A HISTORY OF THE CHILDREN'S THEATRE OF TERRE HAUTE
1936-1948

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CHAPTER I

STATEMENT OF PROBLEM

The purpose of this study is to trace the origin and development of the Children's Theatre of Terre Haute, Indiana, from its beginning in October, 1936, through its final incorporation with Indiana State Teachers College in 1947.

Various aspects of the growth and development of Children's Theatre of Terre Haute, Incorporated, were studied: the method of production, size of the audience, financial soundness, and the objectives of training children to participate in and to enjoy theatrical performances.

The study has been divided into four periods: (1) 1936 to 1937, (2) 1937 to 1942, (3) 1942 to 1945, (4) 1945 to 1947. The first period includes the founding and incorporation of Children's Theatre of Terre Haute, 1936-1937.

The second period starts in the fall of 1937 with the cooperation between Children's Theatre and the city school system and Indiana State Teachers College. This period continues until the war period, which starts in the spring of 1942.

The war period must be considered as a distinct period because of the many problems involved in: casting, directing, financing.
The post-war period includes the 1946-47 season and the final contract with Indiana State Teachers College whereby the college took over the responsibility of producing the shows.

There has been no previous study made of Children's Theatre of Terre Haute, Incorporated. The sources used were the minutes of Children's Theatre meetings from 1936 through 1948, the Scrapbooks kept by the organization from 1936 through 1948, the yearbooks from their inception in 1941 through 1948, the yearly financial reports, the legal agreements made with the college, the play production books of the college, and interviews with the Children's Theatre director, Mrs. Robert Masters, and the 1953 treasurer, Mrs. Gordon Ahlgren. In the appendix are listings of casts and crews for all productions 1937 through 1948, and the financial reports for those years.

A questionnaire was sent out to 100 children's theatre organizations, in order to compare them with Children's Theatre of Terre Haute, Incorporated.¹ Forty-eight groups responded.

This study did not attempt to deal with particular plays but with the actual development of the children's theatrical organization in the city of Terre Haute, Indiana.

¹ See Appendix C for questionnaire tabulation.
CHAPTER II

THE FOUNDING AND INCORPORATION OF THE CHILDREN'S THEATRE
OF TERRE HAUTE 1936-1937

In this chapter a study is made of the actual founding of Children's Theatre of Terre Haute. The growth and development of the organization is shown by a study of the purposes of the organization, the methods of production, the casting, the audiences, and the finances during the first season, 1936-1937.

I. THE FIRST TEN YEARS OF THE CHILDREN'S THEATRE
OF TERRE HAUTE, INCORPORATED

In November, 1936, a group of twelve women met at the home of Mrs. Oscar Baur to form a plan for founding a Children's Theatre in Terre Haute. Realizing the value of such a movement, this group enthusiastically set out to interest others. Successful in their efforts, twenty-seven women became founders of what is known today as The Children's Theatre of Terre Haute, Incorporated.  

2 Mrs. Oscar Baur, Mrs. Edward Baur, Mrs. J. H. Beasley, Mrs. Rex Bell, Mrs. Paul Bogart, Mrs. Edmund Burke, Mrs. William Capers, Mrs. Howard Clare, Mrs. John J. Connelly, Mrs. John E. Dailey, Mrs. Rudolf Duenweg, Mrs. C. M. Ellis, Mrs. C. J. Freeman, Mrs. John H. Hassmer, Mrs. Kenneth Hazledine, Mrs. Warren Hussey, Mrs. Louis Keifer, Mrs. C. P. Kipp, Mrs. Will Kivits, Mrs. William Myers, Mrs. Victor Miller, Mrs. Warren Miller, Mrs. Henry Perry, Mrs. W. A. Sills, Mrs. E. Swanson, Mrs. Ralph Yeager.

3 Yearbook of The Children's Theatre of Terre Haute, Incorporated, printed annually for all members.
The date of the incorporation of The Children's Theatre of Terre Haute, was March 30, 1937. The following fall, September 1937, Indiana State Teachers College and the public schools of Terre Haute and Vigo County expressed a desire to affiliate themselves with the organization.

Since the object in establishing a Children's Theatre was to encourage self-expression in children, the founders believed the sponsorship of the schools would prove valuable, and the proposal submitted was accepted. The founders retained the privilege of conducting all business connected with the organization.4

Children's Theatre was formed with the idea of producing its own shows. Until 1947 there were only four outside productions. In 1945 the Clare Tree Major Company presented The Prince's Secret, and Wiley High School presented The Blue Bird; in the 1946-47 season, the Edwin Strawbridge Company produced Pinnochio, and the Clare Tree Major Company produced Under the Lilacs.

In June 1947, Children's Theatre signed a contract with Indiana State Teachers College whereby the college took over the responsibility of producing the plays; however, the members of Children's Theatre were to act as a governing board.

There are several types of children's theatres in the United States: in some, a group of adults give plays for

4 Ibid.
children of all ages; in others, plays are done by all juvenile actors; or, the plays may be given by mixed casts, adults in adult parts and children in the juvenile parts. Children's Theatre of Terre Haute after its incorporation with Indiana State Teachers College belongs to the last group with students in the college playing in the adult roles. This has been the organization and the method since 1947.

At the first regular meeting of the founders, November 17, 1936, talent, property, play reading, publicity, theatre, shopping, and budget committees were chosen. Miss Jane Freeman, recently from the Yale Theatre School, was chosen as the first director. The play decided upon was The Wizard of Oz.

The amount of work necessary for the original members of Children's Theatre to produce their first show was large. There was no backlog of flats or costumes. The play was to be produced at the Woodrow Wilson Junior High School auditorium. The stage was small, there was no equipment. Children's Theatre had to buy curtains, equipment, and materials. There was no audience that had been built up over years of publicity and production. There was no money.
In the beginning the money was raised primarily by donations of the founders. According to the present treasurer, Mrs. Gordon Ahlgren, the founders donated $397. In order to incorporate, the organization needed $600. Mr. Oscar Baur, the husband of the original founder, donated $200; and checks were forthcoming from him throughout the years.

It was also decided that players who could afford it should pay for season tickets, and single admission tickets for The Wizard of Oz would be twenty-five cents. The members of Children's Theatre were all ticket-sellers. All of the members of the Women's Department Club were sent tickets. Pamphlets were sent to all the schools in the area.

For this first show all members of the cast, financially able, were required to buy the $1.00 membership ticket.

5 The founders as of January 7, 1937, besides the original twenty-seven, were: Mrs. Charles Connelly, Mrs. Francis Crawford, Mrs. Frank J. Crawford, Mrs. Herman Ermisch, Mrs. Frank Fulke, Mrs. John Grogan, Mrs. Henry Hanley, Mrs. Hugh Lee, Mrs. Walter Nevius, Mrs. Cliff Shanks, Mrs. Raymond Smith, Mrs. Ferris Strupp, Mrs. John R. Walsh, Mrs. C. E. Watts, Mrs. Maynard Wheeler, Mrs. Dorothy Whitehead, Mrs. J. R. Peterson, Mrs. Richard Young, Mrs. Frank McCarthy, Mrs. Wm. Kunkler, Mrs. O. R. Rutledge, Miss Louise Nevius, Mrs. Folkert Schmidt, Mrs. Ralph Tirey, Mrs. Rudolph Yung, Miss Laura Conlon, Mrs. H. G. Metcalf, Mrs. Horace Tune, Miss Ann Royse, Miss Martha Royse, Mrs. Wm. Myers, Sr., Mrs. Bruce Bindley, Mrs. Tom Beggs, Mrs. John T. Beasley, Mrs. Anton Hulman, Jr., Mrs. O. W. Fendergast, Mrs. Paul Bogart, Mrs. Benjamin Blumberg, Miss Jane Dru Allen, Mrs. Robert Prox, Mrs. Phil Templeton.

6 Conversation with Mrs. Ahlgren, February 7, 1953.
for the year, plus twenty-five cents to cover facial tissue and cold cream costs. The second requirement was abandoned after the first show.

The first Children's Theatre workshop was in the garage of Dr. John Dale, where a volunteer crew worked under the direction of Miss Jane Freeman. The throne room scene was painted by Miss Freeman with pastel crayons. Miss Martha Perry helped build sets and composed original music for the show.

The costumes for the first production were made in the library of Mrs. C. P. Kipp by the members of Children's Theatre. Anna Bowles Wiley of the Terre Haute Tribune compared the costumes to those of the Ziegfield Follies.7

The publicity for the opening play included radio broadcasts, editorials, pictures, and write-ups; but the highlight was a parade of the leading characters on Wabash Avenue the week before the show.

Although the plans had been started in November, the show was not cast until December and was produced January 9, 1937, at Woodrow Wilson Junior High School Auditorium.

The Wizard of Oz was a "hit." Anna Bowles Wiley wrote in the Terre Haute Tribune following the production:

7 Children's Theatre Scrapbook of 1936-1937, p. 5.
It was an artistic production. The scenery was perfect, the whole affair was an innovation in Children's entertainment and promises much toward a Children's Theatre in Terre Haute and an added interest in the children's own productions.1

Because of the success of the show, the members of Children's Theatre felt that the second show should also be a children's classic with elaborate sets. The group felt that they were not financially equipped at this time unless they increased the number of the founders. The board decided to hold a tea on Tuesday, February 2, at the home of Mrs. Will Kivits and to invite as guests prospective members. Each founder submitted the names for which she would be responsible. At the February 3rd meeting, it was reported that $130 had been paid in by new members.2

The ticket sales campaign was handled in a different manner, making direct contacts with the schools prior to the show, a practice which has been followed ever since.

An interesting letter was read at the February, 1937, meeting. Mrs. Ralph Yeager reported that she had written a letter to Dr. Garry Meyers, child psychologist, regarding Children's Theatre. In his reply, which was read, he praised the Children's Theatre, but warned the group not to overstimulate the child and to protect him as much as possible.

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1 Ibid.
2 Ibid.
3 Minutes of Children's Theatre Meeting, February 3, 1937.
Mrs. Yeager was thereupon appointed the head of a committee to look after the moral welfare of the children.\textsuperscript{10}

The play decided upon for the second show of Children's Theatre was \textit{Treasure Island}. The stage at Woodrow Wilson Junior High School was considered too small to do the play justice. The Hippodrome Theatre (now the Wabash) was engaged for Friday night, April 9th, and Saturday afternoon, April 10th, 1937. The seating capacity of the Hippodrome was 1400, and it was felt that the extra performance was worth the cost in order that no one would be turned away.

Miss Jane Freeman was again the director with Mrs. Jane Hazledine as assistant. The costume crew moved into the recreation room at the home of Mrs. Will Kivits. The building and painting crews moved to the recreation room of the Terre Haute Brewery.

The publicity ideas grew. First, an essay contest was to be conducted in the schools, the prizes to be tickets. Wax figures, dressed as pirates, were to be placed in conspicuous places in down-town Terre Haute. The napkins used in the Terre Haute House drugstore were to be stamped to advertise \textit{Treasure Island}. The Terre Haute House drugstore was going to feature a "Treasure Island" sundae the week of the play. The Marine Room of the Terre Haute House

\textsuperscript{10} Ibid.
had a "Treasure Island" cocktail. Special posters were prepared for buses, taxis, street cars, and founders' cars.

At the Wizard of Oz performance, the orphans from the Rose and Glenn homes had been the guests of Children's Theatre. For Treasure Island, the Elks Club had as their guests the children from the Rose Home; the Kiwanis, fifty members of the Boys' Club; League of Terre Haute, the Girls' Club; Transportation Club and Dr. Ray Schofield, the children from the Glenn orphanage.

In the light of the professional status the Children's Theatre was to assume, it is interesting to note that because of the elaborate production, decided upon by the membership, the group almost decided to postpone the play date; but in the traditional theatre manner it was decided "the show must go on." The dancing groups were cut, but otherwise the show was staged as scheduled. Another interesting facet of this production was the limiting of try-outs for Treasure Island to children 11 to 16 years old for all 24 parts.

Saturday, April 10, 1937, Mabel McKee reviewed the play and gave high praise to the entire performance. Financially, the play was not a success. There was a deficit of $20.96 for the production of Treasure Island.

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11 Terre Haute Star, April 10, 1937.
12 See Appendix B.
During the rehearsals for *Treasure Island*, March 15, 1937, the Executive Board of Children's Theatre met. The advisability of incorporating was discussed. The advantage of incorporating was that the founders could be sued only for the assets listed when the corporation was formed, in this case, $500. At the March 22nd meeting the incorporating papers were signed, and the Children's Theatre organization became the Children's Theatre of Terre Haute, Incorporated.

The third, and last, show of this first season of Children's Theatre was *Heidi*. Mrs. Harold Reintjes was the director. She had been assistant director to Charlotte B. Chorpenning, one of the pioneers in Children's Theatre work in Chicago. *Heidi* was selected by Mrs. Reintjes because it was simple to produce, different from previous plays, and required a cast of sixteen composed mainly of children, age six to ten.

This play was staged at Woodrow Wilson Junior High School because the expenses of the Hippodrome had not been justified by the size of the audience. In order to cut expenses, the tickets were donated. There were no paid advertisements in the papers. The programs were single sheets. But, for the first time, the director was to be paid. Mrs. Reintjes received $25 for directing *Heidi*. The total expenditures for the production were only $146.07 as
compared to Treasure Island’s $559.41, but the change from loss to gain was less in proportion. The show netted $10.36. The actual attendance figure was 381. Whereas, Treasure Island had had 8 different sets, Heidi had only 2, but the costumes were beautiful copies of Swiss Alpine clothes. The sponsors for indigent children for the production were less. Mrs. Oscar Baur had the children from the Glenn Home as her guests, and Mrs. Anton Hulman had the Rose Home children as her guests.

Besides the costumes, the other outstanding features of this production were the cast and the folk dancing; Alpine folk dancing to Swiss music closed the show.

The final financial report of the first season left a profit of $.71 with $688.98 cash on hand.

Besides the fact that Children’s Theatre had had a financial success the first season, there were drops, flats, costumes with which to start the next season. Audiences and 150 participants from the 3 initial shows also awaited the opening of the 1937-1938 season.

Children’s Theatre’s main objective of encouraging dramatic talent in children had been achieved for the season. Try-outs had been limited to children, and many children had worked on productions.
CHAPTER III

THE FIRST PERIOD OF COOPERATION WITH
THE SCHOOL SYSTEM AND INDIANA STATE TEACHERS COLLEGE
1937-1942

Just as the 1937 season was ready to open, and all plans for the first play were to be submitted to the founders, the directors were called to a special meeting and informed that the Public School System of Terre Haute and Vigo County desired to affiliate with the organization. As the Scrapbook of the organization indicates:

Since the object in establishing a Children's Theatre was to encourage the development of dramatic talent in children residing in or near the city of Terre Haute, and to sponsor the production of dramatic performances to be given by such children, and to furnish instruction in dramatic art to such children, the directors believed this was an opportunity to insure the Children's Theatre material support and sponsorship, which would render more probably permanent the values of dramatics and plays for all the children of Vigo County. Furthermore, with the Indiana State Teachers College and the Public Schools cooperating, excellent facilities and locations would be available. Opportunity for activity would be open to interested townspeople; students of the college preparing to teach would be permitted to work in practical situations; and the school children trained for performances as well as witnessing them. This arrangement would make possible the coordination of civic and institutional interests.

When this proposal was submitted to the founders, it was received with hearty approval.

With the consent of the directors, the president was authorized to appoint a rotating group of four board
members, who, together with her, would meet with the representatives of the school group, and would make a report to the founders following the presentation of each play. Mrs. Baur, the president, appointed the following to represent the founders for the first play:

Mrs. John J. Connelly  
Mrs. Howard H. Clare  
Mrs. Ralph O. Yeager  
Mrs. John E. Dailey

The plan was submitted by Mr. Robert W. Masters, head of theatre work at Indiana State. He had spent the previous year studying at Northwestern University, which has a similar organization with the school system of Evanston. The plan submitted, other than the cooperation with city schools given above, was:

Board of Directors: Consisting of a chairman and as many members as there were in the Children's Theatre founding in 1936.

Director: Operating in full capacity as the title indicates, holding full responsibility for all productions and free to execute the policies suggested by the board as he or she sees fit. This person to be paid 24 per cent of the total income. (Plus $100 which was to be paid to the director directly by the college.)

Technician: Design and construction of all scenery, planning and execution of lighting, properties, and stage management. To be paid 15 per cent of the total income.

Stage Manager and Crew: Made up of students and any interested persons qualified and willing.

Electrician: Crew Head and students or qualified people who are interested in this sort of work.

Properties: Crew Head and students or qualified people who are interested.

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Children's Theatre Scrapbook, 1936-37, p. 15.
Make-up: Crew head and students or qualified and interested people.

Business Manager: In charge of all promotion and ticket selling. To be paid 10 per cent of total income.\(^{14}\)

On Monday, October 4, 1937, Mrs. Oscar Baur announced the reorganization. It was also announced that Mrs. Robert Masters, who had been in charge of all drama work at Indiana State Teachers College, had been secured as the director for Children's Theatre.\(^{15}\)

Mrs. Masters introduced the idea of a register of children.

A preliminary registration of school children interested in working with the Children’s Theatre was conducted this week through the cooperation of Superintendent George Carroll and Assistant Superintendent Wayne Watson and County Superintendent Clarence Pound. Representatives of Children’s Theatre visited the various city, county, and parochial schools to register the children interested in working with the theater.\(^{16}\)

Mrs. Masters stated the objectives of Children’s Theatre as follows:

The main objective of the Children’s Theatre, I believe, is to provide the finest type of recreation for children, recreation that is of educational value. The other important objective is to provide opportunity for child development. It will be a chance for individual self-expression. We want to turn out a finished product and a good play. I will work with each child to develop whatever abilities in self-expression that he may possess.

\(^{14}\) Children’s Theatre Plan, September, 1937.

\(^{15}\) Terre Haute Star, October 4, 1937.

\(^{16}\) Terre Haute Tribune, October 11, 1937.
Some Children's Theaters have been organized for numbers of years. There are few outstanding ones in this country. About three or four are all we have. Gary, Indiana has one in connection with its public schools indirectly and sponsored by the Parent-Teacher Association. Indianapolis has a Children's Theater and it is sponsored by the Civic Theater group.

The Junior League has taken up the work of the Children's Theater in many cities. The plays best adapted are of the fantastic fairy tale variety. The imagination of young children is so strong that incidents seem realistic to them. Children would tire of a whole diet of fantastic fairy tale plays, so we shall give them one realistic production.

I look for great things to come of the Children's Theatre this year, for the school is beginning to realize the educational value of such a project and is eager to lend its support. The organization has been put on a broader basis since children of the city, county, and parochial schools are being invited to participate in the plays.  

Besides the reorganization which would greatly add to Children's Theatre productions, a new theatre at the Laboratory School of Indiana State Teachers College was completed in the fall of 1937. At the time, this theatre was considered "the best equipped college stage in the state."  

The sales campaign for the season and for the first show, Snow White and the Seven Dwarfs, was opened in the new theatre with a program for all children who had registered with Children's Theatre and others who wished to see the program. There were specialty numbers, a one act comedy,

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17 Terre Haute Tribune-Star, October 10, 1937.
18 Terre Haute Star, November 2, 1937.
and technical demonstrations of the new stage equipment by Glenn Van Horn, Children's Theatre technician and student at the college, assisted by a group of boys of Children's Theatre technical staff.

The technician was responsible for all building and painting. Children's Theatre flats and drops were given to the college, and children were to work on all crews.

The hired business manager was responsible for ticket sales with much assistance from the founders of Children's Theatre. The price of tickets remained the same. Children's single admissions were twenty-five cents, season tickets, fifty cents. Adult single admission tickets were thirty-five cents and season tickets one dollar. Children's tickets were on sale at the regular Saturday morning session of make-up and technical demonstrations and entertainment. These sessions were held for the many children who had appeared for try-outs but were not cast; eight hundred children had appeared at the first try-outs. Each founder was responsible for the sale of four adult season tickets and two children's season tickets, and the founders went to all the schools to sell tickets. The hired business manager subsequently resigned and Mrs. John Dailey, a founder, took over the campaign.

The publicity was handled by a student at the college, but the sewing was still handled by a committee from the
Children's Theatre organization. There were forty-seven children in *Snow White and the Seven Dwarfs* and the sewing committee was responsible for all the costumes.

