



This is to certify that the

thesis entitled

"An Analysis of the History, Organization,
Financing, and Operation of the Community
Theatres in Michigan."

presented by

Jane Maginn Goodale

has been accepted towards fulfillment
of the requirements for

M.A. degree in Speech

Donald B. Bull

Major professor

Date July 21, 1950

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SUPPLEMENTARY
MATERIAL
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**AN ANALYSIS OF THE HISTORY, ORGANIZATION, FINANCING,
AND OPERATION OF THE COMMUNITY
THEATRES IN MICHIGAN**

**By
Jane Maginn Goodale**

A THESIS

**Submitted to the School of Graduate Studies of Michigan
State College of Agriculture and Applied Science
in partial fulfillment of the requirements
for the degree of**

MASTER OF ARTS

Department of Speech, Dramatics, and Radio Education

1950

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ACKNOWLEDGMENTS

I wish to express my sincere appreciation to Professor Donald O. Buell, Director of Dramatics at Michigan State College, without whose sympathetic understanding, assistance, and guidance, this thesis would not have been written. I also wish to thank Dr. Wilson B. Paul, Head of the Department of Speech, Dramatics, and Radio Education, for his co-operation in securing the information for this study. Acknowledgment is also due Dr. Donald Hayworth and Stuart C. Chenoweth, who were members of this thesis committee, for their aid in forming the questionnaire and for their many helpful suggestions in writing this thesis.

To Mr. Jackson Towne of the Michigan State College Library and to Mr. Norman F. Carver, the Business Manager of the Kalamazoo Civic Players, I also wish to extend my thanks for their advice on the current civic theatre activity in Michigan. I also wish to thank Mr. William T. Rabe of the Detroit Free Press for his aid in publicizing the project and thereby arousing interest in this study. I also would like to extend my thanks to my father, Mr. Donald Maginn, for the questionnaire which he printed for this study.

And finally, I wish to extend my sincere appreciation to my husband, Richard, for sharing my household duties, thus making the preparation on this study possible.

DEDICATION

To those pioneer theatre enthusiasts who have kept the footlights burning in the civic theatres in michigan over the past twenty years, this thesis is respectfully dedicated.

TABLE OF CONTENTS

MATERIAL
IN BACK OF BOOK

CHAPTER	PAGE
I. INTRODUCTION TO THE CIVIC THEATRES IN MICHIGAN	1
II. AN ANALYSIS OF THE CIVIC THEATRES SERVING COMMUNITIES OF TEN THOUSAND OR LESS	7
Allegan Community Players	9
Plymouth Theatre Guild	13
Clinton Players	17
Tawas Community Players	21
Marshall Civic Players Association	24
III. AN ANALYSIS OF THE CIVIC THEATRES SERVING COMMUNITIES OF TEN THOUSAND TO FIFTY THOUSAND	27
Bay City Players	31
Village Players of Birmingham	35
Royal Oak Civic Theatre Club	39
Midland Little Theatre Club	41
Ridgedale Players	46
St. Dunstan's Guild of Cranbrook	48
Escanaba Civic Theatre	53
Greater Muskegon Civic Theatre Association	57
Ann Arbor Civic Theatre	61
Port Huron Civic Players	64
IV. AN ANALYSIS OF THE CIVIC THEATRES SERVING COMMUNITIES OF FIFTY THOUSAND TO ONE HUNDRED SEVENTY-FIVE THOUSAND	67
Battle Creek Civic Theatre	70
Grand Rapids Civic Theatre	75

	iv
Players Guild of Dearborn	80
Flint Community Players	82
Kalamazoo Civic Players	88
Lansing Civic Players	93
Saginaw Players	97
BIBLIOGRAPHY	102
APPENDIX A	103
APPENDIX B	105
APPENDIX C	109
APPENDIX D	113

CHAPTER I

INTRODUCTION TO THE CIVIC THEATRES IN MICHIGAN

This study is an analysis of the organization, financing, and operation of the community theatres in Michigan. Through investigation of all possible sources such as students, Chambers of Commerce, and others, thirty-one community theatres were found in Michigan. This number excluded the theatre groups which are located in the City of Detroit. This limitation was set by the fact that the metropolitan Detroit theatres have all ready been covered in a graduate thesis in a sister university; consequently, the community theatres used in this thesis are out-state theatres.

Each of these thirty-one community theatre groups was sent a card requesting cooperation in this study. Twenty-nine groups responded. These twenty-nine groups were sent the questionnaire. Of these twenty-nine, twenty-two responded.

Those groups who returned the answered questionnaire were:

Allegan Community Players

Ann Arbor Civic Theatre

Battle Creek Civic Theatre

Bay City Players

Clinton Players

Escanaba Civic Theatre

Flint Community Players, Incorporated

Grand Rapids Civic Theatre

Greater Muskegon Civic Theatre, Incorporated

Kalamazoo Civic Players

Lansing Civic Players Guild

Marshall Civic Players

Midland Little Theatre Guild

Players Guild of Dearborn

Port Huron Civic Players

Ridgedale Players

Royal Oak Civic Theatre Club

Saginaw Players

St. Dunstan's Guild of Cranbrook

Theatre Guild of Plymouth

Tawas Community Players

Village Players of Birmingham

Those groups who received a questionnaire, but did not return it were:

Allied Arts Guild of Dowagiac

Grosse Pointe Theatre, Incorporated

Jackson Theatre Guild

Monroe Community Players

Master Players of Pontiac

Twin City Players, Incorporated

Village Players of Lowell

The two theatres which are active and which did not respond to the first invitation to join this group were the:

Niles Civic Players

The Islanders of Grosse Ile, Michigan

The questionnaire method was used in this analysis and since many of the people in the groups are busy and have their own occupations, securing the information which was needed was difficult. In some cases, the information was not clear or the group did not choose to give the facts.

For purposes of classification the twenty community theatres have been divided into three groups: Group I, those who are serving communities with a population of ten thousand or less; Group II, those who are serving communities with populations ranging from ten thousand to fifty thousand; Group III, those serving communities with populations ranging from fifty thousand to one hundred seventy-five thousand.

A comparison of the three groups shows many interesting differences and similarities; however, in almost every instance there are exceptions to any comparison.

Excepting for the Allegan Players, the theatres in Group I have all been organized since 1948; whereas in Group II excepting for the Port Huron Civic Players, all of the groups were organized by 1937; and the youngest theatre

in Group III was organized in 1932. Therefore the groups serving the largest communities are the oldest groups as a rule.

Analysis of the Board of Directors reveals that Group I has an average of eight members per Board; Group II has an average of nine on the Board; and there is an average of eleven members on the Board of Directors in Group III.

In the problem of casting the plays, there are two policies followed: either to choose solely from the members or to choose from the members and the community at large. With the exception of one theatre in Group I and one in Group III, the casts are chosen from the community at large. In Group II however, which serves communities of ten thousand to fifty thousand, over half of the theatres restrict their tryouts to members only. These groups are in the districts where the theatre meets a social as well as a civic need.

Over half of the theatres in Group III have salaried directors; whereas, only one third of the theatres have salaried directors in Group II, and only two fifths have them in Group I. Although the tendency is toward salaried directors, several of the groups have both paid and voluntary directors working on their productions.

The average seating capacities of the auditoriums

• The first step in the process of creating a new product is to identify a market need. This is often done through market research, which involves gathering information about the target market and its needs. Once a market need has been identified, the next step is to develop a concept for a new product that meets this need. This is often done through brainstorming and prototyping. Once a concept has been developed, the next step is to create a business plan for the new product. This plan should outline the costs of production, the pricing strategy, and the marketing strategy. Once a business plan has been created, the next step is to secure funding for the new product. This can be done through a variety of methods, including bank loans, venture capital, and crowdfunding. Once funding has been secured, the next step is to begin production of the new product. This involves sourcing materials, hiring workers, and setting up a manufacturing facility. Once production has begun, the next step is to launch the new product into the market. This is often done through a combination of direct sales and advertising. Finally, the last step in the process is to monitor the success of the new product. This involves tracking sales, customer feedback, and market trends. If the product is successful, the company may decide to expand its production and distribution. If the product is not successful, the company may decide to discontinue it.

which house these groups is larger in Group III than in the other groups; however, the difference is reversed in the first two groups. The average seating capacity in Group I theatres is 575 which is in contrast with Group II which only has an average seating capacity of 332. The seating capacity averages seven hundred in the Group III theatres.

The larger theatres give an average of seven plays per season. This contrasts greatly with the three shows a season in Group II theatres, and the two shows a season which is the average for Group I. Only one of the theatre groups in Group I does not use any form of music before their performances; however, in Group II half of the theatres do not use atmosphere music. All of the producing units in Group III use some form of music to precede their performances.

Many civic theatres have dramatic activities in addition to their full evening performances. These activities take many forms such as children's theatre, one acts, solo or group readings, Actor's Studio, and workshops. Only two of the theatres in Group I have additional activities. Only three of the theatres in Group II do not have these additional activities, whereas in Group III there is only one group who restricts its activities to full evening performances.

1. The first step is to identify the problem. This involves understanding the situation and the goals that need to be achieved. It is important to gather all relevant information and to consider the perspectives of all stakeholders involved. Once the problem is clearly defined, the next step is to develop a plan of action. This plan should outline the steps that need to be taken to address the problem, and it should be realistic and achievable.

2. The second step is to implement the plan. This involves putting the plan into action and monitoring progress. It is important to communicate the plan to all relevant parties and to ensure that everyone is clear on their roles and responsibilities. Regular communication and reporting are essential to ensure that the plan is being followed and that any issues are identified and addressed promptly.

3. The third step is to evaluate the results. This involves assessing the outcomes of the plan and determining whether the goals have been achieved. It is important to gather feedback from all stakeholders and to use this information to make any necessary adjustments to the plan. Evaluation should be a continuous process, as the situation may change over time and new challenges may arise.

Judging from the figures given for the box office, number of night runs, auditorium capacities, and number of plays per season, a rough estimate of the statewide community theatre activities indicates some interesting facts. Of the twenty producing groups participating in this study, there are approximately eighty-nine plays given each season. The total number of performances runs between three and four hundred. There are approximately fifteen thousand little theatre members in Michigan, and each year approximately thirty-six thousand people view the productions.

In answer to the questions as to the type of play preferred by the communities, the response indicated that comedies are the favorite choice of the Michigan civic theatre audiences. Six of these groups produced the comedy John Loves Mary during this 1949 season. Five of them chose another comedy Two Blind Mice for one of their shows. Another comedy, Strange Bedfellows, was also a popular choice, with four groups presenting it to their audiences. In the summary of the plays listed in the appendix, of the eighty-nine plays given, sixty-four were comedies, four were melodramas, twelve were dramas, five were fantasies, and there were two each under the classification of musical, farce, and mystery.

CHAPTER II

AN ANALYSIS OF THE CIVIC THEATRES SERVING COMMUNITIES OF TEN THOUSAND OR LESS

The theatres in this group serve communities with populations up to ten thousand. The oldest theatre is the Allegan Community Players who organized in 1922. There was not another group organized until 1948 when the Clinton Players and the Plymouth Theatre Guild organized. The other two theatres in this group were organized in 1949. They were the Tawas Community Players and the Marshall Civic Players Association.

None of these groups own their own theatres. They play in auditoriums which range in size from a seating capacity of 350 in the school auditorium which is used by the Clinton Players up to the Community Hall which is used by the Tawas Community Players and seats five hundred, and to the Marshall High School auditorium which seats seven hundred; up to the largest, the Griswold Auditorium which the Allegan Players use, which seats 750.

The Plymouth Theatre Guild presents two evenings of one-acts each season. The Tawas Community Players and the Clinton Players give one show each season. They have a two night run. The Marshall Civic Players Association and the Allegan Community Players each give four productions

a season with two night runs each.

The Allegan Community Players and the Marshall Civic Players Association both have salaried directors. The rest of the theatres use volunteer directors. The Allegan community Players also have a Christmas pageant in addition to the full evening plays, and the Clinton Players give one-acts and blackouts. They are the only groups with these additional activities, although the Marshall Civic Players Association anticipates one-act programs this coming season.

All of the plays given by this group of theatres in the 1949 season were comedies with the exception of the melodrama Angel Street. All of the theatres claim that their communities prefer comedies.

The smaller community theatres, in many instances, are closely allied with the school system. In several cases they were started as auxillary school aid groups.

ALLEGAN COMMUNITY PLAYERS

The Allegan Community Players were organized in 1922. This theatre was the twenty-fifth community theatre to be organized in the United States and only the third one to be organized in Michigan. At this time there were only eight other community theatre groups organized in the middle West.¹ The group was initiated and inspired in its pioneering venture by Mrs. Abbie Smith who is still the director and inspiration for this amateur theatre. In the Fall of 1949, a ceremony was held in the Griswold Auditorium to unveil a bronze plaque dedicated to Mrs. Smith.

The Players have a membership drive each year. Their season ticket holders are also considered members. During this 1949-1950 season, they had 325 season ticket holders. The season ticket sales give them a mailing list with which to keep contact with the regular members.

There are ten members on the Board of Directors. They serve a term of three years. The officers are elected by the Board of Directors. The stage manager is also a member of the Board.

The theatre has a salaried full-time director. The director has requested that assistants be trained to event-

¹Albert McCleery and Carl Glick, Curtains Going Up, (New York: Pitman Publishing Corporation, 1939), p. 335.

ually replace her; therefore, this year three apprentices were appointed. During the 1950 season, a new director will assist on each play. The director and the Board selects the plays and both parties also cast the plays from the community at large.

The Players use the city-owned Griswold Auditorium which seats 750. The stage is twenty-eight feet by eighteen feet. They do not have a fly loft; however, they do have twenty sets of lines. Their lighting facilities include a switchboard, nine spots, footlights, two border strips, dimmers, and two bunch lights. Their workshop is twelve feet by eighteen feet. There are two dressing rooms and a make-up room at the Player's disposal. They have prop rooms and an attic for other storage space. Their costumes are made, rented, and solicited. They construct all of their own scenery.

Their season usually consists of two comedies, a farce, and a mystery; however, the community seemed to enjoy comedy so the Players produced all comedies as an experiment. The audience reaction was that it was too much, therefore, the Players expect to return to the former variety of fare. Their season opened with John Loves Mary in October, followed by What A Life in November. The Late Christopher Bean was the February offering. The season closed in March with Two Blind Mice. Their plays have a two night run and one matinee. Two Blind Mice was the most popular production according to a

statement from the group.

The Players usually use recorded music before the performances. The promotion is by newspapers, radio, posters, and personal letters. They also put displays in the store windows, perform stunts on the main street, and send letters to clubs. A Christmas pageant is given each year in addition to the full evening plays.

There are about twenty-four rehearsals for each play. The early rehearsals are held in a room in the Legion Hall. All dress rehearsals are held on stage. There are three or four membership meetings each year with occasional speakers on the theatre. Parties are given after the closing night of each play.

The financial statement for the Allegan Community
Players for the 1948-1949 season is as follows:

Production costs

Scenery	.\$ 50.00
Costumes.	6.98
Properties.	107.95
Advertising	249.49
Office.	52.56
Rehearsals.	213.00
Salaries.	800.00
Royalties	255.00
Books	<u>59.78</u>

\$ 1,794.76

Income

Memberships	.\$ 921.00
Tax collected on comps.	435.94
Miscellaneous	<u>5.00</u>

\$ 1,361.94

Current Assets

Cash.	.\$ <u>727.10</u>
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\$ 727.10

Fixed Assets

Inventory	.\$ <u>3,000.00</u>
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\$ 3,000.00

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THE UNIVERSITY OF CHICAGO

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PLYMOUTH THEATRE GUILD

The Plymouth Theatre Guild was organized in March, 1948. The membership for the first year was thirty-four. Each year a membership drive is held. The Active membership still numbers thirty-four. The dues for this membership are three dollars a year. There are two Honorary members plus any clergyman in the city who is interested in theatre art.

The Board of Directors consists of nine members. Five of the members serve one year and four of the members serve two years. The officers are elected by the Board.

There are several voluntary directors who handle the productions. The Board selects the directors. The director does not select the plays. This is done by the Script Committee combined with the Casting Committee. The roles are cast entirely from the membership unless this is impossible, then the try-outs are open to the community at large.

This group did not give a description of the theatre plant which they use. They don't make their costumes. They are either rented or solicited; however, they do construct all of their own scenery.

The 1949 season consisted of two one-acts: The Last Refuge and Love In A Cupboard. The first was given in

January and the last, in March. Their plays only run for one night.

They usually use either recorded music or piano music before their performances. Their publicity is by newspapers, and posters. Their rehearsals are held wherever space is available. The number of rehearsals varies, but they attempt to hold at least one or two a week at first and more frequently toward the production date. They have nine membership meetings and occasionally have speakers on theatrical topics. One membership party is held each year.

Following is the financial statement for the Plymouth Theatre Guild for the 1948-1949 season:

Production cost

Costumes	\$ 4.85	
Properties	4.39	
Royalties	5.00	
Books	<u>10.20</u>	
		\$ 24.44

Income

Memberships	\$ 102.00	
Miscellaneous	<u>20.76</u>	
		\$ 122.76

Current Assets

Cash	\$ <u>44.47</u>	
		\$ 44.47

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CLINTON PLAYERS

The Clinton Players were founded in November, 1948. It was organized originally to raise money for the high school stage under the auspices of the P.T.A., and was entirely a service organization for the community. Sixty per cent of the profits went to the Community Recreation fund. The remaining forty per cent is used for maintaining the organization.

The Players do not have a membership drive. New members are invited to join only when they are needed for cast or staff. The Active members pay one dollar membership dues per year. There are forty of these members who take turns as actors or stage crew.

There are seven members on the Board of Directors. There are the four officers, the director, the stage manager, and the business manager. The members of the Board of Directors serve terms of one year. The president is the only one who cannot be re-elected. The officers are elected by the membership at large and have the responsibility for the social side, which includes the meetings, parties, and personnel. The production is handled entirely by the director.

