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Fallon House Theatre the First Twenty Years Occupancy by the Columbia Company of the University of the Pacific Plays and Players 1949 Through 1968

Franklin H. Wilbur
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FALLON HOUSE THEATRE
THE FIRST TWENTY YEARS OCCUPANCY BY THE COLUMBIA COMPANY
OF THE UNIVERSITY OF THE PACIFIC
PLAYS AND PLAYERS 1949 THROUGH 1968

Franklin Hatch Wilbur
A.B., Sacramento State College, 1958

THESIS

Submitted in partial satisfaction of
the requirements for the degree of

MASTER OF ARTS

in

Speech

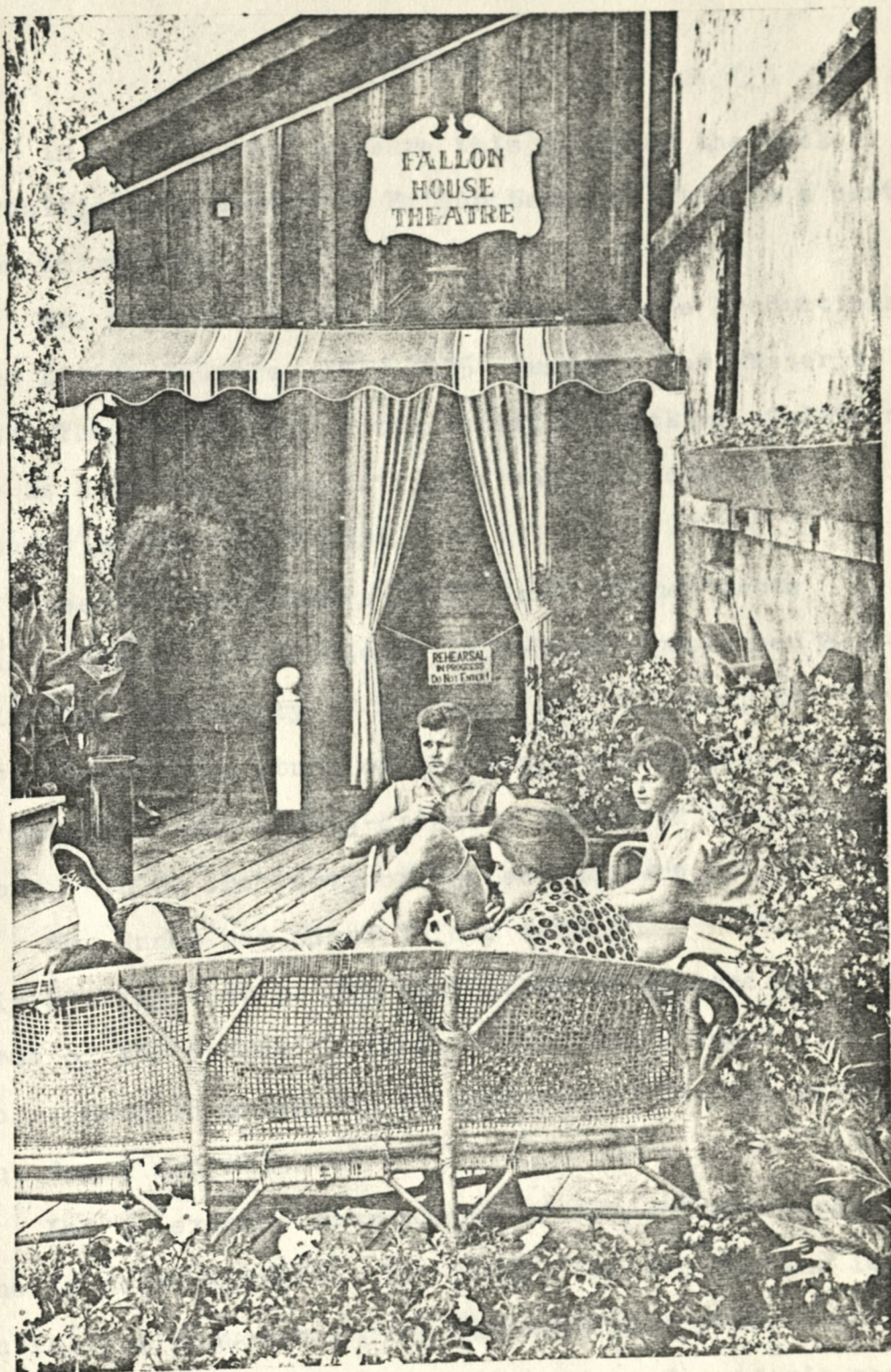
AT THE

SACRAMENTO STATE COLLEGE

Approved:

Carl A. Thomas, Chairman
Shirley O'Donoghue
Advisory Committee

Date July 20, 1969



ENTRANCE, FALLON HOUSE THEATRE

PREFACE

In a very large measure this study of the College of the Pacific's occupancy of Fallon House Theatre is a party of the third part.

