

BACKSTAGE

PASADENA
PLAYHOUSE

PASADENA PLAYHOUSE

MARCH 1 & 12
The
tempest

William Shakespeare

Directed by
James Lapine

Cast by
James Lapine

Tempest

THE
tempest

THE
tempest



**BACKSTAGE AT
PASADENA PLAYHOUSE...**



LEFT: GILMOR BROWN
Supervising Director

RIGHT: CHARLES F. PRICKETT
Executive Vice-President

and ability by interspersing Shakespearean classics with contemporary plays such as Earl Derr Bigger's "Seven Keys to Baldpate." (Shown at bottom right)

Early in the life of the Playhouse Association, the idea of a school of the theatre was prominent in the minds of Gilmore Brown—then, as now, Supervising Director—and Charles F. Prickett—early volunteer worker and Business manager, today Executive Vice-President.

Fire Department did its duty. The "city's bravest" condemned the "Old Savoy" and ordered it closed at the end of the 1923 season!

The Players were ill-prepared for such a shock. Flu epidemics, war and post-war panics had played havoc with box office receipts and left them with yearly deficits met only by generous donations of friends.

Rather than see their years of struggle wasted, three members of the Association dug deep into their own pockets and paid \$1,000 each for an option on the property at 39 South El Molino.

Such enthusiasm and faith was contagious! Rising to the crisis, the Players immediately conducted a house-to-house campaign, with the resulting donations of more than 1200 individuals enabling the Association to finish purchasing the land and start building the El Molino Playhouse.

On May 18, 1925, carrying a heavy mortgage, and the paint still wet under the inquisitive finger, the new Playhouse opened to the public!

In 1928 the Playhouse opened its College of Theatre Arts, with the first class, of 21 students, graduating in 1930.

1935 was another banner year for the Playhouse. In that year it inaugurated the now-famous Annual Midsummer Drama Festival, with the presentation of Shakespeare's Chronicle plays.

The growth of Pasadena Playhouse, from its inception to the present, cannot be measured in buildings, Festivals or special events, but rather in its growth in terms of achievement and theatrical stature.



MAINSTAGE

15th Annual Midsummer Drama Festival. "Eight Plays by California Playwrights," June 28th through September 11th, 1949.

Bright Champagne
The Dove
Distant Drums
Bird of Paradise
Lightnin'
Shucks!

Strange Bedfellows*

*Held over, five weeks.

1949-1950 Play Season

John Loves Mary
Happy Birthday
Edward, My Son
For Love or Money
This Happy Breed!
The Trial
The Cricket on the Hearth
The Young and Fair
Two Blind Mice
The Two Mrs. Carrolls
The Tempest
Evening Star
Home is Tomorrow
As Husbands Go
The Heiress
O Mistress Mine
Many Waters
Kitty Doone

PATIO THEATRE

Old Blue Light
The Damask Cheek
Dangerous Corner
Ladies in Retirement
Foolish Notion
Voice Out of the Whirlwind
The Dark Places

A LOOK BACKSTAGE . . . into the Past

BACKSTAGE—the nerve center of all theatres! There, and there only, is where those who "belong" to the Theatre really feel at home. There also is where the spectator longs to visit—to be invited into the new, exciting world where "make-believe" becomes reality.

A trip through the following pages takes the reader Backstage at Pasadena Playhouse. Those long associated with the Playhouse will find the excursion enjoyable for the memories it brings. Those whose visit has been brief or incomplete, will find much that is fascinating, glamorous and awesome about an institution of world-wide fame.

But first, before the trip begins, a few words about how Pasadena Playhouse started and how it grew to what it is today.

OCTOBER, 1916 . . .

A west-bound train stopped at Pasadena, one day early in October,

1916. From it a small troupe of professional actors descended.

Six thousand miles away, soldiers of France and Germany battered each other along a line of blood and steel, not far from Verdun. Twenty miles away, on the slopes of Hollywood's hills, some strange people performed exaggerated antics before the one-eyed, three-legged god of the cinema. Neither of these epochal events had as yet greatly touched the lives of Pasadenans. Much less did the arrival of Gilmore Brown's actors create a stir.

Somewhat of a stir was created almost immediately, however, when Gilmore Brown and his actors offered their footlight fare from the stage of the unsavoury "Old Savoy," where brazen, scantily-clad hussies and educated horses were wont to prance the boards in that dubious form of entertainment known as "burlesque"!

What a transition! Instead of the can-can and related activities, the "Savoy Players" offered the works of Shakespeare, Ibsen, Barrie and Shaw.

In spite of the impending war, and the public's mania for the revolutionary infant of the entertainment world—the silent movies—the Savoy Players' 1917 season was, in the language of Hollywood, a colossal artistic success.

It was also, in the parlance of Broadway, a fabulous financial flop!

So, the fall of 1917 saw "Art" incorporating with "Business," in the form of the Community Playhouse Association of Pasadena. Down came the "Savoy" billboard and up went a marquee reading, "Community Playhouse."