Children's voices and the hum of busy sewing machines now mingle daily as rehearsals for *Snow White and the Seven Dwarfs*, first big Children's Theatre production, prepare prospective young actors and actresses for the big nights of November 19 and 20. Sojourning in the dressing rooms of the new Sycamore Theatre in the Laboratory School are a host of temporary dressmakers, surrounded with yards of taffeta, miles of cambric, acres of shiny sateen...Here is what will transform small persons into dukes and duchesses, black cats and dwarfs and witches and queens...From costume plates designed by Alice Merrifield of Indiana State Teachers College, costumes of the most outstanding and original kinds are being created.19

Another new feature in Children's Theatre was the playing of adult roles by adults instead of children. Mrs. John Hoke Beasley took the part of the witch. Mrs. Masters believed that this made the illusion more complete for the child.20

Once again civic organizations bought tickets for the indigent children. Once again the papers gave "rave" notices.

Mrs. Masters added a novel touch to the final performance Sunday afternoon. She had the curtains raised while the stage was transformed from the Witch's Home to the House of Seven Dwarfs for Scene V. It proved one

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20 *Loc. cit.*
of the most popular and amazing features of the
performance.  

The door receipts were $188.66. Season ticket sales
were $250. But because of the seasonal salary percentages,
which were figured in advance, the show made a deficit of
$15.01. The $500 from the preceding year was deposited in
the name of Children's Theatre.

Snow White and the Seven Dwarfs was closely followed
by a Christmas production of Why the Chimes Rang produced by
the Laboratory School and open to all members of Children's
Theatre (season ticket holders). Children's Theatre paid
for the royalty.

The second play of the regular season was the Emperor's
New Clothes, a play full of excitement with a good moral.
One hundred and forty children reported for try-outs, and 23
were accepted. The four adult parts were taken by college
students. This method of casting has continued.

Notices, posters, and descriptions of the play were
sent to the teachers of the city, and the founders visited
the schools to sell tickets. For the first time a school
orchestra was scheduled to play for the performances. The
Gerstmeyer High School Orchestra played for all three

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21 Terre Haute Tribune-Star, November 22, 1937.
22 See Appendix B
performances, Saturday morning, Saturday afternoon, January 29, and Sunday afternoon, January 30. This plan was followed for several seasons.

The two leads in The Emperor's New Clothes, Zar and Zan, were played by Jack Harkness and Hershel Ford.

These two enthusiastic youngsters started their dramatic career as stage effect men for Snow White and the Seven Dwarfs. Young Ford was the chief curtain puller, and Jack Harkness was an effective off-stage bird whistler.23

Youngsters worked on stage crews for the production, and were introduced by the stage manager at the Sunday afternoon production.24 The value of back-stage training is still emphasized by Mrs. Masters.

Although three performances were held, the audience approximated one full house, only 981 total attendance. Mrs. Baur believed the causes for the small attendance were the date of the play at the opening of a semester, several epidemics, and general financial recession.25 It was decided to enlist the help of the Parent-Teachers Association.

After five children's classics, the next show was The Seven Little Rebels. Out of 165 plays staged by The Evanston Children's Theatre this play proved to be one of

23 Terre Haute Tribune, January 28, 1938.
25 Minutes of Meeting, February 7, 1938.
the five most popular.26 This play is noteworthy not only for being the first modern play produced by Children's Theatre of Terre Haute, but also for being the first play which cast Negro children.

The programs were printed by the printing class at Sarah Scott Junior High School. A Sarah Scott student, Harold Lowry, colored posters for school display.

Another free Saturday morning program of specialties, plays, and technical demonstrations was held two weeks before the opening to publicize the show.

The total expenses for the year had been met by ticket receipts. Two hundred children had participated in the shows, and three excellent shows had been given. Children's Theatre had finished another successful year.

At the close of the season, Mrs. Masters was rehired as director for the 1938-1939 season for $100 per show. The technician's salary was to be $35, business manager's $25, and the budget allowed $125, for production costs per show. In order to meet this expense Children's Theatre had to sell 200 adult season tickets at $1.00 and 1200 children's tickets at $.50.

Mrs. Wanda Campbell was hired as business manager. Her ticket sales campaign included patrons' tickets which

26 Minutes of Meeting, March 7, 1938.
had not been included before. These tickets were $5; the money was used for tickets for indigent and orphan children.

Mrs. Masters had spent the summer working with Miss Winifred Ward, Director of the Evanston Children's Theatre, and had written three scripts for production by Children's Theatre of Terre Haute during the 1938-1939 season: *Ali Baba and the Forty Thieves*, *Hansel and Gretel*, and *Crazy Cricket Farm*.

The cooperation of the city schools in ticket selling was achieved through the Parent-Teachers Association and the Superintendent of Schools. Each teacher in the city schools had been sent one adult ticket, and information regarding Children's Theatre and the plays to be presented this season.

Three hundred and fifteen children tried out for the season's plays. Sixty-eight were selected for the first production, *Ali Baba and the Forty Thieves*. The children ranged in age from 5 to 20 years old. Students in the college took the adult parts. Children from every school in the city were selected either as part of the cast or production crew.

The costumes for the principals were rented from the Evanston Children's Theatre. The set was "extravagant" and

27 *Terre Haute Star*, October 24, 1938.
was built by children under the supervision of college theatre students.

Though most of the costumes for the principals were rented, some had to be made in the Theatre workshop because there were 43 earnest players who appeared at try-outs for the parts of the 40 thieves and 43 were cast. This casting of as many as possible followed the basic principles laid down by the founders, namely, to give dramatic education to as many children of Vigo County as possible.

It was during the rehearsing of *Ali Baba and the Forty Thieves* that this basic principle came into conflict with Mr. and Mrs. Masters' idea that a finished production required known talent and reliability. At the meeting of the Children's Theatre on Tuesday, November 1, 1938, the board recommended that "the Play Director earnestly endeavor to discover new talent and to distribute leads among as wide a circle of children as possible because whenever we favor a small group, no matter how talented, we defeat the purpose for which Children's Theatre was founded." 28

As the play was actually staged on October 22, 23, 1938, 108 children participated. The profit for the show was $11.06, and the total attendance was 1289.

28 Minutes of Meeting, November 1, 1938.
The casting for the second show of the season, **Hansel and Gretel**, was done according to the Board's recommendation of distributing the leads to children who had not had leads previously.29

The staging of **Hansel and Gretel** was as elaborate as that of **Ali Baba and the Forty Thieves**. The first show had had a huge rock that opened when the words "Open Sesame" were spoken; the second show had the well-known gingerbread house. Both of these were particularly appealing to the children.

The sale of patrons' tickets had not been large enough to guarantee enough tickets for all orphans and indigents. Once again civic organizations purchased blocks of tickets.

Though there were only 28 in the cast, the play was particularly worthwhile in its audience appeal, and many worked on crews. There was a profit of $61.33 and the total attendance was 1362.

An executive Committee meeting was called January 13, 1939 to discuss the founders' objections "to the fact that the same children were being used over and over and over again." Mrs. Masters "emphasized the fact that she had endeavored to make the season a success by using the best

29 Minutes of Meeting, November 8, 1938.
possible talent available in order that the children of the city and county might witness finished productions." 30

These two purposes, a finished production and training of as many children as possible, have brought about through the years a compromise which has given Terre Haute audiences polished performances with thousands of children participating. A compromise was worked out in 1938 and again in 1945 whereby both purposes were recognized and Terre Haute children have benefited from it.

At this time there was also the question of the last show of the season, Crazy Cricket Farm, which had been planned as a cooperative venture with the theatre group of the college. It was decided that there would be five performances, two of these for the college audience. Fifty college students worked on crews under the supervision of members of Children's Theatre. The 12 principals were divided equally between children of the city schools and college students.

Crazy Cricket Farm, an original play by Mrs. Masters, contains the necessary ingredients for a successful children's play. The play was successful in 1939 and was repeated successfully ten years later by Children's Theatre with some of

30 Minutes of Meeting, January 15, 1939.
the original cast. The net profit for the original show was $131.44.

At the annual meeting the plan instituted the year before, 1937, of cooperation with the school system and the hiring of the director, business manager, and technician was decided upon for the coming season, 1939-1940. Mrs. Masters was hired as director, Wanda Campbell as business manager, and Robert Ratcliffe as technician.

After the try-outs for the first show of the season, 32 children were cast, only 5 of whom had ever been in a Children's Theatre production before. This was in accordance with the wishes of the Board of Directors.

The first show of the 1939-1940 season was Pinocchio. It was staged as a complete fantasy with masks of the wise old owl, the shy little kitten, and the sly old fox. It had 8 sets built by children and college students; the elaborateness of the staging was particularly praiseworthy because the next production was to be Peter Pan, which would require an enormous amount of technical work. The costumes for Pinocchio were designed by Dazian's Design Service Club, which sent design plates for each person in the cast. This plan was used only for the 1939-1940 season.

The attendance at Pinocchio, with the usual three performances, Saturday morning and afternoon and Sunday afternoon, was 1616.
After the great amount of labor necessary for Pinocchio Children's Theatre started work on its next show, Peter Pan, to be given December 9 and 10, 1939. The flying harness was borrowed from Evanston Children's Theatre; the costumes were designed by Dazian's Design Service Club.

For Peter Pan children assumed some new duties. The lights for the show were in the hands of the children, and ticket sales in the schools were handled by children. Two children in each school acted as business managers, handled publicity, posters, and tickets. The plan worked well.

There were problems again and three recommendations were made by the board to the director:

1. Any child who has had any hint of being cast in any role previous to the actual casting be automatically barred from participating in said play.

2. The play shall be ready for a good dress rehearsal at the time set for such rehearsal even though it mean allowing an extra week for rehearsals.

3. Dress rehearsals should be shorter.\footnote{Minutes of Meeting, January 13, 1939.}

The other problem was back-stage discipline. Mrs. Baur was appointed to head a committee to settle this problem which had existed for sometime.

Peter Pan was a success. The nursery of the Darling home seemed real, the cave of the bad boys was seen on two
levels, the flying harnesses worked well, and the Indians danced. One thousand six hundred and fifteen children lived in Never-Never Land for a few hours.

Because of the work involved in the first two productions, it was with relief that Children's Theatre turned to The Ghost of Mr. Penny for the last show of the 1939-1940 season. There were only 2 sets of scenery; costumes were modern; and not too many properties were necessary.

The script was rewritten by the director in order that more children might be used in the cast, and more humorous situations were added. There were 1277 children who witnessed the performance of The Ghost of Mr. Penny, which had been picked by the Thespian Magazine, the magazine of the National Forensic League, as the best play of the year for children.32

At the close of the season the Executive Board, representatives from the schools, the college, and the founders, judged the season "to be better in every way than last year."33

At this meeting the plan of having a poster contest conducted through the art departments of the schools was suggested and later was carried out. The plan for the 1940-1941 season as outlined at this meeting was:

32 Terre Haute Tribune-Star, January 28, 1940.
33 Minutes of the Executive Board Meeting, January, 1940.
Director: Mrs. Lillian Decker Masters
Business Manager: Mrs. Wanda Campbell
One outstanding play per season.
Dress rehearsals on Friday afternoon.
No Saturday morning performances.
No rehearsal to last longer than 6:00 p.m.34
With the exception of the omission of Saturday morning performances, this plan was adopted by the board, and the 1940-1941 season was ready to begin.

October 14 through October 18, 1941, was declared Children's Theatre week with publicity in the newspapers and on the radio to increase ticket sales. Friday, October 18, a free performance of Old Lace and Bombs, an original one act, was given at the Sycamore Theatre. It was a timely comedy dealing with war orphans in an old ladies' home.

The first regular show of the season was the children's classic, Tom Sawyer, presented November 9 and 10. Cliff Steigelbauer succeeded Robert Ratcliffe as technical director and built 12 memorable sets including the graveyard scene, Jackson's Island, and Macdougall's Cave.

James Bernard Frye was cast as Tom Sawyer. He had been scheduled to appear as Sid, Tom's brother, in the

34 Ibid.
motion picture of Tom Sawyer but had to return home, much to the benefit of the Children's Theatre production.

Although Tom Sawyer was an unqualified success, the high point of the season was the national recognition of Children's Theatre of Terre Haute by the National Association of Teachers of Speech. The local group had produced Six Who Pass While the Lentils Boil, a comedy, for the Central States Speech Association in the spring of 1940. In January, 1941, they presented a request performance of Six Who Pass While the Lentils Boil in Washington, D. C., at the National Meeting of the Association of Teachers of Speech. A traveling set was constructed by Clifton Steigelbauer. The seven children who made this trip were Linda Wohfeld, J. B. Frye, Joan Utterback, Ross Ford, Peggy Hallock, Jack Dailey, and Jimmy Durham. The cast was received at the White House by Mrs. Eleanor Roosevelt and was awarded an audition over Radio Station WINY in Washington.

This trip was followed closely, on January 25 and 26, by the dramatization of the book, Pollyanna. This original script was entitled Pollyanna and Jimmy Bean. The cast was composed of 12 children, only 3 of whom had ever been in a Children's Theatre production before.

At the close of the final performance awards were made for the poster contest which had been carried out,
according to the plan of the Executive Committee, through the art teachers of the city schools.

The third and last play of the season was a modern comedy, Little Dog Dooley. The try-out notices stated that the cast was composed of children from 9 to 12, and there were special try-outs for dogs.

The audience particularly enjoyed a lively parrot who talked incessantly and a monkey.35

Tom Sawyer and Little Dog Dooley had shown a profit which left the organization with a balance of $69.62 for the year.36

On April 25, 1941, a legal agreement was drawn up between Children's Theatre and Lillian Decker Masters, director, which outlined more clearly the principles and plans of the organization.37

A $1000 budget was set for the 1941-1942 season with two-thirds of this amount being raised through the sale of season tickets in the schools. Ticket prices remained the same. One hundred and fifty dollars were allotted for each production. The director was to be paid $200 by Children's

35 Terre Haute Tribune-Star, March 23, 1940.
36 See Appendix B.
37 Legal Agreement Between Lillian Decker Masters and Children's Theatre of Terre Haute, Incorporated.
Theatre and $100 by Indiana State Teachers College for the season.

The casting program was clearly outlined. The best possible cast was to be chosen provided that no child be given a lead who had had one the previous season, and no child was to have more than one lead a season. Adult roles were to be given to high school students wherever possible.

The agreement stipulated that poster awards would again be made through the schools, and during the sales campaign winners from the city and parochial schools were announced.

In line with the plan that Children's Theatre members participate in all phases of production, make-up, sewing, orchestra, properties, budget, business manager, and membership committees were named.

The agreement also put into effect the Children's Theatre plaque upon which was engraved the name of the student who was outstanding in Children's Theatre work for each year. The names engraved through the 1940-1941 season were:

1937 Louis Hart 1939 Joan Utterback
1938 Robert Ratcliffe 1940 Stephen Cornell
1941 Jack Harkness

In line with the precedent of former years, the three plays presented during the 1941-1942 season included two children's classics, Aladdin and Robinhood, and one modern comedy, Miss American Spitfire.
As *Aladdin* was produced on November 15 and 16, 1940, Mrs. Masters had a cast which numbered over 40, and over 100 persons actively participated in the production. The sets and costumes were designed by students in children's theatre classes at the college. The oriental setting and atmosphere of magic were maintained throughout, and, with oriental make-up and oriental music, added greatly to the illusion of Baghdad. The fantastic arrival and departure of the genii were accompanied by remarkable sound effects.

The children of the city responded well to the opening play of the 1941-1942 season with a full house at each of four performances. A performance was given Friday afternoon, besides the usual Saturday morning and afternoon, and Sunday afternoon performances.

The second show of the season was *Miss America Spitfire*. This play was adapted by Mrs. Masters from a collection of old English stories and tells the story of a little American girl who goes to England to visit her grandfather. The cast was composed of 16 children. It was produced on February 14 and 15, 1942. This was the first play after December 7, 1941.

An executive meeting of Children's Theatre was held March 12, 1942. Dr. R. M. Tirey, president of Indiana State Teachers College; Mr. George Carroll, Superintendent of City Schools; and Mr. Pound, Superintendent of County Schools, met to decide if the Children's Theatre should continue during the war. The three educators highly approved the work done by the Children's Theatre and urged that the program be continued. In these
critical days of war and conflict, it is vastly impor
tant that our children lead as normal and average a life
as possible . . . These children, too young to enter this
world wide conflict, yet not too young to be affected by
its horrors, are justly entitled to a happy and joyful
childhood, inasmuch as it can be made possible. 38

With the approval and backing of the city schools,
Children's Theatre prepared to put on a musical revue of
Robin Hood which was to be the most elaborate of the season.
It was produced by special permission of Samuel French and
Company on April 18 and 19, 1942.

The last play was not only a stage success but the
season ended with a profit of $223.56. The year's award for
outstanding achievement in Children's Theatre was given to
Ross Ford, who subsequently got a seven-year contract with
Warner Brothers and at the present time (1953) is in Holly­
wood appearing in movies and on television.

Through five years of production the growth and devel­
opment of Children's Theatre can be measured in several ways.
The size of the audience had grown from 300 to over 1000.
For each play there were children cast in the play or selected
for production crews who had never participated in Children's
Theatre plays before. Because of the cooperation of Indiana
State Teachers College with Children's Theatre, the facili­
ties and equipment of the college were made available. The

38 Terre Haute Tribune-Star, March 13, 1942
major objective of training as many children as possible in Children's Theatre had been included in the college's objec-
tive of producing as finished a play as possible. All sea-
sons except one had seen a profit with which Children's Theatre had either bought equipment which it donated to the college or made a deposit in their savings fund. The group was in a financially sound position to face the crises of the war years 1942-1945.
CHAPTER IV

CHILDREN'S THEATRE DURING THE WAR YEARS

1942-1945

The first show of the 1942-1943 season, Rip Van Winkle, was to be a test show to see if the public would support a theatrical production during the crisis. The try-outs were successful. Mrs. Masters attributed it to the success of Robin Hood and the policy of approaching the dramatic and speech teachers of the city schools. 39

The cast of Rip Van Winkle was enlarged to 41 so that more of the children who appeared at try-outs could participate. Thirty children and college students started work on technical crews.

The presidents of both county and city Parent-Teachers Associations, and of the Newcomers Club were invited to attend a meeting of Children's Theatre in order to create more interest among the children of the city. Posters were placed in buses and other conspicuous places in the city. A poster contest was held in the schools with cash prizes awarded. Although space in the newspaper was limited because of war news, the sales campaign moved rapidly and well. Before the scheduled dates of the production, November 5, 6, and 8, a

39 Minutes of the Meeting, October 5, 1942.
capacity audience was assured for each production. The total attendance for the production was 1819, the largest in Children's Theatre history.\textsuperscript{40}

From this successful production Children's Theatre moved forward to an even more elaborate production of Master Skylark to be given in collaboration with the college group, Sycamore Players. The college was assuming all financial responsibility and all work on technical crews. It was a tremendous production and was possible only through the collaboration of the two groups.

It was a difficult play to produce at any time but particularly so during the war. In the production book under the title of "Troubles" was found the following note:

Dear Mister:

I have to be sworn into the Army Reserve this afternoon at 1:30. Should get back in time but I may miss the first act. But I'm only in the crowd and I thought I'd better take the chance.

Gordon Owen

Two performances were given at night for the college audience and three afternoon performances for the Children's Theatre audience. This momentous undertaking of producing John Bennett's Master Skylark, dramatized by E. W. Burrell, was not a success financially. There was a drop of

\textsuperscript{40} Terre Haute Star, November 2, 1942.
approximately 50 per cent in advance ticket sales. Besides the financial failure, the show was apparently not the type to hold the children's interest. For the first time the newspaper commented on the "terribly noisy" audience.\footnote{Terre Haute Tribune, December 11, 1942.}

Because of the lack of interest, it was decided to hold a poll among the schools to determine the last play of the season. Several plays were considered; but because of priorities, \textit{Huckleberry Finn} was the final choice. Besides letting the children choose the show, the group decided to have community singing between acts in order to keep discipline among the children.

Because of the paper shortage, there had been no programs for the Children's Theatre audience for \textit{Master Skylark}. It was decided to have a program for one performance only of \textit{Huckleberry Finn}. The proceeds of the show went to the United Service Organization. The production was an inexpensive one and the ticket sales were good. The money donated to the USO was \$300, and \$50 was given to Sycamore Players. At the annual meeting in June, 1943, Jerome Budenz was awarded the plaque for his work on all three shows.\footnote{Minutes of Annual Meeting, June 1942.}

During the 1942-1943 season Children's Theatre had been recognized by the National Theatrical Publication, \textit{Row...}
Peterson Plays, with two pages devoted to the local organization including pictures and names.