Mr. DeMarcus Brown's "A History of the Productions of the Little Theatre, 1933-1935" (unpublished Master's thesis, The University of the Pacific, Stockton, California, 1935) is a partial examination of early productions. It is the party of the first part.

Nearly thirty years later Curtis Ennen wrote "Pacific Theatre Productions, 1935-1962" (published Master's thesis, The University of the Pacific, Stockton, California, 1963) a definitive study of the plays and players during that extensive and highly creative period in the theatre's history. It is the party of the second part.

Mr. Ennen was clear in his intention, having stated in his writing that he did not choose to explore the records of the Studio Theatre, Fallon House Theatre, or the Playbox; each an extension or development for the University's campus drama department.¹

Let us examine each of the aforementioned separately as thesis possibilities. The Studio Theatre was and is essentially a showcase for student-directed productions, which fulfill on minimal budgets an area of academic requirements. This is not in the least to discredit them. However,

it is evident even on cursory scrutiny that records are so hopelessly scattered as to render the assembling of materials in thesis form an improbability if not a virtual impossibility.

In 1962 the creation of the Playbox marked Mr. Brown's abandonment of the facilities in the university's old, outmoded, and overcrowded Conservatory building. The off-campus Playbox became until his retirement in 1968 Mr. Brown's platform for his productions, and a venture into a new facet of theatre-flexible staging. However, it becomes immediately obvious that the six-year period between 1962 and 1968 because of its limited scope scarcely provides the depth or breadth to warrant a thesis; thus the writer has even now proclaimed and entered into the subject with a paper for independent study.

This then will complete the documentation of Mr. Brown's direct and indirect association with the staggering number of plays produced at the university and its satellites while he served on the campus for forty-four years as the Executive and Artistic Director of its Pacific Theatre.

And so we come to DeMarcus Brown in the role of Founder and Artistic Director of Fallon House Theatre, who in 1949 put into forward motion an organization which has endured for twenty years, and whose energy shows no sign of diminishing.

It will surely be less than appropriate if we fail to

record in part his prodigious undertaking at Fallon House Theatre. Again, as innovator and creator, Mr. Brown has examined and successfully solved those problems at Columbia State Park which might have prevented the theatre from standing high among the most skillfully operated of the nation's summer repertory groups. Few summer theatres in the state can match Fallon House Theatre's record of continuity.

The writer is enormously grateful to those many people whose selfless and unstinted assistance pointed directions toward collecting the materials which bring this thesis into being.

It must be stated without equivocation that this writing, literally, could not have become a reality without the help of Janet DeLong. The solutions of editorial problems, the numberless hours contributed to assemblage were further supported by a constant encouragement for which it will never be possible to adequately thank Mrs. DeLong.

Mr. Allen W. Welts, State Park Historian and Mr. Norbert Wallery, State Department of Architecture, provided the use of invaluable documents, maps, blueprints and pictures.

Mr. Clyde Newlin, Superintendent, and his assistant, Mr. M. H. Wittaker of District Number Three, Parks and Recreation, Stockton, California, were equally gracious in providing materials from their files. And so it may be said of Mr. Neil Power, Area Manager, Columbia Historic

State Park, who came forward with much needed photographs.

For their patience during many probing interviews, and for their long and accurate memories the writer acknowledges Dr. Robert Burns, President, University of the Pacific; DeMarcus Brown, Founder and Director of Fallon House Theatre; and Mr. Thomas Rogers, first an actor and then for many years company manager of the University's Company at Fallon House Theatre. In particular, comment must be made about the facility and precision of Mr. Brown's remarkable recollections.

For loans from private collections of theatre materials which closed gaps we particularly thank Mrs. Jerry Valante of Hayward, California, and Mrs. Chloe Wilson of Carmel Valley, California. And Mr. Carlo De Ferrari's astounding personal accumulation of early Mother Lode newspapers, which have been processed on microfilm surely represents one of the most valuable amassing of records of their kind, to be found anywhere. Their worth to the writer as a resource cannot be extolled too highly. Mr. De Ferrari as County Clerk of Tuolumne County in turn provided an introduction to Mr. Albert Uvelli, County Recorder, who with equal generosity opened his official files to the writer.