In those early days, despite inadequate stage facilities, the Players demonstrated extreme versatility

The "Old Savoy"
Original home of the Playhouse

The idea first became a reality in 1920, when a Summer Art Colony was organized by the Community Players. Because of inadequate quarters the school was discontinued in 1922, only to be resumed when the Playhouse moved to its El Molino home.

Genius and ingenuity, whetted by a five year struggle with abominable stage facilities, prepared the Community Players for the complex production problems attendant with the 1922-23 presentations of such plays as "Melloney Holtspur," and "The Rejuvenation of Aunt Mary." (Shown lower right)

All during these years, the dream of a new Playhouse was a beautiful mirage with which the Players tantalized themselves. It had little chance of turning out to be real stone, wood and mortar.

But this was before the Pasadena

"Seven Keys to Baldpate"
Presented in the "Old Savoy", September, 1921

"The Rejuvenation of Aunt Mary"
The "Old Savoy," 1918





Opened by Censor
Blithe Spirit
The Enchanted Igloo
Dark Finale
Shadow at Morning
Six Characters in Search of
an Author
Measure for Measure
Twilight of the Theatre
A Lass with a Lack
Here Comes Mr. Jordan
The Mob
Petticoat Fever

WEST BALCONY THEATRE

The Royal Family
Ethan Frome
Lady Precious Stream
The Devil in the Cheese
The Sunken Bell
Yesterday Was Spring
One Sunday Afternoon
Men in White
Petrified Forest
Twelfth Night
The Private Secretary
The Wrong Mr. Wright
I Love An Actress
The Three Sisters
Bill of Divorcement
Cock Robin
Time is a Dancer
The Romancers
Moon Behind the Lamp Post
Paolo and Francesca

EAST BALCONY THEATRE

Squaring the Circle
Salome
Noah



White Wings
There Are Crimes and Crimes
The Admiral's Chair
Petticoat Influence
The Thirteenth Chair
Love Calls The Tune
Family Portrait
Big Hearted Herbert
Her Temporary Husband
The Sea Gull
The Second Man
Lady from the Sea
Ten Little Indians
So This Is London
Lady Windermere's Fan
Murder Without Crime
Ah Wilderness

RADIO

Station KXLA—
Wednesdays at 6 P.M.

Ajax McPherson's Folly
Johnny Appleseed
Panic in Salem
Donovan and His Devil
Back to 1960
Corpus Delicti
Red Head Baker
Bets Are Never Safe
Delusion
Case History of a Wedding
The Lady of Lyons
Luck
The House Where Time Stopped
A Matter of Life and Death
Starlight, Starbright
Ministers of Vengeance
Bravo Bandito
Wishes
Spectacles
Collector's Item
Dr. Faustus
What Men Live By
The Beggar's Opera
Dame Fortune
Blind Cavern
People in Shadow
Shoemaker's Holiday
Volcano
The Wild Duck
A Request for Murder
The Bride's Best Man
Shoes for Paul Zenger
Jane Eyre
Murder Spins the Plot
The Wind Blew Off the
Captain's Beard
The Yarn of the Coffee Cup
Macbeth
William Ireland's Confession
Jim Married a Movie Star
The Little Waltz
Day of the Stranger
Fourth Revision
No Parking

Station KWKW—
Fridays at 11:30 A.M.

The Other Woman
Hats Off To Love
Joan of the United Nations
Play the Game
The Brushwood Boy
To Die for Love
Collaboration
Handsome Is
Winter is Past



The Rattlesnake and the Star
The Signal Man
Between the Acts
The Pit and the Pendulum
The Man Who Owned New York
What a Man Parker
Culture's Da Ting
The Ribbon
Confession
Virginia's Letter to Santa Claus
The Day After Christmas
Pygmies Are Pygmies
Con Cregan's Legacy
See a Pin and Pick It Up
Morella
One of Cleopatra's Nights
The Mysterious Mansion
The Cask of Amontillado
Ligeia
Love is Not Blind
The Strange Lady Cornbury
A Road to Town
Honor and Mr. Pickwick
Advance in Sicily
The Seamless Cloak
Compromise, My Way
Confession Concerto
Manuscript Found in a Bottle
Within the City Park
Generation of a Cherubim

TELEVISION

Happy Hangs His Hat
The Far Off Hills
The Enchanted Christmas Tree
The Male Animal
Hedda Gabler
Lightning Never Strikes
Venus or Bust

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Supervising Director
Mary Wing
Secretary

CHARLES F. PRICKETT
Executive Vice-President
Joan Bateman
Secretary

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Thomas Browne Henry
George B. Phelps
Lenore Shanewise

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C. Blaine Chisam



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William Hammack
Ralph Ray
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Dean, College of Theatre Arts
Margaret Bryant
Dean of Students

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William Greer
Beatrice Hassel
Helmuth Hormann
Byron R. Kelley
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Jack Lynn
Grant Marshall
Richard Morelli
William A. Noble
James D. Tracy
Barbara Vajda

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Dance
Julia Farnsworth, *Director*

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Left to Right: Bullen, Henry, Cavena, Dyer,
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Peterson, O. Prickett.

