




1935

A History of the Productions of the Little Theatre, 1933-1935

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University of the Pacific

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A HISTORY
" OF THE
PRODUCTIONS OF THE LITTLE THEATRE
1933-35

By
DeMarcus Brown.
June 1, 1935.

A THESIS
SUBMITTED TO THE DEPARTMENT OF SPEECH
COLLEGE OF THE PACIFIC

In partial fulfillment
of the
Requirements for the
Degree of Master of Arts

APPROVED

Chairman of the Thesis Committee

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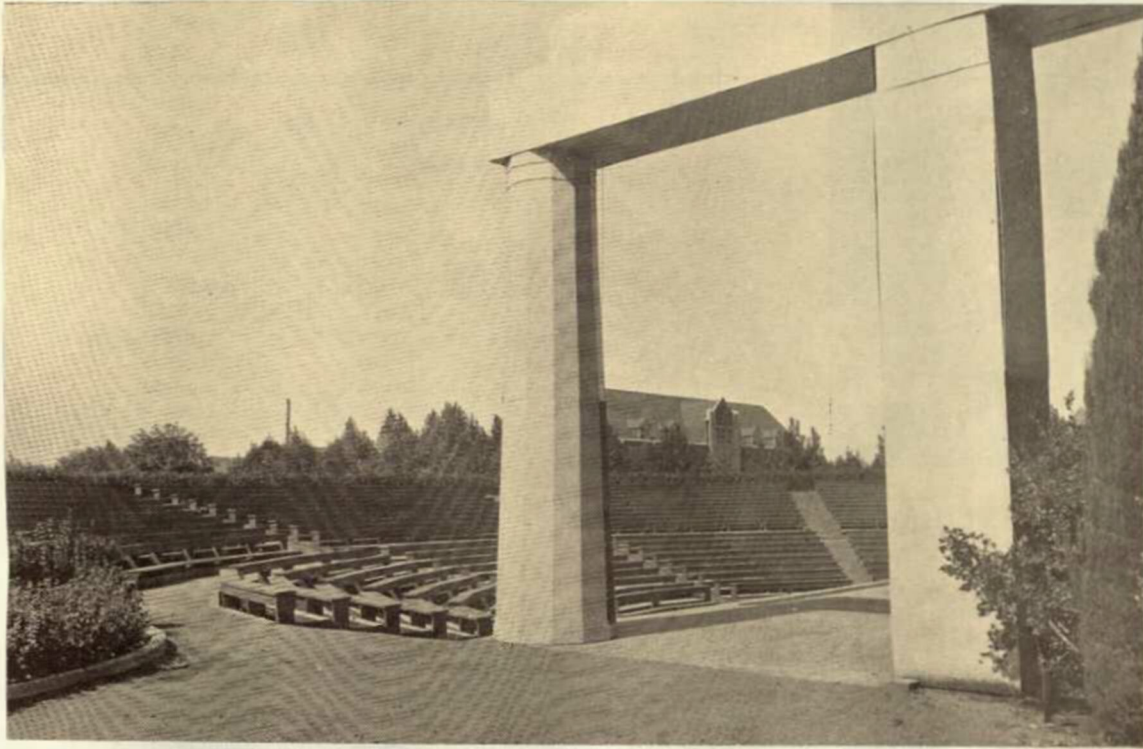
DATED:



COLLEGE OF THE PACIFIC AUDITORIUM
(at night)

LITTLE THEATRE

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It is probably true that the theatre tradition in this community -OUT-OF-DOOR LITTLE THEATRE- small cities would be dead were it not for the presence of this college production group.

The fact that the average audiences of 1200 for each production pay more for the cheapest Little Theatre ticket than for the most expensive moving picture admission in the town indicates a definite community consciousness and appreciation for legitimate theatre.

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The growth of interest in drama and the realization of the educational value of dramatics has developed a new place for the college theatre. Pacific Little Theatre was organized eleven years ago to fulfill a definite need and has since grown slowly and steadily into a most active producing unit, serving both school and community. Indeed Pacific Little Theatre can be taken as an excellent specific example of the contribution which can be made to campus and community life by the college theatre aside from its main function as fundamental training ground for students in the theatre arts.

The college theatre can be said to serve three groups. First, the community, second, the campus, and third, those who actually participate.

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Through a gradual process it has been possible to develop a following of interested individuals who demand

and appreciate something more than the average motion picture type of entertainment. And so the director has found the courage to produce a type and style of play of definite literary quality, supplying entertainment for a distinctly intellectual audience.

From the educational point of view, the effect of the college theatre on the campus is wide spread. Only a few in great metropolitan centers have the opportunity to see produced such a great variety of dramatic masterpieces as are found in the production lists of Pacific Little Theatre.

As a means of developing taste and appreciation of fine creative work, there is nothing so forceful as the drama. The opportunity of seeing at regular intervals fine drama develops within the student group the powers of critical evaluation. It is safe to say that as a by-product of the appreciation and interest in the spoken drama, there is an added enthusiasm in reading and understanding the whole scope of dramatic literature.

For those who actually participate in the performances of the Little Theatre, there is profit of inestimable value. Poise and personality development come first in importance. The student who has the experience of disciplined training and a finished performance, gains an intangible force that cannot be taken away.

His sureness and confidence receive added support and he finds further aid for his battle with life. All the general cultural advantages of the onlookers are felt even more keenly by the players. The student who has had the advantages of training and participation in drama has a sureness, an inner poise, and a broadened cultural outlook.

As a means of showing the broad scope, touching all types of drama, the productions since the season 1925-1926 are listed as follows:

1924-25

The Rock
The Servant In The House
Gruach (1st American Production)

1925-26

Old Lady "31"
Merton of the Movies
Dear Me
The First Year
The Bells of Beaujolais
The Servant In The House
Hamlet
The Pageant of Pacific

1926-27

Candida
The Humbug
A Doll's House
The Marriage of Nanette
The Upper Room
Seventh Heaven
Expressing Willie

1927-28

The Nerve of Eve
Loyalties
The Haunted House

A Bill of Divorcement
The Patsy
The Enemy
Rosamund

1928-29

Kindling
The Poor Nut
A Kiss For Cinderella
Mr. Faust
Lillies Of The Field
Taming of the Shrew
Peg O' My Heart
The Dover Road
Der Frieschutz

1929-30

The Mollusc
The Queen's Husband
You and I
Escape
Aurora Floyd
Anthony and Anna
One Of The Family

1930-31

The Youngest
Cock Robin
Loot, My Dear
Arms and The Man
Trojan Women
Cyrano de Bergerac
Romantic Young Lady
Minick

1931-32

Beggar On Horseback
Death Takes A Holiday
Whiteheaded Boy
Cradle Song
Inspector General
Alice In Wonderland
The Cleanup

1932-33

Uncle Tom's Cabin
Enter Madame

Ghosts
 A Churchmouse
 Lombardi, Ltd.
 Twelfth Night
 Remote Control

1933-34

A Midsummer Night's Dream
 (First Outdoor Production)
 At Mrs. Beams
 The First Mrs. Fraser
 He Who Gets Slapped
 The Last of Mrs. Cheyney
 Elizabeth The Queen
 Medea

The staff of the Little Theatre is so arranged that an interesting synchronization of departments is made possible. The Director of the Little Theatre is also an Assistant Professor of Graphic Arts, and in the dual capacity of teacher of drama and of fine arts is able to contribute to the productions a distinct flavor.

Much has been written in late years about the ideal arrangements of Director based on Edward Gordon Craig's idea of a director who was scene designer, costume designer, technician and director combined. One of the outstanding elements of the program of Pacific Little Theatre has been the ability of its director to correlate all these points. The co-ordination of the departments of speech and Graphic Arts has given most outstanding and satisfactory results.

The settings for all major productions are planned and designed by the director. The execution and general construction is left to the classes of stage craft under his direction. Here students are given the opportunity of

building the necessary scenery and properties under the guidance of an artist trained in graphic as well as the theatre arts.

With these ideas of community interest, student developments, and artistic correlations, two years out of the life of the Little Theatre will be given in outline and discussion.

A MIDSUMMER NIGHT'S DREAM
By William Shakespeare

THE PLAYERS:

Theseus, Duke of Athens-----Franklin Wilbur
Egeus, father to Hermia-----Gardner Young
Lysander, betrothed to Hermia----Elwood House
Demetrius, in love with Hermia---Frank Guernsey
Hippolyta, Queen of the Amazons--Jean Cady
Hermia, daughter to Egeus-----Adelene Read
Helena, in love with Demetrius---Frances Hall

Quince-----Glen White
Bottom-----Howard Bailey
Flute-----Yancey Smith
Snout-----Andrew Shook
Snug-----Claude Ward
Starveling-----Phil White

Oberon-----William Geery
Titania-----Grace Weeks
Puck-----Noel Schaeffer
Peaseblossom-----Ellen Henning
Cobweb-----Theodora Kroeck
Moth-----Janet Morris
Mustardseed-----Anadel Mathers

THE BALLET:

Anadele Mathers, Norma Harris, Adele Brubaker,
Laura Lee Berryman, Theodora Kroeck, Betty Blein,
Genevieve Miller, Ellen Henning, Janet Morris,
Frances Hogan, Lucille McGlashan, Jessie Robinson,
Ruth Kent, Rosalie West, Members of the Orchesis
dance Society, under the direction of Mae Shaw.

THE ELVES:

Joan Welton, Winifred Thompson, Linette Christ-
inson, Coral Mae Bacon, Patricia White, Donna
Stabler, Nona Bissell, Juanita Bissell, Barbara
Sutton, Marcia Lou Brown, Mary Lois Breeden, Bess
Smith, Luana Forkner, Joan Elliott, Geraldine
Jefferies, Virginia Ann McPherson.

THE MUSIC:

Victor recordings of Mendelsshon's Midsummer Night's
Dream Suite, played by the San Francisco Symphony
Orchestra under the direction of Alfred Hertz, are
used for this production.

