COMMUNITY AND LITTLE THEATRES
IN AMERICA

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Mildred Gavitt Dodge
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The material used in this thesis was gathered from various sources: from books, especially Oliver Sayler's *Our American Theatre*, Constance D'Arcy Macombe's *The Little Theatre in the United States*, and Thomas Dickinson's *The Insurgent Theatre*; from magazines, especially the *Theatre Magazine* and the *Drama Magazine*; but the most vital and most direct information was obtained from managers and directors of the theatres themselves, as the result of questionnaires and letters sent to twenty-six theatres, chosen for their size, their special field of activity, or their location. The replies varied in length and fullness of detail; some were hastily written on the margins of the questionnaires, while others were long letters giving information in addition to that asked; many of the organizations sent booklets, clippings, programs and pictures. All of the replies were interesting, and the writers courteous and willing to give any information desired. Out of the twenty-six letters sent, eighteen replies were received; three were returned unopened, and five persons failed to reply.
PART I
CHAPTER I
DEFINITION OF TERMS

To make an exhaustive study of one of the latest and most vital movements in American drama, namely, the Little Theatre movement, has been found impractical; but a clear-cut, accurate survey of the field has seemed worth while. It will be the purpose of this study to introduce and explain to the reader the beginnings, growth, and present status and influence of this movement.

A rapid survey of the field shows us that it is at once a wider and deeper subject than we had believed, while a more intense study tends to reinforce this opinion. There are indeed two branches of the field, each branch working effectively, and serving its own purpose, and neither one worthy of neglect. For this reason, the thesis subject seems best suggested by the double title, Community and Little Theatres in America; this title must be explained first.

The Little Theatres began with a definite aim, that of furthering the art of the drama for art's sake, and of presenting to exclusive audiences the products of associated artists. This was satisfying to the artists and to those
who were fortunate enough to witness the performances; but soon a greater aim was making itself known to the workers. More people were demanding to be allowed not just to see the performances, but to partake in them in some way fitting to the talents of each individual. With this new appeal from the people themselves grew up the wider, the newer interest, the Community Theatre, which is today fulfilling a purpose as important as the Little Theatre. There should be no competition between these groups, except as they may set higher standards for each other, and it is as related movements that they are to be treated in this study.

The two groups have much in common. It is rather in the separate organization of each theatre that the aims differ most widely. Thomas Dickinson's definition of a Little Theatre sums up the aim and purpose of being for most of the most important Little Theatres and Community Theatres in the country today: "The Little Theatre is a principle of economical management; it is a cooperative guild of artists of the theatre; it is a system of alliance with the federated audience." (1) The Little Theatre fulfills each clause of this definition. It has an "intimate" playhouse, it

(1) The Insurgent Theatre, p. 76.
plays to a select and critical audience, and presents plays of unusual artistic or literary merit, produced with the aid of cooperative artists and craftsmen who are associated in the work.

The Community Theatre, in addition to having the aims of economical management, artistic cooperation and the federated audience, has as an important aim the desire to make the organization a thing of civic and community pride. Organizing large groups of people for all kinds of work—acting, staging, directing, designing—it has a definite civic as well as artistic aim in view. To build up the community; to give opportunity for self expression to all who wish it; to widen the interests of the leisure time of its members; to increase the people's appreciation of drama and art by giving the community some good plays well produced --- these are the aims of the Community Theatre in addition to those which motivate the Little Theatre.

Any survey, then, of the field of modern non-commercial organizations, cannot well afford to give this group any less attention than it gives to the Little Theatre. In many cases it has been found that the two terms may be applied to the same theatre; this of course increases the difficulty of
distinction, but at the same time shows what is really the
more recent movement in the whole large field, that is, the
enlarging of the ideals of the original Little Theatres to
apply to communities as well as to intimate groups.

The term "Little Theatre" then, cannot longer be used
alone in describing the activities of various non-commer-
cial groups experimenting in the drama. Growing up from
the antagonism of artists to the restraints of the commercial
stage, the movement has lately been enlarged by the people's
love of self expression, and their demand for better drama.
The movement has come up through and outgrown "home talent"
in the worst sense of the word, and as a strong, clear-cut,
growing dramatic movement has swept the country, until
forty-six states have their dramatic centers, and large
cities, small hamlets, colleges, churches, schools and even
rural communities have their theatres.

In this study, then, we shall endeavor to show how the
two movements have grown and how they have been combined,
and the movements will be treated together under the name
"non-commercial dramatic organizations," and will be dis-
tinguished from each other only when their definite aims
make it imperative.
CHAPTER II
HISTORY OF THE MOVEMENT

The Little Theatre movement is relatively recent. The beginnings of the movement in this country were as early as 1907, but the most important phase of the movement has been its activity from 1915 until the present.

The impetus for the movement came from France, where in 1887, Andre Antoine established the Theatre-Libre. The policy of this theatre cannot be discussed here in detail, but because its aims and ideals were the foundations of the movement in America, it is well to give them some consideration.

Antoine, with several associates, grew dissatisfied with the commercial theatre in France, and believed that a theatre could be established which would hold itself true to the best in drama -- in reality, a "free" theatre. It was to be an exclusive theatre, too; so he chose a small playhouse in which to produce his plays. This playhouse was in the Montparnasse quarter of Paris, which was considered at that time as off the theatrical map. Antoine deliberately
chose this location so his audiences would consist of those who came especially to see his work. The plays were given on a stage very simply set, and there was much experimentation with lighting effects. Plays by young Frenchmen were produced, and also those of Ibsen and Tolstoy. The commercial stage of France in this day was unfriendly to foreign plays, and Antoine made it one of the aims of his theatre to introduce into France a series of foreign plays. The Theatre-Libre was maintained as a literary playhouse, and was open to artists and men of letters.

There was a deplorable lack of cooperation between the Theatre-Libre and the professional stage. The latter was unwilling to accept authors whose plays had first been tried out in this experimental theatre. Waxman says that the hostility toward the Theatre-Libre grew in proportion to its success, and that the venture would have ended in an early failure had it not been for the powerful support of the press, and the Theatre's honorary members, who were very active in its support. He also says, "The French Theatre-Libre was the cradle of the little theatres which have swept all over the western world." (2)


(3) Ibid.: p. 196.
As to the introduction of the idea into America, it is difficult to trace it exactly. The Hull House Players were organized in 1900, under the direction of Laura Dainty Pelham, but it is probable that this organization sprang up as the result of an internal sociological need at Hull House rather than as the result of the influence from abroad. The organization produced plays of all kinds, but placed special emphasis on plays of foreign origin, for which it was unusually well prepared because of the diversity of races and nationalities among its players.

Other pioneers in the movement in America were: Donald Robertson and his Chicago Theatre Society in 1907; Winthrop Ames and his Little Theatre of New York in 1912; Mrs. Lyman Gale and her Toy Theatre in Boston in 1911; Maurice Browne and his Chicago Little Theatre in 1912. A little later, in 1915, the Provincetown Players were organized by George Gram Cook and Susan Glaspell; in the same year, Alice and Irene Lewisohn, Agnes Morgan and Helen Arthur organized the Neighborhood Playhouse in New York.

The Cornell University Players claim 1909 as the date of their organization, and the University of Louisville, Kentucky, Players, 1914. These two are still very much alive. There were doubtless many theatre organizations which sprang up
and died out in the years between 1905 and 1915, but such organizations are of little or no importance.

Of the early organizations, the ones now active -- and it may be noted in passing that they are not only active but are among the most influential today -- are the Hull House Players, the Provincetown Players, and the Neighborhood Playhouse. While the Hull House Players have remained strictly amateur, the other two organizations now have professional companies, although they adhere to their original idea of encouraging fresh material among their workers.

The few names given above form but a small percentage of the theatres now active in all parts of the country. The growth of the movement has been astoundingly rapid. When Miss Constance D'Arcy MacKaye wrote her book on the Little Theatre in the United States in 1917, she listed the names of forty-eight Little Theatres in this country at that time. In making the preliminary survey for this study, the writer had access to the issues of the Drama magazine for the years 1926 and 1927. This magazine is published in the interests of the Drama League of America, which has its finger on the pulse of the whole amateur dramatic organization of the country. Little Theatres and Community Theatres in all
parts of the United States send lists of their productions and records of their achievements to this magazine. From such lists, the names of three hundred and fifty theatres were obtained, and are listed on pages 142 to 152.

Such a list is merely indicative of the amateur groups, however, for, on reading an article by Harold Ehrensperger in the Drama for January, 1926, we find the statement that the office of the Drama League at 59 East Van Buren Street, Chicago, has on file the names of all the Little Theatres in the country. The writer made an earnest effort to obtain this complete list. The effort proved fruitless, however, but a courteous letter of response was received in March, 1927, from Sue Ann Wilson, executive secretary of the League, who stated that "We have a file of from fifteen hundred (1500) to two thousand (2000) names of Little Theatres, but this, like our membership list, is one of our stocks in trade, and we never sell or give the list away. I am sorry not to be able to accommodate you in this matter, but it is absolutely against our national policy, and we never make an exception of it."

This is a true indication of the enormous growth of the movement in the United States in the last ten years — from
forty-eight to two thousand. Of course, many of the organizations die out each year, but the number of new theatres organized probably more than makes up for this deficiency. In all probability, the list in the office of the Drama League is more likely to remain static or to grow than to decrease. Each issue of the Drama magazine records the establishment of new theatres, and it is predicted that the growth of the movement in the next ten years will far exceed that of the last ten.

As a summary, we may point out the following significant facts in the history of the movement; from a foreign impetus, the new movement has now become firmly grounded in America; it has grown up because it fulfills a need of the American people for art and drama; its increased strength as it grows is because it is free from the pursuit of the dollar which engrosses most of the managers on Broadway; it is a contributing factor to all that is best in American art, and is being recognized by critics and students of the theatre, literature, art and the drama.
CHAPTER III
AIMS OF COMMUNITY AND LITTLE THEATRES

Perhaps the first question to arise in the mind of the reader after knowing a little about the history of the Little Theatre movement, is "What are the Community and Little Theatres in our country trying to do?" That is not difficult to answer in a general way. These new amateur theatres are trying to aid in the artistic production of good plays, and they are trying to arouse interest and appreciation in the minds of the audiences.

This brings to mind immediately, however, the difference noted in the first chapter between Community Theatres and the Little Theatres. Certainly these two are not to be distinguished by name, for the Neighborhood Playhouse in New York is an outstanding example of a Little Theatre, while the Little Theatre of Indianapolis, Indiana, has a distinct community purpose in mind.

Not being able to distinguish the two by name, then, we must have some factors by which the theatres may be
classified. These factors are: (1) kind of plays produced; (2) kind of audience encouraged; (3) internal organization of the company; (4) ultimate aim in view—social, civic, educational, religious, artistic.

First let us consider the kinds of plays produced by various groups in recent years. Taking the Pasadena Community Players as a significant group, we may study their list of play productions since the time of their organization. Among the earlier productions were some quite unusual ones: Chekov's "The Bear"; Zona Gale's "Neighbors"; "Pierre Patelin"; Ervine's "The Critics"; Wilde's "Lady Windemere's Fan"; later they became interested in a more popular type of play, and produced Wiggin's "Rebecca of Sunnybrook Farm"; Miller's "The Charm School"; Alcott's "Little Women"; while the more recent productions at this theatre have been of such an unusual type as to attract attention from all parts of the country. Some of their recent productions are: Evreinoff's "The Main Thing"; Ibsen's "Peer Gynt"; Holmår's "The Swan." This would seem to contradict the opinion of one critic who deplores the fact that in a decade the original impulse of the Little Theatre to produce esoteric drama has swerved to the popular. Perhaps this is just an unusual case, but it

(4) Oliver Sayler: Our American Theatre, p. 115.
tends to show that the pendulum swings from one extreme to the other until each theatre finds the type of play most suited to the talents of its players and the appreciation of its audience.

The Neighborhood Playhouse of New York devotes its time almost entirely to unusual productions. They have presented the following plays recently: "Tamura," a Japanese Noh play; Dunsany's "The Glittering Gate," "A Night at an Inn," and "The Queen's Enemies"; Galsworthy's "The Mob"; Andreyev's "The Beautiful Sabine Women," and Ansky's "The Dybbuk." This is of course an unusually high standard which the Playhouse has set for itself, and the company must necessarily work for the love of the working, and not for large box office gains.

While groups from New York to California, from Michigan to Louisiana, were producing such plays as Lomdale's "Aren't We All?" Black's "The Goose Hangs High"; Hackett's "Captain Applejack," and Emerson and Loos' "The Whole Town's Talking," a few of the playhouses were devoting their time to a certain type of plays which best suited their individual needs, rather than producing these plays which have a more popular appeal. Among them are the Provincetown Players,
who have produced all of Eugene O'Neill's plays; the
Dallas Little Theatre, giving a wide variety of modern,
classic, American or European drama, but always striving for
the best; the Carolina Playmakers, who want to encourage
young authors to write native American drama, with em-
phasis on folk lore and American traditions, these plays to
be produced at Chapel Hill; the Homewood Playshop of Johns
Hopkins University, which has presented this year a cycle
of modern dramas from foreign nations, Iceland, Russia,
England, Spain, Japan.

Thus it may be seen that each theatre is distinct in
the type of plays it produces. Almost always the type of
play chosen is influenced by the type of audience in the
community. If the theatre organization clings strictly to
Little Theatre ideals as they were originally introduced
into this country, it will produce plays that it believes
are worthy of production, and it will choose its audience
to fit the play. If the theatre organization belongs to the
flourishing Community Theatre classification, it will reg-
ulate its choice of play to some extent by what the people
of the community want to see produced.

This leads us logically to the consideration of the
audience. There are all kinds of audiences, just as there
are all kinds of people, and it is the task of the Little Theatre itself to determine just what kind of an audience it wants. The Neighborhood Playhouse frankly admits that it wants a body of people who are sympathetic with the work it is doing, and people who will bring to the theatre an intelligent critical attitude. The Denver Community Players, on the other hand, encourage not only a large audience from all walks of life, but they want these people to become members of their organization and assist in the production and presentation of its plays. We cannot say that one ideal is higher than the other, because they each fulfill a purpose, and each aim has its place. The Neighborhood Playhouse realizes that the type of plays which it is accustomed to present would not appeal to the drifting crowds who are seeking amusement only. In fact, the audience at the Playhouse must expect to attend the plays in a critical frame of mind. There is a large enough group of people in New York and from outside to make this a legitimate aim.

On the other hand, the leaders of the Denver Community Players -- and there are many other theatres over the country with the same ideals-- realize that there is a definite need in their community for a variety of plays, popular, artistic,
comic and tragic. The smaller the community, as a rule, the more popular will be the type of play presented, while in a large community, the organization must either aim to please for a greater part of the time a greater majority of the people, or must choose its own select group to which it appeals. The aim of the theatres in the smaller communities is certainly a worthy one, for often in these towns good road shows fail to stop, and the local stock companies fail to produce anything of more significance than frothy musical comedies.

When such small towns organize Little Theatres, they want to start producing not Galsworthy, Evreinoff or Ansky, but Shaw, Milne, Wilde, Barry, Fitch, often O'Neill or Shakespeare. In this way the community is able to see recent Broadway successes and even the more popular classics, and not be dependent for its entertainment solely on home-talent minstrels or "The Minister's Wife: New Bonnet."

There is also a wide difference in the organization of the various companies. These vary from small companies under a semi-professional director, up through large groups numbering to a thousand actors, with professional directors and managers, to such organizations as the Provincetown Players or the Neighborhood Playhouse, where the companies
are permanent and are professional (i.e. receive compensation for their work). Little Theatres may be of any or all kinds of organizations, but Community Theatres invariably have large companies of actors, shifting the casts with the different plays, so that in the larger groups, an actor seldom appears in two plays in succession.

As for the ultimate aims in view when each theatre is organized, they may be artistic, as in the case of most strictly Little Theatres; civic or social, as in the case of the Community Theatres; or educational or sociological, in the case of college or settlement theatres. These various types of organizations and their special functions will be discussed more fully in the next chapter.