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Margaret Marshall
History and Literature
Frayne Williams
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Seena M. Hughes
Agnes Maroney
Patricia Nelson
Marilou Roach

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William Crane
Ralph E. Dunlap
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Bert Morehouse
Walker E. Olive
Charles D. Spalding

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Lloyd Chulay

PUBLICITY
Oliver B. Prickett

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Elizabeth G. Bacon
Grace H. Hull
Bertha B. Hunt
Margaret M. Brandow
Jemima Brown
Mearl O. Fortune
Margaret Gossett

ROAD COMPANY MANAGER
Rex Wiltse



LEFT: The early days of rehearsals, when you still need that script. Can you get through Act One yet?

RIGHT: There's only one place where peace and quiet still means work — not sleep — for the student, and that's the Library. Didn't anyone tell you drama students had to read something other than scripts?



The COLLEGE of THEATRE ARTS

Having heard the history, been told of the year's productions and met the staff, it's time for a peek into the realm—the exclusive, backstage realm—of the students!

Go back—imagine yourself a student once again. You haven't graduated, or been offered that studio contract yet. You're just starting—starting your first year in the College of Theatre Arts.

The work day begins early and finishes late. (Some wonder if it *ever* finishes.) Every available room in the 800,000 dollar, six-story school building is filled with students—all like you—anxiously trying to learn lines, set business and get the right characterization.

Mornings, for most, are devoted to lectures. Instructors spout funda-

mentals and basic theories. Pencils make fast, illegible notes and you heartily wish the afternoon rehearsal periods would come sooner.

Yes, although you didn't know it at first, you discover that, in addition to giving the public good entertainment, the Playhouse offers *you* the chance to learn the fundamentals that go into the making of great actors and actresses. You find that you have two of the 4 Playhouse theatres—the East and West Balcony Theatres—for your own exclusive use.

Now, once on the inside, you, a full-fledged first year student, find the backstage operation of the school

similar to any small college or university. Academic affairs are conducted like those of a non-theatrical college—with one important exception! Practical stage experience is a basic, and major part of your training program.

Whether a Bachelor or Master degree candidate, or a non-degree Certificate student, you "sweat out" the first year. You wade through the fundamentals—History and Literature of the Drama, Acting Techniques and Rehearsal, Principles of Speech, Great Dramatists, and Elementary Stage Movement and Dance.

Reward comes at last, however.

Staff Director Berest works in the Green Room with his 2nd year rehearsal group.

Occasionally first year Shakespeare classes pay off when there's a mainstage role being cast. A scene from "The Tempest."

You've finished the first year! Now comes the fun—the gravy of your academic meal. You begin your second year! You choose a major—acting, set and costume design, directing, theatre administration or playwriting. At last you can settle down and specialize in the particular phase of Theatre that most appeals to you. By now you've been exposed to enough of The Theatre to have a pretty good idea of your ultimate goal and the chances of success along the chosen line.

Specialization brings with it more responsibility and heavier work loads. You're assigned to a rehearsal group. You become part of a team that puts a show together, polishes it and gives a good public performance. All the tedious, hard-learned fundamentals of the first year begin filtering through the haze and

Somebody has to build the sets. We can't all be actors. Technical Design instructor Charles Koon checks the model against the blue print for his class of design majors.

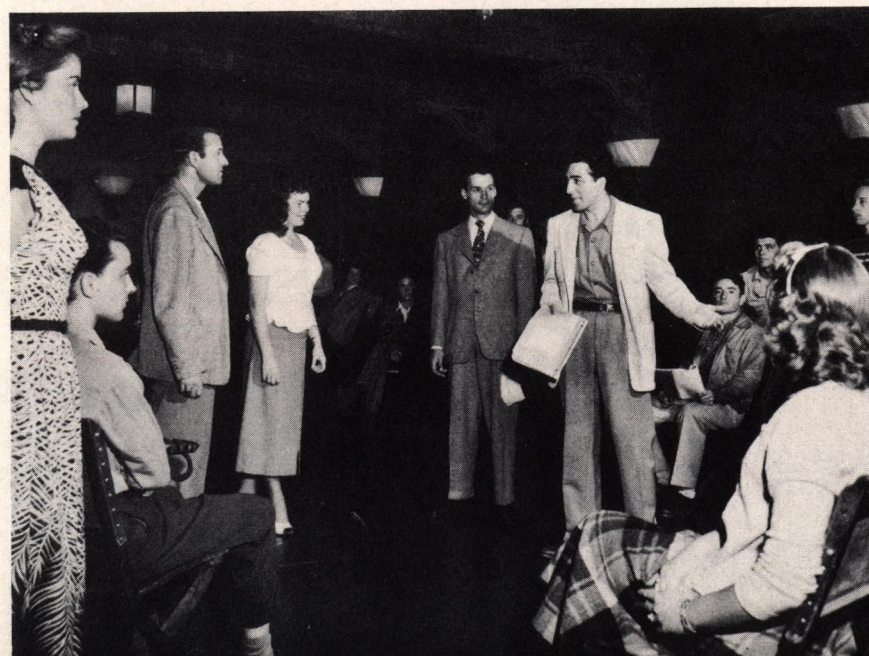
become part of your finished performance.