To the Atwood Printing Company at 1134 Enterprise in Stockton, California, the writer also extends an enthusiastic brand of gratitude for that organization's willingness in opening its records for the search of missing schedules.

Through the Atwood Printing Company it was possible to round out a collection of all schedules through 1968 and thus bring that phase of this study to its conclusion.

For his technical skill in assembling this paper's first draft we owe much indebtedness to Mr. Don Overlie of the Stockton Unified School District. Captain Frank Gregory in charge of Records and Communications, Stockton Police Department, afforded technical expertise in the paper's final stage.

To Mr. Curtis Ennen, former Technical Director of Fallon House and Pacific Theatres, and now Director of Theatre, Modesto Junior College, we pay an especial tribute for his definite and masterful work of 1963, Pacific Theatre Productions, 1935-1962, which suggests the format of this study--a companion piece.

And, finally, to Mrs. Ronald Penner, who agreed to bring about this work in its final form, much thanks is expressed in recognizing the trying circumstances under which Mrs. Penner accepted the assignment. For her calmness in facing relentless deadlines, the writer is genuinely appreciative.

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CHAPTER I

THE PROCEDURE

The problems in composing this particular study first resolve themselves in a twofold confrontation. One involves the actual selection of those materials which constitute the content of this paper. The other involves the imposition of limits on those very materials one has chosen.

The gist of the thesis lies in the acquisition, an oftentimes laborious and devious accomplishment, of all programs and schedules relating to the activities of the Columbia Company of the College of the Pacific at Fallon House Theatre in Columbia State Historic Park, California. The thesis core, then, is a record of the plays, players and staffs of all productions over a span of two decades, 1949-1968.

Any other subject matter which is included in these pages must be regarded as of secondary importance, and designed only to complement the main body of this work.

For example, Fallon House Theatre has been frequently misrepresented by enthusiastic, if inaccurate publicists as a "gold-rush theatre." However romantic the description, a modest investigation of the facts proves that such a contention is patently erroneous. Yet as an institution, it together with Fallon Hotel and Eagle Cottage are indelibly

interrelated in the functions of the Columbia Company. Individually and collectively they are unique structures growing out of a unique time in a unique community in California's history.

Let it be noted that the curious spelling of "cotage" is an accurate spelling of an obsolete word meaning "a place to rent a cot for the night." This definition describes the function of the original Eagle Cotage. The reconstructed Eagle Cotage serves as residence for the Columbia Company. Any further reference to the structure by this writer will use the original spelling. However, there are instances in this paper when pieces of correspondence are quoted in which the authors erroneously use the conventional spelling "cottage." Their spelling will be observed in the quotations.²

Thus when formulating a plan embracing the procedure of this paper, the writer felt that histories of the community and of the ancient buildings serving as backdrops for the activities of the Columbia Company were proper and appropriate. Common sense dictates that the histories must be in proper perspective, in true proportion lest they dominate and illogically distort the purpose of this study.

In his research the writer found that he didn't travel up blind alleys to a dearth of materials on the subjects of the gold-rush town and its structures. On the contrary, there is a fund of writings, many apparently documented with great authenticity.

One of the most remarkable is a relatively latter-day discovery in the perambulations of this study. It is the almost endless, non-titled, unpublished, non-codified and sometimes nearly fragmentary writings of Mrs. George Eastman of Oakland, California, who without a gratuity of any kind has built over many long years an imposing series of volumes, all devoted to the Columbia scene. In large, loose-leaf binders, the typewritten, sometimes handwritten works repose in the office of the State Park Historian, Mr. Allen Welts, Resources Building, Sacramento. They are highly regarded by the historian and his assistant Mr. Clifford Bisbee as studies of great accuracy, which reflect painstakingly researched detail. And so it goes. The avenues open to an historical research are almost limitless: the Rensch Report; Dr. Neasham's Report; the great collection at the University of California's Bancroft Library; the University of the Pacific's Stuart Library of Western Americana; the life-time work of Dr. Coke Wood, the University of the Pacific; Dr. Charles Hume's (Sacramento State College) investigations of early California theatres and their environs.

The point that is being made here is that it would have been very easy to have gone galloping up those fascinating trails illuminated by Mrs. Eastman and all the other historians. But a kind of self-containment had to be practiced here as well as in other parts of this paper.

