write a play and every third one is doing it. I'm one of the third.

From the six plays I have had produced I've learned a few things that amateur playwrights would do well to avoid. From my one-act, "Querida," I learned never, never, never, to write a play that called for a handsome caballero who could sing high tenor, play on a guitar and make love like Clark Gable. (Voice from my husband's easy chair, "How do you know how Clark Gable can make love?" Answer, meekly, "From the movie, darling, of course.") Anyway, there isn't any such caballero in the world as I pictured in "Querida." My mistake in "Cannon" was when I called for an Indian papoose. Did you ever set out to find a nice little Indian papoose, strapped to a leather-thonged papoose board? Just where would you look? Clever Louise Burgess, who costumed the show, ingeniously contrived to make one from a rag and a bone and a hank of hair, but she's never been the same since and she still holds that papoose against me.

In "Doctor Dora" I called for a string of amethyst beads. Since they were held up in the action and called "purple," purple they had to be. Well, try to get some beads that will look purple behind the footlights. Real amethysts look as black as jet, pink ones look yellow and lavender ones look pink. We tried a different string of beads for each performance but every time that line, "Purple beads," was spoken, Helen Gertrude

Sparks, who directed the play, looked at me with a baleful glare.

Another tragic error was having a siren whistling back-stage in "Who Called the Ambulance." Before the actor could pick up his line, "There's an ambulance," the audience had started out to find the fire! I've been told that the nervousness that the audience feels on finding a siren in their midst adds to the effectiveness of the little mystery play but I'm always afraid they'll be gone before they realize that the siren is part of the effect.

Of course the playwright can't make all the mistakes in his script. The property girls and actors are pretty sure to make a few. In "Cannon" one of the most dramatic moments was when an Indian chief looked through a window and frightened two negro servants. The first act was well under way and going over in a most gratifying manner. The Indian chief, painted and feathered, crept into the wings, approached the window and—the window, a wooden one, three inches thick, was closed and barred! Just as I was dissolving into tears and hysterics, Mary Sears, playing the negro mammy, and showing the presence of mind of the experienced trouper, flung the window open with an appropos remark about, "Let de sunshine in." And the play and the day and the playwright were saved from ignominy!

But I don't wish to discourage you other would-be playwrights. These things have to be taken in our stride, we have to learn, and experience is still the best teacher. Believe me, the sheer joy of hearing your brain children speak, of seeing them come to life before your eyes is a grand and glorious feeling. That creative elation will more than counterbalance any mistakes that you or your actors are likely to make.

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Junior League Plans to Present Children's Play

The Junior League is planning a children's play with a cast made up of Junior League girls to be presented in February.

We hope this will be the beginning of a permanent and desirous institution in the community. Out of the 114 Leagues of America, 100 have self-supporting theatres producing one or more plays a year.

Last year, which was the tenth year after the inauguration of the children's play in Chicago, it was decided to put the "Blue Bird" on the road. Four thousand dollars were appropriated for costumes and scenery alone and 15 Leagues signed up for its production. It is the

goal of our local chapter to produce the national play in the near future.

Such plays have no competition here as the Junior League's children's theatre idea is a thing apart from the Little Theatre, the puppets, movies or plays for children with children's casts.

It is the aim of the League to give charming, elevating entertainment to the young of the community as well as to use a new source of remuneration for their charity.

Although it has not been decided what play will be given the chairman of the Children's Theatre Bureau in New York has been written for advice upon receipt of which efficient committees will be appointed and the hard work which is necessary for a real, finished production will go forth.—Pauline Stripling French, Chairman of Children's Plays.

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First Puppet Show for Adults To Be Presented November 18

By ERNESTINE M. SONGER

A Puppet Theatre as a part of the Fort Worth Little Theatre is no longer a matter of conjecture. More than a thousand children saw the drama, "Peter Rabbit," and an equal number wandered with Alice through the delights of wonderland.

The puppet show has made its first trip out of town. With the peripatetic stage packed snugly in the back seat of an automobile and the puppeteers in the front, the company drove to Handley, set up the booth and gave a performance of "Peter Rabbit" in a style dear to the heart of the ambulatory Punch. All of these items are "beginnings" to what we hope will be a successful and happy season for the Puppet Theatre.

Though primarily known as a Children's Theatre, these puppet performances are for everyone. There are elements in each show to entertain the very young as well as the adults. So do not set an age limit for attendance at this theatre, but come and judge for yourself whether or not you are amused and entertained. It is greatly desired that we have both an adult following and a youthful audience.

To very young children, the illusion is complete. They believe everything, even to thinking that the puppets, themselves, talk. It is a mistake to bring these children back stage and destroy this perfect illusion. Boys and girls of twelve or more should be inspired to go home and build a puppet theatre of their own. They are quite capable of doing it, and there is no better way for them to learn appreciation of the three-dimensional stage than from working with a puppet booth. Adults try to figure out the tricks of the

show and appreciate the artistic qualities of a performance.

Because of the great interest among the patrons of the Little Theatre, we are announcing a puppet show especially for them on Wednesday evening of November 18th. This show will be arranged particularly for grown persons though children may attend. "The Gooseberry Mandarin," a Chinese fantasy written by Grace Dorcas Ruthenburg, will be given. It is somewhat in the Gilbertian manner and is one of the most delightful puppet plays ever written. Miss Ruthenburg has done much dramatic writing with increasing success.

By popular request we shall give three scenes from "Alice in Wonderland"—The Caterpillar scene, the Mad Tea Party and the Mock Turtle's story. As everyone knows, children love the story, but the subtleties of the tale can be appreciated better by the adult mind.

This puppet show is one of the more pretentious of the season. It has a large cast, several complicated puppet tricks, beautiful puppets and two songs especially composed for the show by Myron Schaffer.

Some of the best talent in Fort Worth are giving their work to these shows. Evaline Sellors, the sculptress, modeled and made the heads for Prologue and Alice. She is also making the complete cast for "The Gooseberry Mandarin." Mrs. E. B. Fritz and her pupils at the Polytechnic Senior High School have made several papier-mache heads; Victor Ball modeled the Mad Hatter while Virginia Sweet made the Caterpillar. Paul LeMay designed and made those two

(Continued on page 18)

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Who's Who in the Cast . . .

JAMES A. BYRON, JR., is back for his second Little Theatre role. His first was in "Perfect Alibi" last season, when he played the role of that young thing who helps solve the mystery and put the culprits to rout.

CHARLES H. TABER drifted in one day last year and was picked for a small part in "This Thing Called Love." His work was so excellent that he played in three other shows before the season closed. They were "Miss Lulu Bett," "The Perfect Alibi" and "The Play's The Thing."

BILLY HIGHTOWER stayed away from the theatre last season, but possibly you remember his work as the juvenile in "The Pelican" two years ago. He is active in dramatics at Central High School,

where he is a student. It was not unusual, during rehearsals, to have him dash from one rehearsal to another in a single evening.

HELEN GERTRUDE SPARKS was the star of "The Pelican." She is cast in a very difficult character role in this production, her first since the 1929-30 season. She has played here in "The Second Mrs. Tanqueray" and "Beyond the Horizon." She is lecturer for the dramatic section of the Junior Woman's Club.

DOROTHY COMPERE played in "Enter Madame" two seasons ago, and in "Cannon" last spring. She is a teacher of speech-arts, having a studio at the Fort Worth Conservatory of Music. A graduate of Simmons University, the Amer-

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selection

ican Academy of Dramatic Arts and Horner Institute of Kansas City, Miss Compere first held a teaching position in the speaking department at Simmons. Since taking up her residence in Fort Worth she has worked frequently over the radio and at present has the title of dramatic director for WBAP.

MARY HARTMAN, whose history of the Little Theatre begins in this month's issue of the magazine, was one of the founders of the organization. And what a time she has had. In the first production, she tells us, she was stage manager. And she pulled the first curtain. Incidentally she forgot to turn out the house lights.

Her first stage role was in "Clarence." Friends later told her (they would) that she couldn't be heard beyond the sixth row. Her roles have been varied. She has played the old mother in "Beyond the Horizon"; the Swedish maid in "Where But in America," and the title role in "Miss Lulu Bett."

MYRL JUSTIN has been "in the know" (if we may be permitted to use the expression) on all that has happened at the Little Theatre for the last three years, but this show marks her first appearance on the Fort Worth stage. A very important back-stage personage is the property man, or woman. And that task has befallen Miss Justin since the 1929-30 season began. That has no reflection on her acting ability. She is a teacher of speech-arts by profession, a conductor of the "Better Speech Club" of radio station KTAT. She spent one summer in the School of the Theater at the Pasadena Community Playhouse, where she had parts in "Overtones" and "Woman of Character."

KATHERINE M. MOORE, member of the Texas Christian University public speaking faculty, is another who is making a debut on the Little Theatre stage. She has been connected with T. C. U. for four years and has had 10 years of

dramatic experience in various schools. She holds diplomas from Ward Belmont, the Curry School of Expression in Boston and the Manhattan Colony of Bristol, Conn.

CAROL JOSEY recently finished a course in dramatics at C. I. A., Denton, having been connected with the children's theatre. She is a teacher in the Fort Worth Public Schools and her home (of all places) is Hope, N. M.

W. C. BARNES, JR., moved here recently from Dallas. He played a role with the Oak Cliff Little Theatre one year and worked with dramatic organizations of Southern Methodist University.

WILLIAM BARCLAY is well known professionally as an organist and pianist, although this is his first Little Theatre role. He played the part of Chopin in several performances of "16 Rue Pigalle," and has done considerable radio work at the local stations.

JO-RAE SWARTZBERG plays a role on the stage, handles the properties and is prompter—and that is no easy task. She has been in dozens of high school plays. She has coached dramatics for three seasons at a summer camp in Colorado, and she has worked back stage on a number of Little Theatre shows.

Greetings, Sam

Sam Thackrey is back at his post as stage manager.

Last month he was recuperating from an attack of appendicitis and didn't feel equal to the task of running the show. John Kenyon was a very able pinch-hitter.

Eloise Sterling Hirt, the star of "Ghosts" last season, is now playing in the season's opening production of the Pasadena Community Playhouse. The play, "Young Woodley," opened last Thursday night and will close on Saturday night.

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For Road Service

"Props"

"Hey, shove off. Haven't you ever been in a theatre before? Get away from that chair."

Which gives you a general idea of what happens when somebody gets within sitting distance of the property furniture.

You'd think the Director and Stage Manager were guarding the mint. The day that properties are delivered three "hands" are put to work. Their job is to guard the furniture—with their lives, if need be.

The minute a piece of furniture is moved off the stage it is covered with a blanket. Richard Parks (who weighs in the vicinity of 200 pounds) stands guard with a stage brace.

The reason for all the vigilance is that

the furniture and properties are borrowed. They must be returned in as good condition as they were received. And let it be said to the credit of the back stage crew that the theatre seldom is required to pay for objects it borrows as properties.

"Vagabond"

(Continued from page 3)

a fisherman if we said "No." So we clear our throats and say, sort of disinterestedly, you know, "What sort of a part is it?" And here we are!

Alfred Bryan

Harry Brown

Elizabeth Brants

Mary Hartman

(To Be Continued)

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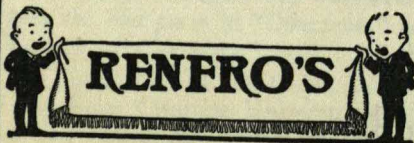
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By special arrangement with Samuel French The characters as they appear:

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ACT I An upstairs sitting-room at Mrs. Randolph's. May.
ACT II The common room at Mrs. Ferris' New York City. November.
ACT III The same—the next day.

PRODUCING STAFF

- Settings designed and painted by Hubert Hammond Crane
Assisted by John Wesley Jones
Furnishings selected by Mrs. Frank A. Douglass and Mrs. Edwin T. Phillips
Costumes selected by Martha Lyons
Settings constructed by Thomas Knight
Properties Jo-Rae Swartzburg
Stage Manager Sam Thackrey
Assistant Stage Manager John Kenyon
Electrician Herbert Sanders
Stage Carpenter Richard Park
Assisted by J. T. Miller and Chas. E. J. Hanna

Furniture and decorations from Art-Lac Shoppe, Mrs. H. J. Maersch, W. A. Obenchain, Sally Blythe Mummert, The Fair, Dixie Shop, Mrs. J. A. Jones, Lamballe Antiques, Ewell Electric Company, Stripling's and Ellison's. Photographs by C. L. Wilson. Mantel from Southland Tile & Mantel Co.

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**Fort Worth Little Theatre
and
COMMUNITY PLAYHOUSE
Magazine**

Published with the presentation of each play at the Fort Worth Little Theatre and Community Playhouse, 1312 West Tucker Street, Fort Worth, Texas.

JAMES CALVERT, Editor
J. EARL FISHER, Bus. Mgr.

Vol. III October, 1931 No. 1

A Starting Point

E. W. SCHENECKER, *President*

Your Little Theatre has an excellent opportunity to buy a site on which to erect a new theatre. This particular lot is ideal for the purpose. For one thing, it is located where thousands of citizens of Fort Worth pass every day so even if it is not possible for us to build a theatre for a few years, the location would become recognized as the future home of the Fort Worth Little Theatre.

It is scarcely necessary to point out the need for a new theatre. We need not only a larger auditorium to accommodate our ever increasing audiences and a larger stage on which all types of productions can be given, but we are greatly hindered by the lack of a rehearsal room, more dressing rooms, storage space, costume rooms and other conveniences essential to a well equipped theatre.

All this is well known to the patrons who have worked in our too little theatre, but this year it is particularly evident with the introduction of the puppet shows and the desire of our new director to give unusual and more pretentious productions.

However, it seems improbable that we shall be able to take advantage of this remarkable opportunity to secure this

property because we hardly have enough money to cover the expenses of the present season.

I never quite realized the limitations of our present theatre until I saw an excellent performance of "The Second Man" in Dallas. It came from their workshops an almost perfect production, but no better than the Fort Worth Little Theatre could present if we had the same facilities.

I inquired how the Dallas Little Theatre accomplished the building of their beautiful playhouse, and was told that their building fund was started three years before actual construction of the building began. The fund was opened with an initial contribution of \$5. Not much, but it was a beginning that culminated into a praiseworthy achievement. At the end of three years, there was a fund of \$10,000 made up entirely of voluntary contributions, ranging from ten cents to one hundred dollars.

With the above information in mind, I have had a box placed on the inside center door of the theatre. The box is labeled, "Building Fund," and contributions will be received with rejoicing be they ever so small. The money will be kept in a fund separate from all others connected with the theatre and loaned out on interest until such a time as we are in a position to turn the first spade of earth.

Of course, our building can never be built entirely from the contributions found in this box, but it is a beginning that will keep our objective before us. Today is not too soon to begin on such a worthwhile project as a new theatre, beautiful and well equipped, for the citizens of Fort Worth.

After all, to get any place one must start.

Won't you help us start?

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Ben Greet

* The Ben Greet Shakespearian Players, who in their performances of Hamlet and Twelfth Night last Fall drew the largest crowds ever seen in the Fine Arts Auditorium of Texas Woman's College, will play a return engagement at the College Nov. 25.

Ben Greet and his company will present one of Shakespeare's comedies at a matinee performance and a tragedy at night. Selection of the plays has not been announced yet.

The Ben Greet Players, who confine their appearances to colleges and universities, are considered outstanding interpreters of the Bard of Avon. Tickets will be on sale at T. W. C. and at downtown ticket agencies two weeks before the performances.

Opinions

"Too much cursing to make the play pleasant. Otherwise a great play. Good movement, splendid cast. Pauline French, Tom Smith especially good."

That was an unsigned criticism of "Let Us Be Gay" found on a program in the lobby after the closing performance. We were pleased to receive it. We wish others had seen fit to write us—whether to compliment or criticize.

Officers of the Little Theatre are ever anxious to know what the public thinks of the shows. They want to know what the public wants.

Write your opinions. Send them to the Fort Worth Little Theatre Magazine, 1312 West Tucker Street.



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	C. L. MORGAN	

From the Green Room . . .

You'd think this was a teacher's institute. There are four teachers in the cast, not counting the director. Dorothy Compere has a studio for speech-arts. Katherine Moore is in the public speaking department of T. C. U. Carol Josey teaches in the public schools. Myrl Justin is a teacher of speech-arts and conducts KTAT's "Better Speech Club." It is her life's work to teach the world the use of the broad A—like in fish.

Not meaning to boast or anything, but we received a letter from the Typographical Union the other day saying that the first issue of the Magazine was setting the Allied Printing Trades on its ear, so to speak. In other words, that our book really was all there. So, you see what you are getting for the price of admission?

Six little boys came to the last performance of "Peter Rabbit" a couple of weeks ago.

One approached the ticket window. "What are the highest priced seats?" he asked Grace Hollingsworth.

"Why, this is a free show," she replied. "I know," he insisted. "But when you

do start charging for it, what will be the highest priced seats?"

"The loges," was the answer.

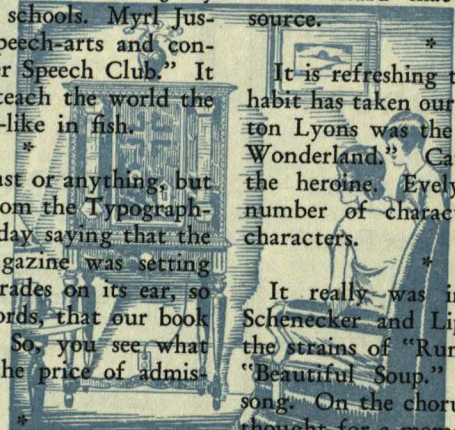
"Come on, fellers," he called. "Let's get the loges."

We heard that one from a reliable source.

It is refreshing to see how this puppet habit has taken our very best actors. Burton Lyons was the "heavy" in "Alice in Wonderland." Catherine McNatt was the heroine. Evelyn Smith played any number of character parts. And such characters.

It really was inspiring to hear Ed Schenecker and Lip Norvell burst into the strains of "Run a Little Faster" and "Beautiful Soup." Especially the soup song. On the chorus Ed gurgled and we thought for a moment that he really was eating it (the soup). Of course, it wasn't. If anything, it was that horrible sugarless tea they serve on stage when the script calls for an alcoholic stimulant.

It took three persons to play the role of Mr. McGregor (the dirty so-and-so) in "Petter Rabbit." It's such a depressing



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part. Actors have gone nerts from playing roles like Mr. McGregor. It made Billy Hightower ill to even rehearse it. Alf Bryan had to be carried out of the theatre after the last performance—and he's an old trouper. At last they got Sam Friedhoff. He's a former stage manager which means he can stand anything.

Hubert Sanders was the star, old "Peter Rabbit" himself, Mrs. U. S. McGee and Miss Daisy Stewart provided the love interest.

It seems we just can't get away from this puppet business.

Incidentally, the booth is a replica of a famous old English Punch and Judy booth, adapted to modern methods. The old fashioned booth was narrow, allowing room for only one person who manipulated both characters. The modern pup-

pet booth accommodates several persons. Panels on each side of the booth proper give ample back-stage room. The panels are black and have gold figures of famous marionette characters—Harlequin, Columbine, Pinocchio and several to whom we have not been introduced.

Punch and Judy—ancestors of the modern puppets—date back to Biblical times. The character Punch came from Pontius Pilot. That of Judy from Judas.

We know things like that. Ask us some more.

Wedding Bells

Tertius Rogers, who last week was married to Miss Cleo Herndon, has been stage carpenter for the last three seasons.

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"The Trial of Mary Dugan" Our Offering for December

For those who like mystery, drama in large orders, there is nothing like "The Trial of Mary Dugan," our December offering.

The play is now being cast and rehearsals will start at once.

There is no better recommendation than that of two world-renowned reviewers.

Wrote J. T. Grein in the London Sketch: "Mary Dugan is accused of having murdered Rice, who was found stabbed in her apartment. Edward West, her counsel, seems to be defending her with great lack of enthusiasm. Jimmy Dugan, Mary's younger brother whom she has educated, offers to undertake her defense, and things take a fresh turn."

"The whole action takes place in a courtroom, and the cross questioning of the various witnesses and gradual elucidation of the mystery provide Mr. and Mrs. Thrill Seeker with excitement in plenty."

And Alexander Woolcott in the New York World: "Bayard Veiller has done it again. After years of exile on motion picture lots, the author of 'Within The Law' and 'The Thirteenth Chair,' has come back to his true love.

"Last night at the National Theatre a new play of his called 'The Trial of Mary Dugan' held a large audience enthralled through three acts of engrossing melodrama. In this new piece of his Mr. Veiller has valiantly and dashingy undertaken what has been the dream of every playwright—the turning of a murder trial into a play. Not a mere murder case, mind you, with perhaps a heavily foreshadowed single scene in the courtroom, but the trial itself from beginning to end, just as the trial and nothing else.

"The play is kept going by a rapid succession of breath taking revelations.

The unexpected truth actually comes to light from cringing, blanching witnesses."

"The Trial of Mary Dugan" was first produced at the National Theatre in New York on Sept. 19, 1927, with Ann Harding in the leading role.

This play will close the calendar year for the Fort Worth Little Theatre. It is scheduled to open early in December. Be sure to include it in your month's entertainment program.

Buy Scrip Books

Five more regular productions remain on this season's program.

It still isn't too late to buy scrip books. Remember, they only cost \$5 and they contain seven tickets. And a man never comes to the theatre alone. Save money on the coming attractions by buying scrip.

You will also become a member of a growing civic enterprise.

Guest

Remember Eloise Sterling Hirt as Mrs. Alving in "Ghosts"? Anyone who saw her could not forget. Little Theatregoers may be interested to know that she has just finished playing a difficult role as guest with the Pasadena Community Playhouse in Pasadena, Calif. The play was "Young Woodley."

Mrs. Hirt is really at home with the Playhouse. She was associate director there for two years in the early days of that organization. After her work here last Spring she staged a play of her own at the Dallas Little Theatre, then came back for three more performances of "Ghosts."

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Our Contemporaries

It is interesting to glance over the programs of other Little Theatres—to see what the other fellow is doing.

In Claremont, Calif., for instance, the Community Players staged as their October offering, "June Moon," that collaboration of America's two most popular "funny men" over which Fort Worth chuckled for weeks last season.

We find, too, that the Players offer workshop courses in practically every art pertaining to the theatre—from directing to building sets.

The Kanawha Players of Charleston go Barrie with "What Every Woman Knows," under the direction of Ramon Savich. They, too, are starting their tenth season this fall.

The Community Players of Mount

Vernon, N. Y., bowed in the new season with a melodrama, "Interference," and they announce the first studio meeting of the year at which several scenes from "Romeo and Juliet" will be presented.

Admission to the first night puppet show, Nov. 18, will be 50 cents. Take it from us, the laughs in the first act are worth that much.

The curtain will rise at 8:30 o'clock the night of Nov. 18 on the puppet show for adults.

"Alice in Wonderland," which is to be produced on the puppet stage the night of Wednesday, Nov. 18, is a tragedy, comedy and musical show combined. Come and see for yourself, if you don't believe us.



From its fireplaces to its factories, Fort Worth runs with an automatic heat that pours into town through SIX field lines.

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Better
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Antiques

There's history behind some of the furniture you see on these sets.

A trunk, hand-made and lined with hides, is more than 400 years old. The Buhl desk, chair and table are more than 150 years old. The pictures all have a "past."

The trunk was loaned by the Art-Lac Shoppe, and its records show it came from Spain with Cortez and knocked about Mexico for many years before it was brought to Fort Worth.

The pieces of Buhl furniture which, incidentally, are original work of that famous cabinet maker, were brought to Mexico from France more than 150 years ago and only recently were brought into the United States. Mr. Yancey of the Art-Lac Shoppe designed the Duncan Pfyfe sofa reproduction.

Mrs. H. J. Maersch has provided the St. Barbara Seventeenth Century painting seen in the first set. It was bought in Rome in 1861. She also has loaned the Samovar bric-a-brac, another rarity.

W. A. Obenchain provided the coffee table and leather-back chairs for the first act.

Chairs and vases in the second set came from Mrs. Maersch. Sally Blythe Mummert furnished the pictures. The flower stand was from Lamballe Antiques and the fire place fixtures from Mrs. J. A. Jones. Draperies are from W. C. Strippling & Co., and Ellison's.

The ladies responsible for the decorations are Mrs. Frank A. Douglass and Mrs. Edwin T. Phillips.

The Advertisers in this Program were contributing factors in its successful completion

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This Program Is a Product of Our Plant

Puppet Show

(Continued from page 6)

lugubrious creatures, the Gryphon and the Mock Turtle. The scenery was designed and painted by Mary Eleanor Witherspoon, well-known as a miniature painter.

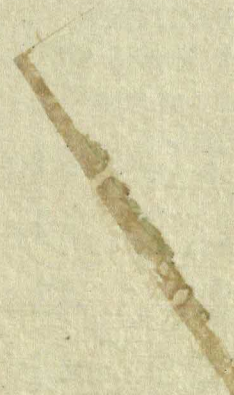
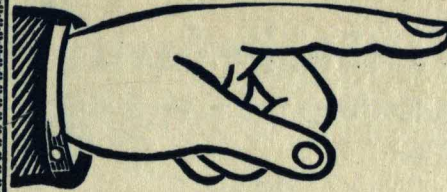
Scores of other persons are at work costuming, sewing, learning lines and manipulation. It takes much industry to produce a new puppet show every two weeks. There will be performances on Nov. 13, 14 and also on Nov. 27, 28 on the usual schedule of Friday at 4:30 and Saturday at 10, 11, 2, and 3 o'clock.

There is always a place for new workers so please! do not hesitate to offer your services. And remember you are especially invited by Prologue in the name of Queen Alice and the lovely Finglo—Chinese for Alice—to come to a puppet show November 18th, Wednesday at 8:30 p. m. Reservations may be made now. Admission will be 50 cents.

Grown people do not often get the time to see our afternoon puppet productions. That's why we are staging one at night—Nov. 18.

From the way the puppets have been "taking" the town the last month, it would be advisable to telephone early for a reservation on Nov. 18.

In case you forget—our December offering will be "The Trial of Mary Dugan." And what a trial. Don't miss it.



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Season's Greetings

FORT WORTH LITTLE THEATRE
AND COMMUNITY PLAYHOUSE
MAGAZINE

"THE TRIAL OF
MARY DUGAN"

DECEMBER 7-16

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Fort Worth Little Theatre
and
Community Playhouse Magazine

Vol. 3 No. 3

FORT WORTH, TEXAS

December, 1931

Enter Imagination

By Helen Gertrude Sparks

With the invasion of Western influences the customs of the Chinese Theatre are changing. Actresses, banned by Royal Decree since the Eighteenth century after an Emperor married one, now appear. Realism is being incorporated in the staging. Little Theatre groups devoted to Western "ideals" have come into being. Perhaps it is only a matter of time before the Chinese Theatre of today lies lost in the yesterdays.

It is the presentation rather than the drama itself that interests and upsets the Occidental audience, such are the conventions that restrict those on the stage while giving free

reign to the imagination of the spectator. The stage is open, uniformly lighted at all times, and completely devoid of wings and scenery. There are two doors in the back wall, one for the actors' entrance, the other for their exit. This stage, whether indoors or out, has a roof usually ornamented in a manner reminiscent of a temple.

The actors, who may cut or improvise freely without fear of a seance with an irate director, must costume and make-up in the traditional way. This has its advantage, as those who recall the top-hatted, mustached villain will agree. The Chinese audience hisses that whitened-faced person, or should, because he is wicked. And that red-faced individual is honest rather than a Chinese idea of the Old Soak. The gold face means heavenly, not sun-tan, whereas a streaked face indicates a robber, and that is as it should be. A bride may choose either ivory toned lace and satin or a grey suit and hat. She wears a red veil or she will be no bride at all. Deceased ancestors wear black veils or

strips of paper hanging from their right ears. A sick person wears an opaque yellow veil but a corrupt official must wear a round hat so that no one can mistake him for what he is. With such leads to understanding, the play is turned over to the actor and the property man who is dressed in black or cobalt blue, which is a symbol of invisibility to the audience, not a means of easy location for the harassed director and nervous actors.

Against a background of a few rich hangings and a half dozen properties these two give the audience the "feel" of the scene. A handful of bits of paper fluttering down after the

property man has tossed them up arouses the chill of a snow storm. A banner carried behind the General means one thousand soldiers. Thus ten thousand soldiers may cross the stage in no time at all. This property man (he has assistants if he has need of them) never leaves the stage, for it is he who places the ball of red cloth to show that the actor's head has been cut off or helps another actor remove his priceless coat before a piece of business that might soil it. Later he must move the chair which becomes a mountain when he sets it properly, a mountain over which the hero, or villain, must toil. This same actor may leap off a table to show he is a suicide via the well, or back up to a bamboo pole and throw his head back to signify that he has been hanged. Both the pole and the table are the work of the property man so honors are even.

The training of actors is long and arduous since they must die gracefully, then get up and walk out in such a manner as to suggest being not only dead but car-

(Continued on Page 7)

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RAGTIME

Chocolates

Milk Chocolates in the Golden Box

THE PROBLEM OF SELECTING PLAYS

By Cornelius B. Savage
Play Reading Committee

Were the Fort Worth Little Theatre only one of a group of providers of theatrical entertainment here, many factors that enter into play producing would be vastly simplified. Certainly, technique could be brought within narrower limits. With an organization of specialists made of a group for the presentation of, say, only comedies of a particular kind we could find our flair and, within the limits of our abilities and resources, perfect our actors and actresses along an exact line.

Similarly, the necessity, as we see it, for a selection of plays of diverse type could be largely softened. Such a procedure, however, would lead to a falling off of attendance long before protests on the sameness of our offerings became audible.

To reach a program for the season, the four members of the manuscript committee study between three and four hundred plays each year. These readings must be rather slower than for enjoyment, with a number of essentials always kept in view. First consideration is given as to whether a play as a whole is soundly constructed and of worth while plot. Whether it would be both interesting and enjoyable and whether it differs sufficiently from plays that have been produced in the past.

It then must be weighed for the parts that enter into the whole—the genuineness of the characters, whether the action will sustain interest, whether the pictures that the stage groupings make will be pleasing, whether it is too “talky.”

We must always remember the size of our house, the meagerness of our stage and the extreme difficulty of changing sets in our cramped quarters back stage. Limitations are again imposed in the num-

ber of participants that can be properly trained in the short period between the close of one play and the opening of the next three weeks later, this as contrasted to months of rehearsing and preparation given to the productions for commercial theatres with which our amateur efforts are compared.

In our December play we are making an ambitious effort. It was our wish to present to you something of a type that had not heretofore been seen in Fort Worth. The Trial of Mary Dugan, we feel, will intrigue you in the unraveling of its plot. Stupendous work has fallen upon Director Gruver to place before you a realism we hope will seem factual.

It has always been the dream of playwrights to bring the court room on the stage. All of us who have had a day (or days) in court can appreciate the task that confronted Bayard Veiller in entwining his story with enough court procedure to give actuality and yet leave out all the yawns and stretchings. His achievement is accomplished. Our interpretation is for you to judge.

Mystery Play Promised

As January Attraction

It's a deep, dark secret—but Mr. Gruver revealed the other day that rehearsals will start at once on a mystery play to be presented as the January attraction.

The name of the play and the author are being guarded, but the director has promised something unusual in Little Theatre entertainment.

The show is to be announced immediately after the holidays.

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You Figure It Out

William D. “Billy” Bell (you see him as the dignified judge) penned the following ditty from titles of plays the Little Theatre has produced:

“Captain Applejack” was an “Ideal Husband” but if you “Meet the Wife” you will find her a “Romantic Young Lady.” So “Let Us Be Gay” about “This Thing Called Love” for there is a “Sun Up” “Beyond the Horizon.”

“Phillip Goes Forth” with “The Intimate Stranger” as “Mr. Pim Passes By” “Outward Bound” with “The Rivals.” “Michael’s Lost Angel” was only “Hedda Gabler” who wore “Green Stockings” and had “Hay Fever.” “The Youngest” are “Torchbearers” “The First Year.” “Enter Madame” “Lulu Bett” with a big “Butter and Egg Man.” “Anna Christi”

spent “Ten Nights in a Bar Room” but had “A Perfect Alibi” because she was “In a Garden” with “The Second Mrs. Tanqueray” under a “June Moon.”

“Mrs. Partridge Presents” “The Boom-crang.” “Ghosts” walked at “The Trial of Mary Dugan.” Now “You and I,” “Aren’t We All?”