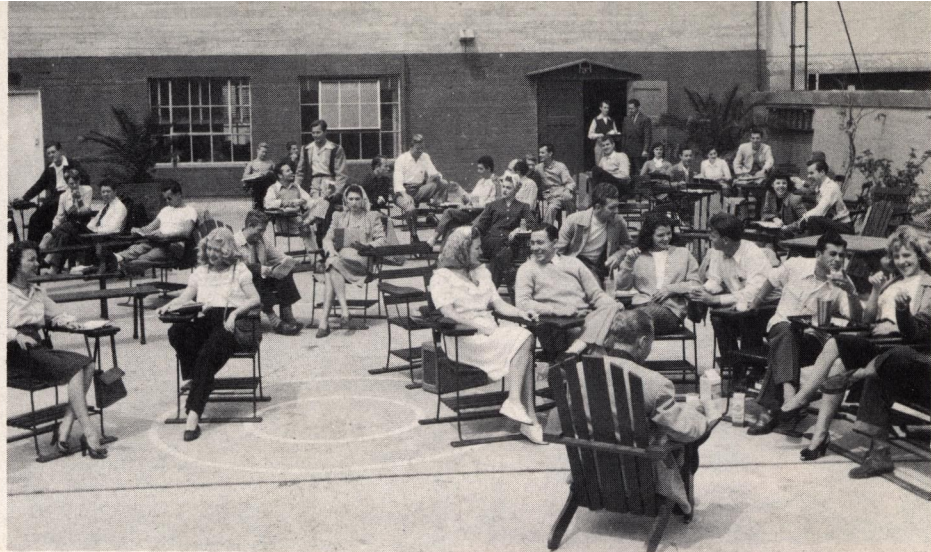
At last! You're an actor—a director, or, maybe a playwright or a technical designer—but at last it's happened. Your work has been done and is being seen by paying audiences who came, not necessarily because they're friends of the family, but because they know they'll see a competent job, well done!

Before the model set is built, it has to be designed by someone. From flat painting to sketching, that's the life of a design student.

The costumes are pretty, but did someone check the accessories for authenticity?

With 65,000 dollars worth of costumes why is the costume you need always the one that's missing?





Which way did he go? Well, anyway, dance classes keep the figure and lose the weight.

Relaxin' time, 5th floor terrace — courtesy of sunny California and Pasadena Playhouse.



BETWEEN THE ACTS

It's more dramatic without masks. Besides, somebody said a talent scout was in the building.

Contrary to what seems to be a somewhat prevalent opinion, actors and actresses—like most others connected with drama—are human! When not in class, they eat, act, sleep, act, read, act, and play-act,

Anybody get a check from home?

All things come to those who watch and wait — even in the 5th floor commissary.

and in general, go through the same motions as any other normal person.

Between classes and rehearsals, however, there's occasionally a free period—just time enough to run up to the fifth floor (don't wait for the elevator—it's probably going the other way, and it would be full anyhow) to get a snack at the commissary. It's also a good time to lounge on the terrace and wait for someone to mention your terrific cockney dialect recitation during second period.

Rehearsal's cancelled according to the call board, but will you look at this second scene! Here's where I say . . .



LEFT: A section of Cue Gardens — ideal for quiet outdoor study or relaxation.



ABOVE: A session of campusology in the reception parlor of one of the women's dormitories.

LEFT: Outside Hale Hall, looking toward Batchelder and Clarke.

"INTERMISSION ROW"

Three on the aisle—two women's and one men's dormitory—all on El Molino, a scant two blocks from the Playhouse.

Intermission time—lunch hour, dinner time or the end of the day—backstage is suddenly deserted and everyone makes a bee line for "Intermission Row."

A second hub of activity, Intermission Row sometimes offers almost as much excitement as the Playhouse itself. For instance, take Cue Gardens, in the rear of the dormitories. With all the new green grass, it makes a nice location for everything from Commencement Day breakfasts to sun bathing.

Then too, the date parlors in the respective dorms, and the dining room in Hale Hall always account for their share of activity.

All in all, Intermission Row can be a very inviting "home-away-from-home."

RIGHT: The eternal bull session — this time in Clarke Hall, the men's dormitory.



LEFT: Hale Hall Dining Room.

RIGHT: Another section of Cue Gardens. A good location to get that "California Tan."





Delving into the field of musicals, Playhouse actors treated KTTV audiences with the production of "Happy Hangs His Hat," an original play with music, from the book by Playhouse director Grant Marshall, with music and lyrics by Arthur Hamilton.