One full-time voluntary director is elected by the membership. This is really a permanent post and he is

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- $\frac{1}{16} \log \frac{1}{16} = -\frac{1}{16} \log 16 = -\frac{1}{16} \times 1.2041 = -0.0753$
- $\frac{1}{32} \log \frac{1}{32} = -\frac{1}{32} \log 32 = -\frac{1}{32} \times 1.5051 = -0.0469$
- $\frac{1}{64} \log \frac{1}{64} = -\frac{1}{64} \log 64 = -\frac{1}{64} \times 1.8062 = -0.0282$
- $\frac{1}{128} \log \frac{1}{128} = -\frac{1}{128} \log 128 = -\frac{1}{128} \times 2.1072 = -0.0165$
- $\frac{1}{256} \log \frac{1}{256} = -\frac{1}{256} \log 256 = -\frac{1}{256} \times 2.4082 = -0.0094$
- $\frac{1}{512} \log \frac{1}{512} = -\frac{1}{512} \log 512 = -\frac{1}{512} \times 2.7093 = -0.0053$
- $\frac{1}{1024} \log \frac{1}{1024} = -\frac{1}{1024} \log 1024 = -\frac{1}{1024} \times 3.0103 = -0.0029$
- $\frac{1}{2048} \log \frac{1}{2048} = -\frac{1}{2048} \log 2048 = -\frac{1}{2048} \times 3.3113 = -0.0016$
- $\frac{1}{4096} \log \frac{1}{4096} = -\frac{1}{4096} \log 4096 = -\frac{1}{4096} \times 3.6123 = -0.0009$
- $\frac{1}{8192} \log \frac{1}{8192} = -\frac{1}{8192} \log 8192 = -\frac{1}{8192} \times 3.9133 = -0.0005$
- $\frac{1}{16384} \log \frac{1}{16384} = -\frac{1}{16384} \log 16384 = -\frac{1}{16384} \times 4.2143 = -0.0003$
- $\frac{1}{32768} \log \frac{1}{32768} = -\frac{1}{32768} \log 32768 = -\frac{1}{32768} \times 4.5153 = -0.0001$
- $\frac{1}{65536} \log \frac{1}{65536} = -\frac{1}{65536} \log 65536 = -\frac{1}{65536} \times 4.8163 = -0.0000$
- $\frac{1}{131072} \log \frac{1}{131072} = -\frac{1}{131072} \log 131072 = -\frac{1}{131072} \times 5.1173 = -0.0000$
- $\frac{1}{262144} \log \frac{1}{262144} = -\frac{1}{262144} \log 262144 = -\frac{1}{262144} \times 5.4183 = -0.0000$
- $\frac{1}{524288} \log \frac{1}{524288} = -\frac{1}{524288} \log 524288 = -\frac{1}{524288} \times 5.7193 = -0.0000$
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- $\frac{1}{2097152} \log \frac{1}{2097152} = -\frac{1}{2097152} \log 2097152 = -\frac{1}{2097152} \times 6.3213 = -0.0000$
- $\frac{1}{4194304} \log \frac{1}{4194304} = -\frac{1}{4194304} \log 4194304 = -\frac{1}{4194304} \times 6.6223 = -0.0000$
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- $\frac{1}{16777216} \log \frac{1}{16777216} = -\frac{1}{16777216} \log 16777216 = -\frac{1}{16777216} \times 7.2243 = -0.0000$
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- $\frac{1}{2147483648} \log \frac{1}{2147483648} = -\frac{1}{2147483648} \log 2147483648 = -\frac{1}{2147483648} \times 9.3313 = -0.0000$
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- $\frac{1}{8589934592} \log \frac{1}{8589934592} = -\frac{1}{8589934592} \log 8589934592 = -\frac{1}{8589934592} \times 9.9333 = -0.0000$
- $\frac{1}{17179869184} \log \frac{1}{17179869184} = -\frac{1}{17179869184} \log 17179869184 = -\frac{1}{17179869184} \times 10.2343 = -0.0000$
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- $\frac{1}{68719476736} \log \frac{1}{68719476736} = -\frac{1}{68719476736} \log 68719476736 = -\frac{1}{68719476736} \times 10.8363 = -0.0000$
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- $\frac{1}{274877906944} \log \frac{1}{274877906944} = -\frac{1}{274877906944} \log 274877906944 = -\frac{1}{274877906944} \times 11.4383 = -0.0000$
- $\frac{1}{549755813888} \log \frac{1}{549755813888} = -\frac{1}{549755813888} \log 549755813888 = -\frac{1}{549755813888} \times 11.7393 = -0.0000$
- $\frac{1}{1099511627776} \log \frac{1}{1099511627776} = -\frac{1}{1099511627776} \log 1099511627776 = -\frac{1}{1099511627776} \times 12.0403 = -0.0000$
- $\frac{1}{2199023255552} \log \frac{1}{2199023255552} = -\frac{1}{2199023255552} \log 2199023255552 = -\frac{1}{2199023255552} \times 12.3413 = -0.0000$
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- $\frac{1}{17592186044416} \log \frac{1}{17592186044416} = -\frac{1}{17592186044416} \log 17592186044416 = -\frac{1}{17592186044416} \times 13.2443 = -0.0000$
- $\frac{1}{35184372088832} \log \frac{1}{35184372088832} = -\frac{1}{35184372088832} \log 35184372088832 = -\frac{1}{35184372088832} \times 13.5453 = -0.0000$
- $\frac{1}{70368744177664} \log \frac{1}{70368744177664} = -\frac{1}{70368744177664} \log 70368744177664 = -\frac{1}{70368744177664} \times 13.8463 = -0.0000$
- $\frac{1}{140737488355328} \log \frac{1}{140737488355328} = -\frac{1}{140737488355328} \log 140737488355328 = -\frac{1}{140737488355328} \times 14.1473 = -0.0000$
- $\frac{1}{281474976710656} \log \frac{1}{281474976710656} = -\frac{1}{281474976710656} \log 281474976710656 = -\frac{1}{281474976710656} \times 14.4483 = -0.0000$
- $\frac{1}{562949953421312} \log \frac{1}{562949953421312} = -\frac{1}{562949953421312} \log 562949953421312 = -\frac{1}{562949953421312} \times 14.7493 = -0.0000$
- $\frac{1}{1125899906842624} \log \frac{1}{1125899906842624} = -\frac{1}{1125899906842624} \log 1125899906842624 = -\frac{1}{1125899906842624} \times 15.0503 = -0.0000$
- $\frac{1}{2251799813685248} \log \frac{1}{2251799813685248} = -\frac{1}{2251799813685248} \log 2251799813685248 = -\frac{1}{2251799813685248} \times 15.3513 = -0.0000$
- $\frac{1}{4503599627370496} \log \frac{1}{4503599627370496} = -\frac{1}{4503599627370496} \log 4503599627370496 = -\frac{1}{4503599627370496} \times 15.6523 = -0.0000$
- $\frac{1}{9007199254740992} \log \frac{1}{9007199254740992} = -\frac{1}{9007199254740992} \log 9007199254740992 = -\frac{1}{9007199254740992} \times 15.9533 = -0.0000$
- $\frac{1}{18014398509481984} \log \frac{1}{18014398509481984} = -\frac{1}{18014398509481984} \log 18014398509481984 = -\frac{1}{18014398509481984} \times 16.2543 = -0.0000$
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- $\frac{1}{1152921504606846976} \log \frac{1}{1152921504606846976} = -\frac{1}{1152921504606846976} \log 1152921504606846976 = -\frac{1}{1152921504606846976} \times 18.0603 = -0.0000$
- $\frac{1}{2305843009213693952} \log \frac{1}{2305843009213693952} = -\frac{1}{2305843009213693952} \log 2305843009213693952 = -\frac{1}{2305843009213693952} \times 18.3613 = -0.0000$
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- $\frac{1}{1208925819614629174706176} \log \frac{1}{1208925819614629174706176} = -\frac{1}{1208925819614629174706176} \log 1208925819614629174706176 = -\frac{1}{1208925819614629174706176} \times 24.0803 = -0.0000$
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- $\frac{1}{38685626227668133590597632} \log \frac{1}{38685626227668133590597632} = -\frac{1}{38685626227668133590597632} \log 38685626227668133590597632 = -\frac{1}{38685626227668133590597632} \times 25.5853 = -0.0000$
- $\frac{1}{77371252455336267181195264} \log \frac{1}{77371252455336267181195264} = -\frac{1}{77371252455336267181195264} \log 77371252455336267181195264 = -\frac{1}{77371252455336267181195264} \times 25.8863 = -0.0000$
- $\frac{1}{154742504910672534362390528} \log \frac{1}{154742504910672534362390528} = -\frac{1}{154742504910672534362390528} \log 154742504910672534362390528 = -\frac{1}{154742504910672534362390528} \times 26.1873 = -0.0000$
- $\frac{1}{309485009821345068724781056} \log \frac{1}{309485009821345068724781056} = -\frac{1}{309485009821345068724781056} \log 309485009821345068724781056 = -\frac{1}{309485009821345068724781056} \times 26.4883 = -0.0000$
- $\frac{1}{618970019642690137449562112} \log \frac{1}{618970019642690137449562112} = -\frac{1}{618970019642690137449562112} \log 618970019642690137449562112 = -\frac{1}{618970019642690137449562112} \times 26.7893 = -0.0000$
- $\frac{1}{1237940039285380274899124224} \log \frac{1}{1237940039285380274899124224} = -\frac{1}{1237940039285380274899124224} \log 1237940039285380274899124224 = -\frac{1}{1237940039285380274899124224} \times 27.0903 = -0.0000$
- $\frac{1}{2475880078570760549798248448} \log \frac{1}{2475880078570760549798248448} = -\frac{1}{2475880078570760549798248448} \log 2475880078570760549798248448 = -\frac{1}{2475880078570760549798248448} \times 27.3913 = -0.0000$
- $\frac{1}{4951760157141521099596496896} \log \frac{1}{4951760157141521099596496896} = -\frac{1}{4951760157141521099596496896} \log 495176015714$

chosen on the basis of training and experience. The plays are selected by the recommendation of the Board and a vote of approval by the membership. There is usually a choice of two. The try-outs are held before the Board; however, the casting is done by the director and his assistant.

The theatre which the Clinton Players use is in the Clinton High School gymnasium, and has a seating capacity of 350. Their stage is twelve feet by twenty-four feet, with a very small backstage space. They have a switchboard, one spot, three sections of disappearing footlights, which are wired in three circuits, and one twenty foot border light strip. All of this electrical equipment plus complete rewiring and lighting of the auditorium, a set of flats, and some extra pieces were donated to the school from the earnings from their first two plays.

The scenery is constructed in the Vaughan Implement Shop after hours. School class rooms serve as dressing rooms and make-up room. They store their props and other articles in the school, some in a member's barn, and the rest they usually borrow each time. They try to solicit most of their costumes; however, from time to time, they do make or rent costumes.

A psychological comedy Arsenic and Old Lace was the only show produced in the 1949 season. This was produced in February, 1950. Besides their three act plays, the

Players also present one-acts and blackouts. About half of their rehearsals are held on stage and about half are held in the school annex.

There are four membership meetings a year and two parties are given after the play which has a two night run.

Following is the financial statement supplied by the
Clinton Players for the 1948-1949 season:

Production costs

Scenery	.\$ 65.00	
Costumes	15.00	
Electric	10.00	
Advertising	2.00	
Royalties	150.00	
Books	30.00	
Baby-sitters	<u>30.00</u>	
		\$ 302.00

Fixed Assets

Set furnishings	.\$ 300.00	
Make-up equipment	<u>15.00</u>	
		\$ 315.00

11. The following table shows the number of students who took part in the school sports day.

Year : 2018-2019

Event

1. 100m	15
2. 200m	20
3. 400m	25
4. 800m	30
5. 1600m	35
6. 3200m	40
7. 6400m	45
8. 12800m	50

Event

9. 2500m	55
10. 5000m	60

TAWAS COMMUNITY PLAYERS

The tawas Community Players was organized in July, 1949. There were twenty-five charter members. Their first and only production was a comedy, The Madhatters. They plan to produce about three plays a season.

They do not have a membership drive. They use personal contact and a mailing list to gain new members. There are twenty-five Full Members who pay two dollars a year in dues.

There are seven members on their Board of Directors, each chosen for a term of one year. The officers are elected by the membership at large. The Board also selects the director for the play from the volunteers. The Board of Directors selects the plays; however, the casting is by a Casting Committee which includes the director.

The Tawas Community Players serve two communities: East Tawas and Tawas City, so they have two theatres for their use. The Tawas City High School and the Community Hall in East Tawas each have a seating capacity of five hundred. The Tawas City High School has a thirty-six foot by twenty foot stage, a switchboard with five outlets, and two dressing rooms. The facilities at the East Tawas Community Hall include a fifteen foot by fifteen foot stage, a switchboard with two outlets, footlights, and one dress-

ing room. The Players own four spots.

The performances are preceded by piano music. The eighteen rehearsals are held over a period of six weeks. They are all held on stage. There are twelve business meetings a year and a party for the club and their husbands and wives after the last performance of their two night run.

Many of the operational policies of this group are still in their formative stage and have not been tested thoroughly.

Following is the financial statement for the Tawas
Community Players for the 1948-1949 season:

Production costs

Scenery	.\$ 50.00	
Electric.	12.00	
Advertising	5.04	
Royalties	20.00	
Books	<u>8.60</u>	
		\$ 95.64

Fixed Assets

Lighting equipment.	.\$ <u>12.00</u>	
		\$ 12.00

1.	John A. Smith	Mayor
2.	James B. Jones	City Clerk
3.	William C. Brown	City Engineer
4.	Robert D. White	City Treasurer
5.	Thomas E. Black	City Attorney
6.	Charles F. Green	City Commissioner
7.	Edward G. Hall	City Inspector
8.	Frank H. King	City Surveyor
9.	George I. Lee	City Assessor
10.	Henry J. Miller	City Collector

3. The third part of the document is a list of the names of the persons who have been appointed to the various offices of the city government.

1.	John A. Smith	Mayor
2.	James B. Jones	City Clerk
3.	William C. Brown	City Engineer
4.	Robert D. White	City Treasurer
5.	Thomas E. Black	City Attorney
6.	Charles F. Green	City Commissioner
7.	Edward G. Hall	City Inspector
8.	Frank H. King	City Surveyor
9.	George I. Lee	City Assessor
10.	Henry J. Miller	City Collector

MARSHALL CIVIC PLAYERS ASSOCIATION

The Marshall Civic Players Association was organized in August, 1949. Their first production was a melodrama, Angel Street. The only play given during the 1949 season was the comedy John Loves Mary. The group eventually hopes to give four plays each season with two night runs. Their publicity is by means of newspapers, radio, posters, and personal letters.

There are nine members on their Board of Directors, who serve terms of three years. The officers are elected by the membership at large. The Board of Directors selects the director who is paid a set amount and a certain percent of the net profits. The plays are selected by a Reading Committee and the casts are chosen by the director from the community at large.

Each year they plan to have a membership drive. They now have 254 Charter members who pay annual dues of one dollar. There are approximately twenty Patrons who pay five dollars each year. After the drive in July, 1950, they will add regular members to the list at one dollar per year.

The Association uses the Marshall High School Auditorium which seats seven hundred. Their lighting facilities include spots, footlights, border lights, and dimmers. There

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are two dressing rooms. The costumes are rented or solicited; however, they construct all of their own scenery.

Piano music is used before the performances. During the 1950 season the group hopes to add one-acts to its dramatic activities. Their rehearsals are held in the workshop excepting for the last four or five which are held on stage. There are five membership meetings a year; however, there are no membership parties.

Following is the financial statement supplied by the
Marshall Civic Players Association:

Production costs

Costumes.	.\$ 71.86	
Properties.	122.20	
Electric.	16.75	
Advertising	72.53	
Office.	5.95	
Salaries.	465.01	
Royalties	150.00	
Books	<u>21.60</u>	
		\$ 925.90

Income

Memberships	.\$ 254.00	
Contributions	123.00	
Admissions.	1,320.00	
Sales advertising	<u>155.00</u>	
		\$ 1,852.00

Current Assets

Cash.	.\$ <u>475.00</u>	
		\$ 475.00

Fixed Assets

Electrical equipment.	.\$ 30.00	
Make-up equipment	<u>10.00</u>	
		\$ 40.00

CHAPTER III

AN ANALYSIS OF THE CIVIC THEATRES SERVING COMMUNITIES OF TEN THOUSAND TO FIFTY THOUSAND

The civic theatres in the second group serve communities with populations ranging from ten thousand to fifty thousand. Bay City is the oldest theatre in this group, having organized in 1917. The Village Players of Birmingham followed in February of 1924. The next theatre to organize was the Royal Oak Civic Theatre Club in 1926. 1929 was the year in which the Midland Little Theatre Guild had its beginning. In 1932 there were two groups organized, St. Dunstan's Guild of Cranbrook and the Ridgedale Players. The Greater Muskegon Civic Theatre Association originated in 1935, but it was called the Little Theatre of Muskegon until this year, 1950. The Ann Arbor Civic Theatre was organized in 1937. The youngest theatre of this group is the Port Huron Civic Players who began in 1945.

Among this group there are three who own their own theatres: the Ridgedale Players, who can seat three hundred people in their theatre; the Greater Muskegon Civic Theatre Association, who are just this year rebuilding an old church into a theatre whose seating capacity is not yet determined; and the Village Players of Birmingham, whose playhouse has a seating capacity of 215. For the remaining

groups, the rented theatres range in size from the Midland Civic Theatre Guild's Post Theatre which seats eighty with folding chairs, through the rebuilt pavilion which St. Dunstan's Guild of Cranbrook uses and which has a seating capacity of 235; through the Ann Arbor Civic Theatre whose theatre seats 692; through the seating capacity of four hundred which is in the theatre used by the Port Huron Civic Players; up to the public school auditoriums which the Royal Oak Civic Theatre Club uses whose seating capacities range from four hundred to twelve hundred.

The number of plays which are given each season for each theatre varies from the Royal Oak Civic Theatre Club which gives two plays per season with two night runs; through the Ann Arbor Civic Theatre, which gives three plays a season with two night runs, through the Muskegon Civic Theatre which gives four plays a season with two night runs; the Village Players of Birmingham and the Port Huron Civic Theatre who each give four or five plays which run for three or four nights. The Ridgedale Players and the Midland Little Theatre Guild both give four plays; however, their plays run for five nights each. The Bay City Players have three night runs for their season of five plays; whereas St. Dunstan's Guild of Cranbrook also gives five plays a season, but has four night runs.

The organization of these theatres has some major

differences. The organization of the Board of Directors varies. The Board of Directors of the Royal Oak Civic Theatre Club has seven members who serve terms of one year. The Greater Muskegon Civic Theatre Association and St. Dunstan's Guild of Cranbrook each have eight members on the Board of Directors who serve terms of two years. The Village Players of Birmingham also have only eight members on their Board, whose terms are split into three groups: one, serving one year; one, serving three years; and six who serve two year terms. The Midland Little Theatre Guild elects nine members to their Board for one year terms; the Ridgedale Players use ten members on their Board who serve two years; the Bay City Players have eleven members who serve three year terms. There are two groups in the twelve Board member bracket. They are the Ann Arbor Civic Theatre whose members serve three year terms, and the Port Huron Civic Players whose members serve terms of two years.

The directing of the productions in this group is done to a great extent by voluntary directors. The Bay City Players, the Midland Little Theatre Guild, the Ann Arbor Civic Players, the Village Players of Birmingham, the Royal Oak Civic Theatre Club, and the Port Huron Civic Theatre all use voluntary directors which are approved by the Board of Directors. The Greater Muskegon Civic Theatre Association also uses voluntary directors; however, they are paid

a fee of fifty dollars for each show. St. Dunstan's Guild of Cranbrook has one salaried part-time director who directs three of their five shows each season while the voluntary directors supervise the other two. The Ridgedale Players also have a system much like this. Their salaried part-time director produces two shows and their voluntary directors produce two shows.

Most of the groups produced a variety of fare for their audiences; however, the Ridgedale Players and the Village Players of Birmingham had straight comedy for the 1949 season. Two groups, Ann Arbor Civic Theatre and the Midland Little Theatre Guild, had no comedies on their bill of productions. Of the thirty-six productions given by this group of theatres, fifty per cent were comedies, about 17 per cent were dramas, and the other 33 per cent was divided equally among melodramas, mysteries, farces, and serious plays.

Figure 1. The effect of the number of trials on the number of correct responses. The number of correct responses was significantly higher than the number of incorrect responses in all conditions. Error bars represent the standard error of the mean.

BAY CITY PLAYERS

As was mentioned in the introduction to this chapter, the Bay City Players are the oldest producing group, not only of the groups discussed in this chapter, but they are the oldest producing group in Michigan. Mrs. D.J. Grinnell organized the Players in 1917.

The Players augment their group with a membership drive which is held each year. These members are divided into two groups: the Associate Membership, which pays a fee of \$3.50 each season; and the Active membership, which has annual dues of five dollars. In the 1949 season, their membership totaled six hundred persons.

The Board of Directors consists of eleven members, who serve terms of three years. The officers serve on the Board and are elected by the membership. Some of the functions of this board will be discussed in connection with other topics.