However, this general summary may be made of the aims of all non-commercial dramatic organizations which are included in the "new theatre" movement: (1) to encourage self expression in acting, playwriting, directing, organizing or staging; (2) to use this effort as a matter of civic or cultural pride; (3) to present plays which its constituents would have no other opportunity to see; (4) to free the theatre from commercialism; and (5) to give a new inspiration and vitality to American drama.
CHAPTER IV

TYPES OF ORGANIZATIONS

The idea of the "new theatre," which allows for the working together of interested amateurs, thoughtful professionals and careful craftsmen in the theatre independent of commercialism, appealed profoundly to widely different classes of people. First, as we have seen, artists developed the idea, working out their own visions and problems in the semi-seclusion of small playhouses; then amateurs with a love for drama became interested; later a leisure class of people became interested and contributed their time and money; soon some professional or semi-professional directors and managers saw the possibilities latent in the new theatre for new theories and ideas. To train these actors, directors and playwrights for future work, drama classes became a popular item in the university and college curriculum. Thus we have at least three large types of organizations working out separately the ideas of non-commercial drama: groups of artists; communities, and schools. Lately there have developed two
more types of organizations: those within churches, and organizations for and of children. With these five types in mind, let us proceed to a separate analysis of each.

Perhaps the most outstanding of the "artist group" are the Provincetown Players and the Neighborhood Playhouse. We have already discussed in Chapter III the types of plays presented, and the kind of audience encouraged by these groups. Let us now acquaint ourselves with the artists who organized these groups, and their aims.

The Provincetown Players were organized in 1915 by Susan Glaspell and George Cram Cook. The group has a theatre at 133 MacDougal Street, New York, and a summer playhouse at Provincetown, Massachusetts. Miss Glaspell is recognized as a playwright as well as a director. She wrote in collaboration with Mr. Cook: "Suppressed Desires," a clever comedy of psychoanalysis; and "Tic-Tock Time," a satire. Her best known plays are "Trifles," "Woman's Honor," "Inheritors," and "The People." Mr. Cook was also the author of "Change Your Style," "The Spring," and "The Athenian Women."

The Provincetown Players produced for the season 1915 and 1916 at the Wharf Theatre at Provincetown, Massachusetts,
a theatre they had equipped themselves at the minimum of expense. Soon their work began to be recognized as important, and there was soon attached to them a large group of now famous playwrights. It is the aim of the company to present "primarily, first productions of American playwrights, then foreign plays that give opportunity for new ways of doing things." As proof of the fact that the group has accomplished at least the first part of its aim, we find the names of the following famous Americans upon their roll of production: Eugene O'Neill, whose plays were first presented by this group, John Reed, Stark Young, Wilbur Daniel Steele, Rita Wellman, Harry Kemp, Edna St. Vincent Millay, Alfred Kreymborg, Theodore Dreiser, and most recently, Paul Green, whose "In Abraham's Bosom" was the outstanding piece of work done by the Players for the past season, and which received the 1926 Pulitzer prize.

The Neighborhood Playhouse of New York distinguishes itself by the name "The first professional repertory theatre of the present day in New York." It was organized by Alice and Irene Lewisohn, Agnes Morgan and Helen Arthur. The "repertory idea" which distinguishes it from the professional theatres of New York is at the same time the idea which

(5) From the questionnaire answered by the Provincetown Players.
shows it to be a theatre of artists. A permanent company, each member with widely diversified experience, enables the theatre to produce a wide variety of plays, which is their aim. Actors must not only act, but must dance and sing, and make the best possible appearance on the stage. The definition of their own theatre is given in a booklet published by the managers, and this is the way in which they explain their theatre: "The Neighborhood Playhouse is not a theatre in the accepted sense—it is a combination of the arts of the theatre and under its roof there is carried on a continual experiment in the various branches of theatrical activity." (6) This definition seems to place the theatre at once in that exclusive classification: the band of artists.

Turning now to the Community Theatres, we mention again the ones most important in that classification: Pasadena, Dallas, Denver, Indianapolis. Others which are doing an interesting work, but on a smaller scale, are the Romany Players of Lexington, Kentucky; Le Petit Theatre du Vieux Carre of New Orleans; The Kansas City Players of Kansas City, Missouri; the Vagabond Players of Baltimore; the Buffalo Community Players of Buffalo, New York.

Organizers of these groups have in all cases been persons

(6) The Repertory Idea, published by the Neighborhood Playhouse Association, p.3.
interested in the community theatre project as a benefit to the community rather than to themselves. In some cases, the organizers were semi-professional directors; in other cases, amateur dramatists and actors. The method of organization of the Pasadena Community Theatre is an example of most of the Community Theatres: persons interested discussed the problems and benefits of such an organization; a call for workers was sent out, and with their response, an advisory committee was chosen to confer with the organizer, in this case Mr. Gilmor Brown, who had previously directed a company of professional players. An association was organized, and legally incorporated as a non-profit organization, with a Board of Directors to assume financial responsibility. A group of players was organized, and Mr. Brown engaged as manager and director. This is the case with most of the Community Theatres—they have a professional or semi-professional director. A publicity campaign was instituted, and membership increased.

Usually the next step in the organization of Community Theatres, after the players have started work on plays, the membership growing and the community responding favorably to the productions offered, is to obtain a permanent location
of suitable size and locality. Some of the theatres rent or buy halls already constructed. Many of the theatres which are on a more sound financial basis erect their own theatres. In either case, there is plenty of work for persons in the organization who are not interested in acting.

This brings us to another feature of the Community Theatre which is interesting and important—the fact that there are large groups of people who work busily and tirelessly, and yet who never appear behind the footlights, or have their names printed on the programs. These people work on various committees—building, costume, decoration, scenery and publicity. Thus each member of the organization is given a piece of work which is suited to his talents, and in which he is interested. These people work without pay and seemingly without reward, but while an actor may have his applause from across the footlights, these workers have their pride in their work, and in the fact that they are making the productions and the organization itself successful.

The third great type of organization is the school. Here the aim is educational and social rather than recreational, civic or artistic. High schools all over the country have their dramatic clubs, which annually give hundreds of the recent successes, and revivals of the old classics. But
the most important division of the school group is the University theatre. Here we have not only acting, but directing, constructing of scenery and playwriting, all under expert direction. Professor Baker's "English 47" at Harvard was one of the most popular college courses in the country until recently, when Professor Baker went to Yale. The dramatic and literary world is constantly meeting products of this class in playwriting, and its effect on the Little Theatre movement itself has been very powerful.

Another popular and worthy playwriting class is that at the University of North Carolina, under Frederick H. Koch, who is also the director of the famous "Carolina Playmakers." Probably the most important product of this class is Paul Green, whose first plays were written in the class and produced by the Carolina Playmakers at Chapel Hill. A collection of popular plays given by this group is published under the name "Carolina Folk Plays," and the plays therein have been given with much success by various amateur groups throughout the country.

Other important groups working in the universities are: University Theatre of Stanford University, Palo Alto, California, with Mr. Gordon Davis as director; the University of
Kansas Players, organized and directed by Mr. Allen Crafton; the Homewood Playshop of the Johns Hopkins University at Baltimore, with Dr. John Earle Uhler as chairman of the Board of Governors and director of the Players; the Cornell Dramatic Club of Cornell University, Ithaca, New York, with Mr. A.H. Drummond as director; and the University of Louisville Players, of Louisville, Kentucky, under Mr. Boyd Martin. Harvard and Yale Universities both have famous dramatic clubs, and there are doubtless many more throughout the country.

Practically all the University Theatres have the same ends in view, and use the same methods to accomplish these ends. The aim of the University Theatre is to train actors, managers and directors, and at the same time to give good drama to the students who often cannot afford to see it any other way. Usually the organization of the University Theatres is similar. They are organized by the departments of English or public speaking, with a professor in charge. The organization recruits among the students for workers, often offering college credit for these drama classes. Usually the number of interested workers is sufficient for a double cast to be maintained in case any of the originals are
disqualified by lack of scholarship, other activities, or lack of interest. Thus each actor is encouraged to do his best, because he knows that there is another trained actor ready to step into his place if for any reason he should become disqualified.

The plays presented at the University Theatres are varied. Of course some attention is paid in every university town to the type of plays that students want to see at popular prices, but usually the University Theatres do more than produce just this type of play. Perhaps it has a definite aim, such as the Carolina Playmakers have, of presenting folk plays native to its own district; or of producing a cycle of plays of foreign nations, as did the Homewood Playshop of Johns Hopkins University; but whatever the individual purpose, we may feel sure that the university players on all sides are doing their best to make popular a distinctive, unusual, worthy drama.

Only a limited amount of material was available on the two lesser types of organizations: church and children's theatres.

While there are probably a large number of churches which include pageants and religious drama in their yearly activities, there are few on record who attempt the secular drama.
There is one example, however, of an Eastern church presenting Ibsen's "Ghosts" in the chancel of the church, but a letter of inquiry to the pastor of the church remained unanswered, so it is impossible to state whether this church presented other moral plays of other than a strictly religious nature.

Children's theatres are not numerous. By the name "children's theatres" we do not mean theatres that produce plays for children, like the Children's Saturday Morning Theatre of the Threshold Players in New York, who produce fairy tales to audiences composed of children -- but rather, those theatres in which the children themselves do the acting, and possibly part of the stage designing and costuming. There are a few such theatres, and they are important for the training they give young children who may later become interested in the drama as a profession.

Half way between the Children's Saturday Morning Theatre mentioned above, and the strictly children's theatre, come the festivals and dances of the Neighborhood Playhouse. Actors of the company take adult parts in these productions, and children appear as dancers. This of course gives valuable training to the children who may in later years join the company.

(7) "Drama in the Church," by R.T. Williams, in Drama, March, 1926.
One of the most successful theatres for children has been the one conducted in the Garrick Theatre of New York by Miss Dorothy Coit and Miss Edith King. Here the children not only act in the productions, but aid in the erecting of the scenery and the making of costumes. These children also give special pageants and performances at Christmas and Easter.

Perhaps the most logical place for a children’s theatre is in conjunction with the Little Theatre or Community Theatre. The Denver Community Players have a junior department under the direction of Mrs. Lillie Wettingel. Here the children of the members, and other children interested work together to produce plays which they find interesting. As much notice and attention is given to a production by the Junior Group as to the one by the Community Players themselves. This of course not only keeps the children busy, and gives the parents more time for work on productions, but it encourages artistic effort on the part of the children, and as an excellent way of assuring the Denver Community Players of future actors and workers as efficient as those of the present.

As to other examples of children's theatres, the writer

cannot with accuracy mention many more. Letters were sent
to the Children's Theatre of Washington, D.C., and the
Children's Theatre of Los Angeles, California, but the one to
Washington was returned unopened, and the reply from Mr.
Le Roy Lane of Los Angeles said that his Children's Theatre
was active only one season, and has now ceased to be. Mr.
Lane, after several discouraging attempts to organize child-
dren's theatres, is now manager of the Screen Kiddies' Guild of Hollywood, California, and intends to use this organization as a medium for developing children's drama-
tics in that city. Mr. Lane states that his real success
was accomplished through his work in the public schools of
New York City, where for three years he worked with the school
children, training casts in each school. Failures come in
this line of work, says Mr. Lane, because of the lack of cooperation from parents and town­people.

As a summary of the types of organizations among the
non-commercial dramatic groups in America, we have the following: art groups, led by the Provincetown Players and the Neighborhood Playhouse; community theatres, with Pasadena, Dallas, Denver and Indianapolis as outstanding examples; university theatres, such as the Universities of
North Carolina and Kansas, Cornell, Stanford, Johns Hopkins, Yale and Harvard; church theatres, an indefinite group; children's theatres, including the junior group of the Denver Community Players, and the Garrick Theatre group.

This seems to give at least a fairly complete idea of the various divisions of the "new theatre" movement, and to show how widely divergent are its appeals and how widely different are the answers to those appeals.
CHAPTER V
SIGNIFICANCE OF THE MOVEMENT

The Little Theatre movement has found for itself a definite place in the history of the drama of the world and of the United States in particular. That it is a significant movement is shown by the fact of the tremendous increase in numbers in the United States in ten years. Such a growth can be accomplished only when a movement is vital and necessary to the lives, artistic or economic, of the people concerned.

In addition to the increased numbers, we may also notice the increased stability of the theatres already organized. Many of the theatres, prominent among them being those at Pasadena, California, and Indianapolis, Indiana, have built or are building their own theatre buildings in the past few years. This means that the theatres have been well patronized, for although Little Theatres always charge a nominal rate of admission, the large sums netted from the performances mean that their
patrons return again and again, and bring new friends with them.

Interesting data as to the reaction of the townspeople to the Little Theatre organizations was obtained from the questionnaires. To the question: "Are the people of your town interested in your projects and do they support them?" six organizations answered simply "yes"; the Bull House Players said, "Regular following; mailing list of two thousand names"; Mr. Drummond of the Cornell Dramatic Club answered, "Somewhat"; the University of Arizona's dramatic club, the Shaman Players, said, "Very satisfactorily"; Mr. Allen Crafton, of the University of Kansas, said that the people of the town and the faculty of the University gave better support to the plays there than did the students; Mr. Gordon Davis of Stanford University said that the people of the town were "decidedly interested. Our theatre seldom fails to draw a large audience." Mr. Frederick H. Koch of the Carolina Playmakers said, "Our home town is generous in supporting productions in our Playmakers Theatre here"; the Rosary Theatre of Lexington, Kentucky, is "wonderfully" supported; the Pasadena Players cite as evidence of their town's support the fact that they are enabled continually
to produce plays, and were able to erect their $500,000 Playhouse through popular subscription; the Homewood Playshop of Johns Hopkins University has a subscription list of four hundred, and has an average audience of one hundred and twenty-five, although in one of their recent bills they had "S.R.O." for three nights.

These two factors — the rapid increase in the number of Little Theatres in the past ten years, and also the steadily increasing patronage of these theatres — link together to show the significance of the movement.

Another interesting proof of the significance of the movement is the fact that so much notice is being taken of the Little Theatre and its activity by critics of the drama, art and literature. The Drama magazine is devoted entirely to the activities of this movement, while the Theatre magazine devotes a large section each month to the "Amateur Theatre." Although the movement is very recent, there have been several books published which deal with the Little Theatre. These are Constance D'Arcy Mackaye's The Little Theatre in the United States, and Thomas Dickinson's The Insurgent Theatre, while the following authors have devoted a great deal of writing to the movement: Oliver

Playwrights, of course, are taking a great interest in the new movement, for it enables them to have greater freedom. Besides those directly affiliated with the Little Theatres, as Eugene O'Neill and Paul Green, we have several examples of authors working with Little Theatre groups during the production of their plays. John van Druten, author of "Young Woodley" and "The Round Trip" acted and assisted in the production of the latter play in the Homewood Playshop of Johns Hopkins University during February, 1927. It was at this same theatre that Jean Jacques Copeau lectured on his Vieux Colombier Theatre of Paris. Copeau's play, "The House Into Which We Are Born," was given its first American production at the Homewood Playshop.

An author, an actor, and several newspaper critics may be cited for their praise of the Little Theatre movement. Booth Tarkington wrote the foreword of the 1926 Yearbook of the Little Theatre of Indianapolis, Indiana. He said, "My own feeling about the Little Theatre is that it is saving one of the arts of the stage today. If that art is to be preserved, I think the preservation may come from the Little Theatre movement."
Otis Skinner, who spoke to the Round Table Luncheon Club in Kansas City, Missouri, in April, 1927, praised the efforts of the Kansas City Little Theatre, and said he believed the civic play was the hope of the drama. He also suggested a more rigid organization of the Little Theatres, with professional directors, a definite theatre season, and a spirit among the actors of sacrifice to the cause.