THE SCENE:

Act I.	Scene I.	Before the Palace of Theseus.
	Scene II.	In the Palace-wood.
Act II.	Scene I.	The Wood.
	Scene II.	Another part of the Wood.
Act III.	Scene I.	The Wood.
	Scene II.	Another part of the Wood.
Act IV.	Scene I.	The Same.
	Scene II.	In the Palace-wood.
Act V.	Scene I.	Before the Palace of Theseus.

THE STAFF:

Stage Manager-----	Franklin Wilbur.
Assistants-----	David Ritchie
	Martin Crabbe
Electrician-----	Carlos Wood
Consulting Electrician-----	Harriet Smith
Assistants-----	Pierson Tuttle
	William Lynch
Wardrobe Manager-----	Elizabeth Lytell
Assistants-----	Charlotte Rogers
	Chrystal Gates.

The tenth season began more auspiciously than any which preceded it. It was the opening of the first real outdoor theatre in the interior of California. The idea



The play chosen was Shakespeare's "A Midsummer Night's Dream" - A MIDSUMMER NIGHT'S DREAM - Considerably, especially in the sequences of the lovers. The three plots were carefully interwoven to give a brief and steady rhythmic build to the performance. Every effort was made to keep the fairy and supernatural elements of the play uppermost.

A fanfare of trumpets from the high pavilion above the stage proclaimed the opening. As the final notes died away in the night air, the flood lights dimmed and the stage lights slowly rose, to display a simple architectural stage bathed in colored pools of light.

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The tenth season began more auspiciously than any which preceded it. It was the opening of the first real outdoor theatre in the interior of California. The idea of an Outdoor Theatre for Stockton was a long felt desire and dream of the Director. The realization of the project came in the spring of 1934. At that time the people of Stockton, patrons of the theatre, and alumni and faculty members of the College of the Pacific, raised enough money by subscription to build the amphitheatre. The accomplishment of the new theatre in such record time was an added reason for the stimulating and exhilarating experience of the dedicatory production.

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The plan and construction of the Outdoor Theatre stage are such that an infinite variety of suggested

settings are possible. The center doors and steps gave the dignified feeling of the Palace. Higher rocky crags on each side of the door concealed stairs from the basement which afforded sudden breath taking entrances for all fairy characters, giving the feeling that they had suddenly been thrust from the earth. On the extreme right the comic scenes were enacted, suggesting the Wood "without the town". On the left a dainty bower was built for Titania, the fairy queen.

Lighting played an important part in creating a fairy and illusive quality to the entire piece. During the fairy scenes an all-over pattern of leaves projected on the entire back wall in blue and blue-green admirably built the feeling of fairy woods. Soft colored lights concealed in the grills behind the rocks flared up for the fairy entrances. Full light for the comedy scenes and the mellow tones of amber and gold flooded the stage for the Duke's palace and the scenes of the lovers.

Delicate and illusive numbers of Mae Shaw's fairy ballet, danced to the exquisite music of Mendelssohn as recorded by the San Francisco symphony, directed by Alfred Hertz, afforded an almost perfect musical background. The fairy ballet were simply dressed in all white costumes of china silk. Their headresses or wigs of cerise, turquoise or silver were the only color note.

The acting honors might justly be awarded to Noel Shaefer for his performance of Puck. He was able to catch the impish spirit of that ageless creature. Gifted with a more than usual rhythmic sense, he gave it the freedom and dash of a modern dance form. His costume was entirely green--green tights and tunic of bottle green celophane constructed in a leaf design. The celophane leaves caught the light and gave a delightful glimmering effect. His costume was particularly effective as a compliment to the cerise and silver of his master, Oberon. Bottom, as played by Howard Bailey, was one of the outstanding characterizations. It was particularly fortunate that the Oberon of the play was also a singer. The delightful lyric "I Know a Bank Where the Wild Thyme Grows" was made twice as effective as sung by William Geery. Grace Weeks' marked ability as a dancer greatly heightened the effectiveness of the performance of Titania. Her solo dance numbers were moments of such delicate and fragile beauty that the audience sat spell-bound by their simple loveliness.

In the average run of productions there is rarely a feeling of unity of inspiration. But the unusual circumstances of dedication, the rapidity and intensity of rehearsal and of the perfect harmony of cast and directors, all combined to present a definitely inspired performance. And so the lights finally dimmed on one of the most suc-

cesful and enthusiastic productions of the entire life of Pacific Little Theatre.

The following is a write-up of "A Midsummer Night's Dream" by the San Francisco Chronicle:

The Little Theater of the College of the Pacific at Stockton dedicated its new outdoor theater Saturday night with a production of Shakespeare's fantasy, "A Midsummer Night's Dream". There were three brief speeches before the comedy began, Arthur Farey, assistant director, speaking of the eagerness with which students, alumni and Stockton citizens contributed to the creation of the theater, and introducing DeMarcus Brown, head of dramatics at the college and director of the Little Theater.

Mr. Brown said the outdoor theater was the realization of a dream; that he had always wanted to direct "A Midsummer Night's Dream", but had made a vow he wouldn't until he could do it outdoors. He then formally presented the theater to the college, and Dr. Tully Knoles, president of the flourishing institution, accepted in the name of the board of directors.

The theater is just back of the main building of the college group, and lies comfortably in a little bowl which seats 1350 persons, its benches set in a half circle, leaving a small orchestra--in the Greek sense--before the stage, which will probably be used for choruses when Greek dramas are given Euripedes' "Medea" being scheduled for presentation in the spring. The stage is 90 feet wide and 28 feet deep at its greatest depth. Shrubs will make the wing entrances. There are three doors from the build-

ing and four entrances from below the stage. The acoustics are excellent. This is the first outdoor theater in interior California, and Mr. Brown, whose creation it is, is very proud of his work.

"A Midsummer Night's Dream" was cut so that it ran for two hours, without loss of its story value, and to the advantage of playing. The broad comedy scenes of the "hard-handed men that work in Athens" were kept entire; much of the fairy lore was used, the cutting going generally to the tedious tale of the four Athenian lovers who played cross purposes. The condensation was well done by Mrs. Brown.

Mr. Brown's direction had imagination and swift flight, and kept the plot moving and always interesting. Rehearsals were intensive, the play being put on in ten days. The theater was filled and applause was generous but deserved.

The stage was banked with growing plants and flowers until it really took on the appearance of the woodland, an effect increased by the use of projected shadows of leafy branches thrown on the walls, giving the impression of moonlight seeping through the trees. The lighting was excellent, and was the work of Carlos Wood, Harriet Smith, Pierson Tuttle and William Lynch.

Mae Shaw arranged the dances, which had fleet footed young women, members of the Orchesis Dance Society, to interpret them. There was much leaping about,

as fays might dance on the moonbeams, and the patterns had the effect of free movement and little design. A number of small children were seen as the elves. Mendelssohn's music in recordings by the San Francisco Symphony Orchestra, directed by Alfred Hertz, furnished the musical accompaniment to the play and the dances.

Mr. Brown was happy in his Puck, played by Noel Schaeffer, who darted about as though he had wings, and was here, there, and everywhere in a trice. William Geery was a fine Oberon and had a delightful mate in the Titania of Grace Weeks, a pretty little creature, very fairy-like in appearance and movement.

Franklin Wilbur was a dignified Theseus, reading the sonorous lines with great beauty of voice and diction. Jean Cady was his handsome bride, Hippolyta. The Greeks were well played by Adelen Read as Hermia, Frances Hall as Helèna, Elwood House as Lysander, Frank Guernsey as Demetrius and Gardner Young as the aged Egeus.

The comedy scenes went with roars of laughter as interpreted by Howard Bailey as Bottom, Glenn White as Quince, Yancy Smith as Flute, Andrew Shook as Snout, Claude Ward as Smug and Phil White as Atarveling.

The following is the Stockton Evening Record's press notice of Monday, September 18, 1933, concerning Little Theatre's production of "A Midsummer Night's Dream":

The glow of the footlights matched in brilliance the gleam of the stars overhead; reality mingled with unreality, solemnity with revelry, and the ridiculous with the sublime, as more than 1500 persons sat stirred by the impressive performance of Shakespear's immortal and fantastic comedy, "Midsummer Night's Dream", which opened the new College of the Pacific Outdoor Theater Saturday night.

The bowl was filled to capacity. Crowds began to assemble at the entrance as early as 7:30 o'clock and a steady line passed through the gates until the moment of the play began.

A few moments before the curtain Arthur Farey, assistant to DeMarcus Brown, director of the Pacific Little Theatre, appeared on the stage and following a few words of tribute to those who made this new acquisition possible, to DeMarcus Brown and to Dr. Tully C. Knoles, he read several telegrams from theatrical heads of distant communities whose interest has been caught by erection of the outdoor bowl, among which was Maurice Brown of London, producer of that famous play "Journey's End".

The director of the Little Theater then appeared to say that on that night a long cherished dream had been realized. That he for years wanted to produce "Midsummer

Night's Dream", but had sworn he never would until he had the proper setting. And that setting had been created.

Dr. Tully C. Knoles, president of the College, said in his brief appearance on the large concrete stage, that he was convinced De Marcus Brown's dream had not been of the abstract variety, but of "concrete".

As the last person was seated the large floodlights which illuminate the bowl were dimmed, leaving the crowd for a moment in a total darkness, and a hush, so quiet that the distant call of a night bird could be heard far away, settled over the audience. The next moment from the top-most regions of the chapel building, the rear walls of which furnished the back of the outdoor stage, there came the sound of four trumpets heralding the official opening of the new theater.

In those few moments under the soft light of a million stars, when hardly anyone breathed for fear of breaking the stillness, those people who had gathered to witness the first production in a Stockton outdoor theater, experienced a memorable occasion.