Visitor

Charles Meredith, director of the Dallas Little Theatre, visited us during the production of “Phillip Goes Forth” last month. He brought a party composed of Dallas Little Theatre workers.

“Excellent,” he said after the show. “The play was well directed and well acted. Mr. Gruver and every member of the cast deserve much praise for their work.”

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PUPPETS AMUSED ORIENTAL GODS BEFORE CHRISTIAN ERA

Though puppets and marionettes are rather new in America—most of the development being in the last ten years—they are, in reality, older than the Christian era. They have been found in ancient Egypt, Persia, China, Java, Rome, Greece and many other countries, and in each country there is a wealth of lore surrounding them.

In Egypt there has been dug up a miniature puppet stage with doors of ivory and rods and wires of gold. Peoples of India used to believe that puppets lived with the gods before they came to earth. Some of the anecdotes about puppets in China are three thousand years old.

A Japanese emperor once sent his best puppet showman to all the temples in order that the gods might be entertained by the puppets. Thousands of plays for puppets have been written by the poets of that country, and the puppets themselves are dressed in the loveliest silks the land can provide.

And so on down through the Christian era when the marionettes told the story of Christ in play form in the churches. Later they were banished from the church, and it was then that they began to take on something of their present characteristics.

In 1642, when the theatres were abolished in England, the marionette theatres were allowed to remain open. Actors and writers devoted themselves to these theatres. Mr. Punch came into great prominence both with his buffoonery and with his political satires which were written for him by such persons as Ben Jonson.

When marionettes forsook the church, they began to play for the common people, enacting the foibles of that class and dramatizing legends of favorite heroes such as Charlemagne, Prince George and

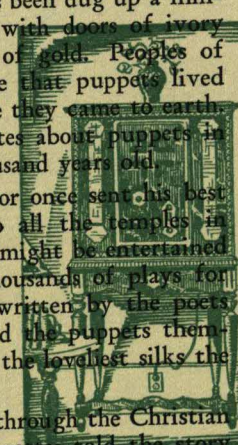
the Dragon, Roland and many others, which plays are still given today. Orlando Furioso is particularly popular in Italy, and it sometimes takes an entire year to give the whole story.

As puppets traveled into each European country they took on to themselves good natured characteristics of the various peoples and also a special name which still clings. In England is found Mr. Punch; in Germany, Hans Wurst and Kaspere; in Holland, Jean Pickel Herring; in France, Guignol or Polichinello; in Naples, Scaramuccia; in Venice, Messer Pantaloeone; in Bergamo, Arlequino. But all of them are the same fun loving rogue who is constantly getting in and out of trouble with miraculous rapidity.

In America no such genial character has been developed, but puppeteers of this country have contributed considerable to the development of marionettes. More artistry in productions has been achieved and in certain puppet theatres a very sophisticated type of marionette is being developed. Artists of every description have contributed to the greater success of these miniature actors and their theatres, and only time can tell what may result. For while this country has been experimenting with puppets and marionettes ten or twenty years, Italy has known them for five hundred or a thousand years.

There are various types of puppets. The marionettes operate by strings or a rod. Hand puppets operated with the hand inside, flat paper or board puppets and shadow puppets.

Most of the experimenting has been done with the marionette stage. The Fort Worth puppet theatre is doing more probably than any other group to develop the simple Punch and Judy theatre into something artistic and praiseworthy. Hither-



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to, only the Punch type of bombast has been attempted on a stage of such limitations.

There is a place in puppet history for this type of stage just as much as the marionette stage. It is to be hoped that we can make a worthy contribution to so delightful an art.

NEXT PUPPET SHOW

The puppeteers will go into action again on Dec. 29 and 30, delaying the next production until after Christmas.

Miss Songer now is directing two shows, one of which is to be another episode of the Peter Rabbit story. She wouldn't reveal, at this time, the name of the second offering except to say that it would be something unusual, especially for the entertainment of children.

Enter Imagination

(Continued from Page 3)

ried out; since they must climb non-existing stairs realistically but not always comically; since they must play feminine roles with daintiness and charming grace. The property man, too, must acquire some training to be always on a stage and yet be so unobtrusive as to be forgotten by the audience. Yet above all the training of the actor, the manner of the property man, there must lie in the Chinese a far greater imaginative vein than Occidentals possess, even though centuries have gone into the fostering.

Is there a play you would like to see on the Little Theatre stage? Drop a line to the director.

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FIRST PUPPET SHOW FOR ADULTS PROVES HIGHLY SUCCESSFUL

By Mary Sears

Whether it was the remembrance of rollicking Punch and Judy shows of their youth, or merely loyalty to the Little Theatre that filled the West Tucker Street playhouse Nov. 18 at the first puppet show for adults, has not been exactly determined. Whatever the motive that prompted the grown-ups to come, they expressed their appreciation and enthusiasm in customary adult fashion. They proved themselves just as spontaneous in laughter, more aware of the subtleties of the plays and quite as curious as delighted children about "what makes the wheels go round."

The miniature stage, its story-book settings and its remarkable puppets which move about with such fantastic reality, offered one of the most diverting evening's entertainment ever witnessed at the Little Theatre. The charming little tale of the owl and the pussy cat was a good cocktail which whetted the appetite of the audience for more. Then Alice and her crew of Lewis Carroll creatures gave the grown-ups something serious to think about, what with sage advice dished out by a solemn Caterpillar and with the sorrowful tale of the Mock Turtle.

But the crowning event of the evening was the "Gooseberry Mandarin." This third puppet show of the evening showed definitely what Alice already had begun to make clear—that puppet shows are decidedly grown up, that they are superb creations of vivid imaginations and that they involve subtle points far above the heads of children. The Mandarin, his lovely daughter and the heroic willow tree formed a sad and beautiful play. It proved what possibilities lie within the province of puppet shows.

Music can be written, simple plays worked out on local scenes or characters,

all of which would add local color and interest to the pantomimes for adults. The shows can be used in classrooms to good advantage—they often are used by theatrical producers to work out larger problems of the stage and they can be the basis of unusual entertainment for parties. They offer unlimited opportunities for deft fingers and agile minds.

The creation of these puppets is an art—to get the facial characteristics of the creatures typical of the character—to get the traditional clothes for them, and then to have their actions suit their "lines" is all a real achievement.

That the grown-ups who had the wisdom to see the first adult puppet show "got a kick out of it," especially the informal reception which was held by the puppets backstage after the show, was evident. Those who failed to go must make amends when the next one is given—and by the way just when will the next evening show be? This writer, who has become an ardent puppet fan, has seen every show (the first one for children twice), and hopes that more and more will parade the miniature boards of Miss Songer's stage. She also hopes that at the end of the season a puppet revue may come to pass, or that some ingenious soul will create a play around some Fort Worth scene or characters. The puppet shows are a decided attraction and we hope they will continue. They will go on, but not without the same support given by patrons of the Little Theatre to the monthly productions which have flesh and blood actors on the larger stage.

Contribute to the building fund. President Schenecker made that appeal last month and placed a box at the door for the convenience of the patrons. Let's grow in 1932.

Remember . . . "The General Electric" Refrigerator for the Home

The Triumph of the Little Theatre

By DR. W. F. NEWMAN
(In *The Olympian*)

During the current theatrical slump, a slump that extended from coast to coast, that has lasted for considerably more than a year and is attributable to many causes other than the prevailing economic depression, several writers qualified to speak authoritatively on the matter have expressed their opinion that "the future of the legitimate stage lay with the Little Theatre."

Far-fetched as these views may appear to those who have always looked askance at and spoken slightly of everything and everyone associated with the Little Thea-

tre movement, regarding their productions as "the vagaries of a bunch of Amateurs" whose misplaced enthusiasm was very properly and amusingly satirized in George Kelly's "The Torchbearers," the fact remains that while the commercial theatres have been either closed or only spasmodically opened, the little theatres and community theatres have been more active than at any previous period in their respective careers.

It would seem as though the luminaries of the legitimate stage, deserting this branch of their profession at the siren call of the Hollywood studios with their seductive offers of more remunerative and (inferentially) more permanent engagement, had called to their hitherto despised colleagues.

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How to Enjoy the Theatre

It has been circulated about that the American people can not fully enjoy the theatre; that their efforts to make money have denied them the art of recreation. That, of course, probably is more Soviet propaganda. Still, if there are those who feel they are not getting the full value for their money, these helpful hints are suggested:

First, get seats as near the forty-yard line as possible because from that position you can watch the entire field. This is especially helpful in watching the aerial attack, i. e., throwing of lines from the prompter to the actor. From that point it is possible to hear practically every line the prompter speaks.

While it is customary to stand during the seventh inning it isn't compulsory. That practice was originated by ladies who have new hats to display.

Read the program carefully. You may find a few misspelled names. (We misspell 'em purposely for the entertainment of our patrons. We make other errors for the same reason. Really, there is no greater thrill than finding errors. There are fourteen in this issue of the magazine. Find them all and win a prize.)

If an actor goes up in his lines, the first person to detect it should shout "rummy." That puts the actor back at the starting point and gives the audience a grand slam. If you hold four aces it is best to bid a no-trump. West bids two spades and your partner raises your bid. Then East doubles and that makes him an Elk.

Between rounds the ladies may smoke in the foyer and tea will be served in the green room. If you don't like tea you may find a bottle of grape juice in any actor's bag in the dressing room. It's the first turn to the right and across the street from the public library. You can't miss it. If you get lost, ask a cop.

At about this point in the performance

the leading lady should slip to her knees and sing "Mammy," while the remainder of the company goes into a dance, climaxing with the first act finale. It is all very beautiful.

If you must throw vegetables, eggs and the like, please bring fresh ones. We haven't eaten in a week.

And have you contributed to the building fund?

IN DALLAS

Claude Perry gets our nomination for individual acting honors in the Dallas Little Theatre.

He was Joe Cobb in "Spread Eagle" last month . . . and we've seen few performances as smooth.

"Spread Eagle," by the way, is a departure from the usual Little Theatre production. It introduces movies in one scene. The plot concerns a shady financier who starts a revolution and a war because business is bad. Frank Harting, business manager for the Dallas Little Theatre, told us the Dallas presentation was the second time Mr. Meredith has directed the play.

THE BOX OFFICE

Among the ladies who are doing their turn in the box office this week are:

Mrs. Sam I. Thackrey, Mary Jane Joyslin, Marjorie Stone, Mazie Smith Tucker, Evelyn Smith, Jane Anderson, Catherine Morro, Myrl Justin, Frances Fry, Martha Lyons, Josephine McMillon, Betsy Walton, Mrs. Foster Jennings, Mrs. Norman Thomas, Mrs. C. L. Morgan, Mrs. Frank Wren, Mary Kern, Louise Burgess, Marion Mullins and Evelyn West Calvert.

Four more regular productions will be staged this season. We expect them to come up to the high standard set by the last three.

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Who's Who in the Cast . . .

ELISE WAGGONER—Returned to Fort Worth recently after an absence of eight years. Her first appearance on this stage.

CLYDE KRAFT—Insists he was the "juvenile" in The Play's The Thing. Appeared in Ten Nights in a Bar Room and many others. Another director.

WILLIAM D. BELL—One of the founders of the Little Theatre. President in 1926-27-28. At present a member of the board of directors. Appeared in: Outward Bound, Charm School, Captain Applejack, Hedda Gabler, He Who Gets Slapped, Beyond the Horizon and others.

THOMAS C. SMITH—This is his second role for the 1931-32 season, having played in Let Us Be Gay. Among other

roles: The Perfect Alibi, The Play's The Thing. Member of the board.

SARA BENHAM RENAUD—Spent the years of 1923-24 with Keith-Orpheum vaudeville circuit playing (among other places) on Broadway. Last role with the Little Theatre: This Thing Called Love.

KATHERINE FOSTER—Played in The Perfect Alibi.

LAWRENCE LEARY—Appeared in The Play's The Thing, Ten Nights in a Bar Room, Anna Christi.

CAMILLE MOORE—Majoring in dramatics as a sophomore in T. C. U.

JACK COLLIER—We'll never forget him as the secretary in The Play's The Thing or as the suitor in Meet the Wife.

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JAMES E. TRIBBLE—Negro role in Margaret Wynne Harrison's "Canon" last Spring.

J. R. ROGERS—Newcomer from Tyler, where he appeared in Queen's Husband, Sunup and others.

R. R. McINNIS—Playing his first role. He's an aviator but not up in the air on the stage.

YVONNE BROWNSON—Came from France eight years ago with experience obtained in her native Paris. First role with the Little Theatre.

J. S. PHILLIPS—Actor of many years experience. Moving picture showman from 1910 until 1928.

ALFRED BRYAN—After nearly half a century as an actor, he made his debut last month as a puppeteer.

J. T. MILLER—Back stage worker for three seasons. First time before the footlights.

RICHARD PARK—Made his debut in The Play's The Thing. Member of production staff for three seasons.

VIRGINIA BRYSON—Senior at Texas Christian University.

MARIE CASSOL—Playing her first Little Theatre role.

JOHN CASSOL—Came here 11 years ago from Lexington, Ky.

CHAS. E. J. HANNA—In the senior class at T. C. U.

WILLIAM HENRY GONDER—T. C. U. senior who has been active as a puppeteer this season. He is majoring in dramatics.

RAY KRUGER—Has played with other dramatic organizations but never before with the Little Theatre.

ART KING—Texas Christian University senior.

L. B. LEWIS—Moving picture showman. Formerly active in Houston dramatics and literary circles.

H. A. MEIERDING—Played a prominent role last Spring in Cannon.

W. E. BATY, JR.—Ex-student of Texas Christian University.

PAULINE GOOLSBY—Pianist, "blues" singer and frequently heard over local radio stations.

X. R. CAMPBELL—Freshman at Texas Christian University and a member of the dramatic club.

CLAYTON McCUTCHEON—Beginning his third year at T. C. U. Active in the dramatic club there. His home is in Dallas.

J. L. SULLIVAN—Playing his first role with the Little Theatre.

CLARENCE J. BISHOP—Also appearing with us for the first time.

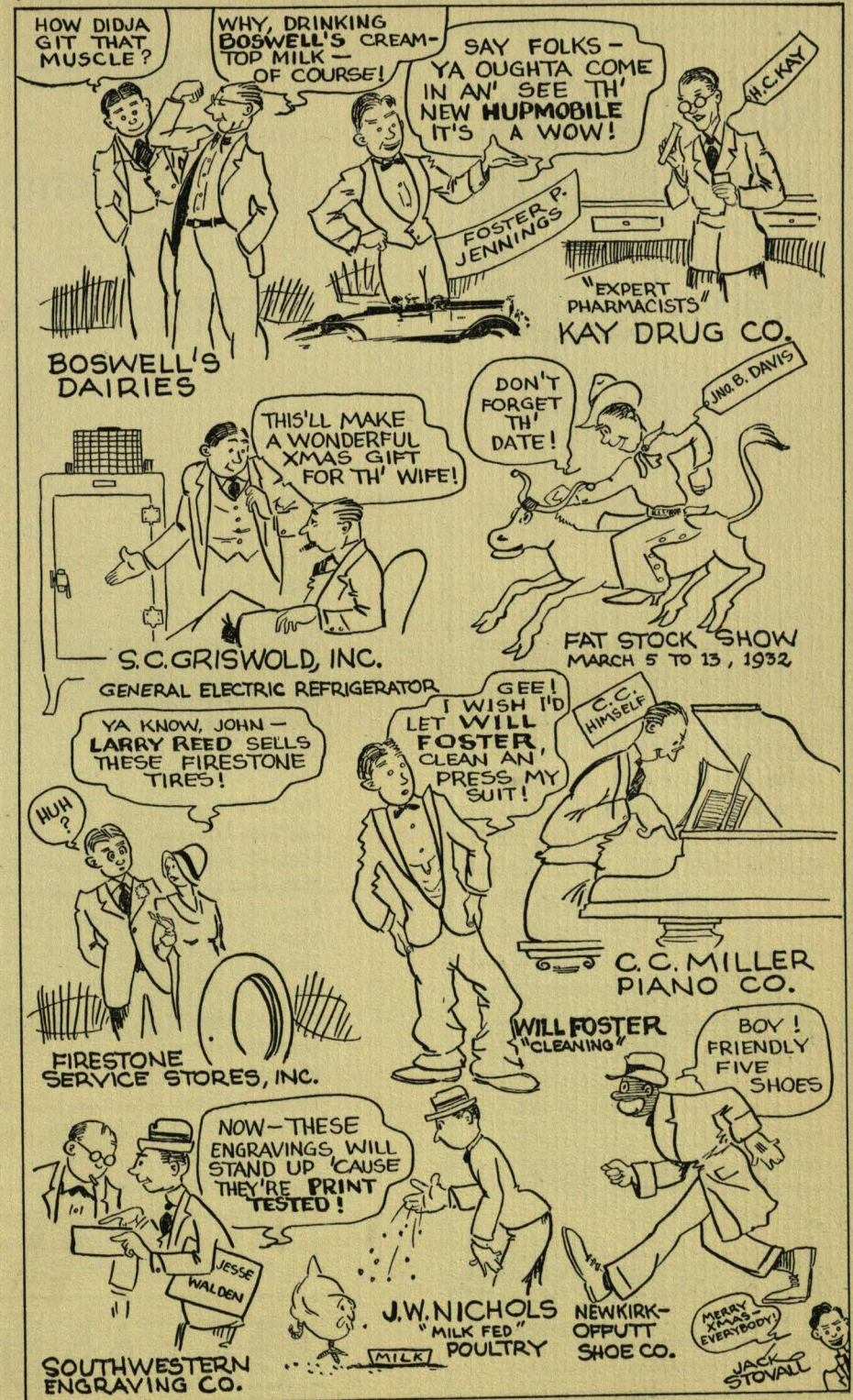
HARRY SELBY—Has been on most of Broadway's stages. He and Director Gruver are old college chums.

JOSEPH SUPERTURNI—Is not quite as versatile as Harry—still, he's a pretty good actor, taking everything into consideration.

JOHN BARRYMORE is considered one of the greatest of present day actors. He could not be with us.

Patrons of the Little Theatre are invited to visit the puppet shows in the basement of Leonard Brothers store this week. Miss Songer directed "Three Wishes," a fairy tale, which the Leonard Brothers puppeteers are presenting twice daily in the toy department. Victor Ball and Virginia Fritz made the puppets, and Mrs. Clifton Lawrence designed the set.

The puppeteers extend their thanks to Evaline Sellors, Paul LeMay and the pupils of Mrs. E. B. Fritz for making the puppets for the last two productions. And to Marie Dulaney and Lucille Buchanan for designing and painting the sets for "The Gooseberry Mandarin." And to Myron Schaffer, who wrote the song used in "The Owl and the Pussy Cat."



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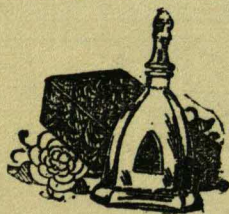


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Inspector Hunt	J. R. Rogers
Captain Price	L. B. Lewis
Dagmar Lorne	Pauline Goolsby
May Harris	Katherine Foster
Ferne Arthur	Camille Moore
Mary Dugan	Elise Waggoner
Jimmy	Lawrence Leary
Mrs. Rice	Sara Benham Renaud
Harry Jones	R. R. McInnis
Patrick Kearney	J. L. Sullivan
Marie Ducrot	Yvonne Brownson
Henry Plaisted	Jack Collier
Assistant District Attorney	W. E. Baty, Jr.
First attendant	Richard Park
Second attendant	William Henry Gonder
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Setting designed by _____
Hubert Hammond Crane
Assisted by _____ John Wesley Jones
Setting constructed by _____ Thomas Knight
Furnishings _____ Hubert Hammond Crane
Costumes _____ Elaine Anderson
Properties _____ Billy Hightower
Stage manager _____ Hubert A. Sanders
Assistant stage manager _____ Richard Park
Lighting supervised by _____
Hubert A. Sanders
Assisted by _____ Robert L. McCown
Makeup _____ Sam Thackrey and Myrl Justin
Furniture from _____ Ellison's
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**Ben Greet Gives Dollar
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We call it the "Ben Greet Account" now.

The famous Shakespearean actor, who brought his company to Fort Worth two weeks ago, was a visitor during the production of the last puppet show.

He broused around back-stage, inspected the facilities of the Little Theatre, saw a puppet show and heard all about them.

As he started to leave he noticed the box fixed to the door in the lobby. He read the sign, reached into his pocket and drew out a \$1 bill which he dropped through the slot.

A savings account was opened in a downtown bank. It is styled "Little Theatre building fund—Ben Greet account."

Follow his example.

T. C. U. Notes

Dramatic activities at Texas Christian University are centered about the senior class play which now is in rehearsal under the direction of Miss Katherine Moore. The play, "The Call of the Banshee," is a three-act mystery farce and will be presented in the university auditorium Wednesday night, Dec. 16. Leading roles are being taken by Miss Janet Largent, Gibson Randle, Mel Summers, Miss Elizabeth Ruff, Miss Frances Griggs and Laurence Coulter.

Other dramatic work is being done by the Dramatic Club of the university. "The Tinker," a three-act religious play, will be presented at the University Religious Fellowship Sunday evening, Dec. 13, at 7 o'clock. Prof. Lew D. Fallis is directing the production.

The club will present a three-act production in January for the purpose of purchasing new stage scenery for the T. C. U. chapel. This scenery will be built by university students and will be constructed in time for the Central Texas college dramatic contest, which will be held at T. C. U. in the Spring. Baylor University, Baylor-Belton College, St. Edwards and Trinity University will be represented in the contest.

Several one-act plays are being produced by club members for presentation at the club meetings. A play production class is also working on one or two one-act plays for presentation in the university chapel exercises from time to time.

Everyone is invited to attend the Fellowship program sponsored by the Dramatic Club the night of the presentation of "The Tinker," according to Clyde Yarbrough, president.

Is your scrip book empty? You can obtain another at the box office. Buy seven tickets for the price of five.

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Home Town Girl Makes Good

Well, our own Florine McKinney has "made the grade," as the younger set would say. She's in the movies now.

Comes an announcement from Hollywood, kingdom of the flickering screen that Miss McKinney has been awarded a long time contract with Paramount and has been cast in her first production with Maurice Chevalier, the French screen and musical star.

Miss McKinney will be remembered at the Little Theatre for her work in "The Rivals" last season. She also is well known as a singer. She went to Hollywood last Summer for a screen test and was called back several weeks ago when she was given the contract.

Attend Rehearsal

A group of members of the Theatre Arts Players of the Y. M. C. A. and the Y. W. C. A. attended a late rehearsal of "The Trial of Mary Dugan" and were so enthusiastic after seeing a show "in the making" that they reserved a section of the theatre for one night during the run.

The group, sponsored by young business women of the Y. W. C. A., now is preparing a three-act play. Mrs. Clyde Kraft is directing.

Send your children to the puppet shows presented every two weeks at the playhouse. They will enjoy them and you can be assured they will receive proper entertainment.

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From the Green Room . . .

Come back Saturday. (This doesn't go for the second week audience.) You'll see Elbert Gruver, the director, in person.

John Cassol, who plays the part of the Italian interpreter in the first act, can not be present for the matinee and Director Gruver is "under-studying" the role. He has studied Italian for years. He also speaks fluently in half a dozen other languages, including English.

"Amscra" he shouted when asked for his autograph.

There is one name President Schenecker will never live down. "Woodenshoes." A couple of years ago the Players Club produced a play that had to do with the Fourth Estate. Most of the city's journalists took part as well as several newspaper reporters. President Schenecker had the role of a policeman, "Woodenshoes." So excellent was he that the name stuck. Call him that sometime. Then duck.

Hubert Sanders is the "big shot" back stage this month. He is stage manager, supervisor of lighting and promptor.

"The Trial of Mary Dugan" is a noble experiment for the Little Theatre. There

has never been this many people on stage at one time before. The directors are holding their breath in fear that the floor will cave in.

HAVE YOU SUBSCRIBED TO THE BUILDING FUND?

In off hours the boys and girls practice their cast yell. They will respond to your applause at the close of the performance by shouting:

"GOOD? WE'VE GOT TO BE GOOD."

And here, boys and girls of radio land, is one from Bert Griffith, who was fortunate enough to get a couple of free tickets to the T. C. U.-S. M. U. classic:

"Coy co-eds dodging the raindrops at the T. C. U. stadium had at least something for their pains. They got to gaze up into that partitioned and roofed sanctum sanctorum of the so-called working press and bask in the smile of that handsome favorite, Clyde Kraft, who was at the mike for KTAT.

"But as for the announcing—ugh!"

When, it has been asked, is the third installment of that serial now being con-

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ducted by the puppet theatre—"The Peppermint Boy"? First he was caught unawares by a guardsman who demanded an arm because the king could find no peppermint for his tea.

This was spared (at the last minute) and in the second episode the Peppermint Boy was taken before the king himself. Now we're all ga-ga over the whole business.

William Henry Gonder, playing the guardsman, had some quick thinking to do in the first episode. Being considerate of little boys and peppermint boys in particular, he turned to the audience of kiddies and asked if any in the house had a stick of candy that he might sacrifice to save the candy kid's arm. Once a boy offered to run to the drug store. Henry hastily replied that the peppermint must

be forthcoming immediately.

But the next performance (we still think it was framed) a little girl in the audience proudly walked down the aisle and deposited a stick of candy squarely on the stage. Well, that saved the day for the peppermint, all right, but it left Henry with the jitters.

Ruth Brown, who played in "Ghosts" last year, manipulated and spoke the lines of the peppermint boy, and in the second episode a second character—the king—was introduced with Clayton McCutcheon at the controls.

Remember, the Theatre always needs new talent—actors, designers, back stage workers. Leave your name with the door man or telephone the director for an appointment.



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and
COMMUNITY PLAYHOUSE
Magazine

Published with the presentation of each play at the Fort Worth Little Theatre and Community Playhouse, 1312 West Tucker Street, Fort Worth, Texas.

JAMES CALVERT, Editor
J. EARL FISHER, Bus. Mgr.

Vol. III December, 1931 No. 3

COMPETITION?

By EDMUND SCHENECKER
President

Someone asked the other day: "Why do you select plays that have been produced in motion pictures? Aren't you putting the Little Theatre in competition with the movie houses?"

That question has been facing Little Theatre executives since the advancement of the talkies. Frankly, we do not believe that a play made into a film detracts from that play produced later on the stage. We believe the Little Theatre has shown that sufficiently.

The film director has thousands of dollars at his disposal. He can spend many weeks in rehearsal. He may "shoot" as many scenes as he likes—then pick the best. Yet, he doesn't have that personal reaction the legitimate stage can command; that power of contact between the living actor and the audience.

The Little Theatre was successful, in September, with a play that had previously been shown here in the movies. Practically everyone who saw it here had seen it elsewhere on the screen. Most of the audience were acquainted with the theme—yet they enjoyed the play as if they had never seen it.

"June Moon" was presented at the Little Theatre last season a week before the film was brought to town. That fact

made business for the movie house. "The Perfect Alibi" had a similar reaction.

Most movie managers favor the Little Theatre movement. They do not feel that the amateur dramatics are hurting their business. They know we have something they can not possibly give—the personal element.

"A professional producer," comments Harold Turney in The Olympian, bulletin of the Los Angeles County Drama Association, "chooses a play for the large profit it will yield; the amateur selects one that he thinks is within the capabilities of his actors and his equipment, and that promises to please his audience.

"In the latter, particularly, we sometimes run unwisely to extremes. When the audience is a popular one, comedies are selected, and all goes well for a time. But what happens? The audience enjoys an occasional evening of laughter and the players have a good time. Neither group makes such intellectual or artistic progress. Finally the work of producing becomes more and more irksome and the older members withdraw.

"When, on the other hand, the audience is 'high-brow,' the group usually select more or less unpleasant plays of the expressionistic or psychopathic type, with the result that after a time the company degenerates into a class in abnormal psychology, and the audience dwindles until only the neurotics remain.

"A middle of the road method is by far the best. Select plays of a varied appeal and at the same time sufficiently good in literary style and artistic possibilities to make the time spent on them worth while.

"The real test of a play is its effect upon the players. They should grow to like it better and better with each rehearsal, to catch new meanings, new humor, new beauty in each repetition."

And with that comment for the betterment of the Great American Drama off our chest, we'll go on with the show.

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What Our Contemporaries
Are Doing This Fall

The eyes of the whole theatrical world will be turned toward New Orleans in January when the Le Petit Theatre du Vieux Carres presents "Laughing Boy" in its world premiere.

The play is a dramatization by Otis Chatfield-Taylor of Oliver La Farge's Pulitzer Prize novel. It was being put into production by David Belasco when death cut short his plans.

It is the first important play having the North American Indian as chief protagonist and it deals with life as seen through his eyes. Picture rights for "Laughing Boy" have been bought by Universal.

The New Orleans theatre produced Alberto Castella's "Death Takes a Holiday" in November, and another Pulitzer Prize play, "They Knew What They Wanted," by Sidney Howard, this month.

The Kansas Players of the Kansas University Dramatic Club presented "Outward Bound" in November.

"Thunder in The Air," by Robins Millar, was the November production of the El Paso Little Theatre. That group is sponsored by the Woman's Club of the city.

The Waterbury Little Theatre offered "The Devil in the Cheese" for two performances last month.

Congratulations

This month's newly-weds are Mr. and Mrs. Monk Mallory. Congratulations.

Mrs. Mallory is the former Miss Inez Davis of El Paso. Mr. Mallory was in the Little Theatre cast of "The Rivals" and is a popular member of the Players Club.

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A Vagabond Looks Back

By Mary Hartman

Let me see! In last month's issue I believe we had located ourselves snugly and rustically in the Gardner barn on Lipscomb Street that first year of the Little Theatre in Fort Worth.

For the feminine part of the Gardner household, and those of us who happened to be in on the plan, it was a momentous venture. Several hundred dollars had been expended on remodeling the barn, and the Gardner automobiles had been ousted from their erstwhile shelter.

Would a Little Theatre go in Fort Worth—wouldn't it? Could a group of amateurs, theatrically aspirant, entertain a sufficient number of people to make a second production anything but senseless? Had Rosalind and Mrs. Gardner started something they couldn't finish?

Mr. Gardner thought they had. He didn't say very much, but I'm sure he looked askance on the whole idea. And I've a sneaking notion that he was not alone in his estimate of it as a rather expensive toy balloon.

But Rosalind is one of those persons who is spurred, objectively speaking, by either of two methods—reasonable persuasion or conscientious objection—never by coercion. So I think her father's objections acted as a sort of sub-conscious "pick-me-up" to a "do-it-or-die" attitude.

Much depended on the first play. If it went over—well, who could tell? The thing might go on for years. It *might* even grow into an institution.

"Suppressed Desires," by Susan Glaspell and George Cram Cook, looked to her like a sure-fire comedy. And the best way to get the attention of a crowd, quickly and unsuspectingly, is to make them laugh. (Our best box office attractions always have been comedies. For ar-

tistic or educational reasons we give other plays, but we do so knowing that nine chances out of ten our receipts will be smaller.)

So "Suppressed Desires" was chosen for the first production. Another reason for choosing it *may* have been (the idea has just occurred to me; Rosalind never said so) that the title so perfectly fitted the Gardner situation. Mrs. Gardner all her life had suppressed the desire for a theatrical career. She has a marked talent for it and will be remembered by many as a most entertaining reader of negro dialect. It was from her that Rosalind and Hunter inherited their love of things theatrical; and, like her, they had until then been suppressing it. Hunter, at that time, didn't even know he had it.

But, reasons or no reasons, "Suppressed Desires" was chosen. Marguerite Kerr (now Mrs. Hamilton), Rosalind, and Walker Moore were cast for the parts. All had had some training and experience; Marguerite in the Curtain Club at Austin, Rosalind in Ward Belmont and Hollywood, and Walker as a singer and dancer had made quite a name for himself here. As far as I know, they were the only people of Rosalind's acquaintance who had had any experience whatever. Otherwise, it was an unblazed trail. Talent had to be discovered and raw material trained.

Work began in earnest. Rehearsals were inaugurated, lines committed to memory, business worked out, the set

(Continued on Page 24)

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The Folks Related to 'Em

(Swiped from St. Paul Community Theatre "Stage Whispers")

The players have their own rewards
For their dramatic fame,
In audiences' wild applause
And popular acclaim.