Children's Theatre decided to continue its production for the 1943-1944 season on a basis of at least two shows. The first show was Alice in Wonderland, presented November 4, 5, and 7, 1943 at the Sycamore Theatre. Forty-one children were cast, 21 of these new to Children's Theatre productions. More students signed up for crews than for any previous production. Costumes were rented for the leading characters. The play was a box office success with $620.14 received from ticket sales. Indigent children's tickets were bought with money donated by founders and friends.

Because of this evidence of enthusiasm despite the war, the second show was scheduled for February 17, 18, and 20. As of January 1940, Mrs. Masters took over the theatre work at Indiana State Teachers College for the duration of her husband's duty with the Navy, but she intended to continue her work with Children's Theatre.

The show selected for the February date was Indian Captive. John Vaughan was the technician, scene designer, choreographer, and authority on Indian customs. The play

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43 Minutes of Meeting, October 4, 1942.
44 See Appendix B.
45 Mr. John Vaughan is now with the Theatre Guild in New York City.
was based on the authentic story of the captivity of Eleanor Lytell among Winnebago Indians. Her friendship with the Indians saved her family in the great Chicago massacre.46

As would be expected with an Indian show, the play was received "with rapture."47

Because of the success of the season's first two shows, it was decided to produce a third show and Mr. Popper's Penguins was chosen. According to Miss Winifred Ward of the Evanston Children's Theatre, it had been one of Evanston's most successful shows.48

One hundred and fifty-nine children came to try-outs; 25 were cast. Costumes were made by the home-economics classes of the college, and the technical crews were composed mainly of college students.

The show was as much enjoyed as Miss Ward had predicted.

Particularly amusing was the peculiar doorbell of Mr. Popper's house. It changed from the sound of a lamb crying, to a wolf call, and later it became the sound of a cuckoo.49

46 1943-1944 Scrapbook of Children's Theatre.
47 Terre Haute Star, February 18, 1944.
48 Minutes of September 13, 1943 Meeting.
49 Terre Haute Star, April 21, 1944.
The price of tickets had been advanced to $0.30 for children and $0.42 for adults, but the attendance remained at a high figure, 1483.

The year 1943-1944 had been on a show-to-show basis but had managed in a particular trying time to produce 3 shows and end a successful season. During the year, Mrs. Masters had directed Children's Theatre and Sycamore Players, and had taught Speech classes.

There were yet other changes to be made during this war crisis. At the board meeting July 28, 1944, the minutes read:

Since the Children's Theatre Organization and the director, Mrs. Robert Masters, have such divergent ideas as to the purpose of Children's Theatre of Terre Haute, Mrs. Baur made a motion that the Children's Theatre organization put on the forthcoming productions of the year 1944-45 under its own management. 50

The motion was carried and Children's Theatre for the first time since 1937 made plans for the season without the direction of Mrs. Lillian Decker Masters or the cooperation of Indiana State Teachers College.

Mrs. Jane Hazledine was hired as director for the first show, Marco Polo, to be presented Thursday afternoon, November 9, 1944, for the one performance only.

50 Minutes of the Board Meeting, July 28, 1944.
Fifty children came to try-outs and it was necessary to schedule second try-outs. Rehearsals were held at hotels and the Y. M. C. A. because the association with the college had terminated.

The ticket sale fell short of the preceding year; 1116 tickets were sold. Although Marco Polo played to standing room only, the capacity in relation to the cost of the Hippodrome Theatre prohibited its further use.

The sets, a boat and an ancient palace, were built entirely by Children's Theatre volunteers. The period costumes were designed and made by members of Children's Theatre, but the show showed a deficit of $160.15.

For the next show, the group decided for the first time to bring in a professional company. The Clare Tree Major production of The Prince's Secret was scheduled for February 5, 1945, at the Student Union Auditorium of Indiana State Teachers College. Once again, it was a single performance with all seats sold. The question of discipline arose because of the size of the audience. This problem would not be solved regardless of hostesses until the small Sycamore Playhouse was built.

The ticket sales for The Prince's Secret were good, primarily due to the personal sales campaign carried on throughout the county by members of Children's Theatre.
The ration board allotted extra gas for this purpose. There were 2026 children's tickets sold and 92 adults'. Fifty tickets were donated to the Rose Home bringing the total attendance to 2168.

Because of the many activities of the members necessary during the war there was a question whether or not a third show should be attempted. It was decided to cooperate with Miss Winifred Ray of Wiley High School in the production of *The Blue Bird* in May. Scenery was built by union stage hands. Costumes were bought by the children's parents. Miss Ray put on the show as a class project with no charge for directing. There was an afternoon and an evening performance. The total attendance was 1304.51

It had been stressed in the publicity for *The Blue Bird* that it was only the first of such cooperative ventures with schools and that each year one play would be produced in connection with a city or county school.52 In line with this plan, at the board meeting, June 11, 1945, a program was outlined for the 1945-1946 season which included one show produced by Children's Theatre and directed by Mrs. Jane Hazledine, one road show, and the third to be given in cooperation with Garfield High School.53

51 Minutes of Meeting, June 4, 1945.
52 Children's Theatre Scrapbook, 1944-1945.
53 Minutes of the Board Meeting, June 11, 1945.
During this period, 1942 through 1945, nine plays had been presented by Children’s Theatre. The first six: *Rip Van Winkle*, *Master Skylark*, *Huckleberry Finn*, *Alice in Wonderland*, *Indian Captive*, and *Mr. Popper’s Penguins* were under the direction of Mrs. Masters and in cooperation with Indiana State Teachers College. In the last year of the war period, Children’s Theatre had produced one show of their own, *Marco Polo*; hired one road show, *The Prince’s Secret*, and had helped produce a play with Wiley High School, *The Blue Bird*.

Though the plans during this period had been on a show-to-show basis, the Children’s Theatre audience had seen the normal amount of shows. The training of the children as participants in theatrical productions had been continuous with the exception of the road show. Financially the organization was still sound. Although it took a considerable amount of capital and labor to produce their own shows, the organization intended to produce at least one the coming season.
CHAPTER V

PERIOD AFTER THE WAR

When the first meeting of the new season was held, September 6, 1945, the president, Mrs. Howard Clare, announced that Children's Theatre "could go back to the arrangement of 1944, having three shows at the Sycamore Theatre with Mrs. Masters directing." This was due to the fact that Dr. R. W. Masters had returned to Indiana State Teachers College and Mrs. Masters was relieved of her duties there.

A motion was made to that effect and it was carried.54 A plan was drawn up and signed by Mrs. Masters and the President, Mrs. Clare. In this plan, "the director promises to cooperate in every way to arrive at a fair representation of grade, high school, and college students in the casting of the plays."55 It was realized that "Children's Theatre is not beneficial to the college if college students are excluded from the cast."56 The director was to be paid a sum of $125 for each production. The college was not to contribute as it had in the past by paying Mrs. Masters $100, but its contribution lay in the use of the theatre and equipment.

54 Minutes of the Meeting, September 6, 1945.
55 Legal Contract Between Mrs. Robert Masters and Children's Theatre.
56 Ibid.
The first show of the season was The Wizard of Oz. Fifty-two children of city, county, and parochial schools were cast, and a total of 150 grade school, high school, and college students were included in the acting and technical crews. Four performances were scheduled: one show, Friday afternoon; two on Saturday, one on Sunday afternoon. The total attendance was 1636. The play was the first production of Children's Theatre during their tenth season.

Mrs. Baur, in reviewing the growing history of the organization, said:

It has achieved success. We are so pleased with the cooperation of the schools and educators, who really feel that Children's Theatre has contributed much to the cultural development of children in Terre Haute.57

Commenting on her experiences during the years of directing Children's Theatre plays, Mrs. Masters reported:

... That she has little trouble with theatrical "temperament." They have fun and take the thing seriously and are probably more sincere in their acting than older and more experienced workers. In fact, they get so wrapped up in the play progress that they often forget their roles. If something happens unexpectedly they respond as an audience instead of a member of the cast. And it doesn't make much difference to them whether they are in the cast or crews—they like to be around and working at something. At dress rehearsals, they are in seventh heaven.

And Mrs. Masters recalls problems with youngsters who like to try on all the costumes and experiment with

57 Terre Haute Tribune-Star, November 8, 1945.
make-up, sometimes achieving very strange results. "But we chalk that up to creative effort."58

For the second play of their tenth season, Children's Theatre produced Radio Rescue. The box office receipts were exceptionally poor, $62.76.59

At the Executive Committee Meeting on February 7, 1946, the problem (small audience) was stated thus:

Our problem is to build back the confidence and good feeling of the principals. The principals' problem is the child's safety and undemocratic feeling and conflict caused by some children leaving classes to attend the shows.60

A questionnaire was sent to the principals of the city and county schools. The following suggestions were received:

1. Correlate plays in history and literature
2. Provide music and songs between acts
3. Seats to be reserved by schools
4. Price of tickets be a flat twenty-five cents
5. Price of adult tickets be the same as children's.61

Following the first suggestion, Daniel Boone was chosen as the last play of the year.

The play is one of the first historical efforts of Children's Theatre and has been integrated with study outlines in school classes. The concentration of the

58 Terre Haute Tribune-Star, November 8, 1945.
59 Minutes of Meeting, February 4, 1946.
60 Minutes of the Executive Committee Meeting, February 7, 1946.
61 Minutes of Meeting, March 4, 1946.
first audiences were evidences of the merit of teaching through drama production.  

But the audience remained small. Only 428 children saw the production and there was a loss of approximately $150 on the play, Daniel Boone.  

For the three plays of the 1945-1946 season there had been a loss of $291. The group felt that they could not afford to lose money, and that if enough tickets were sold, they could at least break even by hiring a road show.  

Before this plan was adapted, however, Mrs. Masters presented the idea of "Children's Theatre being turned over to Indiana State." This was not approved.  

The college and Mrs. Masters also submitted a plan whereby at least three shows would be produced locally on the same plan as the previous season, and there would be no objection to professional plays offered in addition to the three produced by Children's Theatre and the college.  

The board decided to have two professional plays, and one other given under the direction of Mrs. Masters in order
that their objectives might be carried out. Mrs. Masters refused to direct just one play because the college felt that at least two children's plays were necessary in order to train future teachers for children's theatre.

The Edwin Strawbridge Company, a professional touring company, was hired to produce the first show, Pinocchio. This was presented on October 27, 1946, at the Student Union Auditorium. The Clare Tree Major Company put on the second show, Under the Lilacs, on February 2, 1947, at the Student Union Auditorium. Both shows lost money. The contract for a third show was canceled. Mrs. Masters was asked to formulate a plan for the 1947-1948 season. Not only had the group suffered a financial loss, but their objective of training children failed when no local shows were produced.

The plan as presented by Mrs. Masters gave Indiana State Teachers College the financial responsibility of producing the shows beyond $600 in season tickets to be sold by Children's Theatre. All business and financial affairs were to be handled by the college. This plan was accepted at the general meeting, May 5, 1947.

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68 Minutes of the Meeting, August 27, 1946.
69 Minutes of the Meeting, March 3, 1946.
70 Minutes of the Meeting, May 5, 1947.
The first play under the new arrangement between Children's Theatre and Indiana State Teachers College was *Mystery at the Old Fort* given October 25 and 26, 1947. The box office receipts were $436. Indigent children were sponsored by service organizations. A new policy was inaugurated; a Saturday night performance was held so that parents and children could attend the play together.

In the October 26, 1947 *Tribune-Star*, Leonora Williamson wrote:

No greater praise could come than the very serious entre-acte conversation of two sturdy boys: "Gee, this is better'n when they did Daniel Boone." 71

The second play of the season was an elaborate production of *The Emperor's New Clothes*. There was a cast of 83 students from throughout the city and county schools. 72 The show opened with a colorful parade festival from outside the theatre, down the aisles and onto the stage. The play was set to music by James Boyle, student at the college.

The final performance of the 1947-1948 season was the premiere of *Barnaby* written by Dr. and Mrs. Masters and based on the Crockett Johnson comic strip characters.

This final period of change, from the 1945-1946 season through the 1947 season, saw Children's Theatre put

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on a solid organizational basis. The first season of this period had seen small attendance, but this had been regained. The season of road shows had seen the failure of the main purpose of the organization, and these were eliminated.

The budget for the 1947-1948 season had called for an income of $1900. Total disbursements had been $1617.37. There was a profit of $395.67. From that date until the time of writing, Children's Theatre has always been within its budget, allowing $200-$300 at the end of the season to carry over for the first play of the following season. After 11 years of strenuous effort Children's Theatre shared with Indiana State Teachers College the burden of producing shows for the children of Terre Haute and training dramatic talent.

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73 See Appendix B.
CHAPTER IV

CONCLUSIONS AND SUMMARY

The organization of Children's Theatre with Indiana State Teachers College in 1947 insured the financial success and the achievement of the objectives of Children's Theatre. Each year three shows would be put on which children could appreciate as an audience and in which they could participate. Besides this Indiana State Teachers College could produce trained directors in the field of children's theatre. This is the greatest need of children's theaters.\textsuperscript{74}

Rarely is there one group which can by itself produce children's theatre plays for a community.\textsuperscript{75} The problem was solved in Terre Haute by alliance with the college.

Although the goal of most Children's Theaters is to give the best possible theater to the largest number of children, Children's Theatre of Terre Haute has always had an additional goal, the purpose of encouraging and developing in the child dramatic talent.

The plays chosen for Children's Theatre over the years show a wide variety with entertainment as their main purpose.

\textsuperscript{74} Louise C. Horton, Handbook for Children's Theatre Directors, published by the National Thespians Society, College Hill Station, Cincinnati, Ohio: 1949, C. 4.

\textsuperscript{75} Ibid.
Besides being entertained, the children have also had the privilege of seeing the favorite classics such as *Treasure Island*, *Heidi*, *Wizard of Oz*, and *Hansel and Gretel*.

Kenneth Graham states that children's plays should not obviously instruct, but should, by presenting experiences wherein children can identify themselves with characters in situations which make concrete an estimation of some vital phase of life, provide opportunity for the child to learn sympathetic understanding of people and the reasons for commonly accepted ideas of American life.

Each play presented has provided this opportunity.

Besides the actual play production, the association with the college has brought another benefit. On May 3, 1948, Mrs. Masters announced that a Joan Utterback Scholarship Fund had been established at Indiana State Teachers College by Theta Alpha Phi, national honorary dramatic fraternity. The purpose of the scholarship was to help yearly at least one student who is particularly interested in theatre work. The fund at that time was $650 and has been increased yearly, primarily by Mr. and Mrs. W. Perry Utterback and contributions from interested individuals as well as civic and educational groups.

There is also a scholarship fund held by Children's Theatre which amounts to over a $1000. It was deposited in

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77 By 1953, $1169.00 had been given in grants to 8 women and 8 men students.
October, 1948, as a Building Fund, but at the end of five years could be used as a Scholarship Fund or in any other manner designated by the Board of Directors of Children's Theatre.

In order to summarize and compare Children's Theatre of Terre Haute with other similar organizations, 100 questionnaires were sent to other Children's Theatre organizations. The organizations were selected on the basis of locality to represent the entire United States. Forty-eight groups answered.

Forty-six per cent of those answering were connected with an educational institution similar to the organization with Indiana State Teachers College, and 62 per cent used a school auditorium. Seventy-nine per cent of those responding to the questionnaire had the cooperation of their public school system. As the greatest number of the organizations had been in operation for 10 years, and none had been in operation less than 5, the figures show how the successful Children's Theatres operate. Children's Theatre of Terre Haute is one of the oldest, having been organized for 17 years. The number of productions given a year in Terre Haute is 3 and 29 per cent of those polled give 3 productions. The number of productions ranged from 1 to 64, with 29 per cent the greatest percentage. Indiana State gives 3 per-
formances for each production and so do the largest percentage of the groups, 25 per cent.

The majority of the groups answering produce their own shows, construct their own sets, have a professional director, and make their own costumes. The majority of groups answering had audiences of 500 or less. This was not possible in Terre Haute until the little theatre at Indiana State was built. The greatest number of groups stated that their audience was not composed entirely of children, but the question was poorly phrased and should have read "mainly" instead of "entirely" in order to compare it with the local group. This is true also for the price of admission. Sixty-eight per cent said that their admission charge was $.50 or less and it should have been possible for them to check the exact amount. The types of plays chosen corresponded well with the plays chosen by Children's Theatre of Terre Haute. Thirty-nine per cent chose children's fantasies or fairy tales and 33.5 per cent chose a varied program for the year. Until recent years, at least one fairy tale or classic, generally two, was given each year by Children's Theatre of Terre Haute. Financially, the Terre Haute group is sounder than 69 per cent of the groups who do not make money.

Children's Theatre is not only typical of other such organizations in the United States, but also, throughout its history it has kept its purpose paramount, as stated in the
yearbook published for its members - "To encourage and develop in the child dramatic talent and appreciation for the theatre, and to provide actual participation in the arts of the theatre in all its phases of production and its objective as an educational entertainment medium."
APPENDIX A

CASTS AND CREWS FOR ALL PRODUCTIONS 1937-1948
THE WIZARD OF OZ

TIME: January 9, 1937
PLACE: Woodrow Wilson Auditorium

CAST:

Dorothy .................. Martha Ladson
Toto .................... Jack Dailey
Good Witch .............. Elizabeth Carroll
Scarecrow ................ Paul Kipp
Tin Woodman ............. Al O'Mara
Lion ..................... John Connelly, Jr.
Guardian of Gates ....... David Lee
Wizard of Oz ............. Kendrick Blodgett, Jr.
Beautiful Lady} .......... Martha White
Bad Witch ................. Mary Elizabeth Taylor
Glinda .................... Rosanna Shanks
Munchkins ................. Pete Yeager, Micha Miller,
                        Louis Keifer, Jr., Mary Ann
                        Carroll, Dick Connelly,
                        Joan Ellis, Jimmie Shanks,
                        Peggy Yeager, Steve Cornell,
                        Mary Ann Hussey, Margery
                        Seibenmorgan, Mary Edith
                        Jamison

PRODUCTION STAFF:

Director: Jane Freeman
Technical Director: Jane Freeman
Costumes: Jane Hazledine, Mrs. John Connelly,
          Mrs. Howard Clare, Mrs. Charles Westrup,
          Miss Dorothy Lenhart, Mrs. Henry Perry,
          Mrs. Carl Kipp
Building Crew: Martha Perry, Victor Tatleman, Edward
               Baur, Charles Battram, Paul Johnson,
               Kenneth Hazledine, David Lee, Herman
               Seibenmorgan, Gordon Belles
Properties: Mrs. John H. Beasley
Lighting: Herman Seibenmorgan
Music: Martha Perry
Make-up: Mrs. Emmet Swanson, Mrs. Wm. Myers, Jr.
TREASURE ISLAND

TIME: April 9, 10, 1937
PLACE: Hippodrome Theatre

CAST:

Grey.........................Bob Kadel
Redruth.......................Henry Adams
Billy Bones....................Stephen Reckert
Mrs. Hawkins..................Shirley Petersen
D. Linsey....................Dick Heustis
Jim Hawkins...................Don Nolan
Black Dog.....................Huck McDonald
Blind Pew.....................Junior Work
Squire Trelawney..............David Lee
Long John Silver...............Howard Liffick
Ben Gunn.......................Bob Pipes
Captain Smollett...............Bob Everett
Hands..........................Tom Dailey
Merry..........................Jack Beeson
Arrow..........................James Hunter
Anderson.......................Bob Wetnight
Dick............................Richard Oglesby
Joyce..........................Bernard Hunt
Morgan..........................James Hey
Hunter..........................James Bealmer
Fruit Vendor...................Ann Grimmer
Urchins........................Paul Pierson
Girl............................Selma Gettler

PRODUCTION STAFF:

Director: Jane Freeman Savage
Technical Director: Jane Freeman Savage
Assistant: Jane Cunningham Hazledine
Crew Heads: Jane Savage, Jane Hazledine, Martha Perry, Louise Nevius, Kenneth Hazledine
Victor Tatleman, Gordon Belles, Charles Battran, Kay Prentice, Mrs. Fares Strupp, Mrs. John H. Beasley, Edna Comin

Stage Manager: Louise Nevius

Costumes: Jane Freeman and Jane Hazledine

Properties: Mrs. John H. Beasley

Poster: Jane K. Yung

SCENES:

Act I
The Admiral Benbow Inn

Act II
Scene 1 The Quary at Bristol, early morning
Scene 2 The same, late afternoon

Act III
Scene 1 The Hispaniola at anchor some weeks later off Treasure Island, night
Scene 2 Treasure Island at dawn the following day
Scene 3 The Stockade, evening of the following day
Scene 4 The Hispaniola adrift, night of same day