As for the critics, Arthur Hobson Quinn, in *Scribner's Magazine* for July, 1922, speaking especially of folk drama, said: "Such an impulse as that started by Professor Koch in North Dakota, and now carried to North Carolina, where the folk play is made and produced in its own birthplace, is of great significance." Maxwell Anderson, in the *New York World*, January 21, 1923, says also of the Carolina Playmakers: "Professor Koch has lifted an independent banner in what New York condescendingly refers to as the provinces, and his work is likely to be of more moment in the history of the drama in the United States than the work of all the manufacturers and importers of theatrical novelties who are famous as producers in this city."

Let us now turn to the opinions of writers and students
of the American drama. Montrose J. Moses attributes the growth of the movement to "our national art restlessness" and to the "symptoms of dissatisfaction which the American people are showing because the commercial theatre is not giving them what they want." He also says, "We speak of the renaissance of the theatre. A large part of the awakening has been due to the Little Theatre movement."  

Thomas Dickinson, who is one of the most reliable authorities on the movement, says, in speaking of modern tendencies in the drama: "They grow out of the fact that the people themselves are taking hold of their dramatic art. They are building a new theatre, fashioned of their own lives, designed to fit their demands, and to express their standards."  

Miss Constance D'Arcy Mackaye, one of the earliest critics of the movement, and who continues to write of it today, believes that the Little Theatres are "the heralds of the theatre of tomorrow, a disturbing factor in the theatre of today."  

Perriton Maxwell, editor of the Theatre magazine, which

(9) American Review of Reviews, January, 1927.
(10) The Case of the American Drama, p. 117.
deals with the commercial stage as well as the non-commercial, says, "A tour about the country tends to crystallize the suspicion that the cultural aspects of the American theatre are more finely grounded in the smaller cities than in the five large municipalities in which the big theatre business is now concentrated. The small cities fostering the little cultural theatre movement are the backbone of the American drama." 

One of the best quotations on this movement was found in Sheldon Cheney's book The Art Theatre. He says: "The Little Theatre is the most hopeful thing in the theatre world today, because its roots are in native soil, and because it is reaching up beyond those realms of commerce and materialism in which the business theatre constantly exists. It is rich, moreover, in those things that the other theatre lacks: artistic taste, cultural background, creative energy, and imagination."

Thus we see that by its tremendous growth, its increasing stability, and its favorable recognition by critics, the Little Theatre movement has proved itself significant.

But there is still a newer phase in the new theatre

(12) Theatre magazine, June, 1927.
which is interesting and supremely important because it shows not only the significance of the Little Theatres themselves, but also the important new relation between the amateur theatre and the professional stage. This new phase is being worked out successfully in the Pasadena Community Playhouse, and doubtless will soon be taken up by other competent groups.

The new phase of the amateur stage is this: the use of the resources and talents of the amateur stage as an experimental laboratory for the professional stage. We shall take the example of the Pasadena Players, for as yet we have no other group doing just this piece of work. When the Pasadena Players recently produced Tynenoff's "The Main Thing," and Gushing's "The Devil in the Cheese," they were working out problems in lighting, acting, costuming, and directing for the Theatre Guild of New York. After successful productions of these plays in Pasadena, they were produced in New York, where the Pasadena Players' suggestions were carried out without loss of valuable time and effort to the New York company. Another example of the same endeavor was the production by the Pasadena Players of Dr. and Mrs. Allison Gaw's "Pharoah's Daughter," made after
Margaret Anglin and the Shuberts had taken option on the play but were afraid to risk production because of the doubtful popularity of the subject and the uncertain costs of staging and costuming. The play was given a very successful production at the Pasadena Theatre, and all the difficulties were worked out by the amateurs. This method of using the amateur theatre for a laboratory has every advantage because the amateurs have more time, more originality, more cooperation and less risks than the professionals.

This contribution of the amateur stage to the professional should bring about a spirit of good will and helpfulness between the two, and may be in the future one of the greatest contributions of the amateur stage to American drama.

Thus does the Little Theatre prove itself significant in the history of American drama: by its rapid growth, by its increasing stability, by its activities which are so worth while that the attention of various critics has been called to the work, and by this newest phase of contribution to the drama—its use as a laboratory theatre for the professional stage.
CHAPTER VI
CONTRIBUTIONS OF THE MOVEMENT

The Little Theatre movement has contributed a number of desirable features to various forms of American art. First, of course, it has contributed to American drama, second, to American literature, third, to the American stage itself, and fourth, to the artistic appreciation of the American people.

Since this movement is a dramatic movement, one would expect to find its greatest contribution toward the field of American drama. The movement has contributed to American drama in two ways: first, by contributing authors and their productions, and second, by contributing various new and unusual features to American drama.

Eugene O'Neill is without question the leading dramatist of the American Little Theatre. More than that, he is perhaps the leading dramatist of the whole American theatre organization today. Thomas Dickinson says of him: "I have no hesitation in saying that the appearance of 'The
Moon of the Cariboes' and its companion plays is the most important event in the recent history of our theatre." (14)

Among O'Neill's most famous plays, all of which were given their initial performance at the Provincetown Playhouse, are: "Bound East for Cardiff"; "Where the Cross is Made"; "The Moon of the Caribees"; "The Emperor Jones"; "The Hairy Ape"; "All God's Chillun Got Wings"; and "Desire Under the Elms." The Provincetown Players themselves list as their most outstanding piece of work the production of Eugene O'Neill's plays before he was recognized by other producers.

Next in importance in the list of playwrights comes Paul Green, a product of Professor Koch's "Carolina Playmakers." Mr. Green wrote plays at the University of North Carolina, and these plays were produced by the Carolina Playmakers. Mr. Green's outstanding work is his first long play, "In Abraham's Bosom," which won the Pulitzer prize in 1926. "The Field God," by this same author, was produced in New York in April, 1927. Among the short plays of his which were produced at Chapel Hill are: "Fixin's," "The Lost of the Lowries," and "Old Wash Lucas."

Susan Glaspell is another author of distinction who has

written for Little Theatres. Although her work is with the
Provincetown Players, many of her plays have been published
and are popular with Little Theatres all over the country.
Percy Mackaye is one of the earliest authors for the Little
Theatre. His specialty lies more in the field of the Civic
Theatre, and deals with the organization of large groups of
people for the performance of his pageants and masques. He
has, however, written other plays, and is a recognized
artist in American drama.

Among other prominent writers, most of whom are connected
with the Provincetown Players are Edna St. Vincent Millay,
Harry Kemp, Rita Wellman, En Jo Dassehe, John Reed, Stark Young.

Nearly all of the Little Theatres and Community Theatres
make a practise of devoting several performances a year to
plays by local authors, and much new material has been
discovered in this way.

Because the keynote of the Little Theatre is "freedom
and self-expression," we find young, inexperienced play-
wrights with all sorts of new ideas allying themselves with
these groups. Here they find encouragement, production,
ocasionally praise and even fame. Thus the Little Theatre
movement contributes new authors to American drama.
As for the second phase of the Little Theatres contribution to American drama, namely, the production of the new and unusual in drama, we find many examples. Perhaps the theatre which is most famous for its production of the esoteric drama is the Neighborhood Playhouse of New York. Indeed, this is one of the policies of the Neighborhood Theatre— to give production to anything which is unlikely to find production elsewhere. Among the unusual new forms which drama takes in this playhouse, we find the production of a Japanese Noh play "Tamura." The actors, among whom was the famous Japanese, Michio Itow, wore the conventional Japanese masks, and this production marked the first use of masks in the American theatre. Ansky's drama "The Dybbuk," was given its English premiere at this playhouse. In their production of "Salut au Monde," three arts— movement, speech and song— were combined in a production which the Players themselves regard as typical of the tendency of the Neighborhood Playhouse toward new forms in the theatre. This theatre has to its credit, also, the first production in America of Lord Dunsany, who has lately become popular with many Little Theatres.

Nearly every Little Theatre and Community Theatre has
as one of its aims the desire to produce an unusual play, or a premiere, or a series of foreign plays. Many of the older theatres are accomplishing this purpose, as their programs will show, but a number of the younger theatres have not yet sufficiently established their patronage to let them vary far from the popular. Another variety of plays popular with Little Theatres is the "revival." Many authors whose popularity in their own days was enviable are being rediscovered by these amateur groups, and the productions are interesting and important. Leland Stanford University has to its credit the production of "Antigone" in Greek, and the presentation of "The Knight of the Burning Pestle" and "Everyman in His Humour." The Pasadena Community Players presented Sheridan's "School for Scandal" and "The Critic"; the latter was also revived at the Neighborhood Playhouse. The Dramatic Club of Cornell University presented "Ricardo and Viola," a comedy by Beaumont and Fletcher, and also Royall Tyler's "The Contrast." The Homewood Playshop of the Johns Hopkins University gave "The Beaux' Stratagem" by Farquhar, and Hugo's "Ray Blas." The Neighborhood Playhouse presented "Guibour," a fourteenth century miracle play, and the Dallas Little Theatre presents
a series of English miracle plays at Christmas time. Beaumarchais' "The Barber of Seville" was given a successful revival by the Carolina Playmakers. Shakespeare and Ibsen have also proved very popular with Little Theatre players and audiences.

Another important contribution of the Little Theatre to American drama is the one act play. This type of drama was developed in the first place by Little Theatre companies because it was short, thus being better fitted to amateur actors. Now, however, the one act play has come to be an advanced dramatic art. To pack one short act full of tense action, vivid characterization and clever dialogue, so that not one word, one movement is superfluous—this is the problem of the dramatist in dealing with the one act play. The one act play also enables more actors to appear on an evening's program. Thus three one act plays would require three separate casts, and this is also an advantage of the short play to amateur companies. Often a program will consist of a comedy, a tragedy and a fantasy, which will together make an evening of entertainment and thought for any audience. Among prominent writers of one act plays are: Eugene O'Neill, Paul Green, Susan Glaspell, Edna St. Vincent
Killoy, Florence Knox, Alice Brown and Stuart Walker.

Thus the Little Theatre movement contributes to American drama: by the introduction of new plays and playwrights, and by the introduction of new and unusual plays, including foreign plays, classic revivals, and one act plays.

As to the contribution of this movement to American literature, it is only reasonable to believe that the dramas of Eugene O'Neill, Percy Mackaye, Paul Green, and a number of others, will be included with the best of American literature.

To the American stage, the Little Theatre movement has contributed new effects in lighting, scenic art, staging and acting. Robert Edmond Jones is an outstanding leader among scenic artists, and has to his credit many unusual stage settings, among them being his creation for "Desire Under the Elms." Lee Simonson, a Harvard man now connected with the Theatre Guild, has done unusual work. Norman Bel Geddes, who is famous for his cathedral effect for "The Miracle," worked for a time with Aline Barnsdell's Little Theatre in Los Angeles. Cleon Throckmorton, of the Provincetown Players, has done much for the scenic art of the stage with his experimentation at this theatre. He has done
especially good work with nocturnal sky effects, portrayed in "Beyond" and "Adam Solitaire." Miss Aline Bernstein has achieved wide recognition for her artistic efforts with the Neighborhood Playhouse, her greatest successes being "The Dybbuk" and "The Little Clay Cart," for which she designed the costumes and stage settings.

All the Little Theatres and Community Theatres have as an important factor in their organizations, a costuming staff and a scenic artist staff. Included in these are many names which will doubtless be famous within the next decade, for here the artists are granted unrestrained liberty for the unfolding of their genius.

Nearly every Little Theatre which answered the questionnaire sent out stated that a number of their actors had gone from the amateur stage to the professional, because of the valuable training which the Little Theatres had been able to give. The list of these actors is very incomplete, but a few of them may be mentioned: Charles Gilpin, Paul Robeson, Ann Harding, Louis Waldheim from the Provincetown Players; Elizabeth Taylor and Claudius Hinta of the Carolina Playmakers; Tom Douglas, Margaret Dalrymple and Harjorie Warden from the University of Louisville; while many of the
colleges and universities have sent dramatic directors to the high schools. Many of the theatres, of course, are as yet too young to have trained actors who have gone to the professional stage.

This, then, is the contribution of the Little Theatres directly to the American stage, through their artists and actors.

There is yet another contribution of the Little Theatre movement to American drama and the stage, but which is more directly beneficial to the Little Theatres themselves. This is what is called the "Little Theatre Tournaments." Dallas, Denver, and Indianapolis are outstanding for these tournaments in the Community group, and the Carolina Play-makers in the University Theatre group. At these tournaments, contests are held between various groups of theatres for the best production. This not only encourages careful preparation and presentation by the theatres themselves, but it also brings to the attention of the public the successful productions, which are usually very creditable. Among the plays which won tournament prizes and which later came to more wide recognition is Margaret Larkin's "El Christo," with which the Dallas Little Theatre won not only local
but national prizes. This tournament idea is full of great possibilities, for competing theatres may learn much from each other, and at the same time much valuable publicity will be given to the movement and its results.

The Little Theatre movement has turned the minds of the American people more and more toward things dramatic. From mere amusement-seeking audiences, it has developed that new type of audience which criticizes the plays in an intelligent way. Of course there have always been a small percentage of people in the audience of any play who not only whether they liked the play or not, but had a reason in either case. But it is only recently, since the wide-spread activity of the Little Theatres, that a larger percentage of the people have become "theatre-minded," and can appreciate all the fine points of dialogue, action, scenic art, costuming and lighting. This is a great aid to the actors as well as to the people themselves. What actor would not rather play to an audience who appreciated all the effort that must go into the creation of a role than to play to people who were unresponsive because they did not realize what the actor was trying to do? The same thing applies to the dramatist. This new appreciation on the part of the
public awakens the best not only in an actor, but also in the playwright.

The audience in a Little Theatre or Community Theatre, particularly if that audience happens to be a subscription or membership audience, feels a proprietary interest in the theatre which makes for greater appreciation. This feeling of ownership, this link between the producing group and the community, is the factor which Sheldon Cheney feels to be of greater use to the theatre than the mere advantage of the subscription system for securing a definite income for the theatre each season. (15)

Perriton Maxwell, editor of the Theatre magazine, who has been quoted before, says: "The independent art theatre movements throughout the country are engaged in fostering real dramatic effort; they are accustoming an increasing number of people to think in terms of the theatre." (16)

When an audience thus has the opportunity to participate by studying drama, assisting the performance either by acting or by helping in other details of production, or by merely buying a subscription ticket and attending the performances regularly, the result is that this audience, through knowledge, pride, and a feeling of part ownership in the production, becomes more appreciative of the things being done in the theatre, both amateur and commercial. It is only (15) The Art Theatre, p. 180.

(16) Theatre magazine, June, 1926.
reasonable to suppose that this keener appreciation aroused by the amateur theatre will lead audiences to demand better plays from the commercial theatre. When a clever, unusual, or thought-provoking play is produced by an amateur group and is well patronized, the audience naturally begins to expect just as high grade performance at the commercial theatre. In other words, the amateur theatre is teaching the American people that clean plays, well produced, can be entertaining, helpful and worth while. Thus the Little Theatre movement has contributed to American life; not only to American drama, art and literature, but to the very life and appreciation of the American theatre-going public.
CHAPTER VII

FUTURE OF THE LITTLE THEATRE

Let us now consider, as best we may, the future of this great dramatic movement. A chapter of this sort need not be merely conjecture on the part of the author, but from data which has been gathered concerning this movement, we may draw logical conclusions.

The rapid growth of the movement in the past ten years, from less than fifty to more than two thousand Little Theatres and Community Theatres, leads one to wonder when the movement will find its limits. Will the growth continue until every town of considerable size has its theatre, or will there be a new tendency to concentrate effort on the larger theatres, improving them and bringing them to a high standard? Since the keynote of the movement is freedom and a chance for self-expression, it is rather to be supposed that future developments will be extensive rather than intensive. To concentrate effort on the larger theatres, would be to do away with that priceless aim of the Little
Theatre—to give everyone a chance to prove his talents. It would be impossible for amateur actors, who have business or homes in smaller towns to leave these interests and devote themselves to the theatre, however much they might want to. No, let us rather suppose that the movement will extend in all directions until every town of considerable size and initiative, whether east or west, north or south, will have its theatre where the people of the town can have the opportunity to develop their talents as they wish. As to the number of Little Theatres and Community Theatres in the United States within the next ten years, we can only say that it is doubtless true that the growth in the next ten years will be much greater than in the past ten, because of increasing interest on the part of the public.