Gradually the stage became flooded with dim light and we saw a scene in Athens at a time when Hippolyta was queen of the Amazons and Theseus was duke of the Athenians--and the play was on. The settings were startlingly beautiful. With shrubs, ferns, trees and flowers a veritable woodland dell had been improvised. The lighting from various angles pro-

ducing most realistic effects during the nocturnal scenes, when the action was laid in the fairy bower where the queen of the elves and her little band of consorts skimmed over the surface of the stage as though their artificial wings were real.

The play is Shakespeare at his wittiest, at his widest and at his most whimsical. It deals with the loves and desires of human beings which to the little people of another world look very silly.

This bard of the theater has a faculty for getting his characters into such complicated messes that the audience can see no solution; but he never fails to bring them out of their dizzy situations before the end of the play. In "Midsummer Night's Dream" we see Hermia pleading with the Duke of Athens for permission to marry the man of her choice, Lysander, while Demetrius, who is also in love with her, stands with her father, confident that the father will force her to marry him, Demetrius.

In comes Helena, who is in love with Demetrius, but Demetrius can't see Helena for dust.

It is this tangled situation that the mischievous but nevertheless well-meaning Puck, consort of the fairy king, tries to straighten out to everyone's satisfaction.

The moment that this agile and nymph-like youth, Noel Schaeffer, appeared on the stage in the role of Puck he

gathered up the unanimous approval of the audience with one graceful gesture. This lad of slender form could hardly have been excelled in the role which he played. He bounded noiselessly over the stage as he sped about doing and undoing tricks he had played on the human beings.

Walter Geery as Oberon, King of the fairies, transported himself regally about the stage, luxuriously garbed in a scarlet and white costume which changed colors with the various lights. He pleased and also surprised the audience with his very lovely baritone voice when he sang in the midst of a scene without accompaniment.

Franklin Wilbur as Theseus gave a very dignified performance, as did his betrothed, Jean Cady. Attracting particular attention was the voice of Egeus, father of Hermia, played by Gardner Young. A voice sounding strangely and slightly quaky was sustained throughout the entire performance. Adalene Reed and Frances Hall as Hermia and Helena, spoke their lines distinctly and with the proper shadings, as did Elwood House and Frank Guernsey, in the roles of Iysander and Demetrius.

Equally well cast was Howard Bailey who, although he has always been able to invest his comedy roles with a certain real humor, found in Bottom, the jovial and conceited old character who was to perform in a play for the Duke of Athens on the night of his wedding to Hippolyta, a part that was obviously his delight, and certainly became the high spot in the play. The night rang with laughter caused by

Bottom and his band of amateur actors.

The entire cast, however, was exceptional. Especially in consideration of the fact that only two weeks were spent rehearsing before the presentation. Others in the cast were Yancy Smith, Andrew Shook, Claude Ward and Phil White.

Those in the ballet were Anadele Mathers, Norma Harris, Adele Brubaker, Laura Lee Berryman, Theodora Kroeck, Betty Blein, Genevieve Miller, Ellen Henning, Janet Morris, Frances Hogan, Lucille McGlashan, Jessie Robinson, Ruth Kent, Rosalie West, members of Archesis Dance Society, under the direction of Mae Shaw.

The elves were Joan Welton, Winifred Thompson, Livette Christenson, Coral Mae Bacon, Patricia White, Donna Stabler, Nona Bissel, Juanita Bissell, Barbara Sutton, Marcia Lou Brown, Mary Lois Breeden, Bess Smith, Luana Forkner, Joan Elliot, Geraldine Jeffries, Virginia Ann McPherson.

AT MRS. BEAM'S
By C. K. Munro

THE PLAYERS:

Miss Shoe-----	Katherine Fiske
Mrs. Bebb-----	Lucille Stark
Miss Cheezle-----	Chrystal Gates
Mr. Durrows-----	Claude Ward
James Bebb-----	Alfred Hunger
Mrs. Stone-----	Pauline Ramsey
Miss Newman-----	Muriel Acree
Colin Langford-----	Dale Ruse
Mrs. Beam-----	Elizabeth Lytel
Mr. Dermott-----	Arthur Farey
Laura Pasquale-----	Gene Cady

THE SCENE:

Act I.	Scene 1	The drawing-room at Mrs. Beam's boarding house, Notting Hill Gate, seven o'clock in the evening.
	Scene 2	The Dermotts' bedroom, 11:30 next morning.
Act II.	Scene 1	The drawing-room, the same evening before dinner.
	Scene 2	The drawing-room at 9:30 the same evening.
Act III.		The drawing-room, during dinner the next evening.

THE STAFF:

Stage Manager-----Franklin Wilbur
Technical supervision by the classes in Speech 45, and Speech 145, assisted by David Ritchie, Tom Elrick, and Margaret Snider.

Lydia Von Berthelsdorf, organist.



-AT MRS. BEAM'S-



-AT MRS. BEAM'S-



-AT MRS. BEAM'S-

The second performance of the season 1933-34 was
C.K. Moore's "AT MRS. BEAM'S", a character study of a



The characters are an heterogeneous collection that
are found in Mrs. Beam's. -AT MRS. BEAM'S- The most important of them
is Miss Shoe, a fluttering sentimental spinster, extra-
ordinarily well acted by Katherine Fisk. Others in the
play were Mrs. Bebb, an elaborate Irish lady; Miss Cheezle,
always known as Old Miss Cheezle, a little hard, spectacled
parrot of 70, very deaf and always misunderstanding those
about her; Mr. Burrows whom the author describes as a
tall, somewhat bald, well-dressed man of middle age; James
Hart, Mrs. Bebb's valet; and Mrs. Evans and Miss
Barnes, the two daughters. The play also introduces
a young man, Mr. Wood and his mistress
Lena...

The second performance of the season 1933-34 was C.K. Monro's "At Mrs. Beams", a character study of a group in an English middle class boarding house. The author concerns himself very little with plot or story telling but relies on characterization as a means of putting over his ideas.

The acting was above the average for the group but the production could not be called a successful one. The drama concerns itself entirely with ignoble characters in adversity and for that reason found little favor with the public. Modern audiences prefer action to characterization. Most plays of that sort are never what can be called box office successes.

The characters are an heterogeneous collection that are found in Mrs. Beam's home. The most important of them is Miss Shoe, a fluttering sentimental spinster, extraordinarily well acted by Katherine Fisk. Others in the play were Mrs. Bebb, an elaborate Irish Lady; Miss Cheezle, always known as Old Miss Cheezle, a little hard, spectacled person of 70, very deaf and always misunderstanding those about her; Mr. Durrows whom the author describes as a tall, unsuccessful, weak-kneed man of middle age; James Bebb, Mrs. Bebb's annoying young son; Mrs. Stone and Miss Newman, close friends. Into this collection is introduced, with amazing results, Mr. Demott and his mistress Laura Paguale.

The setting was arranged in a very small area, the action restricted to the fewest possible spots, an example of simplified realism. Only the necessary properties and ornaments were added to give the atmosphere of the stuffy, middle class boarding house. The late Victorian furniture was of rather mediocre design, the walls a dull pink fairly unpleasant in feeling and nicely catching the mood of the people and their surroundings.

THE FIRST MRS. FRASER
By St. John Ervine

THE PLAYERS:

Ninian Fraser	-----	Noel Schaeffer
Mabel	-----	Helen Smithers
James Fraser	-----	Franklin Wilbur
Janet Fraser	-----	Adelene Young
Philip Logan	-----	Yancy Smith
Alice Fraser	-----	Bonnie Finkbohner
Murdo Fraser	-----	William Geery
Elsie Fraser	-----	Adelene Read

THE SCENE:

Act I. Janet Fraser's Flat in Knightsbridge.
Act II. The same, a fortnight later.
Act III. The same, six months later.

TIME: The present

THE STAFF:

Stage Manager	-----	Charlotte Rogers
Assistant	-----	David Ritchie
Electrician	-----	Pierson Tuttle
Librarian	-----	Madeline Yancy



-THE FIRST MRS. FRASER-



-THE FIRST MRS. FRASER-

St. John Ervine's, "The First Mrs. Frazer" was a play of totally different feeling and approach. It was



development of the plot is the effort of the grown children of the First Mrs. Frazer to effect a reconciliation between her and their father. Many of the big scenes, especially the one between Mrs. Frazer and James, her estranged husband, are highly dramatic but always more amazing than moving.

When the Second Mrs. Frazer calls on the First Mrs. Frazer, there is an interesting clash of wits and definite character contrasts are built up. Adeline Young, First Mrs. Frazer, had a graciousness and charm quite consistent with the author's idea. She gave the part a maturity and dignity which aptly showed up the vulgar flashiness of Adeline Read's Second Mrs. Frazer.

St. John Ervine's, "The First Mrs. Frazer" was a play of totally different feeling and approach. It was probably the most polished performance of the season. There were several reasons for this. In the first place the author gave the director a script that was both brilliant and smooth in its unity. Coupled with that was a cast of unusual charm and intelligence. The result was a production of poise and dignity.

The play in many ways falls into the class of modern problem play and yet the author's handling of the situation makes it a comedy of wit and distinction. The plot concerns the difficulties of the First Mrs. Frazer with the Second Mrs. Frazer and James, her divorced husband. The development of the plot is the effort of the grown children of the First Mrs. Frazer to effect a reconciliation between her and their father. Many of the big scenes, especially the one between Mrs. Frazer and James, her estranged husband, are highly dramatic but always more amusing than moving.

When the Second Mrs. Frazer calls on the First Mrs. Frazer, there is an interesting clash of wits and definite character contrasts are built up. Adeline Young, First Mrs. Frazer, had a graciousness and charm quite consistent with the author's idea. She gave the part a maturity and dignity which aptly showed up the vulgar flashiness of Adelene Read's Second Mrs. Frazer.

One of the memorable acting bits of the year was Franklin Wilbur's performance of James Frazer. The part less capably handled might have been very clumsy and dull, but Mr. Wilbur was able to present a genuine person complete in voice, appearance, and mannerisms.