Act IV
Scene 1 The pirate camp, early morning of the following day
Scene 2 Spy Glass Mountain, midday, the following day
Scene 3 Ben Gunn's Cave
HEIDI

TIME: May 22, 1937

PLACE: Woodrow Wilson Auditorium

CAST:

Bregetta......................Abby Lou Richardson
Uncle.........................Harold Katz
Heidi..........................Rosemary Clare, Joann Ellis
Peter..........................Pete Yeager
Clara..........................Linda Ermisch
Rottenmeir....................Peggy Hallock
Doctor..........................Bob Kadel
Sessman.......................Dick Powers
Sebastian.....................Robert Slinkard
Dete..........................Molly Ann Hussey
Child..........................Mary Everson
Folk Dancing...................Mary Jo Williams, Jane
                              Morey, Teddy Watts,
                              Bud McKenna
Village Children...............Evie Perry, Madonna
                              Edwards, Wayne Lorimer,
                              Jerry Connelly, Patty
                              Ann Lorimer, Jane Hussey,
                              Mary Watts, Joe Peterson,
                              Barbara Temple, Peggy
                              Beggeman, Janice Cline

SCENES:

Act I The Alm Uncle's hut on top of the mountain

Act II

Scene 1 Clara Sessman's home in Frankfort, afternoon
Scene 2 Same, midnight

Act III

Scene 1 Alm Uncle's hut, early summer
Scene 2 Same, one month later

PRODUCTION STAFF:

Director: Mrs. Harold Reintjes

Director of Dances: Mrs. Joseph R. Glennon, Jr.
Assistant Director of Dances: Mrs. John H. Beasley
Costumes: Mrs. Hugh Lee
Lighting: Herman Seibemorgan
Crew: Charles and Alfred Krumreich, Bill Rynick
Sets by: Louise Nevius, Martha Perry, Katrina Prentice
Properties: Mrs. John H. Beasley
Music: Miss Martha Perry
SNOW WHITE AND THE SEVEN DWARFS

TIME: November 20, 21, 1937
PLACE: Sycamore Theatre
CAST:

Reader .................... Mary Nell Nickless
Princess Snow White ........ Peggy Hallock
Queen Brangomar ............ Mrs. John H. Beasley
Rasaly ........................ Abbie Lou Richardson
Amelotte ..................... Laura Lou Meade
Emengarde ................... Patty Campbell
Guinevere .................... Dorothy Rose Annakin
Christabel ................... Molly Ann Hussey
Astolaine ................... Ann Grimmer
Visula ........................ Jackie Hanna
Lynette ....................... Lucille Burge
Sir Dandipratt Bombas ...... James Hawker
Berthold ..................... Max Squire
Pages to the Prince......... Tommy Calvert, Warren Brewer
Flunkies to Dandipratt..... Robert Larr, Donald Lee Guy
Duchesses .................... Shirley Petersen, Marion Adams, Loraine Scharenberger
The Seven Dwarfs ............ Blick: Bobby Dix, Jack Dailey
Glick: John Templeton
Glick: Ted Watts
Snick: Jack Dailey, Bobby Dix
Plick: Freddie Smith
Whick: Hugh Wallace
Quee: Billie Weak
Witch Hex: Marjorie Pickerell
Cats .......................... Long Tail: Gene McGlone
Short Tail: Rudy Harrison
Wee Tail: John Sabla
Lack Tail: Martin Doane
No Tail: John Bannister
Trumpeters ................. Charles Weeks, Byron Smith

PRODUCTION STAFF:

Play Chairman: Mrs. J. J. Connelly
Director: Lillian Decker Masters
Assistants to the Director: Alice Cleveland, Jack Warner
Technical Director: Glenn Van Horn

Scenery Design: Elizabeth Messick

Assistant Technical Director: Evelyn Newburn


Costumes: Mrs. C. M. Kipp

Costume Design: Alice Merrifield

Music: Jamie Usrey

Properties: Mrs. Hugh Lee

Publicity: Lucile Vaughan

Business Manager: Mrs. John Dailey

Assistant Business Manager: Robert Ratcliffe

Sound Effects: John Connelly

SCENES:

Act I The Throne Room in Queen Brangomar's Palace

Act II The Forest

Act III The House of the Seven Dwarfs

Act IV Where the Witch lives

Act V The House of the Seven Dwarfs

Act VI The Throne Room

MUSIC:

Music under the direction of Ralph Miller of Thornton School
THE EMPEROR'S NEW CLOTHES

TIME: January 29, 30, 1938
PLACE: Sycamore Theatre
CAST:

Zar.......................... Herschel Ford
Zan.......................... Jack Harkness
Gong Boy...................... Byron Smith
Great Han..................... Sam Beecher
Tsein.......................... Jamie Usrey
Mong.......................... Mary Hanks
Ling.......................... Allen Schmidt
Fah........................... Bud Deagan
Old Woman.................... Barbara Bennett
Child......................... Rosemary Clare
Emperor...................... Louis Hart
Empress...................... Betty Cummins
Fai........................... Ruth Nell Carnes
Toy........................... Jane Cooke
Lu............................. Madeline Casey
General...................... David Lee
Citizens...................... Clara Alice Marley,
Junior Work, Marlin
McClintock, Barbara
Sparks, Dick Nicoson,
Nadine Speckler
Reader....................... Jean Meeks

PRODUCTION STAFF:

Director: Lillian Decker Masters
Technical Director: Glenn Van Horn
Stage Manager: Jimmy Durham
Stage Crew: Frank Marrs, Tommy Kelly, George Roll,
LeRoy Banfield, Robert Ratcliffe, Marilyn Tuck
Light: Kenneth Payne, Tom Headley
Costumes: Mrs. C. P. Kipp
Properties: Mrs. John Beasley, Mrs. Frank McCarthy
Stage Props: Bobby Halsey
Music: Henry Hyatt
Sound Effects: Barbara Toth, Helen Brown
Programs: Mrs. Francis Crawford
Ushers: Tom Dailey, Steve Reckert
Make-up: Kathryn Allman, James Hawker, Barbara Voelkers
Set Design: Freida Cooke
Set Decoration: Evelyn Newburn, Mary Rachel Lancet
Business Manager: Mrs. John Dailey

SCENES:
Act I The Street of the Royal Weavers
Act II A Room in the Palace
Act III The Street of the Royal Weavers

MUSIC:
Gerstmeyer High School Orchestra under the direction of Malcolm Scott
SEVEN LITTLE REBELS

TIME: April 30, May 1, 1938
PLACE: Sycamore Theatre

CAST:

Jimmy. Jimmy Durham
Mike. Tommy Kelly
Lizetta. Marjorie Meeks
Letta. Delores Golf
Tiny. Mary Kathryn Bingman
Rosemary. Roberta Mitchell
Janet. Mary Edythe Jamison
Sally. Mary Frances Watts
Billy. Skippy Martin
Miss Baker. Shirley Petersen
Miss Thelma. Betty Ann Young
Mrs. Proudfoot. Juanita Hamm
Miss Dorothy. Dorothy Clare
Dr. Tony. Robert Ratcliffe
Aunt Susy. Micha Miller
Dr. Grayson. Richard Oglesby

PRODUCTION STAFF:

Director: Lillian Decker Masters
Play Chairman: Mrs. Howard Clare
Technical Director: Glenn Van Horn
Student Director: George Roll
Business Manager: Mrs. John Dailey
Property Chairman: Mrs. John Beasley, Margaret Mitchell
Costume Chairman: Mrs. C. M. Kipp
Sound Effects: Mrs. William Myers, Jr.
Make-up: Mrs. J. R. Peterson, Mary Margaret Cutshall
Programs: Mrs. Francis Crawford
Stage Crew: Frank Marrs, Bud Deagan, Herschel Ford, Jack Martin, Gerry Mohan, Charles Meeks, Eugene Ernie, Rex Harris, Bobby Halsey, Elizabeth Larrance, Nina Mahan

SCENES:

The Time: The Present

The Place: The Kitchen of Neighborhood House, a settlement house in the city

Act I

Scene 1 Morning
Scene 2 The next day

Act II

Scene 1 Several days later
Scene 2 A week later

Act III

Scene 1 Several weeks later

MUSIC:

The Wiley High School Orchestra under the direction of Mrs. Mabel Phillips, Stella Virginia Tatlock, accompanist
ALI BABA AND THE FORTY THIEVES

TIME: October 22, 23, 1938

PLACE: Sycamore Theatre

CAST:

Gong Bearers.......................... Carol June Wyman,
                                  Ann Boyle, Joan
                                  Utterback, Janis
                                  Alban

Reader.................................. Ann Crawford

Ali Baba................................ Louis Hart

Talib.................................. Hadassah Tatelman

Ameer.................................. Ross Ford

Cassim................................ Edward Melvin

Samad.................................. Joan Stoneman

Morgiana.............................. Virginia Alkire

Slaves................................. Jack Dailey, Ted Watts

Mustapha.............................. Marlin McClintock

Abdul Hassun........................... Max Squire

Tamara.................................. Libbyann Wilson

Gaya................................... Dorothy Kelly

Seyma.................................. Jane Martin

Prujay................................ Marilynn Pendergast

Cristan................................ Barbara Conlon

Haja.................................... Susan Burroughs

Samad's Attendants.................. Kay Ryan, Doris
                                  Campbell

The Forty Thieves..................... Serge Nalwhery, Byron
                                  Shafer, Gordon Nehf, Buddy Werneke,
                                  Jerome Budenz, Billy Weaks, Thomas
                                  Carlin, Hugh Wallace, Larry Budenz,
                                  Jean Bromelsick, Malan Saxon, Bobby
                                  Hart, Rudy Harrison, Joe Peterson,
                                  Billy Kunkler, Gail Boruff, Tommy
                                  McCullough, Jimmy Harris, Johnny
                                  Harris, Robert Keith, Dale Reed,
                                  John Horn, Jerry Connelly, Dick
                                  Connelly, Bobby Halsey, Bill
                                  Bannister, Hubert Kelly, Jimmy
                                  Snyder, Fritzie Taylor, Billy Waugh,
                                  Tommy Calvert, Joe Harry, Donald
                                  Marshall, Glen Paul Gorrell, Freddie
                                  Forschler, Billy Whalen, Bill Capers,
                                  Frederick Shew, Eugene Ernie, Bobby
                                  Larr, Marvin Ward, Gordon Brown,
                                  John Templeton
PRODUCTION STAFF:

Director: Lillian Decker Masters
Business Manager: Wanda Campbell
Technical Director: Robert Ratcliffe
Set Designer: Clifton Steigelbauer
Technical Assistant: Maryl Tuck
Directorial Assistant: Alice Cleveland
Costumes: Mrs. William Weaks, Mrs. Hugh Wallace, Naomi Wolfe
Crew: Alfreida Holton, Mary Jo Ringo, Dorothea Meyer, Cathryn Triplett, Dharathula Hood
Properties: Mary Margaret Cutshall, Paul Grethen
Crew: Richard Kirk, Pauline Smith, Betty Mullinch, Katherine Alman, Mary Margaret Schrepferman, Betty Rogers, Mary Jane Savage, Helen Hirt
Sound: Frances McDaid
Electrician: Frank Meyers
Crew: Dale Priest, James Harris
Make-up: Mary Jane Todd
Crew: Patricia Crackenberger, Betty Cummins, Peggy Hart
Stage Manager: Jimmy Durham
Crew: George Roll, Reiman Orton, Dan Williams, Clara Louise Slack, Milton Harding
Lights: Dale Priest, Frank Marrs
HANSEL AND GRETEL

TIME: December 17, 18, 1938
PLACE: Sycamore Theatre
CAST:

PROLOGUE

Story Lady......................Beverly Cohen
Good Fairy......................Betty Cummins
Children of Other Lands.....Billy Herndon, Bobby Marrs, Dorothy Krackenberger, Hubert Dreyfus, Anne Pfister, Elizabeth Ann Willis, Angeline Chagaris, Joyce Floyd, Elizabeth Ann Self, Marjorie Mays, Dorothy Steineberger, Jimmy Shopmeier

HANSEL AND GRETEL

Hansel..........................George Arthur Foulkes
Gretel...........................Dorothy Kelly
Johann...........................Pete Yeager
Frederica........................Patsy Lloyd
Helga..............................Henrietta Squier
Fritz...............................Dick Nicoson
Peter..............................Stephen Cornell
Katharine........................Mary Nell Nickless
White Cat........................Freddie Smith
Stepmother......................Libbyan Wilson
Father.............................Philip Berkowitz
Witch Wicked....................Gladys Swartz
Sandman.........................Ernest Martin
Angel.............................Peggy Yeager

PRODUCTION STAFF:

Director: Lillian Decker Masters
Technical Director: Clifton Steigelbauer
Assistant to the Director: Alice Cleveland
Student Director: Kathryn Allman
Stage Manager:  Clara Louise Slack
Assistant Stage Manager:  Jack Harkness
Business Manager:  Wanda Campbell

Costumes:  Mrs. William Weaks, Mrs. Hugh Wallace, Mrs. C. P. Kipp, Mrs. Howard Clare, Evelyn Richter, Frances McDaid

Stage Crew:  Mary Jane Savage, Sherrill Swartz, Frank Marrs, Dan Williams

Properties:  Mrs. J. H. Beasley, Mrs. Howard Clare, Mrs. Warren Miller, Mrs. John Dailey, Mrs. William Sills, Richard Kirk, Betty Rogers, Joan Sedgwick, Bernice Kintz, Juanita Hamm

Lights:  Mary Margaret Cutshall, Bud Deagan, Frank Briggs

Sound:  Mary Jo Ringo, Paula Grether

Make-up:  Mrs. Richard Young, Mrs. Herman Ermisch, James Hawker, Jane Martin, Naomi Wolfe

Dressing Rooms:  Mrs. Charles Connelly, Mrs. Ralph Tirey, Mrs. Henry Hanley, Mrs. Frank Fulke, Mrs. John Walsh

SCENES:

Act I  The Woodcutter's Hut
Act II  The Great Rock in the Forest
Act III  The Witch's House

MUSIC:

Glenn High School under the direction of Mr. Rudolph Jeffers

Concannon High School under the direction of Mary Sharp

Sarah Scott Girls' Glee Club
CRAZY CRICKET FARM

TIME: February 8, 9, 1939
PLACE: Sycamore Theatre
PROLOGUE:

The Family Album: Director, Margaret Mitchell

CAST:

Grandma Tasket.................Florence Edwards
Joy...............................Joan Utterback
Jill...............................Dorothy Rose Annakin
Jack...............................Ted Watts
Reuben............................Tommy Kelly
Aunt Minerva.....................Juanita Hamm
May Tasket.......................Clara Louise Slack
Henry Tasket.....................Weir Richard Kirk
Whoops............................Al Larr
Tina...............................Jean Cromwell
Burford.........................George Arthur Foulkes
Bettina Marlow....................Alice Cleveland

PRODUCTION STAFF:

Director: Lillian D. Masters
Set Designer: Clifton Steigelbauer
Stage Manager: John Voigt
Assistant Stage Manager: Jack Harkness
Stage Crew: William Terril, Mary Margaret Cutshall,
Joan Sedgwick, Paula Grether, Gynelle
Bryson, Bill Shearer, Billy Wilson,
Charles Fausett, Eddie Melvin, Jack
O'Connell, Ross Ford

Property Crew: Clara Louise Slack, crew head; Mary
Jo Ringo, Ed Ax, Libbyann Wilson,
Bernice Kintz, Marian Perry, Mary
Smith, Dymple Burns

Assistant Business Manager: J. P. Briggs
Light Crew: Louis Hart, crew head; Jimmy Durham, Mary Jane Todd, Henrietta Anderson

Costume Crew: Cledia Smallwood, crew head; Betty Rogers, Pearl Gibson, Lois Forbeck, Bernedine Lewis

Head Usher: Martha Yeager

Publicity: Frances McDaid, Katherine Alman, Weir Richard Kirk

Make-up Crew: Katherine Alman, crew head; Evelyn Frost, Charlotte Albert, Harriet Brennen, Alberta Amberger, Margaret Ann Bubeck, Mary Margaret Robinson

Sound Crew: Helen Hirt, crew head; Pat Krackenberger, Crystal Clapp, Louise Hitt

SCENES:

Act I

Scene 1 The kitchen of the old Tasket farmhouse, late afternoon
Scene 2 Same, an hour later; it is dusk.

Act II

Scene 1 Echo Well, the next afternoon

Act III

Scene 1 The kitchen, fifteen minutes later

MUSIC:

College Orchestra under the direction of Arthur Hill.
### PINOCCHIO

**TIME:** October 14, 15, 1939

**PLACE:** Sycamore Theatre

**CAST:**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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</thead>
<tbody>
<tr>
<td>Pinocchio</td>
<td>Jack Dailey</td>
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<tr>
<td>Geppetto</td>
<td>Booth Turner</td>
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<tr>
<td>Fire Eater</td>
<td>Charles Schuster</td>
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<tr>
<td>Candlewick</td>
<td>Joe Peterson</td>
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<tr>
<td>The Fox</td>
<td>Joan Sisson</td>
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<tr>
<td>The Cat</td>
<td>Alice Moore</td>
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<tr>
<td>The Blue Fairy</td>
<td>Betty Cummins</td>
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<tr>
<td>Blue Eyes</td>
<td>Jerry Weddle</td>
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<tr>
<td>Sky Blue</td>
<td>Dorothy Martin</td>
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<tr>
<td>Deep Blue</td>
<td>Joan Elliott</td>
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<tr>
<td>Pale Blue</td>
<td>Lois Ann Frazier</td>
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<tr>
<td>Baby Blue</td>
<td>Mitzi Kerr</td>
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<tr>
<td>Midnight Blue</td>
<td>Barbara Temple</td>
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<tr>
<td>Light Blue</td>
<td>Joanne Weddle</td>
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<tr>
<td>Azure Blue</td>
<td>Joan Adamson</td>
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<tr>
<td>Sunset Blue</td>
<td>Nancy Wright</td>
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<tr>
<td>The Owl</td>
<td>George Chagaris</td>
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<tr>
<td>The Crow</td>
<td>Mary Yansky</td>
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<tr>
<td>The Talking Cricket</td>
<td>Warren Brewer</td>
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<tr>
<td>Harlequin</td>
<td>Bob Halsey</td>
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<tr>
<td>Columbine</td>
<td>Linda Wohfeld</td>
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<tr>
<td>Punchinello</td>
<td>Robert Keith</td>
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<tr>
<td>The Falcon</td>
<td>Mary Nell Nickless</td>
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<td>The Driver</td>
<td>John Connelly</td>
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<tr>
<td>Hookey</td>
<td>Billy Acwineel</td>
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<tr>
<td>Lazy</td>
<td>Gordon Nehf</td>
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<tr>
<td>Meany</td>
<td>Jerome Budenz</td>
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<tr>
<td>Dummy</td>
<td>Byron Brentlinger</td>
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<tr>
<td>Squirt</td>
<td>Dicky Dickinson</td>
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<tr>
<td>Late</td>
<td>Jimmy Beard</td>
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<tr>
<td>Toughy</td>
<td>Mickey McCabe</td>
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<tr>
<td>Shorty</td>
<td>Eddie McCabe</td>
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<tr>
<td>Lately</td>
<td>Billy Dyer</td>
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<tr>
<td>Butch</td>
<td>Harry Maris</td>
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<tr>
<td>Noisy</td>
<td>Jimmy Coffman</td>
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<td>Balloon Man</td>
<td>George Chagaris</td>
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<tr>
<td>Flower Girl</td>
<td>Joan Elliott</td>
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<td>Ticket Man</td>
<td>Joan Connelly</td>
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<tr>
<td>Beggar Woman</td>
<td>Barbara Temple</td>
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<tr>
<td>Blind Woman</td>
<td>Mary Yansky</td>
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<tr>
<td>Sister</td>
<td>Dorothy Martin</td>
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<tr>
<td>Brother</td>
<td>Sonny Kerr</td>
</tr>
</tbody>
</table>
PRODUCTION STAFF:

Director: Lillian D. Masters

Play Chairmen: Mrs. John Grogan, Mrs. Charles Connelly, Mrs. Frank Fuller

Business Manager: Wanda Campbell

Technical Director: Robert Ratcliffe

Set Designer: Clifton Steigelbauer

Directorial Assistant: Juanita Hamm

Stage Manager: Clara Louise Slack

Assistant Stage Manager: Jack Harkness

Stage Crew: Ted Watts, Paula Grether, Gloria Milligan, Jack Graff, George Arthur, Foulkes, Bob Kreager, Marjorie Front, Joe Carr, Marion Jasperson