I make no toast to characters
Who know their P's and cues,
It's time the actors' relatives
At last receive their dues.

My praise is for the tiny tot
Whose mother is a vamp,
Or has become a barmaid—
In "Camille of Roaring Camp."

My sympathy is for the man
Whose marriage is a flop,
Because his wife has now become
A Mrs. Malaprop.

I raise my voice to cheer the girl
Who struggles with her pain
Each time her boy must kiss the lass
Who plays the lead again.

I have no urge to idolize
The heroes and their corps,
There is a nobler virtue in
The wife of "Barrymore".

I can't applaud heroic roles
And handsome men who do 'em,
I'm saving all my flowers for
The folks related to 'em.

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A Vagabond Looks Back

(Continued from Page 22)

planned (out of Mrs. Gardner's living room), finishing touches put on the Theatre, tickets and programs ordered. The tickets, by the way, were printed in bulk for the entire production of three nights. The dates and seat numbers had to be filled in by hand, this being one way we could cut down on expenses. Advertising had to be gotten out. This consisted of posters which we made by cutting from magazines, such as Vogue and Vanity Fair, advertisement pictures and arranging them on cardboard in a way to suggest the idea of the play or of the Theatre itself. On an evening now and then, Hunter could be induced by adroit persuasion to do the lettering on them. For several productions this was his only contribution to the cause.

These posters may have done some good, but I am inclined to doubt it. Credit for the sale of the first night house goes to Mrs. Gardner. By telephone and personal contact she sold them, two by two, to her friends—the John Sparks, the Reynolds, the John Davises, the Dr. Duringers, the John Homans. I haven't space to name them all, but from that first night they have given us their loyal support, and we still refer to them as "Our First-nighters."

Finally the last detail had been arranged; the stage was set, actors were in their dressing rooms putting on make-up. Out front the audience was assembling. Lotta (Mrs. Gardner) found herself all of a sudden with one hundred ten people on her hands to be seated and their tickets taken up. A frantic S. O. S. was sent out to me back stage, and to Mr. Gardner for help. How we ever got them seated I don't know. Neither of us could remember whether "L" on the stubs was

left going or coming. I think most of them must have been indulgent enough to settle down in seats other than those they had purchased.

Anyhow, after a bit the air began to clear and I dashed backstage for final instructions as to lights, curtain, off stage noises, etc.

"When I say 'Ready,'" said Rosalind, "you first turn off the house lights and then you pull the curtain."

After a moment of breath-taking suspense, I heard a muffled "Ready!" from Rosalind and promptly pulled the curtain, forgetting that there was such a thing as house lights. Nor did I remember until Rosalind, with her characteristic ingenuity, managed to divert some of her stage business my way and throw me a

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whispered "House lights!" It was the only bobble in the show.

Not another hitch in the first scene. Curtain cue—curtain—house lights on—much applause—and then from Mrs. John Sparks down front I heard, "Why, Lotta! This isn't amateur! This is the real thing!"

Thespian Club at T. W. C.

to Present Three Plays

The Thespian Club of Texas Woman's College will present three unusually attractive one-act plays in the Ann Waggoner Fine Arts Auditorium on the college campus Dec. 10 under the direction

of Miss Lois R. Boli, director of the speech department.

"Columbine," based on the clash of temperaments of two roommates, one a sophisticate, the other a dreamy-eyed child, will be the first of the three. Misses Helena Price and Ruth Hinds will take the roles.

The second will be "The Birthday of the Infanta" by Stuart Walker, the story of the birthday of a child queen. In the cast will be Misses Ladine Schiveley, Wanda King, Martha Elizabeth Anding, Mardilla Taylor, Martha Kate Singleton, and Rosa Fae Garrett.

The third, a Gerstenberg comedy, "Joint Owners in Spain," will be played by Misses Avonel Myrick, Doreen Morgan, Catherine Smalley, and Mary Lou Borah.

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Fort Worth Little Theatre *and* Community Playhouse Magazine

Vol. 3 No. 7

FORT WORTH, TEXAS

May, 1932

The 1932-33 Season

"Ring out the old—ring in the new."

That old saying, which signifies the passing of the old year, is apropos at this time for the Little Theatre, for now is an old season passing and a new coming in within a few short months.

They will be busy months for a small group of persons. Those groups, consisting of various working committees of the Little Theatre, will be appointed after next Tuesday night when the membership elects to fill vacant chairs on the board, and to decide on future policies.

The most important question that faces the membership pertains to the annual drive for new members. A plan has been suggested whereby there will be three types of membership: the patron, which for \$100 a season would provide four tickets for each production with the choice of night and seat location; the sustaining, which for \$25 would provide two tickets for each production and the choice of permanent night and seat location; subscribing, giving one ticket for each production, without choice of permanent seats but with the privilege of the present scrip book holder.

Little Theatre members are to decide Tuesday night whether they desire that system or the one now in use.

Detailed plans have been outlined for the summer preliminaries to the membership drive. The chairman will appoint five assistants who will divide their duties so as to contact schools, civic organizations, business men and special groups.

Officers of the Theatre then would be assured that the drive would get under way with full force on Sept. 1.

Meanwhile, the casting committee will have been at work reading and selecting the proper plays for the coming season. This committee also will determine royalties, and will acquaint the casting committee of its choices so as to give the

latter group sufficient time to allot the more popular and skilled actors throughout the season.

The formation of a new group has been suggested. It will be the extension committee. During

the summer it will get in touch with churches, clubs and organizations which regularly or occasionally give plays. It will find out if these organizations desire technical and directing advice, and it will supply one director and one technical director who would not direct the entire production, but would come in during dress rehearsals to help put finish to the shows.

The committee would be required to see that a membership committeeman is on hand at all summer performances, and to see that a member of the casting committee is there to "scout" new talent.

These smaller organizations often prove to be excellent training groups for actors, and they have supplied the Little Theatre with some of its best talent.

These people who show promise should be found during the summer months. They should be groomed for their parts many weeks before actual rehearsals of the play begin.

(Continued on Page 5)

ELECTION

An election will be held on the Tuesday night after this production closes to fill nine places on the Board. Directors whose terms expire are:

Helen Emery, Robert Ellison, Cornelius B. Savage, Clyde Kraft, Al Shuman, Grace Hollingsworth, Robert F. McNeemer, Edmund Schenecker.

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The Puppet Theatre--A Success

The puppet theatre's first season has been a success.

A check-up after the final production revealed that the puppet work has more than paid its own way during the last year.

When first confronted with the proposal for the addition of puppetry last fall, directors were doubtful about the outcome of such an experiment. They knew, of course, that puppetry is sweeping the country, but they were skeptical that the art would be popular in Fort Worth.

Never-the-less, Miss Ernestine Songer was employed and assumed her duties last fall, staging "Peter Rabbit" as the first show. Since that date—Oct. 15, —79 performances were given. Twenty plays were produced. Seventy five actors participated, learning the art from the ground up since puppetry was foreign to practically everyone here. Probably 250 persons assisted, in one way or another, in the production of these plays. Sixteen sets were painted, and the "cast" of the puppet theatre now includes 55 puppets and one marionette, all hand-made by Fort Worth people.

Miss Songer estimates the value of the puppets, stage and scenery to be between \$400 and \$500, and this in consideration of the fact that the cost was practically nothing.

Ten performances have been given outside the theatre. This organization, through its puppet activities, has received recognition in such publications as Paul McPharlin's Book on Puppetry, the National Junior League Magazine, Kansas City Sunday Star, Kansas City Journal Post, Texas Speech Arts Magazine, and the Texas Interscholastic Leaguer.

The puppet theatre was maintained

principally for the entertainment of children, and was not confined to those children of more fortunate families who could afford the price of tickets. Many poor children came to the shows. They came from the Day Nursery, Tarrant County Orphans Home, the Children's Hospital, Lena Pope Home and Panther Boys Club.

Originally it was planned to stage shows on alternate weeks, giving five performances on Fridays and Saturdays twice monthly. Later the performances were doubled and shows were given each Friday and Saturday, with a change of program on alternate weeks.

"Our purpose," outlined Miss Songer before the Theatre Guild recently, is to present to children the little drama adapted from the best stories in child literature and presented in accordance with the best principles of play production. In other words, the children not only are being entertained, which is the most important principle of a theatre, but they are being instructed in the fundamentals of the drama. They are learning the qualities which go into play-making."

The children learned, unconsciously, to become a part of the audience. They were invited to express their likes and dislikes. They were encouraged to applaud, to join in the songs.

The puppet theatre may have been for the children—but the adults who worked behind the scenes often became so fascinated that they forgot the shows were not for the entertainment of themselves.

They learned, from that first season, that the puppet stage offers many fields of creation. There can be no puppet show unless there first has been a lot of work—sewing, molding, prompting and similar prosaic tasks.

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LARRY REED, Mgr. For Road Service

The season brought any number of designers, singers, musicians and painters to the Little Theatre. It brought forth several excellent original music compositions. Some, who came first to West Tucker Street in the interest of puppetry remained to take part in the theatre's regular productions. Thus, new talent was found and developed for the speaking stage.

The outstanding creative work of the season was done by Evaline Sellors, Victor Ball, Paul LeMay, Virginia Sweet, and Virginia Fritz, who made puppet heads and hands; Helen Richardson who designed the stage and scenery; Catherine McNatt and Virginia Fritz, who composed music.

Yes, the puppet theatre was a success, artistically as well as financially in its first season. It accomplished what it set out to do. And it laid an excellent foundation for a very promising future.

THE 1932-33 SEASON

(Continued from Page 3)

These questions are to be acted upon Tuesday night. There are sure to be others, just as vital to the welfare of the Theatre. If you are a scrip book holder—or have been one during the season just closed—do not fail to attend the annual business meeting, here at the W. Tucker Street playhouse.

DIRECTOR LEAVING SOON

Elbert Gruver this week will close his first season as director of the Little Theatre, and he will leave May 17 for New York.

This summer he will be connected again with the Hampton Players of Southampton, Long Island, an organization with which he was associated for three summers before coming here last Fall.

TOURING MEXICO

Miss Ernestine Songer, director of the puppet theatre, and Miss Mary Sears, society editor of the Morning Star-Telegram and chairman of puppets for the Theatre Guild, are vacationing in Mexico.

They expect to return Monday.

BOARD SEES PLAY

The Directors saw their last production of the season Saturday night when they dined at the Woman's Club and attended the final dress rehearsal of *Apron Strings*.

Several important business matters were discussed at the meeting which preceded the rehearsal.



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OUR CONTEMPORARIES

Glancing through the exchange programs received last month we find that:

The Little Theatre of Duluth did *Escape*, by John Galsworthy as its January production. And Alan Wallace, the director, chose this vehicle for his annual stage appearance, playing the role of Matt Denant.

The Playhouse at Detroit last month offered *Gray Magic*, a comedy by Leonard Ide. This was an original play and followed the Playhouse's policy of producing new plays by American writers. Twelve other original plays have been presented by this organization, some of which have met with Broadway success.

The Waltz of the Dogs, by Leonid Andreyev, was presented by the Curtain Club of the University of Texas and Alpha Psi Omega, national dramatic fraternity, at Austin in April. Says Andreyev: "There is nothing easier than a drama in which everything is on the surface—in movements, shouts, tears, wails, in clear visibility of dramatic collisions. But great is the difficulty of that role in which the whole tragedy is outwardly based on half-tones, on a sigh, or an expression of sadness in one's face or eyes, when the inner state of mind is hidden even from the person who experiences it. *The Waltz of the Dogs* contains the most hidden and cruel sense of tragedy, which denies the meaning and reason of man's existence through comparing the world and mankind to dancing dogs which someone is pulling by a cord and tempting with a lump of sugar."

Le Petit Theatre du Veius Carre, of New Orleans, staged *Caesar and Cleopatra*, by George Bernard Shaw for 10 performances last month.

Eugene O'Neill was the playwright honored in April by the University Civic Theatre of the University of Den-

ver. That organization presented his *The Emperor Jones*. This month the Civic Theatre is doing *Once in a Lifetime*.

—oOo—

PLAY BY CLYDE KRAFT, THOMAS C. SMITH WILL GO ON BOARDS MAY 23

A play written by two popular Fort Worth actors, both members of the Little Theatre board, will have its premiere May 23, at Stripling High School.

It is "A Fool Has Said," characterization of the Soviet leader, Lenin, and his problems, and was written by Thomas C. Smith and Clyde Kraft. The cast is composed of persons who have been seen on this stage many times. They are Alfred Bryan, Dorothy Compere, Lawrence Leary, Jim Magness, William Gonder, William Preston, Robert McNemer, Ray Long, Ed Baty, Hannah Rosenthal, Mr. Smith and Mr. Kraft.

The authors have received strong encouragement that the play will go further than Fort Worth—by request of Warner Brothers, a copy of the script was sent to play readers of that organization for possible movie material.

"A Fool Has Said" pertains to the early days of the Russian revolution and is historically true in almost every detail, the authors exercising dramatic license in only a few instances. It came as the result of three years of study on the part of both men.

—oOo—

BUSINESS MEN HELP

A number of department stores assisted materially in announcing "Apron Strings" by inserting readers in their newspaper advertisements.

The Little Theatre greatly appreciates this co-operation on the part of Fort Worth business men.

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LARRY REED, Mgr. For Road Service

Who's Who in the Cast....

MRS. W. G. BURTON has taken an active part in practically all of Fort Worth's civic and cultural enterprises. She was one of the founders of this Little Theatre. She assisted in the organization of the Euterpean Club, the Assembly Club, the Fort Worth Baby Hospital. Her artistic expression, however, has been chiefly through the medium of music so this marks her initial appearance on the dramatic stage. Incidentally, she is the mother of Emily Burton who starred several months ago in *The Dover Road*.

FRED BOERNER is another who is making her stage debut in this production. She was educated at Sullins College Bristow, Virginia. Miss Boerner is stylist at The Fair.

Back in 1921 there was hardly a program of the Vagabond Players but that carried the name of MARY HARTMAN in some capacity, whether actor or back stage worker. The organization known as the Vagabond Players was the basis for our present Little Theatre. A handful of drama lovers then offered monthly productions—without the aids of modern lighting equipment, or stage. And Miss Martman was one of the leaders in this group. She has been active ever since and this week offers her best in a character role.

DICK GAEDKE spent 16 years on the professional stage, then returned to his home town to enter the automobile business and the Little Theatre is receiving for the first time, the benefits of his experience. He has been all over the country in stock and may be remembered with Olga Worth and Gene

Lewis at the old Lyric here several years ago. Next week he will step into a part vastly different from this—he is to appear in *The Elder Brother*, which will be staged May 19 by the Couples Class of the First Methodist Church as a benefit for the building fund. Johnny K. Sullivan, another former trouper, is directing the piece.

ELEANOR GODDARD is playing her second role with the Little Theatre, her first having been three seasons ago in *The First Year*. Before taking up the study of psychology at the University of Texas she lived on a ranch near Menard, a lively little town of 2,000, which has one of the busiest Community Playhouses in the state. She appeared in a number of productions with that organization.

The stage experience of JAMES A. BYRON, Jr., this year has been varied—it has ranged from a role in *The Lower Depths*, from the Russian, to this comedy. In between came the semi-serious youth of *Phillip Goes Forth*. Mr. Byron turned to puppets during the latter part of the season and several productions made of him a very proficient puppeteer. He began his stage career last season with the lead in *The Perfect Alibi*.

C. W. KIRBERG writes skits and things and collects books, but his dramatic experience has been limited largely to parts in the University Club's Bar-Nothing banquets. However, he is a member of a clique that practically rules The Players Club, that organization for Fort Worth's dramatically inclined.

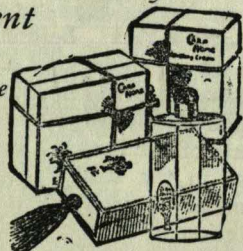


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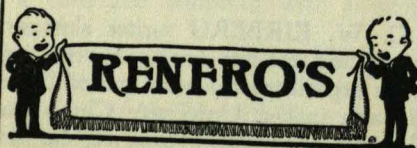
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Mrs. Olwell.....	Mrs. W. G. Burton
Inez Wakefield.....	Fred Boerner
Barbara Olwell.....	Eleanor Goddard
Daniel Curtis.....	James A. Byron, Jr.
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Assisted by.....	John Wesley Jones
Scenery constructed by.....	Thomas L. Knight
Stage manager.....	Hubert A. Sanders
Properties.....	Pauline McCollum
Carpenter.....	Richard Park
Lighting.....	Hubert A. Sanders

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I LOOK AT THE AUDIENCE

By SYBIL THORNDIKE

Reprinted from *Theatre Arts Monthly*

Many actors will tell you of that curious sensation we have when entering the stage, as of one's other half being waiting to be transformed. An expectant force is there, not just separate men and women but an entity, a personality made up of all those men and women who have sunk their separate individualities in the larger common soul of the mob, and this thing has to be shaped and used and made to move by the mind directing. This mob-soul is a force that is continually baffling us, it is always an unknown quantity.

On our first entrance, before a word has left our mouths, we are conscious of this large thing confronting us. Sometimes one knows it is a thing to be fought and struggled with in order to move it and use it, and on these occasions the performance is a big effort, as every sensitive actor will tell you.

At other times one is conscious of a

something that is feeding one with life, and if the actor is well equipped technically and sensitively, and has something to express, it is on these occasions he can rise to heights greater than he thought possible. He is being given greater life, and the audience gets what is often called "a great performance."

I think audiences realize extraordinarily little how much they make or spoil performance in the theatre, and sometimes I wish members of an audience should be handed a few choice words, setting down that too much eating of chocolate, too much blowing of nose and clearing of throat, too much fidgetting of any sort, will prevent the full enjoyment of the play.

And let it be pointed out that these things and their like are a constant source of irritation to fellow members of the audience and induce in the unfortunate actor a feeling closely akin to murder. A quiet body, with few beads and chains to jangle, a quiet untrammelled mind and a quiet tongue—these three good things will give an atmosphere in which imagination can work. Shakespeare in his prologues tell the hearers how to receive the play and conduct themselves.

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Fort Worth Little Theatre and COMMUNITY PLAYHOUSE Magazine

Published with the presentation of each play at the Fort Worth Little Theatre and Community Playhouse, 1312 West Tucker Street, Fort Worth, Texas.

JAMES CALVERT, Editor
J. H. McKNIGHT, Bus. Mgr.

Vol. III May, 1932 No. 7

—UNTIL NEXT SEASON

Au Revoir, as they say in the French, or, "We'll be seeing you," whichever you prefer.

It all means the same. This week sees the close of the Little Theatre's tenth season. There will be vacations and baseball and the Olympic Games in Los Angeles and lots of hot weather.

Then will come September, a new season and we'll be at it again—trying to select the best possible plays and to produce them in the best possible way.

We'd like to hear you say you've enjoyed this season of Little Theatre shows. But even more, we'd like to hear you pledge that you'll make it a point to attend every production of the 1932-33 season.

The production staff and play reading committee have poured out their troubles on everybody's shoulder, since the Little Theatre began. That's the way with production staffs, anyway. Always telling its troubles to somebody. But, then, it really has troubles and it's proud of 'em. There's always that big problem: "What will we do next? What does the public want?"

It IS a problem. The Little Theatre can offer only seven shows a season.

Seven shows to please the entire loving public—seven shows in which to cram the whole cycle of dramatic emotions.

A season can not be overburdened with comedy. People would laugh at the first two or three, but then they would tire of laughing and, instead, would take in a movie without so many comedy lines and situations.

There can not be an overload of heavy drama. We must strike a happy medium. We must get the works of the best writers available. Here is where you come in. Just drop us a line—The Little Theatre, 1312 West Tucker Street—and tell us what you prefer. Tell us how you would like it acted, and, possibly, what actors you would enjoy seeing in the important roles.

Tell us, for example, which plays you liked this last season.

The play reading committee will be hard at work this summer, selecting a program for next year. Some of its members will go to New York to get first hand information about the shows.

We hope to improve each year—we expect the eleventh season to be better than the tenth, and we hope you will get the same enjoyment in watching those seven plays that we will get in producing them.

MEMBERSHIPS

Before the month is ended, the Little Theatre will hold its annual membership meeting. Those who have bought scrip books during the year will be eligible to vote for directors. They will have a voice in future policies of the organization.

And, by the way, while we're speaking of membership, don't neglect to renew yours when the campaign workers come around next fall.

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From A Vagabond's Scrapbook

The Tenth Annual Season of the Fort Worth Little Theatre draws to a close—and we like to look back on those other days, when the theatre was young. There was that group of players who called themselves the Vagabonds, the nucleus on which the Little Theatre was founded.

Let us quote an article which appeared in the Fort Worth Record of May 30, 1923:

"The Little Theatre movement has burst into bloom. The suppressed desire of a restless generation has found expression. The torch-bearers have lighted the way and the faithful have followed nobly in their footsteps. The Vagabond Players, organized by Miss Rosalind Gardner in 1921 and playing in a garage, have come forth with the announcement that their plans are laid for the season of 1923-24.

"They are on a sound basis and with the co-operation of everyone in town who has ever felt the luring spark of dramatic fire the Little Theatre season will open next fall with a brilliant future immediately before.

"The *Wonder Hat* and *Sweetheart Games* in 1921-22, seen in the pictures, were among the first that were presented by the players. Then Miss Gardner could not resist the call of the legitimate stage, and left early in the fall for California, leaving the Vagabonds without a leader, so work was suspended. But the patrons were so insistent that in December, 1922, two one-act plays were given and they played to 700 people, who demanded more.

"So an organization was formed with Hunter E. Gardner, Jr., as managing director, and *The Romantic Age* was produced. This was its first presentation west of Broadway."

The Vagabond Players—a roster in the December program during that first season showed them to be, Harry Brants, Harry K. Brown, Roscoe Carnrike, Lotta Carter Gardner, Rosalind Gardner, Hunter Gardner, Mary Hartman, Tess Hihn, Elizabeth Humble, Marguerite Kerr, Leon Moore, Walker Moore, Brooks Morris, Katherine Anne Porter, George Walker and Paul H. Welch.

The 1921-22 season opened with *Suppressed Desires*. Two one-act plays, *Poor Old Jim* and *The Sweetheart Game* followed in November and the calendar year was closed with two more one-act plays, *For Distinguished Service*, and *The Wonder Hat*. January of that season saw *The Florist Shop* and *Overtures*. Then came *The Four-Flushers* and *Investigation*, and the season closed with Booth Tarkington's *Clarence*.

Many of the Vagabond Players still are active in the Little Theatre movement.

CAST PARTY

In place of the party for the cast, which usually takes place at the home of some individual after the closing performance, the players in "Apron Strings" Saturday night will be honored guests at the annual Spring outing of the Players Club at Lake Worth.

The night life committee of that organization has provided the entertainment.

HER SCREEN BOW

Florine McKinney, former Little Theatre player, made her screen debut in Fort Worth last week in "The Miracle Man."

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JUNIOR DRAMATIC CLUB TO PRESENT "LAND OF OZ"

Sponsored by the Theatre Guild, the Junior Dramatic Club composed of children between the ages of 10 and 13 will stage their second production in this theatre the afternoon of May 28.

The play is "The Land of Oz" dramatized by Elizabeth Fuller Goodspeed and directed by Miss Mary Lou Quillen. In the cast are Emily Strong, Gordon Black, Johnny Conrad, Richard Earl Flower, Howard Fender, Kathryn Kingsbery, Ben Bob Ross, Hervey Hutchins, Bill Ross, Josephine Kennedy, Hilda Gibbs Cato, Milfrie Polk, Barbara Ann Smith, Carolyn Collins, Annie Elizabeth Evans, Sue Hazen, Betty Jane Beall, and others.

The club, organized last October, has been meeting twice monthly—the boys on Monday afternoon and the girls on Saturday morning. In those sessions they discuss and prepare their plays, study designing and construct their own sets, in fact study all aspects of the Theatre.

"It is not my intention to make the boys and girls stage struck, but to give them an appreciation of the theatre and its allied arts in a wholesome way," explains Miss Quillen.

One enthusiastic member expressed himself thus: "It is fun to watch a play, but more fun to take part in one." The children go in for realism. Since one scene in "The Land of Oz" requires a purple setting, trees, fences, houses and all, the young property man, Johnny Conrad, has gathered some trees which he is painting to conform with the color scheme.

One requirement of the club was the preparation of notebooks on four subjects: costuming, make-up, lighting, scenery and direction. Subject matter

included the origin and evolution of each section.

The club's first production "Cinderella," was presented originally on Feb. 6, and later was requested by the Women's Club at a Valentine Party feature.

Children who had major parts in that play will have minor ones in "The Land of Oz", but all will have a hand in the production. Ushers will be Edwin Bewley, John Penn, Khleber Jennings and Bill Collins. Other off-stage duties, will be divided among those members not in the cast.

Miss Quillen is to be assisted by the Hudson School of Dancing, which has provided several dance numbers.

Tickets will be 50 cents for adults, and 25 cents for children. The curtain time is set for 3:30 o'clock.

THEATRE GUILD TO HAVE SUMMER STUDY COURSE

The Theatre Guild, organized several months ago by women interested in dramatics, will not suspend its operations during the summer months.

A study course, conducted by Mrs. Leo Kassel, has been announced and will be held each month until the 1932-33 season gets underway. The first such meeting will be held the morning of May 17 at the theatre.

Mrs. Kassel is one of the best informed women in Fort Worth. She is deeply interested in the theatre and is an ardent student of the drama.

Mrs. James T. Taylor, president of the guild, extended to all women of Fort Worth the opportunity of becoming charter members if they do so during the summer. When the theatre opens its new season, the first year's work of the guild will come to a close and that organization will launch upon its second year.

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From the Green Room

Some inside facts about Who's Who in the Cast:

C. W. KIRBERG rose to fame as an impersonator. He was in the last Bar Nothing Banquet. His ability to stand on his feet under the most trying circumstances paved the way for his part in this show.

DICK GAEDKE once carried water for the elephants at a circus. That gave him the idea he could act. He went on the stage and couldn't get off—he was afraid to.

JAMES A. BYRON, JR. had visions of being a railroad magnate until he saw Harry Brown in "In a Garden." He still wants to be a railroad magnate.

FRED BOERNER has been in the movies—Palace, Worth and Hollywood

ELEANOR GODDARD once was a courtgirl. Whoop-eeee.

MRS. W. G. BURTON has been here so long she remembers when there wasn't a depression.

MARY HARTMAN promised to write another article on Little Theatre history—and didn't.

If you haven't been back stage during a puppet show you've been cheated.

Especially if you haven't seen Tommy Knight manipulate Jerry the Juggler, the theatre's only marionette. Tommy got so proficient he could make Jerry do a couple of hand springs and a double somersault. One twist of his wrist and Jerry would go into the Highland Fling. And on top of it all, Jimmy Byron would sing, "Twinkle, Twinkle, Little Star."

On the play reading committee's list for next year is a revival of that old mellerdrama—"Fireman Save my Child"—with Dorothy Comper in the leading role.

We nominate for the Hall of Fame: Ed Schenecker—for his costume in "The Lower Depths." Bob Randol—for his realistic shaving scene in "The Dover Road."

—oOo—

PRE-SCHOOL REVUE

Nearly 1,000 kiddies from every school in the city turned out two weeks ago to see the Pre-School puppet show and revue, staged at Central High School under auspices of the Pre-School association and the Little Theatre.

The puppet play "Hansel and Gretel" was augmented with a number of shorter puppet skits, and they were well received by the young and enthusiastic audience.

Later pupils of the Elizabeth King School of the Dance presented a 45-minute revue, to the accompaniment of the Junior Euterpean Club's orchestra.

ACHIEVEMENT

A big word, "Achievement." We've had ours and we like to boast about them.

1. The puppet theatre, the "noble experiment" of the 1931-32 season, was a success, financially and artistically. The puppets paid their own expenses—salary of the director, Miss Ernestine Songer, and costs of materials.

2. The Women's Guild.

3. A play that pleased all newspaper reviewers, individually and collectively, "Passing Brompton Road."

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	C. L. MORGAN	

HOSTESSES FOR THE WEEK

Monday.....Mrs. Bert Honea
Tuesday.....Mrs. R. H. McNatt
Wednesday.....Mrs. W. W. Reynolds
Thursday.....Mrs. John Brown
Friday.....Mrs. E. A. Landreth
Saturday.....Mrs. Amon G. Carter



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Fort Worth Little Theatre
 and
 Community Playhouse Magazine

Vol. 4 No. 6

FORT WORTH, TEXAS

May, 1933

Oh! Those Were the Days

By Mary Wynn

Mr. Webster says a melodrama is a kind of drama, romantic and sensational, with music interspersed, typically ending happily. Someone else has elaborated a little more by saying it was originally a dramatic piece of French invention, in which interest is heightened by the character of vocal or instrumental music accompanying certain situations.

Enough for that. Anyone knows that the most vivid picture of "sure 'nuff meller-dramer" is depicted by a black-mustached villain pursuing a frantic, weeping heroine, who is barely saved from his clutches by the unexpected appearance of a handsome hero.

In the time of truly heart-rending scenes of tragic melodrama, no actress was considered great until she had played Little Eva on the ice in "Uncle Tom's Cabin." They were the good 'ol days—of bartenders, mustache cups and defenseless womanhood. Amid hisses, whoops, howls and coins thrown on the stage, the villain (accoutrement: black and white checkered suit, celluloid collar, ascot tie, black hair—sometimes curly, but usually sleek—and a drug-store complexion; optional: sparkling stick pin, linen duster) would relentlessly pursue the innocent and terrified blonde, ashy-complexioned, wide-eyed, weak soprano-voiced heroine to the edge of a steep precipice. The wasp-waisted maiden had not the ghost of a chance. In her anxiety to save her virtue, she would climb trees, despite the voluminous layers of four or five ruffled petticoats. But did this daunt Heartless Harry? No—he would follow her to the furthestmost limb. Then—John Dalton of the United States Marines (strains of "Stars and Stripes Forever") with an honest face, falsetto voice, melting eyes and

desperate courage, his hand in his vest-front and his sweetheart's locket next to his heart—would dash up and with one puny blow completely knock the villain out.

But not always. In the most pathetic scenes, the villain would overtake little Nell at the extremity of that furthestmost limb. Then, gentle reader—"Oh, father, you wouldn't turn a dog out on a night like this." But the stern parent would, and did. Then "Hearts and Flowers" and a picture of the outcast in a snowstorm, head bent low and a thin, plaid shawl around her shivering shoulders.

Perhaps some of you remember "The Black Crook," Molly Baun's paper-back novels and John Golden's Opera Company, which traveled over the country putting on such hits of the day as "Ten Nights in a Barroom," "East Lynn" and "Way Down East." There was always touching music to make more vivid the anguish of the struggling heroine or the triumph of the one-track-minded hero. Some were "Father, Dear Father," "Sweet Bunch of Lilacs," "After the Ball" and "Daisies Won't Tell." Once in a performance of Golden's company, a reader recited a dramatic poem, each verse ending, "But the villain still pursued her." Which, after all, was the keynote of most of the "meller-dramers." Too, there is the popular love-scene line, "Call me pet names, dear, call me a bird."

And another plot. The tie that binds—the mortgage on the old homestead. How many remember Denman Thompson playing the mortgage—or maybe it was the hero. Here the prodigal son returns to his home under lash—clackety-clack—leaps off his trusty steed, arriving just as the sheriff is getting ready to fore-

close. With arms about his weeping mother and a bracing backslap for his blubbering old father, he plunks down the mortgage money, while the villain lurks in the background, heaving a thwarted sigh from sneering lips.

These were days when actors were dramatic not only on the stage, but in everyday life lived in a gulf of emotion which would drown anything but tears. One example of this was recalled by one who knows. It seems that a member of a cheap road show indulged in what he considered unheard-of extravagance, and stopped at a \$1.50 per day hotel. Upon entering the dining room one evening, he glanced over the menu, dropped it, heaved a breeze-rustling sigh and tragically declaimed: "No ice cream. No ice cream! My God, a \$1.50 hotel, and no ice cream!!"

Christopher Morley was responsible for the revival of this erstwhile type of entertainment. He produced a play with the subtitle, "Neither Maid, Wife Nor Widow" at the old Rialto Theatre in Hoboken. For awhile the public roared and cheered at the novel performance of the old type of drama, but, educated to modern plays, they soon tired of it. Four or five years ago, Hunter Gardner presented "Ten Nights in a Barroom" at the Little Theatre on Tucker Street. It received the stamp of approval of an appreciative audience.