The Board of Directors selects from the membership the director for each play. The Reading Committee submits a list of plays to the Board of Directors, and they select the plays for the season and assign a director for each play. This director may then cast his play from the community at large; however, if a non-member is cast, he is expected to become a member, which means that he must buy

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either a single admission ticket or a season ticket in addition to paying the membership fee.

The Bay City Players rent the Consistory Auditorium for their productions. The stage is twenty-seven feet by forty-five feet with a proscenium arch which is thirty-three feet wide, eighteen feet high, and has a curtain rising fifteen feet. The fly loft is thirty-nine feet high. The lighting facilities consist of a switchboard, spots, footlights, border lights, and dimmers. The workshop is located in the backstage area and also serves as storage space, excepting for the costumes. These are stored in a member's third floor ballroom. They make or solicit their costumes and construct all of their own scenery. They have one dressing room which is unusually large as well as an exceptionally well-equipped make-up room.

The Players offer a diversified season to their membership. Their 1949 season opened with a serious comedy, I Like It Here which was produced in October. Their november offering was Ladies In Retirement, a psychological melodrama. The Inspector Calls, a serious drama-fantasy was produced in February, followed by two comedies: The French Touch in March, and See How They Run in April. The Players gave a sixth play after their season closed. This was the comedy, Two Blind Mice which was produced in the Washington Theatre as a benefit for their building fund.

It was the most popular play of their season. The group stated in the questionnaire that the community prefers comedy. Their plays had a three night run; however, during the 1950 season they plan to run only two nights. Formerly organ music preceded the performances, but beginning with the 1949 season, they have not used music in this capacity.

Thirty rehearsals are held for each play. All of the early rehearsals are held in a rented hall. The dress rehearsals are held on stage. Five membership parties are held each year, but no membership meetings are held.

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• The first part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation $f(x) = \int_0^x f(t) dt$. It is shown that $f(x)$ is a constant function, and its value is determined by the initial condition $f(0) = 1$. The second part of the paper is devoted to the study of the properties of the function $g(x)$ defined by the equation $g(x) = \int_0^x g(t) dt$. It is shown that $g(x)$ is a constant function, and its value is determined by the initial condition $g(0) = 1$. The third part of the paper is devoted to the study of the properties of the function $h(x)$ defined by the equation $h(x) = \int_0^x h(t) dt$. It is shown that $h(x)$ is a constant function, and its value is determined by the initial condition $h(0) = 1$. The fourth part of the paper is devoted to the study of the properties of the function $k(x)$ defined by the equation $k(x) = \int_0^x k(t) dt$. It is shown that $k(x)$ is a constant function, and its value is determined by the initial condition $k(0) = 1$. The fifth part of the paper is devoted to the study of the properties of the function $l(x)$ defined by the equation $l(x) = \int_0^x l(t) dt$. It is shown that $l(x)$ is a constant function, and its value is determined by the initial condition $l(0) = 1$. The sixth part of the paper is devoted to the study of the properties of the function $m(x)$ defined by the equation $m(x) = \int_0^x m(t) dt$. It is shown that $m(x)$ is a constant function, and its value is determined by the initial condition $m(0) = 1$. The seventh part of the paper is devoted to the study of the properties of the function $n(x)$ defined by the equation $n(x) = \int_0^x n(t) dt$. It is shown that $n(x)$ is a constant function, and its value is determined by the initial condition $n(0) = 1$. The eighth part of the paper is devoted to the study of the properties of the function $o(x)$ defined by the equation $o(x) = \int_0^x o(t) dt$. It is shown that $o(x)$ is a constant function, and its value is determined by the initial condition $o(0) = 1$. The ninth part of the paper is devoted to the study of the properties of the function $p(x)$ defined by the equation $p(x) = \int_0^x p(t) dt$. It is shown that $p(x)$ is a constant function, and its value is determined by the initial condition $p(0) = 1$. The tenth part of the paper is devoted to the study of the properties of the function $q(x)$ defined by the equation $q(x) = \int_0^x q(t) dt$. It is shown that $q(x)$ is a constant function, and its value is determined by the initial condition $q(0) = 1$.

The financial statement for the Bay City Players for the 1948-1949 season follows:

Production costs

Scenery and properties.	.\$ 545.50	
Costumes.		38.21
Advertising		655.47
Rehearsals.		208.54
Royalties		440.00
Books		<u>96.59</u>
		\$ 1,984.31

Income

Memberships	.\$ <u>700.00</u>	
		\$ 700.00

Current Assets

Cash.	.\$ <u>4,251.00</u>	
		\$ 4,251.00

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VILLAGE PLAYERS OF BIRMINGHAM

The Village Players of Birmingham were organized in February, 1924. They are unique among theatres in that the plays are given solely for members and their guests. This group does not conduct a membership drive, but it opens its rolls for new members each spring. There are two hundred and forty-one Active members who pay an initiation fee of fifty dollars and annual dues of fifteen dollars. The twenty-nine Associate members must also pay an initiation fee of fifty dollars and twenty-five dollars for annual dues. The group has sixteen members who are Junior members. These members must be twenty-one. They pay an initiation fee of twenty-five dollars which is later applied toward the active fee when they reach the age of twenty-eight. The annual dues for this group is \$7.50. The ten Life Members of the Players pay no fees, are eligible only after twenty-five years with the Players, and have no voting privileges. The four Honorary members are elective and do not have to pay dues. There is only one member who holds a Senior Membership. To obtain this type of membership, one must have been associated with the Players for twenty-five years. The annual dues are five dollars and there are voting privileges.

The Board of Directors consists of a president, sec-

retary, treasurer, and four directors. The By-laws specify that, excepting for the offices of president and treasurer, the sexes must be equally represented at all times. The president is elected for one year by the membership; whereas, the treasurer who also is elected by the membership, serves three years. The vice president and secretary are both elected by the Board, and, along with the other Board members, serve terms of two years.

The Players use several voluntary directors. This is a highly competitive assignment among the members; however, new talent is welcomed and encouraged. The director is chosen for his capability and availability and may direct only one play each season. The plays are selected by a Program Committee and approved by the Board of Directors, whereupon the Board of Directors casts each play from the membership.

The Village Players own their own theatre which has a seating capacity of 250; however, a limit of 215 is imposed by the Fire Department. Information as to the size of their stage was not given, except that the theatre has a fifteen foot fly loft. Nor was information furnished on their lighting facilities. They do have a workshop plus ample storage facilities. The storage facilities are not complete; however, they are constantly being improved. They have one make-up room in addition to the three dressing

rooms. The costumes are made, rented, and solicited. The scenery is constructed entirely by the members. The publicity for each production is by newspapers, posters, mimeographed letters, and printed cards.

The 1949 season for the Village Players was comprised entirely of comedies. The first offering was Time For Elizabeth in October. In November an evening of one-acts was presented, including: Old Lady 31, The Twelve-Pound Look, and Hands Across The Sea. A special adaptation of A Miracle On 34th Street was presented for their special Christmas program. The last four comedies were The Late Christopher Bean in January, But Not Goodbye in February, Two Blind Mice in March, and The Women in April. The group stated that The Women was the most popular play during this season. The plays had a three to four night run during their seven month season; however, the evening of one-acts and the special Christmas play have one night runs.

The fifteen to twenty-four rehearsals are held on stage, the schedules being arranged to give scenic and stage crews two evenings a week for their work. Excepting for occasional special meetings, the Players have only one membership meeting each year. Four to six membership parties are held during the year. These include an annual keno party, an opening tea, a Christmas party, a picnic, and several dances.

Following is the financial statement for the Village
Players of Birmingham for the 1948-1949 season:

Production costs

Scenery	\$ 431.70
Costumes.	306.59
Properties.	111.48
Utilities	349.03
Advertising	120.00
Office (accountant)	330.00
Royalties	525.00
Books, printing	<u>1,124.00</u>

\$ 3,297.80

Income

Membership dues	\$ 4,523.00
Initiation fees	1,923.00
Guest fees.	2,749.00
Miscellaneous	<u>556.00</u>

\$ 9,751.00

Current Assets

Cash.	\$ 1,243.36
Accounts receivable	<u>1,563.20</u>

\$ 2,806.56

Fixed Assets

Building and land	\$32,022.04
Equipment	<u>5,444.78</u>

\$37,466.82

ROYAL OAK CIVIC THEATRE CLUB

The Royal Oak Civic Theatre Club was organized in 1926. Although the information on this group is very incomplete, the following description does give a partial picture of this group.

A membership drive is held each year. The Club has only one classification of members. This is an Active Membership of which there are sixty members, who pay annual dues of two dollars.

The Board of Directors consists of seven members. These members serve terms of one year each. The membership elects the officers of the Board.

The directing is done by one voluntary director who is elected by the membership. The Play Committee selects the plays, then the director casts his play entirely from the membership.

The productions are given in high school auditoriums whose seating capacities range from four hundred to twelve hundred. There is no description available of the various stages. Although the Club has no shop, they do construct all of their own scenery. The basement of the City Library serves as storage space for props, sound effects, and other articles. All of the costumes are rented.

The Royal Oak Civic Theatre Club gives two or three

full evening plays during the nine month year. These plays have a two night run. The season opened in October with a comedy which, according to their report, was the best-liked play of the 1949 season. The closing production was The Bride Regrets, given in April for a two night run and again in June for a one night stand. Recorded music is used before the performances. In addition to these full length plays, the Club also presents a three to six one-act season. All of the productions are promoted by newspapers, radio, posters, and personal letters.

Twenty rehearsals are held. All rehearsals up to the dress rehearsals are held in homes of the members. The dress rehearsals are held on stage.

The Club holds nine membership meetings each year. Occasional speakers on theatrical topics are invited to these meetings. There are three membership parties each year.

No financial information was furnished by this group.

MIDLAND LITTLE THEATRE GUILD

The Midland Little Theatre Guild was organized in 1929. The first play to be presented was The Goose Hangs High. Because of the war, the Guild was inactive from the 1941 season until the 1944 season.

The Guild has a membership drive in the Fall; however, the membership is limited because of the size of the present building. At present, there are 260 Sustaining Members who pay annual dues of four dollars and who need not participate in the production of plays. There are 140 Active Members who pay an annual fee of two dollars and who usually help with at least two plays during the season. 'Helping' means anything from directing to selling refreshments between acts.

The Board of Directors consists of nine members: a president, vice president, recording secretary, corresponding secretary, treasurer, and four directors. The officers are elected by the membership at large and serve terms of one year, while the directors each serve two years in staggered terms.

The Guild uses several voluntary directors who have had some experience and success and who also are willing to do the job. One-act plays provide possible future three-act play directors. The plays are selected by a Play Read-

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ing Committee. The casting is entirely from the membership and is done by the director of the particular play which is being cast, and by the Casting Committee.

The Post Theatre which the Guild uses has a seating capacity of eighty. The stage is seventeen and a half feet by fifteen feet deep with a proscenium arch height of seven and a half feet. They do not have a fly loft, but they do have a makeshift grid and sufficient headroom to use twelve foot flats. There are twelve pairs of lines for light battens, cyclorama battens, etc. Their lighting facilities include a homemade switchboard, three baby spots, footlights, two border lights, three 'Variac' dimmers, and two small flood lights. Construction is carried on in the auditorium and on stage when no rehearsals are scheduled. They have one four foot by eight foot dressing room, a make-up room of the same size, but very meagre storage space. They make and solicit their costumes.

The Guild usually presents two comedies, one serious play, and one mystery each ten-month season. The 1948-1949 season opened in the Fall with a farce, Springtime For Henry, which was followed by a mystery in December which was Mystery at Greenfingers. A drama was offered in February, The Petrified Forest. Blythe Spirit, a comedy-fantasy, closed the season in April. The last two productions were believed by the Guild to be the most popu-

lar plays for that season; however, the Guild also stated that the community does not prefer a special type of play as much as it prefers a play which is well-done. Recorded music is usually used before the performances. The publicity for each production is by personal letters only. In addition to the full evening plays, which have a five night run, the other dramatic activities are one-act plays which are presented by the Guild Workshop.

The twenty-five rehearsals are held over a period of six weeks and are held on stage. An annual business meeting is held and cast and production crew parties are held for each show.

Following is the financial statement for the Midland Little Theatre Guild for the 1948-1949 season:

Production costs

Scenery	.\$ 120.00
Costumes.	15.00
Properties.	50.00
Electric.	25.00
Office.	15.00
Royalties	300.00
Books	<u>60.00</u>
	\$ 585.00

Income

Memberships	.\$ 1,300.00
Contributions	<u>100.00</u>
	\$ 1,400.00

Current Assets

Cash.	.\$ 100.00
Box Office change	350.00
Program ads, coke sales, etc. . .	<u>200.00</u>
	\$ 650.00

Fixed Assets

Set furnishings	.\$ 100.00
Electrical equipment.	100.00
make-up equipment	15.00

1. The first part of the document is a list of the names of the members of the committee who have been appointed to the various sub-committees. The names are listed in alphabetical order of the last name.

The following members have been appointed to the sub-committee on the subject of the proposed new law:	
Mr. A. B. C.	Mr. D. E. F.
Mr. G. H. I.	Mr. J. K. L.
Mr. M. N. O.	Mr. P. Q. R.
Mr. S. T. U.	Mr. V. W. X.
Mr. Y. Z. A.	Mr. B. C. D.
Mr. E. F. G.	Mr. H. I. J.
Mr. K. L. M.	Mr. N. O. P.
Mr. Q. R. S.	Mr. T. U. V.
Mr. W. X. Y.	Mr. Z. A. B.

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The following members have been appointed to the sub-committee on the subject of the proposed new law:	
Mr. A. B. C.	Mr. D. E. F.
Mr. G. H. I.	Mr. J. K. L.
Mr. M. N. O.	Mr. P. Q. R.
Mr. S. T. U.	Mr. V. W. X.
Mr. Y. Z. A.	Mr. B. C. D.
Mr. E. F. G.	Mr. H. I. J.
Mr. K. L. M.	Mr. N. O. P.
Mr. Q. R. S.	Mr. T. U. V.
Mr. W. X. Y.	Mr. Z. A. B.

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Mr. A. B. C.	Mr. D. E. F.
Mr. G. H. I.	Mr. J. K. L.
Mr. M. N. O.	Mr. P. Q. R.
Mr. S. T. U.	Mr. V. W. X.
Mr. Y. Z. A.	Mr. B. C. D.
Mr. E. F. G.	Mr. H. I. J.
Mr. K. L. M.	Mr. N. O. P.
Mr. Q. R. S.	Mr. T. U. V.
Mr. W. X. Y.	Mr. Z. A. B.

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Mr. A. B. C.	Mr. D. E. F.
Mr. G. H. I.	Mr. J. K. L.
Mr. M. N. O.	Mr. P. Q. R.
Mr. S. T. U.	Mr. V. W. X.
Mr. Y. Z. A.	Mr. B. C. D.
Mr. E. F. G.	Mr. H. I. J.
Mr. K. L. M.	Mr. N. O. P.
Mr. Q. R. S.	Mr. T. U. V.
Mr. W. X. Y.	Mr. Z. A. B.

45

Sound equipment \$ 80.00

Box office 15.00

\$ 310.00

RIDGEDALE PLAYERS

The Ridgedale Players had their beginning in 1932. They started with twelve persons who met in homes to produce plays for their own amusement. There is one charter member left in the group.

The Players do not have a membership drive. All of their memberships come under the title of Full Membership. The annual dues for each member are ten dollars.

The Players employ one salaried director. She directs the first and last shows of the season. Several voluntary directors are chosen by a committee to direct the other two plays. The director does not select or cast the plays. This is done by a committee who selects the plays and submits them to the Board of Directors for approval. The casting is done by the same committee whose chairman is appointed by the Board. No casting is done outside of the membership.

The Players own their own theatre which has a seating capacity of 270 which may be increased to three hundred with folding chairs. The stage is twenty-four feet by fifteen feet and does not have a fly loft. Their lighting facilities include a switchboard, spots, footlights, border lights, and dimmers. There is no workshop, although they do construct their own scenery. Their storage space is in a

small backstage area, therefore they have very few props which belong to them. Two dressing rooms are at their disposal. Four comedies were produced for the 1949 season of the Ridgedale Players. For Love or Money opened the season on November seventeenth for a five-night run. Front Page was produced in January, followed by The Royal Family in March. This play was indicated as the favorite of the season. The Players stated that its success was due to the fact that four of their best actors played in the show. The last play was See How They Run which closed the season in May. Besides these full evening plays the group also presents several one-acts which are given at closed parties. They also have a children's theatre and give a variety show once a year. Music is seldom used before the performance, but when it is used, it is in the form of recorded music.

The eighteen rehearsals are held on stage over a period of six weeks. Their one membership meeting is strictly a business meeting for reports and it is usually very short with no entertainment. Four or five membership parties are held each year.

The Board voted not to release the information for the financial statement; however, they did say that they sold nearly five thousand tickets at \$1.80 each to their four shows.

ST. DUNSTAN'S GUILD OF CRANBROOK

St. Dunstan's Guild of Cranbrook was organized in May, 1932. The membership was limited to one hundred until after the war. The group during that time produced two major productions a year as well as three or four programs of one act plays. The first full length play which was given was Outward Bound. The Greek Theatre productions, then as now, were held outdoors in June and ranged from Midsummer Night's Dream to The Mikado.

As the Guild is basically a club, it does not have a membership drive. The applicants are proposed by two members who have had a year's membership with the group. The Membership Committee and the Board then passes on the applicants. The membership is divided into three groups. The Active Membership has 250 persons; however, this is to be raised to 275 this year. The Active members pay ten dollars for annual dues. The Junior Active membership is for persons aged twenty-one to twenty-four. They pay five dollars a year. There are twelve Junior Active Members and they are included in the Active membership count. The twenty-three Associate memberships pay twenty dollars a year in dues. There is no limit to the number of Associate Memberships.

There are eight members on the Board of Directors.

• 1. The first step in the process of the scientific method is to ask a question.

• 2. The second step is to do background research.
• 3. The third step is to form a hypothesis.
• 4. The fourth step is to test the hypothesis by conducting an experiment.

• 5. The fifth step is to analyze the data and draw a conclusion.
• 6. The sixth step is to communicate the results of the experiment.

• 7. The seventh step is to repeat the experiment to verify the results.

• 8. The eighth step is to use the results to make a prediction.

• 9. The ninth step is to use the prediction to make a hypothesis.

• 10. The tenth step is to test the hypothesis by conducting an experiment.

• 11. The eleventh step is to analyze the data and draw a conclusion.

• 12. The twelfth step is to communicate the results of the experiment.

• 13. The thirteenth step is to repeat the experiment to verify the results.

• 14. The fourteenth step is to use the results to make a prediction.

• 15. The fifteenth step is to use the prediction to make a hypothesis.

The members are elected each year on St. Dunstan's Day, May nineteenth, and serve a term of two years. Only half of the members of the Board are elected each year. After the election, the Board elects its own officers.

A salaried Technical Director was appointed from the membership in the Fall of 1948. He directs three of the productions while volunteers from the membership do the others. The Board of Directors tries to choose men for directors whenever possible. They must have had some experience in directing. The Technical Director and the Play Reading Committee select the plays and the Board of Directors approve the selections. The casting is sometimes done by try-outs, but more often by telephone. Members are used for roles as far as is possible, but occasionally for the June outdoor show it is necessary to take others.

The Guild does not own its theatre, but it uses a building on the Cranbrook grounds which was originally a pavilion. It has a seating capacity of 235. The Guild has built a stage which is twenty-nine feet wide by forty-feet deep, into a large room of the Pavilion. The ceiling is too low to permit building a fly loft; however, they use twelve foot flats which just fit under the steel beams supporting the curtains and lights. The group stated that their lighting is probably their weakest technical work at

this time. It is adequate, but not overly effective. They have a rough approximation of a switchboard located in a booth at the rear of the auditorium. Their four spots are located on the wall in the auditorium. They occasionally use footlights, but usually the front, rear, and side strips and the spots furnish most of the light for their productions. They also are equipped with dimmers.