Light Crew: Eddie Melvin, Libbyann Wilson

Property Crew: Mrs. Oscar Rutledge, Chairman; Mrs. W. A. Sills, Mrs. J. R. Peterson, Mrs. John H. Beasley

Sound Crew: Mary Jane Todd, Chairman; Mrs. John H. Beasley, Mrs. William Myers

Costumes: Mrs. William Weaks, Chairman; Mrs. Hugh Wallace

Programs: Mrs. Herman Ermisch

Orchestra: Mrs. Francis Crawford

Set Designs: Clifton Steigelbauer, Rolla Farmer

SCENES:

Act I

Scene 1 Geppetto's Carpenter Shop
Scene 2 Outside the Great Puppet Theatre
Scene 3 Dressing Room in the Great Puppet Theatre
## Act II

<table>
<thead>
<tr>
<th>Scene 1</th>
<th>Scene 2</th>
<th>Scene 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Deep Dark Woods</td>
<td>At the Home of the Blue Fairy</td>
<td>The Land of Boobies</td>
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</tbody>
</table>

## Act III

<table>
<thead>
<tr>
<th>Scene 1</th>
<th>Scene 2</th>
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</thead>
<tbody>
<tr>
<td>Inside the Dog Fish</td>
<td>The Little Hut</td>
</tr>
</tbody>
</table>
PETER PAN

TIME: December 9, 10, 1939

CAST:

Nana........................................Jack Harkness
Michael.....................................Jimmy Adamson
Mrs. Darling................................Libbyann Wilson
John..........................................J. B. Frye
Wendy........................................Joan Utterback
Mr. Darling..................................Louis Hart
Peter Pan....................................Jimmy Durham
Liza...........................................Jackie Hannah

THE LOST BOYS

Slightly Soiled............................H. E. Front
Tootles......................................Billy Whalen
Curly.........................................Lex Cavins
First Twin...................................Billy Weaks
Second Twin.................................Bobby Dickinson
Nibs...........................................Hugh Wallace
Wob............................................Tommy Scott
Whistle.......................................Bobby Marrs
Captain Hook...............................Leon Fougnies

PIRATES

Starkey......................................Don Pelkey
Smee..........................................Joe Miller
Mullins......................................Edward Ax
Jukes.........................................Bill Kruzan
Cecco.........................................Gene Moore
Noodler.....................................Dick Nicoson
Whibbles....................................Billy Lockhart
Cockson.....................................Skander Nasser

REDSKINS

Tiger Lily.................................Patty Campbell
Maidens and Braves......................Hans Heinecke, Robert Ray, George Eck, Billy Harrison, Carol Cottom, Carly Kruzan, Emmogene Wright, Florence Myers, Sondra Wright, Fay Kadel, Buddy Holstein, Billy Jones, Donald Phillips
PRODUCTION STAFF:

Director: Lillian D. Masters
Play Chairman: Mrs. Oscar Baur
Business Manager: Wanda Campbell
Technical Director: Robert Ratcliffe
Student Director: Clara Louise Slack
Stage Manager: Clifton Steigelbauer
Stage Construction: Ernest Bell, Warren Brewer, Mary Whalen, Peg Schrepferman, Henrietta Brewer
Scene Decoration: Tom Trimble, George Chagaris, Mary R. Hurt, Dorothy Montgomery
Lights: Tommy Kelly, Mary Jo Ringo, Ted Watts, Betty Rogers, Kenneth Payne
Aerial Crew: Bob Kreager, Bud Huffman, Bernard Phelps
Properties: Jack Graff, George Foulkes, Billy Lockhart, Tom Kersey, Lillian Heding
Committee: Mrs. O. R. Rutledge, Mrs. John Beasley, Mrs. J. R. Peterson
Sound: Marjorie Watson, Margaret Kehur, Dorothea Meyers
Costumes: Mrs. William Weaks, Mrs. Hugh Wallace, Gynelle Bryson, Louise Durham, Helen Daggy, Martha Powell Hains, Bea Scheck
Make-up: Paula Grether, Crystal Clapp, Mary Nell Nickless, Mary Jane Savage, Mary K. Lonius, Betty Cummins
Committee: Mrs. Richard Young, Mrs. William Myers, Jr.
Costume Designs: Marlin McClintock
Programs: Mrs. Herm Ermisch

SCENES:

Act I The Nursery in the Darling Home
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THE GHOST OF MR. PENNY

TIME: February 3, 4, 1940

PLACE: Sycamore Theatre

CAST:

Lewis ........................................ Stephen Cornell
Tommy ........................................ Ira Welborn
Sally .......................................... Elizabeth Ann Willis
Ellen ........................................... Mary Frances Watts
Horace ......................................... Billy Lockhart
Rag ............................................. Rosemary Tatlock
Tag ............................................. Eddie McCabe
Bill ............................................. Robert Ratcliffe
Phinneus ..................................... George A. Foulkes
Mr. Jenkins .................................. Eddie Melvin
Mr. Simmons .................................. Wayne Fuson

PRODUCTION STAFF:

Director: Lillian D. Masters

Technical Director: Robert Ratcliffe

Stage Manager: Clara Louise Slack

Set Decorator: Clifton Steigelbauer

Business Manager: Wanda Campbell

Play Chairmen: Mrs. John Grogan, Mrs. Charles Connelly, Mrs. Howard Clare

Scenery: John White, Betty Rogers, Mary Schumacher,
Betty Rose Hall, Linda Blair, Martha Jenks,
La Rita Stalts, Leon Fougines

Properties: Mary Jo Ringo, Juanita Hamm, Joe Miller,
Julia Mitchell, Martha Powell, Miriam Jenks, Mary Whalen, Mrs. J. R. Peterson,
Mrs. John Beasley, Mrs. O. R. Rutledge

Lights: Paula Grether, Crystal Clapp, Martha Ann White, Jack Graff
Saturday Afternoon:

Thornton School
Director: Ralph G. Miller

Rankin School
Director: Ralph G. Miller

Otter Creek High School
Director: Charles Letsingeo

The Old Coach House of the Penny Estate on an afternoon in autumn

The living room of the Penny Mansion after dark that night

The Old Coach House, the next morning

Costumes: Mrs. C. P. Kipp, Mrs. William Weaks, Mrs. Hugh Wallace, Dorothy Nell Montgomery, Mary Staggs, Edith Dooley, Lorraine Scharenberger, Mary Rouser, Margaret Kechner

Make-up: Mrs. Richard Young, Mrs. William Myers, Jr., Mary Margaret Cutshall, Gynelle Bryson, Mary Nell Nickless, Kathryn Boswell, Betty Atcheson, Jane Thomas, Patty Campbell

Sound: Peg Schrepferman, Mary Jane Savage, George Chagaris

Orchestra: Mrs. Frank Crawford

Programs: Mrs. Herman Ermisch

SCENES:

Act I
The Old Coach House of the Penny Estate on an afternoon in autumn

Act II
The living room of the Penny Mansion after dark that night

Act III
The Old Coach House, the next morning

MUSIC:

Saturday Morning: Thornton School
Director: Ralph G. Miller

Saturday Afternoon: Rankin School
Director: Ralph G. Miller

Sunday Afternoon: Otter Creek High School
Director: Charles Letsingeo
TOM SAWYER

TIME: November 9, 10, 1940
PLACE: Sycamore Theatre

CAST:

Tom Sawyer.......................... J. B. Frye
Sid Sawyer............................ Malan Saxon
Aunt Polly............................. Betty Atcheson
Alfred Temple........................ Tommy Calvert
Joe Harper............................ Donald Pelkey
Huckleberry Finn.......................... Billy Lockhart
Schoolmaster Dobbins.................. Richard Oglesby
Becky Thatcher........................ Lois Ann Frazier
Amy Lawrence.......................... Rosemary Tatlock
Susan Harper.......................... Peggy Yeager
Gracie Miller.......................... Charlotte Walton
Jane Hardin.......................... Betty Caye Burns
Little Sister........................ Mary Helen Durham
Drusilla Benton....................... Peggy Crawford
Ben Rogers.......................... Hubert Dreyfus
Jeff Thatcher........................ Billy Kunkler
Jim Hollis............................ Ray Shephard
Dr. Robinson........................ Jack Hill
Injun Joe............................ Ross Ford
Muff Potter.......................... Eddie Melvin
Miss Carney.......................... Kay Martin
Defense............................... George Roll
Sheriff............................... Jim Carney
Mrs. Walters.......................... Virginia Bays
Raggedy............................... Ed Cowan
Prosecutor........................ J. W. Winans
Mrs. Thatcher........................ Miriam Jenks
Preacher Walters....................... Ed Ax
Mrs. Harper.......................... Anne Trimble
Judge Thatcher........................ Neal Robbins

PRODUCTION STAFF:

Director: Lillian D. Masters
Technical Director: Clifton Steigelbauer
Business Manager: Wanda Campbell
Student Director: Mary Margaret Cutshall
Stage Manager: Ed Ax

Play Chairmen: Mrs. F. M. Crawford, Mrs. J. R. Peterson

Stage Crew: Jerry Liston, Joe Allison, Wallace Martin, Mary Schumacher, Mary Jane Savage, Miriam Jenks, Virginia Bay, Frank Boxell

Fly Crew: Edward Bruce, Earl Carmichael

Costumes: Peg Schrepferman, Linda Blair, Mary Jane Wise, Wanda Rector, Julia Mitchell

Committee: Mrs. Frank Dolian, Mrs. Lawrence Joseph

Properties: Daede Ingram, Betty Rose Hall, Madge Collings, Earl Shagley

Committee: Mrs. Frank Fulke, Mrs. William Weak

Sound: C. W. Faust, Jean Isaac, Martha White

Make-up: Katherine Alman, Martha Day; Marilyn Pendergast, Libbyann Wilson, Martha Bartley, Pat Tibbs

Committee: Mrs. Robert Ryan

Lights: Quentin McNary, Helen Biggins, Martha Powell, Hildegarde Koch

Assistant Student Director: Kay Martin

Programs: Mrs. C. M. Pendergast

Box Office: Mrs. John Dailey

Music: Mrs. George Hallock

MUSIC:

Saturday A. M. - Rankin School
Saturday P. M. - Thornton School
Director: Ralph G. Miller

Sunday - Wiley Music Department
Director: John Bright
Pollyanna and Jimmie Bean

Time: January 25, 26, 1941

Place: Sycamore Theatre

Cast:

Millie...................... Marilyn Wheeler
Janie....................... Jan Dooley
Ben......................... Tommie McCullough
Mary....................... Mary Ann Melvin
Johnny................... Jerome Budenz
Nancy....................... Barbara Faust
Aunt Polly.............. Peg Schrepferman
Pollyanna............... Mary K. Bingman
Jimmie Bean............. Bobby Marrs
John Pendleton........ John Shannon
Dr. Chilton............. Charles Cochran
Bleeker................ Max Meeker
Sodom )
Gomorrah(................ Themselves

Production Staff:

Director: Lillian D. Masters
Student Director: Marijo Ringo
Technical Director: C. Steigelbauer
Stage Manager: Eddie Melvin

Set Designs:
- Act I: Cliff Steigelbauer
- Act II: Tom Trimble

Business Manager: Wanda Campbell

Stage Crew: Eddie Melvin, head; Quentin McNary, Howard Grigsby, Billy Lockhart, Barbara Davis

Costume Crew: Betty Rose Hall, head; Marian Peck, Margie Grogan, Martha Ganott, Virginia Moore

Scenery: Miriam Jenks

Prop Crew: Ross Ford, head; Laverne Beeson, Marge Hallman, Betty Lee Ries, Tom Trimble
Light Crew: Daede Ingram, head; Mary Schumacher, Carolyn Keith

Sound Crew: Gynelle Bryson, head; Betsy Cane, Libbyann Wilson

Make-up Crew: Kathryn Alman, head; Wanda Rector, Helen Biggins, Martha Stranger, Marilyn Fendergast

SCENES:

Act I   Miss Polly Harrington's best parlor, a summer day

Act II  John Pendleton's Mansion, the next morning

Act III

Scene 1  Pendleton's Mansion
Scene 2  Pendleton's Mansion, a summer evening a year later

MUSIC:

Saturday Morning: Mrs. Amberger's Orchestra
Saturday Afternoon: State High School Orchestra
Director: Arthur Hill
Sunday Afternoon: Garfield High School
Director: Hanford Gilley
LITTLE DOG DOOLEY

TIME: March 22, 23, 1941
PLACE: Sycamore Theatre
CAST:

Mr. Dooley..........................Lloyd Sedgewick
Betty..................................Patty Ann Kilgore
Bobby.................................Hubert Dreyfus
Bunny.................................Joanne Weddle
Tommy................................Bobby McNeill
Janie.................................Alice Ann Meagher
Joe....................................Stephan Cornell
Annie.................................Dorothy Martin
Tat.....................................Jerry Lee Weddle
Toe....................................Ray Behagg
Miss Meany...........................Libbyann Wilson
Gus, The Policeman....................John Connelly
Bud....................................Rudy Harrison
Liza...................................Marijo Ringo
Mrs. Anders..........................Patsy Ruth Lloyd
Little Dog Dooley....................Jack Tully, Jr.
Fluffy.................................Othello II Masters
Maggie.................................My Maggie Harrison
Angelo Mio............................Tuxedo Junction Utterback
Spud.................................Cubby Lewis

PRODUCTION STAFF:

Director: Lillian D. Masters
Technical Director: Clifton Stiegelbauer
Student Director: Mary Adele Whalen
Business Manager: Wanda Campbell
Stage Manager: Howard Grigsby
Publicity: Mrs. Howard Clare
Stage Crew: Pete Allen, Helen Biggins, Betty Lou Ries, Betty Rose Hall, Martha Grigsby
Costumes: Mrs. Lawrence Joseph, Mrs. Frank Dolian
Make-up: Katherine Alman, Betsy Cane, Joan Sedgewick
Props: Marijo Ringo, Jimmie Durham, Barbara Davis, Billy Lockhart

Lights: Dorothy Montgomery, Bernie Phelps

Sound: Gynelle Bryson

SCENES:

Act I          Mr. Dooley's Pet Shop
Act II         The Anders Home
Act III        The Anders Home

MUSIC:

Saturday Morning: Deming School
Director: Audrey Lunstrom

Saturday Afternoon: Woodrow Wilson
Director: C. L. Fidler

Sunday Afternoon: Gerstmeyer
Director: Zelda Vaughn
ALADDIN

TIME: November 15, 16, 1941
PLACE: Sycamore Theatre

CAST:

Aladdin.....................Emil Taxay
Mother......................Fairy Jane Frazier
Camel......................Jack Moore & Jimmy Durham
Adora........................Jan Dooley
Kalissa....................Diane Ryan
Fruit Peddler................Tom Beall
Wazier......................Gail Howlett
Magician...................Harvey Work
Genie of the Lamp..........Bill Lockhart
Genie of the Ring..........Joe Stim
Sultan.....................Clayton Thomas
Dancing Girls...............Mimi Dooley, Barbara Harkness, Ann Harkness, Kay Merrill
Beggar.....................Fritz Taylor
Woman on Balcony..........Jean Cromwell
Goat Boy...................Tommy McCullough
Snake Charmer...............Billy Kunkler
Cloth Peddler...............Virgil Sneath
Litter Carriers............Hans Heinicke, Bob Ike, Jerry Budenz, Bob Keith

PRODUCTION STAFF:

Director: Lillian Masters
Assistant Director: Marijo Ringo
Student Director: Gynelle Bryson
Entire Production supervised by Robert W. Masters
Technical Director: Clifton Stiegelbauer
Business Manager: Mrs. John Dailey
Stage Crew: Manager, Bernard Phelps; Betty Cummins, Martha Stranger, Gaylord Hawkins, Marjorie Walsh, Bob Clark, Beverly Lowe
Costume Designs: Virginia Carpenter
Costumes: Mrs. Lawrence Joseph, Betty Marcum, Maxine Black, Mary Jo Riggle, Liz Eckerle, Charlotte Willison, Betty Rose Hall, Virginia Carpenter

Make-up: Mrs. Robert Ryan, Peg Schepferman, Doris Milholland, Barbara Berg, Rosemary Blackburn

Sound: Cecy Perry, Wanda Ramey

Lights: Herschel Ford, head; Jack Dailey, Marion Comin, Stephen Cornell

Properties: Miss Adelaide Prox, Maxine Perry, Becky Howe, Peg Seesburger, Jane Gasaway, Marion Lucas, Ruth Ann Schepferman, Martha Jean Gordon, Dasa Tatelman

Construction of Props: Howard Grigsby, Lorajean Doup, Martha Grigsby, Jerry Lutz, Al O'Mara

Orchestra: Mrs. George Hallock

SCENES:

Act I

Scene 1 The Market Place before Aladdin's House
Scene 2 Outside the Magic Cave

Act II

Scene 1 The Market Place
Scene 2 A Room in Aladdin's Palace - Bagdad

Act III

Scene 1 Aladdin's Palace - Morocco and Bagdad
Scene 2 The Same

MUSIC:

Saturday Morning: Mrs. Amberger
Saturday Afternoon: Thornton School - Mr. Miller
Sunday Afternoon: Wiley High School - Mr. Bright
MISS AMERICAN SPITFIRE

TIME: February 14, 15, 1942
PLACE: Sycamore Theatre

CAST:

Bridget........................Barbara Faust
Patrick..........................Tom Salb
Douglas..........................Tommy McGullough
William..........................Billy Kunkler
Robin..............................Rudy Harrison
Janie Fairchild..................Joanne Weddle
Lord Townsley....................Stephen Cornell
Araminta..........................June Ann Turner
Napoleon..........................Bobby Marrs
Mrs. Fairchild...................Carolyn Keith
Annabell Van Dyke..............Marilyn Wheeler
Lorraine Jackson................Anita D'Enbeau
Elizabeth Jones..................Polly O'Rear
Johnnie)
Bob ................................Billy Rippetoe
Mandy..............................Joan Adamson
Mrs. Jackson.......................Jean West

PRODUCTION STAFF:

Director: Lillian Masters
Technical Director: Cliff Steigelbauer
Student Director: Mary Schumacher
Stage Manager: Marion Comin

Stage Crew: Joe Stim, Hadassah Tatelman, Billy
Lockhart, Wanda Ramey, Richard Von
Nickell, Lorajean Doup, Virginia Pritchett,
Dorothy Parsons, Dorothy Rowe

Property Crew: Marjorie Walsh, Martha Ann Jeanne,
Ida Ruth Fortner, Mary Jo Riggle,
Thelma Boalbey

Lights: Helen Biggins, La Verne Beeson, Martha
Stranger
Sound: Elizabeth Eckerly, Rosemary McGuire

Costume Designer: Mary Schumacher

Crew: Virginia Lowe, Marjorie Wells, Rosemary Blackburn, Betty Jean Shade

Properties: Miss Adelaide Prox

Play Chairman: Mrs. John J. Walsh

Make-up: Mrs. Robert Ryan
ROBIN HOOD

TIME: April 18, 19, 1942
PLACE: Sycamore Theatre
CAST:

Wandering Minstrel..................... Joan Utterback
Robin Hood................................. John Vaughan
Friar Tuck.................................. George Tade
Little John................................ John Shannon
Alan-A-Dale.............................. Jack Hill
Will Scarlet.............................. Harvey Work
David of Doncaster..................... John Milholland
The Lady Marian......................... Rosemary Clark
Lady Jane.................................. Emily Henley
Dorothy.................................... Elizabeth Carroll
Lady-in-Waiting.......................... Alice Ann Meagher
Ruth........................................ Jean West
Nan.......................................... Marilyn Pendergast
Guy of Gisbourne....................... James Harmon
Sir Guy's Attendants................... Dick Cutler, Hans Heinecke, Bob Keith
The High Sheriff of Nottingham...... Bill Lockhart
Aid to Sheriff............................ Bobby Martin
Hugh........................................ Joe Stim
Soldiers.................................. Bill Tatlock, Pat Nunnally, David Mitchell, Bob LaFollette
The Bishop of Fairdale................ Gail Howlett
Sir Richard of the Lea................ Dick Nichols
Pages...................................... Mac Marks, Jerry Budenz
Court Jester................................ J. B. Frye
King Richard............................. Stephen Cornell

PRODUCTION STAFF:

Director: Mrs. Robert Masters
Student Director: Mary Schumacher
Technical Director: Marijo Ringo
Properties and Costume Supervisor: Beverly Lowe
Stage: Virginia Lowe, head; J. B. Frye, Martha Ann Jean, Bobbie Pryor, Dorothy Parsons, Joan Utterback, Jimmie Harris, Stephen Cornell,
Tommy McCullough, Bobby Marrs, Billy Kunkler, Bud Deagen