TELEVISION STAGES



Closed circuit productions, originating from the Playhouse third-floor Television Workshop, entertained Patio Viewing Studio audiences many times throughout the year. Offerings varied from original comedies to famous classics specially adapted for the occasion.

Another KTTV presentation was "Dark Brown," a contemporary English mystery drama, which provided director Herrick ample opportunity for experimenting with new and unusual video techniques.



Growing more rapidly, in the past few years, than any other phase of the organization, has been the Playhouse Television Department.

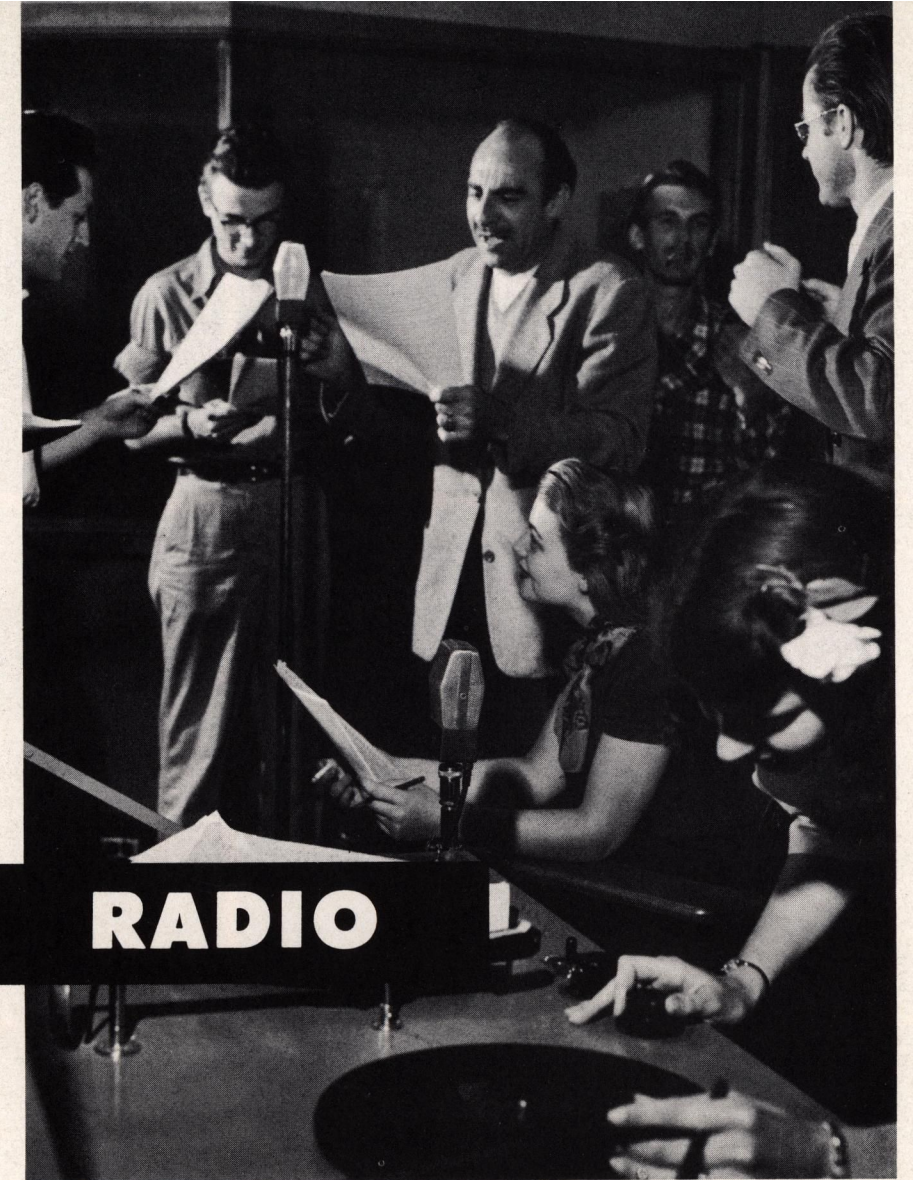
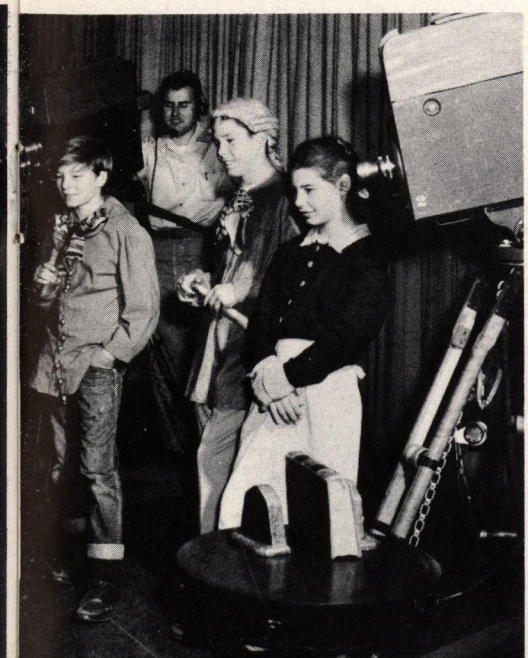
Under director Samuel Herrick's guidance, the quantity and quality of student offerings jumped by noticeable bounds. Without KTTV—the loan of its equipment and the periodic release to us of commercial air time—the progress would be much slower.