The Drama League is doing much to promote the growth of the Little Theatres, by its encouragement to the leaders, and its news of what other theatres are doing. Membership in the Drama League entitles one to a yearly subscription to its publication, expert advice and help on the choice and production of plays, free lists of plays based on current productions, advice on drama study, and a discount on all books and plays purchased from the Drama Book Shop in New
York. Thus the Drama League tends to draw the theatres closer together, and to strengthen each theatre by its careful advice and help. The Drama League should be a great help to the Little Theatre of the future, for its leaders have watched the organizations grow, and know what is best for each type of theatre.

The Little Theatre tournaments should also give to the Little Theatres and Community Theatres of the future a sense of union and mutual help. Here the theatres may work together to solve some of their most difficult problems, and they may derive benefit from each other by the contests. What the Little Theatres of the future need is a consciousness of the great work they are able to do, and this may be obtained by studying their problems together, and by trying to better their work from year to year.

We cannot say definitely what kind of play the Little Theatre of the future will want to produce. One of the greatest trends today is toward native folk drama, and thus toward real American drama. Each section of the country is rich in tradition, and local authors will doubtless realize this more in the future. Offsetting this, however, we have a very definite trend toward the importation of foreign
drama, which is a very good thing in itself, but if carried too far may be detrimental to our national drama. This much may safely be said, however—the drama which is produced by the Little Theatres of the future will be serious in purpose, unusual in character, and careful in its craftsmanship, for these things are being emphasized more and more in the theatre of today.

The Little Theatre of tomorrow will have an important part in the dramatic life of the American public. This is shown by the steadily increasing number of patrons to the amateur stage. As to the actors, playwrights and directors, their arts will improve, and as they increase their efforts to produce better drama, so will the attention of the theatre-going public be aroused, with the result that the Little Theatre and Community Theatre will become vital factors in the lives of the American people.

Otto H. Kahn, who is a famous critic of all things artistic, says of the amateur theatres: "They should successfully challenge the 'movies' for public patronage. They should become centers for quickening and broadening the public interest, and for shaping and advancing the public taste. They must avoid being 'highbrow'. They must be bold,
red-blooded, broad gauged and appealing, taking due cognizance of the psychology of the people and giving due heed to the legitimate devices of showmanship." (17)

This is a high standard which is set for the Little Theatres by one who is interested in them for art's sake, but the Little Theatres can live up to every phrase in the challenge.

The influence of the Little Theatres on drama and literature should be to inspire better things for the stage and for books. Clean drama pays, the Little Theatres prove, and its influence will be toward finer, deeper dramas for the future.

With the amateur stage as an experimental laboratory for the professional stage, comes an unlimited opportunity for young and ambitious actors and writers to make their contributions first through the amateur stage, then to the professional. It is to be hoped that this experimental idea may be carried out by more theatres in the near future.

Oliver Sayler, who has made a careful study of the amateur theatre, and can see its faults as well as its virtues, believes that the amateur theatre is to be a great benefit

to American drama. This is his idea of the theatre of the future, and it is a fitting one with which to close this chapter:

"From these talents—actors, designers, directors—and from the playwrights whom failure fails to discourage, will come the backbone of our next dramatic generation, when the real stage, greatly aided by this early schooling, has had time to give them intensive training. And from these audiences, particularly from those who participate in a measure but forego a professional future, should come an enlightened and exacting clientele for our awakening theatre."
PART II
INTRODUCTORY

Part II of this study is designed to illustrate and support Part I. It will contain a detailed treatment of a number of Community and Little Theatres, and by a close study of the history, aims, internal organization, productions, and contributions of each of these theatres will endeavor to show how the theories set forth in Part I are directly and practically applied to various non-commercial dramatic organizations.

It is to be understood that the following Little Theatres and Community Theatres have been chosen for a closer study because of size, locations, accomplishments, or relation to the movement as a whole. Several important theatres are not treated in this part of the study, among them being the Theatre Guild of New York, and the University Theatres at Harvard, Yale, and Princeton; these theatres are well known to the public as a whole, and information may be secured regarding them from various authoritative sources. Each theatre organization chosen for discussion in the following pages has some unusual
feature which marks it as distinctive; each is typical of some phase of the New Theatre movement.

Unlike Constance D'Arcy Hackaye, who, writing on The Little Theatre in the United States in 1917, devoted a separate chapter to each of the Little Theatres then organized, we are unable to encompass the whole of the organization today, and instead have chosen the seventeen which follow to be the objects of further study.
CHAPTER I

THE LITTLE THEATRES

In accordance with the definition established in Part I, we have chosen the Neighborhood Playhouse of New York and the Provincetown Players of New York as outstanding examples of the Little Theatre. This definition will be remembered as quoted from Thomas Dickinson: "The Little Theatre is a principle of economical management; it is a cooperative guild of artists of the theatre; it is a system of alliance with a federated audience." Besides this, a Little Theatre, to be worthy of the name, must present plays of merit, to the best of the ability of the company. A Little Theatre organization is small, compact, and often professional. The two Little Theatre groups chosen are bands of professional players, that is, they receive a certain salary for their work with the theatre; they have presented plays worthy of comment, namely, premieres, original plays, foreign plays and revivals.
A. The Neighborhood Playhouse

Organized in 1915, the Neighborhood Playhouse has from the date of its organization been well received in theatrical and literary circles. A brief summary of its work is given in a paragraph in the company's booklet *The Repertory Idea*, published by the players: "In twelve years it (The Neighborhood Playhouse) has produced more than seventy-five plays, pantomime ballets, folk plays, folk festivals and ritual festivals, of which some forty-five were produced for the first time. It has presented to its audiences such distinguished guest artists as Sarah Cowell Le Moyne, Ellen Terry, Gertrude Kingston, Yvette Guilbert, Emanuel Reicher, Michio Itow, Roshanara, and the Egyptian dancer Nyota Inyoka. Most important of all, the Neighborhood Playhouse has consistently adhered to a policy of growth through experimentation. It has built up its own personnel—its own permanent acting company, its own directors, costume makers, scenic designers, its own workers in every branch of the theatre." (1)

It was the organizers of this theatre who first expressed such ideals for the Playhouse. The four organizers, Alice and Irene Lewisohn, Agnes Morgan, and Helen Arthur, are at present directors of the theatre, with the addition of Aline Bernstein and Alice Beer. These women head the executive and producing staff, and the other members of the personnel include committees on music and diction, dance and pantomime, stage, costume workshop, and the advisory committee.

Perhaps the keynote to the idea behind the Neighborhood Playhouse is sounded in the paragraph already quoted from the booklet: "A policy of growth through experimentation." This experimentation has led the organization into every field of the drama, and each actor in the company has thus familiarized himself with many types of performances. Indeed, the Playhouse demands that the actors must not only act, but must "dance and sing and wear their costumes aright, and make the best possible use of their voices." (2) From this aim may be seen the wide possibilities for productions of all kinds, without sacrificing the good quality which always characterizes a Neighborhood Playhouse production.

As to these productions, let us see what kind of plays the organization produces, and what unusual successes it

(2) *The Repertory Idea*, p. 3.
has had. From the questionnaire, we find that the directors of the theatre have as their aim the production of "any unusual play not likely to have a hearing elsewhere, and lyric bills and pantomimes." A list on the last page of the booklet gives the names of the memorable productions by the theatre since 1915. These are:

**First Year:**

**The Glittering Gate**  
Lord Dunsany

**Cont. Brassband's Conversion**  
G.B. Shaw

**Second Year:**

**Petrouchka, ballet**  
Igor Stravinsky

**A Night at an Inn**  
Lord Dunsany

**Third Year:**

**Great Catherine**  
G.B. Shaw

**The Queen's Enemies**  
Lord Dunsany

**The Hairm of Koridmen (Dance Drama)**  
Charles T. Griffes

**Boîte a Joujoux ballet**  
Claude Debussy

**Fourth Year:**

**Pirna Passes**  
Robert Browning

**Tamura**  
A Japanese Noh

**Fifth Year:**

**Guibouz, a 14th Century Miracle Play with Yvette Guilbert**

**Mr Nere L'Oye, ballet**  
Maurice Ravel
Sixth Year:
The Beautiful Sabine Women — Leonid Andreyev
La Boutique Fantasque, ballet — Rossini-Respighi

Seventh Year:
The Hob — John Galsworthy
The Harlequinade — Barker and Calthrop
The Royal Fandango, ballet — Gustavo Morales

Eighth Year:
The Madras House — Granville Barker
The Mid-Week Interludes, including Thomas Wilfred's Clavilux
Salut au Monde, festival — Charles T. Griffes
The Grand Street Follies of 1922

Ninth Year:
The Player Queen — W. Butler Yeats
This Fine Pretty World — Percy Mackaye
An Arab Fantasia — Fuleihan
Time Is a Dream — H.R. Lenormand
The Grand Street Follies of 1924

Tenth Year:
Exiles — James Joyce
The Little Clay Cart, a Sanskrit drama
Sooner or Later, dance satire — Whithorne
The Critic — Sheridan
Eleventh Year:

The Dybbuk -------------------------- Ansky

The Triple Ballet Bill

1. A Burmese Pwe
2. Haydn's Opera-Bouffe
3. A Chinese Fantasy with Music

The Romantic Young Lady ----------- Sierra

The Grand Street Follies of 1926

Twelfth Year:

The Lion Tamer ---------------------- Alfred Savior

Revivals of The Dybbuk, The Little Clay Cart, and Pinwheel

Perhaps the most unusual of these are the following, according to Miss Helen Arthur, who answered the questionnaire: "Guibour" with Yvette Guilbert, Granville Barker's "The Madras House," Galsworthy's "The Mob," Ansky's "The Dybbuk," and the first production in America of Lord Dunsany. They are difficult productions, all of them; productions requiring talent, careful study, excellent acting, exacting direction, enthusiastic presentation and vivid characterization. That the productions had all these good characteristics and more, is attested to by the continued success of the theatre.

The Playhouse is located at 466 Grand Street, New York
City, and the building seats four hundred and twenty-eight persons. Plays are presented every evening except Monday, with matinees on Saturday. In a building adjoining and directly connected with the theatre is the Workshop, where costumes, wigs and masks are made. In a second workshop the settings are built and painted. Thus every detail of stage presentation is cared for by the Theatre's own workers, assuring careful preparation of all these necessary details.

The organization of the theatre is divided into two groups: the professional company and the associate players. The professional or permanent company of course carries the burden of the work in the productions, but opportunity for new talent is given in the associate players' group. Thus the Neighborhood Playhouse is distinguished again from an ordinary theatrical company by this feature of allowing fresh talent an opportunity to appear in the productions. Study groups are conducted, with courses in movement, pantomime, dance, the sung and spoken word. The work takes on a practical character, because the students are allowed to take small parts in productions at the theatre. This training school is for many young artists a stepping stone from the
amateur to the professional stage.

Among the permanent company of the Neighborhood Playhouse we find the names of Lily Lubell, Blanche Talmud, Albert Carroll, Paula Trueman, Ian Maclaren, Dorothy Sands, Otto Bulicius and Marc Loebell, all of whom have had amateur or professional experience before joining the company, and each of whom has some distinguishing talent, such as dancing, singing, character work, impersonations, or dramatic acting. Alice and Irene Lewisohn, Agnes Morgan and Helen Arthur devote their time to directing and experimenting. Alice Beer is executive head of the Workshops, which means that she has the responsibility for costuming the company, and her work has been the subject of many favorable comments. Aline Bernstein is a designer and creative artist, and among her most notable achievements were the creation of the settings and costumes for "The Dybbuk" and "The Little Clay Cart."

Add to this imposing list of workers, then, the various committees and the distinguished list of advisers, among whom are Lillian D. Wald, Anita Darrosch Littell, Rita Morgenthau, Marc W. Holstein, Cecilie Casserly, George W. Alger and Max Morgenthau, Jr., and there will be assembled a talented array of workers whose chief interest is in the Neighborhood
Playhouse and its productions. May we not expect great things from this theatre in the next few years?

Another distinguishing feature of this group which sets it apart from the regular professional theatre is the fact that the executive staff realizes the importance of the "federated audience", and it is striving to build up a subscription list of persons who are sympathetic with the actors and their productions and who will have a personal interest in all the activities of the theatre. Admission to the theatre, of course, may be gained by ticket at the door, but it is the aim of the staff to have besides this, a regular list of patrons on whom they may depend for intelligent criticism and suggestions. Thus the Neighborhood Playhouse is building for itself a future which has as its foundations the ideals of its founders, the talents of its workers, and the sympathy and cooperation of its audience.
B. The Provincetown Players

From humble beginnings, the Provincetown Players Theatre has come to be one of the most famous in the country. Its history is an example to other ambitious Little Theatres and Community Theatres who have started under handicaps. In the summer of 1915, a group of drama enthusiasts, including George Gran Cook, Susan Glaspell, Hutchins Hapgood, John Reed and Neith Boyce, organized a group of non-professional artists, transformed an old building into a theatre, and started to produce unusual plays. The workers included writers, editors, costume designers, actors, poets and playwrights. At first the scene of activity for the group was at this made-over theatre building on a wharf at Provincetown, Massachusetts, but after the first few seasons, it became necessary for the group to move into New York City, so successful had their enterprise been. They now have a theatre at 133 MacDougal Street, New York, and the present
list of executive officers includes: James Light, director; Eugene O'Neill, advisory director; M. Eleanor Fitzgerald, manager; Cleon Throckmorton, technical director; Harold McGee, stage director; Stella Renau, press representative; Lillian Silver, subscription manager; and Zelda Dorfman, treasurer.

Probably the greatest contribution of the Provincetown Players has been its gift of several recognized playwrights to American literature and American drama. The most famous of these, of course, is Eugene O'Neill, whose first appearance with the Players was in 1916, and who has been doing notable work with them ever since, until at the present time he is advisory director and playwright. Among other famous playwrights whom the Provincetown Theatre has produced are : Susan Glaspell, Rita Wellman, Harry Kemp, Floyd Dell, Neith Boyce, John Reed and Stark Young.

Next in importance to the production of playwrights from this group comes its list of names of those who have contributed to the art of the stage itself. James Light and Jasper Docter are famous directors, and Cleon Throckmorton is known in international dramatic circles as an unusually gifted scenic artist. Robert Edmond Jones is
another scenic artist who is associated with this group. His most famous productions were his settings for two of O'Neill's plays, "Desire Under the Elms" and "The Fountain." Among the actors who have become famous for their work with this group are Charles Gilpin, Ann Harding, and Louis Waldheim.

The Provincetown Players are now professional, as are the actors in the Neighborhood Playhouse. This enables the theatre to have a permanent acting company, ready to assume various roles easily because of the extensive training which they have had.

Turning now from the actors to the organization itself, we find that the theatre has experienced several changes since its organization in 1915. First known as the Experimental Players of the Wharf Theatre, Provincetown, Massachusetts, they were under the direction of George Cram Cook. Later, as has been stated, because of their popularity, they moved to New York City, took the name of the "Provincetown Players," and continued under the direction of Mr. Cook for several years. In 1923, after a year of non-production, the Players began performances again under the direction of Kenneth Macgowan, Robert Edmond Jones, and Eugene O'Neill.
In 1924, the company joined forces with the Greenwich Village Theatre, and played at both theatres under the direction of the same men with the addition of James Light. In 1926, the Players were under the direction of James Light, M. Eleanor Fitzgerald, Harold McGee, and Cleon Throckmorton. Despite the changes in management, however, the Players have remained faithful to their original aims, namely, the first production of American playwrights, and the production of foreign plays "that give opportunity for new ways of doing things." (3) The average size of the audience is two hundred and fifteen persons, and admission is secured by season tickets.