The setting contributed definitely to the buoyancy and freshness of the performance. The director chose a color scheme of cream lemon yellow and turquoise blue as a background for this comedy drama. With a few touches in window treatment, flowers and delicate furniture, a definitely feminine room was achieved without any feeling of fussiness or overdecoration.

"The First Mrs. Fraser" was one of the genuine successes of the season. Aside from a good production, the reason was probably the fact that drawing-room comedy or comedy of manners always has a large interested audience.

HE WHO GETS SLAPPED
By Leonid Andreyev

THE PLAYERS:

Tilly-----	David Ritchie
Polly-----	Martin Crabbe
Briquet-----	Howard Bailey
Mancinni-----	James Wooten
Zinida-----	Georgia Smith
Angelica-----	Rhea Duttle
Thomas-----	George Corson
An Athelete-----	William Geery
HE-----	DeMarcus Brown
Jackson-----	Franklin Wilbur
Consuelo-----	Grace Weeks
Alfred Bezano-----	Alen Trumbly
Baron Regnard-----	George Challis
A Gentleman-----	Philip White
	Betty Kroeck
	Golden Grimsley
Actresses-----	Dorothy Easler
	Mary Watkins
	Helen Banker
Wardrobe Lady-----	Rosalie Carrington
A Magician-----	Andrew Shook
An Egyptian Dancer-----	Chrystal Gates
A Waiter-----	Douglas Nelson
An Acrobat-----	Melburn Metheny
A Clown-----	Alfred Hunger

SCENE:

The action takes place in one of the large cities of France, in a room below a circus hall. The time is the present.

Act I Morning

Act II A few days later, during the evening performance.

Act III Morning, several days later

Act IV Evening, during the benefit performance.

THE STAFF:

Stage Manager-----	Franklin Wilbur
Assistant-----	Andrew Shook
Electrician-----	Pierson Tuttle
Librarian-----	Inez Sheldon
Wardrobe-----	Bonnie Finkbohner
Properties-----	Pauline Ramsey
Sound Effects-----	Koral Vaughn
Posters by-----	Tom Elrick



-HE WHO GETS SLAPPED-



-HE WHO GETS SLAPPED-



-HE WHO GETS SLAPPED-

"He Who Gets Slapped", Leonid Andreyev's tragedy of disillusionment and futility, was one of the most difficult plays of the season. The play, so definitely Continental in flavor and feeling, baffled both players and audience. From the standpoint of director and actor, the play offers



-HE WHO GETS SLAPPED-

This is one way he is able to keep the point of view of his young actors with whom he works. Thus he feels more capable of a closer companionship and contact with them which is so necessary to the building up of a unity such as Pacific Little Theatre has.

The play has a large cast of interesting and varied types. Three ensemble scenes were particularly outstanding. The movement and mass reaction to the tragic death of both He and Consuela were dramatically exciting.

The stage arrangement emphasized the movement and heightened the dramatic effect. The director again utilized

"He Who Gets Slapped", Leonid Andreyev's tragedy of disillusionment and futility, was one of the most difficult plays of the season. The play, so definitely Continental in flavor and feeling, baffled both players and audience. From the standpoint of director and actor, the play offers unlimited possibilities for expression, but it is so typically Russian in its feeling and the thread of despair and futility is so deeply interwoven that the American audience is many times a little out of sympathy with it.

The character of He, the clown, who looks into the abyss of futility of the world is a character of many sides and angles. He has scenes of melodramatic fury quickly followed by poignant moments of despair and defeat.

This character was played by the Director who feels the necessity of getting behind the footlights once in a few years. This is one way he is able to keep the point of view of his young actors with whom he works. Thus he feels more capable of a closer companionship and contact with them which is so necessary to the building up of a unity such as Pacific Little Theatre has.

The play has a large cast of interesting and varied types. Three ensemble scenes were particularly outstanding. The movement and mass reaction to the tragic death of both He and Consuelo were dramatically exciting.

The stage arrangement emphasized the movement and heightened the dramatic effect. The director again utilized

levels of varying heights--this time, extremely high entrances and a curving flight of steps added force and attention to entrances. With such large groups in the ensembles the different levels made it possible for everyone to be seen and heard.

Black draperies formed the background against which were placed arches, circus posters, and the necessary properties to properly set the atmosphere of the lounging room of a great Continental circus.

Off stage noises and various sound effects played an important part in the production. Recordings of crowds cheering, applauding, lions roaring, and the music of the circus band all played on cue on an electric phonograph, added much to the atmosphere and realistic effect.

While "He Who Gets Slapped" cannot be counted as a great success, there was a limited group that understood the piece and found it both stimulating and entertaining. It is definitely a play for the restricted group because of its symbolism and foreign background. It played an important part in the grouping of the season's plays, offering strong contrasts and variety, and from that point of view was thoroughly worth while.

The following is a press notice of the San Francisco Chronicle featuring the Little Theatre production of "He Who Gets Slapped":

The Pacific Little Theater at Stockton put on Leonid Andreyev's study in futility, "He Who Gets Slapped", at the Pacific auditorium Friday and Saturday nights, drawing the largest crowds of the season with this powerful play. Gregory Zilboorg's adaptation was used. To give added importance to the play DeMarcus Brown, director of dramatics at the College of the Pacific, played the title role, making his first appearance in six years.

Andreyev belongs to the school of Russian drama that includes Chekhov and Gorki. There is vagueness and indirection in the method of these writers, their meaning seeming always to be veiled in frivolous conversation, which however leads to the desired climaxes. In this drama a gentleman comes to the circus, one of those permanent circuses that are found in many European cities, and asks to be taken on as a clown. He decides his part shall be that of a man who is eternally slapped, a sort of masochistic condition arising perhaps from an inferior complex.

The man loses his identity to the outside world, but becomes an asset to the circus, his slaps bringing great roars of laughter. The plight of the star rider, Consuelo, whose putative father intends to marry her to a stupid Baron, excites his pity, as she has his love, and

at the festival of her leaving the circus to marry the Baron He poisons the girl and himself. But even here he loses, as he had lost wife and property to another man. The Baron kills himself before He dies, thus insuring companionship with Consuelo through eternity.

The Stockton setting was handsome, a flight of curving stairs leading from the flies to the stage, with an opening half way into the arena. This stairway gave fine effect to entrance and exits. The dressing was good, and the lighting effective. Mr. Brown gave grace, and a certain strength in weakness to He, rising to his finest points in the love scene of the second act, and in the death that closed the play. His attitude as he awaited death had great beauty of line.

Georgia Smith, playing Zinida, the lion tamer, a woman of flame and passion, offered a splendid characterization, and Grace Weeks, pretty and blonde, was a sweet Consuelo. Howard Bailey as Briquet, proprietor of the circus, played with good effect, and James Wooten, cast for the chiseling Mancini, supposed father of Consuelo, made the man sufficiently detestable.

Franklin Wilbur made the clown, Jackson, important; George Challis was good as the Baron and Alan Trumbly was an attractive Bezano. David Ritchie and Martin Crabbe made a good deal of the musical clowns, and Philip White played the enemy of He nicely.

The Pacific Little Theater is preparing Frederick

Lonsdale's "The Last of Mrs. Cheney" for February performance, and Maxwell Anderson's "Elizabeth the Queen" for march.

THE LAST OF MRS. CHEYNEY
By Frederick Lonsdale

THE PLAYERS:

Charles-----	Howard Bailey
George-----	Kenneth Schulte
William-----	George Challis
Lady Joan Houghton-----	Elinor Cleghorn
Willie Wynton-----	David Ritchie
Lady Mary Sindley-----	Inez Sheldon
Maria-----	Gene Rilla Cady
Mrs. Wynton-----	Adelene Young
Lord Arthur Dilling-----	Noel Schaeffer
Lord Elton-----	Yancey Smith
Mrs. Cheyney-----	Adelene Read
Mrs. Ebley-----	Frances Hall
Jim-----	Andrew Shook
Roberts-----	Franklin Wilbur

THE SCENE:

Act I	Drawing-room in Mrs. Cheyney's house.
Act II Scene 1	A room in Mrs. Ebley's country house.
Scene 2	Mrs. Ebley's bedroom.
	Intermission--Five Minutes.
Act III	Terrace at Mrs. Ebley's.

THE STAFF:

Business Manager-----	Arthur Farey
Stage Manager-----	Franklin Wilbur
	Rhea Duttie
Properties-----	Fern Bryant
Electrician-----	Pierson Tuttle
Assistant Electrician---	Ruth Fuller
Stage Crew--	Chrystal Gates, Henry Hobson, Martin Crabbe, John Coleman.