Lights: Maxine Perry, head; Hadassah Tatelman, Ida Ruth Forkner, Alice Crundwell

Sound: Laura Jean Doup

Music: Mrs. O. R. Rutledge, Eleanor Bilby

Properties: Miss Adelaide Prox, Mary Jo Riggle, head; Joe Stim, Jerry Lutz, Barbara Davis, Barbara Fisher, Shirley Abbot, Bonnie Perl

Costumes: Mrs. L. H. Joseph, Caroline Keith, Marian Lucas, Frances Drake, Martha Stranger, Dorothy Rowe

Make-up: Mrs. Robert Ryan, Peg Cleveland, head; Eleanor Loop, Martha Jean Gordon, Harriet Boling, Eleanor Brooks, Kathryn Alman, Cecy Perry

Ushers: Sea Scouts

MUSIC:

Saturday Morning: Prairie Creek School

Saturday Afternoon: Deming School
   Director: Mrs. Lundstrom

Sunday Afternoon: Honey Creek School
   Director: Martha Godwin
RIP VAN WINKLE

TIME: November 5, 6, 8, 1942
PLACE: Sycamore Theatre

CAST:

Judith (as a child) .......... Mary Ann Melvin
Judith (as a young lady) .... Patty Pfohl
Dame Van Winkle ............. Rose Marie Ridley
Alice .......................... Jean West
Wilhelm (as a boy) ............ Rudy Harrison
Wilhelm (as a young man) ... Jud Chrisney
Herman (as a boy) ............ Bob Marrs
Herman (as a young man) ... Bill Rogers
Nick Vedder .................... George Chagaris
Rip Van Winkle ................ Herb Mace
Derrick Van Slaus ............. Bob Halsey
Knickerbocker .................. Neal Van Ells
Rory .......................... Al Thompson
Otto .......................... Kenneth Spear
Swagger ....................... Charles Watson
Wo ............................ Bob Martin
Loon .......................... Billy Joe Lewis
Hudson ......................... Dick Cutler
Nub ............................ Jack Watson
Whiskerjaws .................... Pete Dix
Stiltskin ...................... Carl Collins
Gauderkin ...................... Stewart Rose
Women of Village .............. Ann Pfister, Joyce Maxwell, Patti Welch, Ann Crawford, Mary Ellen Boland, Angeline Chagaris
Children of Village .......... Ann Brant, Margarite Van Arsdale, Alice Nelson, Nancy Deaver, Sybil Wolfeld, Dorothy Budenz, Janet Gruenholz, Phyllis Wood, Sonnie Stuart, Jill Hill, Martha McCullough, Betsy Curry

PRODUCTION STAFF:

Director: Mrs. Robert Masters
Student Director: Martha Ann White
Technical Director: Bud Deagan
Set Designer: George LaBier
Stage Crew: Joan Utterback, Joyce Maxwell, Buddy Schoffstall, Jimmy Harris, Bob Marrs, Gail Howlett, Ann Pfister, Sue McNaught, Jean Cromwell

Lights: Rose Marie Fischer, Bill Lockhart, Herbert Armstrong, Joan Adamson

Properties: Eleanor Brooks

Costumes: Mrs. E. H. Melvin, Imogene Burnside

Make-up: Maxine Perry, Mary Jane Wise

Ushers: Wiley High School Students

SCENES:

Act I A small clearing near a village in the Catskill Mountains

Act II A place in the mountains

Act III Same as Act I

MUSIC:

Thursday: Deming School Troubadours

Friday: Garfield Orchestra

Saturday: Thornton Orchestra
MASTER SKYLARK

TIME: December 10, 11, 13, 1942

PLACE: Sycamore Theatre

CAST:

Nick Attwood ..................... Jerome Budenz
Cecily Carew ...................... Anita D'Enbeau
Gaston Carew ...................... John Vaughan
Margaret Attwood .................. Daede Ingram
Mr. Attwood ....................... Kenneth Spear
Others ......................... Billy Kunkler, Jim Kaufman, Jack Watson, Charles Watson, Gail Howlett, Bill Rogers, Margaret Rogers, Skip Martin, Omar Williams, Jackie Hanna, Toady Gibson, Charles Gaus, Stephen Cornell, Rudy Harrison, Richard Nichol, Wayne Brockreide, Margaret Monninger, Leslie Evinger, John Roedel, Lloyd Sedgwick, Jack Hill

PRODUCTION STAFF:

Director: Lillian Dexter Masters
Assistant Director: Maxine Perry
Technician: Martha Ann White, Gail Howlett
HUCKLEBERRY FINN

TIME: April 29, 30, 1943
PLACE: Sycamore Theatre

CAST:

Huckleberry Finn.............Billy Kunkler
Tom Sawyer....................Rudy Harrison
Aunt Sally Phelps.............Rosemary Ridley
Matilda........................Nancy Adamson
Mary Jane Wilks...............Joan Utterback
Susan Wilks...................Betty Gaye Burns
Jeanne Wilks..................Sally Alkire
Dr. Ben Robinson...............Stephen Cornell
The King.......................Bill Lockhart
The Duke.......................Virgil Basquetté
Mrs. Hothchiss.................Henrietta Brewer
Glorybelle.....................Joyce Maxwell
Jim..............................James Giglio
Liza.............................Patti Welch

PRODUCTION STAFF:

Director: Lillian D. Masters
Student Director: Mary Jane Wise
Technical Supervisor: Maxine Perry
Technical Director: Gail Howlett
Stage Crew: Gail Howlett, head; Ann Pfister, Barbara Kigin, Jack Watson, Joan Belden, Jean Cromwell, Rudy Harrison, Billy Kunkler
Prop Crew: Marjorie Cochran, Ruth Ann Macke, Dorothy Parsons, Katherine Fangman
Light Crew: Joan Adamson, head; Bob Marrs, Rose Mary Rucher
Costume Crew: Mickie Martin, head; Marjorie Wills
Make-up Crew: Jane McCamphell, head; Eleanor Lup, Virginia Carnes
Sound Crew: Marijo Ringo, head; Margaret Rogers
PLACE: The Louisiana village of Pikesville

TIME: Summer, About 1850.

SCENES:

Act I

Scene 1 A spot on the river bank
Scene 2 The dining-living room of Aunt Sally's home, afternoon

Act II

Scene 1 The same, the next morning
Scene 2 The same, late that night

Act III The same, the following morning

MUSIC:

Thursday: Group singing - Dorothy Clare
Friday: Concannon High School Choral Group
Sunday: Thornton Junior High Glee Club

USHERS:

Thursday: Garfield Dramatic Club
Friday: Thornton Junior High
Sunday: Y. M. C. A. Hostess Group
ALICE IN WONDERLAND

TIME: November 4, 5, 7, 1943

PLACE: Sycamore Theatre

CAST:

Alice.............................Anita D’Enbeau
Kitty..............................Penny Ryan
Red Queen.........................Mary Ellen Boland
White Queen......................Diane Ryan
White Rabbit.....................Ann Brant
Cook...............................Katharine Kearns
Duchess.........................Rose Marie Ridley
Cheshire Cat......................Mickey McCabe
Mad Hatter.......................Dick Cutler
March Hare........................Skip Martin
Dormouse.........................Pud Watson
Gryphon............................Eddie McCabe
Mock Turtle.......................James Harris
Knave of Hearts.................Jack Hutchings
Queen of Hearts................Barbara Kigin
King of Hearts...................Kenneth Spear
Ace of Hearts....................Sally Alkire
Queen of Spades...............Jane Harris
Queen of Clubs..................Joanne Weddle
Queen of Diamonds..............Meta Maxwell
Queen’s Attendants..............Janice Watson, Marilyn
Johnson

King’s Attendant.................Mickey Dan Buzash
Pack of Cards....................Marguerite Van Arsdale,
Ann Goodman, Janet Gruenholz,
Myrna Burgess, Marilyn Nale,
Carolyn Southcott, Mary
Angela Black, Mary Helen
Durham, Treva Goad, Kirby
Smith, Danny Lucas, Richard
Pierson, Jimmy Supp, Bob
Tooley, Don Hillbrant, Alvin
Pierson, Steve Smith

PRODUCTION STAFF:

Director: Lillian Decker Masters

Student Director: Shirley Peterson

Technical Director: John Vaughan
Play Chairman: Mrs. Alfred Cornell
Stage Manager: Gene McGlone
Stage Crew: Marguerite Chestnut, Shirley Campbell, Eleanor Smith, Sue Stewart, Margaret Rogers, Charles Watson
Properties: Peggy Hallock, head; Helen Wools, Barbara Cazee, Virginia Scheer, Jerry Roberts
Committee Chairman: Mrs. George Southworth
Lights: Helen Biggins, head; Jane McCampbell, Eleanor Lup
Music: Arranged and played by Bea Kondor
Costumes: Kathryn Fangman, head; Maude Thompson, Patsy Miller, Libbyann Burton
Committee Chairman: Mrs. A. E. McCourt
Make-up: Jean Bailey, head; Mickey Martin, Bobbie Shepard
Ushers:
November 4: Deming School Band
November 5: Thornton School
November 7: Central Catholic High School

SCENES:
Act I

Act II

Act III
The Courtroom. Alice's House.

MUSIC:
November 4: Garfield Orchestra
Director: Miss Nell Duncan
November 5: Thornton School
Director: Mr. Jerome Fougerousse

November 7: Warren Henderson's Junior Cadet Swing Band
Director: Mr. Warren Henderson
THE INDIAN CAPTIVE

TIME: February 17, 18, 20, 1944
PLACE: Sycamore Theatre
CAST:

Eleanor..........................June Ann Turner
Thomas............................Jerry Clark
Mrs. Lytell........................Virginia Burnett
Cornplanter......................Wallace Watkins, A. S.
Old Queen........................Jackie Hannah
Redbill.............................Jerry Budenz
Shining Leaves...................Dolores Crawley
Eagle Feathers...................Peggy Hallock
Many Bears.........................Ed Hertfelder
Deborah............................Janet Gruenholz
Winnebagie.........................John Vaughan
Pioneer Children...............Howard Mahler, Thomas
Mabley, Dolores Thorp,
Ann Bachman, Thomas
Keller, John Richardson

Indian Boys.......................Thomas Fisher, Fred
Wheeler, Charles Engle,
Don McKillop, Richard
Kesling, Billy Joe Louis,
Clifford Simpson, Steve
Smith

PRODUCTION STAFF:

Director: Lillian Masters
Student Director: Jamie Usrey
Assistant Student Director: Kathryn Fangman
Technical Director: John Vaughan
Stage Manager: Eric Bickley
Play Chairman: Mrs. John Walsh
Business Management: Mrs. Oscar Baur, Mrs. J. J.
Connelly
Stage Crew: Jane McCampbell, head; Jean Bailey, Shirley Peterson, Margaret Rogers, Betty Mundy, Evelyn Funkhouser

Properties: Walter Kline, head; Carol Carlson, Dee Coughlin, Dorothy Bilbey, Lora Keller

Sound: Bobbie Prior, head; Marguerite Chestnut, Rosemarie Pilsitz

Lights: Dorothy Parsons, head; Shirley Campbell, Bette Heywood, Eleanor Lup

Costumes: Bertie Clark, head; Helen Dougherty, Treva Hibbs, Alice Swaim

Make-up: Marjory Wells, head; Betty Elmore, Marjorie Baker, Cleo Grubbs, Dorothy Bilbey, Marcella Querry, Rosemary Seal

Music: Mrs. Harold Harrison

SCENES:

Act I Clearing in the forest, near Plum Creek, Pennsylvania, 1799

Act II Near Lookout Rock, outside Cornplanter's Village

Act III The same, eight months later
MR. PEPPER'S PENGUINS

TIME: April 20, 21, 23, 1944
PLACE: Sycamore Theatre
CAST:

Mrs. Pepper.......................... Rose Cheaja
Jane..................................... Kent Hubbard
Bill..................................... Mickey McCabe
Express Man........................... Bill Davison
Mr. Pepper............................. Lloyd Sedgwick
Mrs. Rose.............................. Rose Marie Ridley
Mr. Greenbaum (Thursday & Sunday) . Herb Lupescu
Mr. Greenbaum (Friday)............... John Vaughan
Theatre Manager...................... Gail Howlett
Opera Singer......................... Alice M. Harrington
Accompanists.......................... Robert Mann
First Dancer........................... Audrey Osterhage
Second Dancer........................ Elsie Mae Sedgwick
Admiral Drake........................ Richard White
Captain Cook.......................... Richard Kesling
Greta.................................. Bunny Baur
Penguins.............................. Ronald Alexander,
Mary Helen Durham, Nancy
Adamson, J. P. Kinser, Tom
Ridley, Walter McCullough,
Bob Surtees, Richard Williams

PRODUCTION STAFF:

Director: Lillian Masters
Student Director: Libbyann Burton
Assistant Student Director: Peggy Hallock
Technical Director: John Vaughan
Stage Crew: Dorothy Parsons, head; Elnora Swaim,
Maxine Ray, Rose Marie Pilsitz, Jane
Hamilton, Bertie Clark, Marguerite
Chestnut
Properties: Alice Swaim, head; Lora Gail Keller,
Hazel Miller, Betty Ferree, Virginia
Stork
Sound: Eleanor Lup, head; Bobbie Prior, Henrietta Brewer, Betty Roach, Martha White

Lights: Shirley Peterson, head; Ed Hertfelder, Carol Carlson, Virginia Burnett, Rosemary Seal

Costumes: Dee Coughlin, head; Bonnie Ritter, Lee Hinman, Dorothy Bilby

Make-up: Margaret Rogers, head; Treva Hibbs, Alice Moore, Sara Council

PLACE: Stillwater, U. S. A.

TIME: Now

SCENES:

Act I Home, 432 Proudfoot Avenue

Act II

Scene 1 Still at home, several months later
Scene 2 Home later that night
Scene 3 In the theatre

Act III Back Home
MARCO POLO

TIME: November 9, 1944

PLACE: Hippodrome Theatre

CAST:

Young Marco Polo ................. Carl BeDell
Donata ................................... June Ann Turner
Nicalo Polo .......................... Mahlon Saxon
Maeffe ................................ Josh Gossman
Aunt Angela ............................ Marga Lee Carta
Trumpeter ............................. Bill Helton
Citizens ................................. Nancy Vidal, Helen Bennett, Jane Lee Adams, Shirley Rogers, Joan Montagu, Gail Straughen

Chief Oppadai ....................... Charles Watson
Zarza ................................. Jack Watson
Princess ............................... Mary Rose Burle
Guards ................................ John Senters
Sen-chu ................................ Thomas Keller
Empress ................................. Marilyn Pendergast
Kublai Khan .......................... Jimmy Hughes
Dragon Slave .......................... Polly O'Rear
Chinese ................................. Eleanor Cox, Susie Wallace, Bill Jeffries, Barbara Joan Morris, Florence Himlichhoeffer

Sailors ................................. Fred Wampler, Bennie White, Melvin Smith

PRODUCTION STAFF:

Director: Jane Hazledine

Script Holder: Rosemary Clare

Stage Crew: Mary Frances Ryan, Stephen Cornell, Bill Hilton, Betty Valentine, Jack Dailey

Costumes: Mrs. James Swango, chairman; Mrs. William Weak, Mrs. John Walsh

Properties: Mrs. John H. Beasley, chairman; Mrs. William Adams
Make-up: Mrs. Warren Williams, chairman; Mrs. Richard Young, Mrs. O. R. Rutledge

Play Chairmen: Mrs. Alfred Cornell, Mrs. John J. Connelly, Mrs. Emerson Bland
THE BLUE BIRD

TIME: May 17, 1945
PLACE: Hippodrome Theatre

CAST:

Light....................Marion Hastings
Fairy....................Marilyn Ellis
Bread....................Harry Wunker
Fire....................Dorothy McCarty
Sugar....................Pat Porter
Water....................Juanita Jennings
Nick....................Mary Price
Others....................Carolyn Pierce, Mary Ann Marshall, Stewart Johnson, Mary Votoes, Jim Adami, Barbara Krise, Stephen Cornell, Barbara Garrison, Joan Richardson, Janet Hedges, Rosemary Sprague, Libby Campbell, Rupert Jones, Anna Boshall, Margaret Heath, Bonnie Oliver, Elaine Abernathy, Shirley Edwards, Rosie Clare, Susie Spear, Verna Kennedy, Carolyn Gillis, Mary Frances Ryan, Virginia Lowe, Martha Reynolds, Shirley Baldridge, Priscilla Bukenhofer, Pat Wilson, Zoe Ann Miles, Peggy Yeager, Donna Slinkard, Peggy Van Borssum, I. E. Hill, Katherine Kerins, Delight Mace, Jerry Budenz, Hubert Dreyfus, Bob Pair, Dorothy Jackson, Virginia Lane, Peter Morris, Mary Ellen Dayer, Betty Jane Brown, Leah McCammon, Janice Cline, Tom Phipps, Mary K. Bingman, Mary K. Hang, Joanne Belden, John Hughes, Victoria Tyler

PRODUCTION STAFF:

Director: Miss Winifred Ray

Music and Dancing: Mrs. Harold Harrison, Rosie Clare, Verna Kennedy

Student Directors: Peggy Hallock and Martha Reynolds

Costumes: Miss Jennie Kelly of Wiley Faculty
WIZARD OF OZ

TIME: November 15, 16, 18, 1945

PLACE: Sycamore Theatre

CAST:

Dorothy.........................Patty Ann Smith
Toto.......................... Dickie Ainsworth
Witch of the North.............Mary Frances Watts
Scarecrow.......................Bob Powers
Tin Woodman.....................Carl Bedell
Lion.........................Malcolm Baker
Guardian of the Gates...........Gene Simmonds
Witch of the West...............Mary Ellen Boland
Wizard of Oz.....................Bill Davison
Glinda the Good...............Marianne Fisbeck
Floria..........................Zianna Nasser
Voice.........................Margaret Cornell
Munchkins......................Roland Ascherman, Bob
Stewart, Bob Surtees, Sonny
Smith, Richard Roberts, Robert
Smith, Ralph Smith, Richard
Wellman, Wayne Little, James
Clayton, Johnnie Hackett

Winkies.........................Mary Jo Roberts, Margie
All, Delight Mace, Jane Nehf,
Ann Nuttall, Judy Jackson, Sandra
Holland, Karen Bedwell, Carol
Hollingsworth, Mary Lynn All,
Karemna Storm, Dorothy Haur,
Shirley Lotham, Rose Marie
Findley, Carol O'Rear, Sandra
Stiles, Ann Waterman

Glinda's Attendants.............Margie All, Lorene Jones,
Jeanne Storm, Barbara Cleverly,
Boxie Groth, Diane Wakeman, Dorothy
Moore, Sue Manning, Barbara Kyle.