That the Provincetown Players have carried out their policy of "first" productions is shown by the fact that in ten years they have produced one hundred and nine plays, all but ten of these being first presentations. Many are by authors associated with the group; others are by American authors who were trying to win recognition in dramatic circles. Some of this last named group, who were not members of the organization, but whose plays were given production by the group, and who have later proved themselves valuable playwrights, are Edna St. Vincent Millay, Theodore (3) From the answered questionnaire.
Dreiser, and Em Jo Basshe. Eugene O'Neill, Susan Glaspell, Stark Young, John Reed, Floyd Dell, and Rita Wellman belong to the first group, those who were directly associated with the Players.

The most outstanding piece of work in the entire history of this theatre is, of course, the production of Eugene O'Neill's plays in the days when he was first experimenting, and before he had become recognized as a leading American dramatist. The O'Neill plays produced by the Provincetown Players, with the dates of their productions, are:

1916
*round East for Cardiff; Thirst.*

1917
Before Breakfast; Fog; The Sniper.

1918
The Long Voyage Home; *Ile; The Rope.*

1919
Where the Cross is Made; The Moon of the Caribbea.

1920
The Dreamy Kid; Exorcism.

1921
The Emperor Jones; Diff'rent.

1922
The Hairy Ape

1923
*All God's Chillun Got Wings; an arrangement of The Ancient Mariner*

1924
Desire Under the Elms
In 1926, the Greenwich Village Theatre, the allied organization, produced O'Neill's romance of Ponce de Leon, "The Fountain."

This is a list of which any theatre might well be proud, and it may readily be seen why the Provincetown Players have taken their place in the first rank of American theatres when there is added to it also the first production of a number of other plays, of which the following are examples:

1915
Suppressed Desires  --- George Cram Cook and Susan Glaspell

1916
Freedom  --- John Reed
Trifles  --- Susan Glaspell

1917
Lina Beans  --- Alfred Kreymborg
The Two Sons  --- Neith Boyce
The Prodigal Son  --- Harry Kemp
Barbarians  --- Rita Wellman

1913
Funiculi-Funicula  --- Rita Wellman
The Slave With Two Faces  --- Mary Caroline Davies
Woman's Honor  --- Susan Glaspell
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Author</th>
</tr>
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<tbody>
<tr>
<td>1919</td>
<td>The Princess Marries the Page</td>
<td>Edna St. Vincent Millay</td>
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<td>1920</td>
<td>Aria Da Capo</td>
<td>Edna St. Vincent Millay</td>
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<td>The Eldest</td>
<td>Edna Ferber</td>
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<td></td>
<td>Vote the New Moon</td>
<td>Alfred Kreymborg</td>
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<td>1921</td>
<td>Hatinate</td>
<td>Lawrence Langner</td>
</tr>
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<td></td>
<td>The Spring</td>
<td>George Cain Cook</td>
</tr>
<tr>
<td></td>
<td>Inheritors</td>
<td>Susan Glaspell</td>
</tr>
<tr>
<td>1922</td>
<td>The Verge</td>
<td>Susan Glaspell</td>
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<td></td>
<td>The Hand of the Potter</td>
<td>Theodore Dreiser</td>
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<tr>
<td>1925</td>
<td>The Crime in the Whistler Room</td>
<td>Edmund Wilson</td>
</tr>
<tr>
<td></td>
<td>Paint</td>
<td>Hatcher Hughes</td>
</tr>
<tr>
<td></td>
<td>The Saint</td>
<td>Stark Young</td>
</tr>
<tr>
<td>1926</td>
<td>Adam Solitaire</td>
<td>En Jo Basshe</td>
</tr>
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<td></td>
<td>The Man Who Never Died</td>
<td>Charles Webster</td>
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Another interesting contribution of this group is brought to attention by the returned questionnaire, which
states that the Provincetown Players were instrumental in bringing the Intimate Opera Company into existence; they gave and created the interest for intimate opera with their production of Gluck's "Orpheus" in 1926. This shows that the Little Theatres are interested in the allied arts of the stage, dancing and music, as is the case with this theatre and with the Neighborhood Playhouse in their music festivals.

The outstanding production of the Provincetown Players for 1926 was Paul Green's first long play, "In Abraham's Bosom," which was awarded the Pulitzer Prize for that year. Paul Green had his start with the Carolina Playmakers at the University of North Carolina, and it was but fitting that a Little Theatre group should produce his first long play.

The Provincetown Players and the Neighborhood Playhouse are both recognized by an international authority of the stage, J. Fletcher Smith, who contributed the section on "The American Theatre" to the Stage Year Book for 1926, edited by Lionel Carson in London, and which is devoted to reviews of plays and actors of the English, American, Spanish, Australian, Paris, and Vienna staged. Both of the American Little Theatres were given prominent places in
the section, and the movement itself is given credit for the fact that something other than "popular dramatic trash" is presented in New York and over the country.

Thus these Little Theatres have become an international as well as a national factor in dramatic circles, and in view of the improvement in their work, we may rightly expect that here will be carried out the highest ideals of American drama, and that whatever hopes America may have for a national drama may rest safely in the hands of such competent organizations as these.

(4) The Stage Year Book, p. 55.
CHAPTER II
THE COMMUNITY THEATRES

The community theatre is the most flourishing and to many the most American factor in the new dramatic movement which we are discussing. The ideal community theatre is organized for a triple purpose: to advance drama, to give self-expression to those wishing it, and to make the theatre an achievement of civic pride. The following Community Theatres have been chosen, not because they are ideal, for each is striving to attain further goals, but because they are located in various parts of the country, which shows that the movement is a national, not a sectional one; because each has some definite purpose to accomplish; and because each has made some new contribution to the movement.

The history of each community theatre is interesting and important because it shows the development of an idea, the transfer of this idea from individuals to communities, and the accomplishment of definite results in acting, stage technique, appreciation and cooperation.
A. The Little Theatre of Dallas, Texas

The Little Theatre of Dallas, Texas, is an excellent example of what community spirit can accomplish. The origin of this theatre lies with the Women's Forum of Dallas, which in the fall of 1920 began to give plays which were well received in the community. A group of members of the Forum, when they realized that their plays were popular and that they had found a way to interest people in the drama, incorporated themselves, with the Forum standing as sponsors. The incorporators were Headsman Charles F. Weiland, W.P. Zummwalt, W.R. May, W.R. Page, P.P. Tucker, and Alfred J. Tarr. Mrs. Tarr was elected president. During the season of 1922-23, the new organization had its first professional director, Mr. Alexander Dean.

In 1923, feeling the need for a field for their greater activity, the directors purchased a lot and built the first theatre building. In the fall of 1923, Mr. Oliver Hinsdell was chosen as director, a position he has held ever since. Mr. Hinsdell is the author of Making the Little Theatre Pay,
a book on the organization and financing of the Little Theatre. Mr. Dean, the former director, is now associate professor of dramatic art at Northwestern University and the director of the North Shore Theatre Guild of Chicago.

In October, 1927, the Dallas Little Theatre moved into its new building. Miss Lois Upshaw, of the publicity committee, who answered the questionnaire, said that the new theatre is good-looking, livable, with plenty of room in which to work. The new building seats four hundred persons.

This, in brief, is the history of this theatre. A word must be said, however, concerning the business organization, which is unique but which has been very successful. There are two companies, according to Miss Upshaw, organized under the state law that allows educational corporations to operate without a tax. One is the Little Theatre Building Company, composed of stockholders who invest their money in a house and lot. The other is the Little Theatre Producing Company, which operates the theatre and pays rent to the Building Company. This plan has advantages to both organizations: the stockholders of the Building Company receive their interest, and the members of the Producing Company are relieved of worry concerning a permanent playhouse. Thus the Little Theatre of
Dallas has solved what seems to many of the theatres the most difficult problem of organization.

The Dallas Little Theatre is run on a carefully prepared budget, as economically as possible, and the only persons in the organization receiving salaries are the professional director, the technical director, the executive secretary, the box office secretary, a carpenter and a porter. The president is Mr. Edgar L. Flippen, and there are six other officers and directors. In the production of each play there are committees who make all arrangements for costumes, scenery, properties, lighting, makeup and publicity. Besides these there are larger committees of membership, play-reading and building.

In addition to the committees, of course, there must always be actors, and the Dallas Little Theatre has such a supply of these that an actor never appears in two successive performances, and in each performance there is some one who is new to the Dallas Little Theatre stage and usually new to the stage itself. This gives an unusually large opportunity for new talent, and the training under Mr. Hinsdell is an opportunity in itself. Several of the actors trained by Mr. Hinsdell have gone into professional work, among them being
Margaret Douglas and H. Bon Smith, who have appeared in New York plays, and Louis Quince and Dan Hartman, who are with the American Laboratory Theatre.

As to the plays produced, Miss Upshaw says that there are seven presented each season, one a month from October through April. The plays chosen by the play-reading committee are of a wide variety each year. To quote Miss Upshaw: "The play committee is utterly indifferent to the box-office, but they believe in listing interesting plays any way—nothing freakish, just to shock our friends. We try to feel that we give good plays." Manuscript plays are often presented, and Shakespeare is a favorite. Comedies, tragedies and musical plays alternate in performance. Three original plays given last year were: "In the Smokies" by Norman Crowell, and "Saved" and "Till Life Do Us Part" by J.W. Rogers, Jr. Other plays of interest during the last few years have been "Hedda Gabler" by Ibsen, Old English Miracle Plays at Christmas time, O'Neill's "Beyond the Horizon," which was presented in 1921 and revived in 1927, four other O'Neill plays, "Fashion," "The Beggar's Opera," and "Rip Van Winkle."

Admission to the theatre may be obtained in two ways,
by ticket at one dollar a seat, or by a yearly subscription at twelve dollars, which entitles the holder to two $1 seats for each of the seven regular performances. A special performance is given each year for members only. The organization has a hundred patrons who pay twenty-five dollars, and six hundred subscribers.

Probably the greatest achievement of the Dallas Little Theatre is the winning of the Belasco Cup in the New York Little Theatre Tournament for three years in succession. The first year, they won the cup by presenting the play "Judge Lynch," by one of their members, J.W. Rogers, jr. Later, the prize-winning cast went on tour on the Southwest Majestic Vaudeville Circuit with the play. In 1926, the theatre won the cup with the presentation of Margaret Larkin's "El Christo," a play which caused much discussion in dramatic circles.

Another achievement to the credit of this very much alive organization is the establishment of the Texas Little Theatre Tournament in 1926. Fifteen groups from all over the state competed for prizes. In 1927, a similar tournament was held in Dallas, and in addition to the competition of plays, there was also a conference of Little Theatre workers.
B. The Little Theatre Society of Indiana

Indianapolis, Indiana

Typical of the Middle West, the Little Theatre of Indianapolis has grown from small beginnings into a strong organization. It was organized in 1915, which were pioneer days for the Little Theatre. Now the organization is contemplating the building of a beautiful theatre, the payments to be made by popular subscription from the citizens of the town and the members of the society.

The society has a membership of nine hundred, and is constantly urging others to join. The business organization consists of a director, executive secretary, officers, and board of governors. Col. John B. Reynolds is president, and Lillian F. Hamilton is executive secretary. The society has grown from a small group organized in 1915 by Jennie Roy Ormsby, and it has always been the aim of the theatre to make itself a part of the cultural life of Indianapolis.

In addition to being one of the earliest of the community theatres, the Indianapolis organization has the reputation of being one of the strongest. They present all types of
plays, and give six performances each month. One of the interesting innovations of this theatre is the practise of giving each month, in connection with their regular productions, the plays of local authors, thus encouraging native American drama.

Much of the success of the theatre is due to the director, Mr. George Sones, who has been with the society since 1919. A number of the outstanding plays presented under his leadership are:

The Medicine Show  --- Stuart Walker
Aria Da Capo        --- Edna St. Vincent Milley
Emperor Jones       --- Eugene O'Neill
Beyond the Horizon  --- Eugene O'Neill
Everyman

Six Characters in Search of an Author  --- Pirandello
Alice in Wonderland  --- Lewis Carroll
Treasure Island      --- Robert Louis Stevenson
Candida              --- George Bernard Shaw
Bernice              --- Susan Glaspell
The Spring
Productions for 1927 were, among others:

**The Adding Machine**  --- Elmer L. Rice

**Meet the Prince**  --- Louise Closser Hale

**The Horn of Plenty**  --- Howard Webster Adams
  (under the direction of the author)

**Aren't We All?**  --- Frederick Lonsdale

It may readily be seen that with the large membership there is an unusual opportunity for various changes in casts. New material is encouraged at all times, and on the programs, names of players making their first appearance with the society are marked with an asterisk. There were twenty-four characters in "The Adding Machine," and of these, twelve were appearing for the first time. Admission to the theatre is by membership card or by ticket at fifty cents.

A special feature which the society has originated and encouraged is the one-act play tournament for the high schools of Indiana. A silver cup is offered as prize. The following points are considered in making the awards:

1. excellence of acting as a unit;
2. excellence of direction;
3. excellence of choice of play.

The purpose of the tournament, according to the Year Book issued by the society, is "to
stimulate the production of plays and the study of the drama and its allied arts throughout the schools of Indiana."

The plans for the new playhouse are very attractive. The first section of it has been built, and the Players moved there from their old headquarters in the Masonic Temple. The new building affords them greater privacy, and the new equipment will facilitate production. There will be a large stage, dressing rooms, work rooms, costume and property rooms, office, club rooms, and later perhaps a ball room and a kitchen. In their campaign for subscriptions, the appeal is that the new building "is buying freedom for the Little Theatre, an adequate housing for our activities and our interests, and it is making you a part of a splendid civic movement." Thus does this Little Theatre also carry out the vital principles of a Community Theatre; it strives to develop good drama, and at the same time make it a thing of civic pride.
C. Pasadena Community Playhouse Association

Pasadena, California

One of the largest and most active Community Theatres in America is located at Pasadena, California. It is undoubtedly one of the leaders of the New Theatre movement, and its accomplishments are numerous.

The location of this theatre is an interesting factor in its history. Situated as it is so near to the heart of the motion picture industry, it is remarkable that this competition should have inspired rather than hindered the growth of this theatre. It is in a wealthy community, where civic duties are often disregarded, but on the other hand the wealth of the community insures leisure time and financial support for any enterprise that may appeal to the public taste. Evidently the Pasadena Theatre had such an appeal, for the Pasadena Playhouse Association is the possessor of the most beautiful Community Theatre building in the country.

A few words about this theatre building will not be out of place here, before we study the history and policies
of the Association. Built by popular subscription two years ago, the theatre has been an inspiration to the actors and audiences, as well as to those who have had a share in its financing. The theatre is set well back from the street, a large open court occupying the space between the street and the building. The theatre is of Spanish architecture, which is especially appropriate for a California setting. Palm trees and a fountain make the entrance attractive. On either side of the court are curio shops, over which is a wide balcony. Besides the stage and auditorium on the first floor there are sewing rooms, wardrobe, dye room, and scene dock. The second floor contains the balcony of the auditorium, general offices, library, and a recital hall, with stage and dressing rooms, where rehearsals are held. The basement is also well planned. Under the stage are the dressing rooms, and, what is most important, the Green Room, or the social center of the theatre. At the close of a play, the invitation is given to those in the audience to pass through the orchestra pit to the Green Room, where they may meet the actors, directors, and committee workers. Social affairs for the members are given in this room, including a dinner for the cast twice a month.
Acoustic perfection is assured by the treatment of the ceiling of the auditorium, which is covered with felt and open mesh cloth. The heating and ventilating system provides for filtered air, and the heat is controlled by thermostats. The lighting system is very elaborate, and gives the producers a wide range of lighting effects.

The Spanish atmosphere is carried out in detail in the decoration of the auditorium, which seats eight hundred persons. Orange, blue, red, and gold form the rich color scheme. Over the railings of the boxes, embroidered Spanish shawls are draped, and at the lower doors of the boxes are Spanish chests.