Many of the younger generation will remember Pearl White in the revived "mellers" of movie serials. The heroine would inevitably be tied to a railroad track with a train whistling in the distance or to the belt of a saw mill. Then in the nick of time would come "her hero." Those were strenuous days for theatre-goers, for they usually remained standing throughout the performance, unable to restrain cries of "Hurry, John, the train is coming, save her!", "The villain, the dirty cur," and "Oh, father, why did you turn Nell out in the snow?"

So back to the days of beer gardens and bed-post-laced corsets—well, men, how else do you think they achieved a wasp-waist?—tonight with "Gold in the Hills" or "The Dead Sister's Secret."

Guild Will Present Children's Operetta at Theatre May 19-20

An operetta, "The Cotton Dolls' Farm," first of a series of children's plays to be presented by the Theatre Guild, will be staged in this building on the afternoons of May 19 and 20.

The play is to be sponsored in conjunction with the American Association of University Women and the first performance, on Friday, has been reserved by that organization. The second performance, at 4 p. m. on May 20, will be open to the public and admission will be 25 cents.

This operetta was written by Mrs. Clifford Weaver of McKinney, who presented her 300 dolls in Fort Worth not long ago, and the scene is laid in the cotton field of a plantation. Behind the theme is the theory that "Dolls speak an international language—the exchange of dolls creates harmony among children."

"The Cotton Dolls' Farm" will provide excellent entertainment for children and grown people as well. Mrs. Lotta Carter Gardner will play the role of the negro mammy and John E. Homan, a vocalist of wide reputation, will have an important part in the cast. Pupils of the Louise Burgess and Elizabeth King dancing schools will present national dances. The Meister Quartet will sing spirituals.

Officers of the guild hope that presentation of this operetta will be the beginning of a movement that will result in creation of a Children's Theatre as an auxiliary to the Theatre Guild and the Little Theatre. The guild plans several similar entertainments, primarily for children, next season.



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"Show-off" To be Closing Play

"The Show Off," the George Kelly masterpiece hailed by Broadway critics as the "best comedy in 20 years," will be the closing presentation of the 1932-33 season.

Burton Lyons, star of many Little Theatre productions, will have the leading role. The play is being cast this week and rehearsals will begin as soon as this play is finished.

Burns Mantle, probably the best known of American dramatic critics, included "The Show Off" among the 10 best plays of the decade.

It was Heywood Brown who said the play was "the best comedy in 20 years."

He added: "Every family has an Aubrey Piper, who is the show-off."

The comedy was written first as a one-act play and was in vaudeville for three years. Finally Kelly heeded the advice of his friends and rewrote it into a full length play. To say it proved a hit would be unfair. It was a riot. Even now—six years after its Broadway premiere—"The Show Off" is a favorite of stock companies and is restricted practically everywhere against amateur production. Only by special negotiations with the play publisher was the Little Theatre able to get the comedy for the closing show of the year.

Little Theatre Units Form Talent Source—Cohan

George M. Cohan, interviewed over WCAU by Philadelphia's only radio dramatic critic, Powers Gouraud, last week, got pretty hot on the subject of Hollywood. Said he wouldn't go back under present conditions for all the Rockefeller money—that the trouble with the place was that it is littered with a lot of dressed up bell-boys. In this category, he made it plain he didn't include artists or writers.

He made some interesting comments on the subject of where the next generation of actors is coming from, surprising many by saying he looked to the little theatre groups. He declared the London theatres in much better shape than ours and said Englishmen are much more loyal to their theatre. Asked about Coward,

he gave him a great hand, calling him one of the most brilliant minds of theatre. He didn't think legalized beer would make much difference to anybody but the brewers and thought its influence on the amusement world would be negligible.

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Fort Worth Little Theatre
and
COMMUNITY PLAYHOUSE
Magazine

Published with the presentation of each play at the Fort Worth Little Theatre and Community Playhouse, 10th and Burnett Streets, Fort Worth, Texas.

JAMES CALVERT, Editor
J. H. McKNIGHT, Bus. Mgr.

Vol. IV May, 1933 No. 6

Decorative Art-Craft Exhibit

Our patrons will find the Decorative Art-Craft Exhibit in the Greenroom very interesting. The artists represented are rapidly becoming recognized in the Southwest in their particular media of expression. Dorothy Austin, one of the youngest and most talented sculptors, is showing some original and amusing subjects in wood. Fred Kramer's Linolium Cuts have been awarded first place by the Allied Arts Association of America two consecutive years. The modern lamp, lanterns and smaller novelties of copper and pewter have been designed and executed by Lynn Ford and Percy Merrick. Perhaps one of the most interesting and most talked about exhibits to take place in New York this season will be at Radio City or Roxy's Theatre, displaying dyed sheepskin rugs and their unusual adaptability to modern decoration. Miss Harper, who is responsible for the local showing here this week assisted by O'Neil and Ford, is doing some very charming things with sheepskin.

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"And Community Playhouse"

It is unfortunate that the term "Little Theatre" lends itself so much more conveniently to newspaper headlines and electric signs than does "Community Playhouse." For "Little Theatre," from its very inception, has carried with it an idea of being the hobby of one set or clique of people. It was not intended to be so; in fact a great deal of effort and thought has been expended in trying to erase that seemingly general impression.

COMMUNITY PLAYHOUSE (cumbersome appendage of the title on your program) expresses very much more precisely what the so-called Little Theatre really stands for. It is, as a matter of fact, the hobby of a certain group of people. But that group is not determined, as many appear to assume, on the social prominence of its members. It is based on a love of the spoken drama. And the love of any art makes neighbors of us all.

The Fort Worth Little Theatre is a civic enterprise. It is here to be enjoyed by rich and poor. If you like flesh and blood drama, it is *your* Little Theatre regardless of your station in life. Just pass the word along, so that we may retain the terse typographical convenience of "Little Theatre" and have it really mean "Community Playhouse."

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Presenting the Cast...

BARBARA DURETTE goes in for revivals. Two years ago she played Julia in "The Rivals." Now she is "our Nell." Barbara formerly worked with the Little Theatre in Oklahoma City and was active in dramatics at the University of Oklahoma and the University of Oklahoma City.

HACO BOYD, who says he is more at home on a polo pony than he is on the stage, is taking his first Little Theatre role. Haco paid his way through college and made a good living for several years afterward by training polo ponies and selling them. He is in the automobile business now, with the Cooke-Melton Motor Company.

RHODA MURRAY HESTER formerly was a state officer in the Business and Professional Women's Club and while a member of that organization appeared in several plays, among them "It Can Be Done" and "Owners in Spain." She is now active in dramatic work at Central Methodist Church and weekly conducts a program over KFJZ.

BURKLYN BRECKENRIDGE is a pupil of Dorothy Compere and has appeared in several of her class productions. This is his first Little Theatre role, however. He is the son of Mrs. Vonrice Breckenridge of 1000 Jennings Avenue.

JANEY LOU JOHNSON, until recently, was a student at the University of Arkansas where she belonged to the campus dramatic club and appeared in several class plays. Now she is studying voice under Helen Emery and two weeks ago won a place in the Euterpean Club Contest.

BLOSSOM FREDERICK is a senior at Stripling High School and will receive her diploma a few weeks hence. She is a musician but this is her first attempt at the dramatic stage.

ROSA LEE CALDER, for 15 years a professional actress, was for three years director of the Play-Of-The-Month Club. Prior to that she appeared in several productions of the Dallas Little Theatre.

STEPHEN J. BRADY had a role in "The First Mrs. Fraser." A former pro-

fessional actor, Mr. Brady studied law in the Creighton University at Omaha and now is practicing here.

WHERRY WORSHAM, a dancer, made her Little Theatre debut in "Shannons of Broadway." She has been instructor-secretary for the Hudson School of Dancing.

EMMA BELLE KRAFT and her portrayal of the "drunk" in "Anna Christi" is one of the high points of Little Theatre history. That was several years ago but the old patrons will always remember the part. She gets another chance at a "drinking scene" in this show. Emma Belle, who is an artist, has been working with the theatre for a number of years. Previously she was with the little theatres in Pittsburgh and Dallas.

WILLIAM PRESTON isn't really like this. He has even been "the hero" in a couple of little theatre plays in the past. But, personally, we don't like Handsome Harry in the show and if you hear a flock of noisy hisses at the back of the house, that's us. Hsssss-hsssss—and a couple of hssss's for good measure, the viper.

LAWRENCE LEARY is a tee-totaler and a staunch supporter of prohibition (or maybe we're wrong) and he is taking the part of the drunk because he's a good actor. He was in "Trial of Mary Dugan," "The Play's the Thing," "Ten Nights in a Barroom" and a lot of others.

R. M. FINEGAN ought to make a good bar-tender—he doesn't touch the stuff. Two months ago he was an Irish cop in "Ladies of the Jury," and last year he was a Russian cop in "Lower Depths." That time he was a Dutch reporter in "Front Page" doesn't count.

EDWARD KENT BARBER is playing his first role with the Little Theatre. It will be a safe prediction to say he will get others. He is a grain merchant, with Barber-Merrill Grain Company.

GARRY SICKLES has been an enthusiastic Little Theatre fan although this is his first part. He played the lead in the Play-Of-The-Month Club production of "Climbers" and has been in numerous

Bar-Nothing casts at the University Club. In business he is with the Laubenheim-Balfour Insurance Agency.

HAROLD A. MEIERDING, another member of "Ladies of the Jury" cast, joined this show last week. He has been in several Little Theatre plays.

JAMES A. BYRON writes his own "obituary" as follows:

I was standing alone in front of the hotel talking to Klyde Kraft and Bill Preston when an empty cab drew up and who do you suppose got out? Dick Finegan and Haco Boyd!

Feeling as if someone had just left, I allowed myself to be drawn into a monologue with them and understood from this strange interlude that Mr. McKee, having cast the four of them in the aforementioned "Mellerdrammer," was looking for actors and had asked me to take a part and here I am.

Oh, yes, I am quite right about Klyde having been cast. Although his name does not appear on the program, he is taking the part of Alphonso Pettijohn, the murdered man who had no friends. (He too was a radio announcer.)

ALFRED BRYAN, perfectly at home on any stage, is especially at ease in a show of this type. He was brought up on 'em. Alf remembers the professional stage in the days when the most successful show was a "blood and thunder" meller.

PAUL HARDING, a newcomer to Fort Worth, is making his first stage appearance. His dramatic experience heretofore was confined to school plays. He moved here recently from Houston.

JOHN A. BERGIN was in vaudeville on the West Coast and played in "Robin Hood" in the Hollywood Bowl. He came to Fort Worth several weeks ago, in time to work back-stage during the production of "The Command Performance."

E. C. SCHULTZ, the "professor," recalls the "good old days" of the Byers Opera House and the Savoy Theatre when he was a professional musician. He was in the pit of the old Byers when it was opened, many years ago.

"We played 'East Lynne,' 'Ten Nights in a Bar Room,' 'Two Orphans,' 'Uncle Tom's Cabin' and all the rest of them in

those days," he recalled the other night. "These lines are certainly familiar—and the music."

Assisting him in the pit is his daughter, FRIEDA HELEN SCHULTZ.

Where Are Your Curves?

By Mary Sears

Mae West is now protesting that the moving picture directors of Hollywood have "done wrong" by the modern leading ladies. She declares that "grandfather couldn't have been wrong" and that he liked the curves that predominated in the Gay Nineties—the curves which permitted the wearing of feather boas, and which necessitated the wearing of nothing short of iron fences about the feminine figure to gird it into the stylishly wasp-waisted shape.

And here we are back at the turn of the Century, with "gold in the hills," and the ultra-ultra fashionable waistline, leg o' mutton sleeves and bicycling all the rage. Of course, having retreated several decades in styles and "drammer," we also have the musical accompaniment.

So when you hear the lines of "Daisy, Daisy, give me your answer, do" wafting across park paths, think nothing of it. Just go home to don your cycling togs and set out for a tandem ride of your own. The approved costume, at least—when mother was a girl, was a broadcloth skirt of neutral tone, which was lined about 10 inches deep with leather to make it stiff enough to prevent the skirt from becoming entangled in the chain, and incidentally, to make the skirt wear longer. With this skirt, which usually was mantailored, was worn a tight-fitting cloth jacket with leg o' mutton sleeves, a shirt waist with high stiff collar and a jaunty little hat, perhaps adorned with a wing or a mass of field flowers. Wings gave a certain dash to one's hat and seemed especially appropriate to the fleet method of traveling. The shoes were bull-dogged as to toe and built for service. Such was the Gibson Girl's best sport costume.

Her street clothes ran to "the hour-glass" waistline, with gored and fitted

skirts; skirts which swept the floor acting as the world's best dust-catchers. Waists, either severe of line with stiff collars and cuffs (with which were worn mannish cuff links), or ruffled and inset with insertion or yards and yards of lace, were fastened down the back with millions of infinitesimal buttons. Keeping waist and skirt together was the belt—which probably was held in place by a large ornamental pin. Watches, instead of being conveniently worn on the wrist, were pinned with a fleur d' lis pin to the waist, just above the heart. The watches, faces carefully concealed from the public gaze by a cover, were decorated with gems, with enamel or with an engraved monogram. Need one add that the hunting cases were of yellow gold only?

Evening clothes went to corded silks, taffetas and other silken materials which could all but stand by themselves. Necklines tended to be very low, and mother's figure being what it was by virtue of pounds and stays, the effect was often far from demure. Ruffles, laces, festoons, drapes and garlands weighed down the

bodices and full skirts of the dressy garments.

Wraps went from short fur capes to long fitted coats. Fur coats were rare, comparatively, with seal and mink predominating. The form-fitting coat was the joy of every woman's wardrobe and blessed was she who owned one of the extremely smart "sealskin jackets." Muffs were also in favor, for style's sake, as well as for the joy they afforded Milady's hands.

What were called "neither garments," if they ever were mentioned above a whisper, must have kept the cotton mills of the country going at full tilt from dawn to dusk. Words like "chemise," "drawers," "petticoats," "corset covers" and "nightgowns" seem to be vaguely connected with this fashion era. The exact function of each article is somewhat vague to the 1933 generation, but they were all finely made, ruffled, starched, tucked and designed to cover as completely as possible all signs of arms, legs and shoulders—that is, for daytime wear.

The Fort Worth Little Theatre and Community Playhouse

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"The Command Performance" will be presented by the Fort Worth Little Theatre as the first production in its new home, Tenth and Burnett Streets, April 4 to 8 inclusive, with a matinee on Saturday. Included in the cast of this romantic comedy are Mary Helen LeMay, Mary Hartman,

Helen Emery, Marionette Lile, William Henri Gonder, C. L. Morgan, W. D. Bell, Franklyn Wolfe, Loren Ward, Guy Moore, Mickey Lavy and Burton Lyons; direction by Blanchard McKee. Call 2-5814 for your reservations now. Prices: downstairs 75c, balcony 50c.



The FORT WORTH

**LITTLE THEATRE
MAGAZINE**

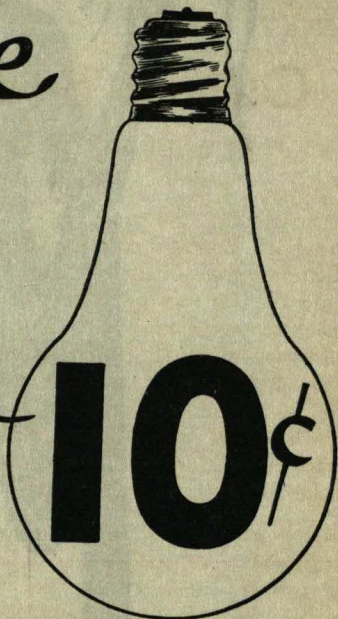
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deserves the support and co-operation of the civic, cultural and commercial interests of our city. The Little Theatre is a community asset.



OF FORT WORTH

The FORT WORTH LITTLE THEATRE MAGAZINE

Vol. V

No. 1

Oct. 2, 1933

Outlook Bright for 1933-34

NEW PLAN OF OPERATION ASSURES GOOD SHOWS

The Fort Worth Little Theatre has better prospects for the season 1933-34 than at any previous time in its history. The condition of the physical plant, the spirit of the workers, the sale of scrip books up to the time of going to press, the capabilities and enthusiasm of the Director and his staff all combine to make the outlook bright.

During the summer months the constitution and by-laws of the Theatre were changed so as to eliminate the words "Community Playhouse" from the name of the organization; provision was made for increasing the board of directors from 25 to 35; the necessary new directors were elected; and responsibility for managing the affairs of the Theatre was vested in an executive committee.

Under this new set-up a smoother running and more efficient organization is functioning to give you and your friends the kind of plays you will enjoy and talk about.

Scrip books will be on sale during the week of "Up Pops the Devil" at the box office and in the Green Room. If you have not already secured yours, don't pass up

the opportunity of saving money on your admissions to the Little Theatre. Each book contains eight pieces of scrip . . . which may be used one at a time for the eight shows to be given this season or exchanged for single admission tickets for any show in any quantity the scrip book holder sees fit.

We know you will want to see all eight shows . . . we plan to make them so good you just can't help yourself! And if you've a friend who has been missing the entertainment waiting for him here, why not suggest that he come to see this show. If he buys only a single admission ticket at first

he can take advantage of the offer described in the box on this page to assure himself of at least seven more enjoyable evenings during the season.

Among the plays being considered for production this year are:

"Whistling in the Dark," "Candle Light," "The Late Christopher Bean," "Green Grow the Lilacs," "Dangerous Corner" and "Clear All Wires."

IMPORTANT

Any person who has purchased single admission tickets for "Up Pops The Devil" and then decides to buy a scrip book may receive full credit on the price of the book (\$5.00) for the cost of the single admission seats purchased by presenting the seat stubs at the box office. This offer is good only during the week of "Up Pops The Devil."

Next Play—"Whistling in the Dark"

Civic Music Campaign to Open

MISS DEMA HARSHBARGER TO BE
PRINCIPAL SPEAKER

By Mrs. John F. Lyons
Secretary Fort Worth Civic
Music Association

The Fort Worth Civic Music Association will hold its third annual Membership Campaign during the week of October 9th, opening with a dinner for all campaign chairmen and workers at the Fort Worth Club at six-thirty on the evening of Monday, October 9th. The honored guest and chief speaker for the dinner will be Miss Dema E. Harshbarger of Chicago who founded the Civic Music Association twelve years ago. Miss Harshbarger is a woman of rare personality and forceful intellect and all who met her on previous visits here will look forward with keen pleasure to her coming on this occasion.

In December, 1931, Fort Worth joined the list of cities enjoying great music and great artists through Civic Music. The first season's membership drive closed with over 1100 members and the second season this was increased to over 1200. The officers and directors see no reason why the third season should not bring an even greater increase, since the cost is small and the advantages great.

The officers that have served the Fort Worth Association from its beginning are W. K. Stripling, president; A. P. Barrett, Thos. S. Byrne, Amon G. Carter, R. O. Dulaney, Leon Gross, Herman Gartner and John P. King, vice-presidents; R. E. Harding, treasurer, and Mrs. John F. Lyons, secretary.

The Civic Music Association plan has several distinctive features. A membership campaign is held once a year for ONE WEEK ONLY. During this week every

man, woman and child in the city is given an opportunity to JOIN the association, the membership dues being fixed nationally at \$5.00 for adults and \$2.50 for students or juniors. No TICKETS are sold to any concerts, admission being by membership card only and at the close of the week's campaign the membership list is closed for the current season. The funds thus secured are placed in a local bank and the local committee appointed to choose the artists knows exactly how much money is available. No artists are announced until the funds are secured, so obviously there can be no deficit, the available amount being budgeted to secure as many and as great artists as possible.

Civic Music Memberships are good in any city where the plan is in operation. For instance, our Fort Worth members have the privilege of attending the five or six concerts offered by the Dallas Association as well as those in Wichita Falls, Tyler and any other city they may happen to visit when a Civic Music concert is given.

Campaign headquarters will be located at Mrs. Lyons' office at Fakes and Company. If you are already a member, the prompt payment of your dues will be appreciated. If you are NOT a member, by all means secure your membership card during the week of October 9 to October 14, inclusive. The drive will close at ten o'clock, Saturday night, Oct. 14.

NEW WORKERS

The Theatre is always looking for new workers. If you would like to be associated along any line in connection with the activities of the Theatre, call 2-5814.

Who's Who and Why

PRESENTING THE CAST

EMILY BURTON ARMER returns to Fort Worth and to the Little Theatre after two years spent doing professional stage and motion picture work. Soon after taking part in "The Dover Road" at the West Tucker Street playhouse, she went to the West Coast where, at the Pasadena Community Playhouse and School of the Theatre, she appeared in a number of productions.

PAUL G. PATTERSON last appeared in "Ladies of the Jury," a hit of last season. Previous to his coming to Fort Worth he worked in stock in Chicago with Harry Minturn. Mr. Patterson recently became operator of the Baldwin Piano Store here.

HAL THOMPSON, staff announcer at radio station KFJZ, is appearing for the first time on the Little Theatre stage. He is a graduate of Stripling High School and attended T. C. U. and was active in dramatics at both schools. We promised Hal we would not mention the fact that he is a bass singer.

LUCILLE TRAUERNICHT also is appearing for the first time before the footlights of the Little Theatre. She studied dramatics at Baylor University and was cast in several productions there before her graduation in 1932. She has just recently returned from the Chicago Musical School where she studied under Walton Pyre.

NOLAN HAVENS has been a familiar figure in musical circles here for the past ten years. His first appearance for the Little Theatre was in the light opera, "Naughty Marietta," last summer. His hobby is collecting Spanish songs and his collection is quite large.

LENARD FINGER is not superstitious and refuses to let the fact that this is his thirteenth Little Theatre role bother him. He will be well remembered for his work last season in "Ladies of the Jury." Among other interests, he is an author and his secret desire is to do "Hamlet" on the stage. In his spare time he can be found in the Fair shoe department.

MYRL JUSTIN will be best remembered for her outstanding work in "Lower Depths" two seasons ago. She is a graduate of C. I. A. and attended the Pasadena Community playhouse, later coming to Fort Worth to take active part in Little Theatre work.

BETTY EVANS is a graduate of Central High School and T. C. U. and is at present connected with the Chamber of Commerce. This is her first appearance with the Little Theatre.

JAMES NEWKIRK is another newcomer to the Little Theatre but took part in numerous dramatic productions while attending T. C. U. He appeared in "Where the Cross Is Made," which won the district championship while at Central High School and directed as well as acted in "Call of the Banshee."

MARY HARTMAN and CHARLES TABER have been written up in these columns many, many times. Both of them stepped into this cast practically just before the curtain went up.

BATES McCLELLAN also makes his debut in this show but for the past few years he has taken active part in civic dramatics and radio work. His experience was gained in stage productions while attending Central High School.

(Continued on Page 9)

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"UP POPS THE DEVIL"

by ALBERT HACKETT and FRANCES GOODRICH

Directed by BLANCHARD McKEE

Persons in the play . . . in the order of their appearance

John, the Janitor.....	James Newkirk
Biney	Hal Thompson
Polly Griscom.....	Lucile Trauernicht
A Drunk.....	R. M. Finegan
Anne.....	Emily Burton Armer
George Kent.....	Lenard Finger
Mrs. Kent.....	Betty Evans
Steve Merrick.....	Paul Patterson
Subscription Boy.....	Duke Burgess
Kelly.....	James A. Byron, Jr.
Luella May Carroll.....	Myrl Justin
Gilbert Morrell.....	Nolan Havens
A Laundryman.....	Bates McClellan
Mrs. Platt.....	Mary Hartman
Mr. Platt.....	Charles Taber

*The action takes place in a studio apartment in an old house down-
town, New York City. Time: the present.*

ACT I. Early Evening . . . March

ACT II. Late Afternoon . . . July

ACT III. Late Afternoon . . . September

THE PRODUCTION STAFF

Production Chairman.....	Mrs. W. M. Harrison
Costumes.....	Mrs. Maizie Smith Tucker
Set designed by.....	Hubert Hammond Crane and Associates
Furniture.....	Mrs. James T. Taylor, Mrs. Cecelia Combs Bell, Helen Rich- ardson
Properties.....	Louise Burgess, Mrs. J. W. Shugart, Jr., Annette Gurney
Electrical Effects.....	Seth Barwise
Stage Manager.....	Thomas Knight
Assistant Stage Manager.....	Richard Park
The Scenery Constructed by.....	Thomas Knight
Stage Assistants.....	J. T. Miller, Owen Elliott, Charles Richardson

THE HOUSE STAFF

House Committee.....	W. C. Preston, Jr.
Ushers.....	Veronica Helfenstellar, Frances Griggs
Box Office.....	Mrs. W. K. Fuhri

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Why Is a Workshop?

DIRECTOR ANSWERS QUESTION

(Editor's Note: We promise to tell you all about Robert Nail himself in our next issue. It's a good story.)

By Robert Nail
Director of Workshop Productions

"I don't know . . . I've never tried . . . but I've always—it's funny, but I've always felt that if I were given a chance, I could act."

In such a manner did nearly every one of the fifty-odd people who came to see about the newly organized workshop during its first week of existence introduce himself. Some, of course, had been in plays—in high school, or perhaps as long ago as grammar school. They altered the introduction slightly:

"I used to be in plays . . . and I always liked that sort of thing . . . and I thought—well, I thought I should like another chance."

The main purpose of the Little Theatre Workshop, if it is to answer any sort of need, can clearly be drawn from the two speeches: it should, if it is to serve as an adjunct of the Little Theatre, give the timid hopeful his first chance on the stage and the bolder amateur his first crack at a large part. Whereas the regular productions of the Little Theatre proper, so dependent as they are upon popular success, require seasoned actors whom the director can trust to put a play over, the Workshop productions, free of heavy financial responsibilities, can make use of greener—but not less talented—actors and thus allow every man his hour upon the stage.

So, perhaps the main purpose of the Workshop is just that of allowing each man his hour. Its policy, then, must be to give as many people as possible as many good parts

as possible.

But the Workshop will be more, too. It will give amateurs the fundamental training necessary to make their appearance in the regular Little Theatre productions possible. There is great hope of discovering and developing new material which will increase the size of the acting company from which the major productions are cast.

Mr. Crane, who has designed numerous sets for Little Theatre plays, has offered to help those who want to learn and practice scene-designing. He will criticize drawings and teach beginners some of the fundamentals of the work. Playwrights who want their dramas tried out will find the Workshop ready to help them to their chance. And members of the theatre's play-reading committees—those who have read enough plays to know something of the way a good one is made—have offered to do constructive criticism and to make suggestions for changes in original scripts.

As soon as it gets itself established, the Workshop will become more ambitious and try out plays of an artistic and literary value which will almost but not quite do for regular productions. The Workshop does not have to keep one eye on the box-office; it can afford to wander from the beaten path occasionally.

Productions of the Workshop will, at first, be given one night only, for the entertainment of scrip book holders and guests of the Workshop company. As soon as the performance is over, casting will begin immediately for a second performance. And so on—for an active year.

Symphony Drive Completed

SERIES OF FOUR CONCERTS ANNOUNCED

By Mrs. Harry W. Elliot
Publicity Director, Fort Worth
Symphony Orchestra

The Fort Worth Symphony Orchestra will enter its ninth season of concerts on November 10th under the direction of Brooks Morris. This organization has grown from a small group of music lovers, who were determined that Fort Worth should have the opportunity of hearing the best of the world's musical literature to an orchestra of such proportions and of such artistic ability, as few towns this size can boast. The repertoire of this orchestra includes all the compositions played this season by the New York Symphony, and the performances compare favorably with those of the larger cities.

For three seasons now the Woman's Club of this city has sponsored the orchestra, and it is with pride that they relate that this is the only city, so far as is known by the directors of the organization, which closed the last season's concerts with a balance in the bank.

A successful drive for season memberships in the orchestra association has just been closed and plans for this season's concerts are completed. They include four concerts, the programs for which have been selected to please all groups without sacrificing the high musical standard which the orchestra has attained. Each concert will present as soloist some outstanding artist, the first being Miss Mary Alberta Mueller, pianist.

Members of the committee in charge have extended a particular invitation to those who wish to ally themselves with the work of the Guild to be present, as well as old members.

Presenting the Cast (Cont.)

R. M. FINEGAN was a bartender in "Gold in the Hills" but goes from "supply" to "demand" in appearing as the inebriate in this production. He has been seen frequently in the past three seasons and lists "Ladies of the Jury," "Lower Depths," and "June Moon" among the shows in which he has participated. (Off stage he doesn't touch the stuff.)

DUKE BURGESS is a graduate of Poly High School and attended T. C. U. where he gained his dramatic experience. He was in the chorus in "Naughty Marietta" last summer.

JAMES A. BYRON, JR., being on the Publicity Committee, refuses to talk about anything but that. Last summer he handled publicity for "Naughty Marietta" and didn't even get to see the show so he decided to have a cinch on this production. He figures that he will miss only three minutes of the show from out front (two and one-half minutes spent taking off make-up).

THEATRE GUILD PLANS MORNING COFFEE

While the actual day has not been set, the Theatre Guild is planning a morning coffee at the home of Mrs. Jule G. Smith, 1315 Elizabeth Boulevard, some weekday morning at eleven o'clock during the last week of October. The definite date will be announced in the daily papers just as soon as set.

Inasmuch as the gathering is being held in the morning and coffee is being served instead of tea, the affair could not be called a silver tea, but the principle is the same.

**Fort Worth
Little Theatre
Magazine**

Published with the presentation of each play at the Fort Worth Little Theatre, 10th and Burnett Streets, Fort Worth, Texas.

Editorial Committee
BURTON LYONS VICTOR LeMAY
JAMES A. BYRON, JR.
JAMES CALVERT

Advertising Manager
ROY SLENTZ

Vol. V October 2, 1933 No. 1

**BOX OFFICE
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Mrs. W. K. Fuhri, Box Office Chairman, has issued a special invitation for anyone interested in working in the box office to get in touch with her.

**BELATED CREDIT
WHERE IT IS DUE**

Better late than never . . . inadvertently we neglected to express our appreciation of the cooperation of The Fair Beauty Shop, Esther C. Haney Hat Shop and the Brantley Floral Shop in the production of "The Show-Off," the closing show last season. May we be forgiven?

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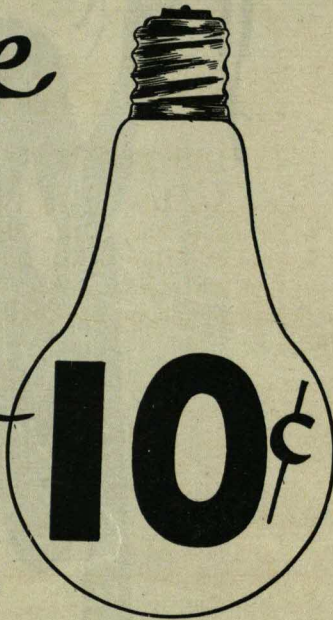
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deserves the support and co-operation of the civic, cultural and commercial interests of our city. The Little Theatre is a community asset.



OF FORT WORTH

New Production Policy

FUTURE PLAYS TO RUN ONLY FOUR DAYS

Beginning with the production of "Whistling in the Dark," the Fort Worth Little Theatre will only present four performances of each play instead of the six previously given.

Because of a conflicting date with another major civic activity, the Fort Worth Symphony Orchestra, "Whistling in the Dark" will open on Monday night and close on Thursday instead of opening on Tuesday and closing on Friday, as will be the case with the remaining shows of the season.

The Board of Directors feels this policy will result in better plays, as it gives the actors and production staff a chance to do their best without going "stale." Expenses will be materially reduced by the elimination of the two nights and it is felt that attendance will actually increase.

The capacity of the Theatre is such that all scrip book holders and a goodly number of single seat buyers can be properly accommodated during four nights of a play's run.

Remember, the next play will open on a Tuesday night—run for four nights—closing with the Friday show.

Your cooperation with the box-office committee will be appreciated more than ever. Remember the telephone number—2-5814—and call us early.

Curtain will continue to be at the same time—8:20.

SEND SOMEONE ELSE TO SEE THIS SHOW

This is your theatre just as much as anyone else. You want to see it succeed. There's one way you can do a great deal to make it succeed with very little effort.

If you enjoyed this show, make it a point to tell some of your friends who just never have gotten around to going to the Little Theatre about it. Suggest that they come to the show on one of the remaining nights. They'll have a good time—and your theatre will be further on its way toward real success.