PRODUCTION STAFF:

Director: Lillian D. Masters

Student Director: Alice Ann Meagher

Technical Director: Cliff Stiegelbauer

Stage Manager: Mary Ellen Moore

Assistant Stage Manager: Daniel M. Sekulovich

Properties: Betty Moore, Nancy Slinkard, Mary Ann Holms, Jack Peck, Donna Slinkard, Sue McNaught, Jerry Roberts

Sound: Barbara Sanford, Joanne Ellis, Rose Louise Schaeffer

Lights: Carol Carlson, Thelma Longley, Ted Watts

Costumes: Kitty Sterwalt, Elaine Thompson, Pat Jockel, Louise Fowler, Rosie Fisher

Music: Jim Boyle, Roz Gheaja

Dances: Bertie Clark

Special Effects: Ellen Diehl, Mary Nasser

Make-up: Wanda Wright, Selma Nasser, Shirley Pollock, Jean McCrocklin, Mary Jane Hyatt, Mabel Finley, Jimmie Burnett, Martha Front, Roz Gheaja

SCENES:

Act I

Scene 1  Munchkin Farm
Scene 2  Edge of forest on road to Emerald City

Act II

Scene 1  Throne Room in Palace of Emerald City
Scene 2  Kitchen in the castle of the Wicked Witch of the West

Act III

Scene 1  Same as Act II, Scene 1
Scene 2  Throne Room in Glinda the Good’s Palace
RADIO RESCUE

TIME: January 31, February 1, 3, 1946
PLACE: Sycamore Theatre

CAST:

Sparky......................... Don Hamrick
Jill............................ Ann Brant
Martha......................... Mary Helen Durham
Lena............................. Marguerite Van Arsdall
Bud.............................. Bob Surtees
Miss Fetterling................ Mary K. Bingman
Miss Carr...................... Barbara Harkness
Quinn........................... Jim Hawker
Brakeman....................... Bob Weber
Engineer....................... Rudy Harrison
Mrs. Horton.................... Carol Carlson
Mike Hoolihan................ Jack Bindley

PRODUCTION STAFF:

Director: Lillian Masters
Student Director: Jim Hawker
Assistant Student Director: Carol Carlson
Technical Director: Cliff Steigebauer
Play Chairman: Mrs. Charles Ray
Stage Crew: Alyce Mulvaney, Stage Manager; Shirle Cultice, Ellen Diehl, Mary Nasser, Louise Miller, Dorothy Russell, J. B. Frye, Alan Summers
Properties: Phyl Becker, head; Martha All, Dorothy Annakin, Gail Roberts, Wade Brown, Don Marshall
Committee Chairman: Mrs. Parker Bitner
Sound: Bertie Clark, head; Jean Bailey Campbell, Marcheta Hemenway, Roz Gheaja
Programs: Kiki Chagaris
SCENES:

Act I  
Night. Corner of attic of the Orphan's Home

Act II  
Next afternoon. Interior of an abandoned mill

Act III  
Night. Embankment near railroad trestle at the washout.
DANIEL BOONE

TIME: 3 Performances beginning April 27, 1946

PLACE: Sycamore Theatre

CAST:

Daniel Boone..............Jack Moore
Israel Boone..............Joe Shopmeyer
Jemima Boone..............Polly O'Rear
Richard Appleby..........Joe Edwards
Flanders Appleby.........Dick Settle
Fanny Appleby.............Lois Marschinier
Mrs. Appleby..............Eleanor Kapera
Tom Hancock, Sr..........Alan K. Summers
Mrs. Hancock..............Angeline Chagares
Tom Hancock, Jr..........Pete Dix
Hardy Goodfellow..........John Whitaker
Chief Blackfish...........Adrian Rehner
King Moluntha............Emmet Hardiman
Grey Eyes................Alyce Mulvaney
Yellow Flower.............Jean Bender
Sharp Nose...............Mabel Finley
Lone Boy................Donald Hamrick
Big Arrow................George Lowe
Wild Cat................Douglas Kelshaw
British Agent)
Blue Bear................Eric Bickley
Falling Leaf..............Dick Wellman
White Leaf................Charles Baier
Bounding Bear.............T. O. Trimble
Little Warrior...........J. B. Frye
Whispering Wind..........Skip Martin
Eagle Boy................Jerry Clark
Spotted Snake.............Jack Bindley
Indian Boys............Joe Bondi, Jim Bondi,
                      Jack Bondi, Don Shepherd,
                      Billy Jackson, Jerry
                      Rainbolt, Dick Williams
Pioneer Children.........Carol Hollingsworth,
                      Karen Bedwell

PRODUCTION STAFF:

Director: Lillian Masters

Student Director: Bernard Phelps
Technical Director: Cliff Stiegelbauer
Stage Manager: Virginia Burnett
Stage Crew: George Foulkes, Gail Roberts, Pat Phillips, Ellen Diehl, Joanne North, Mary Blower
Props: T. O. Trimble, head; Eleanor Kapera, Rose Nachsteller, Shirley Cultice, Pat Keigley, Thelma Langley
Costumes: Imogene De Wesse, head; Dorothy Annakin, Eileen Irons, Emily Newman, Terry Sufak, Elizabeth Weidner
Sound: George Payne, head; Forette Lafollette
Lights: Bob Jerry, head; Alice Ann Meagher, Eddie McCabe
Make-up: Bill Davison, head; Jane Ann Price, Martha Hardaway, Kitty Stirwalt
Dancing: J. B. Frye and Skip Martin
Music: Jim Boyle and Bertie Mitchell
Programs: Violet White
MYSTERY AT THE OLD FORT

TIME: October 25 and 26, 1947
PLACE: Sycamore Theatre
CAST:

Spy.........................Bob Ray
Policeman Ed................Jim Clay
Policeman Jim...............Don Williams
Chief Charlie Horse.........John Chulay
Lizzie......................Emily Henley
Dick Bishop................John Irwin
Barbara Bishop.............Mary Ellen Schabel
Henry.......................Bobby Hall
Dr. Hammond...............Bob Crawford

PRODUCTION STAFF:

Director: Mrs. Masters
Technical Director: Gladys Rohrig
Business Manager: Howard Grigsby
Play Chairman: Mrs. Cornell
Student Director: Olga Alfreff
Assistant: Eddie McCabe
Stage Manager: Martha White
Assistants: Jo Hudson, Gene Moore
Lights: John Diehl, Jo Hudson, Bob Jerry
Costumes: Pat Bresett, Peg Cornell
Properties: Martha White, Fred Bonniwell, Everne Horace
Sound: Alan Summers
Make-up: Thelma Langley, Don Sachrieder
SCENES:

Act I  Converted Stone Fort
Act II
  Scene 1  Same as Act I
  Scene 2  Subterranean Passage
Act III  Same as Act I
THE EMPEROR'S NEW CLOTHES

TIME: January 17 and 18, 1948
PLACE: Sycamore Theatre

CAST:

Mong.......................Jane Eck
Tsein......................Mary Alice Bayh
Ling.......................Eddie McCabe
Fah.......................Glenn Sagraves
Old Man...................Bob Crawford
Gong Boy Twins............David and Bruce
                        Strupp, Stephen and Howard
                        Berkowitz, Robert and Ralph
                        Smith

Emperor...................John W. Vaughan
Great Han.................Bill Rogers
General....................Earl Howle
Empress...................Florette LaFollette
Weavers...................Barbara Bays, Melvin
                        Smith, Hilda Haddix, Alice Cable,
                        Bob Redman, Bill Boyle

Children...................David Canine, Walter
                        Leroy Wilson, Jimmy Smock, Nancy
                        Woodworth, Tommy Thomson, Carolyn
                        Sue Berry, Barry Bruner, Mary
                        Jane Lovelace, Carmilla Rodie, Woody
                        Woodworth, Billy Du Shane, Judy
                        Watkins

Handmaidens...............Catherine Smock, Jeannie
                        Wright, Nancy Riggs, Catherine
                        Berkowitz, Lucia Eck, Katherine
                        Nasser, Phyllis Cheek, Jane Hazeldine

Attendants...............Mimi Schloss, Sara Lou Reed,
                        Nancy Van Gilder, Mary Ellen Schabel,
                        Kathleen Bohn, Kathy McCoach, Rita
                        Green, Donna Wilson, Judy Smith,
                        Ginny Annakin, Mary Lynn All, Sharon
                        Oaks, Mary Ann Gbur, Gretchen Pugh

Flagbearers..............Billy Russell, Jerry
                        Einstandig, Ernest Davidson, Don
                        Henry

Emperor's Heralds........Michael McCormick, Ronnie
                        Waltermire

Soldiers...................Buddy Bruner, Bill Welch
Narrator..................Gloria Dunlap
ZAR.......................Marvin Gottlieb
ZAN.......................Cliff Simpson
CAST FOR PARADE:

Clown......................... Alan Summers
Bird Carrier.................... Don Williams
Ribbon Dancer................ Catherine Berkowitz
Lantern Carrier................ Martha White
Flower Girl...................... Nancy S. Riggs
Umbrella Girl................... Delight Devine
Tray Bearer..................... Donna K. Riggs
Mandarin....................... Jim Clay
Dragon......................... Floyd Gibbons, Kenny Palmer, Ronnie Slover, Wilford Fogg, Bobby Hall, Mack Webster
Orchestra....................... Katherine Reik, Mary L. Watson, Dorothy Anderson, Sandra Bennington
Prince......................... Michael David Riggs,

PRODUCTION STAFF:

Director: Lillian Masters
Student Director: Alice Ann Meagher
Choreography: John Chulay
Production Assistants: Peg Cornell, Pat Melton,
Pat Kilgore, Mary Rhoads,
Melvin Riggs
Set Design: Mary Rhoads
Special Numbers: Melvin Riggs

TECHNICAL STAFF:

Technical Director: Gladys Rohrig
Assistant Technical Director: John Diehl
Stage: Jim Clay, Dick Auer, John Ferguson
Caricature: Donald Grimes
Set Designed By: Mary Rhoads
Props: Mary Rhoads, Dolores McCampbell, Ida Stone, Thelma Langley
Costumes: Olga Alfreff, Martha White, Delight Devine, Everne Horace

Make-up: Jessie McCune, Virginia Dalton, Marietta Couch, Bill Sherfey, Emily Enley, Pat Bresett, Alice Jones, Violet White

Lights: Betty Forsyth, Betty Roach, Bill Martin

Business Manager: Howard L. Grigsby

**SCENES:**

**TIME** Long Ago

**PLACE** A Country much like China

**Act I** The Street of the Royal Weavers

**Act II** A Room in Great Han's quarters at the Palace

**Act III** Street of the Royal Weavers
BARNABY

TIME: May 1 and 2, 1948
PLACE: Sycamore Theatre

CAST:

Barnaby ......................... Dickie Hahn
Pop (John Baxter) ................. Tom Elrod
Mom (Ellen Baxter) ............... Alice Ann Meagher
Mr. O'Malley ..................... Paul Ventura
Gordon ........................... Michael McCormick
Gud, the Ghost ................... Eddie McCabe
Lancelot McSnoyd ................. Alan Summers
Boss Snagg ........................ Garth Boyer
Muggins ........................... Bill Martin
Jane Shultz ........................ Deanna Daniels
Dr. A. A. Smith ................... Adrian Rehner
Corwin ............................ Guy Kornblum
Kent ............................... Pete Dix
Barbara ............................ Catherine Berkowitz
Louis .............................. Bill Forsythe
Dottie ............................. Phyllis Cheek
Georgie ............................ Georgie Martin
Ruthie .............................. Hilary Harter
O'Rooney ........................... Bill Elmer
Foster .............................. John Ferguson

PRODUCTION STAFF:

Directors: Robert and Lillian Masters
Student Director: Pat Bresett
Business: Howard Grigsby
Publicity: Olga Alfreff

TECHNICAL STAFF:

Technical Director: Gladys Rohrig
Set designed by: James Clay
Stage: Bob Still, Dick Auer, George Bolam, John Diehl, Bill Rippetoe, James Clay, Bob Long, Terry Webster, Cliff Simpson
Props: Franz Layer, George Davies, Kathryn Cane, Lois Ann Frazier, Patty Kilgore, Don Cline

Costumes: Jimmie Joyce Wiman, Lloyd Gibson, Martha Patterson, Marjorie Blevens, E. A. Langenbach, Mrs. Ethel Tafflinger, Mrs. Jeanetta Slack

Lights: Bill Sherfey, Suzie Couch, Kitty Stirwalt, Bob Allen, Marvin Gottlieb

Sound: Everne Horace, Mary Alice Bayh

Make-up: Delight DeVine, Virginia Dalton, Jean Cromwell, Marjorie Scholz

SCENES:

Act I

Scene 1 Bedtime
Scene 2 Just before dawn

Act II

Scene 1 The next afternoon
Scene 2 That evening
APPENDIX B

FINANCIAL REPORTS 1937-1948
REPORT OF YEAR'S WORK - 1936-1937

RECEIPTS

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>67 Founders</td>
<td>$617.00</td>
</tr>
<tr>
<td>Special gift from Mrs. Oscar Baur</td>
<td>100.00</td>
</tr>
<tr>
<td>Mrs. Perry for stationery</td>
<td>10.00</td>
</tr>
<tr>
<td>Incidentals such as ads., flowers, gifts, etc.</td>
<td>43.05</td>
</tr>
<tr>
<td>1st show &quot;Wizard of Oz&quot;</td>
<td></td>
</tr>
<tr>
<td>Tickets</td>
<td>$443.75</td>
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<tr>
<td>Less 2/3 Membership</td>
<td>132.67</td>
</tr>
<tr>
<td>Gain of $3.81</td>
<td>311.08</td>
</tr>
<tr>
<td>2nd show &quot;Treasure Island&quot;</td>
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</tr>
<tr>
<td>Received from advertising</td>
<td>124.00</td>
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<tr>
<td>Received from candy</td>
<td>13.67</td>
</tr>
<tr>
<td>Tickets</td>
<td>341.45</td>
</tr>
<tr>
<td>1/3 Membership</td>
<td>66.33</td>
</tr>
<tr>
<td>Gain of $10.86</td>
<td>545.45</td>
</tr>
<tr>
<td>3rd show &quot;Heidi&quot;</td>
<td></td>
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<tr>
<td>Tickets</td>
<td>84.90</td>
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<tr>
<td>Candy</td>
<td>5.69</td>
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<tr>
<td>1/3 Memberships</td>
<td>66.34</td>
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<tr>
<td>Gain of $10.86</td>
<td>156.93</td>
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<tr>
<td>$1783.51</td>
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EXPENSES

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incidentals - Insurance, stamps, flowers, gifts, etc.</td>
<td>81.78</td>
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<tr>
<td>1st show</td>
<td>307.27</td>
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<tr>
<td>2nd show</td>
<td>559.41</td>
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<tr>
<td>Loss 13.96</td>
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<tr>
<td>3rd show</td>
<td>146.07</td>
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<tr>
<td>Cash on Hand</td>
<td>688.98</td>
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<tr>
<td>$1783.51</td>
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FINANCIAL REPORT
SEPTEMBER 1937 TO JUNE 1938

<table>
<thead>
<tr>
<th>TICKET RECEIPTS</th>
<th>EXPENSES</th>
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<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Snow White&quot;</td>
<td></td>
</tr>
<tr>
<td>Door Receipts</td>
<td>188.66</td>
</tr>
<tr>
<td>33 1/3% Season Tickets</td>
<td>83.33</td>
</tr>
<tr>
<td>Total</td>
<td>271.99</td>
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<td></td>
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<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Christmas Chimes&quot;</td>
<td></td>
</tr>
<tr>
<td>Door Receipts</td>
<td>2.65</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Emperor's New Clothes&quot;</td>
<td></td>
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<tr>
<td>Door Receipts</td>
<td>90.80</td>
</tr>
<tr>
<td>33 1/3% Season Tickets</td>
<td>83.33</td>
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<tr>
<td>Total</td>
<td>174.13</td>
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"Seven Little Rebels"

<table>
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<tr>
<td>Door Receipts</td>
<td>67.10</td>
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<tr>
<td>33 1/3% Season Tickets</td>
<td>83.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
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<tr>
<td>Royalties</td>
<td>25.00</td>
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<tr>
<td>Pictures</td>
<td>12.50</td>
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<tr>
<td>Tickets</td>
<td>3.25</td>
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<tr>
<td>Salaries</td>
<td>74.70</td>
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<tr>
<td>Miscellaneous</td>
<td>26.87</td>
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<td><strong>Profit</strong></td>
<td>142.32</td>
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<table>
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<th>Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Receipts - General</td>
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<tr>
<td>Grand Total</td>
<td></td>
</tr>
<tr>
<td>State Tax</td>
<td>1.00</td>
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<tr>
<td>Bank Charge</td>
<td>.50</td>
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<tr>
<td><strong>Cash on Hand</strong></td>
<td>40.02</td>
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<tr>
<td><strong>Grand Total</strong></td>
<td>598.74</td>
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</table>
FINANCIAL REPORT PREPARED FOR ANNUAL MEETING, MARCH, 1939, OF THE CHILDREN'S THEATRE OF TERRE HAUTE, INC.

Bank Balance as of 3-5-39: $204.37
Cash on Hand as of 3-5-39: $1.36
Bills Outstanding: 205.73
Cash Position as of 3-5-39: $205.73

RECEIPTS:
Patrons, Memberships, Raffle and Season Tickets: $616.95
Box Office: 379.30
Total for Season 1938-1939: $996.25*

EXPENSES

Classification | Ali: Hansel & Gretel | Crazy Cricket: Extra | Totals |
--- | --- | --- | --- |
Baba: Farm | | | |

Scripts | $16.70 | $12.38 | $17.37 | $8.69: $37.77
Costumes | 31.13 | 5.97 | 1.72 | .86: 37.96
Sets | 49.96 | 14.48 | 47.52 | 23.76: 88.20
Props. | 11.06 | 10.25 | 8.00 | 4.00: 25.31
Tools & Equip. | 7.62 | 23.50 | 15.56 | 7.78; $61.10; 100.00
Ads-Pictures | 9.05 | 5.00 | 5.00 | 19.05
Newspapers | 5.80 | 7.52 | 7.52 | 20.84
Posters | 2.00 | 5.89 | 8.10 | 15.99
Tickets & Ticket Sale | 11.82 | 0.00 | 0.00 | 11.82
Programs | 2.00 | 2.00 | 2.00 | 5.35
Salaries | 160.00 | 160.00 | 142.50 | 462.50*
Misc. Bus. Exp. | 0.00 | 5.30 | .45 | 5.75

Totals | $307.14 | $252.29 | $210.01 | $61.10 | $830.54

1/3 Annual Inc. | 205.65 | 205.65 | 205.65 | 616.95
Box Office per show | 106.30 | 137.20 | 135.80 | 379.30
Receipts per show | $311.95 | $342.85 | $341.45 |
Exp. per show | 307.14 | 252.29 | 210.01 |
Profit per show | 4.81 | 90.56 | 131.44: Total $226.81
Total $226.81

Less extra equipment .......... 61.10

Balance 1937-1938 Season ........ $165.71
Balance 1938-1939 Season ........ $205.73

*NB: The $100.00 paid by I. S. T. C. directly to Mrs. Masters is not included.

Respectfully submitted

Mrs. Cecil E. Watts
Treasurer
## PROFIT AND LOSS STATEMENT

### SEASON 1939-1940

<table>
<thead>
<tr>
<th></th>
<th>Pinochhio</th>
<th>Peter Pan</th>
<th>Ghost of Mr. Penny</th>
<th>Total for Year 1939-1940</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Receipts:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Season Tickets</td>
<td>170.45</td>
<td>170.45</td>
<td>170.45</td>
<td>511.35</td>
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<tr>
<td>Box Office</td>
<td>137.80</td>
<td>247.05</td>
<td>93.35</td>
<td>478.20</td>
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<tr>
<td>Total Receipts</td>
<td>308.25</td>
<td>417.50</td>
<td>263.80</td>
<td>989.55</td>
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<tr>
<td><strong>Total Expense</strong></td>
<td></td>
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<tr>
<td></td>
<td>283.57</td>
<td>464.93</td>
<td>135.42</td>
<td>983.92</td>
</tr>
<tr>
<td><strong>Income or Loss</strong></td>
<td>75.32</td>
<td>47.43</td>
<td>128.38</td>
<td>5.63</td>
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</table>

### SEASON 1940-1941

<table>
<thead>
<tr>
<th></th>
<th>Tom Sawyer</th>
<th>Pollyanna</th>
<th>Little Dog Dooley</th>
<th>Total Year 1940-1941</th>
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</thead>
<tbody>
<tr>
<td><strong>Receipts:</strong></td>
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<tr>
<td>Season Tickets</td>
<td>173.85</td>
<td>173.85</td>
<td>172.85</td>
<td>520.55</td>
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<tr>
<td>Box Office</td>
<td>160.80</td>
<td>70.90</td>
<td>44.30</td>
<td>276.00</td>
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<tr>
<td>Total Receipts</td>
<td>334.65</td>
<td>244.75</td>
<td>217.15</td>
<td>796.55</td>
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<td><strong>Total Expense</strong></td>
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<tr>
<td></td>
<td>280.33</td>
<td>289.56</td>
<td>157.04</td>
<td>726.93</td>
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<tr>
<td><strong>Income or Loss</strong></td>
<td>54.32</td>
<td>44.81</td>
<td>60.11</td>
<td>69.62</td>
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</table>

### SEASON 1941-1942

<table>
<thead>
<tr>
<th></th>
<th>Miss America Spitfire</th>
<th>Robinhood</th>
<th>Total Year 1941-1942</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Receipts:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Season Tickets</td>
<td>130.50</td>
<td>130.50</td>
<td>130.50</td>
</tr>
<tr>
<td>Box Office</td>
<td>193.60</td>
<td>71.40</td>
<td>157.55</td>
</tr>
<tr>
<td>Total Receipts</td>
<td>324.10</td>
<td>201.90</td>
<td>288.05</td>
</tr>
<tr>
<td><strong>Total Expense</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>319.15</td>
<td>284.29</td>
<td>250.15</td>
</tr>
<tr>
<td><strong>Income or Loss</strong></td>
<td>4.95</td>
<td>82.39</td>
<td>37.90</td>
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</tbody>
</table>