This will give some idea of the elaborateness with which these California people have built their theatre. The same careful thought and distinctive treatment have been given to the formation of the Association itself, its ideals, its business organization, and its achievements.

Organized in November, 1916, the Association has had a career of work and play, success and failure. Mr. Gilmore Brown, with an advisory committee of ten persons, organized the Association, which was incorporated as an amateur, non-profit organization, with Mr. Brown as manager and director.
Mr. Brown had come to Pasadena in 1916 with his company of professional players, but when this group failed financially, there were many persons in Pasadena who were unwilling to let the spoken drama be succeeded entirely by the "movies," and it was these persons who, under the direction of Mr. Brown, formed the Pasadena Community Playhouse Association and have continued it to the present day. Mr. Brown is at present the producing director of the theatre, Mr. Charles F. Prickett business manager, and Mrs. Milbank Johnson president of the governing board.

The Association has a membership of over one thousand. These members are divided into groups according to their ability and interest in various phases of the work. Many of them are actors; others work with costumes, in the library, on music committees, membership, production, finance and play-reading committees. The Association publishes a news bulletin twice monthly, and this work takes the interest of some of the members. An elaborate Yearbook is also published, from which most of the information contained in this section was obtained.

The aims of the Pasadena group embrace the two motives
which are responsible for the activity of all Community Theatres, namely, the betterment of drama, and the development of community spirit. Mr. Gilmore Brown, in the director's foreword in the 1926 Yearbook, writes this of the aims of this group: "This is not an amateur theatre in the usual sense—it is not a professional theatre in the usual sense—it is a volunteer theatre devoted to giving a varied program of the best in drama, modern or classic, native or foreign, in the best possible way, with the best available talent, and dedicated to the development of community spirit and community art."

The words "volunteer theatre" have more significance when we realize that there are a thousand such volunteers ready for any kind of work at this theatre. Occasionally guest actors from the motion pictures appear in Pasadena Playhouse productions. They do this without remuneration, which also carries out the "volunteer" idea of the director's foreword.

Let us now make a brief summary of the plays produced by this Association. From November, 1917, when the Association became active, until July, 1926, the Association produced two hundred and fourteen plays; of these, forty-seven
were original, eleven were Shakespearean, and two, "The Main Thing" by Evreinoff and "Helloney Holtspur" by John Masefield, were premiere productions in America. All kinds of plays have been presented from "Mrs. Wiggs of the Cabbage Patch" to "He Who Gets Slapped"; from "Little Women" to "The Knight of the Burning Pestle." Prominent playwrights whose works are represented include Shaw, O'Neill, Holm, Chekov, Barrie, Ibsen, Pirlo, Wilde, Hackay, Masterlinck, and Galsworthy.

Two plays are given each month, and of each play there are eleven performances (nine nights and two matinees). The play committee selects the plays, which are approved by the governing board. Six weeks in advance, selection of the cast is made by the director from a card index file of the members, and rehearsals begin. The art director assembles his workers, and a week before the play opens, all the various committees meet with the cast for a final summing up of details. Thus the large membership is a decided advantage, for a continuous production of plays is assured, with unhurried preparation and careful direction.

An interesting accomplishment of this theatre has already been mentioned in Part I, Chapter V, page 33. This is, of
course, the use of the Pasadena Playhouse Association theatre as an experimental theatre for the New York stage. As will be remembered, this Association presented in Pasadena three plays which were under consideration by the Theatre Guild of New York. Problems of lighting, costuming, and acting were worked out by the volunteer actors and committees at the Pasadena theatre, and later the plays, with suggestions from the amateur stage, were presented in New York by the professional Theatre Guild. This help which the amateur theatre is able thus to give to the professional theatre should prove important and valuable in the future, for the amateur theatres are willing and eager to undertake such problems, having the time and effort necessary for experimentation. The professional theatre will doubtless receive many valuable suggestions in this way in the future.

The organization of the theatre consists of a staff of directors and a governing board, with a number of patron members who pay a hundred dollars, and a greater number of sustaining members who pay twenty-five dollars. Admission to the performances varies from fifty cents in the balcony to $1.25 for the better seats. Thus the Association is able to support itself very comfortably.
A summary of the aims and purposes of this group may be made in closing, and no better summary could be made than this quotation from the Yearbook by Mr. Clinton H. Clarke, a member of the governing board of the Association: "Our Community Players—your fellow townsman—are amateurs in the best sense of the word, as they play for the love of it rather than as a business. The plays they give are incidental to the deeper purpose of the organization, which is not to make actors, but to provide opportunity for self-expression as well as to bring the people together in joyful cooperation for their own entertainment."
D. Denver Community Players

Denver, Colorado

"All the world's a stage and men and women merely players; they have their exits and their entrances; and each man in his time plays many parts."

With this quotation from Shakespeare, the Denver Community Players head all their letters, news notes, and other kinds of publicity. In fact, one of the most interesting features about the Denver Community Players is their carefully planned advertising policy. Situated in a thriving western community, competing with "movies," stock companies, road companies, the Denver Community Players have built a firm and extensive organization, and their advertising has played no small part in this growth.

For example, they issue a little booklet entitled "Three Little Dramas from Denver Life." The booklet contains three true stories concerning a business man, a foreign boy and a working girl, whose interest in life was narrow and restricted, but whose membership in the Denver
Community Players had given them a new outlook on their daily life. The psychology of the appeal is excellent.

The Players issue this invitation through various channels of the press: "Self-expression for everyone can be provided with help according to the means of each. Be a patron. Be a sustaining member. Be a member. Be all three if you can, but be one of us right now. Use the card." A membership application card is always enclosed with their programs and their circulars.

The interesting and enterprising organization which stands behind this unique advertising was formed in 1922 and has grown from an original group of five to over five hundred members. They were organized by Mrs. Frank Stone, who was president and director until last year, when she resigned to devote her efforts to the state tournaments, of which she was the originator. Mrs. Stone, although resigning active leadership, is now honorary president, and it is from the literature and clippings which she so kindly sent that the information for this section is obtained.

Mrs. C.H. Morean is president, and Mr. E.D. Sargent is full time director.

As with many of the community theatres, the Denver
Community Players were for several years under the direction of a non-professional director. As the standard of work became higher, however, it was necessary to employ a professional director. Mr. Sargent was employed for this purpose and is at present not only the director, but also the supervisor of classes in drama study, play writing, and expression which are offered by the organization to its members.

The Players had their first theatre in a school auditorium, but when this building was torn down, they were homeless. Their present location is in the auditorium of the Clinical Building, 1554 Lincoln Street, Denver. There is room here for play production, classes, and workshop. The auditorium has a seating capacity of two hundred, and is decorated in the Players' colors, orange and black.

One of the most interesting features of the Denver Players is their Junior Department. Under the leadership of Mrs. Lillie Holbrook Wettengel, this department has come to be important in the organization. The children produce excellent plays, and this training is valuable for them as future Players. Among the plays produced recently by the Junior Department are "Hilde and the White Peacock," by

Perhaps the outstanding achievement of the Denver Players is the organization of the State Little Theatre Tournament, which has been rapidly followed by other organizations in various states. The idea has even been applied nationally, as when national tournaments are held in New York. This is an important idea, and the Denver Players should receive full credit for its origin. Many Little Theatre groups, dramatic clubs, high school organizations, school and college societies enter these competitions, presenting any play they may wish, with awards being made according to the excellency of the production. Often original plays are produced, and a special contest is held for worthy plays by Colorado authors.

Thus the Denver Players are worthy of comment because they have a well-knit organization; they are using their theatre as a laboratory for self-expression for anyone who wishes the opportunity; they are the originators of a valuable idea, the state tournament, which encourages amateur acting, and they offer encouragement to native authors.
E. The Theatre Guild

Boston, Massachusetts

A letter from Miss Angela Morris, honorary president of the Theatre Guild of Boston, brings the information that this organization is no longer in existence, having closed its books early in 1927.

A word or two about this organization will not be out of place, however, as it was important. It was formed in 1917 by Marie Ware Laughton, Angela Morris, and John Harris Guttersen. The founders set and maintained a high standard of plays and acting, and the theatre was closed because these same founders were called to other work, and could find no leaders to carry on in their places.

Miss Morris states that the activity of the Theatre Guild was closed with "a big success artistically and financially, 'The White Headed Boy,'" by Lennox Robinson."
F. The Hull House Players

Chicago, Illinois

"This is the twenty-seventh continuous season of the Hull House Players," was the statement made on the returned questionnaire from this group in Chicago. The fact of its long life would be enough to insure this theatre a place in the history of the Little Theatre, but more important than its age is the type of work it does.

Hull House is perhaps the most famous settlement house in the country, and the Hull House Theatre is the most important theatre organized for sociological purposes. It was organized in 1900 by Laura Dainty Pelham, who realized the importance of drama and the arts in the lives of the people with whom the settlement house came into touch. There was of course a wide range of nationalities, tastes, and prejudices to be dealt with, but these differences insured a variety and interest in the programs of the Hull House Theatre.

The present director of this theatre is Maurice J. Cooney, and the present policy of the theatre is much the same as
that of the originator. Problem plays are given preference, with Galsworthy as the most popular author. Plays of various European countries as well as those of America are presented, and for these foreign presentations the Hull House Theatre is especially well equipped, because of the wide range of nationalities represented in the membership of the theatre. The audiences were at first the people of the neighborhood, but more recently the Theatre has drawn an appreciative clientele from students of the drama throughout the city. The theatre has a regular following, with a mailing list of two thousand names.

Plays are presented monthly, in the theatre of the Hull House settlement, which seats two hundred and fifty persons. The players of course are strictly amateurs, but ten of the number have been graduated to the professional stage. Fresh material is encouraged in the casts at all times.

Thomas Dickinson gives the Hull House Players a prominent place in his book *The Insurgent Theatre*, and says of them:

"The spirit in which they did their work and the excellent plays they produced attracted attention to this group as the first 'new' theatre company in America." (5) Today they are attracting attention because of the sociological purpose of the organization, and also because of the high standard of production in their plays.

(5) P. 61.
G. The Romany Theatre
Lexington, Kentucky

A small theatre, but one which has the whole-hearted support of its community is the Romany Theatre of Lexington, Kentucky. A proof of this support is the fact that it recently presented fourteen capacity performances of "The Wild Duck." There are fifty members in the company, with C. M. Sek and Mrs. Dundler Foster as director and manager.

The theatre was organized in 1923, and since then so steady has been production and so helpful the support that the group has paid for its own building and equipment out of the box office receipts. The theatre building is used in conjunction with the University of Kentucky. The average size of the audience is two hundred and fifty persons.

Eight performances each of five plays are given during the season. Classics and important modern plays by American and European authors are presented. The actors are all amateurs, and new material is constantly being introduced into the casts.

Although comparatively new, the organization has graduated
a number of actors who have secured engagements with Ethel Barrymore, Walter Hampden, Margaret Anglin, the Theatre Guild, the Stuart Walker Players, and the Mansfield Players.

This theatre can be an example to small groups who feel discouraged because of the limited amount of talent in their vicinity. Community cooperation is one of the prominent factors in the success of this theatre, and any theatre, no matter how small the organization, can succeed with the helpful cooperation of the community.
Le Petit Theatre du Vieux Carre of New Orleans has recently presented a play which embodies one of its foundation principles—the presentation of Creole life in Old Orleans. This play was "A La Creole," and was written by a New Orleans woman, Flo Field, and presented by a New Orleans cast. The New Orleans Item of March 15, 1927, gives an enthusiastic review of the play, and gives a great deal of credit to Le Petit Theatre for its production. According to the critic, Hermann B. Deutsch, the play had "a spell of real and rich atmosphere woven about it, and in places there are touches of such poignant beauty as would have served to vitalize and clothe with whimsy and love and light laughter the four books of Euclid or the annual advertisement of properties to be sold for taxes." The quaint and delightful characters of Vieux Carre are brought to life on the stage of this theatre, and the play does much to deepen the sentiment for native drama.
A small group of interested people organized this theatre in 1921, and from the start, all kinds of plays have been presented. Performances are given once a month, in the Theatre's own playhouse, which seats four hundred persons. Admission is gained by subscription, and there are three hundred subscribers. Bennett Kilpack is the director.

As to the achievements of this theatre, the questionnaire listed only this production by the New Orleans writer, but the critic in the Item mentions the theatre's "six years of unusual achievement," and speaks of the audience as "as critical an audience as could be assembled in New Orleans." These few phrases from a disinterested source are the greatest proof as to the standing of this theatre in its community.
CHAPTER III

THE UNIVERSITY THEATRES

A study of the university theatres of today is important because it is from these university theatres that the leaders, actors, and directors for Little Theatres and Community Theatres of tomorrow will come. The university theatre offers an intensive study of all that pertains to drama, and this study is applied practically in a most vital way. Plays which are student-written, student-acted, and student-directed have a place in these courses of study, thus giving ambitious playwrights, actors, and directors the necessary practice in stage problems.

Besides offering a training to students which will prove valuable, the university theatres are free to experiment with various forms of the drama, thus contributing new ideas to the movement as a whole. Indeed, some critics, for instance, Montrose J. Moses in his article "A Record of Progress" in the American Review of Reviews for January, 1927, go so far as to credit the colleges and universities with the stimulus from which the Little Theatres and Community Theatres have received their inspiration. He points to the work of Baker at Harvard and Yale, Arvold at North Dakota, and Koch at North Carolina as especially stimulating.
A. The Carolina Playmakers

University of North Carolina

Chapel Hill, N.C.

"The first state owned theatre in America to be devoted to the making of its own native drama," a statement quoted from the programs of the Carolina Playmakers Theatre, brings to our attention at once the outstanding characteristic of this active university group at Chapel Hill, North Carolina. The writing of plays which center around the life of the people of the Carolina hills, and the production of these plays is the aim of this theatre.

The Carolina Playmakers is the dramatic organization of the University of North Carolina. It was founded in 1918, and has attracted much attention because of its presentation of folk drama. Since its organization, the Playmakers have produced forty-six original folk plays by Carolina authors. Most of these plays have been written in the class of English 31, which is the university course in playwriting, and have later been produced by the Carolina Playmakers in their
Theatre on the campus of the university under the direction of Professor Frederick H. Koch, professor of dramatic literature and director of the Playmakers. To Professor Koch goes much of the credit for these productions, and it has been his enthusiasm and ability which is responsible for much of the favorable attention received by the Playmakers.

The plays written and produced at Chapel Hill include many interesting studies of folk life in Carolina, both in the past and at the present time. Two collections of these plays have been published under the titles Carolina Folk Plays, First and Second Series. These books have met with a wide sale, and have introduced the plays to various amateur groups over the country. A newer volume consists of folk plays written by Paul Green for the Carolina Playmakers and is entitled The Lord's Will and Other One-Act Plays.

The plays included in the Carolina Folk Plays, First Series, are:

**When Witches Ride**  -----  Elizabeth A. Ley

**Perry**  -----  Harold Williamson

"Dad Gans Ye Both"  -----  Hubert Hoffner

**Off Nig's Head**  -----  Dougald Macmillan

**The Last of the Lowries**  -----  Paul Green
The Second Series includes the following:

**Trista**  ---  Elizabeth Lay

**The Return of Buck Gavin**  ---  Thomas Clayton Wolfe

**Gaius and Gaius Jr.**  ---  Lucy H. Cobb

**Fizin's**  ---  Emma and Paul Green

**The Beaded Buckle**  ---  Frances Gray

The plays in both series were selected from a great number of those written in the class, and were included in the books because they were those that have made the strongest impression upon audiences.