The Guild members do their construction on stage; however, they do have some storage space in the basement of the building. This space is ten feet by twelve feet and only props and sound effects are stored here. The costumes are stored in another building not far from the Pavilion. The costumes are usually made, but if this isn't possible, they are rented. Except in rare cases, the costumes for period plays are rented.

The season opened with the comedy, O Mistress Mine in October, 1949. A drama, The Traitor, was the December offering by the Guild. Excursion, a serious comedy, and the melodrama, Broadway, were the next two productions. The season closed with a drama, Family Portrait, in the Spring. The Guild stated that the community likes anything if it is well-done. Whether or not music is used before the performance depends on the particular show. If music is used, it is recorded music or piano.

St. Dunstan's Guild gives five plays during their

• 1990年，中国科学院、中国工程院两院院士大会在北京举行，这是中国历史上第一次两院院士大会。会议期间，中国科学院和中国工程院分别召开了院士大会，选举产生了两院院士。这是中国历史上第一次两院院士大会，也是中国科学院和中国工程院历史上第一次院士大会。会议期间，中国科学院和中国工程院分别召开了院士大会，选举产生了两院院士。这是中国历史上第一次两院院士大会，也是中国科学院和中国工程院历史上第一次院士大会。

• 1991年，中国科学院和中国工程院分别召开了院士大会，选举产生了两院院士。这是中国历史上第一次两院院士大会，也是中国科学院和中国工程院历史上第一次院士大会。会议期间，中国科学院和中国工程院分别召开了院士大会，选举产生了两院院士。这是中国历史上第一次两院院士大会，也是中国科学院和中国工程院历史上第一次院士大会。

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ten month season. Four of these are given in the Pavilion and one in the outdoor Greek Theatre in June each year. The plays have a four night run which is divided into the Fridays and Saturdays of two weekends. The June play runs four consecutive nights. In addition to these full evening plays, their additional dramatic activities include a musical production.

The twenty-one rehearsals are held on Monday, Wednesday, and Friday and occasionally on Sunday over a period of five weeks. Promotion is by newspapers, posters, and post cards. One annual membership meeting is held. The four membership parties which are held each year are: a cabaret party in January with dinner and entertainment; a square dance in the Fall; this last year there was a silent film in March; and usually a picnic in the summer.

Following is the financial statement supplied by
St. Dunstan's Guild of Cranbrook for the year 1948-1949:

Production costs

Scenery, props, lights, costumes.\$	778.52
Royalties	430.00
Printing.	261.05
Electric.	200.00
Make-up, promotion, books, etc. .	166.76
Salary	<u>1,500.00</u>
	\$3,336.33

Income

Membership.	.\$ 2,900.00
Production gross.	<u>4,310.00</u>
	\$ 7,210.00

Current Assets

Cash.	.\$ <u>3,102.69</u>
	\$ 3,102.69

ESCANABA CIVIC THEATRE

The Escanaba Civic Theatre was organized in February, 1933 under the Federal Theatre program. There were six charter members, but by the first production, Holiday, the group had expanded to twenty members.

The organization holds at least one membership drive each year; however, they do hold additional drives whenever it's necessary before each production. They have thirty-two Adult Members who pay annual dues of one dollar. There are four Junior Members who pay fifty cents a year. This membership is highly variable; however, the group has a catalogue of talent in the community which is used extensively.

The Board of Directors consists of five voting members and a chairman who is selected by the Board. The membership elects these Board members. The terms are three years each, but are staggered so that two retire each year. The officers may not succeed themselves.

For the past two years the group has contracted with non-members to direct the plays on a fee plus percentage basis. They are chosen for their experience, personality, and their ability to get along with the players. After the Play Reading Committee refers its selection of plays to the Board of Directors for approval, the director makes the

final choice of play to be given. The director also casts his plays in cooperation with the Board of Directors. The director casts from the community at large. Many times the plays have only half of the cast from their membership.

There are two theatres available to the group. They are the William Oliver Memorial and the William Bonifas. Both theatres are rented on a fee basis. The seating capacity of one is 997 and of the other, 670. The stage area is thirty-five feet by eighteen feet with no fly loft. There is a switchboard which is dimmer-controlled. There are three spots; however, only one is owned by the group. There are footlight banks in both auditoriums. There are three strips of border lights in one theatre, and two strips of border lights in the Bonifas auditorium. As yet the players do not have a workshop; however, they are negotiating for the use of a city building for a workshop and they stated that the outlook seemed very favorable. Warehouses and basements of the members are used for storage space. There are two dressing rooms in each auditorium.

This group usually does modern plays and so the cast members furnish their own costumes; however, for Angel Street the women's costumes were made and the men's costumes were rented. They construct all of their own scenery.

The comedy presented by this group in their 1949 season was Lady of Letters, which was produced in March,

In addition to the three act play, this group also presented a Christmas show as a benefit for the School Children's Fund, and three radio dramas in April and May. One-acts are also given at scheduled dates throughout the year.

The productions are usually preceded by either string ensemble or piano music. The publicity for the shows is by newspaper, radio, posters, personal letters, and by promotion by the several clubs in the city. There are usually fifteen to twenty rehearsals held for each show. The rehearsals are held in club halls until the last two weeks. These last rehearsals are held on stage.

Up to this time, the Escanaba Civic Theatre has held fifteen membership meetings a year; however, the group feels that most of these will be discontinued because they detract from the regular dramatic activities. All available local and visiting theatre talent was utilized by this group for speakers at their business meetings. One or two membership parties are held each year.

Following is a financial statement for the Escanaba
Civic Theatre for the 1948-1949 season:

Production costs

Scenery	.\$ 110.00	
Electric.	20.00	
Advertising	153.00	
Rehearsals.	40.00	
Salaries.	82.00	
Royalties	50.00	
Books	<u>15.35</u>	
		\$ 470.35

Income

Memberships	.\$ 33.00	
Production profit	<u>98.00</u>	
		\$ 131.00

Current Assets

Cash.	.\$ 199.00	
Box Office Change	603.20	
Program advertisements.	<u>420.00</u>	
		\$ 1,222.20

Fixed Assets

Electrical equipment.	.\$ 10.00	
Make-up equipment	20.00	
Set equipment	50.00	
Sound equipment	<u>10.00</u>	
		\$ 90.00

GREATER MUSKEGON CIVIC THEATRE ASSOCIATION

The Little Theatre of Muskegon was organized in 1935. It was organized primarily by Mrs. C. Leo Redmond and Ray Tangney. This last year has seen the organization re-incorporated under the title of The Greater Muskegon Civic Theatre Association.

The Association has a membership drive each year. During the drive for a building this year, the following were the types of memberships offered: Double Life Membership is \$150.00; Single Life Membership is one hundred dollars; Double Ten Year Life is fifty dollars; Single Ten Year Life is thirty dollars; Double Five Year Life is twenty-five dollars; Single Five Year Life is fifteen dollars; Single Sustaining One Year is five dollars; and a Single One Year Membership is four dollars.

The Board of Directors consists of a president, vice president, treasurer, secretary, and four directors. The Board members serve terms of two years. The officers are elected by the Board of Directors. The group also has a business manager who is appointed by the Board. He is not a Board member, however. The production directors are also considered ex-officio members of the Board, but like the business manager, they do not have voting power.

Although this group at one time had a professional director, the system was not satisfactory. They now have

several local directors who receive a fee of fifty dollars for each production. Some seasons the same director supervises all of the plays and other seasons a director may produce only one or two shows. The Board of Directors selects the directors each year. Each director or the director, as the case may be, selects his own play which is subject to Board approval. The director also casts his own play and this casting may be done from the community at large.

The Association is building a new theatre plant from a former church. This new building will seat about 165. As it is not rebuilt as yet, the size of the stage and fly loft has not been ascertained. The group has a portable switchboard, several baby spots, portable footlights which they used in the public school auditorium. They are planning to build more portable footlights this year for use in their own building. A workshop has always been maintained for the purpose of building sets and for storage space. They will now be able to have the shop in the same building with their theatre. The new building will also provide dressing rooms.

Their costumes are made, rented, and solicited; however through the past three years they have been given many costumes. An even greater number of costumes were lost in a fire three years ago. Their shows are promoted by news-

papers, radio, and by personal letters.

The 1949 season consisted of two comedies, one mystery, and one drama. The season opened with a comedy, The Voice Of The Turtle in November. The February offering was a psychological mystery, Dracula. A war drama, The Hasty Heart was produced in April. Strange Bedfellows, the comedy offered in June, tied with the first comedy, The Voice Of The Turtle, for the most popular play of the season. This substantiated the statement by the group that the community preferred comedy.

When the group uses music before the performances, it is either recorded music, string ensemble, or piano. This group also has used a children's orchestra. They have no other dramatic activities besides their four full evening plays during their nine month season. These plays have a four night run. Next year the Association hopes to have a summer program.

The group holds rehearsals three nights a week for the first four weeks of rehearsals; however, the rehearsals are increased during the last two weeks. Formerly their rehearsals have been held in various homes; therefore, the group is anticipating the prospect of being able to rehearse in their own playhouse. One membership meeting is held each year for the election of the Board of Directors and to have a yearly report. There are three membership parties given

each year.

There is no financial statement from this Association; however, they did state that they are now buying their own building. Part of the money was already saved up for this purpose and part of the money was raised by their drive.

ANN ARBOR CIVIC THEATRE

The Ann Arbor Civic Theatre was organized in 1937. After a period of inactivity from 1942 to 1945, the group became incorporated as a non-profit organization in 1946.

This group holds a membership drive each year. In the 1949-1950 season, they had seventy-five Active Members, who each pay annual dues of two dollars.

The Board of Directors consists of twelve members who serve terms of three years. This Board elects the officers for the membership.

The Ann Arbor Civic Theatre uses several voluntary directors for their productions. The directors are selected by the Production Committee and approved by the Board. The play is submitted to the Board by the Play Reading Committee. After the play has been approved, the director is chosen. The director and the Casting Committee cast the play from the membership and the community at large.

The theatre which this group rents has a seating capacity of 692. The stage area is twenty-four feet by thirty feet. They have a fly loft which is thirty feet high with fifteen sets of lines. There is no description of their lighting facilities excepting that they do have a switchboard, spots, footlights, border lights, and dimmers. Their workshop is twenty-five feet by fifty feet. This is

also used as storage space for props, sound effects, costumes, and other articles. They have no dressing rooms.

The costumes are made, rented, and solicited; however, they construct their own scenery entirely. The publicity for each show is by means of the newspapers, radio, bill boards, throwaways, posters, and personal letters. This group is the only one to send speakers to service clubs as an additional means of promotion.

The 1949 season of the Ann Arbor Civic Theatre consisted of three plays each with a two night run. An Inspector Calls, a serious drama-fantasy, opened the season in October. The next offering was a farce, The Torchbearers, which was produced in January. The group stated that this seemed to be the most popular play of the 1949 season. A comedy, The Male Animal, closed the season in April. Besides the full evening plays, the Ann Arbor Civic Theatre also lists among its dramatic activities a children's theatre and the presentation of one-act plays. This group was also the only one to mention among these activities solo and group readings.

The rehearsals are held in the workshop until the dress rehearsals which are held on stage. There are regular membership meetings during the season. They usually have speakers on theatrical topics at these meetings. Cast parties are held after each major production, and the social parties are held during the summer.

Following is the financial statement submitted by the
Ann Arbor Civic Theatre for the 1948-1949 season:

Production costs

Scenery	.\$ 203.15
Costumes.	12.91
Properties.	43.34
Electric.	11.56
Advertising	482.20
Rehearsals and rent	300.00
Royalties	350.00
Books	<u>32.92</u>

\$ 1,436.08

1. The first row of the table is the header row, which contains the names of the variables being measured. The second row is the first data row, and the subsequent rows are the remaining data rows. The table is organized into columns, with each column representing a different variable. The data is presented in a clear and concise manner, allowing for easy comparison and analysis of the results.

Variable	Value
Variable 1	1.2
Variable 2	2.5
Variable 3	3.8
Variable 4	4.1
Variable 5	5.3
Variable 6	6.7
Variable 7	7.9
Variable 8	8.2
Variable 9	9.5
Variable 10	10.1

PORT HURON CIVIC PLAYERS

The Port Huron Civic Players were organized in 1945. They are the youngest theatre in this particular group.

They have a membership drive each year. In the 1949-1950 season they had seven hundred Spectator Memberships, the annual dues for which has been two dollars. Due to the increase from four to five plays in 1950-1951, the price will be increased to three dollars next season.

The Board of Directors are elected for a term of two years. There are twelve members on this Board and they can be re-elected at the end of their terms. The officers are elected by the Board.

Several voluntary directors produce the plays. They are chosen according to their talent, experience, and "their ability to get along with people". The plays are chosen by the Play Selection Committee, then the director casts his play. The entire cast is selected from the membership.

The theatre used by the Players has a seating capacity of four hundred. The stage is fifty-five feet by thirty feet. There is no fly loft and the lighting facilities include spots, footlights, border lights, and dimmers. Although there is no workshop, they do construct all of their own scenery. The storage space is located under the stage and in the wings. Two dressing rooms are at their disposal.

Most of their costumes are solicited; however, now and then they do make or rent costumes for their productions.

A psychological comedy, Arsenic and Old Lace, opened the 1949-1950 season in November. The Shining Hour was the drama produced in January, followed by the costume comedy, Life With Father, in March. This play was proclaimed by the Players to be the best-liked play of the season. It had a five night run instead of the usual three night run of the Players. A comedy, John Loves Mary, closed the season in May. Four or five plays are given during the eight month season of the Players. They do not use any form of music before their performances. The rehearsals are held in rented halls.

Each year they have two membership meetings at which they have speakers on theatrical topics. They also have four membership parties each year.

Following is a financial statement for the Port Huron Civic Players for the 1949-1950 season:

Production costs

Scenery	.\$ 400.00
Costumes.	50.00
Properties.	10.00
Electric.	50.00
Advertising	100.00
Rehearsals.	50.00
Royalties	350.00
Books	<u>50.00</u>
	\$ 1,060.00

Income

Memberships	.\$ 1,400.00
Box Office Receipts	<u>1,600.00</u>
	\$ 3,000.00

Current Assets

Cash.	.\$ 200.00
U.S. Bonds.	<u>2,000.00</u>
	\$ 2,200.00

Fixed Assets

Set furnishings	.\$ 400.00
Electrical equipment.	300.00
Make-up equipment	<u>100.00</u>
	\$ 800.00

CHAPTER IV

AN ANALYSIS OF THE CIVIC THEATRES SERVING COMMUNITIES OF FIFTY THOUSAND TO ONE HUNDRED SEVENTY-FIVE THOUSAND

There are seven civic theatre groups in this section which serve communities with populations ranging from fifty thousand to one hundred seventy-five thousand. The oldest theatre in this group is the Bay City Players who were organized in 1921. The Grand Rapids Civic Theatre was organized in 1926, followed by the Players Guild of Dearborn in 1927. Three groups were organized in 1929; the Flint Community Players in April; and the Kalamazoo Civic Players and the Lansing Civic Players in the Fall. The youngest theatre in this group is the Saginaw Players, sponsored by the Pit and Balcony, Incorporated, who organized in 1932.

Two of these producing groups own their own theatres. They are the Players Guild of Dearborn, whose theatre seats four hundred, and the Saginaw Players whose new plant seats 320. Flint rents the Homedale school auditorium which seats 535. The St. Cecilia building rented by the Grand Rapids Civic Theatre has a seating capacity of 674. The seating capacity of the theatre used by the Kalamazoo Civic Players is 550. The Lansing Civic Players head the group with a seating capacity of 1,784 in the Sexton High School Auditorium.

Three groups have five-show seasons with varying runs per play. The first is the Lansing Civic Players who have a run of four nights; the second is the Flint Community Players whose productions run four, five, or six nights; third, is the Saginaw Players whose normal run is seven nights. The Grand Rapids Civic Theatre and the Battle Creek Civic Theatre each give six productions each season with eight-night runs and four-night runs respectively. Eight productions a season is the schedule for the Kalamazoo Civic Players who run from eight to ten nights. The Players Guild of Dearborn leads this field with their eleven-show season with four-night runs.

The groups who employ full-time salaried directors are the Saginaw Players, the Grand Rapids Civic Theatre, the Kalamazoo Civic Players, and the Battle Creek Civic Theatre. The Flint Community Players, the Lansing Civic Players, and the Players Guild of Dearborn all use voluntary directors drawn from the membership.

The Lansing Civic Players are the only group who do not have additional dramatic activities. One-act plays are given in addition to the full evening performances by the Flint Community Players, Kalamazoo Players, Players Guild of Dearborn, and the Battle Creek Civic Theatre. Of these last-named groups, the Flint Community Players is the only group who does not have a children's theatre.

The Saginaw Players have a workshop which may include one-acts. Grand Rapids Civic Theatre maintains an Actor's Studio which is in charge of their director.

Three quarters of the plays given by this group of community theatres in 1949 were comedies. In every group excepting one there was at least one drama or serious production given during the season. Three theatres gave Strange Bedfellows and Two Blind Mice during this season; and two theatres gave John Loves Mary, Pygmalion, and The Winslow Boy.

Most of the theatres in this group have become such large organizations that they resemble in part semi-professional groups; however, all of them have kept in mind their main objective of producing and creating theatre for the people on Main Street.

The first part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

$$f(x) = \int_0^x \frac{1}{1+t^2} dt$$

It is shown that the function $f(x)$ is increasing and concave down on the interval $(-\infty, \infty)$.

The second part of the paper is devoted to the study of the properties of the function $g(x)$ defined by the equation

$$g(x) = \int_0^x \frac{1}{1+t^2} dt - \frac{x}{1+x^2}$$

It is shown that the function $g(x)$ is increasing and concave down on the interval $(-\infty, \infty)$.

The third part of the paper is devoted to the study of the properties of the function $h(x)$ defined by the equation

$$h(x) = \int_0^x \frac{1}{1+t^2} dt - \frac{x}{1+x^2} - \frac{x^3}{3(1+x^2)}$$

It is shown that the function $h(x)$ is increasing and concave down on the interval $(-\infty, \infty)$.

The fourth part of the paper is devoted to the study of the properties of the function $k(x)$ defined by the equation

$$k(x) = \int_0^x \frac{1}{1+t^2} dt - \frac{x}{1+x^2} - \frac{x^3}{3(1+x^2)} - \frac{x^5}{5(1+x^2)}$$

It is shown that the function $k(x)$ is increasing and concave down on the interval $(-\infty, \infty)$.

The fifth part of the paper is devoted to the study of the properties of the function $l(x)$ defined by the equation

$$l(x) = \int_0^x \frac{1}{1+t^2} dt - \frac{x}{1+x^2} - \frac{x^3}{3(1+x^2)} - \frac{x^5}{5(1+x^2)} - \frac{x^7}{7(1+x^2)}$$

BATTLE CREEK CIVIC THEATRE

The Battle Creek Civic Theatre had its beginning in 1921 when a group decided to give plays to provide the equipment for a school cafeteria and a curtain for the stage in the school gymnasium. At that time they were called the Lakeview Community Club Players. Their first play, Cappy Ricks, was presented in 1922. In 1929 the plays were produced by the same organization which called itself at that time, the Little Theatre Guild. By 1931, after joining with the Battle Creek College players, they had a paid director and a board of directors. In 1936 the Little Theatre Guild and the Pagens merged into an organization which called itself the Battle Creek Civic Theatre which is the name still used. The theatre however did not function after the close of the 1941 season until the Fall of 1946.