-THE LAST OF MRS. CHEYNEY-



-THE LAST OF MRS. CHEYNEY-

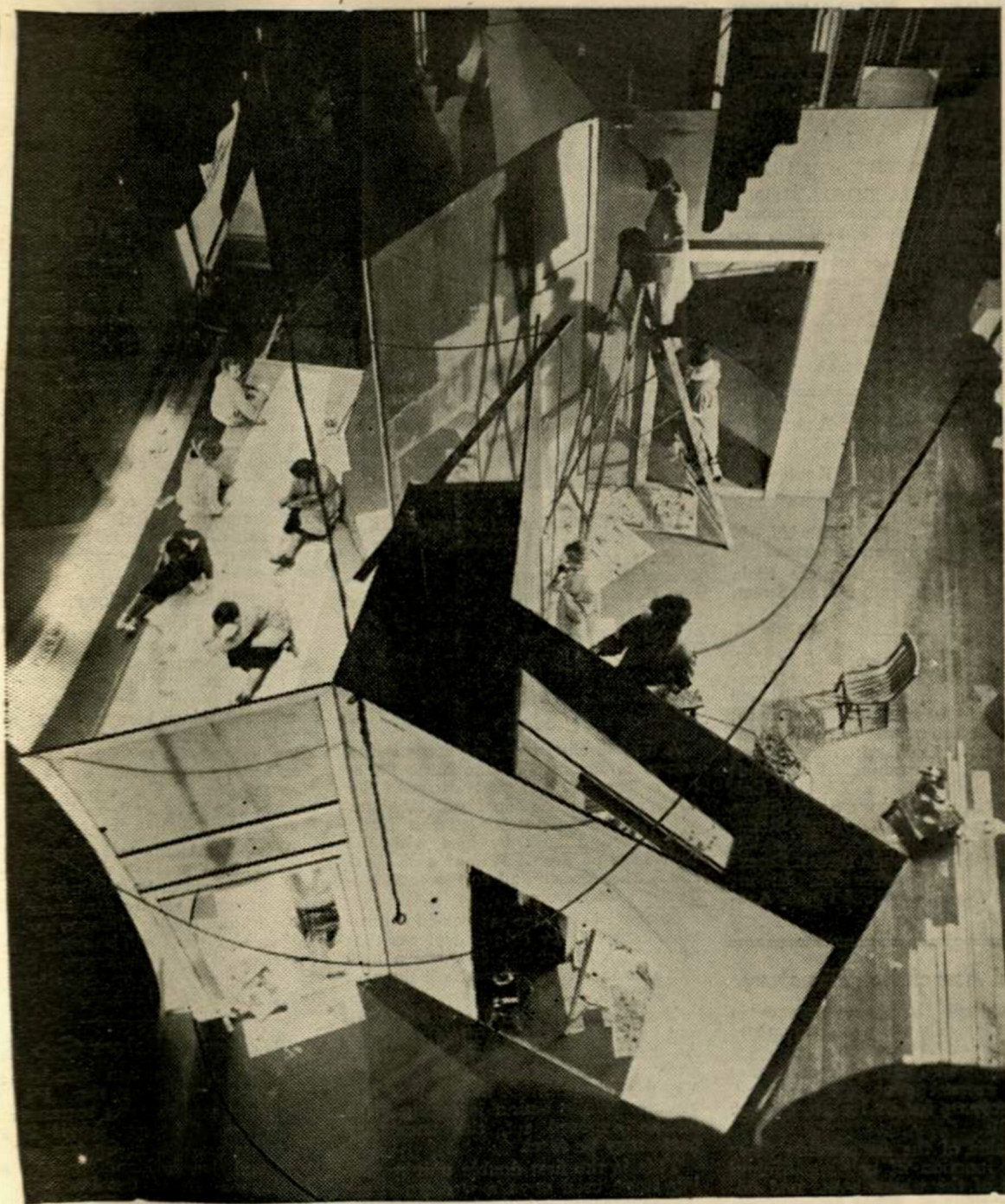
-THE LAST OF MRS. LEWIS-



-THE LAST OF MRS. CHEYNEY-



-THE LAST OF MRS. CHEYNEY-



Pacific Little Theatre Revolving Stage

"The Last of Mrs. Cheyney" was one of the outstanding contributions of the season 1933-34. From the technical point of view it will long be remembered as an event. The revolving stages built during the Christmas vacation were first put to use and to a most successful one.

Designing for use of the revolving stage was an entirely new problem and a most interesting one. In the plan for the settings for "The Last of Mrs. Cheyney" it was necessary to provide for four realistic settings. In the old method of tearing down and shifting, the long waits made such a problem almost impossible.

With the idea in mind of facilitating shifts and shortening intermissions, the revolving units were built. They consist of two 16 foot turntables mounted on top of the regular stage floor and built up units added to bring up the whole stage floor level even with the turntables. On these were set the flat units so arranged that three complete sets were assembled at one time. A one quarter turn of each turntable gave a complete scene change. The elapsing time between scene shifts was finally reduced to thirty seconds.

The design of the four settings was most successful. The audience responded with enthusiastic applause to the third setting of the bedroom in Mrs. Eberly's home. The set was done all in white. The walls were of white pleated cloth. The only color in the room was blue curtains and accessories at the dressing table and a matching blue in the dressing

gown of Lord Dilling. All the other settings carried out the feeling of sophistication and smartness that was required by the play itself.

Careful attention was paid to color schemes and the development of interesting color harmonies. In the first act the background color was soft green. The draperies were velour of a deeper value, the upholstering of the delicate Adair pieces of furniture, a lighter lettuce green. All the costumes were planned to give definite analagous color harmonies, soft yellows, blues and clear greens nicely blending into the background.

In order to heighten the entrance for the first time of Mrs. Cheyney, she was dressed in a frock of brilliant geranium red. Thus upon her entrance due to the color intensity of her dress the color harmony on the stage changed to complimentary and became of an interesting distribution of the amounts of color, it remained effective throughout the remainder of the act.

The coloring of the second act in Mrs. Ebeily's house in the country was not so startling but the pattern of glowing, moving color contributed strongly to the interest of the act.

The background in this case was a soft mauve. The walls, fireplace and furniture were all done in the modern manner and again the costuming was the distinctive note in the setting. The evening gowns of the various characters

repeated the blue, orange, green and violet found in the draperies, flowers and upholstering. Thus the stage picture was always a balanced and carefully selected color pattern.

The most effective point of the last act was the use of light as a painting medium. It was necessary to use the walls of the second act. But the warm amber and yellow lights of morning thrown on the lavender walls effectively presented a mellow grey of outside stucco. Garden furniture, potted palms and plants transformed the previous room into a charming terrace in the morning light.

Smoothness and deft handling of smart lines were the principal acting requirement in this play. Adeline Read is always most at home in scenes of this type. She gave to the part of Mrs. Cheyne a beauty and smartness that was entirely delightful. Noel Schaeffer played Lord Dilling. This was an abrupt departure from his usual part, but his poise and easy natural manner put over the part in a thoroughly charming way.

ELIZABETH THE QUEEN
By Maxwell Anderson

THE PLAYERS:

Sir Walter Raleigh-----	Howard Bailey
Penelope Gray-----	Bonnie Finkbohner
A Captain-----	Max Childress
Sir Robert Cecil-----	David Ritchie
Lord Essex-----	Franklin Wilbur
Francis Bacon-----	James Wooten
Queen Elizabeth-----	Koral Vaughn
Lord Burghley-----	Howard Easterbrook
Lord Howard-----	William Geery
The fool-----	Noel Schaeffer
Captain Armin-----	Bud Reiman
Mary-----	Austa Tillman
Ellen-----	Madeline Yancey
Tressa-----	Pauline Ramsey
Marvel-----	Alan Trumbly
A Courier-----	Henry Hobson
A Herald-----	Gardner Young
Burbage-----	John Farr
Hemmings-----	Norman Keaton
Falstaff-----	John Farr
Prince Henry-----	Norman Keaton
Peto-----	Martin Crabbe
Poins-----	Alfred Hunger
Guards-----	Earnest Pozzi
	Max Childress
	Bud Reiman
	Henry Hobson

THE SCENE:

The action takes place in England during the sixteenth century.

Act I. Scene 1. A corridor in the palace at Whitehall.

Scene 2. The Queen's study.

Scene 3. The Council Chamber.

Act II. Scene 1. The Queen's study

Scene 2. Essex's tent on the coast of England.

Scene 3. The Council Chamber.

Intermission--7 minutes

Act III. The Queen's apartment in the Tower.

THE STAFF:

Business Manager-----	Arthur Farey
Assistant-----	Yancey Smith
Stage Manager-----	Chrystal Gates
Stage Hands-----	John Coleman
	William Lynch
Electrician-----	Pierson Tuttle
Wardrobe-----	Elizabeth Cleghorn
	Elizabeth Lytel
Librarian-----	Corine LeBourveau



-ELIZABETH THE QUEEN-



-ELIZABETH THE QUEEN-



-ELIZABETH THE QUEEN-



-ELIZABETH THE QUEEN-

-ELIZABETH THE QUEEN-

Maxwell Anderson's historical tragedy "Elizabeth
the Queen" was one of the dramatic plays of the



-ELIZABETH THE QUEEN-

Maxwell Anderson's historical tragedy "Elizabeth the Queen" was one of the dramatic highlights of the season. The play has a large cast of interesting and varied characters, all of whom act as a foil for the splendidly drawn and forciful character of Elizabeth as played by Koral Vaughn.

Miss Vaughn's Elizabeth was a performance that will long be remembered. The strong, dominating scene of the quarreling in the council chamber were the outstanding moments of the play. The more tender romantic passages were a trifle limited but the great final scene with Essex was one of rare beauty and deep feeling.

The settings were extremely simple but suggestive of the rich colorful background of the Elizabethan period. Permanent tudor arched proscernum doors were placed at either side. In the center a single turntable was set up and upon this were arranged a flat wall, the throne room, and the ante-chamber to Elizabeth's room. Again the problem of intermissions was settled by the simple turn of the revolving unit.

The costuming carried out the rich and sumptuous feeling of the Renaissance in England. Contrary to the usual practice in the Little Theatre, most of the costumes were rented from Goldstein's theatrical costumers of San Francisco. The costumes for Elizabeth herself

were designed by Mr. Brown and executed by Elizabeth Cleghorn.

The acting was of a high order throughout the production. Frank Wilbur's Essex was a splendid, romantic figure quite in keeping with the main idea of the play. David Ritchie made Lord Cecil one of the most interesting bits of the entire production. His pantomime, movement, and general action created a fine characterization of the wily and shy councillor.

Elizabeth the Queen was a difficult and ambitious production to undertake, but its enthusiastic reception and the interest and pleasure of those taking part more than justified the undertaking.

The following is the Stockton Record's write-up of "Elizabeth the Queen":

Those of us who, through history and other sources, have 'despite our democratic tendencies) been of the belief that Queen Elizabeth was truly a ruler by "divine right" were pleased last night to learn that, after all, the Good Queen Bess was rather a human sort of a person.

This pleasant revelation came in the interpretation of the Virgin Queen by Koral Vaughn in the Pacific Little Theatre's production of Maxwell Anderson's drama, "Elizabeth the Queen". Anderson wrote a great deal of humanness into the role and it was materially enhanced by Miss Vaughn's intelligent interpretation.