The structuring of any piece of writing requires a framework within which to assemble it. Of course there must

be a beginning, and there must be an end. Ostensibly, then, the beginning of this study starts on that day in July, 1949, when DeMarcus Brown and his company of seventeen student-actors and associates presented the first performance of Augustin Daly's Under The Gaslight. Yet in the very instant one puts on paper such a statement, one must modify it as imprecise, for the beginnings truly reach back long before 1949 to those days when, on one hand, friends of the college were acquiring the hotel-dance hall for the school's use, and when at one and the same time political machinery was in motion to obtain Columbia as a state historic park. Thus these facts must be recognized, examined and reported briefly.

The writer selected an arbitrary point of departure for the conclusion of the study. Two decades seemed to be both a tidy number and a reasonable juncture at which to end. Some time after this study was begun, Mr. Brown announced his resignation from the campus facilities, thus bringing to fulfillment a distinguished 44-year career in the Pacific Theatre and the Playbox, which must stand as one of the nation's most singular educational contributions. However, he had imposed no time limit on his Fallon House Theatre tenure. Meanwhile, Mr. Brown has stipulated that the 1969 summer season at Columbia State Park will conclude his alliance with the institution he founded.

This writer's contract with his thesis committee demands that his graduate study, if acceptable to the committee's standards, will be published prior to the conclusion of

the 1969 spring semester. Although unfortunate as it may be that Mr. Brown's terminal year cannot be included in the covers of this work, the study must be completed per the agreed schedule. To this study the writer will place an addenda covering the Fallon House Theatre's program for 1969 in the libraries of Sacramento State College and the University of the Pacific, finalizing DeMarcus Brown's record of what is an extraordinary accomplishment by a dedicated and altogether extraordinary man.

Questions, a handy variety pertaining to Fallon House Theatre's operation, clamor to be answered in this paper, and as such dictate directions the procedure must sensibly follow.

It is, for instance, quite reasonable to enquire about the director-founder's philosophy concerning the conduct of the Columbia Company. Hard on the heels of that question arises another. Does his philosophy coincide with that of the university's administration? Or, how may the duties of the executive personnel be defined? What determines the structuring of a company from season to season? Can a typical day relating to the activities of the student actors, the technicians, the staff; in short the major and the minor cogs of so complex an organization be spelled out? In most cases definitive assertions can be made in full chapter length.

However, if interest is elicited in Fallon House Theatre's annual profit and loss factor one learns that the Columbia Company's financing is so interrelated and prolif-

erated within the college's general monetary structure that a revelation concerning facts and figures about any single season is just short of impossible to disclose. One must be content with a reasonable generalization such as was given this writer by the university's president, Dr. Robert Burns in a taped interview July 3, 1968. Dr. Burns stated:

"Throughout the years the seasons have remained about the same. The profit and loss factor at Fallon varies very little. Some years we make a few hundred dollars. Some years we lose a few hundred. But the important thing is the image that Fallon House Theatre has created for the university. This, fortunately, has always been very good. The whole undertaking in that respect is an excellent investment."³

The writer trusts that continuing references to Mr. Ennen's first-rate work will not be construed as imprudent use of another's writing. Admittedly, Mr. Ennen set tone, style and form which herein can be continued with a calculated conformity. It is of more than passing interest to the writer to observe that problems which presented themselves to Mr. Ennen during his establishment of procedure, recur in this paper. Inherently, therefore both papers fall heir to an explanation of definitions.

So that consistency can be maintained throughout this paper, the writer will refer to the institution now known as the University of the Pacific, as the College of the Pacific.

Historically, the school was founded as the Californian Wesleyan College in 1851. In 1852 it was chartered as the University of the Pacific. A revision of the charter in 1911 renamed the institution the College of the Pacific, and then once again it became the University of the Pacific in 1961.

Whatever the escalations involving the status and the name of the school, all theatre facilities functioned under the aegis of the College of the Pacific, as they now continue to do, whether the college be a unit of the university as it presently is, or whether it is an entity unto itself as it has been in the past.

The writer's system of arranging the chapters is virtually an automatic procedure. After a preliminary examination of capsule histories, and a hopeful solution to some questions, we arrive at the main body of the work. At this point further explanation is apropos.