This group calls all season ticket holders Sustaining Memberships. In the 1949-1950 season there were thirteen hundred Sustaining Memberships. Any member is considered an Active Member and has a voting power if he or she has participated in at least two productions during the past two years. Adult season tickets are six dollars, and adult single admissions are \$1.20. A student season ticket is three dollars and a student single admission is sixty cents.

The Board of Directors consists of fifteen members. Their terms are staggered so that five directors are elected each year, thus giving all of the members of the Board three year terms. The Board of Directors elects the officers at the first meeting after the Spring election.

The Battle Creek Civic Theatre has one salaried full-time director. The director, along with the president, is an ex-officio member of the Play Selection Committee. The plays are cast from the community at large. Out of the seventy people who appeared in the productions in the 1948-1949 season, thirty-six were making their first appearance on the Battle Creek Civic Theatre stage.

The Battle Creek Civic Theatre produces their plays in an army theatre adjacent to Kellogg Field. There is no statement from the group concerning their theatre plant, excepting that they do have ample workshop facilities where they construct their own scenery, sufficient dressing room space, as well as storage facilities.

The six-play season opened in September with a comedy, You Can't Take It With You. This was followed by a drama, The Winslow Boy, in November. Little Women, a costume comedy, was offered in December. Present Laughter, another comedy was produced in February, followed by a comedy, Light Up The Sky, in March. The Glass Menagerie, a drama-fantasy, was offered in April. The season closed in May

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• Die folgenden Aussagen sind wahr oder falsch? Begründen Sie!

• Die Funktion $f: \mathbb{R} \rightarrow \mathbb{R}$ ist durch $f(x) = x^2 + 1$ gegeben.

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with the comedy, Village Green. The Civic Theatre presents four comedies out of their six-show season because their community prefers comedy. An additional production was given in June. It was the musical, Oh Suzanna.

In addition to these full evening plays the group also has a Civic Theatre Guild which presents one-acts for clubs and hospitals. Also, in co-operation with the Battle Creek Public School system and the Junior League, the Battle Creek Civic Theatre has a children's theatre. The Junior League underwrites the children's theatre season with two thousand dollars.

An annual business meeting is held in the Spring in the form of a dinner. A guest speaker is invited to this meeting to speak on the theatre. The election of the Board of Directors is also held at this meeting. Membership parties are held during the year.

Following is the financial statement for the Battle
Creek Civic Theatre for the 1949-1950 season:

Production costs

Scenery	.\$ 94.84
Costumes.	47.68
Lighting.	4.40
Properties.	26.59
Advertising	293.99
Office.	233.10
Rent.	500.00
Salaries.	3,333.30
Royalties	675.00
Books	<u>60.50</u>

\$ 5,269.40

Income

Memberships	.\$ 4,122.08
Cash sales.	1,374.90
Program and concession revenue. .	335.77
Contributions	463.50
Special productions	<u>40.94</u>

\$ 6,335.79

Current Assets

Cash. \$ 1,000.99

Accounts receivable 162.50

\$ 1,163.49

Fixed AssetsEquipment \$ 765.76

\$ 765.76

GRAND RAPIDS CIVIC THEATRE

The Grand Rapids Civic Theatre was organized in the Fall of 1926 and incorporated September 28, 1927. The first play which was produced was Belinda.

A membership drive is held each year. There is a membership drive chairman who has four divisions under him. Each division has ten teams and each team has ten workers which makes a total of 445 persons who work on this membership drive. A person holding an adult season ticket is classified under Adult Inactive. This membership group has 3,162 members and pay annual dues of \$6.50. The Student Inactive membership pays \$3.25 and has 306 members. There are three hundred Active members who pay no fee but who are persons actively working in the theatre on the production crew, as actors, on prop or costumes crew, etc. Only these active members may vote for the Board of Directors.

The Grand Rapids Civic Theatre hires a salaried full-time director. The director, along with the chairman of production, casting, and the business manager, selects the plays. An experienced committee, along with the director, casts the plays; however, the director has the final word.

There are fifteen men on the Board of Directors. There are four elected and one appointed each term to serve three year terms. The officers of the Grand Rapids Civic

Theatre are elected by the Board of Directors.

The theatre which is used by the Grand Rapids Civic Theatre is rented from the St. Cecilia Society. They also rent workshop and office space. The theatre has a seating capacity of 674. The stage is thirty-seven feet by seventeen feet by fourteen feet. The fly loft is twenty-five feet high; the grid, fifty feet. It has ten lines of three or four each. The lighting facilities include a switchboard with a seventy amp feed with two sides. There are thirteen spots on an aerial batten, six on the balcony, three beams, six towers, four proscenium, six olivets, two banks of nine x-rays, and six home made spots. There are twelve five hundred watt dimmers, four thousand watt dimmers, and one automatic transformer for the house. The workshop is one and one half times as large as the stage. Six dressing rooms are at the players' disposal. The storage facilities are located at the rehearsal space which is several blocks from the theatre.

They make, rent, or solicit their costumes and construct all of their scenery. Advertising is by means of newspapers, radio, bill boards, posters, and some personal letters.

The Grand Rapids Civic Theatre gave a 1949 season of comedies. The season opened with Strange Bedfellows in October, followed by a serious comedy, The Corn Is Green,

in December. The January offering was a revival of The Royal Family. A Shakespearian comedy, The Taming Of The Shrew was produced in February; and The Village Green in March. The season closed with the April production of Two Blind Mice. Strange Bedfellows and The Taming Of The Shrew seemed to share equally in popularity; however, the group stated that, judging by the advance reservations, Two Blind Mice may have been the best-liked production. The plays as a rule have an eight night run; however, last season one show ran for nine and another for eleven nights. Recorded music or organ music usually precedes the performances. In addition to the full evening plays, their other dramatic activities include Actor's Studio which runs for three terms of eight weeks each.

Rehearsals run for three weeks and are held in a rehearsal hall until the three dress rehearsals which are held on stage. Although the group formerly had Active membership meetings, they have been discontinued this year. Active membership parties are held on the closing night of each play, primarily for persons participating in the current play. Sometimes a picnic for all active members is held at the close of the season. There is an annual dinner in May.

Following is the financial statement for the Grand
Rapids Civic Theatre for the 1948-1949 season:

Production costs

Scenery	.\$ 1,041.96	
Costumes.	813.01	
Properties.	482.83	
Advertising	1,711.47	
Office.	207.27	
Salaries.	10,518.12	
Royalties	1,345.00	
Books	<u>148.82</u>	
		\$16,268.48

Income

Memberships	.\$21,580.00	
Miscellaneous	10,830.85	
Box Office Sales.	7,532.74	
Net profit on programs.	<u>1,375.76</u>	
		\$41,319.35

Current Assets

Cash.	.\$ <u>2,500.00</u>	
		\$ 2,500.00

Fixed Assets

Electrical equipment \$ 4,000.00

Make-up equipment 100.00

Set equipment 2,000.00

furniture, props, etc.. 2,000.00

\$ 8,100.00

PLAYERS GUILD OF DEARBORN

The Players Guild of Dearborn was organized in October, 1927. No membership drives are held for this group; however, they have three hundred Active Members who pay twenty-five dollars in initiation fees and sixteen dollars a year dues. There are thirty Associate Members who pay an initiation fee of twenty-five dollars with annual dues of \$17.50. The Junior Members do not pay an initiation fee, but pay \$ 3.50 in annual dues. There are fifty Junior Members. There are twenty members who pay no dues or initiation fees who are Life Members or Non-Resident Members.

There are nine members on the Board of Directors. These directors serve terms of two years. The Board elects the officers for the group.

There are several voluntary directors who are chosen according to the type of play which is being produced. A Script Committee selects the plays and the plays are cast by a Casting Committee from the members only. These two committees only serve for one year.

The Guild owns its own theatre which has a seating capacity of four hundred. The stage is forty feet by twenty feet. The fly loft is twenty-five feet high. The lighting facilities include a switchboard, spots, footlights,

border lights, and dinners. The workshop is forty feet by twenty feet and serves as a storage space for props, sound effects, costumes, etc. The Guild has two dressing rooms and one make-up room. They make, rent, and solicit their costumes, but construct all of their own scenery.

John Loves Mary, the May offering, was the most popular production during the 1949 season. Although the Guild gives eleven plays during their eight month season, the only other production mentioned was a comedy, Jenny Kissed Me, which was given in February. They have a four night run; however, the one-acts play only two nights. Publicity for these productions is by newspapers, radio, and personal letters. Often piano music precedes the performances. In addition to the three acts and one-acts, the Guild also has a very successful children's theatre. During this last season they presented The Sleeping Beauty to seven thousand children in the Detroit area.

The Guild has an annual business meeting and two membership parties each year.

The Players Guild of Dearborn preferred not to release information on their financial program.

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FLINT COMMUNITY PLAYERS

The Flint Community Players had their informal beginning in the Spring of 1929 and were formally acknowledged in August of that same year. The Players grew out of a small group of young people who gathered in homes to study the drama so that they would be better equipped to understand the professional productions which were being presented at that time in the Palace Theatre by the Wright Players. When the Wright Players left town after the increasing popularity of the sound pictures, this group decided that they would present plays themselves as a non-professional group.

Robert K. Adams and Bertha Creighton, a professional actress formerly with the Wright Players, took the leadership in the plans, and the first play, Meet The Wife, was presented on June 27, 1929 by the Flint Theatre Guild as it was then called. In April, 1930 the group incorporated as the Flint Playhouse Association and in 1945 they adopted a new constitution and the organization again incorporated as the Flint Community Players.

Each year from May fifteenth to June fifteenth, the Flint Community Players stress their season ticket sales in a special drive. The memberships are divided into four groups. There are 370 regular members who pay an annual fee of five dollars. The Family membership which is nine

dollars a year has 642 members. The fifty-six Patrons pay fifteen dollars a year, and the seven Sustaining Members pay twenty-five dollars a year.

The Board of Directors consists of twelve members: eight Board members and four officers of the Active membership. The officers of the Active membership and the two Board members, who are elected by the Board, serve one year; the other six Board members serve terms of two years. Only three are elected each year. The ten Board members, who are elected by the membership at large, elect two additional Board members and also elect from the Board: a Chairman, vice Chairman, Secretary, and Business Manager.

All of the directing for the Flint Community Players is done by volunteer directors. The directors are recommended by the chairman of the Director's Committee and are subject to approval by the Board. The Play Reading Committee chooses the plays which are submitted to the Board for approval. The director casts the play, but he is assisted by the Director's Committee.

The Players present their productions in the Homedale School Auditorium which has a seating capacity of 535. The stage is thirty feet by thirteen feet with an apron which curves up to five feet. There is no fly loft. The switchboard has twelve outlets, eight circuits, and two dimmers. They have four spots which are used in the bal-

cony, but no footlights or border lights. Their workshop is situated in three parts of a five-car garage, which also serves as storage space for the Players. Two classrooms serve as dressing rooms. The costumes are rented usually, but on rare occasions they are solicited. They do construct all of their scenery however. Promotion for their productions is by newspapers, radio, and by their house organ, the Curtain Call, which is sent to all the season ticket holders.

The Flint Community Players present five productions during their eight month season. These plays have a run of four, five, or six nights. The 1949-1950 season opened with a costume comedy, Life with Father. Then followed two dramas, Dark victory in December, and The Winslow Boy in February. January Thaw, a comedy, was offered in April. According to a statement by the group, the May offering of The Curse Of An Aching Heart, a melodrama, was the most popular play of the season; however, the group also said that their community usually prefers comedy. They often use recorded music before a performance. The productions are presented at the end of twenty-four rehearsals which are held in a rented room excepting for the last three or four rehearsals which are held on stage.

The Players hold five membership meetings during the year and frequently have speakers on theatrical topics.

The Players also have five parties a year, one after the last performance of each production.

Following is the financial statement for the Flint
Community Players for the year 1948-1949:

Production costs

Scenery	.\$ 127.52
Costumes.	184.52
Properties.	27.27
Electrical.	14.77
Advertising	77.80
Rehearsals.	278.50
Royalties and books	<u>801.58</u>
	\$ 1,511.96

Income

Memberships	.\$ 7,694.00
Contributions	386.00
Single admissions	921.60
Miscellaneous	<u>138.00</u>
	\$ 9,139.60

Current Assets

Cash.	.\$ 2,938.30
U. S. Bonds	5,032.00
Notes Received.	55.40
Accrued interest.	<u>30.60</u>
	\$ 8,056.30

Fixed Assets

Set furnishings	.\$ 110.00
Electrical equipment.	529.21
Make-up equipment	53.40
Set equipment	591.19
Sound equipment	84.63
Box Office equipment.	77.78
Miscellaneous	<u>58.75</u>

\$ 1,504.96

A handwriting practice grid consisting of 6 rows and 10 columns of dots. The dots are arranged in a regular pattern, with each row containing 10 dots and each column containing 6 dots. The grid is intended for tracing and copying practice.

KALAMAZOO CIVIC PLAYERS

The Kalamazoo Civic Players were formally organized and chartered as a non-profit corporation under the Laws of the State of Michigan, September, 1929.

The Kalamazoo Civic Players does not have a membership drive. Their memberships are renewed automatically each season unless they are notified to the contrary. Their total membership at present is twenty-nine hundred; however, they are constantly welcoming new members. The twenty-three Sustaining Memberships pay from twenty-five dollars up each year; the 1,525 Subscription "A" members pay seven dollars a year, or two for thirteen dollars; the third type, Subscription "B", numbers 1,350, and they pay five dollars a year, or two memberships for nine dollars.

The Board of Directors consists of twelve members who receive their appointments as follows: four are elected by the stockholders; four are elected by the membership at large; four are appointed by the other eight. The elected members serve alternating two-year terms while the appointed directors serve a term of one year. The officers are elected by the Board of Directors.

The Players have a salaried, full-time director. There is a technical director, three apprentices, a business manager, and office secretary who are also salaried employees.

The Play Selection Committee selects the plays and submits them to the Board of Directors for approval. The director casts his plays from the community with the help of the Talent Committee.

The Kalamazoo Civic Players rent their theatre plant which has a seating capacity of 550. The stage is eighty-four feet by thirty-six feet with a proscenium opening which is thirty feet wide and twenty-five feet high. Their fly loft facilities enable them to have thirty-six sets of counterbalanced lines which are all operated at the floor level. Their switchboard is a pre-set remote control unit, including fifty circuits all dimmer-controlled. Their other lighting facilities include about fifty spots ranging from two hundred to two thousand watts; removable footlights; four border light units; and ample stage floor and wall sockets. The workshop, which is thirty feet by twenty-eight feet by fourteen feet high has proved to be too small for more than a tool room and construction material storage for the Players. Their storage facilities are greater than normally found; however, they are inadequate for this group, therefore they rent warehouse space for their least-used properties and scenery. They have nine dressing rooms in their theatre plant. The Players rent, make, or solicit their costumes, the choice depending on the cost and the type needed for the individual production. All of the scen-

ery is constructed by the Players. Advertising for the productions is by means of newspapers, radio, posters, and post cards.

The 1949 season for the Kalamazoo Civic Players included six comedies, a musical fantasy, and a drama. Their season opened in October with the comedy, Strange Bedfellows. The Druid Circle, also a comedy, was the November offering. A serious comedy, Pygmalion, was produced in December. The January comedy production of Two Blind Mice was followed in February by the drama, The Letter. Life With Mother, a costume comedy, seemed to be the most popular play of the season. The musical fantasy, Dark Of The Moon, was produced in April, and the season closed with the comedy, Born Yesterday. The Players stated that there is no typical kind of play which their audiences prefer. They enjoy good productions of good shows of any type. Other dramatic activities which the Players have are a children's theatre and the presentation of one-act plays.

Usually twenty-one rehearsals are held for each play with the three or four dress rehearsals being held on stage and the other rehearsals being held in a rehearsal hall. Only occasional membership meetings are held and no membership parties.

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Figure 1. The effect of the number of trials on the number of correct responses. The number of correct responses was significantly higher than the number of incorrect responses in all cases. The number of correct responses was significantly higher than the number of incorrect responses in all cases. The number of correct responses was significantly higher than the number of incorrect responses in all cases.

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Following is the financial statement submitted by the
Kalamazoo Civic Players for the year 1948-1949:

Production costs

Scenery	.\$ 525.00
Costumes.	450.00
Properties.	325.00
Advertising	1,075.00
Salaries.	13,200.00
Royalties	1,750.00
Books	135.00
Rent.	<u>6,110.00</u>

\$23,570.00

Income

Memberships	.\$16,736.00
Box Office cash	9,750.00
Program advertising	1,500.00
Sundry	<u>1,200.00</u>

\$29,186.00

Currents Assets

Cash.	.\$ 2,500.00
U. S. Bonds	2,000.00
Accounts received	430.00
Inventory	<u>210.00</u>

\$ 5,140.00

2.

Let $f: \mathbb{R} \rightarrow \mathbb{R}$ be a function satisfying the functional equation

$$f(x+y) = f(x) + f(y) \quad \text{for all } x, y \in \mathbb{R}.$$

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5.

Fixed Assets

Set furnishings \$ 300.00

Production equipment. 4,500.00

Office equipment. 625.00

Wardrobe. 375.00

Library 735.00

\$ 6,535.00

LANSING CIVIC PLAYERS

Two groups joined together in the Fall of 1929 to form the Lansing Civic Players. The first two plays which were produced by this group were Captain Applejack and You and I. In the beginning there were only one night performances and the actors also did the work of the production crew.

Each Spring the Players have an invitation drive at their two final productions. In the Spring of 1950, there were nine hundred new and renewals of membership. In the Fall the sequel to this Spring invitation is held in a membership drive. The Players only have one type of membership. The fee for this membership is five dollars a year and gives the holder admission to plays and a chance to offer his services in any phase of work. There are two thousand members.

There are nine members on the Board of Directors. They serve terms of three years and may not succeed themselves until the expiration of one year. The officers are elected by the Board of Directors.

Voluntary directors serve the Lansing Civic Players; however, each director is given an honorarium fee. The Players use local talent who have had training and experience, either non-professional or professional, as in some instances. Several of the directors have been with the

group since its founding in 1929. The plays are selected by a Play Reading and Casting Committee which is composed of nine people who serve terms of three years. This is a rotating committee similar to the Board. The casting is from the community at large; however, it is a policy that members of the cast are or should become members of the organization.

The Players use the Sexton High School auditorium which has a seating capacity of 1,784. The stage is eighteen feet by thirty-four feet. The fly loft has four lines. The lighting facilities are only fair. The old dining room and kitchen of the Chamber of Commerce building is used for a workshop. This serves also as a storage room. The advantages of this arrangement is that the casts may rehearse with parts of the set if it is necessary. There are two dressing rooms in the school which the Players use.

The 1949 season of the Lansing Civic Players consisted of three comedies, a serious play, and a musical comedy. The season opened in October with the comedy, Young Man's Fancy. The next play was a serious production, Command Decision, and was shown in December. The comedy, Strange Bedfellows was the February offering, followed in March by another comedy, Two Blind Mice. The last production, Sweethearts, was a musical comedy. This was typical of their annual May production. The Players stated that this

was the most popular production of the season even though the community usually prefers straight comedy or historical drama. The plays have a four night run. Music is used before the performances in the form of a string ensemble. Promotion for the performances is by newspapers and radio.

Rehearsals are held five days a week for five weeks. The rehearsals are held in the workshop, excepting for the dress rehearsals which are held on the stage. Business or membership meetings are held in the fall and the annual meeting in the Spring. Prior to the war they had monthly workshop meetings which helped to develop talent and technical ability. Cast parties follow each production and occasional suppers and parties are held during rehearsals.