In addition to the published plays, some of the original plays which the Playmakers have presented on their tours throughout the state are:

**In Dixon's Kitchen**  ---  Wilbur Stout and Ellen Lay Rodgkinson

**Lichted Candles**  ---  Margaret Bland

**The Muse and the Movies**  ---  Alice Rodewald

**Guare Medicine**  ---  Paul Green

The characters in these plays are typical of the mountain folk of Carolina, and often the incidents in the plays, the characters, and in some cases the conversations, with their interesting dialect, are taken from the personal experiences of the writers. Themes include such interesting material as
the quack doctor, the tenant-farm woman, plantation days, country courtships, colonial superstition, farm life at its worst and its best. The plays are not always comical. Far from this, many of them are realistically tragic. The plays touch the very soul of Carolina folk life, and thus contain the essence of good drama.

Many favorable comments have been published since the appearance of the Carolina Folk Plays. Augustus Thomas, in the New York Review, December 23, 1922, said: "The plays have been published, and I have read them and consider them fully equal to any of the Irish folk-lore plays produced by the Abbey Company under Lady Gregory's direction." Charles Pike Sawyer in the New York Evening Post of May 17, 1923, said: "Their plays are a good deal more than merely interesting; they are dramatically strong in pathos and tragedy with intense human interest and all true to life. It is a great and worthy undertaking." Walter Prichard Eaton, after the publication of the First Series, said in Judge: "Ah! Something truly American, and well made, too. A true amateur theatre, created to bring a richer, fuller life to a community. We toss up our hat and cry 'Hooray!'" These comments show in what high regard these plays and their encourager, Professor
Koch, are held by dramatic and literary critics.

Professor Koch, in writing a word of introduction to the plays on the program of the Playmakers, says of the folk plays: "To be sure, they are plays of locality, of a single state, North Carolina. But they have a wider significance. We know that if we speak for the human nature in our own neighborhood, we shall be expressing for all. The locality, if it be truly interpreted, is the only universal. It has been so in all lasting literature. And in every locality over America, as in North Carolina, there is the need and the striving for a fresh expression of our common folk life." He also says that the Playmakers' aim is "to give to the people—in the mountains, on the plain and by the sea—a means of expressing in simple folk plays their rich store of legend and history, of tales and songs heard in the villages and in the country everywhere, and of the dramatic happenings all about us today."

The outstanding playwright produced by this group is Paul Green, author of "In Abraham's Bosom," which received the Pulitzer Prize for 1926. He is also the author of "The Field God," which was produced in New York last year. His first plays were written in English 31, and were produced by
the Carolina Playmakers. Mr. Green is just at the beginning of his dramatic career, and has received much encouragement from the critics. His Carolina folk plays are among the most popular in the repertory of the Playmakers because of their fresh appeal, their strong dramatic sense, and their vivid characterizations.

Folk plays, although the most important contribution of this group, are not, however, the only plays which receive presentation at the University of North Carolina. Modern American and European plays and revivals of classics are presented regularly. Among the recent productions which are in this different class are: "The First Year," an American comedy by Frank Craven, "The Barber of Seville," by Beaumarchais, an eighteenth century French drama which was produced with the assistance of the Department of Romance Languages at the university, and "A Thousand Years Ago," a romance of the Orient by an American author, Percy Mackaye. This list is typical of the wide diversity introduced by the Playmakers, and which keeps the outlook of the theatre broad and varied.

That the people of North Carolina appreciate what Professor Koch and the Playmakers are trying to do in the field
of native drama and the presentation of other good plays, is shown by the fact that the patrons of the theatre in Chapel Hill are generous in their support, and that the Playmakers go on tour through North and South Carolina, Virginia, and Georgia, playing to audiences varying from five hundred to twelve hundred, according to the size of the community, and are welcomed enthusiastically in every town they visit. This tour of the Playmakers is something a little out of the ordinary, and has valuable results in acquainting the people of North Carolina and the adjoining states with the important work which is taking place at the university. They have made twenty-three tours in all, playing to an audience numbering in all more than a hundred and twenty thousand persons.

The Playmakers have their own theatre on the campus of the university, and the work of the theatre is supported by paid admissions to the plays. Costumes and scenery are made by students, the settings being produced in English 34, the university course in dramatic production under the direction of Mr. George V. Denny.

The Playmakers also sponsor a state dramatic tournament which is held on the university campus, the plays in the contests being staged at the Playmakers theatre. Churches,
high schools, colleges, and communities compete, presenting original plays or those by recognized authors.

There is also at this university a Bureau of Community Drama, a unit of the extension division of the university, which has a library of a thousand volumes of plays, and which sends directors to any community on payment of expenses. This gives the communities of North Carolina first chance at the best plays and the best trained directors at a small expense.

Thus the University of North Carolina, with the enthusiasm of the members of the Playmakers Theatre, and the ability of the director, Professor Koch, is extending the drama throughout the state, and making its influence felt throughout the country.
B. The University Theatre

Stanford University

Palo Alto, California

Dramatic activities have always occupied a large place in university life at Stanford University, and these activities have become more prominent in the past few years. The present director of the University Theatre, and also a member of the English faculty of the school, is Mr. Gordon Davis, who is well qualified for his work because of several years' experience in acting and directing on the professional stage.

Dramatic history at Stanford University began in much the same way as in many other universities. Dramatic clubs, various societies and classes presented plays each year, the proceeds going into the treasuries of the individual organizations. There was no unity of effort, no benefit to the school as a whole. When Mr. Davis became Director of Dramatics at Stanford, in 1926, he organized a Dramatic Council, which represented all producing groups, and included in its membership the Director of Dramatics as chairman,
the vice-president of the student body, the general manager of the university, a faculty representative, and a student member. The council has complete control over the theatricals in the university theatre, and all profits go into a common fund. This council plan centralizes all dramatic activity, assures supervision, inspires better drama, provides for the best of stage equipment, and organizes the various divisions of activity connected with production.

This plan of organization at Stanford is worthy of attention from many college groups who are on an unsteady financial basis, and whose work is disrupted by a scattering of effort.

That the organization is sound is proved by the continued success of this theatre. Plays are given in Assembly Hall, a beautiful building on the Stanford campus. Sixteen hundred persons can be accommodated at a performance. A letter from Mr. Davis gives the information that the people of Palo Alto and the adjoining communities are "decidedly interested" in the performances. Sixteen full length plays are given during the year. This of course necessitates almost constant production, yet the plays seldom fail to draw large audiences. The audiences are made up of students, faculty members, and
townspeople. In fact, says Mr. Davis, this theatre has built up a clientele which extends from San Francisco on the north, forty miles distant, to Carmel on the south, one hundred miles from Palo Alto. This is a record of which the university may be proud.

The theatre supports itself wholly by box office receipts. There are no patron members, or subscribers. Although the work of settings and costumes is done on the campus, there is necessarily a large expense connected with each production, yet the Stanford Theatre always makes a profit, which is turned into more scenery and equipment.

Actors are selected from members of the student body by try-outs. Usually three hundred students are given try-outs for a single play, which gives the director an unusually wide field from which to choose. Besides the training in acting, the Stanford Theatre offers work in all lines of production. A separate course, Theatre Workshop 121, gives opportunity for practical laboratory work in all problems connected with production. Courses are also offered in voice training, acting, diction, history of the drama, playwriting; and there are also courses for teachers.

"Our range of plays," writes Mr. Davis, "has covered

Other productions by this group which aroused favorable comment were "The Charm School," "Fashion," "Androcles and the Lion," "Icebound," "The Dover Road," and "Aedipus Rex."

Thus this university theatre has advanced from the early stage of "clique control" of dramatics by societies and classes, and has now emerged into an advanced stage of organization which enables the actors and directors to concentrate their efforts on more difficult, more artistic productions, with the assurance of good patronage, financial support, and the appreciation of the faculty and student body of the university.
C. The Kansas Players

University of Kansas

Lawrence, Kansas

The Kansas Players were organized in 1925 by Allen Crafton, and they are at the present time the recognized dramatic organization of the University of Kansas. Other organizations may, and often do, present musical plays, sketches, and dramas, but most of the dramatic work is produced by the Players.

Allen Crafton, the director and manager, is one of the pioneers of the Little Theatre movement, having organized the Prairie Playhouse at Galesburg, Illinois, in 1915. The organization of this Prairie theatre is an interesting example of what a little money and a great deal of ingenuity and enthusiasm can do.

Coming to the University of Kansas, Mr. Crafton realized the possibilities inherent in a college group, and although the Players' organization is but a few seasons old, it has accomplished much, and looks forward to a good future.

Assisting Mr. Crafton in the direction of the theatre are
Jessica Royer Crofton and Robert Calderwood. Both Mr. Crofton and Mr. Calderwood are professors in the department of public speaking and dramatics, and have built up this department until its courses are among the most popular in the curriculum of the College of Liberal Arts. Courses are given in playwriting and dramatic production, including acting, building of scenery, and directing. The laboratory method is used, with the students alternating as stage managers, actors, playwrights, and critics.

In addition to the classwork, Mr. Crofton directs the production of five or six plays during the college year, and often takes important roles in the plays.

Members of the business and production staffs are chosen from among the students, and as a usual thing, these two staffs have the same personnel throughout the college year. The acting company, however, varies from play to play. With each production, opportunities are given for new talent, the only prerequisites being a successful tryout, and a high scholastic standing.

The Players are handicapped somewhat because they have no theatre of their own. Up to this year, they gave plays either in a small practice room in the Law Building, or in
one of the downtown theatres. This year, plans are under way to convert the platform in Fraser Hall into a theatre stage. The Hall auditorium is of good size, and the Players will be glad to have a home, although it will be some time before they have all the necessary equipment for the easy production of their plays.

One of the most important accomplishments of the Players was three days successful acting in the Shubert Theatre in Kansas City in 1927. This theatre is one of the finest in Kansas City, and the Kansas Players were the only amateurs to be favored with an invitation to play there during the legitimate drama season. They played "Candida" by Shaw and "If" by Dumas to good crowds, and received favorable attention from the newspaper critics. Another outstanding triumph of this theatre was the winning of second place in the National College Dramatic Tournament in 1925.

The Players present all kinds of plays, from original one-act plays to Shaw, Benelli, and such plays as "In the Next Room" and "Three Live Ghosts." Admission is gained by ticket, and the average audience consists of five hundred persons, although Mr. Crafton said it was difficult to make an estimate because of the various theatres which house the
Players. The people of Lawrence, the faculty of the university, and the students comprise the audiences.

Both Mr. and Mrs. Craf ton are talented actors, and very enthusiastic about the Little Theatre, so that the students who come under their training and guidance are inspired to better acting and to more enthusiasm for the drama in general.
The Homewood Playshop of the Johns Hopkins University has during the last few seasons tried to have a definite outline of work for the year. Some plan is chosen which will exemplify certain periods or certain types of drama, and all the plays presented bear out this idea. For the season 1925-26, the Playshop chose a cycle of plays of various periods of the drama, with the result that a Restoration drama, a French Romantic drama, an early American and a modern drama were produced. This careful planning makes the program well rounded and interesting, with its contrasts and comparisons, and is instructive as well as entertaining. For the season 1926-27, the Playshop presented modern dramas from Iceland, Russia, England, Spain, and Japan. This not only formed a definite cycle of interesting plays, but also gave the Playshop the opportunity of a premiere, "The Krumm Farm," by Johann Sigurjonsson, the Icelandic play which was presented for the first time before an English-speaking audience.
This summary of the past two seasons' work at Johns Hopkins will give the reader at once the impression that the Playshop is progressive and advanced in its ideas, beyond the dramatic organizations of many of the colleges. Indeed, the purpose of the Homewood Playshop, as stated in the foreword to their programs, is to instruct as well as entertain. "Our efforts issue not only from a love for the good will of our audience, but from a love of the drama itself— not from the box office, but from the play-land behind the footlights." The members of the Playshop ask that their productions be judged "not entirely from the point of view of critics of the commercial stage, but rather from that of students of the drama."

This aim to make the productions instructive as well as entertaining seems especially fitting for a university theatre, where the policy may be experimental, and where the actors and audiences may jointly benefit from the production of good drama.

Much of the credit for the success of this theatre may be given to Dr. John Earle Uhler, who is chairman of the Board of Governors, the director of the plays, and an instructor in the department of English. It is this department which is
responsible for the organization of the Playshop, members of this department having formed it in December, 1921.

Since the date of its organization it has occupied an important part in the life of the university.

Four or five bills are presented during the college year. The plays run for a week, and are presented in the Playshop's own theatre, a frame building on the campus, which seats one hundred and fifty persons. An interesting plan carried out by the Playshop and further emphasizing its aim of instruction, is the giving of a lecture a week in advance of the play itself. The subject of the lecture is the play, the period in which it was produced, and the playwright. The lectures are given by some authority, usually from Johns Hopkins University. This brings the play and its history to the attention of the audience before being presented, and prepares the audience for a better appreciation of the play and the work done by the Playshop. Short summaries of the life of the playwright, and a review of the period or interesting facts concerning other presentations of the play, are printed in the programs.

In addition to these bills, the Playshop also presents a number of original one-act plays each season.
The following plays were presented in 1925-26:

Restoration drama -- **Beaux' Stratagem** -- Farquhar
French Romantic -- **Ruy Blas** -- Hugo
Early American -- **Captain Coop** -- Payne and Irving
Modern -- **The Truth** -- Fitch

During the summer session, 1926, the Playshop presented Scenes from Shakespeare in Modern Dress.

The program for 1926-27 included the following productions:

- **Icelandic** -- **The Braut Farm** -- Sigurjonsson
- **Russian** -- **The Main Thing** -- Evreinoff
- **English** -- **The Round Trip** -- John van Druten
- **Spanish** -- **The Great Calcoto** -- Echeagaray
- **Japanese** -- **Better than Revenge** -- Kikuchi Kwan

The plays are well received by the students and also by the people of Baltimore, four hundred of whom hold season tickets. These season tickets are four dollars for the season and include admission to the lectures. Single admission is one dollar for the performance and fifty cents for the lecture.

Membership in the Playshop numbers one hundred. Of this number forty are actors. The rest are engaged in all kinds of work connected with production. Membership dues are
two dollars a year. Applications for membership may be made
by any student, faculty members, or alumni of the university,
and opportunity is given on the membership application
blank for the applicant to designate the kind of work which
he would prefer. Training is given in the following fields:
secretarial, which includes typing, addressing, and ushering;
literary, including reading manuscripts and playwriting;
art, including scenery designing, lighting, costume designing,
sewing, scene moving or scene building; dramatics, which
includes acting, directing, understudying; music, which offers
the choice of singing, dancing, or playing an instrument;
publicity, with the opportunity for newspaper work, adver-
tising, or photography; and the business field, which includes
securing benefits, selling program spaces, organizing programs,
selling tickets, or acting on the social committee which
arranges for teas, dances, and meetings. Thus every field of
activity is carefully analyzed, and when the applicant checks
his choice of work, the directors are glad to add him to any
staff of the Playshop.

As to the organization of the Playshop, the reins are
held by a Board of Governors, of whom Dr. Ulmer is chairman,
and whose members include professors from various departments
of the university, a secretary, Miss Emily Austin, various committees, including those on music, art, and business, a number of assistants, and a group of hostesses. It was the secretary, Miss Austin, who answered the questionnaire, and who sent programs and literature that were most helpful.

The Playshop has been fortunate in having as its guests a number of well known personages in the dramatic world. Among these are John van Druten, who in March, 1927, was a guest actor and director for his own play "The Round Trip"; Nicholas Evreinoff, who on December 10, 1926, lectured on "The Theatricalization of Life," which was the theme of his play "The Main Thing," presented by the Playshop a week later; and Jean Jacques Copeau, the French actor and dramatist, who, in January, 1927, gave a lecture on his plays with readings from them. His play "La Maison Natale" was presented by the Playshop during the season 1924-25.