Miss Vaughn, who has been a capable although not particularly outstanding player in past Pacific productions, justified the faith of Director DeMarcus Brown in casting her as Elizabeth by giving a portrayal that should win her a seat in the top tier of the immortals of the Pacific Little Theatre. It was a role that taxed every emotion. It was a role which changed abruptly from that of a mighty, hard-fisted monarch ruling by that so-called "divine right", to just a woman in love--even as "Judy O'Grady and the Colonel's Lady". She was a woman torn between the dignity of power and the humility of love.

Miss Vaughn gave a perfectly paced performance, employing a wide range of voice to suit the mood, the scene, the emotion. To this she added an intelligent and searching understanding of the innermost feelings of the multi-charactered

Queen who ruled England with an iron hand, but could not rule her heart.

In the last scene, wherein she sends her lover, Lord Essex, to his doom, Miss Vaughn rose to heights of drama and power that left her audience breathless and herself utterly exhausted as she responded to three sincere and well deserved curtain calls. And "breathes there a person with soul so dead", who would not have the same reaction to this beautifully dramatic climax.

Second only to Miss Vaughn was Frank Wilbur in the role of the Queen's lover, himself torn between his love for the Queen and his love for power. Wilbur, with admirable voice shading, ease of action in body and mind, brought to the understanding of the audience the determined and complex character of Lord Essex, who desired the love of the Queen, but desired power the more.

The excellent characterization of Lord Cecil, the scheming, conniving, detestable champion of Sir Walter Raleigh, bitter foe of Essex for the favor of the Queen and power at court, was given by David Ritchie. Howard Bailey was an adequate Sir Walter Raleigh, but lacked the spontaneity of some of his previous performances. Bonnie Kinkbohner, a charming little maid, was delightful as a lady-in-waiting whose morals were not of the best but whose heart was good.

Once again, Noel Schaeffer, the fool, displayed his ability to make much of a more or less insignificant part. The supporting cast for the most part was considerable above par.

Production of a costume play is always a difficult thing, but Director Brown did his finest direction of the year in making "Elizabeth the Queen", a moving symphony of sound, color, action and emotion. It was easily the best staged production in several seasons.

"Elizabeth the Queen" will be presented again tonight at 8:00 o'clock.

MEDEA
Euripedes

THE PLAYERS:

The prologue-----	Koral Vaughn
Medea-----	Frances Hall
Jason-----	Franklin Wilbur
Creon--ruler of Corinth-----	Norman Keaton
Aegeus--King of Athens-----	William Geery
Nurse-----	Katherine Fiske
Children of Jason and Medea--	Marcia Lou Brown
	Norman Christensen
Attendant to the Children-----	Max Childress
A Messenger-----	Henry Hbbson

The chorus of Corinthian women: Leader--Mary Watkins, Grace Weeks, Marie Curmmev, Mona Belle Hench, Lucille McGlashan, Harriett Roberts, Alice Peterson, Norma Harris, Genevieve Miller, Wanda Greene, Betty Jean Ashley, Mary Dekuzaku.

Readers of the chorus: Koral Vaughn, Adelene Young, Bonnie Finkbohner.

THE SCENE:

The scene is laid in Corinth before the house of Medea.

THE STAFF:

Business Manager-----	Arthur Farey
Stage Manager-----	Franklin Wilbur
Electricians-----	Pierson Tuttle
	Carlos Wood
Assistant Electrician-----	David Kipp
Wardrobe-----	Winifred Champlin
	Nancy Jane Toms

The chorus directed by Miss Mae Shaw.
Prologue by Fred L. Farley.
Masks by David Ritchie.



-MEDEA-



-MEDRA-



-MEDEA-

The "Medea of Euripides" was produced on the evening of Monday in the Outdoor Theatre. Productions of Greek drama in the modern day are at all times a risk in so far as the public favor is concerned. It was the plan of the director to so humanize and soften



-MEDEA-

...the... of the... of a...
...the... of her... The... of...
...in gold, silver or copper...
...and... in regular...
...of the... on...
...a...
...as a...
...was maintained.

The "Medea" of Euripides was produced on the evening of Alumni Day in the Outdoor Theatre. Productions of Greek dramas in the modern day are at all times a risk in as far as the public favor is concerned. It was the plan and ambition of the director to so humanize and enliven "Medea" so that it would be understood and appreciated by all.

Color was chosen as one of the most universal elements in this process of making the play alive. The Chorus was costumed in flowing silk robes of the twelve major hues of the spectrum. Headdresses consisting of a tight cap and coronet braid, were dyed the same color as the costume. Thus in the moving dance forms of the Chorus there was a constantly moving pattern of pure and clear spectrum color.

Medea's costume was dyed in close gradations from pale flesh to rich magenta. Her headdress consisted of a cap and coronet of shiny black oil cloth which accented and emphasized the dark turbulent nature of her person. The wigs of the men were all made of cloth in gold, silver or copper closely fitted to the head and shirred in regular formal rows giving the general feeling of the stone carving on Archaic Greek figures.

Movement formed the second point in a modern emphasis on interest. The entire production was treated as a dance form and a constantly moving flowing rhythm was maintained.

This feeling of movement was particularly noticeable in the action of Medea as interpreted by Frances Hall. There was practically a regular pattern of flowing line in Miss Hall's action quite similar to the choreography of a modern dance. Especially was this shown in the scene "Defeat on every side...".

One of the definite departures from tradition was the Chorus treatment. A microphone and loud speaker system was used with three carefully selected voices speaking all the Choruses. No Orchestra was used but all the choral interludes were danced to the music of the three voices.

The final climax of the play was the breathtaking sequences of Medea's flight. As suggested by Euripides, Medea is carried to heaven by a chariot of fire. In order to create a great dramatic scene for this moment in the play, Medea appeared high on the parapet above the stage and lighted by a single magnesium flare spoke her final lines from this tremendous height. Thus the illusion of her passing away into the heavens was created and at the same time a distinct call of attention was made to the audience.

Thus through the medium of clear color and movement, new life was given to an old play. The most satisfactory tribute to the success of the experiment was the rapt silence of the whole audience through the entire performance.

The following is a press notice of the San Francisco Chronicle featuring "Medea" as presented by the Pacific Little Theatre:

The Pacific Little Theater of Stockton ended its tenth season Saturday night with a production of Euripides' "Medea" in the Greek Theater of the College of the Pacific in that city. DeMarcus Brown directed the performance and Mae Shaw arranged the dances. The production was revolutionary in several respects.

Mr. Brown threw away tradition. Instead of the stately movement of tragedy, which is the usual method of presenting these Greek plays, he used modern melodrama as the medium of its interpretation. The result was a fiery performance with much movement and accelerated speed. This method of production is better suited to a general audience than the solemn ritual of tradition.

Another innovation was in the use of the chorus. A dozen girls in robes of varying colors danced interpretatively on the stage, while a chorus behind the scenes read the strophes and antistrophes of the Euripidean poem.

A still further departure from custom was in the interpretation of Medea by Frances Hall, who has played many roles well in her years at the College of the Pacific. Medea was her final characterization. She made the Colchian Princess a dancing gypsy instead of the tragedy queen she usually is. Grillparzer, the Austrian dramatist, in his adaptation of Euripides' tragedy did something of the same sort. He put

melodrama into the play rather than the severer notes of tragedy.

Miss Hall's interpretation has authority, for Medea is a barbarian and not a Greek. She comes of a hot blooded primitive race and was trained in all the arts of sorcery for which her native land was famed, two things that are true of the modern gypsy. Dancing was the elemental manner of expressing emotions, so Medea's dance when she realizes her plans for revenge on her recreant spouse, is natural and appropriate.

Miss Hall's dress, different from that of the Corinthian women of the chorus, emphasized her apartness from the people around her. She read the lines with fine appreciation of their meaning and with dramatic power.

Franklin Wilbur, one of the standbys of the Pacific Little Theatre, played Jason with manly force, and looked well in Grecian dress. One of the hits of the performance was made by Henry Hobson, a freshman, as the Messenger. He read the long speech describing the deaths of Medea's rival and that woman's father, King Creon, with fire and intelligence. It is curious that heralds and messengers in these old Greek tragedies usually have the best speech in the play, speeches full of dramatic description and fiery declamation.

Koral Vaughn read a prologue, written by Fred L. Farley, setting forth the basis of the tragic story. The reading was excellent. Miss Vaughn also led the unseen chorus of voices.

Norman Keaton made a dignified King Creon; Katherine Fiske played the Nurse with much emotion; Max Childress did an old man well; William Geery spoke the few lines that fell to him as the King of Athens with discretion, and Marcia Lou Brown and Norman Christensen were charming as the two sons of Medea.

DEAR BRUTUS
By J. M. Barrie

THE PLAYERS: As they speak

Alice Dearth-----	Elizabeth Jenkins
Joanna Trout-----	Muriel Acree
Mrs. Coade-----	Mamie McGlothen
Mable Purdie-----	Adelene Young
Lady Caroline Laney-----	Pauline Ramsey
Matey-----	Edward Lyon
Lob-----	Henry Hobson
Mr. Coade-----	David Ritchie
John Purdie-----	Noel Shaeffer
Will Dearth-----	Franklin Wilbur
Margaret-----	Bonnie Finkbohner

THE SCENE:

Act I Lob's Garden
Act II A Wood
Act III Lob's Garden

THE STAFF:

Stage Manager-----	Franklin Wilbur
Assistant-----	Forrest Darby
Electricians-----	Rhea Duttle
	William Colvig
	David Kipp
Librarians-----	Corinne LeBourveau
	Elizabeth Lytell



-DEAR BRUTUS-



-DEAR BRUTUS-



-DEAR BRUTUS-

Their "Night" was the opening production for the season. It was held in the outdoor theatre, the play house of the same theatre was built up around the



of the outdoor theatre was converted into a stage, and
-DEAR BRUTUS-
formed, plants and
and a big pool was built up around the
back of the stage wall and some all the scenes of the
production were played.