Following is the financial statement submitted by
the Lansing Civic Players for the 1948-1949 season:

Production costs

Scenery	.\$ 319.00
Costumes.	707.00
Properties.	577.00
Advertising	787.00
Office, rent, heat.	2,992.00
Salaries.	750.00
Royalties and books	<u>664.00</u>

\$ 6,796.00

Income

Memberships	.\$ 8,073.00
Box Office receipts	3,039.00
Interest on U.S.Bonds	<u>412.50</u>

\$11,524.50

Current Assets

Cash.	.\$ 2,800.00
U. S. Bonds	<u>18,000.00</u>

\$20,800.00

SAGINAW PLAYERS

The Saginaw Players, sponsored by Pit and Balcony, Incorporated, was founded in 1932. It had its beginnings as a study group in the AAUW. They produced two one-acts in a member's attic the first season. The 1932 season is in great contrast to the 1949 season of this same group in which they produced five plays, each with a seven-night run. The attendance at these plays averaged thirteen hundred persons per play.

Each Fall the Saginaw Players stage a membership drive. They have from 150 to two hundred Active Members who pay an annual fee of one dollar. The Players state that 'Active' members means 'workers' in the Saginaw Players. The season ticket holders are considered patrons; therefore, they are not numbered with Active Members.

The Board of Directors consists of nine members who are elected for three year terms. The officers are elected by the Board members to serve a term of one year.

The Players have a salaried full-time director who often contracts a technician on his salary; however, the Players furnish the director with a part-time secretary. The director is hired on his ability to direct good theatre, and he is authorized to select the plays. The Casting Committee send notices of try-outs and assists with the

records of available persons, then the director casts the shows with the assistance of this Casting Committee. The try-outs are not restricted to the membership.

The theatre which the Players had formerly used, burned down during a production a few years ago and so they have been housed in an old hotel until recently. Their present theatre plant, which was completed in the 1949-1950 season, has a seating capacity of 320. It was built at a cost of forty thousand dollars, which does not include any furnishings excepting seats. Much of the labor was contributed voluntarily by the Active Members. The stage is seventy-five feet by thirty feet, thus allowing a workshop of twenty feet by twenty feet on stage area left. There is no fly loft, the stage ceiling measuring eighteen feet in back and twenty-two feet in front. Their lighting facilities include a switchboard with forty-five outlets, twenty spots, ten dimmers, but no footlights or border lights. The two dressing rooms are located end to end with a movable center partition. The loft over the stage entrances serves as storage space.

The Players make most of their costumes; however, from time to time they rent them. They construct all of their scenery. They advertise their productions by means of the newspapers, radio, bill boards, posters, personal letters, and by their house organ, the Cyclorama.

• The first step in the process of creating a new product is to identify a market need. This involves conducting market research to determine what consumers want and what problems they are trying to solve. Once a need is identified, the next step is to develop a concept for a product that addresses that need. This often involves brainstorming and sketching out ideas for the product's design and features.

• The third step is to create a prototype of the product. This allows the designer to test the product's functionality and make any necessary adjustments before moving forward with production. Prototyping can be done in a variety of ways, from simple 3D printing to more complex methods like CNC machining or injection molding.

• Once a prototype is created, the next step is to conduct a feasibility study. This involves evaluating the product's potential for success in the market, taking into account factors like production costs, distribution channels, and competition. If the study shows that the product is viable, the next step is to develop a business plan that outlines the company's goals, strategies, and financial projections.

• The final step in the process is to launch the product into the market. This involves creating a marketing campaign to generate awareness and interest in the product, as well as establishing a distribution network to get the product into the hands of consumers. Once the product is launched, the company will need to monitor its performance and make any necessary adjustments to ensure its long-term success.

The 1949 season of the Players consisted of four comedies and one drama. They opened their season in October with the costume comedy, Years Ago. This was followed in December by a war drama, The Hasty Heart. Pygmalion, a serious comedy, was the February offering. The last two comedies were John Loves Mary in April, and My Sister Eileen, which closed the season in May. According to a statement by the Saginaw Players, the community does not prefer or dislike certain types of drama. Their acclaim or disdain is usually based on the actual production rather than on its type.

The average rehearsal period for each production is five weeks. All of these rehearsals are held on stage. Two weeks before each production, a membership meeting and program is held in which the Board reports the progress of the production. A party for cast and Active Members is held on the Saturday night of each show run. Recorded music always precedes the performance.

The production cost for the 1948-1949 season approximated \$1,350.00, excepting salaries and publicity. The following is a chart of the financial organization for the 1948-1949 season of the Saginaw Players which serve a community of 92,350.

Production costs

Scenery	.\$ 430.00
Costumes and make-up.	288.00
Properties.	42.00
Electric and sound.	120.00
Advertising, programs, office . .	1,250.00
Salaries.	3,100.00
Royalties	395.00
Books	<u>50.00</u>
	\$ 5,675.00

Income

Memberships	.\$ 126.00
Season tickets.	6,305.00
Single admissions	1,850.00
Extra show on road.	750.00
Lobby concessions	<u>250.00</u>
	\$ 9,281.00

Current Assets

Cash.	.\$ 300.00
U. S. Bonds	7,500.00
Sale of building.	7,200.00
Campaign for building fund. . . .	<u>12,000.00</u>

\$27,000.00

Fixed Assets

Set furnishings	.\$ 150.00
Electrical equipment.	500.00
Make-up equipment	25.00
Set equipment	100.00
Sound equipment	75.00
Box office equipment.	125.00
Costumes.	<u>200.00</u>

\$ 1,175.00

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A. BOOKS

McCleery, Albert, and Glick, Carl, Curtains Going Up.
New York: Pitman Publishing Corporation, 1939.
p. 335.

APPENDIX A

A list of the civic theatres which were active during the 1949-1950 season and the names and addresses of the member who was contacted in each group for information in this study

Allegan Community Players
Mrs. Richard Ackley
Allegan, Michigan

Ann Arbor Civic Theatre
Miss Louise R. Kempf
Box 87
Ann Arbor, Michigan

Battle Creek Civic Theatre
Lyle L. Erb
Federated Publications, Inc.
Battle Creek, Michigan

Bay City Players
Mrs. Frank McKinley
2300 Center Avenue
Bay City, Michigan

Clinton Players
Mrs. Henry Vaughan
Clinton, Michigan

Dearborn, Players Guild of
Hugh Kaumeier
353 South York Avenue
Dearborn, Michigan

Dowagiac, Allied Arts Guild of
Mrs. R.F. Wall
104 Hamilton
Dowagiac, Michigan

Escanaba Civic Theatre
Rose LaChapelle
314 South 14th Street
Escanaba, Michigan

Flint Community Players, Inc.
Charles J. Sahrbeck
3233 Sunset Drive
Flint, Michigan

Grand Rapids Civic Theatre
Mrs. F. E. Tatreau
Grand Rapids, Michigan

Grosse Ile, The Islanders of
Grosse Ile
Michigan

Grosse Pointe Theatre, Inc.
206 McKinley Road
Grosse Pointe, Michigan

Jackson, Theatre Guild of
211 South Jackson Street
Jackson, Michigan

Kalamazoo Civic Players
Norman F. Carver
329 South Park Street
Kalamazoo, Michigan

Lansing Civic Players Guild
Mrs. Karl Brucker
610 South Walnut
Lansing, Michigan

Lowell, Village Players of
W. Maylan Jones, Jr.
Lowell, Michigan

Marshall Civic Players
Mrs. L. O. Bower
218 South Jefferson Street
Marshall, Michigan

Midland Little Theatre Guild
M. E. Sharp
406 E. Sugnet Road
Midland, Michigan

Monroe Community Players
Ann Keating
109 Scott Street
Monroe, Michigan

Greater Muskegon Civic Theatre
Mr. W. Eugene Atkinson
Montague, Michigan

Niles Civic Players
Mrs. John Ducey
216 N. 11th Street
Niles, Michigan

Plymouth Theatre Guild
 Mrs. John B. Gaffield
 342 Pacific
 Plymouth, Michigan

Pontiac Master Players, Inc.
 Merrill F. Walls
 142 Wayne Street
 Pontiac, Michigan

Port Huron Civic Players
 George S. Cole
 Port Huron, Michigan

Ridgedale Players
 Mrs. Harry R. Henry
 93 Maplefield
 Pleasant Ridge, Michigan

Royal Oak Civic Theatre Club
 Mrs. Margaret Krueger
 1021 W. Twelve Mile Road
 Royal Oak, Michigan

Saginaw Players
 Pit and Balcony, Inc.
 Mattie G. Crump
 312 South Granger
 Saginaw, Michigan

St. Dunstan's Guild of
 Cranbrook
 Jervis B. McMechan
 286 Larchlea Drive
 Birmingham, Michigan

Tawas Community Players
 Mrs. George Tuttle
 Tawas City, Michigan

Twin City Players, Inc.
 Mrs. John W. Goring, Pres.
 902 Church Street
 St. Joseph, Michigan

village Players of Birmingham
 George Dwelley, Jr.
 692 W. Lincoln
 Birmingham, Michigan

APPENDIX B

**A list of the three-act plays presented by michi-
gan civic theatres in the 1949-1950 season**

- Angel Street (1)*
By Patrick Hamilton
- Arsenic and Old Lace (2)
By Joseph Kesselring
- Blythe Spirit (1)
By Noel Coward
- Born Yesterday (1)
By Garson Kanin
- Broadway (1)
By Philip Dunning
George Abbott
- But Not Goodbye (1)
By George Steaton
- Command Decision (1)
By William Wister Haines
- Curse Of An Aching Heart, The (1)
By Herbert E. Swayne
- Dark Of The Moon (1)
By Howard Richardson
William Berney
- Dark Victory (1)
By George Brewer, Jr.
Bertram Bloch
- Dracula (1)
By Hamilton Deane
John R. Balderston
- Druid Circle, The (1)
By John von Druten
- Excursion (1)
By Victor Wolfson
- Family Portrait, The (1)
By Lenore Koffee
William Joyce Cowan
- For Love Or Money (1)
F. Hugh Herbert
- French Touch, The (1)
By Joseph Fields
Jerome Chodorov
- Front Page, The (1)
By Ben Hecht
Charles MacArthur
- George Washington Slept Here
By Moss Hart (1)
George Kaufman
- Glass Menagerie (1)
By Tennessee Williams
- Hasty Heart, The (2)
John Patrick
- I Like It Here (1)
By A.B. Shiffren
- Inspector Calls, An (2)
By J. B. Priestley
- January Thaw (1)
By William Roos
- Jenny Kissed Me (1)
By Jean Kerr
- John Loves Mary (5)
By Norman Krasna
- Ladies In Retirement (1)
By Edward Percy
Reginald Denham
- Lady of Letters, The (1)
By Turner Bullock
- Late Christopher Bean (2)
By Sidney Howard

* the number of times this play was presented by these theatres

10/17

1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

2. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

3. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

4. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

5. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

6. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

7. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

8. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

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10. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

11. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

12. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

13. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

14. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

15. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

16. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

17. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

18. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

Life With Father (2)
Adapted by Howard Lindsay
Russell Crouse

Life With Mother (1)
Adapted by Howard Lindsay
Russell Crouse

Light Up The Sky (1)
By Moss Hart

Little Women (1)
Adapted by Marion DeForrest

Mad Hatter, The (1)
By Lawson A. Carter

Male Animal (1)
James Thurber

Miracle On 34th Street, The (1)
Adapted by Valentine Davies

My Sister Eileen (1)
By Jerome Chodorev
Joseph Fields

Mystery At Greenfingers (1)

Oh! Suzanna (1)
By Florence Ryerson
Colin Clements

O Mistress Mine (1)
By S.M. Behrman

Petrified Forest (1)
By Robert E. Sherwood

Present Laughter (1)
By Noel Coward

Pygmalion (2)
By Bernard Shaw

Royal Family, The (2)
By George S. Kaufman
Edna Ferber

See How They Run (2)
By Philip King

Shining Hour (1)
By Keith Winter

Springtime For Henry (1)
By Benn W. Levy

Strange Bedfellows (4)
By Florence Ryerson
Colin Clements

Sweethearts (1)
By Victor Herbert

Taming Of The Shrew (1)
By William Shakespeare

Time For Elizabeth (1)
By Norman Krasna
Groucho Marx

Torchbearers, The (1)
By George Kelly

Traitor, The (1)
By Herman Wouk

Two Blind Mice (5)
By Samuel Spewack

Village Green, The (2)
By Carl Allensworth

Voice Of The Turtle (1)
By John von Druten

What A Life (1)
By Clifford Goldsmith

Winslow Boy, The (2)
By Terence Rattigan

Women, The (1)
By Clare Boothe

2. The second part of the document focuses on the implementation of the proposed changes. It details the steps involved in the process, from the initial planning stage to the final execution. This section also addresses the potential challenges that may arise during the implementation phase and provides strategies to overcome them.

3. The third part of the document discusses the impact of the proposed changes on the organization's overall performance. It highlights the expected benefits, such as increased efficiency and cost savings, and provides a detailed analysis of the potential risks. This section also includes a comparison of the current state of the organization with the proposed changes, illustrating the expected improvements.

4. The fourth part of the document provides a summary of the key findings and conclusions. It reiterates the importance of the proposed changes and the need for continued monitoring and evaluation. This section also includes a list of recommendations for future actions, ensuring that the organization remains committed to the principles of transparency and accountability.

5. The fifth part of the document discusses the role of the various stakeholders in the implementation process. It identifies the key individuals and groups involved, such as the management team, the board of directors, and the external auditors. This section also outlines the responsibilities of each stakeholder and the mechanisms for communication and coordination.

6. The sixth part of the document provides a detailed analysis of the financial implications of the proposed changes. It includes a breakdown of the costs and benefits, as well as a comparison of the current financial state with the proposed changes. This section also includes a discussion of the potential impact on the organization's overall financial health.

7. The seventh part of the document discusses the legal and regulatory requirements that must be considered in the implementation process. It identifies the relevant laws and regulations and provides guidance on how to ensure compliance. This section also includes a discussion of the potential legal risks and the steps to mitigate them.

8. The eighth part of the document provides a final summary and conclusion. It reiterates the key findings and conclusions and provides a list of recommendations for future actions. This section also includes a statement of the organization's commitment to the principles of transparency and accountability.

Years Ago (1)

By Ruth Gordon

You Can't Take It With You (1)

By George Kaufman
Moss Hart

Young Man's Fancy (1)

By Harry T. Thurschwell
Alfred L. Golden

APPENDIX C

The questionnaire used in this study

QUESTIONNAIRE

—●—

To aid in compiling the data for a study of the history, organization, operational policies, and financing of the community theatre groups in Michigan.

—Jane Maginn Goodale

—●—

THE TITLE OF OUR THEATRE GROUP IS:

I.—HISTORY

- 1. The date of the organization of our theatre group was.....
.....
.....
- 2. Any other data or information you might have such as list of charter members and lists of productions, etc. will be appreciated.....
.....
.....
.....
.....

II—ORGANIZATION:

- 1. Our plan of organization is:
 - a. We (have.....do not have.....) a membership drive.
.....
.....
 - b. We have.....members on our Board of Directors.
.....
.....
 - c. Our Board of Directors members serve a term of.....
.....
.....
 - d. The officers are elected by (the Board of Directors....., by the membership at large.....)
.....
.....

e. We cast from (our members....., from the community at large.....)

2. We have (one salaried full-time director....., and several salaried directors....., several voluntary directors.....)

3. Our policies regarding the choice of director for our plays are.....

4. The types of memberships which we have are as follows:

Type of Membership	Cost of Membership	Number
.....		
.....		
.....		
.....		
.....		

III.—OPERATIONAL POLICIES:

I. Description of our theatre plant:

a. Our theatre has a seating capacity of.....

b. The size of our stage is.....by.....

c. We (have.....do not have.....) a fly loft. It is.....high. It has.....lines.

d. Our lighting facilities:

Switchboard:

Spots:

Footlights:

Border Lights:

Dimmers

Others:

c. Our technical facilities :

We (do....., do not.....) have a shop. It is.....by.....

.....

.....

We have.....dressing rooms.....

.....

Our storage facilities for props, sound effects, costumes, etc. are :.....

.....

f. We (make....., rent....., solicit.....) our costumes.

.....

.....

g. We (construct....., rent.....) our scenery.

2. We advertise by means of (newspapers....., radio....., bill boards.....,

throwaways....., posters....., personal letters....., other.....

.....)

.....

b. We give.....plays per season.

.....

.....

c. Our season is.....months per year.

.....

.....

d. Our plays have a.....night run.....

.....

.....

e. Our casts are picked by.....

.....

.....

f. Our plays are selected by.....

.....

.....

g. Our 1949 season was :

Name of play

Date

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

- h. Of this 1949 season the play.....
 was the most popular. This type (is not..... is.....) typical of our
 community. (If answer 'is not') They usually prefer (comedy.....
 farce....., musical....., tragedy....., melodramas.....) types.

- i. Of this 1949 season, the play.....
 was the least liked. This (is....., is not.....) typical of our com-
 munity. (If answer is 'is not') They usually dislike the most
 (comedy....., farce....., musicals....., tragedy....., melodrama
 types.....)
- j. We (do....., do not.....) have music before the performance.

- k. (If the answer is affirmative:) We use recorded music....., string
 ensemble....., piano....., full orchestra....., organ.....
 Besides our full evening plays, we also have other dramatic activities
 such as children's theatre....., one-act plays....., a musical pro-
 duction....., other
- l. We have.....rehearsals. Our rehearsals are held (on stage.....
 other
- m. We have.....membership meetings. At this meetings, we (do.....
 do not.....) have speakers on theatrical topics.

- n. We have..... membership parties per year.

- o. We (do..... do not.....) have Union stage crew members in
 our group.

Signed :.....

of the.....

(The title of your community theatre group)

FINANCING

(If this material is already printed in a report or statement of your finances for the year 1948-1949, send a copy in place of the following, if you wish.)

a. Production cost for 1948-1949 season:

Scenery:.....

Costumes:.....

Properties:.....

Electric:.....

Advertising:.....

Office:.....

Rehearsals:.....

Salaries:.....

Royalties:.....

Books:.....

b. We (do..... do not.....) own our own theatre.

c. The community which we serve has a population of.....

.....

.....

d. Our current assets for the year 1948-1949 were:

Cash.....; U. S. Bonds.....; Notes Rec'd.....;

Accrued Interest Rec'd.....; Box Office change.....;

Other

.....

e. Our fixed assets for the year 1948-1949 were:

Set furnishings.....; Electrical equipment.....;

Make-up equipment.....; Set equipment.....; Sound

equipment.....; Box office equipment.....

Other

.....

f. Our income for the year 1948-1949 was:

Memberships.....; Contributions.....; Tax collected on

comps.....; miscellaneous.....

.....