Another distinctive feature of the Playshop is the hospitable custom of entertaining at tea the members of the casts of various outstanding plays which are presented at Baltimore theatres. Members of the Playshop are hosts and hostesses, and the casts of the following plays are among those which have been entertained: "Craig's Wife," George Kelly's drama, in November, 1926; John van Druten's "Young

Thus this university theatre builds for itself a definite unity of plays, presents them under careful direction, preceded by lectures, brings to Johns Hopkins University lecturers and famous personalities, and enables the students and patrons to meet and talk with successful professional casts.
E. Cornell Dramatic Club
Cornell University
Ithaca, New York

"Probably the Cornell Theatre is the most active producing college or community theatre in the country," writes Mr. A.M. Drummond, director of the Cornell Dramatic Club, in answer to the questionnaire. This activity consists of productions every Friday and Saturday, with from two to six performances for each play. Since there are few amateur theatres with such an ambitious program, as will be noticed in the sections devoted to the various groups, we shall accept Mr. Drummond’s statement, and congratulate the Cornell Theatre on its activity.

The Cornell Dramatic Club was organized in 1909, by the department of public speaking. Since 1912 it has been directed by Mr. Drummond, and has met with wide success. During the season 1925-26, the Club gave six major productions and forty-eight one-act plays. There are three hundred students in the Club, which allows a variety of actors, and also an
abundance of material for other details of production. In addition to the regular performances, the Club last year sponsored plays and revues presented by other campus organizations.

As to the choice of plays, the Club prefers those which offer problems in experimentation. The major productions for the season 1925-26 included the following:

The Contract --- Royall Tyler

The Importance of Being Ernest --- Oscar Wilde

Les Femmes Savantes and La Mariage Force --- Moliere

Il Piu Forte --- Guiseppe Giacosa

The Second Shepherds' Play of the Townecley Cycle

My the Chimes Rang --- Elizabeth McFadden

The Sleeping Beauty --- Theodora DuBois—By the Freshmen women

Some of the prominent one-act plays produced this same season were:

How He Lied to her Husband and The Dark Lady of the Sonnets—George Bernard Shaw

X=0 --- John Drinkwater

The Glittering Gate and The Tents of the Arabs --- Dunsany

The Workhouse Ward --- Lady Gregory

Cathleen ni Houlihan --- W.B. Yeats
The Shadow of the Glen  -- J. M. Synge
A Seat in the Park  -- Arthur Wing Pinero
Her Tongue  -- Henry Arthur Jones
The Dumb and the Blind  --- Harold Chapin

This list will give the reader some idea of the diversity of plays presented at the Cornell Theatre.

Original work is always encouraged by the Cornell Club. During the 1925-26 season, five original Cornell plays were presented, these being:

Gestures  --- Samuel P. Norton (The Prize Play)
Sharp Practices  -- John B. Emperor
The Devil Comes to Town  -- Aristide d'Angelo
Carnival  --- Florence B. Frank
Traffic Signals, a jazz morality -- author's name not listed

This practice of presenting a group of original plays during the year has done a great deal to raise the standard of original plays written by Club members.

The season 1924-25 was also important in the history of the Club, for seven important performances were given during this season. They were:

The Soul of a Professor  --- Professor Martin Sampson
The House Into Which We Are Born  -- Jaques Copeau
Ricardo and Viola  --- Beaumont and Fletcher
The Wash Tub — Cassio des Brulies
The Zealous Guardian — Cervantes
The Man Who Married a Dumb Wife — Anatole France
The Playboy of the Western World — J.M. Synge

These productions were all under the direction of Professor Drummond, and are interesting for several reasons:
The Soul of a Professor was an original Cornell play; The House Into Which We Are Born was given its second American production; Riccardo and Viola was presented on a stage prepared according to Elizabethan custom, with an inner and outer stage; The Wash Tub was patterned after a medieval farce; The Zealous Guardian was given its first production in English, being translated from Cervantes by a student and an alumnus; the two most popular of the season were The Man Who Married a Dumb Wife and Playboy of the Western World.

In 1925, the Club moved into a magnificent new University Theatre in Willard Straight Hall. The new quarters allowed the players more room, but necessitated the enlargement of the directing and technical staffs. Among some urgent needs are those for a workshop-laboratory where experiments may be carried out, and a fund which provides for experimental productions independent of box office uncertainties. The Club
has the support of its alumni, and it is to them that they look for the fulfillment of future needs.

Assisting Mr. Drummond with the productions are A. L. Woehl, assistant director, R. R. Dunham, technical director, W. H. Stainton, lighting director, Evelyn Casey, secretary and assistant in direction. Graduate students also assist in the productions, and the Club has a capable staff of officers and committee chairmen who are interested in the work.

The Cornell Club has a record of which it may be proud, and has ambitious plans which will enable it to be in the future, as in the past, a leader in the Little Theatre movement.
F. University of Louisville Players
Louisville, Kentucky

The Players of the University of Louisville were organized in 1914 by Mr. Boyd Martin, who is at the present time their director, and also dramatic critic of the Louisville Courier-Journal. Mr. Martin, in addition to these duties, also has a class in playwriting, which meets three times a week, and on Saturday afternoons the Players produce one of the plays written by students in this playwriting class.

The Players organization consists of two hundred and fifteen members, with new material being constantly encouraged. Plays are given five times a season, with three performances for each play, to an audience of over five hundred for each performance. The Players have their own playhouse, and in it they give all kinds of plays, with many special productions.

Some of the Players who have been graduated from this university theatre to the professional stage are Tom Douglas,
Among the productions given in recent years are several of note. In 1918, the theatre gave "The Admirable Crichton," and made a profit of fourteen hundred dollars which was given to the permanent Blind Relief War Fund. In 1920, they played "A Midsummer Night's Dream" to an audience at three dollars and a half a seat, and the next night repeated it free in a public park to sixty-five hundred people. Last year's production of "Romeo and Juliet" received much attention from theatres all over the country, with write-ups and pictures in some of the theatrical magazines, and the demand in Louisville was so great that the Players gave six performances to nearly four thousand paid admissions.

This record of achievement, and the encouragement that the Players give to the writing of original plays and their enthusiastic production of them, gives this University Theatre a high place in amateur dramatic history.
G. The Shamen Players
University of Arizona
Tuscon, Arizona

The organization of the Shamen Players, like many of the University Theatres throughout the country, was an outgrowth of many years of dramatic interest and production by various organizations on the campus. It was organized in its present form in 1923 by Mr. Hubert C. Hoffman, who did much to build the organization to its present standing, and who recently resigned to return to the Carolina Playmakers of the University of North Carolina as assistant director and actor. The present director is Mrs. M. Morrow, and the president of the Board of Supervisors is Mr. Max P. Vosskuhler.

The Shamen Players use the University Theatre for their productions, but have their own Green Room Studio and Stagecraft Shop. There are one hundred and fifty students active with the organization during the school year.

Four major plays are given each year. The type of play varies from one production to the next, with emphasis

The Players also have to their credit the formation of the Arizona State Drama League, which encourages good drama throughout the state, and also places much emphasis on Arizona folk plays.

The people of Tucson support the Players very satisfactorily, their audience usually consisting of seven hundred persons.

As is usual with the University Theatres, a contribution has been made not only to the professional stage, but also to schools and colleges where the graduates carry on the work of encouraging good drama. The Shanman Players have as some of their prominent graduates Clarence Gittings as an actor and director with Chautauqua work, Miss Helen McRuer as a high school director; and Miss Marion Messer and H.D. Sellman in college dramatic work.

The Shanman Players are thus carrying on dramatic work in Arizona, organizing various groups throughout the state for better drama, producing original plays, and sending out graduates into the schools of the West.
LIST OF LITTLE THEATRES
AND COMMUNITY THEATRES
IN THE UNITED STATES
1926-1927

"Today it is a perverse municipality, a listless Main Street, which hasn't at least one Little Theatre." ————— Sayler
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CALIFORNIA (continued)

Pasadena --- Community Playhouse Association
Porterville --- Peter Pan Players
Santa Ana --- Community Players
San Diego --- Players
San Francisco --- Players Club
San Gabriel --- Community Players
San Jose --- Players of State Teachers' College
Santa Barbara --- Community Arts Association
Santa Monica --- Community Theatre Guild
Stockton --- Players of College of Pacific
Vallejo --- Community Players
Whittier --- Community Players

COLORADO

Boulder --- University of Colorado
Colorado Springs -- Drama League
Denver --- Community Players
Ft. Collins --- Agricultural College Dramatic Club
Greeley --- State Teachers' College

CONNECTICUT

Bridgeport --- Little Theatre League
Bristol --- Bristol Community Players
Hartford --- Dramatic Arts Guild
Litchfield --- Players
New Haven --- Little Theatre League
Yale University Little Theatre

DELWARE

Wilmington --- Aircastle Players
St. John's Dramatic Club

DISTRICT OF COLUMBIA

Washington --- Childrens Players
Columbian Players
Wilson Normal Players
### FLORIDA

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MONTANA

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NEW HAMPSHIRE

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NEW JERSEY

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<tr>
<td>Summit</td>
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NEW YORK

Brooklyn
--- Adelphi Players
Brooklyn Heights Players
Polytechnic Play Workshop
Institute Players

Douglastown
--- Players

Flushing
--- Community Players

Ithaca
--- Cornell Dramatic Club

 Jamestown
--- Players Club

Mt. Vernon
--- Community Players

New Rochelle
--- Huguenot Players

New York
--- Cellar Players
Association Players
Chrystie Street Little Theatre Guild
Hunter College
Irving Players
Kittredge Players
Lighthouse Players
Meeting House Players
Monticello Players
N.Y. University Players
Neighborhood Playhouse
Provincetown Players
Washington Square Players
Washington Heights Players
Theatre Guild

Netcong
--- Y.M.H.A. Little Theatre

Plough and Stars
--- Community Theatre

Rye
--- Community Players

Rochester
--- Community Players
Laboratory of Theatre Arts

Rockville Center
--- Fortnightly Players

Scarborough
--- Scarborough School

Scarsdale
--- Fireside Players

Southold
--- Players

Troy
--- Masque

Utica
--- Players

NEW MEXICO

Albuquerque
--- Community Players

NORTH CAROLINA

Asheville
--- Little Theatre

Chapel Hill
--- Carolina Playmakers
### NORTH CAROLINA (continued)

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<tr>
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### NORTH DAKOTA

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### OHIO

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<td>Canton</td>
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<td>Norwood</td>
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<td>Toledo</td>
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<td>Urbana</td>
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### OKLAHOMA

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OREGON

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Pennsylvania

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<td>Bethlehem</td>
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<td>Corry</td>
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<td>Easton</td>
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<td>Franklin</td>
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<td>Hazleton</td>
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<td>Latrobe</td>
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<td>Oil City</td>
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<td>Reading</td>
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Rhode Island

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### SOUTH CAROLINA

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<th>City</th>
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<tr>
<td>Columbia</td>
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### SOUTH DAKOTA

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### TENNESSEE

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<td>Lebanon</td>
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### TEXAS

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<td>Bryan</td>
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<td>Cleburne</td>
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### VERMONT

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<td>Burlington</td>
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**VIRGINIA**

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<tr>
<td>Charlottesville</td>
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<td>Ft. Humphreys</td>
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<tr>
<td>Hollins</td>
<td>College Alumnae Dramatic Association of Hollins College</td>
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<td>Lynchburg</td>
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<td>Richmond</td>
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**WASHINGTON**

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<td>Bellingham</td>
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<td>Seattle</td>
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**WEST VIRGINIA**

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**WISCONSIN**

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<td>Monomoyne</td>
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<td>Ripon</td>
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**WYOMING**

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LISTS OF PLAYS GIVEN BY
COMMUNITY AND LITTLE THEATRES
MOST POPULAR PLAYS GIVEN BY COMMUNITY AND LITTLE THEATRES 1926-27

Anna Christie ---- Eugene O'Neill
Aren't We All? ---- Frederick Lonsdale
Candida ~----------- George Bernard Shaw
Captain Applejack ---- Walter Hackett
Children of the Moon -- Martin Flavin
Dulcy --------------- Kaufman and Connelly
Dover Road ----------- A.A. Milne
Emperor Jones ------- Eugene O'Neill
Enter Madame -------- Gilda Varesi
Goose Hangs High, The -- Lewis Black
He Who Gets Slapped --- Leonid Andreyev
Hell Bent for Heaven -- Hatcher Hughes
If ------------------ Lord Dunsany
Icebound ----------- Owen Davis
Importance of Being Ernest -- Oscar Wilde
Mary Rose ------------ J.M. Barrie
Morton of the Movies -- Kaufman and Connelly
New Poor, The -------- Cosmo Hamilton
Mr. Pim Passes By ---- A.A. Milne
Passing of the Third Floor Back ---- Jerome K. Jerome
Rivals, The ----------- Richard B. Sheridan
Rollo's Wild Oat ------ Clare Kummer
Seven Chances -------- Roi Cooper Megum
Show Off, The  ------ George Kelly
Three Wise Fools  ------ Austin Strong
Three Live Ghosts  ------ Isham and Marcin
Truth, The  ------ Clyde Fitch
Truth About Slady, The  ------ A.A. Milne
Witching Hour  ------ Augustus Thomas
White Headed Boy, The  ------ Lennox Robinson
Whole Town's Talking, The  ------ Emerson and Loos
You Never Can Tell  ------ George Bernard Shaw
Youngest, The  ------ Philip Barry

POPULAR ONE ACT PLAYS

Aria Da Capo  ------ Edna St, Vincent Millay
Finder of God  ------ Percival Wilde
For Distinguished Service  ------ Florence Knox
Helena's Husband  ------ Philip Hoeller
Hunger  ------ Eugene Pillet
Lena Beans  ------ Alfred Krymborg
Maker of Dreams  ------ Oliphant Downs
Manikin and Minikin  ------ Alfred Krymborg
Nevertheless  ------ Stuart Walker
Six Who Pass While the Lentils Boil  ------ Stuart Walker
Suppressed Desires  ------ Susan Glaspell and George Cram Cook
Twelve Pound Look, The  ------ J.M. Barrie
Where But In America  ------ Oscar M. Wulfe
Will O'the Wisp  ------ Doris Halman
Valiant, The  ------ Hall and Hiddlemass
### SHAKESPEAREAN PLAYS

As You Like It
Comedy of Errors
Hamlet
Merry Wives of Windsor
Merchant of Venice
Midsummer Night's Dream

**Much Ado About Nothing**
**Othello**
**Romeo and Juliet**
**Twelfth Night**
**Taming of the Shrew**
**Winter's Tale**

### IBSSEN PLAYS

Doll's House
Lazy From the Sea

**Hedda Gabler**
**The Wild Duck**

### GREEK PLAYS

Antigone -- Sophocles
Trojan Women -- Euripides
Iphigenia in Tauris -- Euripides

**Aeneid** -- Aeschylus
**Alcestis** -- Euripides
**Medea** -- Euripides

### CHINESE

Thrice Promised Bride --- Cheng Chin Hsiung

### SANSKRIT

Little Clay Cart ---- Shudraka
Shakuntala --- Kalidasa

### CZECKOSLOVAK

Goat Song --- Werfel

### PERSIAN

Rubaiyat of Omar Khayyam

### RUSSIAN

Swan Song and Uncle Vanya --- Anton Tchekov

### FRENCH

Tartuffe --- Moliere

### ENGLISH

Gammer Gurton's Needle
Ode on a Grecian Urn --- Keats
Sister Helen --- Rossetti
Pipina Passes --- Browning
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"Community or Little Theatre, Which?" by Heacock, Lee F. 
Drama, December, 1926.

"Children's Theatres in America," by Constance Hackaye, 
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"The Little Theatre- a Record of Progress," by Montrose J. 
Moses, American Review of Reviews, Jan.,'27

"The Little Theatre-What Is It?" by S.H.Tucker, 
Drama, February, 1926.

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munity Theatres by various authors in the Drama magazine 

for the year 1926. The following were included:

Shreveport, Stanford University, Detroit, Carnegie Institute, 
Laboratory Theatre of New York, Dallas, Providence Players, 
Goodman Theatre, Pasadena, Santa Barbara, Birmingham, Yale 
University, Carolina Playmakers, Princeton University, and 
Cornell University.