Remember the telephone number, 2-5814—and the prices for seats, 75 cents downstairs and 50 cents for the balcony.

CHAIRS FOR "UP POPS THE DEVIL"

Long after the program had been printed, practically just before the curtain was ready to part, there were still no suitable chairs on the stage for Anne to give Steve and Steve to give Anne in the course of the action in "Up Pops the Devil."

Joe Lowry, of the Lowry Furniture Company, however, came to the rescue. He opened his store on Sunday afternoon and allowed the furniture committee a free hand in choosing just what they needed. And we certainly thank him.

"Whistling in the Dark"

SOME OF THE WHISTLERS—AND THE WHISTLED AT!

BILLY HIGHTOWER is back in Fort Worth after a two-year sojourn in California, one year of which was spent in the Pasadena Community Playhouse and School of the Theatre and six months in stock with Gilmor Brown. He numbers "The First Mrs. Frazer," in which he was cast as Murdo, "Sound of the Gong," and "The Devil Passes" among the shows in which he had roles while he was on the coast. His last Little Theatre production was "Philip Goes Forth" in which his work in the title role will be well remembered by those who saw the production season before last. Billy, who returned to his hometown only last August, will no doubt be seen often in the future.

JACQUELINE JOYCE is a newcomer to this city but not to the stage. While in Chicago she was active with the Revinia Players and in "Rebound" was cast as Evie Lawrence in her last appearance in that city. Prior to that she was very active in dramatic work both on the stage and radio. Mrs. Joyce has made Fort Worth her home since her marriage only a few months ago.

PAUL HAMILTON is trodding the Little Theatre boards for the first time but it is very safe to say that it will not be his last appearance. He says that he has never done any dramatic work since his high school days but admits participating in minstrels at various times. He can be seen counting his change at the First National Bank during business hours.

J. L. SULLIVAN appeared in two productions year before last;

"The Trial of Mary Dugan" and "Passing Brompton Road." His liking for the stage has also led him into minstrels at the Elks and University Clubs.

HERBERT BERKMAN comes to Fort Worth from Dallas where he was seen often on the stages of the Little Theatre, Workshop, and Oak Cliff Playhouse. His most recent role was D'Amaro in the "Last Mile" and before that numbered "Camille," "Caesar and Cleopatra," and "Hamlet" on his list.

RHODA MURRAY HESTER drew much favorable comment for her work in "Gold in the Hills" last season. For some time past she has been very active in radio and civic work and at the present is program chairman of the Business and Professional Women's Club. In addition to this production, Mrs. Hester is working on two other shows in which she will appear before Christmas with other organizations.

LeROY THOMPSON attended Polytechnic High School here and has been associated with the Vagabond Players in the past. While at school he was cast in several plays and especially liked his part as Warden Holt in "The Valiant." This, however, is his first Little Theatre role.

FLOYD E. WATSON also comes from Dallas although he has been a resident of Fort Worth for about three years. A graduate of Baylor University, Mr. Watson disclaims any previous experience on the stage.

(Continued on Page 8)

First Workshop Play

ENJOYED BY GOOD AUDIENCE

The Little Theatre presented the first Workshop program last month offering a one-act play "Tribunal" and a three-act show, "The Thing a Man Loves." Both shows were written and directed by Robert Nail and a full house responded enthusiastically to the new feature, the shows, players and sets all being well received. Mr. Nail wishes to remind you that he is desirous of meeting anyone who is interested in workshop shows, and asks that those who wish to work in any phase of theatre work to call upon him. He assures us that everyone interested will be put to work immediately.

On Thursday night, November 16, the second Workshop program will be offered to all Little Theatre scrip book holders, each of whom is entitled to attend and bring a guest free of charge. Three one-act plays will be given: "Querida," a story of Texas in the year 1849, written by Margaret Wynn Harrison, who is a member of the executive board of the Little Theatre; "Riders to the Sea," the setting of which is in Ireland, and the work of J. M. Synge, whom that country lists as one of the foremost playwrights, and "Rehearsal," which deals with a girl's school and is the work of Christopher Morley.

These workshop shows are well worth attending and to the many who for some reason or another did not see the last ones a special invitation is extended for these and future shows. We feel that you are interested in what this department is doing and the only way that this conclusion may be proved is for you to attend the shows that are presented. Everything connected with the workshop is han-

dled as a separate and distinct unit. The scenery for the three shows now in rehearsal is being designed and constructed by that group. The actors for the most part are selected from the list of applicants who have not had previous Little Theatre experience and your support is the only recognition that they can expect. Do not think, however, that this is an apology of any sort for the workshop group, for it is not. Although nothing pretentious is being attempted at this time, each show has value or it would not have been selected. You are entitled to attend the workshop shows and the workshop shows are entitled to your support.

The curtain on the first production next Thursday will rise at 8:30 p. m.

THANKS TO AN OLD STANDBY

For years patrons of the Little Theatre have been seeing the line "Furniture from Ellison's" in the program. Robert Ellison, long a member of the board of the Little Theatre has, since the very beginnings in the Gardner barn on Lipscomb Street, taken an active interest in seeing that the Theatre got what it needed in the way of furniture for its sets, always at considerable trouble and often at no little expense.

Sometimes all of us are prone to just take things for granted, especially when those things have been offered cheerfully over a long period of time. The Board of Directors and the workers of the Little Theatre want Bob Ellison and his store to know their support has certainly been appreciated.

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Directed by BLANCHARD McKEE

Persons in the play . . . in the order of their appearance

Cast list including Hilda, Joe Salvatore, Slim Scanlon, Herman Lefkowitz, Charlie Shaw, Jacob Dillon, The Cossack, Benny, Wallace Porter, Toby Van Buren, Cap O'Rorke, Police Sergeant, Rhoda Murray Hester, LeRoy Thompson, Joe Brown, Herbert Berkman, Talbot Wildman, Paul Hamilton, Lou Edwards, Floyd Watson, Billy Hightower, Jacqueline Joyce, J. L. Sullivan, Richard Park

The action takes place in the living room of Jacob Dillon's house near Spuyten Duyvil, a suburb of New York City. Time: the present.

Act I. Late afternoon in March. Act II. Ten o'clock that night. Act III. 5:30 a. m. the following morning.

THE PRODUCTION STAFF

Production Chairman, Costumes, Set designed by, Furniture, Properties, Electrical Effects, Stage Manager, Assistant Stage Manager, The Scenery Constructed by, Stage Assistants

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Inside the Workshop

SOMETHING OF WHAT HAPPENS BEHIND THE SCENES

(Editor's Note. . . Again we fail to present the promised interview with Robert Nail, Director of Workshop Productions. He very craftily manages to get around being interviewed on the subject of his past life by selling us on the idea that people would rather read about the Workshop itself.)

On October the 12th, the Workshop—faced with a large and most obligingly well disposed audience—gave its first performance. It got off to a timid start but it got off promptly (8:30 precisely as advertised) and that was something, considering that, at five o'clock on that self-same day, the Workshopers had finished only one set of scenery and were not quite sure what the second should look like.

But the foots and borders were turned on time and the christening ceremony began. The event was the swift climax of a rushed week. When, on the preceding Saturday night, the final curtain ended the run of *Up Pops the Devil*, Mr. McKee turned the stage over to us, and for five lively days, beginning with a rehearsal that very night, the theatre was ours. Nails were driven. Canvas was stretched. Flats were lashed. Paint brushes were flung. Properties and costumes, gathered from all parts of the town, were piled in the wings. Grease paint was smeared. Last minute lines were learned. Actors stunder under the hot lights for gruelling rehearsals, wearily wondering who ever started the idea there is something transcendent about a stage career.

Magic of the Theatre

But somehow, by grace of that strange magic—not so strange,

either, if one stops to think of all the sweating, exhausting, frantic work that goes into a production—which makes things click in the theatre, the christening went by fairly gracefully. The press said we gave our production with the "informality of kids playing show in the barn," and perhaps that was not a bad way to begin, inasmuch as the press, agreeing with the general opinion of our audience, seemed to enjoy our barn-like informality.

Second Workshop Play

Now the Workshop, just about to get itself into the final stews before production, is making ready for its second appearance. It is better organized now, works more smoothly, knows a little better what it is doing, has profited from its month or so of experience, and—though not yet bold enough to hope to knock 'em dead—feels relatively sure that, even as it goes

(Continued on next page)

PRESENTING THE CAST

(Continued)

TALBOT C. WILDMAN will be remembered for his work at the Tucker Street Playhouse three years ago in "This Thing Called Love" and "The Pelican." Since that time he has spent a great part of his time out of the city and has not had the opportunity to take parts in past shows. We are glad to welcome Mr. Wildman back into the fold.

LOU EDWARDS until recently was a student at Texas Tech at Lubbock. While there he was too busy studying to become an engineer to do much stage work, although he did have a role or two sandwiched in between exams.

INSIDE THE WORKSHOP

(Continued)

about its primary business of training young hopefuls, it can amuse you. Under the guidance of Mr. Crane and his experienced assistants, a class in scene designing has been organized. Our next production will, therefore, have sets designed and built by members of our own group. Though no step has yet been made to establish an organized play-writing section of the Workshop, twelve amateur plays have been turned in for consideration. Since it is a standing policy to produce at least one original play on each Workshop bill, some of these stand good chances for future production. Finding that the diction of most of the anxious actors could stand a little fundamental improvement, we are instituting, next week, a class in that subject for members.

As for these members, their number has swelled to well over a hundred and a quarter now. About twenty people worked on the first show; nearly forty should be involved in the second. If it can persuade its members to be patient, the Workshop assures you that, eventually, you will have a chance to see all of them at work in some capacity at this hypnotizingly fascinating business of putting on plays.

Next Week's Show

There are great plans in the air, but you may expect, next week, something a little less vague than plans—the presentation of three one-act plays: Margaret Wynne Harrison's colorful romantic *Querida*, J. M. Synge's flawless tragedy, *Riders to the Sea* (the hardest thing we have yet undertaken), and Christopher Morley's delightfully satirical comedy *Rehearsal*. These will be presented on Thursday, November 16th (8:30 p. m.). If you are a script-book owner or a mem-

ber of the Workshop, you are free to walk in and see the plays at no cost. If you are neither of these, you will have to go to the trouble of getting some one to invite you.

ALBERT McCLEERY NEW DIRECTOR OF CEDAR RAPIDS LITTLE THEATRE

Word comes that Albert McCleery, former assistant director of the Fort Worth Little Theatre, has opened his first season as Director of the Cedar Rapids Little Theatre with the same production you will see tonight—"Whistling in the Dark."

The play opened in Cedar Rapids October 24 and one paragraph of the splendid review given it deserves repetition with the request that you follow something of the same policy in telling your friends about the show.

"Whistling in the Dark" is a mystery and it wouldn't be playing square with the audience who will see the performance repeated during the rest of the week to amputate all the kicks—especially the closing wallop—by telling secrets. But it is within our range of ethics to tell how the players handled the kicks. They did it with a vim and vigor and speed that sent the audience home satisfied they'd had a swell time."

McCleery was associated with our Theatre several years ago, when all the activities were housed in the West Tucker Street Playhouse. Since then he has held several directorial positions in Little Theatres of the North and East, filling them all with marked success.

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Vol. V Nov. 6, 1933 No. 2

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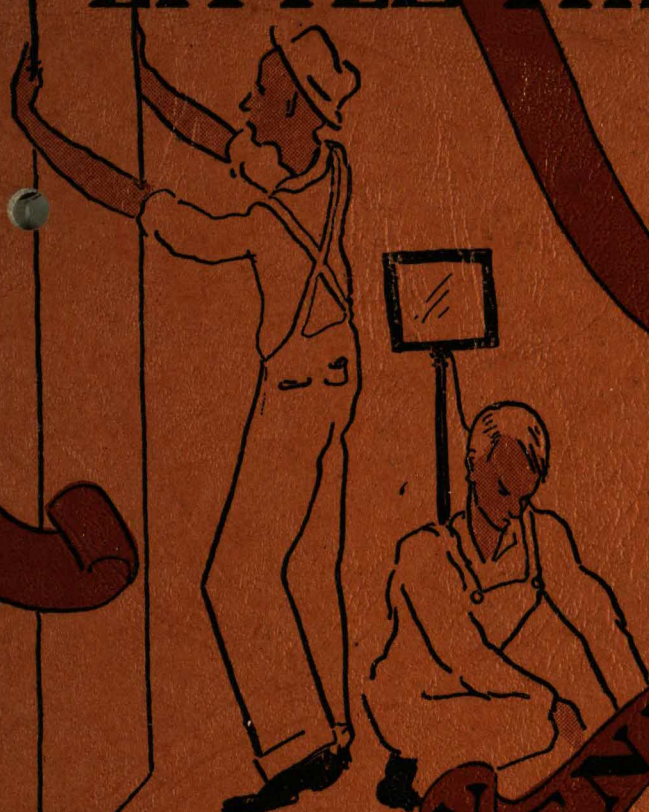
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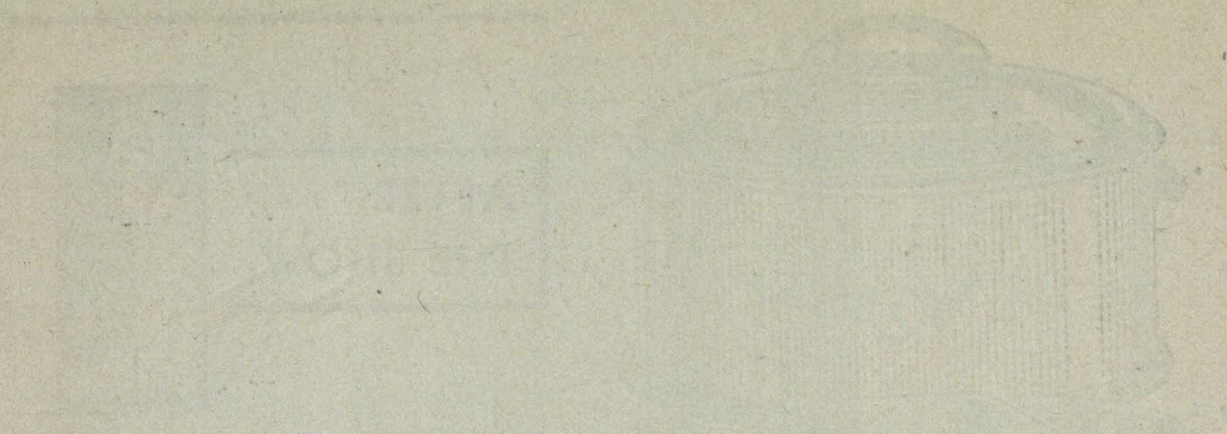
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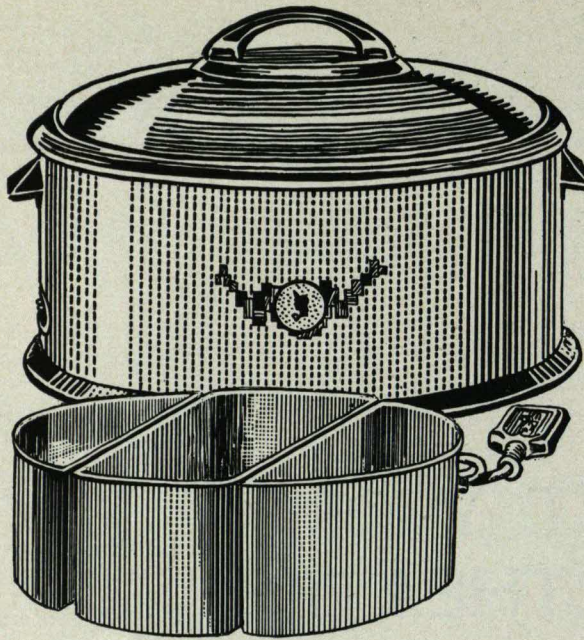
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Helen Emery, W. D. Bell, and Mary Hartman as they appeared in THE COMMAND PERFORMANCE, the comedy which opened the new playhouse last year. Mrs. Emery was seen this year in OLD ENGLISH, Miss Hartman in HELENA'S BOYS and TIME OF YOUR LIVES. Mr. Bell was the Little Theatre's second president.

F O R E W O R D

With this, the final production of its season, the Fort Worth Little Theatre closes its thirteenth year.

If there is, as superstitious people say, any truth in the belief that misfortune and the number thirteen go hand in hand, we—the people whose fate it is to run the Little Theatre—sigh with deep relief. In some respects the hard efforts of the year have turned out dismal frustrations, but we feel that this has been the worst of the bad years and that something much brighter is in store for us. Hope springs eternal, on the stage as well as in the human heart, and even if it was the worst of bad years, it was not so very terrible. There was all the turbulence of indecision that comes with undertaking to operate in this new, large playhouse, the old, old difficulty of locating plays which can satisfy both the box office and our more exacting patrons; the still older and expected problem of making a budget balance. But there were triumphs along with these worries. *The Road to Rome* drew over fifteen hundred people into our theatre—the largest number ever to attend a Little Theatre play. We proved our popular value there.

The number of people who took active part in the year's labor as actors, stage hands, ushers, box office workers, and so on—totals well above three

hundred. And it has been satisfying to find that nearly each person in the three hundred has come back and asked for more. So we have fulfilled our duty to those who desire to share in the art we sponsor.

The year has been an experiment and it has been watched closely. We shall begin next season much wiser directors than we began this. And all signs point to increasing success. Hereafter, we shall stop this silly business of attempting to compete with West Seventh Street and concentrate our energy on building, in Fort Worth, a theatre that is a sound, thriving little altar to dramatic art—and if we do that, we know that the Gods of the Theatre will see that it prospers.

We feel certain that, no matter in what bad fields it has plowed in the past, the Little Theatre is a worthy institution, one that—if it remains true to the proper standards—can be of immeasurable culture and entertainment value. We wish your patience with past errors—say to yourself, could I, under the circumstances, have done better? We request your assistance—and the easiest way of giving us that is to come to our plays religiously. We seek your encouragement. Sometimes we get very fed up with your apathy—just as you grow impatient with our floundering.



Lucile Trauernicht as Amytis in *THE ROAD TO ROME*. Miss Trauernicht also played in *UP POPS THE DEVIL*. (From the pastel by Dickson Reeder.)

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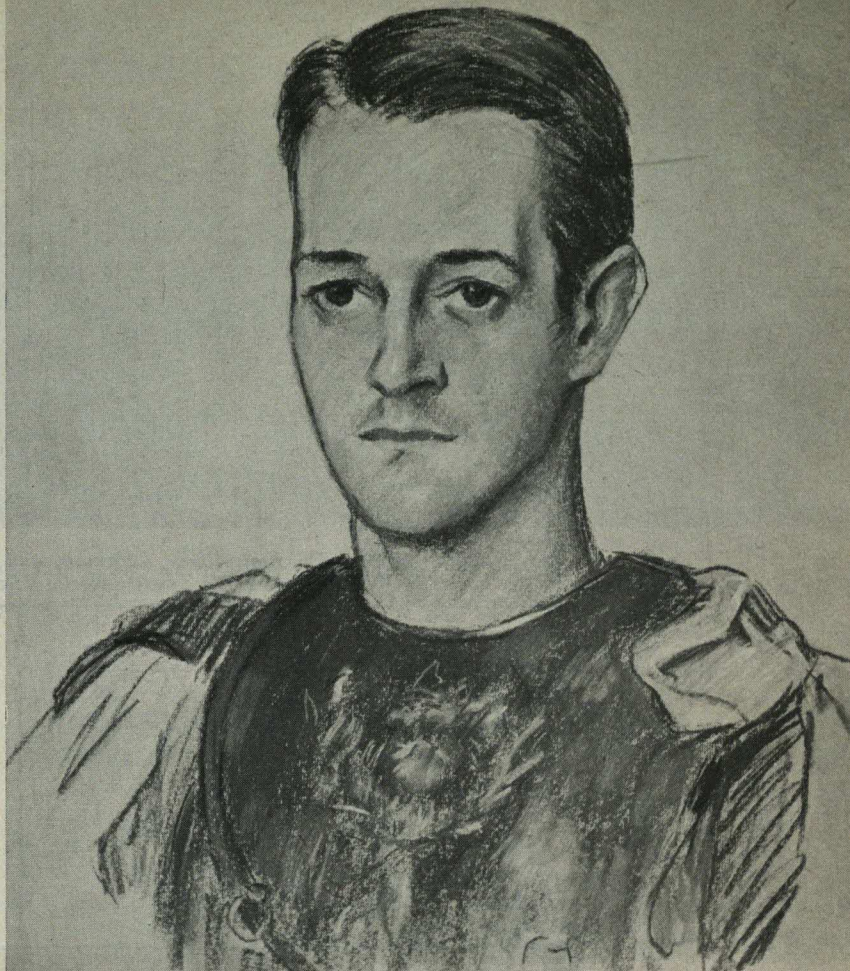
Though somewhat concealed under the more obvious effects of broad comedy and light farce, the significant tone of *The Pursuit of Happiness* is one of sharp and penetrating satire. The authors, Lawrence and Armina Lagner, one of the most successful playwright teams in America, say that the drama, "in its earliest inception, was written as a social satire—an attempt to show something of the problems which any young man or young woman coming from Europe to this country might encounter, whether in 1776 or in 1934."

It is their thesis that the typical American is a paradox of tendencies. "No one coming from Europe to this country at an impressionable age, can fail to wonder at some of the inconsistencies which are met with in the every-day life of most Americans and are accepted without the least bewilderment by men and women who are otherwise logical and rational human beings. How, for instance, in a country which calls itself 'the land of the free' could an institution such as Prohibition exist side by side with that laxity in marriage and in political morals which shocks the sensitivities of the average European?"

To dramatize their thesis, the Langners introduce into a typical New England family of the Revolutionary period, a sensitive, jovial, and highly cultured young Austrian. To bring the young Austrian's reactions into clear focus, the authors confront him, at once, with the ridiculous colonial method of courtship called bundling.

That is the substance of our play.

Much of the substance, as you will see, gets lost under the culminating series of comic situations which arise. But the satire is always there, clicking in the Yankee words of Aaron, present even in the negroid irony of Mose's liberty speech which ends "—and I jest said to myself, 'Joshua, I know you workin' harder than you ever done befo', an' you



Billy Hightower as Hannibal in THE ROAD TO ROME. Mr. Hightower also appeared in WHISTLING IN THE DARK. (From the pastel by Dickson Reeder.)

don' get enough food, an' you don' git enough money, but, lordy, you got liberty!' An' I jes get fooled, suh."

The play is ideal for little Theatre production. It offers nine local actors with parts that really are parts and stars no one. If they manage to do it well, we feel confident that it will prove as satisfying to you out in the auditorium as it has been satisfying to them.

Old Little Theatre patrons should find it particularly interesting inasmuch as Hunter Gardner, who had not a little to do with the rise of this organization, has, all this past season long, played the part of Colonel Sherwood in the New York production and will continue to play it when the company moves on to London for its engagement there.

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Lotta Carter Gardner, Sam Friedhof, Clyde Roberson, and William Preston in *SUN-UP*, 1927. Mrs. Gardner is the only one of the group still active in Little Theatre work. She was seen this year in *TIME OF YOUR LIVES*.

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PEOPLE IN THE PLAY

ALICE HILL SMITH has all this season worked long and diligently in the less renowned positions that this theatre has to offer. She has sold tickets in the box office, collected properties, prompted, played one of the pianos for our revue, and done all manner of good works. So now she gets what may seem a dubious reward, the part of *Meg* in our play—and, consequently, the right to say what a New York critic has called, "The best and funniest third act curtain tag of the season, a line which is alone worth the price of admission."

DICKSON REEDER will probably be most prominently remembered for the part of Little Eva played in *Time of Your Lives*. His impersonation of the negro janitor in that same production assured him of the part of *Mose* in the present play. Mr. Reeder has also done considerable off-stage work and has executed the series of pastel portraits that have been on exhibition in the Green Room from time to time.

J. M. BOYLE had considerable stage experience before he came to Fort Worth. Though he has been in only two plays here, his most satisfying characterization of the amiable lover in *Helena's Boys* established him in the Little Theatre circle.

GENE WOODFIN played in *Old English* for his first appearance in Fort Worth. About that production he remembers two things most distinctly: Alf Bryan and the nine long weeks of rehearsals and readings. There were really only six, but he insists on nine—just to make a better story out of his valuable service to the theatre.

MARJORIE YOUNG we present for the third time. Apprenticed to a slave girl's part in the *Road to Rome*, a maid's part in *Old English*, she now takes a lead. She worked in dramatic art at



Owen Elliott, Billy Hightower, Paul Hamilton, Lucile Trauernicht, and Earl Howard in *THE ROAD TO ROME*.

Southern Methodist University before coming to Fort Worth.

GRACE WILLIAMSON FREDERICK organized and directed a Little Theatre in Parco, Wyoming, and previous to that she did amateur dramatic work in Denver, Colorado. Her last appearance was in Gilbert and Sullivan's *Trial by Jury*. She sang the lead. *Pursuit of Happiness* marks her debut in Fort Worth.

FRANCIS E. SWANN, first appearing as the stage manager in the Little Theatre's revue, *Time of Your Lives*, takes over the difficult part of the Hessian in the present play. He has had, despite his youth, good and hard training in several Eastern stock companies.

RALPH ROGERS tries to be in at least one Little Theatre play each year. He almost failed to get in a production this year, for every circumstance seemed to oppose his getting a part. Originally cast in both *Old English* and *Time of Your Lives*, unfortunate events prevented him from participating in either. We are just as glad he has been saved for the interpretation he gives of *Thad* in the current play.

RICHARD PARKS and J. T. MILLER we list together, for they seem to do most of their work in company. It would be a hard job to run a production without them, for they are the very best and speediest scene-shifters in the countryside. No other Little Theatre workers are quite so faithful. Every once in a while they can be persuaded to take acting parts; and they do those bits just as competently as they do their scene changes.

CHARLES F. KENNEY is an old hand at amateur dramatics. He made his first Little Theatre appearance in *Old English* and managed to create such a stunning and definite impression with a minor character part that he was immediately asked

to play the *Reverend* in our present comedy. He has handled numerous productions for the Laneri High School and the Knights of Columbus previous to his work here.



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Rosalind Gardner Shelley, founder of the Little Theatre.

A Letter About Earlier Days

Dear Seth:

It's a bitter blow to me to have to reminiscence at my age. The past is becoming too important to me but since you want my Little Theatre memories I feel I'll have to revive them for you.

Well, then, the cattle were removed from the barn and The Vagabond Players moved in October 12, 1921. It had set Lotta back \$800.00 to make the barn resemble a theatre and it had ruined Dad's disposition entirely but there we were with seats for 110, and very uncomfortable seats they were too, a nice little stage, and a very little stage it was too, and two dressing rooms and a prop room upstairs where hay had lain formerly in quiet dignity.

I think the success of the opening night must have been due to Lotta's loyal friends who felt sorry for her because of a crazy daughter—you know, the kind of sympathy a parent receives over an offspring with a hair lip. Anyway, 110 people came and paid good hard earned money to come, mind you, and furthermore they applauded! The opus was "Suppressed Desires" and the nervous performers were Marguerite Kerr, Walker Moore and Rosalind Gardner.

Hunter pulled our curtains for us and was scared green. If he dies the death of a starving actor it will rest forever on my conscience! That was the

beginning of the end for him because he got over his nervousness and wanted to act in the next production, and now, 13 years later, here he is on the verge of going to London with "The Pursuit of Happiness."

Mary Hartmann saw to it that we had all our props and she "held the book" in such a way that if we forgot a line the audience wouldn't know it or it would be over her dead body!

Our second show was "Poor Old Jim," wherein Roscoe Carnrike convulsed audiences at every performance, and "The Sweetmeat Game," wherein Marguerite Kerr looked beautiful and gave a lovely performance, Walker Moore was splendid, and I played a blind half-whitted Chinese boy, and my husband says he is not surprised, but I'm not blind or Chinese so I leave you to guess what he means.

Brooks Morris played such plaintive and beautiful off stage music for us that we had 'em in tears. I cried myself one night and my make-up ran all over the place.

By this time we had "caught fire" and people liked us and filled our little theatre to capacity. We were happy and so was Lotta because she was getting her \$800.00 back in goodly lumps. Even Dad was pleased and never missed a rehearsal, much less a performance.

"Sliz" Humble, Mary Postell, Margaret Broad, Harry Brown, Alf Bryant, Charles Moore, Tim Whitehurst, Coral Gillham, George Walker and Leon Moore were among those who had joined our ranks and worked like dogs at anything or everything. We stamped tickets, made costumes, worked on sets and props, took turns at being ushers, made posters, prompted, rehearsed, and acted up to the hilt.

Of course Lotta acted beyond the hilt on her first appearance. It was in "The Wonder Hat" and I had worked, with some cursing, to make her talk to the actors on the stage, not to the audience. Came the first night, the curtains parted, Lotta entered, Mr. Pitner from the first row laughed loudly, Lotta stopped in the middle of a line, looked for him, located him, waved to him and shouted, "Whoo-oo," and the show went on. But what she got from me later!

Then there was the time that Mary Hartmann made her debut in "The Florist Shop" and cried before it started, saying she couldn't do it, then went on the stage and stole the show and I know because I was in it and she wrapped it up, put it in her pocket and walked away with it, right under my nose, too!

Then there was the night of the big blizzard. Every one said to me, "Oh, you can't have a show tonight." I said, "Oh, yes, we can. We're not silly amateurs—it would take more than the weather to stop us." Lotta said, "But everything is covered with ice. People wont come. It's so slippery in front of the barn they will fall down and break their necks." Dad spoke up and said, "Let her have her show. Don't worry about the ladies slipping, I'll fix that up for you."

He did. He took all of Lotta's best Oriental rugs out of the house and spread them from the barn

(Continued on page 13)

The Little Theatre's Aims

by
Seth Barwise

The executive committee feels that if Fort Worth audiences are given the type of thing they enjoy seeing, they will support a Little Theatre out of desire instead of politeness.

The avowed aim of the organization is to make taking part in its productions a privilege rather than a favor upon the part of local actors and technicians, to make the purchasing of a script book a saving rather than a philanthropic duty.

If you want to take on a job that is a job—

Well, anyhow, this being President of the Little Theatre is no bed of roses—nor yet, for that matter, of skunk cabbages. It is rather like those beds that Indian fakirs in carnival sideshows lie on—you know, spikes and nails with their sharp ends up.

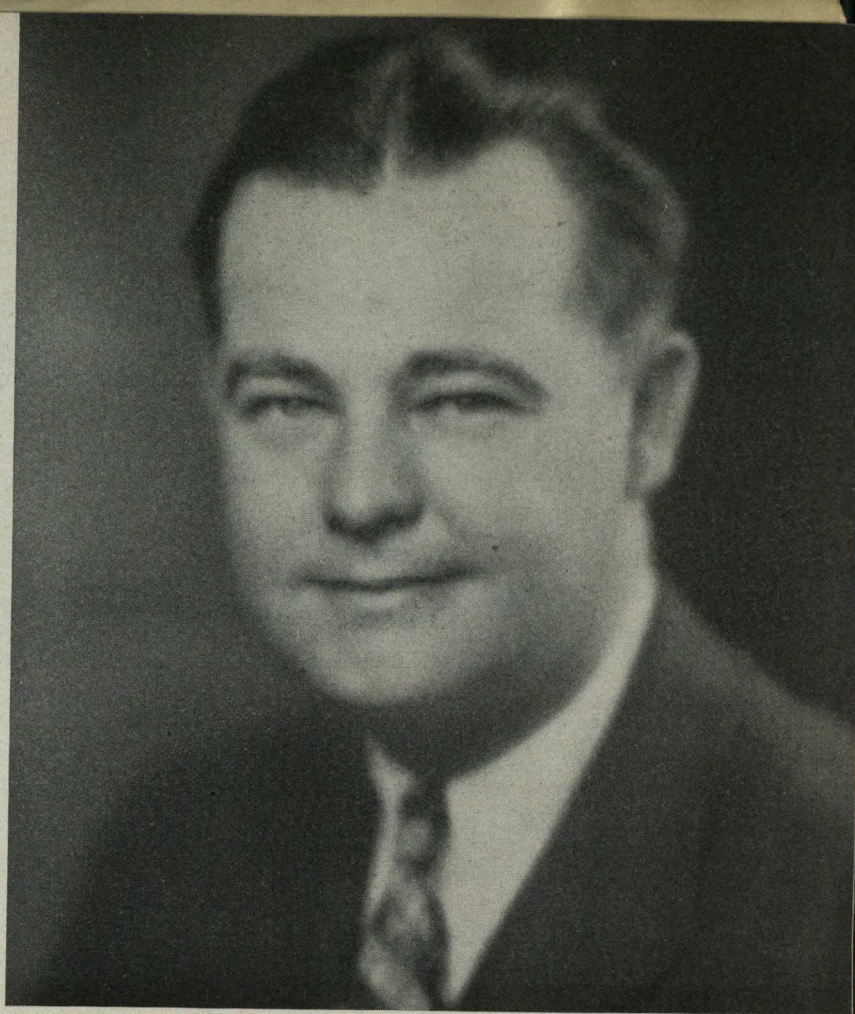
But my term of office has been fun as well as worry, and though I had hopes, when I accepted the job, that it might be more honorary than otherwise, I'm not sadly disappointed that it turned out to be something decidedly different—and damnably active.