.....
(The title of your community theatre group)

APPENDIX D

**The tabulation of the questionnaire used in this
study**

~~Oct 27 '52~~

~~No 12 '52~~

NOV 10 1956

~~No 16 '53~~

~~MAY 15 1957~~

~~MAY 25 '55~~

~~JUL 10 '57~~

~~Nov 25 '58~~

~~Dec 10 '58~~

~~Aug 1 '85~~

1029
577
745
Suppl.
SUPPLEMENTARY
MATERIAL

AN ANALYSIS OF THE COMMUNITY THEATRES SERVING COMMUNITIES OF TEN THOUSAND OR LESS

	ALLEGAN COMMUNITY PLAYERS		CLINTON PLAYERS	PLYMOUTH THEATRE GUILD	TAWAS COMMUNITY PLAYERS	MARSHALL CIVIC THEATRE ASSOCIATION
	1922		1948	1948	1949	1949
Date of organization						
First play produced	Nothing But	The Truth	The Male Animal		Madhatters	
Is a membership drive held?	Yes		No...New members are asked to join when needed.	Yes	No	Yes
The number of members on the Board of Directors	Ten		Seven	Nine	Seven	Nine
Terms held by the members of the Board of Directors	Three years		One year	One year--five members Two years--four members	One year	Three years
Officers are elected by:	Board of Directors		Membership at large	Board of Directors	Membership at large	Membership at large
The plays are cast from:	Community at large		Membership	Membership--community, if needed	Community at large	Community at large
The plays are directed by:	One salaried full-time director Several voluntary apprentices		One full-time volunteer director	Several volunteer directors	Several volunteer directors	One director who is guaranteed a certain amount and a percentage of net profits in addition.
The director is chosen in this manner:	Directors serve apprenticeship first.. Directors are elected			Directors are chosen by the Board.	Directors are chosen by the Board and approved by members.	Director is chosen by Board.
Types of Memberships---number of members---cost of membership	Season ticket---325---\$3.00		Active---40---\$1.00	Active---34---\$3.00 Honorary---2-----	Full membership---25---\$2.00	Charter---254--- \$1.00 Patrons---20----- 5.00 Regular members--- 1.00
The theatre has a seating capacity of:	750		350		500	700
The stage area is:	28' X 18'		24' X 12'		East Tawas Community Hall--- 15' X 15'	
Description of fly loft	No fly loft, but 20 sets of lines		No fly loft		Tawas City High School--36' X 20' No fly loft	
Lighting facilities	Switchboard, 9 spots, footlights, 2 border lights, dimmers, 2 bunch		Switchboard, spots, one 20' section wired in 3 circuits, 1-20' border strip		Switchboard: 5 outlets (T.C.H.S.)--Switchboard, spots, foot- 2 outlets (E.T.C.H.) lights, border lights, and 4 spots, footlights in E. T.C.H. dimmers.	
Description of workshop	12' X 18'		None	None	None	None
Description of dressing rooms	two and make-up room		school class rooms	None	T.C.H.S--2; E.T.C.H.-1	two
Description of storage facilities	Prop rooms and attic		School, member's barn	None	None	None
Costumes are:	made, rented, solicited		made, rented, solicited	rented, solicited	made, solicited	rented, solicited
Scenery is:	constructed by group		constructed by group	constructed by group	will be constructed by group	constructed by group
Publicity handled by:	newspapers, radio, posters, personal letters--store window displays--stunts on main street--letters to clubs		newspapers, radio, throwaways--posters, personal letters, advance ticket sales, mailing list	newspapers, posters	newspapers, posters	newspapers, radio, posters, personal letters
Number of plays per season	four		one	two one-acts	one	four
Length of play run	two nights, one matinee		two or three nights	one nights	two nights	two nights
Length of season	seven months		six weeks	nine months	twelve months	nine months
Plays are selected by:	Board of Directors and director		Board recommendation--vote by members..	Script Committee combined with Casting Committee	Board of Directors	Reading Committee
Plays are cast by:	Director and Board		Try-outs before Board--casting by director and assistant	Casting Committee	director and casting committee	Director
1949 Season:	John Loves Mary Oct. What A Life. Nov. The Late Christopher Bean. .Feb. Two Blind Mice Mar.		Male Animal Feb. '48 Geo. Washington Slept Here Oct. '48 You Can't Take It With You Apr. '49 Arsenic and Old Lace Feb. '50	The Last Refuge Jan. '49 Love In a Cupboard Mar. '49	Madhatters	John Loves Mary Dec. Angel Street Apr.
Type of music before performance	Recorded music		None	Recorded music--piano	piano	piano
Other dramatic activities	Christmas pageant		one-acts, black-outs	None	None	one-acts (1950-1951 season)
Number of rehearsals held	twenty-four			one or two a week until last week	18 rehearsals--six weeks	
Rehearsals are held in:	rented room in Legion hall, on stage		school annex...on stage	wherever space is available	on stage	in workshop, on stage
Number of membership meetings	three-four		four	nine	twelve	five
Speakers on theatrical topics?	occasionally		None	occasionally	None	None
Number of membership parties	closing night of each play		two--also parties after each play	one	After last performance of each play	
PRODUCTION COSTS FOR 1948-1949 SEASON	Scenery. \$50.00 Costumes. 6.98 Properties. 107.95 Advertising. 249.49 Office 52.56 Rehearsals 213.00 Salaries 800.00 Royalties. 255.00 Books. 59.78 \$1,794.76		Scenery \$ 65.00 Costumes. 15.00 Electric. 10.00 Advertising. 2.00 Royalties 150.00 Books 30.00 Baby sitters. 30.00 \$302.00	Costumes. \$ 4.85 Properties. 4.39 Royalties 5.00 Books 10.20 \$ 24.44	Scenery \$50.00 Electric. 12.00 Advertising. 5.04 Royalties 20.00 Books 8.60 \$45.64	Scenery. \$..... Costumes. 71.86 Properties. 122.20 Electric. 16.75 Advertising. 72.53 Office 5.95 Salaries 465.01 Royalties. 150.00 Books. 21.60 \$925.90
Current Assets:	Cash \$ 727.10			Cash. \$ 44.47		Cash \$475.00
Fixed Assets:	Inventory 3,000.00		Electrical equipment. . . \$ 300.00 Make-up equipment 15.00 \$ 315.00		Electrical equipment. . . \$ 12.00	Electrical equipment.\$30.00 Make-up equipment.... 10.00 \$40.00
Income:	Memberships. \$ 921.00 Miscellaneous. 5.00 Tax collected on comps. 435.94 \$1,361.94			Memberships \$ 102.00 Miscellaneous 20.76 \$ 122.76		Memberships. . . . \$254.00 Contributions... 123.00 Admissions 1,320.00 Sales Adv. 155.00 \$1,852.00

109
577
JHS
Suppl. 2

SUPPLEMENTARY
MATERIAL

AN ANALYSIS OF THE CIVIC THEATRES IN COMMUNITIES OF FIFTY THOUSAND AND OVER

BATTLE CREEK CIVIC THEATRE GRAND RAPIDS CIVIC THEATRE PLAYERS GUILD OF DEARBORN FLINT COMMUNITY PLAYERS KALAMAZOO CIVIC PLAYERS LANSING CIVIC PLAYERS SAGINAW PLAYERS

Date of organization:	1921	1926	1927	1929	1929	1929	1932
First play:	Cappy Ricks	Belinda		Meet The Wife		Captain Applejack	
Membership drive:		Yes	No	Yes	No	Yes	Yes
Members on B. of D.:	Fifteen	Fifteen	Nine	Twelve	Twelve	Nine	Nine
Terms of Board of D.:	three years	Three-year terms	Two years	One year-six members Two years-six members	2 years-elected members one year-appointed "	Three years	Three years
Officers elected by:	Board of Directors	Board of Directors	Board of Directors	two-Board of Directors ten-membership	Board of Directors	Board of directors	Board of directors
Plays cast from:	Community	Community	Members	Community	Community	Community	Community
Plays cast by:		Committee and director	Casting Committee--new each year.	director and Director's Committee	Director and Talent Committee	Play Reading and Casting Committee	director assisted by Casting Committee
Plays selected by:	Play Selection Committee and director, president	Chairmen of production, casting, director, and business manager	Script Committee (new each year)	Play Reading Committee Board approval	Play Selection Committee Board approval	Play Reading and Cast- ing Committee	Director
Plays directed by:	Salaried director	Salaried director	Several voluntary directors	Several voluntary dir.	Salaried director	Several voluntary dir.	Salaried director
Director chosen by:			Certain directors for certain types of plays	Director's committee Board approval			
Number of plays:	7	Six	Eleven	Five	Eight	Five	Five
Length of play run:	Four-five nights	Eight nights	Four nights	Four-five-six nights	Eight to ten	Four	Seven nights
Length of season:		Nine months	Eight months	Eight months	Nine months	Eight months	Nine months
1949 season:	Years--Age You Can't Take Hasty-Heart It With You The Winslow Boy Little Women Present Laughter Glass Menagerie Light Up the Sky Village Green Oh! Suzanna	Strange Bedfellows The Corn Is Green Royal Family Taming of the Shrew Village Green Two Blind Mice	Jenny Kissed Me Hahn Loves Mary	Life With Father Dark Victory The Winslow Boy January Thaw The Curse of An Aching Heart	Strange Bedfellows The Druid Circle Pygmalion Two Blind Mice The Letter Life With Mother Dark of the Moon Born Yesterday	Young Man's Fancy Command Decision Strange Bedfellows Two Blind Mice Sweethearts	Years Ago The Hasty Heart Pygmalion John Loves Mary My Sister Eileen
Publicity by:	newspapers	newspapers, radio, bill boards, posters, person- al letters	newspapers, radio, per- sonal letters	newspapers, radio, Cur- tain Call	newspapers, radio posters, newspapers, radio post cards		newspapers, radio, bill boards, posters, personal letters, Cy- clorama
Type of music before performances:		recorded, organ	piano occasionally	recorded music	recorded music	string ensemble	recorded music
Number of rehearsals:		Three weeks		Twenty-four	Twenty-one	Twenty-five	five six weeks
Rehearsals held :		Rehearsal hall, stage	stage	rented room, stage	rehearsal hall, stage	workshop, stage	stage
Other dramatic act- ivities:	one-acts, children's theatre	Actor's Studio	Children's theatre, one- acts	one-acts	children's theatre, one- acts		work shop
Types, costs, numbers of memberships:	Sustaining--\$6.00-1300 Student Sust. 3.00-	Adult inactive--\$6.50-3162 Student " - \$3.25- 306 Active ---- 300	Active (init. \$25.00) \$16.-300 Assoc. (" ") \$17.50-30 Junior 3.50-50 Others ---- 20	Regular--\$5.00-370 Family----9.00-642 Patrons--15.00 56 Sustain. 25.00 7	Sustaining \$25.00 23 Subscription A \$7. 1525 " B \$5. 1350	Regular \$5.00 2,000	Active---\$1.00 150-200
Membership meetings:	One	None	One	Five	Occasional	Two	Six
Speakers at meetings:	Yes		No	Occasional	Occasional		No
MEMBERSHIP parties:	Yes	After each play run Picnic Dinner	Two	After each play run	None	After each play run occasional suppers & parties	Five-Seven
Theatre owned?	No	No	Yes	No	No	No	Yes
Seating capacity:		674	400	535	550	1,784	320
Stage area:		37' X 17' X 14'	20' X 40'	30' X 15'	84' X 36'	18' X 34'	75' X 30'
Fly loft:		25', grid; 50'	Yes 25'	None	Yes-36 sets of lines	Yes - 4 lines	None
Lighting:		Switchboard with 70 amp feed- two sides, 18 spots on aerial batten, 6 in balcony, 3 beams 6 towers, 4 proscenium, 6 oli- vets, 2 banks of x-rays, 6 homemade spots.	Switchboard, spots, footlights, border strips, dimmers.	Switchboard with 8 switches, 12 sockets, four spots, dim- mers.	Pre-set remote con- trol switchboard with 50 circuits, 50 spots, re- movable footlights, four border strips, and all 50 circuits dimmer-controlled.	Switchboard, spots, footlights	Switchboard with 45 out lets.
Workshop:	Yes	Yes-1 1/2 times as large as stage.	Yes-40' X 20'	Yes-3 ports of 5-car garage	Yes 30' X 28' X 14'	Yes	Yes--on stage area left 20' X 20'
Dressing rooms:	Yes	Six	Two & make-up	Two	Nine	Two	Two --end to end with movable partition.
Storage space:	Yes	rehearsal space	Yes -in rear of work- shop	part of garage	in theatre, in warehouses	workshop	loft over stage auditorium
Costume policy:	make, rent, solicit	make, rent, solicit	make, rent, solicit	rent, solicit	make, rent, solicit	Make, rent solicit	make, rent
Scenery is:	Construct	construct	construct	construct	construct	construct	construct
Production costs:	\$5,269.40	\$16,268.48		\$1,511.44	\$17,460.00	\$6,796.00 \$5,275.99	\$5,275.00
Income:	\$6,335.79	\$41,319.35		\$9,149.00	\$29,186.50	\$11,524.00	\$9,281.00
Current Assets:	\$1,163.49	\$ 2,500.00		\$8,056.30	\$ 5,140.00	\$20,800.00	\$27,000.00
Fixed Assets:	\$ 765.76	\$ 8,100.00		\$1,504.96	\$6,535.90	\$----	\$1,175.00

139
577
THS
Suppl. 3

AN ANALYSIS OF THE CIVIC THEATRES IN COMMUNITIES OF TEN THOUSAND TO FIFTY THOUSAND

SUPPLEMENTARY
MATERIAL

BAY CITY PLAYERS		VILLAGE PLAYERS OF BIRMINGHAM	ROYAL OAK CIVIC THEATRE CLUB	MIDLAND LITTLE THEATRE GUILD	ST. DUNSTON'S GUILD OF CRANBROOK	GUARD OF RIDGEDALE PLAYERS* ESCANABA CIVIC THEATRE	GREATER MUSKEGON CIVIC THEATRE ASS'N	ANN ARBOR CIVIC THEATRE	PORT HURON CIVIC PLAYERS	
Date of organ. 1917		1924	1926	1929	1932	1932	1933	1935	1937	1945
First play:		Outw		The Goose Hangs High		Holiday				
Membership drive: Yes		No	No	Yes	No	No	Yes	Yes	Yes	Yes
Members on B.ofD.: Eleven		Eight	Seven	Nine	Eight	Ten	Six	Eight	Twelve	Twelve
Terms of B.ofD.: three years		pres.-1 yr; treas. 3 yrs.; others-2 yrs.	One year	One year	Two years	Two years	Three years	Two years	Three years	Two years
Officers elected: Membership		2 by members 2 by Board	Members	Membership	Board of Directors	Board of Directors-Board	Board	Board	Board	Board
Plays cast from: Community		Members	Members	Members	Members	Members	Community	Community	Community	Members
Plays cast by: Director		Board	Director	director & Casting Committee		Committee	director & Board	director	director & Casting Committee	director
Plays selected by: Reading Com. & Board		Program Com. & Board	Play Committee	Play Reading Com.	Play Reading Com. director & Board	Committee & Board	Play Reading Com. director & Board	director & Board	Play Reading Com. Board	Play Selection Com.
Plays directed by: Several voluntary directors		Several voluntary directors	one voluntary dir.	Several voluntary directors	One salaried dir. Several voluntary directors.	One salaried dir. Sev. voluntary directors.	Voluntary director local directors on fee basis	Sev. voluntary directors	Sev. voluntary directors	Sev. voluntary directors
Director chosen by: Board			Elected			Committee	Board	Production Com. Board		
Number of plays: Five		Four	two or three	Four	Five	Four	One	Four	Three	Four or five
Length of play run: Three nights		3-4 nights	two nights	five nights	four nights	five nights	one-two nights	Four nights	two nights	three nights
Length of season: seven months		seven months	nine months	nine months	ten months	nine months	nine months	nine months	twelve months	eight months
1949 season: I Like It Here Ladies In Retirement An Inspector Calls The French Touch See How They Run		Time For Elizabeth Miracle on 34th St. The Late Chris. Bean But Not Goodbye Two Blind Mice The Women	John Loves Mary The Bride Regrets	Springtime for Henry Mystery at Greenfing. The Petrified Forest Blythe Spirit	The Whiteheaded Boy Command Decision The Barker O Mistress Mine The Traitor	For Love or Money Front Page The Royal Family See How They Run	Lady of Letters Dracula The Hasty Heart Strange Bedfellows	An Inspector Calls The Torchbearers The Male Animal	Arsenic and Old Lace The Shining Hour Life With Father John Loves Mary	
Publicity by: newspapers, radio, bill boards, posters		newspapers, posters mimeographed letters and cards	newspapers, radio, letters posters, letters.	newspapers, posters, postcards	newspapers, mailing list	newspapers, radio, posters, personal letters, clubs.	newspapers, radio, personal letters.	newspapers, radio, bill boards, throw-aways, posters, personal letters, speakers to service clubs.	newspapers, radio, radio, personal letters.	newspapers, radio, radio, personal letters.
Type of music: None		None	recorded music	recorded music	recorded music or piano	none	string ensemble piano	recorded music, string ensemble, piano, children's orchestra	None	None
Number of rehearsals: 30		15-24	20	20-25	21	18	15-20	20-25		
Rehearsals held in: rented hall stage		stage	homes, stage	stage		stage	club halls, stage	stage	workshop, stage	
Other dramatic act.:		one-acts, special Christmas prog.	one-acts	musical production	children's theatre, one-acts, radio show	one-acts, radio dramas		children's theatre, one-acts, solo and group readings		
Types, cost., numbers of memberships		Associate-\$3.50 Active-5.00 (600)	Active-241-\$15 Associate-29-\$25. Junior-16-\$7.50 Life-10-----	Active-60-\$2.00 Sustaining-260-\$4.00 Active-140-\$2.00	Active-275-\$10.00 Associate-23-\$20.00 Jr. Active... 5.00	Full...170-\$10.00 Adult--32--\$1.00 Junior- 4-- .50	Dbl. Life---\$150.00 Single Life-100.00 10-yr Life(d)50.00 10-yr Life(s)30.00 5-yr Life(d) 25.00 5-yr Life (s)15.00 Sing. Sust. 5.00 Single-1 yr. 4.00	Active--75--\$2.00	Spectator Member 700--\$3.00	
Membership mtgs:		One	nine	one	one	one	15	one	Yes	two
Speakers at meetings?			Yes				Yes		Yes	Yes
Membership parties: five		4-6	three	parties after each show	Four	four-five	1 or 2	three	parties after shows	Four
Theatre owned? No		Yes	No	No	No	Yes	No	Yes	No	No
Seating capacity:		215	400-1200	80	235	270	670-997	---	632	400
Stage area: 27' X 45'				17 1/2' X 15'	29' X 40'	24' X 15'	35' X 18'		24' X 30'	55' X 30'
Fly Loft: 30' high		15' high		none--makeshift grid	none	none	None		30'-15 lines	None
Lighting: Switchboard, spots, footlights, borders, dimmers,				homemade switchboard, 5 baby spots, footlights, border strips, 2 dimmers, "Variacs", 2 sm.floods	switchboard, four spots, border strips, dimmers, borders.	switchboard, spots, footlights, dimmers, borders.	Switchboard, 3 spots, footlights, borders, portable foot-dimmers, color wheels	portable switchboard, baby spots, portable foot-dimmers, lights.	Switchboard, spots, footlights, borders, footlights, dimmers.	spots, borders, footlights, dimmers.
Workshop: Backstage		Yes	No	No	No	No	No	Yes	Yes (25' X 50')	No
Dressing rooms: One large one..3 and 1 make-up		---	---	1-4' X 8'	Five	Two	Two	Yes	None	Two
Storage space: backstage & third fl. ballroom		ample, but not complete	Basement of City Lib.	None	10' X 12'	backstage area	warehouses & basement	Yes	in workshop	under stage and in wings
Costume policy: make, solicit		make, rent, solicit	rent	make, solicit	make, rent	make, rent, solicit	make, rent, solicit	make, rent, solicit	make, rent, solicit	make, rent
Scenery is: construct		Construct	construct	Construct	construct	construct	construct	construct	construct	construct
Production costs: \$2,084.31		\$3,297.80		\$585.00	\$3,336.33		\$470.35		\$1,436.08	\$1,060.00
Income: \$9,751.00				\$1400.00	\$2,900.00	\$9,000.00	\$131.00			\$3,000.00
Current Assets: \$4,251.00		\$2,806.56		\$ 650.00	\$3,102.69		\$802.20			\$2,200.00
Fixed Assets: \$37,566.32				\$ 310.00			\$ 90.00			\$ 800.00