The production was a great success and was
well received by the audience. The play was
produced by the same theatre and was
a great success.

"Dear Brutus" was the opening production for the season 1934-1935 held in the outdoor theatre. The play is one of Sir James Barrie's most elusive fantasies and so needed careful prolonged rehearsals. The time given to preparation of the play was far too short for such a difficult problem, with the result that all the actors were slightly unsteady. Although there were no definite breaks in the performances, nevertheless there was a constant undercurrent of uneasiness that marred the production. The play lacked that relaxed flow that is so necessary to create a complete illusion in the minds of the audience.

From the point of view of staging, the second act was an interesting departure from the general scheme of setting. The dancing circle or orchestra of the outdoor theatre was converted into a rocky open place in the magic woods. Rock forms, plants and flowers, and a tiny pool were built up against the front of the stage wall and here all the action of the "might have been" characters were played.

The beautiful scene between Margaret and her artist father were ably played by Bonnie Finkbohner and Franklin Wilbur. But the experimental aspects of the setting detracted from the charm of this particular scene. The action was so close to the audience and a

feeling of such extreme intimacy was created that the scene failed to "click". This was a particularly interesting result as regards the theory of audience contact. The artificial and supernatural quality of the second act demanded a sense of detachment rather than close personal contact to adequately create the true mood. It is quite possible that scenes of a different nature might very effectively be played under such circumstances.

The first and third acts were played on the terrace near Lob's garden.

LADIES OF THE JURY
By Fred Ballard

THE PLAYERS:

Mrs. Livingston Baldwin Crane	-----	Eleanor Cleghorn
Lily Pratt	-----	Mary Watkins
Cynthia Tate	-----	Lucille McGlashan
Mayme Mixter	-----	Rhea Duttie
Mrs. Dace	-----	Ruth Selkirk
Mrs. McGuire	-----	Eleanor Pitts
Jay J. Pressley	-----	James Wooten
Spencer B. Dazey	-----	John Farr
Alonzo Beal	-----	Forest Darby
Tony Theodolphulus	-----	Andy Shook
Steve Bromm	-----	Douglas Nelson
Nadrew McKaig	-----	Ed Lyon
Judge Fish	-----	Francis Jackson
Halsey Van Styne	-----	Bruse Handley
Rutherford Dale	-----	Jack Parsons
Dr. Quincy Adams James, Jr.	-----	John Charles
Art Dobbs	-----	Alfred Hunger
Mrs. Yvette Gordon	-----	Sylvia Zeff
Evelyn Snow	-----	Adelene Read
Susanne	-----	Dorothy Van Gelder
Clerk of the Court	-----	DeWitt Page
Court Reporter	-----	Katherine Austin
Waiters	-----	George McCurdy, Richard Draper, John Charles.

THE SCENE:

Act I The County court house at Rosevale, New Jersey. (A "blackout" during this act will indicate a lapse of two days) (Intermission ten minutes)

Act II The Jury Room (Intermission five minutes)

Act III The same, Sunrise, two days later.

THE STAFF:

Stage Manager	-----	Franklin Wilbur
Stage Crew	-----	George McCurdy
		Richard Draper
Electrician	-----	Bill Colvig
Properties	-----	Muriel Acree
		Elizabeth Jenkins
Head Usher	-----	Hester Busick



-LADIES OF THE JURY-



-LADIES OF THE JURY-

The Theatre's ...

... by Fred ...



-LADIES OF THE JURY-

... Mrs. Livingston ...
 ... acting a Polish and ...
 ... the ... had ...
 ... In this role Mr. Wooten created a ...
 ... fact it is very difficult not to ...
 ... case, listing the names and the ...
 ...

The Theatre's Homecoming attraction for 1934 was that gay farce by Fred Ballard, "Ladies of The Jury". This type of play occasionally added to a seasons bill is of immense value for its sheer entertainment and contrasts. It is the sort of farce that sends the audience home exhausted from laughter. However, added to the farce is some delightful satire, effective because it is not too stinging, enjoyed because it is in no way bitter.

Farce is undoubtedly one of the most difficult forms of the theatre to play, but the director was particularly happy in his casting and so the performance had a smoothness and evenness that is very rare. Indeed it is seldom that a play has the even excellence of acting that this group showed. Two of the outstanding roles were Elinor Cleghorn as Mrs. Livingston Baldwin Crane. As always she brought to her acting a polish and that was highly professional. Miss Cleghorn had fine support--James Wooten as Jay I. Priestly. In this role Mr. Wooten created a distinct personality. In fact it is very difficult not to go down the entire cast, listing the names and the excellence of their performance.

THE GREEN BAY TREE
By Mordaunt Shairp

THE PLAYERS:

Trump-----Franklin Wilbur
Mr. Dulcimer-----Walter Wright
Julian-----De Marcus Brown
Leonora Yala-----Bonnie Finkbohner
Mr. Owen-----Henry Hobson

THE SCENE:

Act I Scene 1 At Mr. Dulcimer's flat in Mayfair. May

Scene 2 The same, some hours later

Act II Scene 1 At Mr. Owen's house in Camden Town. August

Scene 2 At Mr. Dulcimer's. The same evening.

Act III Scene 1. At Mr. Dulcimer's. The next morning.

Scene 2 The same Six months later.

THE STAFF:

Stage Manager-----Franklin Wilbur
Business Mgr-----Arthur Farey
Publicity-----Yancey Smith
Electrician-----William Colvig
Properties-----Eleanor Cleghorn
Rhea Dittle
Mary Watkins
Librarian-----Sylvia Zeff
Head Usher-----Hester Busick
Stage Crew-----Forest Darby
Ed Lyons
Andrew Shook
Jack Parsons
Roger Abbott
James Wooten



-THE GREEN BAY TREE-



-THE GREEN BAY TREE-

The Green Bay Tree by Nordquist Studio, a drama
magical problem play was the second production, with
Edith Smith in the capacity of guest director. With
Smith is an actress of the caliber of the other



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-THE GREEN BAY TREE-
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"The Green Bay Tree" by Mordaunt Shairp, a modern psychological problem play was the second production, with Harriet Smith in the capacity of guest director. Miss Smith is an alumnus of the college, having been very active in the drama department while a student here. Since her graduation she has completed the three year graduate course at the Yale University Theatre, receiving the Master of Arts degree from that institution. She received many honors while a student at Yale and it was a distinct privilege to have her as a guest director during the season.

The play is an astute and fascinating psychological study of several sharply deversified characters. Of these the sympathy and story of the play resolve around Julian Dulcimer, a slum boy reared as an irresponsible buffeted about by two powerful personalities--one his real father, a fanatic for religion, and his foster father, a fanatic for beauty. It is a play which does not appeal to the general audience. There were many who had the background and sensitive feeling to grasp the delicate beauty in the play. Those who did not care for the actual play script paid the production a high compliment. Usually when an audience dislikes the story it dislikes the entire production. In this case those who did not care for the story still paid high tribute to the act, costumes and especially the fine acting. What could be more pleasing to a director and staff than to have an intelligent audience such as honored the

two performances of this play.

The cast and director approached this beautifully written and highly sophisticated play with fine understanding and intelligence.

The cast was composed of several seasoned players headed by DeMarcus Brown in the role of Julian Dulcimer. Oposite him was Bonnie Finkbohner as Leonora--a role which she handled with a wealth of charm and verve. Walter Wright played Mr. Dulcimer and Henry Hobson, William Owen, the fanatic for morality.

It sometime happens that a minor bit in a play has a tremendous influence in setting the general mood and atmosphere of a piece. This was true with Frank Wilbur's performance of Trump, the butler. His character was so well established and consistently played that it ceased to be a minor part and took its place as one of the important elements in a smooth, moving performance.

The setting was particularly effective. Miss. Smith created a splendid and brilliant room for Mr. Dulcimer's flat in London. With admirable restraint and careful and subtle arrangement, the proper mood and background of this man was nicely projected.

The walls were painted a soft greyed green, delicately stippled with gold. All the openings of the room were round arched, deftly draped in ecru and gold hangings to give an added suggestion of the owner of the room and his particular taste.

MACBETH
By William Shakespeare

THE PLAYERS:

Three Witches-----	Mary Watkins Hester Busick Rhea Duttle
Duncan, King of Scotland,-----	Ed Lyon
Malcolm { His sons-----	Forrest Darby
Donalbain {	Noel Schaeffer
A Sergeant-----	Douglas Nelson
Lennox-----	Max Childress
Ross-----	Jack Parsons
Mentieth	
Macbeth { Generals of the }-----	Franklin Wilbur
Banquo { King's army }-----	Walter Wright
Angus-----	John Charles
Lady Macbeth-----	Sylvia Zeff
Seyton-----	Richard Draper
Fleance, Banquo's son-----	Bobbin Gay Peck
A porter-----	John Farr
Macduff-----	Henry Hobson
Three murderers-----	Dewitt Page Robert Bartlett Jack Gardener
Lady Macduff-----	Adelene Young
Her Son-----	Billie Lee
A Messenger-----	John Charles
A Doctor-----	Jack Gardener
A Gentlewoman-----	Elizabeth Jenkins
A Messenger-----	James Wooten
Siward-----	George Challis
Ladies-----	Virginia Watkins Muriel Acree

THE SCENE:

Part I. The action takes place in Scotland, at a forest place; a camp near Forres; in and near the castle of Macbeth.

Part II. Macbeth's Castle: England; and a desert place.

THE STAFF:

Business Manager-----	Arthur Farey
Stage Manager-----	Mary Watkins
Assistant-----	George McCurdy
Electrician-----	David Kipp
Assistants-----	Bill Colvig Bonnie Finkbohner
Wardrobe-----	Elizabeth Lytell



-MACBETH-



-MACBETH-



-MACBETH-



-MACBETH-

PSHIRE BOND U.S.A.