The problems besetting the Little Theatre this past season have been so numerous it would be difficult to list them, and my one hope is that the present Board of Directors, of which I am the head, has been able to discover the right answers to all the questions which the problems have presented.

From our study of the Little Theatre, in attempting to run it, we have evolved a modest policy of action which we should like to go on record as calling our aim—and, therefore, the Little Theatre's aim. We have not been able to live up to our aspirations always, but we feel that the program herewith outlined is essentially sound and well worth being a rule of action in conducting a Little Theatre.

To our minds the Little Theatre is founded upon an attempt to make life more interesting to those who enjoy the drama. Its organizers and conductors should never forget that it is primarily a recreational institution devoted to fostering relaxation and fun for those who take part in its plays—and, most importantly, for those who come to see them. This does not mean that the work—for it is work of a very exhausting kind, as anybody who has ever gone backstage in a theatre knows—should be taken lightly. After all one is tinkering with the most ancient of the sophisticated arts, and the arts demand respect. But, all in all, the theatre is consecrated to the civic good—just as much as the City Recreation Hall—and it should not be too solemn about it.

Any worthy theatre should be able to pay for itself. We feel confident that when the Little Theatre discovers its proper course, it can even prosper. Recent experiences point out that attempts to make the organization popular to the masses are futile and costly. Thereafter, we shall cater to those who hold the Little Theatre in special affections, those to whom its productions mean something besides a



Seth Barwise, president of the Little Theatre.

way to pass an evening once a month. This does not mean that we want to establish an "arty" theatre for the exaggerated delight of an exaggerating few. It means that henceforward we should attempt, with the seriousness of a scientist in his laboratory, to produce such plays and to produce them so well that each when it passes across our stage may be stamped—"Quality." There are some valuable plays which combine both worthiness and entertainment and it shall be our task to ferret them out. We know full well that to bore its audiences is the greatest sin a theatre can commit.

Here in our new playhouse we have facilities perfectly adequate for presenting shows with a high degree of technical perfection. This playhouse and all its equipment are at the command of those who want to try their hands in the theatre. For those with professional aspirations it can be a school for experience with the fundamentals, for those who like, in the evenings, to turn from daily work into a field of earnest amusement, the theatre offers the relaxation of playacting, of tinkering with lights, of experimenting with canvas and paint; for those who prefer to take their dramatic art sitting down, the theatre should offer plays well worth a man's time one evening a month.

Some day, we hope, in case we are ever so fortunate as to be endowed, to present all plays free to the public—for the play's sake alone. But until that day, we must be content with merely approaching that aim, with attempting to establish a theatre that can prove, by its very hardiness, that it satisfies a definite need, that it does a valuable service.



Emily Burton Armer and James Newkirk in *LOOSE ANKLES*. Mrs. Armer also played this season in *UP POPS THE DEVIL*. Mr. Newkirk was in that play and *OLD ENGLISH*.

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THE PURSUIT OF HAPPINESS

An American Comedy
by
Laurence Langner
and
Armina Marshall Langner

CAST OF CHARACTERS

(In the order of their appearance)

MEG.....Alice Hill Smith
MOSE.....Dickson Reeder
CAPTAIN AARON KIRKLAND.....J. M. Boyle
COLONEL MORTIMER SHERWOOD.....Gene Woodfin
PRUDENCE KIRKLAND.....Marjorie Young
COMFORT KIRKLAND.....Grace Williamson Frederick
MAX CHRISTMANN.....Francis E. Swann
THADDEUS JENNINGS.....Ralph Rogers
FIRST SON OF LIBERTY.....Richard Parks
SECOND SON OF LIBERTY.....J. T. Miller
REVEREND LYMAN BANKS.....Charles F. Kenney

Staged by Robert Nail

SCENE

The action of the play is laid in the parlor of the Kirkland Farm, Westville, Connecticut.

ACT I

Scene 1—Late afternoon in November, 1777.
Scene 2—Early afternoon, March, 1778.

ACT II

Saturday afternoon a week later.

ACT III

The next morning.
The Colonial setting was furnished in its entirety by
Mrs. W. P. Littlejohn, dealer in antiques.

THE PRODUCTION STAFF

Production Chairman.....Herbert Hammond Crane
Setting Designed by.....John Wesley Jones
Setting Furnished under Supervision of.....Mrs. Lotta Carter Gardner
Properties Gathered by Mrs. Gilbert Smith, Frances Spiller, Marjory Dirks
Setting Constructed by.....Thomas Knight
Lighting and Stage Managing by.....Thomas Knight
Stage Assistants.....Richard Parks, J. T. Miller, Charles Richardson
Costumes by.....The Dallas Costume Shoppe
Holder of the Book.....Frances Spiller



Marjorie Young and Francis Swann in *THE PURSUIT OF HAPPINESS*. Miss Young was also in *THE ROAD TO ROME* and *OLD ENGLISH*, Mr. Swann in *TIME OF YOUR LIVES*.

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Charles Morgan, former president, as Sir Lucius in *THE RIVALS* (1930). He was seen this year in *LOOSE ANKLES*.

A Record of the Little Theatre's Past

Here below we publish for your consideration and for history's sake a list of the plays which the Little Theatre has produced in the past ten years. No very clear and exact record of the first plays given in the Gardner barn on Lipscomb Street is available, but perhaps this list will prove sufficient for our purposes.

How many of these plays have you seen? Is there, by any chance, anybody who has seen them all? Which of them have you enjoyed most?

Enclosed in your program you will find a loose sheet on which this list is duplicated. We ask that you take the trouble to go down it and mark all the plays you have seen and those of them which pleased you most in the way that the instructions at the head of the sheet detail. And if you do not mind, we should like to have your name. The information which may be gained from such a survey, if you will only oblige us, may be of great value to the play-reading committee as it goes about its summer work of selecting plays for next season.

In regard to the list of seasons given below: Hunter E. Gardner served as director from the first to the sixth season; Cameron King served in the seventh and eighth, Elbert Gruver in the ninth, Blanchard McKee in the tenth and until mid-season

this year. Since January the theatre has been in the charge of Robert Nail in the position of Acting-Director. The Little Theatre removed from the Gardner barn to the playhouse on Fourth Street and gave its first production there in October, 1925. The theatre was transferred to the Tucker Street playhouse in October, 1927. The present playhouse was opened in the middle of last season.

Presidents of the Little Theatre have been Lotta Carter Gardner, William D. Bell, Charles L. Morgan, Edmund Schenecker, Marvin Leonard, and Seth Barwise.

The first plays given by the Vagabond Players in the 1921-22 season that marked the birth of the Little Theatre movement in Fort Worth were *SUPPRESSED DESIRES*, *POOR OLD JIM*, *THE SWEETHEART GAME*, *FOR DISTINGUISHED SERVICE*, *THE WONDER HAT*, *THE FLORIST SHOP*, *OVERTONES*, *THE FOUR-FLUSHERS*, *INVESTIGATION*, and *CLARENCE*.

The first production given under the name of the Little Theatre was *THE ROMANTIC AGE*, presented in 1923.

THIRD SEASON, 1925-1926

Play	Author
THE FATAL RUBBER.....	Maurice Baring
THE VALIANT.....	Holworthy Hall
NEIGHBORS.....	Zona Gale
MARY THE THIRD.....	Rachel Crothers
DULCY.....	George S. Kaufman and Marc Connelly
OUTWARD BOUND.....	Sutton Vane
.....	Miss Claude M. Girardeau
POOR OLD JIM.....	William De Mille
THE DRUMS OF OUDE.....	Austin Strong
THE CHARM SCHOOL.....
.....	Alice Duer Miller and Robert Milton
MR. PIM PASSES BY.....	A. A. Milne

FOURTH SEASON, 1926-1927

CAPTAIN APPLEJACK.....	Walter Hackett
ARMS AND THE MAN.....	George Bernard Shaw
YOU AND I.....	Philip Barry
HE WHO GETS SLAPPED.....	Leonid Andreyev
THE INTIMATE STRANGERS.....	Booth Tarkington
HEDDA GABLER.....	Henrik Ibsen
AN IDEAL HUSBAND.....	Oscar Wilde

FIFTH SEASON, 1927-1928

MERTON OF THE MOVIES.....
.....	George S. Kaufman and Marc Connelly
SUN-UP.....	Lula Vollmer
MICHAEL AND HIS LOST ANGEL.....
.....	Henry Arthur Jones
AREN'T WE ALL.....	Frederick Lonsdale
BEYOND THE HORIZON.....	Eugene O'Neill
THE ROMANTIC YOUNG LADY.....
.....	A. Martinez Sierra
A DOLL'S HOUSE.....	Henrik Ibsen
MRS. PARTRIDGE PRESENTS.....
.....	Mary Kennedy and Ruth Hawthorne

SIXTH SEASON, 1928-1929

THE TORCH BEARERS.....	George Kelly
ANNA CHRISTIE.....	Eugene O'Neill
THE YOUNGEST.....	Philip Barry

(Continued on Page 16)

FUTURE PLANS

What are your plans for next year?

Such is the daily query now that the present season draws to a close.

It is still rather early for the announcement of anything definite, and the way circumstance has of shifting Little Theatre plans at the very last moment makes any announcement that pretends to be definite rather ridiculous anyhow.

But below is listed a number of plays that were brought up for serious consideration by the play-reading committee this year, plays that were reluctantly dismissed from this year's schedule, plays that will undoubtedly come under consideration again next year. If any of them have a particular appeal to you, will you be so kind as to list them on the back of the questionnaire sheet enclosed in this program?

In designing next year's season, the executive committee hopes to be able to establish a program at the beginning of the year and to stick by it. Attempts at such a procedure have been made before and have invariably come to nothing; next year's officers may, however, be able to carry through with decision. Such a procedure is an excellent one, for it assures a balanced program and allows time for careful casting, extensive planning, and sufficient rehearsals.

It is hoped that after the close of next season's subscription campaign, the executive committee will be able to budget the money secured in such a way as to allow each play as perfect a production as possible. Under this system, the amount of money taken in will determine the number of plays presented.

The plays that have evoked interest are:

Molnar's *THE GOOD FAIRY* and *LILIOM*.

Shaw's *THE DEVIL'S DISCIPLE* and *SAINT JOAN*.

Anderson's *ELIZABETH THE QUEEN* and *SATURDAY'S CHILDREN*.

Philip Barry's *HOLIDAY* and *PARIS BOUND*.

ANOTHER LANGUAGE—Rose Franken.

SPRINGTIME FOR HENRY—Benn Levy.

ART AND MRS. BOTTLE—Benn Levy.

THERE'S ALWAYS JULIET—John Van Druten.

TONIGHT OR NEVER—Hatvany.

UNCLE VANYA—Tchekov.

If certain still rather idealistic plans mature, it may be possible to present one or two plays admis-



Paul Hamilton as Dillon in WHISTLING IN THE DARK. He also played in THE ROAD TO ROME.

sion free. Such plays will be of a classical nature—Shakespeare, Jonson, or perhaps a Greek drama in modern adaptation.

A LETTER ABOUT EARLIER DAYS

(Continued from Page 8)

door to the street! Of course not a lady slipped but what Lotta gave Dad and me later almost broke our necks.

Like Tennyson's brook, I could go on forever, but surely you've heard enough. They were grand days, fine days and I loved every minute of them.

Now my "child" has grown up and I wish it all the luck in the world and a long and lusty life and a glorious success to you and all the others who are running it.

Yours for grease paint (and those who will pay for it).

ROSALIND GARDNER SHELLEY.

P. S. Did I get you into trouble that time at Princeton when I told you you'd have fun in dramatics? Are you sorry? Are we sorry? Are they sorry? NO!



Sara Benham Renaud, singing "Seven Years With the Wrong Man" in *TIME OF YOUR LIVES*.

THE LITTLE THEATRE PROBLEM

by

Robert Nail

When the last act curtain fell on the final performance of the Dallas Little Theatre's production of *The Lower Depths* a few days ago, the audience, without much ado, arose and left the auditorium, apparently either unaware or untouched by the fact that it may have witnessed the last play to be done by the venerable institution—certainly the last play to be done by the institution under the present circumstances of its existence. The fate of the organization—one of the finest and most noted in the nation—has for a long time been dubious, but now an acknowledged end has been reached. Everybody hopes for a new beginning. That Dallas should let a theatre which has been one of the Southwest's shining monuments to culture die seems impossible. But the future of the Dallas Little Theatre is not the problem of this piece. The regrettable collapse of that organization merely points a problem—or a moral.

There is no doubt in the minds of those who think twice on Little Theatre subjects that such organizations are painfully given to outgrowing themselves, to overestimating their own powers. Critic John Rosenfield of *The Dallas News*, shrewdly commenting on the failure of the Dallas group, says that "more than any other agency in our midst, the Little Theatre gave Dallas the metropolitan, even cosmopolitan viewpoint that was once the city's distinguishing feature." But at the same time he scores the governing body sharply for its policy of "trying to please the faddists and the mob, an impossible program in the face of slender resources." Mr. Rosenfield is not guilty of snobbery—he merely recognizes a fact that most Little Theatre enthusiasts complacently skip—when he realizes that the small group, sensitive and responsive to the art theatre, numerous and generous enough to stand a small and reasonable expense, is always "alienated, dispersed and dissipated" by a policy that attempts to make of a Little Theatre a great theatre.

One must not be too quick to criticize the directing forces of a Little Theatre. Operating such an institution is not so easy as it may seem—especially

when such institutions forget that the word *Little* in the name is of tremendous significance. The theatrical profession is one of the most precarious, variable, and dangerous in the world. Amateur groups are safe as long as they play in barns, but when they venture into the large theatre class they are most likely to encounter difficulties quite beyond them—no matter how cautious their directors. And the reason why is simply this: the Little Theatre movement, though just as worthy and important as it can be, is primarily a small movement *with a limited appeal*. It suffers no depreciation in value simply because it does not have clamoring and widespread success—just as a Picasso picture does not lose in worth because millions of good people fail to catch any whiff of greatness in its simple line and color. The Little Theatre has fulfilled its duty when it gives plays that satisfy those with a critical sense sharp enough to distinguish between the flashing and the solidly good. It does not need the extra added stimuli of S. R. O. signs.

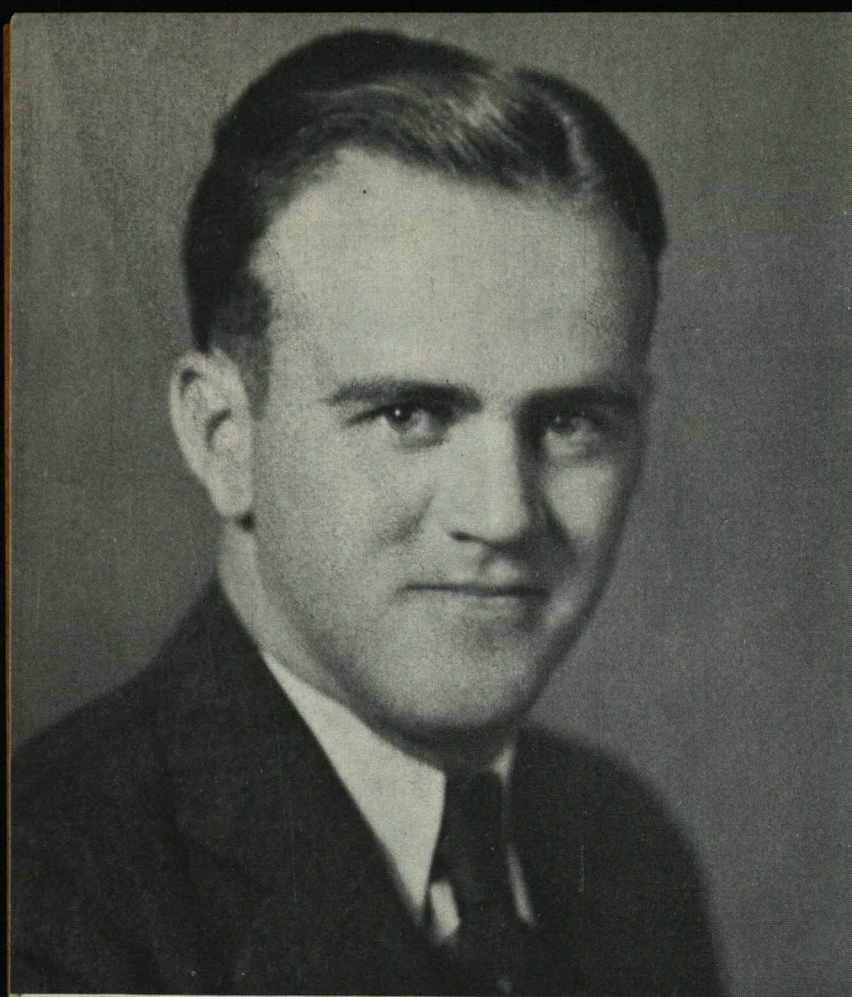
Unfortunately most of the Little Theatres in America were born in the period of credit hysteria which has passed into history as the booming nineteen-twenties. It was not uncommon to outgrow oneself in those days—and never know it. But there is always a day of reckoning and mortgages must be paid. Not a few Little Theatres, once the pride and joys of their cities, have turned out to be prime nuisances—especially to those merchants who must keep extending them credit under pain of injuring a civic good—particularly, when the Little Theatres in their melodramatic madness to pay off the mortgage and save the farm, deem any play worthy of production so long as it promises a popular pull.

The Little Theatre is in its very nature concentrated to dramatic art, and—curiously enough—it succeeds only when it sticks by its birthright. Turn to the page in this program where the list of this Theatre's past plays is printed. Seek out those you remember as successes. Do they not all have titles that rate high in theatrical circles, or opposite them the names of playwrights whom the world considers established and sound?

Though the way is clear and seems an easy one to follow—merely staying within the proper field, concentrating effort on quality, remembering that the experimental theatre is for the amateur dramatic artist's benefit and that only, through all this is so gloriously plain in the mere reasoning out of the matter, it is not anyway near so simple in the execution. But then that is still another problem, worthy of still another piece.



Alfred Bryan as Sylvanus Heythorp in OLD ENGLISH.



Harmon Hodges breaks the record for appearances this season. To his credit: THE ROAD TO ROME, OLD ENGLISH, LOOSE ANKLES, and TIME OF YOUR LIVES.

ACKNOWLEDGMENTS

The Little Theatre is most grateful to Hunter E. Gardner and Mrs. Lotta Carter Gardner for making it possible for us to secure the rights to produce THE PURSUIT OF HAPPINESS concurrently with its New York run. The theatre is also sincerely grateful to those unnamed friends who generously contributed toward paying off the rather stiff royalty rates required for such a new play.

We wish to thank Mrs. Littlejohn for the loan of furniture for this set, and all the other people who have been courageous enough to trust us with the valuable and authentic hand props used in the production. And inasmuch as this is a year book, may we take this opportunity to thank all those friends of the Little Theatre who have kindly allowed us to borrow furniture, drapes, and bric-a-bac throughout the season.

We sincerely appreciate the help of the advertisers who have made this record book and program possible by taking space in its pages.

During the course of a year the Little Theatre becomes indebted to many people, and though the following have not helped us in staging the present production, we should like to thank them again for assistance in the past. Ellison's, Slade's, and the Florentine Shop are always ready to make us invaluable loans. The Medical Arts Beauty Shop did all the coiffeurs for the ladies who played in TIME

OF YOUR LIVES free of charge. The beauty shop in The Fair has done the coiffeurs for this play. The Fair has repeatedly dressed certain members of our casts for plays as has Cheney's. Madame Dione has been most obliging in helping us present, in this evening's play, bonnets that are historically and artictically correct.

A RECORD OF THE LITTLE THEATRE'S PAST

(Continued from page 12)

THE SECOND MRS. TANQUERAY.....Arthur Pinero
HAY FEVER.....Noel Coward
TEN NIGHTS IN A BAR ROOM.....William W. Pratt
GREEN STOCKINGS.....A. E. W. Mason

SEVENTH SEASON, 1929-1930

THE FIRST YEAR.....Frank Craven
CANDIDA.....George Bernard Shaw
THE BUTTER AND EGG MAN.....
.....George S. Kaufman

THE PELICAN.....
.....Tennyson Jesse and H. M. Harwood
ENTED MADAME.....Gilda Varesi and Dolly Byrne
IN A GARDEN.....Philip Barry
MEET THE WIFE.....Lynn Starling

EIGHTH SEASON, 1930-1931

THIS THING CALLED LOVE.....Edwin Burke
MISS LULU BETT.....Zona Gale
THE RIVALS.....Richard Brinsley Sheridan
GHOSTS.....Henrik Ibsen
JUNE MOON.....

.....Ring Lardner and George S. Kaufman
THE PERFECT ALIBI.....A. A. Milne
THE PLAY'S THE THING.....Ferenc Molnar

NINTH SEASON, 1931-1932

LET US BE GAY.....Rachel Crothers
PHILIP GOES FORTH.....George Kelly
THE TRIAL OF MARY DUGAN.....Bayard Veilier
THE DOVER ROAD.....A. A. Milne
THE LOWER DEPTHS.....Maxin Gorky
PASSING BROMPTON ROAD.....

.....Jevan Brandon-Thomas
APRON STRINGS.....Dorrance Davis

TENTH SEASON, 1932-1933

THE SHANNONS OF BROADWAY.....James Gleason
THE FIRST MRS. FRASER.....St. John Ervine
DEATH TAKES A HOLIDAY.....Walter Ferris
LADIES OF THE JURY.....Fred Ballard
THE COMMAND PERFORMANCE.....

.....C. Stafford Kickens
GOLD IN THE HILLS.....J. Frank Davis
THE SHOW-OFF.....George Kelly

ELEVENTH SEASON, 1933-1934

UP POPS THE DEVIL.....
.....Albert Hackett and Frances Goodrich
WHISTLING IN THE DARK.....

.....Laurence Gross and Edward Childs Carpenter
HELENA'S BOYS.....Ila Lublenski Ehrlich
THE ROAD TO ROME.....Robert Emmett Sherwood
OLD ENGLISH.....John Galsworthy
LOOSE ANKLES.....Sam Janney
TIME OF YOUR LIVES.....
THE PURSUIT OF HAPPINESS.....

.....Lawrence and Armina Langner

YOUR ATTENTION PLEASE

In the Greenroom this week we are exhibiting a group of water color sketches made by Miss Marguerite Childress. Miss Childress was a member of the cast of **TIME OF YOUR LIVES** and has recorded some of her impressions of various other members of the cast. We invite you to look at her work during the intermission. Certain of Dickson Reeder's pastel portraits of members of Little Theatre casts this past season are also still on exhibition. Mr. Reeder executed the cover design for this program.

Mrs. Roy Smith recently made the theatre a loan of her collection of books on the drama. They have been most valuable as reference books in the theatre's growing library which includes several hundred plays and a number of works on dramatic art.

Since the beginning of the year, the Little Theatre accounts have been kept by Mr. M. N. Anderson,

who has most kindly given the organization the first dependable set of books it has ever had.

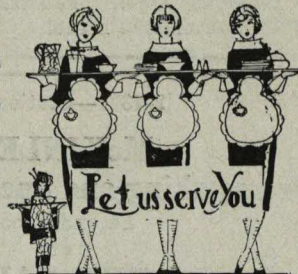
From the private collection of Dr. Samuel Jagoda have come the valuable firearms used in this production.

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How many of these plays have you seen?

Which are the ones that you enjoyed most?

Will you be so kind as to underline the titles of those productions which you have seen and to put a check mark (x) in the margin by the title of the four or five plays you consider the most worthy and enjoyable.

On the back of this sheet please write the name of any play you should like to see the Little Theatre produce.

Sign your name and leave with the usher.

Thank you.

THIRD SEASON, 1925-1926

Play	Author
THE FATAL RUBBER.....	Maurice Baring
THE VALIANT.....	Holworthy Hall
NEIGHBORS.....	Zona Gale
MARY THE THIRD.....	Rachel Crothers
DULCY.....	George S. Kaufman and Marc Connelly
OUTWARD BOUND.....	Sutton Vane
IN A CHINESE GARDEN.....	Miss Claude M. Girardeau
POOR OLD JIM.....	William De Mille
THE DRUMS OF OUDE.....	Austin Strong
THE CHARM SCHOOL.....	Alice Duer Miller and Robert Milton
MR. PIM PASSES BY.....	A. A. Milne

FOURTH SEASON, 1926-1927

CAPTAIN APPLEJACK.....	Walter Hackett
ARMS AND THE MAN.....	George Bernard Shaw
YOU AND I.....	Philip Barry
HE WHO GETS SLAPPED.....	Leonid Andreyev
THE INTIMATE STRANGERS.....	Booth Tarkington
HEDDA GABLER.....	Henrik Ibsen
AN IDEAL HUSBAND.....	Oscar Wilde

FIFTH SEASON, 1927-1928

MERTON OF THE MOVIES.....	George S. Kaufman and Marc Connelly
SUN-UP.....	Lula Vollmer
MICHAEL AND HIS LOST ANGEL.....	Henry Arthur Jones
AREN'T WE ALL.....	Frederick Lonsdale
BEYOND THE HORIZON.....	Eugene O'Neill
THE ROMANTIC YOUNG LADY.....	A. Martinez Sierra
A DOLL'S HOUSE.....	Henrik Ibsen
MRS. PARTRIDGE PRESENTS.....	Mary Kennedy and Ruth Hawthorne

SIXTH SEASON, 1928-1929

THE TORCH BEARERS.....	George Kelly
ANNA CHRISTIE.....	Eugene O'Neill
THE YOUNGEST.....	Philip Barry
THE SECOND MRS. TANQUERAY.....	Arthur Pinero
HAY FEVER.....	Noel Coward
TEN NIGHTS IN A BAR ROOM.....	William W. Pratt
GREEN STOCKINGS.....	A. E. W. Mason

SEVENTH SEASON, 1929-1930

THE FIRST YEAR.....	Frank Craven
CANDIDA.....	George Bernard Shaw

THE BUTTER AND EGG MAN.....
.....George S. Kaufman

THE PELICAN.....
.....Tennyson Jesse and H. M. Harwood

ENTED MADAME.....Gilda Varesi and Dolly Byrne

IN A GARDEN.....Philip Barry

MEET THE WIFE.....Lynn Starling

EIGHTH SEASON, 1930-1931

THIS THING CALLED LOVE.....	Edwin Burke
MISS LULU BETT.....	Zona Gale
THE RIVALS.....	Richard Brinsley Sheridan
GHOSTS.....	Henrik Ibsen
JUNE MOON.....	Ring Lardner and George S. Kaufman
THE PERFECT ALIBI.....	A. A. Milne
THE PLAY'S THE THING.....	Ferenc Molnar

NINTH SEASON, 1931-1932

LET US BE GAY.....	Rachel Crothers
PHILIP GOES FORTH.....	George Kelly
THE TRIAL OF MARY DUGAN.....	Bayard Veilier
THE DOVER ROAD.....	A. A. Milne
THE LOWER DEPTHS.....	Maxin Gorky
PASSING BROMPTON ROAD.....	Jevan Brandon-Thomas
APRON STRINGS.....	Dorrance Davis

TENTH SEASON, 1932-1933

THE SHANNONS OF BROADWAY.....	James Gleason
THE FIRST MRS. FRASER.....	St. John Ervine
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OLD ENGLISH.....	John Galsworthy
LOOSE ANKLES.....	Sam Janney
TIME OF YOUR LIVES.....	Lawrence and Armina Langner
THE PURSUIT OF HAPPINESS.....	

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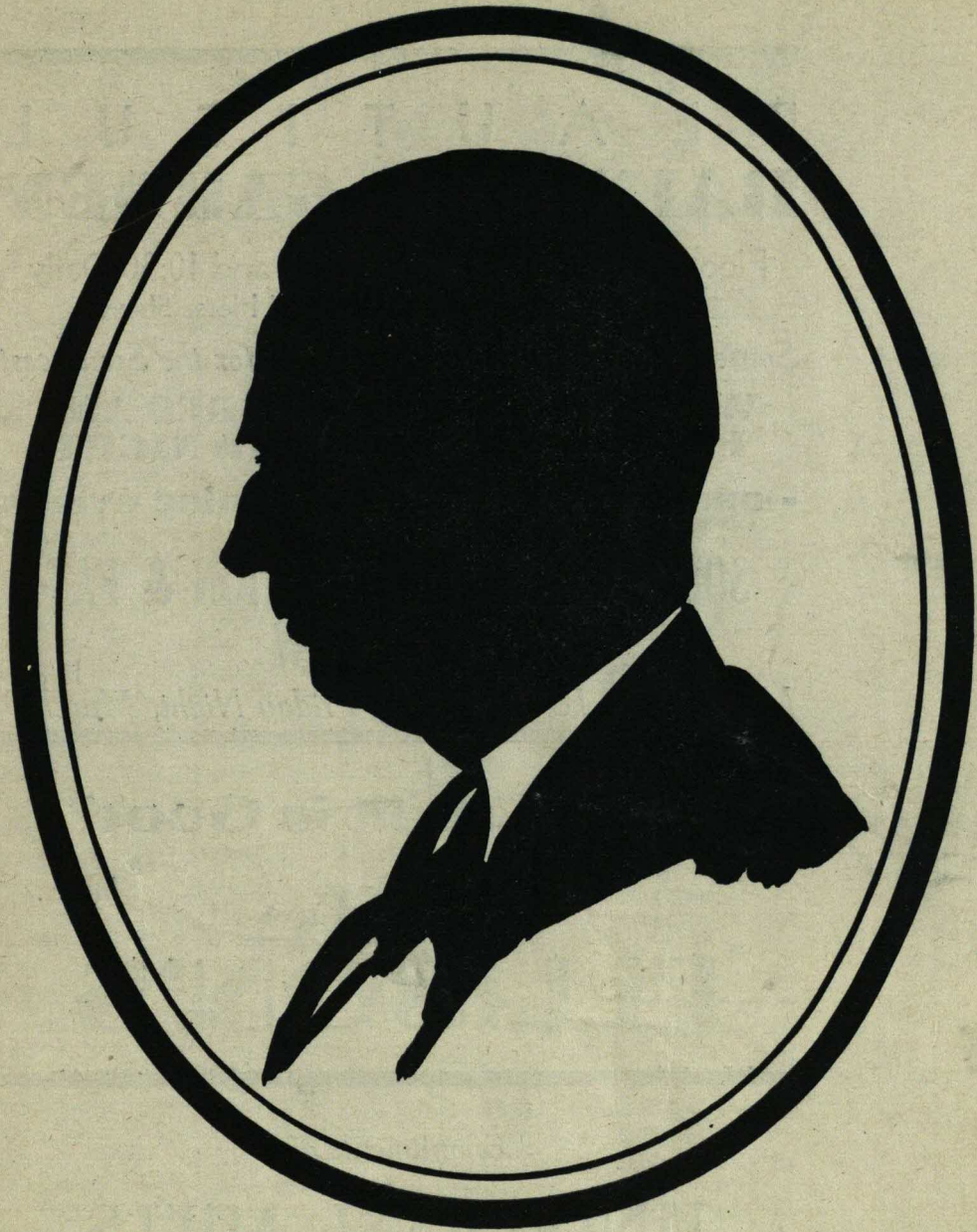
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An Old-Timer Looks Back

HIS OWN IMPRESSIONS

By Alfred Bryan

Behind me, fifty years on the stage—ahead of me, well, one can always hope for eternity. Since the future is, however, quite impossible to talk about, allow me to consider the past—for just a moment.