Amazing, indeed, is the word for some of the outstanding student productions emanating from the third floor television studio.

Audience response to the Friday night KTTV network telecasts proves that the principles and practices learned under the cameras and dollies in the Playhouse Television Workshop are more than adequate to meet professional standards.

With fresh memories of those suddenly snatched from the Playhouse lenses to the cameras of the commercial stations, many a former foot-light fancier finds a suddenly developing interest in the video world.

Like the rest of the Playhouse, the television department too felt St. Nick's influence during the Christmas season and added their share to the festivities with a closed circuit production of "The Enchanted Christmas Tree."



Handling the sound in the control room, or actually cutting a transcription helps the actor to better understand and execute his own microphone assignments.

listeners get almost as liberal a dramatic education as the cast members.

Beginning of each term finds most everyone worried about putting the shows together fast enough to meet the two a week schedule, but by mid-term everything is well under control.

Everyone has had a chance in the control room. Cutting a transcription is a commonplace occurrence. Sound effects become simpler but still offer an occasional challenge.

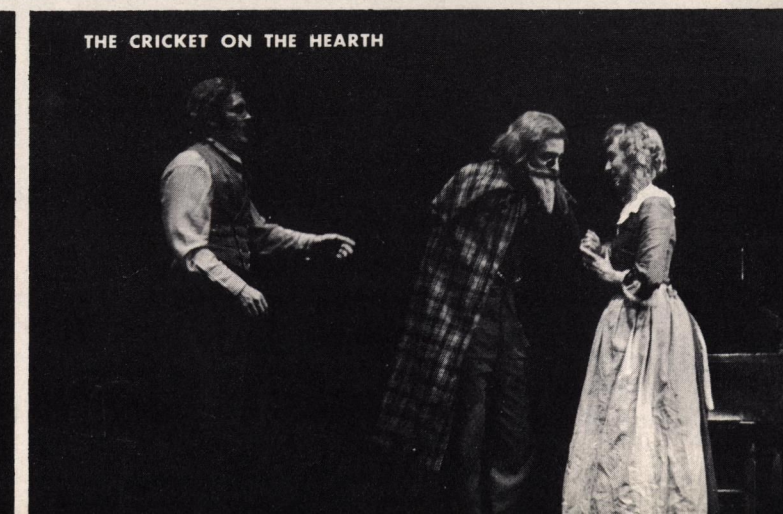
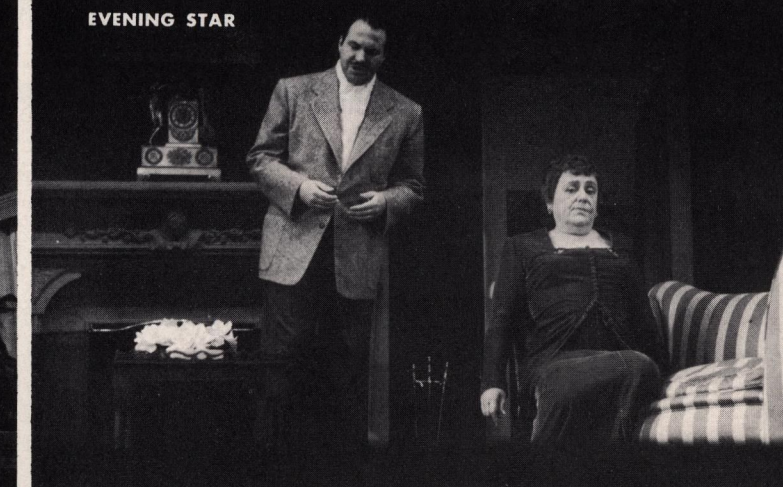
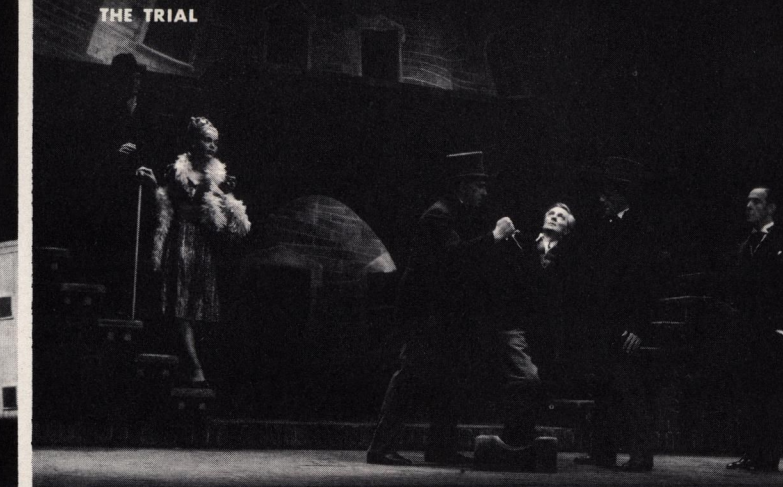
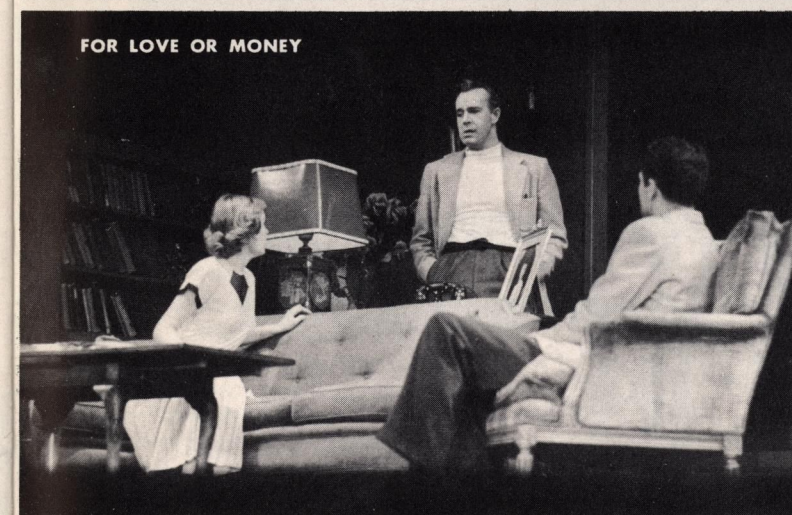
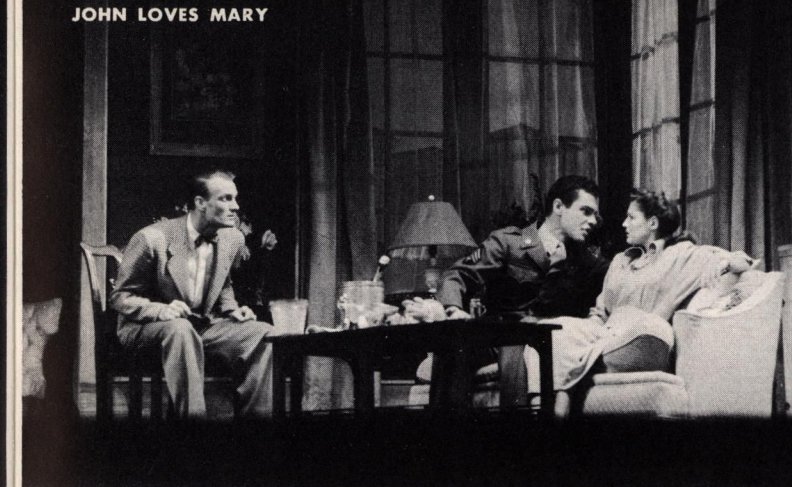
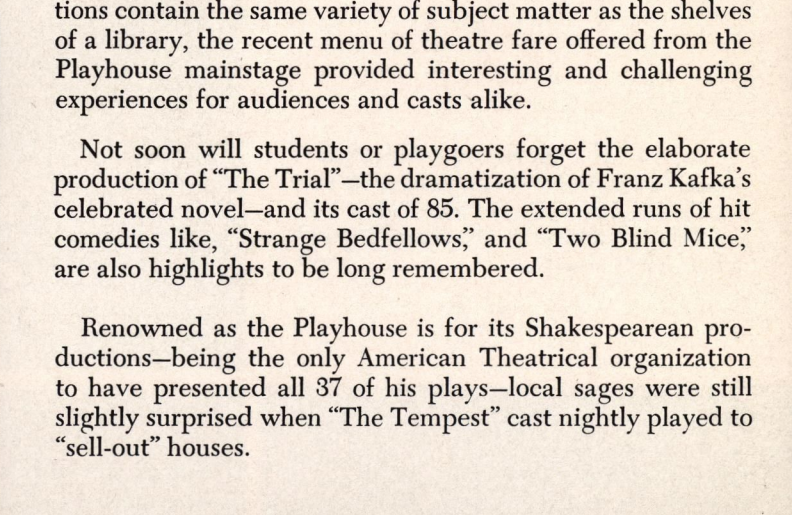
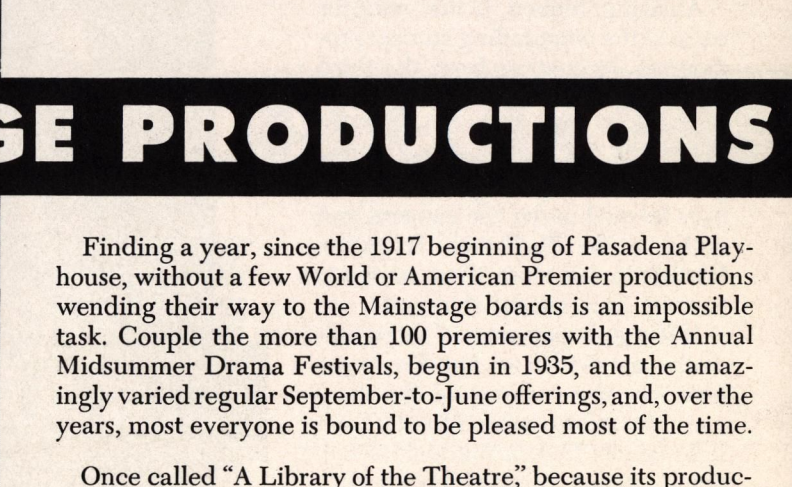
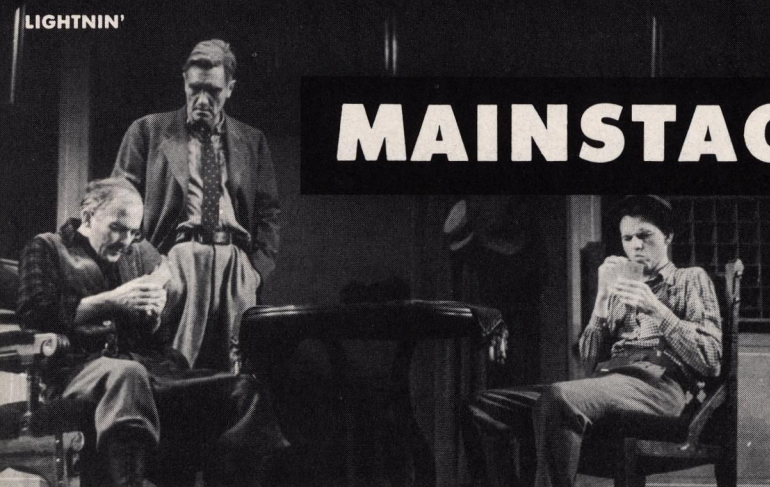
Library visits become more frequent, when it's time to pick the background music for the big production—the one that's written, directed and acted by the student!