10-1
577
TWS
Suppl. 4

AN ANALYSIS OF THE CIVIC THEATRES SERVING COMMUNITIES OF TEN THOUSAND OR LESS

ALLEGAN COMMUNITY PLAYERS

CLINTON PLAYERS

PLYMOUTH THEATRE GUILD

TAWAS COMMUNITY PLAYERS

MARSHALL CIVIC THEATRE ASS'N

	1922	1948	1948	1949	1949
Date of organization	1922	1948	1948	1949	1949
First Play produced	<u>Nothing But the Truth</u>	<u>The Male Animal</u>		<u>Madhatters</u>	
Is a membership drive held?	Yes	No	Yes	No	Yes
The number of members on the Board of Directors	Ten	Seven	Nine	Seven	Nine
The terms held by the members of the Board of Directors	Three years	One year	One year---five members Two years---four members	One year	Three years
Officers are elected by:	Board of Directors	Membership at large	Board of Directors	Membership at large	Membership at large
The plays are cast from:	Community at large	Membership	Membership--community, if needed	Community at large	Community at large
The plays are cast by:	Director and Board	Try-outs before Board--casting by director and assistant	Casting Committee	director and Casting Committee director	
The plays are selected by:	director and Board	Board recommendation--members vote	Script and Casting Committees	Board of Directors	Reading Committee
The plays are directed by:	one salaried full-time director several voluntary apprentices	one full-time voluntary director	several voluntary directors	several voluntary directors	one director who is guaranteed a certain amount plus a percentage of the net
How the director is chosen:	serve as apprentices first	election	Board of Directors	Board of Directors & members	Board of Directors
Number of plays per season:	Four	One	Two one-acts	One	Four
Length of play run:	Two nights, one matinee	two or three nights	One night	Two nights	Two nights
Length of season:	Seven months	Six weeks	Nine months	Twelve months	nine months
1949 season:	<u>John Loves Mary</u> <u>What A Life</u> <u>The Late Christopher Bean</u> <u>Two Blind Mice</u>	<u>Arsenic and Old Lace</u>	<u>The Last Refuge</u> <u>Love in a Cupboard</u>	<u>Madhatters</u>	<u>John Loves Mary</u> <u>Angel Street</u>
Publicity handled by:	newspapers, radio, posters, personal letters, store window displays, stunts on main street, letters to clubs	newspapers, radio, throwaways, posters, personal letters, advance ticket sales, mailing list	newspapers, posters	newspapers, posters	newspapers, radio, posters, personal letters
Type of music before performance:	Recorded music	None	Recorded music, piano	piano	Piano
Number of rehearsals held:	Twenty-four		One or two a week until last week	18 rehearsals, six weeks	
Rehearsals are held in:	rented room in Legion hall, stage	school annex, stage	wherever space is available	on stage	in workshop, on stage
Other dramatic activities:	Christmas pageant	one-acts, black-outs	None	None	One-acts(1950-1951 season)
Types of memberships, number of members, costs	Season ticket 325 \$3.00	Active 40 \$1.00	Active 34 \$3.00 Honorary 2	Full 25 \$2.00	Charter 254 \$1.00 Patrong 20 5.00 Regular ... 1.00
Number of membership meetings	three-four	Four	Nine	Twelve	Five
Speakers on theatrical topics?	Occasionally	None	Occasionally	None	None
Number of membership parties:	Closing night of each play	Two--also parties after each play	One	After last performances	
Theatre owned or rented:	rented	rented	rented	rented	rented
Seating capacity of theatre:	750	350		500	700
The stage area is:	28' by 18'	24' X 12'		East Tawas Hall- 15' X 15' Tawas City High 36' X 20'	
Description of fly loft:	No fly loft, but 20 sets of lines	No fly loft		No fly loft	
Lighting facilities:	Switchboard, 9 spots, footlights, 2 border lights, dimmers, 2 bunch lights	Switchboard, spots, one 20' foot-light wired in 3 circuits, 1-20' border strip		Switchboard (ETH-2 outlets) (TCHS)-5 outlets, 4 spots, footlights in ETH	Switchboard, spots, footlights, border lights, and dimmers.
Description of workshop:	12' X 18'	None	None	None	None
Description of dressing rooms	Two and one make-up room	school classrooms	None	T.C.H.S.--2; E.T.H.--1	Two
Description of storage space:	Prop rooms and attic	school, member's barn	None	None	None
Costume policy:	make, rent, and solicit	make, rent, solicit	rent, solicit	rent make, solicit	rent, solicit
Scenery is:	constructed	Constructed	Constructed	Constructed	Constructed
Production costs for 1948-1949 season:	\$1,794.76	\$ 302.00	\$ 24.44	\$45.64	\$ 925.90
Income:	\$1,361.94	\$-315.00	\$ 122.76		\$1,852.00
Current Assets:	\$ 727.10		\$ 44.47		\$ 475.00
Fixed Assets:	\$ 3,000.00	\$ 315.90		\$ 12.00	\$ 40.00

Pit & Balcony, Inc.
805 N. Hamilton St.
Saginaw, Michigan

Price:	\$4.17
Fed. Tax	<u>.83</u>
Total	5.00
Bldg. Fund	<u>1.00</u>
Total	\$6.00

Enclosed please find my check for \$_____, for _____
Season Tickets for 1950-51 season.

Name _____

Home Address _____

Make checks payable to Pit & Balcony, Inc.

Your cancelled check is your receipt. Tickets will be
mailed to you in the Fall.

With "Androcles and the Lion", Saginaw Players, under the guidance of Pit & Balcony, Inc., ring down the curtain on their 1938 - 39 season.

Naturally we are already thinking of next year and we would like your help in choosing for the 1939 - 40 season the kind of plays you want to see.

In making up any season's program — BALANCE — is important. This past year we have tried to give you Comedy, Drama, Mystery, and Classics in an attractive, pleasant, and varied combination.

To help us for next year we have prepared this little questionnaire for you to fill out. A few moments of your time will greatly help us in finding out what our audiences like and want.

Your wishes and Your preferences will be carefully considered in the selection of next season's plays.

During the intermission at the end of the first act, the ushers will pick up these questionnaires.

THANK YOU FOR YOUR CO-OPERATION.

Here are the 6 plays of the past season. Will you please check the ones you liked best. Indicate your preference in order by the numbers 1, 2, 3, etc.

_____ DOUBLE DOOR
_____ SQUARING THE CIRCLE
_____ MERRIE WIVES OF WINDSOR
_____ LOVE IS NOT IMPORTANT
_____ ONE SUNDAY AFTERNOON
_____ ANDROCLES AND THE LION

Check in order of your preference, the following KINDS of plays. Indicate your choice by 1, 2, 3, etc.

_____ DRAMA	_____ MYSTERY
_____ MELODRAMA	_____ FANTASY
_____ COMEDY	_____ SOCIAL PROBLEM

SIGNED _____

If there are any particular plays you would like to have us produce next year, jot down their titles on the lines below.

Will you be interested in a season ticket (\$3.50 for 6 plays) for next year?

YES _____

NO _____

How To Join The Guild

Make your check payable to the Midland Little Theatre Guild and mail it to Box 488, Midland, Michigan, the Guild's permanent address. You will receive your membership card by mail. Or, if you prefer, you may pay your membership fee and pick up your card at Emily Gibbs' Shop on the Circle or at McCann's on Main Street.

Fill out the enclosed penny postcard and drop it in the mail. The information requested on the card is necessary to the success of the current season.

Improvement, Building Fund

An important problem confronting the Guild is the enlargement of the Post Street Theatre and improvement of existing facilities. Therefore, the Guild Board of Directors has established an Improvement and Building committee and an Improvement and Building Fund. This account is separate from the Guild's general operating account.

Anyone wishing to make a contribution to the new fund should make checks payable to the Midland Little Theatre Improvement and Building Fund and address them to Box 488, Midland.

Gifts to the fund are urgently needed to enable the Guild to broaden its activities, enlarge its membership, and improve its services to the community.

109
577
T4S
Suppl. 8

SUPPLEMENTARY
MATERIAL

Midland

LITTLE THEATRE GUILD

presents



The

1949 - 50

Season

LIBRARIES
MICHIGAN STATE UNIVERSITY
EAST LANSING, MICH. 48824-1948

Officers 1949 - 50

	Home Phone	Business Phone
President— M. E. Sharp	2258-W	Dow 672
Vice President— H. R. Slagh	751	Dow 354
Recording Secretary— Mrs. Gordon Sears	3187-R	1023
Corres. Secretary— T. Van Hall	656-M	Dow 8155
Treasurer— W. E. Drury	4162	608
Director— W. R. Mullison	3831	Dow 8155
Director— Mrs. W. R. Dixon	3058	
Director*— Dougald McLean	3087-W	Dow 272
Director*— Mrs. Kay Wareham	472	Dow 202

* Term expires June 1950

Permanent Committee Chairmen

Reservations— Mrs. James McHard	1878	
Play Reading— Mrs. H. R. Slagh	751	
Maintenance— D. C. Chisholm	2244-R	Dow 673
Improvements and Building— W. R. Mullison	3831	Dow 8155
Membership— W. E. Drury	4162	608
Publicity— Mrs. Kay Wareham	472	202
Properties and Costumes— Mrs. W. R. Dixon	3058	
Stage Design— M. E. Sharp	2258-W	Dow 672
Makeup— H. R. Slagh	751	Dow 354
Lighting and Sound Effects— Dougald McLean	3087-W	Dow 272

1949 - 50 Season

POST STREET THEATRE

Curtain 8:15 p.m.

"PETTICOAT FEVER"

October 25 - 29

Director: Mrs. Robert McKellar

Phone 3251

"LAURA"

December 6 - 10

Director: W. R. Mullison

Phone 3831 or Dow 8155

"YES, MY DARLING DAUGHTER"

February 21 - 25

Director: R. W. Hummer

Phone 756-R or Dow 8155

"THE HASTY HEART"

April 18 - 22

Director: Mrs. H. R. Slagh

Phone 751

Limited facilities of the Post Street Theatre make it necessary to reserve all seats for each performance. These seats are held by members of the Guild. However, tickets are transferable and Guild members may assign them to anyone. General admission, at \$1.50 per person, will be sold on nights when the theatre is not filled to capacity. All reservations will be taken by Mrs. James McHard, Phone 1878, and Mrs. Gordon Anderson, Phone 2329. Reservation dates will be announced for each production.

What Is The Guild?

The Midland Little Theatre Guild is a nonprofit civic organization dedicated to bringing good plays to Midland and to giving anyone interested in amateur theatricals a chance to express himself.

Anyone is eligible for membership in the Guild. There are two kinds of memberships: Sustaining, and Active.

Sustaining members need not participate in the production of plays. Active members usually help out on at least two plays per year. Helping out includes anything from directing a play to selling refreshments between acts.

Sustaining memberships cost \$8 per person and entitle the member to two seats to each play.

Double Active memberships cost \$4 per season and entitle members to two seats to each play. Single Active memberships cost \$3 and entitle the member to one seat at each play.

In order to give all old and new members an opportunity to participate in whatever Guild activities they desire, telephone numbers of officers, directors, and permanent committee chairmen are listed on page 2. Any of these persons will help you secure membership in the Guild. They will tell you how to try out for a play, help on a production, or answer any other questions you may have about the Guild.

SAGINAW

STATE

BANK

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Corner Jefferson

and Lapeer

Member Federal Deposit Insurance Corporation

109
577
THS
Suppl. 9

SUPPLEMENTARY
MATERIAL

NEXT SHOW DUE MARCH 3 THROUGH 8

"Love is Not Important" by Rosemary Casey

The fourth production of the season is now in casting. The play is a modern comedy regarding the near heroine — an actress in the theatre, and the near hero, a playwright. The people and situations are found only in the theatre. It is modern to the moment and might be called the "Penny-wise" of 1938-39. Miss Casey has written many successful movie scenarios.

ACKNOWLEDGMENTS

The Saginaw Players wish to acknowledge the Junior League assistance under the chairmanship of Mrs. Martin Tanner and Mrs. Edward Germain.

The Girl Scouts of America, the melodeon

Michigan Towel Supply Company, for the buck basket

ORGANIZATION OF PIT AND BALCONY, INC.

1938 - 39

SPONSORING THE SAGINAW PLAYERS

The Barn, Cleveland at Fayette, Saginaw, Michigan

Phone 6377

OFFICERS AND BOARD OF DIRECTORS: 1938 - 1939 —

President	Wallis Craig Smith
Vice-President	William Stone
Vice-President	Mrs. A. Willis Van Auken
Secretary	Mattie G. Crump
Treasurer	Mrs. Burrows Morley
Mortimer Bishop	Donald Nash
Gilbert Otto	Lynn Snyder
Maurice L. Williamson	

ORGANIZATION COMMITTEE CHAIRMEN —

House	
Property Maintenance	William Stone
Production	Dan Crane, Jr.
Membership	Sam Ellis
Program	Mattie G. Crump
Publicity	Burrows Morley
Social	Mrs. Burt L. Lindsay
Tickets	Mrs. A. Willis Van Auken
Ushers	Mrs. William Stone

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The Saginaw Players

SPONSORED BY PIT AND BALCONY, INC.

Shakespeare's

Merry Wives of Windsor

STAGED BY

DAN CRANE, JR.

JANUARY 27, 28, 29, 30, 31

FEBRUARY 1

1939

at the Barn

WILL LADIES PLEASE REMOVE HATS

Second

National Bank

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of Saginaw

Resources \$32,000,000

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Two Offices for Your Convenience

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Shop 6 Jarvis Yawkey Court

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Goetz & Roeser
Florists

518 Gratiot Avenue

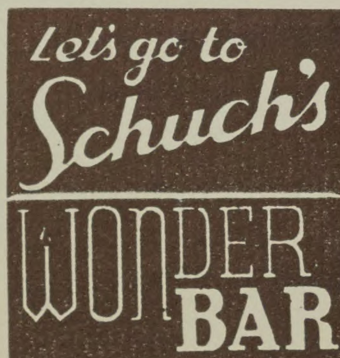
John B. Goetz

Jane Roeser

H. S. SIEBEL

JEWELER

AFTER THE SHOW



CAST OF CHARACTERS

Sir John Falstaff Wallis Craig Smith
A fat rascal about whom the play revolves
Bardolph Louis Traxel
Nym Dale Strong
Pistol Gordon Hatfield
Three thugs who attend Falstaff
Robin Norma Strong
Falstaff's page
Master Ford Robert Harden
Master Page Theodore Frieling
Two gentlemen of Windsor
Mistress Ford Doreen McLean
Mistress Page Constance McWethy
The merry wives of Windsor
Ann Page Sallie Van Auken
Daughter of Mistress and Master Page
Fenton Roger Oeming
Ann Page's choice among her suitors
Dr. Caius Vincent Garofola
Mistress Page's choice among her daughter's suitors
Slender Marshall Wilson
Master Page's choice for his daughter's hand
Rugby Claire Nichols
Servant to Dr. Caius
Mistress Quickly Mary Stewart
Housekeeper to Dr. Caius
Justice Shallow Newton Lamb
Uncle of Slender
Simple Jack Coughlin
Servant to Slender
Sir Hugh Evans George Rigby
Parson and schoolmaster of Windsor
Mine Host to the Garter William Stone
Keeper of the town inn
Robert Ralph Garlick
John Marshall Prehn
Servants of the Ford household
Fairies Alice Arnold, Mary Ann Brogger, Ruth Dennis,
Patricia Kennedy, Dorothy Maves, Winnifred Norris,
Claire Nichols, Edna Simon, Marcia Van Auken, Donna
Wray
Musical Trio Mary Wells Morley, Alida Roecker, Vera Blake

SCENES

Act I

Scenes 1 — A street before Page's house
2 — The Garter Inn
3 — The house of Dr. Caius
4 — Before Page's house
5 — Garter Inn
6 — A field near Windsor
7 — A field near Frogmore
8 — A street
9 — Ford's house

Fifteen Minute Intermission

Act II

1 — A street
2 — Garter Inn
3 — A street
4 — Ford's house
5 — Ford's house a half hour later
6 — Garter Inn

Five Minute Intermission

Act III

1 — On the way to Windsor Park
2 — Same
3 — A field near Windsor Park
4 — At Herne Oak

PRODUCTION STAFF OF "MERRY WIVES OF WINDSOR"

Technical Director and Stage Manager Guy Pierce
Production Manager Dorothy Burns
Assistants Jack Coughlin, Mattie Crump, Ruth Frieling, Claire Nichols
Scene Design Esther Davey, Guy Pierce
Costume Design Jean Grant
Book Holder Jean Houlihan
Stage Crew Howard Kern, William Burns, Jr., Ralph Garlick, Marshall Prehn
Casting Crew Norma Strong, chairman; Dorothy Burns, Elizabeth Symons
Meloney, Guy Pierce, Marshall Prehn, Patricia Riddick, Ellen Roeser
Lights Howard Kern, Phyllis Pike
Costumes (women) Jean Grant, chairman; Florence Prehn
(men) Sam Ellis, Perry Riddick
Dressing Rooms Winnifred Norris, Grace Norris
Properties Violet Brand, chairman; Mildred Rigby, Mary Ann Brogger
Construction of Special Properties Adelaide Symons Houlihan
Makeup Emmeline Richardson, chairman; Mary Margaret Schmelzer,
assistant chairman; Mary Ann Brogger, Harold Brogan, Grace Byron,
Josephine Copas, Lucille Dalzell, Esther Davey, Virginia Ferris, Grace
Norris, Paula Otto
Construction Howard Kern, Bruce Bremer, William Brydges, William
Burns, Jr., Gilbert Otto, Louis Traxel
Painting Priscilla Bremer, Patricia Carey, Herberta Chandler, Ruth
Dennis, Lois Dearden, Lucille Dalzell, Geraldine Kraphohl, Helen La Fever,
Madelyn Loeffert, Harriet Myer, Claire Nichols, Grace Norris, Paula Otto,
Helen Patterson, Charlotte Price, Winnifred Norris, Kathleen Willard
Program Alice Arnold, chairman; Phyllis Pike
Publicity Burrows Morley, Guy Pierce, Adelaide Mills,
Gertrude Richter, Martin Tanner
Door Wilbert Atherton, Sam Ellis, Bruce Bremer
Check Room Clare Carter, Robert Dalzelle, Ruth Frieling, Edward Germain, David Ward
Ushers Alice Atherton, Ethyle Crawford, Jean Ann Grant, Jean Nash,
Madelyn Loeffert, Florence Prehn, Patricia Riddick, Jane Roeser, Virginia
Robertson, Pat Bremer, Mary Carter, Eleanor Healey, Elaine Duncan, Kay
Germain, Jerry Kraphohl, Vera Packer

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January 30, 1950

THE MIDLAND LITTLE THEATRE GUILD PRESENTS -
1ST WORKSHOP PLAY

Reservations for "The Singapore Spider" a one-act play to be presented Feb. 1 and 2 at the Post Street Playhouse at 8:15 P.M. can now be made by calling Molly Francois, phone 1636-J before 4:00 P.M. or Judy Ashby, phone 3957-M after 4:00 P.M. Jan. 30, 1950 thru Feb. 2, 1950. Reservations are open to both active and sustaining members. Except for chairs now owned by the Guild there will be no seating arrangements. SO--bring your own bridge chairs or pillows for your own comfort. Refreshments will be served after each performance. Should your response warrant it the run of the play will be extended beyond Feb. 2. Non-members 50¢ per person.

Workshop Play Project Committee
THE MIDLAND LITTLE THEATRE
GUILD

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