Fifty years on the stage. Fifty years seem a very long time, but to one who has lived them on the stage—a mere flash. Fifty years filled with every kind of theatrical work you can think of—from the English music halls of a half century ago to the Fort Worth Little Theatre. Now, that is a jump—and a record. You don't deny me that.

Fifty years on the stage. And out of the fifty, the last twelve—and, truthfully, the happiest twelve—spent in the Fort Worth Little Theatre. For that happiness I have a great many people to thank, and before I bore you with reminiscences, let me set about the task of thanking them all, from Lotta Carter Gardner, the founder, to Phil, the janitor. I want to thank the powers-that-be for giving me the opportunity of playing Heythorp in OLD ENGLISH. I want to thank Mr. Robert Nail for his patient directorship, and all the members of the cast of the play for their cooperation. May I thank the staff of producers who have done the hard and gloryless work of presenting the play in a fitting manner: the people who gathered the properties, the people who gathered the furniture, the people who ransacked the city's attics for

costumes, the people in the box office, and so on and so on.

Finally I wish to thank the critics for all the nice things I hope they will say about our show, and, indeed, all of you people out front without whose presence the Little Theatre could not survive.

And now, in the language of Tiny Tim, "God bless us all."

BUY SCRIP BOOKS

The production of "Old English" marks the beginning of the "second half" of the Little Theatre year, with four more productions yet to come.

The Board of Directors decided at its last meeting to open the sale of scrip books for a limited time, extending through the run of the play in order to give those who had bought only one book at the beginning of the year a chance to purchase another one, and also to give those who had recently become patrons of the theatre a like opportunity.

Each scrip book contains eight single admission tickets, or, expressed differently, scrip tickets on one book can be exchanged for a couple of seats to all the remaining shows, including this one.

LAST PLAY SUCCESS

"The Road to Rome" has been hailed as one of the most thoroughly satisfactory plays ever produced by the Little Theatre. Certainly it broke all attendance records for the Burnett Street theatre . . . and it more than certainly set a new standard for finished production.

John Galsworthy

THE AUTHOR AND THE PLAY

By Robert Randol

The late John Galsworthy, like George Bernard Shaw, was a dramatist who was concerned seriously with delivering a message designed to obtain betterment of society. In his plays he depicted scenes from life in the hope they would cause people to think about what they saw and, in cases of injustice, try to improve conditions.

Galsworthy made his debut as a dramatist in 1906 with "The Silver Box" under the direction of Granville Barker, who helped Shaw to gain recognition in his early days. By 1929 Galsworthy had written 19 full-length plays and six one-act plays.

Among those he wrote before the World War were "Joy," "Strife," "Justice," "The Mob," "The Pigeon," "The Eldest Son" and "The Fugitive." These have been considered among his best plays.

After the war Galsworthy wrote "The Skin Game," "A Family Man," "Loyalties," "Windows," "The Forest," "Old English" (in 1920), "The Show," "Escape" and others. "Loyalties" is the only one of these that ranks with his earlier plays in carrying a social message.

However, "Old English" is considered an entertaining play with distinct characterizations marking it as typically English and the work of a master craftsman. Although Galsworthy usually does not display as much humor as Shaw, still he made the central character of "Old English" interesting in many ways.

Some critics have said that Galsworthy wrote better fiction than drama, that in the short time at his disposal in a play he could not de-

velop his characters or theme as effectively as he could in a novel. Yet, it is pointed out, "Old English" has something of the flavor that belongs to Galsworthy's fiction.

Describing the central character in this play, Joseph Wood Krutch in the Nation of Jan. 14, 1925, said:

"A sturdy remnant of the early Victorian age, he would scorn with equal scorn the mealy-mouthed priggishness of the middle century and the rationalized morality of today. A remnant of Byron's England, he is proud to admit that in his youth gallantry and port wine played the parts they should in the life of a gentleman of the old school, but, like Byron, he prefers to regard them as permissible vices rather than to find, like the modern iconoclast of morals, a place for them in an ethical system.

"Kindly in his impulses, magnificent in his vitality, and fierce in his individualism, the central character stands as the representative of an age separated by an impassable gulf from our own and not to be understood in terms of modern thought. We look at him, as Mr. Galsworthy obviously did, with admiration mingled with fear because he gives the unmistakably heroic ring to prejudices and to passions which all the teachings of Mr. Galsworthy, let us say, would lead us to believe disreputable and contemptible.

"Independence, he maintains, is the only value in life, and when it is evident that financial ruin will put him at the mercy of his Victorian daughter, he retires to his room for a final evening of freedom.

Introducing the Cast JUST SO YOU'LL RECOGNIZE THEM

PATSY FARRELL, who is an actress by heredity, is taking her first role with the Little Theatre but she has had worlds of experience at Central High School, where she is a junior. She is rehearsing "First Dress Suit" and "The Giant Stair," both side-tracked temporarily for work on Central's Interscholastic League contest play. Patsy was a district declamation winner one year.

WILABETH FLOYD has been student and teacher of the drama. She majored in dramatics at Northwestern University, Evanston, Ill.; at Columbia University and at the American Academy; played in professional stock in Chicago and for four years was head of the dramatics department at Our Lady of Victory College. At present she is

doing social service work with the city welfare department.

DOROTHY EASTIN is one of the hardest working young actresses in town, although this is her first appearance in a Little Theatre production. For several years she has been active in the Masquers at Magnolia Avenue Christian Church, and even now is rehearsing for "Red Lamp" and "The Mayor and the Manicurist," which will be presented by the Masquers on the fourteenth of this month. And on April 6 she will appear in a cycle of one act plays to be staged at the Elks Club by the Kappa Gamma sorority, of which she is a member. The daughter of a former actor and newspaperman, Dorothy has been interested in dramatic work since her high school days. She is a stenographer.

WALTER A. SCHMID JR. (Mickey to you) is in the sixth grade at Hi-Mount School, which for no reason at all he calls "sissy," and broke into print recently by killing a duck with an air rifle.

MARJORIE YOUNG took an important role in "Road to Rome" last month and played it so excellently that she was immediately given a part in this production. She has been studying drama ever since her stage debut in her senior play at Highland Park High School, Dallas, which was that of Sally in "The Charm School." She is a student of Miss Dorothy Compere.

GARY SICKLES is another of the "Road to Rome" cast who is back again this month. Last month he wore a toga. This is perhaps his best character role to date.

(Continued on Page 8)

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Fort Worth's Hotel of Distinction

The Fort Worth Little Theatre

presents

"OLD ENGLISH"

By JOHN GALSWORTHY

Cast of Characters

Sylvanus Heythorp	Alfred Bryan
Gilbert Farney	Jean Woodfin
Bob Pillin	Lawrence Leary
Charles Ventnor	Arthur Faguy-Coté
Mr. Brownbee	Lenard Finger
Mr. Appleby	J. M. Boyle
Mr. Winkley	Elton Hyder
Mr. Westgate	Charles Kenney
Mr. Budgen	Austin Anderson
Jock	Mickey Schmid
Phyllis	Patsy Farrell
Rosamund Larne	Helen Emery
Joseph Pillin	Gary Sickles
Adela Heythorp	Wilabeth Floyd
First Clerk	Wade Jolly
Second Clerk	Charles Richardson
Director of the Company	Cornelius B. Savage
Letty	Dorothy Eastin
Meller	James Newkirk
Molly	Marjorie Young

Staged by Robert Nail

TIME: 1905

Act I—Scene 1. The Board Room of "The Island Navigation Company" in Liverpool. February 12th, five o'clock.

Scene 2. The same, February 13th, three o'clock, during and after the general meeting.

Act II—The Larnes' sitting-room at 23 Millicent Villas, Liverpool. February 13th, four o'clock.

Act III—Scene 1. Old Heythorp's sanctum in his daughter's house in Sefton Park. February 14th, five o'clock.

Scene 2. The same, four hours later.

Scene 3. The same, at 11:30 the same night.

THE PRODUCTION STAFF

Production Chairman	Hubert Hammond Crane
Settings designed by	Robert P. Woltz
Costumes gathered by	Mrs. Lee Armer and Carol Anderson
Settings furnished by	Mrs. James T. Taylor, Mrs. Cecelia Combs Bell, Mrs. Nearle Taylor Follett, and Mrs. Oscar Taylor
Properties gathered by	Mrs. Gilbert Smith and Frances Spiller
Settings Constructed by	Thomas Knight
Lighting and Stage Managing by	Thomas Knight
Stage Assistants	J. T. Miller, Richard Parks, Charles Richardson, Steven J. Brady, and Delmas Bupp

ACKNOWLEDGMENTS

The Little Theatre wishes to acknowledge the help offered to the program by Miss Blanche McVeigh who drew the silhouette of Mr. Bryan which we are running on the cover this month.

We wish to acknowledge the help given by The Reid Studio and James Smith who have made the photographs for this and other recent productions.

As usual we must offer thanks to Ellison's for furnishings and to the Florentine Shop for incidental decorations. This month we wish also to thank E. L. White and Company for the use of the office furnishings shown in Act I. The Collins Art Company generously loaned the pictures used on the sets.

The walls of the Greenroom are decorated again this month by the work of Dickson Reeder who is rapidly becoming the official portrait artist of the Little Theatre. His pastel work of the theatre's actors, drawn in costume, has elicited praise from all sides.

Among this month's offerings is a portrait of Alfred Bryan which we especially recommend to your attention. We have also persuaded Mr. Reeder to keep his pictures of THE ROAD TO ROME cast still on exhibition.

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HOTEL TEXAS

Introducing the Cast (Cont.)

HELEN EMERY is one of those persons (a Little Theatre could not exist without 'em) who is always willing to do anything from gathering props to taking the leading role. She can not remember all the plays in which she has played since the theatre was organized eleven years ago. Her best work has been in "Green Stockings," "Torch Bearers," "The Rivals," "Let Us Be Gay" and "The Command Performance," to name a few. She is a member of the board of directors.

CHARLES RICHARDSON virtually saved the day (or night) for "The Road to Rome" at one performance last month. Travis Griffin, who had the part of Cato, was ill one evening. Charles learned the part on a moment's notice, donned the trick costume and played the performance without a bobble. He, too, is a student at Central High School and is studying dramatics.

LAWRENCE LEARY has been playing juveniles in the Little Theatre for the last five years. You may remember him especially as the young lawyer in "Trial of Mary Dugan" and as the lover in "The Play's the Thing." Last year was the one exception, he had a character role in "Gold in the Hills"—a character part with four lines but an entire act of pantomime. That bit of work was an outstanding feature of the play.

EUGENE L. WOODFIN, who is now engaged in some work for the West Texas Chamber of Commerce, got his dramatic experience with the Friars Club at the University of Arkansas and with the College Club in Trenton, N. J. He comes here from New York.

AUSTIN F. ANDERSON, an attorney, is playing his first part on any stage.

NEAL SAVAGE is one of those fellows who has a great deal to do with an organization such as this but who seldom is seen before the footlights. In fact, as chairman of the play reading committee he has been greatly responsible for the shows the Little Theatre has done for the last few years. Right now he is treasurer and, naturally, a member of the board.

LENARD FINGER has been in Little Theatre productions for the last three years. First it was "Trial of Mary Dugan," then "Ladies of the Jury" (he goes in strong for courtroom plays) and earlier this season he played an important part in "Up Pops the Devil." Last week he tried his hand directing a workshop production for the Community Players and turned out an excellent job.

ARTHUR FAGUY-COTE is another professional who, we sincerely hope, will lend his talents more frequently to the theatre. A native French-Canadian, he played for two years with a French stock company in Quebec. His health broke and his physician advised a trip abroad. He had always wanted to sing, so he took advantage of his stay in Europe to study for three years in Paris and 18 months in London. He has been a concert singer ever since. While on the faculty of Grinnell College, Iowa, he directed college plays and also was director of the Temple and Belton Little Theatres while teaching voice at Baylor College. Now he is head of the vocal department of the Fort Worth Conservatory of Music.

DR. CHARLES F. KENNEY is an amateur of long standing, having managed many productions for the Laneri High School and the Knights of Columbus.

J. M. BOYLE made his first appearance on this stage in "Helena's Boys" early in the season. He had

Cont. on pg. 10

Fifty Years in Grease Paint SOME SKELETONS IN ALF'S CLOSET

Fifty years in grease paint—

Not counting the time he impersonated an ocean wave, at a tender age, in the Theatre Royal in Toronto, Canada.

That has been the history of Alfred Bryan on the legitimate stage of America and Great Britain, a life filled with more than his share of joys and sorrows and pleasures and disappointments.

Looking back: "I haven't a regret." Few men can say as much.

But to start with that ocean wave incident. Alfie came from a very straight-laced family. They didn't hold the theater in high regard. They considered it a den of iniquity. But that did not keep Alfie from spending most of his leisure hours in the alley in back of the Theatre Royal.

One day a show came to town. It was an extravaganza called "Around the World in 80 Days."

Naturally, a company couldn't carry its own waves and so the stage manager was instructed to gather up a crew of supers who would get on their hands and knees under a green carpet and move their backs to give the illusion of water.

Alfie was one of these "supers." For this he was paid fifty cents a performance, but alas and alack, he became infested with an insect which medical science since has given a very dignified name but which then was known by the simple cognomen of "lice." Alfie went home with lice. His mother demanded to know why and where and—well, the secret was out.

That experience merely flamed his young brain to new ambitions for the stage. The next year—Alfie was then 14—he joined a troupe known as a "Variety." There

was the head man, a magician, who in this instance was a Professor Ingalls. There was a man and woman who read Dickens and other popular authors of the day. There were a couple of "hoofers" who would do everything from the horn pipes to the buck and wing. There was a comic singer. And there was a clown. Alfie was the clown.

For two years he traveled thus, touring Canada and the northern sections of the United States.

Then he started out on his own under the billing of "The Boy Serio-Comic." He had no musical education, but his big hit was the doleful vocal rendition of "Grandfather's Clock" and "When You and I Were Young Maggie."

Having been born in England, Alfie decided to return in 1886. He went into vaudeville.

For four years Alfie toured England in vaudeville, and was doing pretty good at it, when he met the talented young woman who was to become Mrs. Bryan. She was playing with a first rate repertory company. She had a drag with the manager and she got a job for the young vaudevillian. Others in the company proceeded to make life as uncomfortable as possible for him.

Alfie will never forget that first play. It was "Bonds of New York," an American production, and he had the insignificant part of an inn keeper. He was to appear on the veranda and, when the hero asked about a horse, he was to say: "Yes, sire, our horses are three parts blood and one part iron."

Now, in those days the word "bloody," when used as an ad-

Cont. on pg. 10

Fort Worth Little Theatre Magazine

Published with the presentation of each play at the Fort Worth Little Theatre, 10th and Burnett Streets, Fort Worth, Texas.

Editorial Committee
BURTON LYONS VICTOR LeMAY
JAMES A. BYRON, JR.
JAMES CALVERT

Vol. V March 5, 1934 No. 5

The Box Office of the Little Theatre is open on the Saturday prior to each production from 10:00 A. M. to 2:00 P. M.

ALF BRYAN (Cont.)

jective, was considered profane. So you can imagine the chagrin when the inn keeper shouted, "yes, sire, they're all bloody iron." He was known for the remainder of the season as "Bloody Iron Bryan."

Mr. and Mrs. Bryan toured the country for years. Eventually they landed in stock in Birmingham and there they remained, supporting leading stars of the day.

It is an interesting fact, but the young actors then began by playing old men's roles. The "juveniles" were all played by middle aged men. You could never play Romeo and Juliet until you were 40 or 50 years of age. You were not supposed to have had enough experience.

If you were in a first class provincial company—and that was where the Bryans played—you were fortunate to get \$25 a week. But you lived luxuriously. Mostly you stayed in private homes for there were certain illusions about the stage and its people in those days. Private citizens were very proud, indeed, to entertain an actor for a week.

Most of you know the rest about Alf, how he came to this country because of the movies but found, upon reaching here, that the films offered low pay and very hard work; how he went back to stock and played the northern states for a number of years until he finally arrived in Fort Worth about the time the Little Theatre was being organized; how he quit show business and how he has made his home in this city ever since.

"I haven't an enemy in Fort Worth," boasts Alf—"I am content to stay here the rest of my life."

Half a century in grease paint—but it has been the most glorious half century a man could ever hope to spend.

Introducing the Cast (Cont.)

several years of dramatic experience before coming to Fort Worth.

J. R. ROGERS has been vitally interested in the Little Theatre since he testified (for eleven night performances and a matinee) in "The Trial of Mary Dugan." His last appearance was in "The Show Off."

JAMES NEWKIRK took over the part of Meller on three-day notice, but inasmuch as he is one of Fort Worth's most competent young actors it was not difficult for him or the director. He was last seen in the lead at the Community Playhouse's production of "Hell-Bent-for-Heaven."

ELTON HYDER is a prominent Fort Worth attorney.

Patrons of the Little Theatre are invited to use our Free Parking Lot just south of the theatre . . . on Burnett Street while attending the show. Attendant on duty.

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MOONLIGHT MESA

A Musical Comedy

Auspices University Christian
Church Building Fund

Friday, Feb. 24th.

8:15 P.M.

Dialogue and Lyrics by Dr. Rebecca W. Smith
Music by Dr. Henry D. Guelick
Dramatic Coach, Mary Louise Guelick
Orchestra Director, Prof. Claude Sammis

ACT I

The Double M Ranch House
June Day - Late Afternoon

MUSICAL NUMBERS

Overture	Orchestra
I'm a Swell Guy from Texas	Jim Hardy
When I Get to Hollywood	Pepita
Tonight Will Never Come Again	Juan
I'm from Broadway	Oliver
Why Are You Waiting	Pepita

ACT II

The Same a Week Later

Prelude - Black Water	Orchestra
Moonlight Mesa	Suzanne
Black Water	Wawa
Why Do I Love Him	Suzanne & Cho.
Cloud and Rain	Ching
Not For Me	Suzanne
I May Have Flirted With Others	Oliver
Do You Love Me Dear?	Suzanne & Oliver
I'm From Broadway	Oliver & Cho.

CHARACTERS

Tom Barr, Owner of Ranch	A.E. Taylor, Jr.
Suzanne, his daughter	Margaret Hamblin
Oliver Durant, From New York	Sam Cotton
Pepita, Young Mexican maid	Margot Shaw
Jim Hardy, Ranch foreman	C. C. Converse
Juan Gonzales, Border smuggler	Delbert Sharbutt
Ching Ling, Chinese Cook	Harold Jope
Wawa, Indian woman	Evangeline Farmer
Buster, Misfit cowboy	Johnny Knowles
Hi, Short cowboy	Robert Mitchell
Low, Tall cowboy	J. Clark Rhodes
Jack, Pal to Hi & Low	Fred D. Smith

Girls visiting Suzanne

Peggy, Nina Whittington	Louise, Sarah Orth
Sally, Elizabeth Hardy	Jane, Lollie Botts
Betty, Mary Seidel	Hortenz, Lucy Brown
Marie, Dorothy Clark	Barbara, Helen Clark

Cowboys

Lynn Brown	Eddie Warren
Vic Montgomery	

Fiddler	Doris Nell Twitty
---------	-------------------

RIALTO THEATRE

FORT WORTH, TEXAS

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The Vitaphone Corporation

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AND

JOHN BARRYMORE

in "DON JUAN"

PROGRAM

WARNER BROS. present

VITAPHONE

and

JOHN BARRYMORE

in "Don Juan"

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HON WILL H. HAYS

President of Motion Picture Producers and Distributors of America welcomes Vitaphone.

ANNA CASE

"LA FIESTA." Accompanied by the Vitaphone Symphony Orchestra, Herman Heller conducting.

ROY SMECK

"HIS PASTIMES."

MISCHA ELMAN

Josef Bonime, accompanist
"HUMORESQUE," DVORAK

GEORGE JESSEL

"AT PEACE WITH THE WORLD AND YOU."

GIOVANNI MARTINELLI

By arrangement with the Metropolitan Opera Company.
Vesti la Giubba, from "I PAGLIACCI," Leoncavallo.
Accompanied by the New York Philharmonic Orchestra.

Incidental music to the above numbers played by members of the New York Philharmonic Orchestra, Herman Heller conducting.

Intermission Five Minutes

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NEW ORTHOPHONIC VICTROLA

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Ruth's Music Shop

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WARNER BROS. present

JOHN BARRYMORE in "DON JUAN"

With Mary Astor

Directed by Alan Crosland

Adapted by Bess Meredyth

Musical score by Major Edward Bowes, David Mendoza and Dr. William Axt. Played on the Vitaphone by the New York Philharmonic Orchestra

THE CAST

Characters	Players
DON JUAN.....	John Barrymore
Adriana Della Varnese.....	Mary Astor
Pedrillo.....	Willard Louis
Lucretia Borgia.....	Estelle Taylor
Rena (Adriana's maid).....	Helene Costello
Maia (Lucertia's maid).....	Myrna Loy
Beatrice.....	Jane Winton
Leandro.....	John Roche
Trusia.....	June Marlowe
Don Juan (5 years old).....	Yvonne Day
Don Juan (10 years old).....	Phillipe de Lacy
Hunchback.....	John George
Murderess of Jose.....	Helene D'Algy
Cesare Borgia.....	Warner Oland
Donati.....	Montague Love
Duke Della Varnese.....	Josef Swickard
Duke Margoni.....	Lionel Braham
Imeria.....	Phyllis Haver
Marquis Rinaldo.....	Nigel de Brulier
Marquise Rinaldo.....	Hedda Hopper

A Warner Bros. Production

The entire program produced and presented under the personal supervision of S. L. Warner

Warner Bros. Pictures, Inc., and The Vitaphone Corporation take this occasion to thank the Metropolitan Opera Company and the Victor Talking Machine Company for the great assistance rendered by them in connection with selecting the artists for this unusual musical program.

Mischa Elman and Giovanni Martinelli appear by courtesy of the Victor Talking Machine Co.

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AND
FRANCES COOKE VAN ZANDT CHAPTER
DAUGHTERS OF THE REPUBLIC OF TEXAS

present

"CANNON"

By MARGARET WYNNE HARRISON

directed by

ROBERT RANDOL

A play portraying actual events and characters in the history of Texas
from 1833 to 1835.

THE CHARACTERS

Major James Howard, a settler in DeWitt's Colony.....	R. S. Jamar
Rosalinda Howard, his niece.....	Mrs. Hovey Duringer
Captain John Lewis, her fiance.....	J. S. Presnall, Jr.
Colonel Stephen F. Austin, father of Texas.....	William Preston
Padre Muldoon, a priest.....	Stanley Bransford
Andrew Ponton, <i>alcalde</i> of Gonzales.....	W. C. Timmons
Deaf Smith, a famous scout.....	Clifford C. Keith
Mrs. Smith, his Mexican wife.....	Dorothy Compere
"Hog" Grant, a settler from Kentucky.....	H. A. Meierding
Jim, slave to Major Howard.....	James E. Tribble
Dacey, another slave.....	Mary Sears
Red Cloud, a Waco Indian chief.....	Jim Magness
Lightfoot, a Waco brave.....	Dan Taulman

THE ACTION

The action takes place in Gonzales in the living room of Major Howard's log cabin.

Act I. Late afternoon in the Spring of 1833.

Act II. September 29, 1835.

Act III. Early in the morning of October 2, 1835.

MUSIC

Between Act I and Act II a musical interlude will be provided, as follows: Quartet, first tenor, Kennedy Orr; second tenor, Joseph F. Vancil; baritone, Earl Waltrip; bass, Hall Thompson. Miss Dorothy Jones, accompanist.

The orchestra in the pit: Laura Jean Twist, harpist, and David Caughey and Dorothy Kent, violinists.

PRODUCING STAFF

Furniture selected by.....	Mrs. J. L. Mims
Properties.....	Joy Walker
Costumes.....	Louise Burgess
Music.....	Mrs. R. E. Harding
Stage manager.....	Sam Thackrey
Setting designed by.....	Hubert Crane
Setting constructed by.....	Thomas Knight
Electrician.....	Hubert Sanders
Carpenter.....	Tertius Rogers
Assisted by.....	Richard Park and J. T. Miller

We wish to express our appreciation for courtesies shown by the following: J. A. Holland of Weatherford, Mrs. W. P. Littlejohn, Mrs. Brooks Morris, Mr. C. B. Savage, Supt. M. H. Moore, Mrs. F. A. Douglass, Mrs. James A. Jones, Mrs. Ben O. Smith, Mrs. George Polk, Mrs. John Ward Harrison, Miss Florence Savage, Mrs. W. F. Collins, Mrs. H. B. Grace, Miss Mollie Farrell, Mrs. Helen Murphy, Amon G. Carter, North Side Junior High School Poster Class, H. C. Meacham & Co., Alexander-Bale Stores and Stripling's.

OPERA HOUSE

TONIGHT

Engagement Extraordinary!
Fort Worth Little Theatre and Community Playhouse

presents

'GOLD IN THE HILLS'

OR

"The Dead Sister's Secret"

A Nineteenth Century Melodrama

in
Three Acts

By J. Frank Davis

Under direction of

BLANCHARD McKEE

and with the following distinguished

CAST

Lizzie Jones, a housekeeper.....	Rhoda Murray Hester
Barbara Stanley, Nell's younger sister.....	Janey Lou Johnson
Hiram Stanley, an honest farmer.....	Alfred Bryan
Nell Stanley, his daughter.....	Barbara Durette
John Dalton, a son of the soil.....	Haco Boyd
Richard Murgatroyd, from the city.....	William Preston
Sam Slade, his shadow.....	Stephen J. Brady
Jenkins, a constable.....	Edward Kent Barber
A Derelict.....	Lawrence Leary
Big Mike Slattery, a dance hall proprietor.....	R. M. Finegan
Pete the Rat.....	John A. Bergin
Old Kate.....	Emma Belle Kraft
Slick Steve.....	H. A. Meierding
Little Tommy.....	Burklyn Breckenridge
The Professor.....	E. C. Schultz
Mamie, Queen of the Bowery.....	Wherry Worsham
Maggie	Bowery Girls
Pearl	
Irene	
Maud	
Gert	
Jewel	
Annie	
Helen	Lou Ceille Atwell
The Bowery's Favorite Dance Team.....	Mack and Thrash
Bill the Dip.....	Tom Pierce
Chuck Conners, a Bowery Guide.....	James A. Byron, Jr.
Reginald Vanderlop, an up-town swell.....	Garry Sickles
Mrs. Reginald Vanderlop.....	Rosa Lee Calder
Edith Vanderlop.....	Blossom Frederick
James H. Glue.....	Paul Harding
Happy	Waiters
Izzy	
Mike	
Ike	
Rose Robinson, a favorite songstress.....	Mrs. Roger Neely

APPRECIATIONS

Bar and Near-Beer from Prall & Co., Inc.

White Swan Coffee from Helpy-Selfy.

Photos by C. L. Wilson.

Listen to the Little Theatre program on the air every night this week at 6:15 over Station KFJZ.

Coffee will be served in the Green Room during Second Intermission.

TECHNICAL STAFF

Stage Manager	Thomas Knight
Musical Director.....	E. C. Schultz
Electrician.....	Hubert Sanders
Properties—Bess Smith, Helen Gertrude Sparks, Mrs. Bate Mastin and Mrs. Minette Sansom Connell.	
Make-up.....	Emma Belle Kraft
Wardrobe.....	Maizie Smith Tucker and Mrs. C. B. Savage
Publicity.....	James Calvert
Scenery—Thomas Knight, Harry A. Merfeld, Jr., Earl Koeppel and Alfred Bryan.	
Stage Crew—Thomas Knight, Harry A. Merfeld, Jr., J. T. Miller and Richard Park.	

ORCHESTRA

Piano.....	E. C. Schultz
Violin.....	Frieda Helen Schultz
Cornet.....	Mrs. L. L. Winans

SYNOPSIS OF SCENES

Act I

THE OLD HOMESTEAD; JUNE. The happy home. A murder. Nellie, the farmer's daughter. John Dalton makes a sacrifice. Moonlight and a locket. The serpent comes into the Garden of Eden. "BENEATH THIS FLANNEL SHIRT THERE BEATS AN HONEST HEART." Sam Slade, the Shadow. "GOLD IN THE HILLS." "I fear neither man nor devil, same only one." THE PLOT THICKENS.. "Officer, do your duty!" A base deceiver. Nellie's temptation. "You are no longer daughter of mine!" A fate worse than death. John Dalton confronts Richard Murgatroyd. "SHE WILL BE IN MY POWER." A blow for defenseless womanhood.

Act II

BIG MIKE'S BEER GARDEN AND DANCE HALL ON THE BOWERY; OCTOBER. The fugitive finds honest employment. A pistol concealed. Word comes of the sleuth. "THERE'S DIRTY WORK AFOOT!" An innocent child in the toils. "Who is it he reminds me of?" Nellie seeks news. A ruse to avoid recognition. "ONCE THAT POOR OUTCAST HAD A HOME." A familiar voice. In the villain's clutches. "Will no one save me?" John Dalton to the rescue. "STAND BACK! I AM A DESPERATE MAN!" The escape.

(During the progress of Act II the following specialties will be introduced, with Prof. Schultz at the piano: "The Bowery," by the Bowery Girls; "Sunshine of Paradise Alley," by Tom Pierce; "The Mansion of Aching Hearts," by Mrs. Roger Neely; "Dance by Mamie, Queen of the Bowery; Dance by Mack and Thrash; "Sweet Marie," by Haco Boyd; "The Sidewalks of New York," by the Ensemble.

Act III

THE OLD HOMESTEAD AGAIN; THE FOLLOWING CHRISTMAS EVE. THE VACANT CHAIR. A face at the window. "I cannot sing the old songs." A lamp to light the wanderer home. "I HAVE THE PAPERS!" Out into the bitter storm. A hunted man. "And I am powerless to aid them." The erring girl's return. THE VILLAIN STILL PURSUES HER. A strategem with Slade. John Dalton's arrival. "Tell me, or I will strangle it out of you!" The loss discovered. Charge and counter-charge. The Dead Sister's Secret. "CURSES ON YOU ALL!" DENOUMENT.

SPECIAL REQUEST

In order that the enjoyment of later audiences may not be lessened, you are requested not to divulge to anyone the situation which is developed during the closing lines of the play.

MAUDE ADAMS
and
OTIS SKINNER
in
'The Merchant of Venice'

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Definite announcements will be made in newspapers as soon as possible.

Maude Adams

Certainly no event in the theatrical calendar holds livelier or more sentimental interest than the coming of MAUDE ADAMS to Fort Worth to appear as Portia with OTIS SKINNER, her co-star as Shylock, and with an able company in Shakespeare's "The Merchant of Venice." There are those who claim that a dramatic writer should eschew sentiment, and others who would deny him of it. But in the case of Maude Adams one challenges the most flinty hearted scribbler to banish sentiment had he been practicing his avocation in the days when she was the premier actress of the American stage. There were others who perhaps had greater histrionic powers and in emotional roles could play upon the sympathies and agitate the minds of auditors. There were actresses of that time who in addition to possessing ability also owned to beauty lauded and acclaimed. But in all the roster there was none who in addition to superb acting ability had the capturing charm of Maude Adams. It was a charm that seized old and young, men and women. This charm was a singular quality, for it had no imitators among her contemporaries, no challengers for honors.

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When Miss Adams retired from the stage about 13 years ago she had no successor to the place she had occupied. Hence the regret at her absence grew and writers continued to indite their recollections in fervid terms and to make appeals for her return. As year followed year without suggestion of Miss Adams changing her mind the conclusion was drawn that her decision was irrevocable. However, she was referred to so continuously that there was created the Maude Adams legend, a happy one to be sure, but one that persisted in shining. Then suddenly as from out a clear sky there came rumors that Miss Adams was exercising her feminine prerogative and might return, following which came the definite announcement that she actually would come back to the stage.

Back from the Never-Never land of Peter Pan it seems to be now that in reality we expect her coming. And it is as Portia, a role in which she has not been seen before in this city, that she appears. Her audiences have taxed the capacity of the theatre at every performance and have mingled enthusiasm with gratitude for the return of Maude Adams, America's best beloved actress.

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Otis Skinner

Second only to the enthusiasm for Maude Adams is that with which we greet the return of OTIS SKINNER in the part of Shylock—a role which he has made famous and which has brought him great acclaim in his long and notable career. Mr. Skinner is certainly one of the best loved actors on the American stage and theatre goers all over the country were elated with the news that he would appear as co-star with Miss Adams on the present nation wide tour.