The term's end brings with it a sense of accomplishment—a feeling that the introduction to one more phase of The Theatre has been a challenging but rewarding experience.

Two a week, every week, every month, all year around. That's the activity schedule of the students under Dr. Lindsley in the radio department.

Like their associates in the video field, radio students too have the advantage of a commercial outlet for their efforts. In fact, the radio department is actually one up on the video lads, having two stations to air their productions.

With Playhouse radio offerings running the gamut from adaptations of the famous classics of history to original farce comedies or mystery dramas of today, KWKW and KXLA



MAINSTAGE PRODUCTIONS

Finding a year, since the 1917 beginning of Pasadena Playhouse, without a few World or American Premier productions wending their way to the Mainstage boards is an impossible task. Couple the more than 100 premieres with the Annual Midsummer Drama Festivals, begun in 1935, and the amazingly varied regular September-to-June offerings, and, over the years, most everyone is bound to be pleased most of the time.

Once called "A Library of the Theatre," because its productions contain the same variety of subject matter as the shelves of a library, the recent menu of theatre fare offered from the Playhouse mainstage provided interesting and challenging experiences for audiences and casts alike.

Not soon will students or playgoers forget the elaborate production of "The Trial"—the dramatization of Franz Kafka's celebrated novel—and its cast of 85. The extended runs of hit comedies like, "Strange Bedfellows," and "Two Blind Mice," are also highlights to be long remembered.

Renowned as the Playhouse is for its Shakespearean productions—being the only American Theatrical organization to have presented all 37 of his plays—local sages were still slightly surprised when "The Tempest" cast nightly played to "sell-out" houses.

Often providing stiff competition for mainstage attractions, Patio Theatre productions offer Third Year students and Master's Degree candidates a practical experience before paying audiences.



PATIO THEATRES

Virtual "home" of Playhouse Master's Degree candidates is the Patio Theatre. Devoted exclusively to experimental, original and Thesis productions, the 50 seat theatre has proved to be the stepping stone to studio contracts and professional engagements for many whose personal "creations" first saw footlights here.

Christmas time brings with it the opportunity for Second Year students to display their talents in the Patio Theatre—when it's time for the annual Christmas Puppet shows.

"STATE THEATRE PLAYERS"



Travelling under the banner of "State Theatre Players," with their own touring equipment, Playhouse students and alumni take the best in drama all over the state, twice

yearly. Cities and towns too small to have their own theatres, or too far removed from cities that do, welcome the road company back year after year.

Rex Wiltse, founder and manager of the "State Theatre Players," familiar to high school principles and services organization leaders throughout the state, handles all booking arrangements and travels with every tour.



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