*Loss*
<table>
<thead>
<tr>
<th>Season 1942-1943</th>
<th>Rip Van-Winkle</th>
<th>Huckleberry Finn</th>
<th>Total Year 1942-1943</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receipts:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Season Tickets</td>
<td>23.00</td>
<td>23.00</td>
<td>46.00</td>
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<tr>
<td>Box Office</td>
<td>468.69</td>
<td>323.19</td>
<td>791.88</td>
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<tr>
<td>Total Receipts</td>
<td>491.69</td>
<td>346.19</td>
<td>837.88</td>
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<tr>
<td>Total Expense</td>
<td>369.87</td>
<td>227.30</td>
<td>597.12</td>
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<tr>
<td>Income</td>
<td>121.82</td>
<td>118.89</td>
<td>240.76</td>
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<table>
<thead>
<tr>
<th>Season 1943-1944</th>
<th>Alice In Wonderland</th>
<th>Indian Captive</th>
<th>Mr. Popper's Penguins</th>
<th>Total Year 1943-1944</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receipts:</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Season Tickets</td>
<td>21.25</td>
<td>21.25</td>
<td>21.25</td>
<td>63.75</td>
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<tr>
<td>Box Office</td>
<td>603.13</td>
<td>399.57</td>
<td>437.70</td>
<td>1430.40</td>
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<td>Total Receipts</td>
<td>624.38</td>
<td>420.82</td>
<td>458.95</td>
<td>1504.15</td>
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<tr>
<td>Total Expense</td>
<td>397.30</td>
<td>316.52</td>
<td>237.98</td>
<td>951.80</td>
</tr>
<tr>
<td>Income</td>
<td>227.08</td>
<td>104.30</td>
<td>220.97</td>
<td>552.35</td>
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<table>
<thead>
<tr>
<th>Season 1944-1945</th>
<th>The Prince's Secret</th>
<th>Blue-Bird</th>
<th>Total Year 1944-1945</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receipts:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>School Tickets</td>
<td>339.66</td>
<td>574.14</td>
<td>372.60</td>
</tr>
<tr>
<td>Box Offices</td>
<td>51.68</td>
<td>72.98</td>
<td>128.40</td>
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<tr>
<td>Total Receipts</td>
<td>391.34</td>
<td>647.12</td>
<td>501.00</td>
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<tr>
<td>Total Expense</td>
<td>612.80</td>
<td>421.94</td>
<td>555.47</td>
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<tr>
<td>Income or Loss</td>
<td>221.46</td>
<td>225.18</td>
<td>54.47</td>
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<tr>
<td>Loss</td>
<td></td>
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</table>
### SEASON 1945-1946

<table>
<thead>
<tr>
<th></th>
<th>Wizard of Oz</th>
<th>Radio Rescue</th>
<th>Daniel Boone</th>
<th>Total Year 1945-1946</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Receipts:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>School Tickets</td>
<td>306.51</td>
<td>186.03</td>
<td>96.24</td>
<td>588.78</td>
</tr>
<tr>
<td>Box Office</td>
<td>224.20</td>
<td>62.76</td>
<td>86.64</td>
<td>373.60</td>
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<tr>
<td><strong>Total Expense</strong></td>
<td>537.85</td>
<td>351.90</td>
<td>364.31</td>
<td>1254.06</td>
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<tr>
<td><strong>Loss</strong></td>
<td>7.14</td>
<td>103.11</td>
<td>181.43</td>
<td>291.68</td>
</tr>
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</table>

### SEASON 1946-1947

<table>
<thead>
<tr>
<th></th>
<th>Pinochhio</th>
<th>Under the Lilacs</th>
<th>Total Year 1946-1947</th>
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</thead>
<tbody>
<tr>
<td><strong>Receipts:</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>School Tickets</td>
<td>276.50</td>
<td>155.00</td>
<td>431.50</td>
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<tr>
<td>Box Office</td>
<td>150.00</td>
<td>136.50</td>
<td>286.50</td>
</tr>
<tr>
<td><strong>Total Receipts</strong></td>
<td>426.50</td>
<td>291.50</td>
<td>718.00</td>
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<tr>
<td><strong>Total Expense</strong></td>
<td>454.85</td>
<td>408.23</td>
<td>863.08</td>
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<tr>
<td><strong>Loss</strong></td>
<td>28.35</td>
<td>116.73</td>
<td>145.08</td>
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</table>
### CHILDREN'S THEATRE

**FINANCIAL REPORT 1947-48**

#### INCOME

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tr>
<td>Children's Theatre group</td>
<td>$600.00</td>
</tr>
<tr>
<td>Indiana State</td>
<td>450.00</td>
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<tr>
<td>Ticket sale through bus. mgr. (first show)</td>
<td>436.90</td>
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<tr>
<td><strong>Total Income</strong></td>
<td><strong>$1486.90</strong></td>
</tr>
<tr>
<td>Second show (gate and season)</td>
<td>372.32</td>
</tr>
<tr>
<td>Third show (gate)</td>
<td>153.85</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td><strong>$2013.06</strong></td>
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(Budget called for income of $1900.00)

#### TOTAL DISBURSEMENTS

<table>
<thead>
<tr>
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<tr>
<td>$1617.37</td>
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#### BALANCE

<table>
<thead>
<tr>
<th>Amount</th>
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<tr>
<td>395.69</td>
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<td>SEASON</td>
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<tr>
<td>------------</td>
</tr>
<tr>
<td>1939 - 1940</td>
</tr>
<tr>
<td>1940 - 1941</td>
</tr>
<tr>
<td>1941 - 1942</td>
</tr>
<tr>
<td>1942 - 1943</td>
</tr>
<tr>
<td>1943 - 1944</td>
</tr>
<tr>
<td>1944 - 1945</td>
</tr>
<tr>
<td>1945 - 1946</td>
</tr>
<tr>
<td>1946 - 1947</td>
</tr>
</tbody>
</table>

Net Profit 341.31
APPENDIX C

QUESTIONNAIRE TABULATION
SELECTED LIST OF THOSE SENT QUESTIONNAIRES

Birmingham Junior League  
Birmingham 9, Alabama

SOUTHWEST PLAYERS  
423 North Norton  
Tucson, Arizona

TUCSON CHILDREN'S THEATRE  
504 North Highland Avenue  
Tucson, Arizona

BEVERLY HILLS JUNIOR WOMEN'S CLUB CHILDREN'S THEATRE  
Ridge Park Field House  
96th & Longwood Drive  
Beverly Hills, California

EAST BAY CHILDREN'S THEATRE INC.  
5500 Golden Gate Avenue  
Oakland 11, California

GELLER THEATRE WORKSHOP CHILDREN'S DEPARTMENT  
6040 Wilshire Boulevard  
Los Angeles, California

JUNIOR LEAGUE THEATRE GROUP  
Beverly Hills Hotel  
Los Angeles, California

JUNIOR THEATRE OF MARIN COUNTY  
88 Culloden Park  
San Rafael, California

JUNIOR THEATRE OF SAN JOSE  
1155 Blewett Avenue  
San Jose, California

LONG BEACH CHILDREN'S THEATRE  
540 Santiago Avenue  
Long Beach, California

LOS ANGELES DEPARTMENT OF RECREATION & PARKS  
305 City Hall  
Los Angeles, California

MILLS COLLEGE  
Oakland 13, California
Palo Alto Children's Theatre
Community Center, Middlefield & Melville Streets
Palo Alto, California

Junior League of Denver
1300 Logan Street
Denver, Colorado

Piper Players
Idaho Springs, Colorado

University of Denver Children's Theatre
Denver, Colorado

Randall Junior Playhouse
174 Ann Street
Hartford, Connecticut

Sharp School of Speech
401 Pine Street
Deaford, Delaware

Wilmington High School Children's Theatre
Delaware Avenue and Monroe Streets
Wilmington, Delaware

Children's Studios of Speech and Dramatic Arts
1644 Connecticut Avenue
Washington, D.C.

Junior League of Tampa
Tampa, Florida

Miami Children's Theatre Inc.
1938 SW 6th Street
Miami, Florida

Community Children's Theatre
1500 4th Avenue
Columbus, Georgia

Community Children's Theatre
333 East 45th Street
Hunter Field, Georgia

Idaho State College Junior Players
Pocatello, Idaho

Children's Theatre of Goodman Memorial Theatre
Art Institute of Chicago
Chicago, Illinois
CHILDREN'S THEATRE
Junior League of Peoria
139 High Street
Peoria, Illinois

CHILDREN'S THEATRE BOARD
706 West Healey Street
Champaign, Illinois

CHILDREN'S THEATRE OF EVANSTON
Northwestern University School of Speech
Evanston, Illinois

CHILDREN'S THEATRE OF NORMAL
Illinois State Normal School
Normal, Illinois

ST. FRANCIS CHILDREN'S THEATRE
425 Buell Avenue
Joliet, Illinois

CHILDREN'S PLAYHOUSE
917 West Gilbert
Muncie, Indiana

CHILDREN'S THEATRE OF FORT WAYNE CIVIC THEATRE
216 East Berry Street
Fort Wayne, Indiana

JUNIOR CIVIC THEATRE
1847 North Alabama Street
Indianapolis 2, Indiana

RICHMOND CIVIC THEATRE CHILDREN'S THEATRE
790 National Road W
Richmond, Indiana

JUNIOR THEATRE PRODUCTIONS OF KENDALL PLAYHOUSE
520 35th Street
Des Moines, Iowa

MOUNT ST. SCHOLASTICA ACADEMY
Atchison, Kansas

SERVICE LEAGUE CHILDREN'S THEATRE
1220 Bunker Street
Kansas City, Kansas

LEXINGTON CHILDREN'S THEATRE
400 Transylvania Pk.
Lexington, Kentucky
LOUISVILLE CHILDREN'S THEATRE
Neighborhood House
Louisville, Kentucky

CHILDREN'S THEATRE OF BATON ROUGE
Cedardale Avenue
Baton Rouge, Louisiana

CHILDREN'S THEATRE OF NEW ORLEANS
907 Terspsichore Street
New Orleans, Louisiana

NORTHWESTERN STATE THEATRE
Box 1052 College Station
Natchitoches, Louisiana

CHILDREN'S THEATRE OF PORTLAND
260 Congress Street
Portland 3, Maine

CHILDREN'S EXPERIMENTAL THEATRE
3 West Read Street
Baltimore 1, Maryland

JOHNS HOPKINS CHILDREN'S EDUCATIONAL THEATRE
Johns Hopkins University
Baltimore 18, Maryland

SPEECH AND DRAMA WORKSHOP OF THE
STUDIO OF ENGLISH AND SPEECH
140 Beacon Street
Boston 16, Massachusetts

CATHOLIC THEATRE CHILDREN'S STAGE
1234 Washington Boulevard
Detroit 26, Michigan

CHILDREN'S THEATRE OF MICHIGAN STATE COLLEGE
East Lansing, Michigan

DEPARTMENT OF SPEECH CENTRAL MICHIGAN COLLEGE
Mount Pleasant, Michigan

FLINT JUNIOR LEAGUE
406 West Wood Street
Flint 4, Michigan

INSTITUTE JUVENILE PLAYERS
Detroit Institute of Musical Art
2657 West Grand Boulevard
Detroit 8, Michigan
KALAMAZOO CHILDREN'S CIVIC THEATRE
329 South Park Street
Kalamazoo, Michigan

PONTIAC CHILDREN'S THEATRE
Senior High School
Pontiac, Michigan

SPEECH DEPARTMENT, UNIVERSITY OF MICHIGAN
Ann Arbor, Michigan

WAYNE UNIVERSITY CHILDREN'S THEATRE
4841 Cass
Detroit 1, Michigan

VESPER PLAYERS OF DETROIT
942 East Jefferson
Detroit 7, Michigan

CHILDREN'S PLAYERS, Mac Phail School
1128 La Salle Avenue
Minneapolis, Minnesota

YOUNG PEOPLE'S UNIVERSITY THEATRE
University of Minnesota
Minneapolis, Minnesota

COMMUNITY CHILDREN'S THEATRE OF JACKSON, MISSISSIPPI
109 River Park Drive
Jackson, Mississippi

PETER PAN PLAYERS
812 Union Boulevard
St. Louis 8, Missouri

CHILDREN'S THEATRE BRANCH OF RENO LITTLE THEATRE
Box 2088
Reno, Nevada

JUNIOR ENTERTAINMENT COMMITTEE
212 Midland Avenue
Montclair, New Jersey

ADELPHI COLLEGE CHILDREN'S THEATRE
Garden City
Long Island, New York

CHILDREN'S THEATRE OF SYRACUSE UNIVERSITY
Civic University Theatre
Syracuse, New York
JEWSH EDUCATION COMMITTEE THEATRE FOR CHILDREN
1776 Broadway
New York 19, New York

CHILDREN'S THEATRE OF ASHEVILLE INC.
77 Sheridan Road
Asheville, North Carolina

JUNIOR LEAGUE CHILDREN'S THEATRE
2840 Willow Drive
Charlotte, North Carolina

DAKOTA PLAYMAKERS
University of North Dakota
Grand Forks, North Dakota

FARGO-MOORHEAD COMMUNITY THEATRE
CHILDREN'S WING
Fargo, North Dakota

CHILDREN'S THEATRE ON THE HEIGHTS
Heights Community Theatre
1502 Coventry Road
Cleveland Heights 18, Ohio

CHILDREN'S THEATRE OF JUNIOR LEAGUE OF CINCINNATI
1314 Observatory Drive
Cincinnati 8, Ohio

CHILDREN'S THEATRE OF JUNIOR LEAGUE OF YOUNGSTOWN
1224 Robbins Avenue
Niles, Ohio

COLLINWOOD JUNIOR STAGERS
Collinwood High School
152 Street and St. Clair
Cleveland 10, Ohio

COMMUNITY JUNIOR THEATRE
28 Indian Springs Drive
Columbus, Ohio

HEIDELBERG CHILDREN'S THEATRE
Heidelberg College
Tiffin, Ohio

JUNIOR SCHOOL OF THE THEATRE
Cain Park Theatre
Cleveland Heights 15, Ohio
OHIO STATE UNIVERSITY PLAYERS
Columbus, Ohio

YOUNG PEOPLE'S THEATRE
Western College
Oxford, Ohio

UNIVERSITY OF TULSA CHILDREN'S THEATRE
Tulsa, Oklahoma

PITTSBURGH CHILDREN'S THEATRE
6701 Reynolds Street
Pittsburgh 6, Pennsylvania

PLAYSHOP CHILDREN'S THEATRE
Allegheny College
Meadville, Pennsylvania

CHILDREN'S THEATRE OF FOOTLIGHT PLAYERS
20 Queen Street
Charleston, South Carolina

FURMAN UNIVERSITY THEATRE GUILD'S CHILDREN'S THEATRE
Woman's College, Greenville, South Carolina

TOWN THEATRE
1012 Sumter Street
Columbia, South Carolina

CHILDREN'S THEATRE
University of South Dakota
Vermillion, South Dakota

CHILDREN'S COOPERATIVE
FISK UNIVERSITY THEATRE
Nashville 8, Tennessee

CHILDREN'S THEATRE OF OAK RIDGE
719 Florida Avenue
Oak Ridge, Tennessee

NASHVILLE CHILDREN'S THEATRE INC.
Woodmont Boulevard
Nashville, Tennessee

BAYLOR THEATRE CHILDREN'S PLAYHOUSE
Baylor University
Waco, Texas

CHILDREN'S THEATRE
1416 Lavaca
Austin, Texas
CHILDREN'S THEATRE, JR. LEAGUE OF EL PASO  
El Paso, Texas

TEXAS STATE COLLEGE FOR WOMEN CHILDREN'S THEATRE  
Box 3775, Texas State College for Women  
Denton, Texas

YOUNG PEOPLE'S THEATRE, UNIVERSITY THEATRE  
University of Utah  
Salt Lake City, Utah

MIDDLEBURY COLLEGE PLAYHOUSE  
Middlebury, Vermont

CHILDREN'S THEATRE OF RICHMOND, INC.  
217 Governor Street  
Richmond, Virginia

SEATTLE REPERTORY PLAYHOUSE THEATRE FOR CHILDREN  
4045 University Way  
Seattle 5, Washington

SPOKANE CHILDREN'S THEATRE  
2520 Garfield Road  
Spokane, Washington

YAKIMA JUNIOR PROGRAMS INC.  
340 Linden Way  
Yakima, Washington

CHARLESTON CHILDREN'S THEATRE INC.  
1405 Ravina Road  
Charleston 4, West Virginia

CHILDREN'S THEATRE BUREAU OF FAIRMONT INC.  
913 Sylvan Avenue  
Fairmont, West Virginia
The following is a list of the plays produced by Children's Theatre of Terre Haute. They are listed according to the number of times they have been produced by all the Children's Theatre organizations that answered the questionnaire:

<table>
<thead>
<tr>
<th>Play</th>
<th>Productions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom Sawyer</td>
<td>28</td>
</tr>
<tr>
<td>Hansel and Gretel</td>
<td>25</td>
</tr>
<tr>
<td>Aladdin</td>
<td>24</td>
</tr>
<tr>
<td>The Emperor's New Clothes</td>
<td>24</td>
</tr>
<tr>
<td>Indian Captive</td>
<td>23</td>
</tr>
<tr>
<td>Snow White and the Seven Dwarfs</td>
<td>22</td>
</tr>
<tr>
<td>Alice in Wonderland</td>
<td>20</td>
</tr>
<tr>
<td>Heidi</td>
<td>18</td>
</tr>
<tr>
<td>Pinocchio</td>
<td>18</td>
</tr>
<tr>
<td>The Ghost of Mr. Penny</td>
<td>17</td>
</tr>
<tr>
<td>Wizard of Oz</td>
<td>17</td>
</tr>
<tr>
<td>Ali Baba and the Forty Thieves</td>
<td>16</td>
</tr>
<tr>
<td>Rip Van Winkle</td>
<td>16</td>
</tr>
<tr>
<td>Huckleberry Finn</td>
<td>12</td>
</tr>
<tr>
<td>Seven Little Rebels</td>
<td>12</td>
</tr>
<tr>
<td>The Clown Who Ran Away</td>
<td>11</td>
</tr>
<tr>
<td>Treasure Island</td>
<td>11</td>
</tr>
<tr>
<td>Little Dog Dooley</td>
<td>9</td>
</tr>
<tr>
<td>Marco Polo</td>
<td>9</td>
</tr>
<tr>
<td>Mystery at the Old Fort</td>
<td>9</td>
</tr>
<tr>
<td>Title</td>
<td>Page</td>
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<tr>
<td>----------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Radio Rescue</td>
<td>9</td>
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<tr>
<td>Robin Hood</td>
<td>9</td>
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<tr>
<td>Mr. Pepper's Penguins</td>
<td>6</td>
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<tr>
<td>Peter Pan</td>
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</tr>
<tr>
<td>Crazy Cricket Farm</td>
<td>4</td>
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<tr>
<td>Circus Days</td>
<td>3</td>
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<tr>
<td>Master Skylark</td>
<td>3</td>
</tr>
<tr>
<td>The Secret of Pat Pending</td>
<td>3</td>
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<tr>
<td>Daniel Boone</td>
<td>1</td>
</tr>
<tr>
<td>Pollyanna and Jimmie Bean</td>
<td></td>
</tr>
<tr>
<td>Miss America Spitfire</td>
<td></td>
</tr>
<tr>
<td>Barnaby</td>
<td></td>
</tr>
<tr>
<td>Pepe the Puppeteer</td>
<td></td>
</tr>
<tr>
<td>The Wonderful Tang</td>
<td></td>
</tr>
</tbody>
</table>

*Indiana State Teachers College*
1. Is your organization separate?

Connected with another civic organization?

Connected with an educational institution?

2. Do you have your own theatre?

Use a school auditorium?

Use a public auditorium?

3. Do you have the cooperation of your public school system?

4. How many productions do you give a year?

5. What is the approximate price of each show?

6. In your audience composed entirely of children?

Red bars represent the answers of the questionnaire which correspond to the organization of Children's Theatre of Terre Haute.
5. How many performances?

6. What is the approximate price of each show?
   - Yes
   - No

7. Is your audience composed entirely of children?
   - Yes
   - No

8. Do you produce your own shows?
   - Hire touring companies?
9. Do you construct your own sets?
10. Rent your sets?
11. Do you have a professional director?
12. Do you make your own costumes?
Rent your costumes?
13. What is your audience for a single performance?
14. Which type of play do you generally choose?
Children's fantasies or fairy tales?
Children's classics?
Realistic plays?
Original or experimental plays?
One of each?
14. How long has your organization been active?

- 5 yrs
- 10 yrs
- 15 yrs
- 20 yrs

15. Per season, do you usually make money?
- Lose money?
- Even?

16. Is your main purpose to develop in the child appreciation of the theatre?
- To develop dramatic talent?
- Other?