Mr. Skinner's association with "The Merchant of Venice" goes back to the days when he supported Edwin Booth and Lawrence Barrett and when he played Shylock to the Portia of Modjeska and Ada Rehan. A great actor, always, Mr. Skinner is said to have surpassed himself in his portrayals of Shy-

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lock on the present tour with Miss Adams. He rises to superb heights in his conception of Shakespeare's immortal Jew of whom he makes a human and majestic character. Running the gamut of human emotions in the minutes allotted to him in each scene he demands both sympathy and admiration.

The tremendous applause that has greeted the appearance of Otis Skinner in every city where he has appeared is an evidence of the place he holds in the hearts of the American public.



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The Duke of Venice.....	Robert Harrison
The Prince of Morocco.....	Louis Polan
The Prince of Arragon.....	Frank Henderson
Antonio.....	Charles Francis
Bassanio.....	Jerome Lawler
Salanio.....	Byron Russell
Salarino.....	Lionel Hogarth
Gratiano.....	Barry O'Neill
Lorenzo.....	Martin Burton
Shylock.....	Otis Skinner
Tubal.....	David Stone
Launcelot Gobbo.....	Joseph Curtin
Old Gobbo.....	Alf Helton
Leonardo, servant to Bassanio.....	Theodore Zarkevich
Balthasar, servant to Portia.....	Byron Harris
Portia.....	Maude Adams
Nerissa.....	Audrey Ridgewell
Jessica.....	Cynthia Blake

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SYNOPSIS OF SCENES

ACT I

- Scene 1. A Street in Venice; Shylock's House
Some Days Pass
- Scene 2. A Street in Venice; Shylock's House
- Scene 3. Belmont; Portia's House
Some Weeks Pass

ACT II

- Scene 1. A Street in Venice; Shylock's House
- Scene 2. Belmont; Portia's House
- Scene 3. A Room in Portia's House

ACT III

- Scene 1. Venice; a Court of Justice
- Scene 2. Belmont; The Garden

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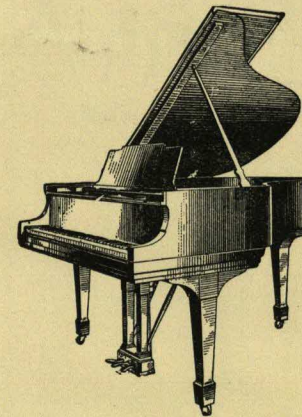


*F*ROM humble beginnings to a place in the sun, as "the most interesting theatre
in the English speaking world"—such is the story of the Theatre Guild.

The Theatre Guild was organized in 1919, an outgrowth of that famous
group, the Washington Square Players, and put on its first play "Bonds of Interest,"
at the Garrick Theatre. The play was charming, decorative and thin. Financially
it was a failure, but it was a glorious failure, for it tested the faith of everyone in-
volved. The poverty-stricken group then went ahead producing its second play—went
ahead in the face of disapproval and ridicule. For the play was a genre tragedy,
and the Guild chose the month of May for its production, though all the wisecracs
said that the month of May was well enough for comedies, but not for tragedies. The
play was "John Ferguson" and its surprising success is well known. To the members
and directors of the Guild its success was more than a surprise, it was a miracle. It
proved beyond a doubt that there was an audience for the fine things of the theatre
in New York.

"John Ferguson" ran through the summer of 1919 and accumulated enough money
for the Guild to start its second season. That was the beginning of the continued

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success of this spirited group which is now a semi-public institution having over 25,000 subscribers.

The first tour sponsored by the New York Theatre Guild ended as successfully as it began and embraced almost thirty weeks of continuous traveling and playing from Montreal to Houston, from Philadelphia to Denver. It was an arduous task for the actors and a great responsibility for the promoters of the tour, but at its conclusion those concerned felt gratified with the results. This tour brought four fine dramatic successes to more than one hundred audiences east of the Rockies. Two of the plays, namely, "The Guardsman" and "The Silver Cord," had never been seen outside of New York, and the other two—"Mr. Pim Passes By" and "Arms and the Man"—had been done only by amateur theatrical groups and by stock companies within the last few years. It proved doubly interesting to out-of-New York theatre lovers to see these plays performed by professionals playing under the direction of their original producers, The Theatre Guild, which is, according to the New York Sun, "one of our most cherished theatrical enterprises." Fort Worth had the pleasure of seeing "The Guardsman."

Of the four plays selected for this season's tour, "The Doctor's Dilemma" and "The Second Man" have not been seen outside of New York and Chicago; "Ned McCobb's Daughter" has had runs in Boston and Chicago, while "John Ferguson" was the first Guild success which started the organization on the road to its present status of supremacy in the field of dramatic production.

We are glad to be able to offer to the Theatre-going public of Fort Worth three of these plays: "THE DOCTOR'S DILEMMA," "NED McCOBB'S DAUGHTER," and "THE SECOND MAN."

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Tuesday Night, April 9, at Eight-Thirty

"THE DOCTOR'S DILEMMA"

A Play in Five Acts by
GEORGE BERNARD SHAW

The Production Directed by Philip Moeller
Associate Director, Edwin Maxwell
Costumes and Settings by Raymond Sovey

CHARACTERS

(In the order of their appearance)

Emmy.....	Beatrice Hendricks	Dr. Blenkinsop.....	P. J. Kelly
Redpenny.....	Payson Edwards	Jennifer Dudedat.....	Elisabeth Risdon
Sir Colenso Ridgeon.....	Warburton Gamble	Louis Dudedat.....	Alan Mowbray
Dr. Leo Schutzmacher.....	Lowden Adams	The Maid.....	Peg Entwistle
Sir Patrick Cullen.....	Brandon Evans	A Waiter.....	Payson Edward
Outler Walpole.....	Lawrence Leslie	Newspaper Man.....	Jack Quigley
Sir Ralph Bloomfield-Bonnington	Edwin Maxwell	Secretary.....	Neal Caldwell

ACT I. Sir Colenso Ridgeon's Consulting Room. London. Early Forenoon.

ACT II. Terrace at the Star and Garter. Richmond. A Few Days Later.

ACT III. Dudedat's Studio. The Next Afternoon.

ACT IV. The Same. Some Days Later.

ACT V. An Afternoon in a Bond Street Picture Gallery. Four Months Later.

Stage Manager.....Jack Quigley

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Wednesday Matinee, April 10, at Two-Thirty

"NED McCOBB'S DAUGHTER"

A Comedy by Sidney Howard
 The Production Directed by Philip Moeller
 Associate Director, Edwin Maxwell
 Costumes and Settings by Raymond Sovey

CHARACTERS

(In the order of their appearance)

Second Federal Man.....	P. J. Kelly	Babe Callahan.....	Lawrence Leslie
Carrie McCobb.....	Elisabeth Risdon	Captain Ned McCobb.....	Brandon Evans
First Federal Man.....	Payson Edwards	George Callahan.....	Neal Caldwell
Nat Glidden.....	Lowden Adams	Lawyer Grover.....	Edwin Maxwell
Jenny.....	Peg Entwistle	Ben McCobb.....	Alan Mowbray

ACT I. Carrie's Spa at the Merrybay Terminus of the Kennebec Ferry at Merrybay in Maine. Sunday noon.

ACT II. The parlor of the old McCobb Homestead. That evening after dark.

ACT III. The same room. The following morning about seven o'clock.

Stage Manager..... Jack Quigley

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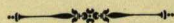
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Wednesday Night, April 10, at Eight-Thirty

"THE SECOND MAN"

A Comedy by
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"... For, together with, and as it were behind, so much pleasurable emotion, there is always that other strange second man in me, calm, critical, observant, unmoved, blase, odious."—Lord Leighton: Letter to his sister.

The Production Directed by Philip Moeller
 Associate Director, Edwin Maxwell
 Costumes and Settings by Raymond Sovey

CHARACTERS

(In the order of their appearance)

Mrs. Kendall Frayne.....	Elisabeth Risdon	Austin Lowe.....	Neal Caldwell
Clark Storey.....	Alan Mowbray	Monica Grey.....	Peg Entwistle
		A Waiter.....	Payson Edwards

The scene is laid in Clark Storey's Apartment in West Fifty-Sixth Street, New York City. The curtain is lowered in Act Two for one minute to note the passing of time.

ACT 1. Storey's Studio—Late Afternoon.

ACT II.

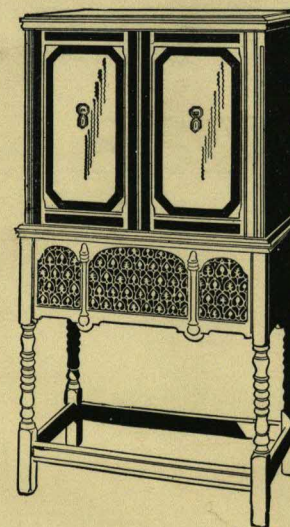
Scene 1—The Same—After Dinner the same evening.

Scene 2—Eleven o'clock that night.

ACT III. The Same—The Next Morning.

Stage Manager..... Jack Quigley

... Coming—Minneapolis Symphony Orchestra, April 25 ...



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THE PLAYS

BERNARD SHAW'S comedy, "THE DOCTOR'S DILEMMA," opens the Fort Worth engagement on Tuesday night, April 9.

This opening production is an admirable, immensely satisfying performance of Shaw's brilliant and provoking comedy. Shaw authorities will tell you that it is one of the three Shaw plays into which a magnificent love story has been written. But it is also a comedy in which the militant playwright unloosed some arrows of indignation against certain practices of certain gentlemen in the medical profession. The doctors themselves like the humor. Every physician and specialist in Johns Hopkins University attended the performance when the New York Theatre Guild Company appeared recently in Baltimore.

"Ned McCobb's Daughter," a comedy by Sidney Howard, will be given on Wednesday afternoon, April 10. This is the only matinee of the engagement. Mr. Howard has written a fine, salty play of the Kennebec. It is the capable and stirring work of an author quick with the sense of how adventurous and entertaining a thing it is to be alive in the yeasty and eventful America of today. There is a bootlegger who is outwitted at last by McCobb's keenly clever daughter. It is among the significant examples of the native drama and is full of action and of color.

"The Second Man," S. N. Behrman's unusual comedy, will close the limited engagement on Wednesday night, April 10. It is frothy, delightfully funny, and genuine.

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One critic has called it an infectious piece of mischief. The comedy depicts a man in a pair of moods and might even be your very own story.

It enjoyed one of the longest runs at the hands of the Theatre Guild, lasting through the summer of 1927, and it is even now the outstanding dramatic success of London.

Two men and two women are its principal characters. One of the men is an agreeable loafer, a dilettante in the arts and a parasite where his lady, a rich widow, is concerned. A wisp of a girl, beloved by a studious and serious young scientist, tries to throw herself at the dilettante. But he is an honest man by his lights; he refuses to take advantage of girls who do not know their own minds, and although his own lady mistakes her presence in his apartment, although the scientist comes tearing there, pistol in hand, things end neatly just about where they started.

THE PLAYERS

ELIZABETH RISDON, leading woman, is an actress of English origin. She came here from London over a dozen years ago to appear in the Shaw piece, "Fanny's First Play." She has remained in America ever since and has recently appeared with the New York Theatre Guild in the original production of "The Silver Cord," as well as "Pygmalion" and "Right You Are If You Think You Are," the Pirandello play. She also appeared in the Guild's production of Shaw's "Heartbreak House," a production which happened to mark the world premiere of that well-known play.

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She has acted with Otis Skinner, George Arliss, William Gillette and other noted stars. Of recent years she has been featured in New York productions of "Thrills," "Cock o' the Walk," "Enchanted April" and "The Proud Woman." She is married to Brandon Evans, also of the Guild Repertory Company.

PEG ENTWISTLE, is one of the more prominent of the younger leading women. She started with Walter Hampden and was then with the Jewett Repertory Theatre in Boston. Her first play in New York was a failure, "The Man from Toronto," but in "Tommy," where she was the leading lady, she had a long Broadway engagement and established herself. She also played in George M. Cohan's piece, "The Home Towners."

WARBURTON GAMBLE was last seen in New York in the Theatre Guild's production of Eugene O'Neill's "Strange Interlude." Before that he appeared with Katherine Cornell in "The Letter;" two seasons with Bertha Kalich in "Magda" and "The Riddle Woman." He played in the Actor's Theatre production of Ibsen's "The Wild Duck." Then followed the leading in "Ashes" with Florence Reed, Philip Madras in the Neighborhood Playhouse's production of "The Madras House," "The Rubicon" and "Why Not?"

EDWIN MAXWELL was born in Ireland and has been on the stage for 32 years. He's not as old, however, as this might make him sound, for his first appearance was as a child actor. After coming to America, he played in various stock companies for 11 years, finally managing, directing and playing in two companies of his own at Passaic and Plainfield, N. J. He was later with A. H. Woods for five years, playing in "The Yellow Ticket," "The Common Law" and various editions of the "Potash and

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- "Masters of Music" by Sidney Crew, \$2.75.
- "A Thousand and One Nights of Opera" by Martens, \$3.50.

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Perlmutter" series. He assisted in the staging of these plays. Then followed five years with Albert Lewis, during which he was in "The Jazz Singer," "The Donovan Affair," "Easy Come, Easy Go." He has also been in "Merton of the Movies," "Lady of the Lamp," "East is West" and "The Kreutzer Sonata."

BRANDON EVANS appeared recently in New York in "A Proud Woman," "Set a Thief," "Crime," "Ink," "We Never Learn" and other plays. He has had extensive stock experience throughout the country as actor and director. He has toured in leading roles in "The Bird of Paradise," "The Bat," "The Fool" and with Walter Whiteside. He is a graduate of the Ohio State University, College of Law.

P. J. KELLEY has, for several years, been one of the strong members of Walter Hampden's company in New York, but preceding these years he was one of that colorful and capable group identified with the Irish National Theatre in Dublin, the outgrowth of which has been the present Abbey Theatre, of international fame. There he played in the world premieres of George Russell's (AE) "Dierdre," in "Kathleen-Ni-Houlihan" by the poet Yeats and in other plays by names which are in themselves Irish magic, Padriac Colum, Lady Gregory, Seumas McManus, J. M. Synge—Mr. Kelley was in the original cast of "Riders to the Sea."

He came to America in 1904 and has since played with Mansfield, Sothorn and Marlowe, Margaret Wycherly and Walter Hampden. His list of appearances is long and impressive. It includes the best type of plays, such pieces as "Pelleas and Melisande," "The Pigeon," by Galsworthy, Barrie's "The Admirable Crichton," "The Doll's House," "The Passing of Third Floor Back."

NEAL CALDWELL, prominent in the casts of the Theatre Guild Reperotory Com-

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pany, is a young actor rich with experience gained in what is the newer school of the theatre. Himself director of the Cincinnati Art Theatre for a year, he was also an actor at the Goodman Memorial Theatre in Chicago, where he appeared in Galsworthy's "The Forest," the production of Georg Kaiser's "Gas," done there in the constructivist manner, Sean O'Casey's "Juno and the Paycock," Ibsen's "Vikings of Helgoland," and "The Little Clay Cart." His first professional acting engagement was with Irene Bordini in "The French Doll" and for two seasons he has been at the Garden Theatre, St. Louis, playing under the direction of B. Iden Payne in Shakespeare's "Midsummer Night's Dream," "Romeo and Juliet," "The Taming of the Shrew," "Much Ado About Nothing," and "Twelfth Night."

LOWDEN ADAMS has appeared in two Theatre Guild productions; Shaw's "Saint Joan" and recently in "Merchants of Glory." He was a member of the famous Ben Greet players and appeared with them in twelve of Shakespeare's plays. Toured Australia, New Zealand and South Africa for eight years. Most recent appearances have been in support of John Barrymore in "Peter Ibbetson," with William Faversham in "The Prince and the Pauper," with Leo Ditrichstein in "The Purple Mask" and in support of Lionel Barrymore, E. H. Sothorn, John Drew, Wallace Eddinger and many others.

BEATRICE HENDRICKS, general understudy for the feminine members of the Theatre Guild Repertory Company, made her first appearance in a leading role with Robert Edeson in "On the Stairs" in 1923. Since then she has appeared in London in

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"The Ringer," in New York with "The Man from Toronto" and leading woman of stock companies in Albany, Easton and Utica. She has appeared in vaudeville with Frederick Burton and has recently been with the Actor's Playshop at Stamford, Conn., for a season.

PAUL McGRATH has played for the past three years with the Walker Whiteside companies and in "Sakura" during 1927 and part of 1928 he was, after Mr. Whiteside, leading man of the company. He was also in Mr. Whiteside's production of "The Arabian" in New York and on tour. Other New York appearances were in "Enchanted April" and "Made in America." His stock experience was largely in Washington, D. C., where he played important roles.

JACK QUIGLEY has appeared in the Theatre Guild's productions of "They Knew What They Wanted," "Caesar and Cleopatra," and "The Garrick Gaieties." He has also appeared in "An American Tragedy" and as juvenile in the Wright Players company in Michigan. He stage managed "The Right to Kill," "Taming of the Shrew," "Denbigh," "Wall Street," and "Skidding." Was assistant stage manager in the Theatre Guild's productions of "Strange Interlude," "Marco Millions" and "Volpone." Besides acting in the company Mr. Quigley will stage manage all four of the productions.

PAYSON EDWARDS played with the Guild once before, in "Marco Millions," the Eugene O'Neill play which was one of the most important items in last year's productions made by the Guild in New York. He was born in Berlin, Germany (his parents were there on a visit), but returned to the United States while an infant and has, since going on the stage, played in "The Barker," "The Brass Ring," the second revival of "March Hares," "Jimmie's Women" and "Saturday's Children."

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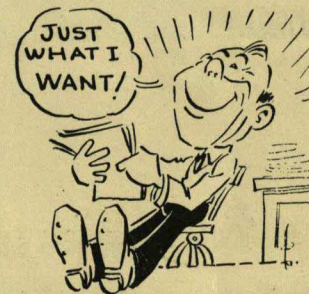
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"The Green Pastures"

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Production Designed by Robert Edmund Jones

Play Staged by the Author

PULITZER PRIZE PLAY 1930

The Green Pastures was suggested by Rev. Charles
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2:30 P. M.

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"The Green Pastures"

A FABLE BY MARC CONNELLY

Production designed by Robert Edmond Jones

Play Staged by the Author

PULITZER PRIZE PLAY 1930

"The Green Pastures" was suggested by Roark Bradford's
Southern Sketches "Ol' Man Adam and His Chillun"

THE CAST

[In the Order of Their Appearance]

Mr. Deshee..... Charles H. Moore
 Myrtle..... Nonie Simmons
 First Boy..... Reginald Blythwood
 Second Boy..... Henry Boyd
 Third Boy..... Richard Henderson
 Randolph..... Edward Yancey
 A Cook..... Frances Smith
 Custard Maker..... Homer Tutt
 First Mammy Angel..... Anna Mae Fritz
 A Stout Angel..... Josephine Byrd
 A Slender Angel..... Dinks Thomas
 Archangel..... Charles Winter Wood
 Gabriel..... Doe Doe Green
 The Lawd..... Richard B. Harrison
 Choir Leader..... McKinley Reeves
 Adam..... Daniel L. Haynes
 Eve..... Geraldine Gooding
 Cain..... Louis Sharp
 Cain's Girl..... Mabel Ridley
 Zeba..... Edna M. Harris
 Cain the Sixth..... James Fuller
 Boy Gambler..... Richard Henderson
 First Gambler..... Reginald Fenderson
 Second Gambler..... Ivan Sharp
 Voice in Shanty..... Josephine Byrd
 Noah..... Salem Tutt Whitney
 Noah's Wife..... Susie Sutton
 Shem..... Milton J. Williams
 First Woman..... Dinks Thomas
 Second Woman..... Anna Mae Fritz
 Third Woman..... Geneva Blythwood
 Fourth Woman..... Mabel Ridley
 First Man..... Alonzo Fenderson
 Flatfoot..... Freddy Archibald
 Ham..... J. Homer Tutt
 Japeth..... Chick McKinney
 First Cleaner..... Josephine Byrd
 Second Cleaner..... Florence Fields
 Abraham..... Charles Winter Wood
 Issac..... Charles H. Moore
 Jacob..... William McFarland
 Moses..... Alonzo Fenderson
 Zipporah..... Mercedes Gilbert
 Aaron..... McKinley Reeves
 A Candidate Magician..... Reginald Fenderson
 Pharoh..... George Randol
 The General..... Charles Winter Wood
 The Admiral..... Chick McKinney
 First Wizard..... Milton Williams
 Head Magician..... Arthur Porter
 Outer Guard..... William McFarland

Joshua..... Chick McKinney
 First Scout..... Ivan Sharp
 Master of Ceremonies..... Reginald Fenderson
 King of Babylon..... Milton Williams
 Prophet..... Ivan Sharp
 High Priest..... J. Homer Tutt
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 Nonie Simmons, Dinks Thomas
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 Hezdrel..... Daniel L. Haynes
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 Audery Beaumgardner, Irene Pate, Nonie
 Simmons, Henry Boyd, Edward Yancey,
 Reginald Blythwood.

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 Gooding, Marie Warren, Mattie Har-
 ris, Gertrude De Verney, Almalille
 Hubbard, Nell Hunter.

Altos—Evelyn Burwell, Olive Ball, Mrs.
 Willie Mays, Viola Mickens.

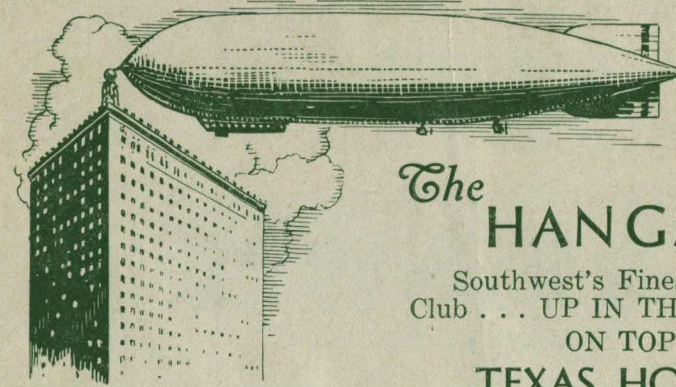
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 son, Walter Hilliard, Harold Foster,
 William McFarland, McKinley Reeves,
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Outside the Garden. Scene 5—A Roadside. Scene 6—A Private Office. Scene 7—
Another Roadside. Scene 8—A House. Scene 9—A Hillside. Scene 10—A Mountain Top.

INTERMISSION OF EIGHT MINUTES

PART II.

Scene 1—The Private Office. Scene 2—The Mouth of a Cave. Scene 3—A Throne
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ACT I.

Oh! Rise and Shine—When the Saints Come Marchin' In—Cert'n'y Lord—My God
Is So High—Hallelujah—In Bright Mansions Above—Don't You Let Nobody Turn
You Roun'—Run, Sinner, Run—You Better Min'—Dere's No Hidin' Place Down Dere—
Some o' Dese Days—I Want to Be Ready—De Ole Ark's a-Moverin'—My Soul Is a
Witness—Entre-Acte, City Called Haven.

ACT II.

My Lord's a-Writin' All de Time—Go Down Moses (bass solo by T. Loyd Hickman)
—Oh, Mary, Don't You Weep—Lord, I Don't Feel Noways Tired—Joshua Fit de Battle
of Jericho—I Can't Stay Away—Hail de King of Babylon!—Death's Gointer Lay His
Cold, Icy Hands on Me—De Blin' Man Stood on de Road an' Cried—March On!—Oh,
Rise an' Shine—Hallelujah, King Jesus!

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AUTHOR'S NOTE

"The Green Pastures" is an attempt to present certain aspects of a living religion in the terms of its believers. The religion is that of thousands of Negroes in the deep South. With terrific spiritual hunger and the greatest humility these untutored black Christians—many of them cannot even read the book which is the treasure house of their faith—have adapted the contents of the Bible to the consistencies of their everyday lives.

Unburdened by the differences of more educated theologians, they accept the Old Testament as a chronicle of wonders which happened to people like themselves in vague but actual places and of rules of conduct, true acceptance of which will lead them to a tangible, three-dimensional heaven. In this heaven, if one has been born in a district where fish fries are popular, the angels do have magnificent fish fries through an eternity somewhat resembling a series of earthly holidays. The Lord Jehovah will be the promised comforter, a just but compassionate patriarch, the summation of all the virtues His follower has observed in the human beings about him. The Lord may look like the Reverend Mr. Du Bois as our Sunday School teacher speculates in the play, or he may resemble another believer's own grandfather. In any event, His face will have an earthly familiarity to the one who has come for his reward.

The author is indebted to Mr. Roark Bradford, whose retelling of several of the Old Testament stories in "Ol' Man Adam an' His Chillun" first stimulated his interest in this point of view.

One need not blame a hazy memory of the Bible for the failure to recall the characters of Hazdrel, Zeba and others in the play. They are the author's apocrypha, but he believes persons much like them have figured in the meditations of some of the old Negro preachers whose simple faith he has tried to translate into a play.

SPECIAL REQUEST

Patrons who contemplate arranging for relatives and friends to see future performances of "The Green Pastures" are respectfully requested to accentuate the importance of being seated in time to witness in its entirety the first scene. It takes place in the Sunday School of a little Southern Negro church where Mr. Deshee, the earnest superintendent, undertakes with the limited resources at his command to expound from the Scriptures the order and significance of early sacred history. The impression created upon the immature minds of the pickaninnies constituting the class is reflected in the seventeen succeeding scenes. The correct psychology, the significance, the dignity and the simple beauty of the Pulitzer Prize play are apparent in their full richness only

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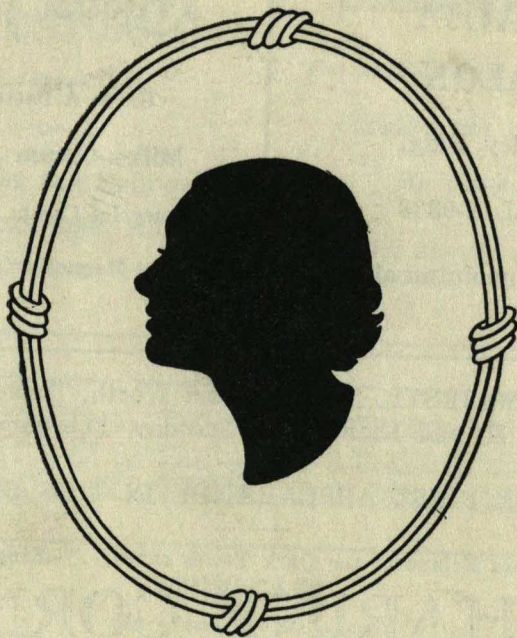
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to those who, witnessing the first scene, are led to project themselves into the elemental temperament and environment of the plantation Negro and to think and see and feel as this type of Negro does throughout the ensuing scenes.

The opening moments of the play have the importance of a prologue in establishing the psychology of the narrative—hence the value of the service you will render your friends by accentuating the importance of being seated by 2:20 for the matinee performances and 8:20 for the evening performances, as the scene in question opens promptly at these hours.

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THE CAST

(In order of appearance)

DOCTOR CHAMBERS.....	ARTHUR CHATTERTON
ELIZABETH BARRETT MOULTON-BARRETT.....	KATHARINE CORNELL
WILSON	BRENDA FORBES
HENRIETTA MOULTON-BARRETT.....	HELEN WALPOLE
ARABEL MOULTON-BARRETT.....	PAMELA SIMPSON
OCTAVIUS MOULTON-BARRETT.....	ORSON WELLES
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HENRY BEVAN.....	JOHN HOYSRADT
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SCENES

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INTERMISSION: 9 MINUTES

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To aid The Actors' Fund of America, Miss Cornell makes a charge of fifty cents for her autographed photograph. The entire sum is given to the Fund.

FOR MISS CORNELL

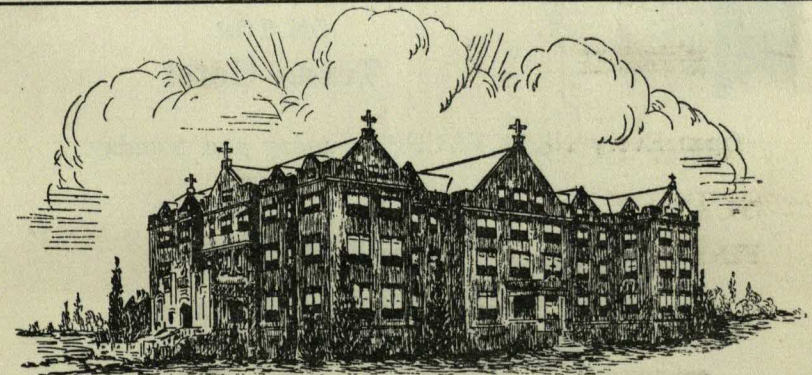
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FINE CANDIES
2-4728

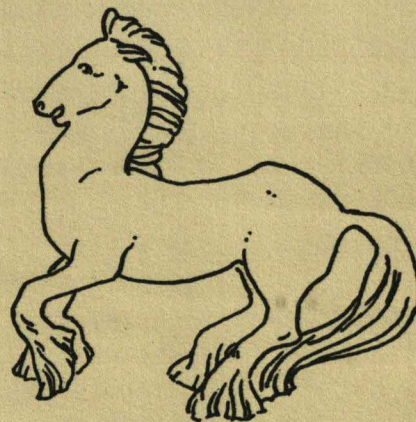


**BROOK'S
SANDWICH SHOP**
Just Across the Street



Our Lady of Victory College
Fort Worth, Texas

The
**FORT WORTH
SCHOOL OF
FINE ARTS**
**PAINTING, SCULPTURE
AND GRAPHIC ARTS**



**1312 WEST TUCKER STREET
FORT WORTH, - TEXAS**
Fall Term - - - - October 1, 1935
Spring Term - - February 3, 1936

YEAR 1935-1936

The Fort Worth School of Fine Arts announces its Fall Term October 1, 1935 to January 31, 1936, and its Spring Term February 3, 1936 to May, 1936.

The School believes strongly in developing technical excellence, encourages individuality and tries to aid students in cultivating self-expression.

Monthly exhibitions of work of contemporary artists are held.

CLASSES

Painting :: Wade Jolly

Oil, pastel and water color applied to still life, portrait and landscape. Creative ability encouraged.

Graphic Arts :: Blanche McVeigh

Drawing, composition and interpretation in black and white, leading to etching, block prints or commercial work. Lettering. Drawing from the nude and costumed models.

Sculpture :: Evaline Sellors

Figure and portrait. Composition applied to decorative and garden sculpture. Class in casting for advanced students.

Night Classes (7 to 9) ----- Tuesday and Thursday
Children's Classes (9 to 11 a. m.) ----- Saturday

SCHEDULE

MORNING (9-12)

Portrait (Painting) ----- Monday, Wednesday, Friday
Figure (Sculpture) ----- Monday, Wednesday, Friday
Figure (Drawing) ----- Tuesday, Thursday
Composition ----- Friday
Lettering ----- Friday

AFTERNOON (1-4)

Still Life ----- Monday, Wednesday, Friday
Landscape ----- Monday, Wednesday, Friday
Portrait (Sculpture) ----- Monday, Wednesday
Etching ----- Tuesday, Thursday, Friday
Commercial Work ----- Tuesday, Thursday, Friday
Illustration ----- Tuesday, Thursday, Friday

RATES

Tuition Payable in Advance.

Matriculation Fee -----	\$ 2.50
1 Period a Week, per Month -----	4.00
2 Periods a Week, per Month -----	8.00
3 or 4 Periods a Week, per Month -----	10.00
5 or 6 Periods a Week, per Month -----	15.00
7, 8 or 9 Periods a Week, per Month -----	20.00
10 or 11 Periods a Week, per Month -----	25.00

Term Rates

(Less 10% if paid in advance.)

3 or 4 Periods a Week, per Term -----	\$ 40.00
5 or 6 Periods a Week, per Term -----	60.00
7, 8 or 9 Periods a Week, per Term -----	80.00
10 or 11 Periods a Week, per Term -----	100.00

Night Classes, 1 Term -----	\$ 15.00
Saturday Classes, 1 Term -----	10.00

For Further Particulars Apply to

FORT WORTH SCHOOL OF FINE ARTS
1312 West Tucker Street Phone 2-7871