Shakespeare has come to be the big production on the Little Theatre schedule year after year. This season the production of "Macbeth"; the first departure into the realm of the tragedies in some time, proved an even bigger attraction than anticipated. Box office records were broken with this production, and the company played to an audience of almost eighteen hundred.

The production is an excellent example of the possibilities in presenting Shakespeare in a short, effective and enlivened manner. Modern staging, best expressed as plastic form in space, was the fundamental idea in the production.

Using one of the Theatre's revolving units as a major platform, an unusual three dimensional unit was constructed, consisting of steps, platforms, and pylons. This three dimensional unit became by slight revolutions in the light all of the necessary acting areas of the play.

There was but one intermission in the play and thus a rhythm of rising action was most successfully sustained up to and including Banquo's murder. And so Part One of the play became Macbeth's plot and rise, Part Two, his collapse and utter downfall.

Unity of production, so difficult to achieve, was shown here in splendid style. The color, light, form

and movement were all closely interwoven into one piece of harmonious plastic design.

Wood Soanes, in a review in the Oakland Tribune, said:

"By use of a series of columns with stairways on a mid-stage revolving table, the students were able to make lightning shifts of scenery and what with the elaborate lighting and costumery and color effects, this set piece was a constantly changing scene, far superior to the conventional drapes of the new theater.

In the cutting, too, Brown achieved distinction. He managed to eliminate little that was essential to the progress of the plot and despite the brevity of the playing time, managed to get in a couple of scenes that are not often played. We got a glimpse of Lady Macduff at home with her child before the massacre, for example, and a view of Macduff abroad receiving the news.

This first scene, by the way, was delightfully done by Adelene Young, as Lady Macduff and Billie Lee as her son. It provided a touch of light humor in an otherwise grewsome tale and made the subsequent scene with the bereaved father infinitely more poignant, although Henry Fobson did not get all that his role permitted.

Far and away the best acting of the evening was done by Franklin Wilbur, whose Macbeth had so much power, physically and vocally, and so much intelligence and pace that it seemed impossible that he was a stripling playing a role that has baffled countless mature actors. He was roundly applauded, and deservedly.

Sylvia Zeff as Lady Macbeth overcame ingenu characteristics that are not usually associated with the violence and determination of that Spartan woman to give fine account of herself in the almost sure-fire sleep walking scene."

MARY, MARY, QUITE CONTRARY
By St. John Ervine

THE PLAYERS:

Mrs. Considine-----	Mary Watkins
Sheila, her niece-----	Muriel Acree
Geoffry, her son-----	Jack Gardner
Sir Henry Considine, K.C.M.G., her brother- in-law-----	George Challis
Rev. Canon Peter Considine, M.A., her husband-----	James Wootten
Mary Westlake-----	Adelene Read
Mr. Hobbs, her manager-----	Douglas Nelson
Miss Mimms-----	Lucille Stark
Jenny-----	Margaret Ritter
Mr. Beeby-----	Arthur Farey

THE SCENE:

The entire action occurs in the drawing-room
of Hinton St. Henry Vicarage, England

Act I Scene 1 Late afternoon
 Scene 2 That evening

Act II Next Morning

Act III That afternoon

THE STAFF:

Stage Manager-----	Franklin Wilbur
Assistant-----	Richard Tate
Business Manager-----	Arthur Farey
Electricians-----	William Colvig
	David Kipp
	Bobbin Gay Peck
Properties-----	Inez Sheldon
Librarian-----	Katherine Austin
Head Usher-----	Hester Busick
Wardrobe-----	Elizabeth Lytel
	Elizabeth Jenkins
	Marguerite Cople



-MARY, MARY, QUITE CONTRARY-



-MARY, MARY, QUITE CONTRARY-

OLD HAMPSHIRE B3

St. John Ervine's "Mary, Mary Quite Contrary" was certain to seem something of an anti-climax after the feverish enthusiasm and exhaustive work on Macbeth. In the arrangement of schedule, the play filled its place admirable, but both in the writing and production there was much to be desired.

A more judicious cutting would probably have helped in the play's reception. St. John Ervine has a tendency to grow talky in most of his plays and "Mary, Mary Quite Contrary", written early in his career, showed up this fault in the extreme. However the deftly realized characterizations of the actors modified this fault in the extreme. It requires an actor of great technique and experience to satisfactorily overcome the difficulties of a talky play.

Adelene Read handled the title role with splendid poise and distinction. Other successfully presented characters were James Wooten as Canon Consaline, and Mary Watkins as his wife. Arthur Farey doing only a "bit" in the last act created one of the outstanding characterizations in the play. His performance of Mr. Beeby, the playwright, was a masterpiece, setting another high spot in character acting and again showing the importance of adequately done minor parts.

The setting for the play was very pleasing. The major color scheme was a plan of grey walls, white trim and accents of yellow and green in draperies and furn-

iture. This plan gave a freshness and charm quite in keeping with the idea of the play. The original script called for two settings, one on the terrace and the other in the drawing room in the home of Canon Consadine.

To avoid the expense of two settings and the long time for scene shifts, the action was condensed into one room. In order to give variety to movement and overcome the monotony of one scene, the stairs, landing, and upper hall were all incorporated into the one setting. Thus the change of levels gave interest and contrast, and very interesting and arresting action was placed on the stairs and upper landing.

THE GREAT DIVIDE
By William Vaughn Moody

THE PLAYERS:

Dr. Winthrop Newbury-----	Richard Tate
Polly Jordan-----	Adelene Young
Philip Jordan-----	Norman Keaton
Ruth Jordan-----	Elizabeth Jenkins
A Boy-----	Norman Christensen
A Mexican-----	Andrew Shook
Dutch-----	Henry Hobson
Stephen Ghent-----	Franklin Wilbur
Lon Anderson-----	Ed Lyon
Burt Williams-----	Forrest Darby
A Contractor-----	Robert Bartlett
An Architect-----	Walter Wright
Mrs. Jordan-----	Pauline Ramsey
Dr. Newbury-----	Richard Draper

THE SCENE:

Act I Philip Jordan's cabin in the Arizona desert. An evening in spring, 1905.

Intermission five minutes

Act II Stephen Ghent's home on the rim of a canyon in the Cordilleras, eight months later.

Intermission six minutes

Act III Sitting-room of the Jordan home, Millford Corners, Mass. An evening six months later.

THE STAFF:

Stage Manager-----	Forrest Darby
Stage Crew, John Reimers, Ed Lyon, Richard Draper, Robert Bartlett, Andrew Shook, Henry Hobson, Walter Wright.	
Business Manager-----	Arthur Farey
Electrician-----	David Kipp
Assistant-----	William Colvig
Property Manager-----	John Charles
Wardrobe-----	Elizabeth Lytell
Librarian-----	Marguerite Caple
Head Usher-----	Helen Markel
	Hester Busick



-THE GREAT DIVIDE-



-THE GREAT DIVIDE-

The Great Divide by William Vaughn Moody was the last production of the season. There had been considerable discussion concerning a revival of one of the offerings of the season and this play was chosen by



-THE GREAT DIVIDE-

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"The Great Divide" by William Vaughn Moody was the last production of the season. There had been considerable discussion concerning a revival as one of the offerings of the season and this play, called by some America's masterpiece, was chosen. But the production was, in reality, a compromise between 1905 and 1935.

The most evident point in the 1935 touch was in the stage design. Following the ideas of the contemporary staging, the play was set in three pictures best described by Sheldon Cheney in his book "Stage Decoration" as "tasteful, realistic settings". The three sets were in sharp contrast, each one highly suggestive of the mood and atmosphere of the act.

The famous second act setting on the rim of the Grand Canyon was most spectacular. Rich and warm reds, browns and purples, against a brilliant blue sky, gloriously painted the picture of the colorful rugged west. The last act with its light cream walls, rose draperies, and delicate furniture admirable built the contrast and conflict of the east and west.

Franklin Wilbur won new acclaim for his performance of Stephen Ghent. Coming so quickly after an outstanding performance of Macbeth, Mr. Wilbur had the difficult task of creating an entirely new voice, figure, and manner for an audience that had a definite conception of

him in advance. He was able to do this completely.

Elizabeth Jenkins as Ruth Jordan overcame the extravagantly overstated part and made it for the most part vital and sincere. In fact, it was in only less capable hands than those of the two leading roles that we found the ornate and artificial quality of the dramatic writing of the past. Miss Jenkins and Mr. Wilbur together gave sensitive and poised performances.

From the point of technique, the diction of the entire group was unusually good. The frequent criticism against the Little Theatre players was in this case in no way justified. Pantomime also played an important part in the performance. There were a number of very long, quiet places, carried entirely by the very finished and interesting silent action of the various players. The quietness and attention of the audience is sufficient proof that these long and very difficult scenes got over.

It would not be fair to fail to mention some of the other players. Adelene Young gave a particularly finished performance of Polly Jordan. Her saucy voice and tilt of the head seemed to be especially created for the part. Pauline Ramsey succeeded in creating a genuine person in Mrs. Jordan.

Conclusion.

During the two seasons just reviewed a variety of types of plays were presented, ranging from Greek Tragedy to modern American farce. The balance of tragedy and comedy is about even in 1933-34. Three tragedies were presented. They were--"He Who Gets Slapped", "Elizabeth The Queen" and "Medea". In 1934-35 "Macbeth" was the only tragedy presented, though the problem of "The Green Bay Tree", and the melodrama of "The Great Divide" place them definitely on the serious side.

In the field definitely typed comedy are "At Mrs. Beams", "The First Mrs. Fraser", "The Last of Mrs. Cheyney", "Ladies of the Jury" and "Mary, Mary, Quite Contrary".

"Midsummer Night's Dream" and "Dear Brutus", though entirely different, because of the supernatural feeling, can best be called fantasies.

Thus the major phases of drama are represented in almost even proportion and the entire seasons work is nicely distributed between laughter and tears.