Fallon House Theatre usually operates during a limited period of time, e.g., seven weeks during the summer season. However, there are exceptions in both directions. Prior to 1953 the summer season was of six weeks duration or less. However, as recently as 1968 the summer season was extended by another two weeks to present a sixth post-season play. It is known now that the 1969 season will once again revert to what may be regarded as something akin to a standard operating procedure of seven weeks length.

The length of the season per weeks in no wise affects the numbering system of the chapters. Hence, beginning with

the year 1949 each chapter, twelve through thirty-one, embraces a summer season, and in turn, collectively, represent the main body of this work. Although the summer of 1949 did not, strictly speaking, contain a full season of plays, it was of such eminence as a starting point that it fully warrants space as a chapter. And for the sake of convenience, the single day's olio activity, July 15, 1945, in the Fallon House Dance Hall, commemorating the signing of the Columbia Historic State Park Bill and brought to lively parts by the then seedling "Columbia Company," must be lumped as a pre-season venture in the same chapter that recounts the gala venture of 1949.

Again in the interests of linkage to and uniformity with Mr. Ennen's study, this writer refers to Mr. Ennen's creation of a format which is the framework for the presentation of each of his seasons. Mr. Ennen wrote of it as a "modified version of the standard theatre program style. The main differences could best be described as a condensation of the main divisions in order to save space on the page."⁴ Mr. Ennen's arrangement of materials vary very little for consistency's sake. He expressed a preference for typing all program information because of the outsize differences in the composition and condition of the programs themselves. This writer concurs with Mr. Ennen's logic and has followed his lead. But he points out a difference. Whereas as has been previously indicated, Mr. Ennen's arrangement of program content varies but little, there will be in this

writer's study material deviations in presenting the programs' components. This seeming lack of unity is predicated on the very differences one sees in the collection of companies throughout the years. A Columbia Company is not a self-perpetuating species. Many factors enter into the presence of variants: the selection of plays; the availability of actors, technicians, directors; the depth and strength of student staff assistants; the regulated growth of the whole enterprise itself.

In order to illustrate at this point, some of the general differences, it may not be untoward to examine, in no particular spacing of time, the composition in round figures of some of the Columbia companies.

But first, several things should be pointed out. Nomenclature is not always the same. Student actors and actresses when not performing on stage operate as functionaries in all other production facets; lighting, costume alterations, properties, house management, stage management, construction and so on. Here, we are concerned solely with the numerical structuring of adult staffs and students. Another exception in case is that such adult paid positions requisite to the maintenance of the company have only rarely and recently been given program mention. The writer refers to the housekeeping staff which over and above student help takes care of Eagle Cotage; and to the chef (Mrs. Josie Saunders has been with the Columbia Company for eleven years) and her assistants who prepare all meals served at the

"cottage", and to the gardeners retained on an annual basis to maintain the grounds adjacent to Fallon House Hotel and Theatre, and the spacious gardens at Burns' Cottage, the residence of the executive director. Therefore, to the season's numerical grand total one should be prepared to add mentally another six to seven persons whose identities are not included in the programs, but whose assignments are absolutely requisite to the operation of the company.

COMPANY STRUCTURE

1950

The Staff

Executive Director	1	
Assistant Director	1	
Technical Director	1	
Manager	1	
Hostess	1	
Publicity Manager	1	
Company Manager/Scenic Designer	1	
Costumers	1	
	<u>9</u>	Total

The Student Actors

Men	14	
Women	<u>14</u>	
	28	Total

37 Company
Grand Total

#

COMPANY STRUCTURE

1952

The Staff

Executive Director	1	
Assistant Director	1	
Stage Manager (Technical)	1	
Hostess	1	
Company Manager	<u>1</u>	
	5	Total

COMPANY STRUCTURE (continued)1952 (continued)The Student ActorsMen
Women

7	
<u>13</u>	
20	Total

<u>25</u>	Company
	Grand Total

#

COMPANY STRUCTURE1955The StaffExecutive Director
Assistant Director
Technical Director
Public Relations Director
Company Manager
Press-Publicity Director

1	
1	
1	
1	
1	
<u>1</u>	
6	Total

The Student ActorsMen
Women

7	
<u>10</u>	
17	Total

<u>23</u>	Company
	Grand Total

#

COMPANY STRUCTURE1966The StaffExecutive Director
Associate Directors
Assistant Director
Manager
Box Office Personnel
Wardrobe

1	
2	
1	
1	
2	
<u>1</u>	
8	Total

COMPANY STRUCTURE (continued)1966 (continued)The Student Staff

Technical Assistants	2	
Box Office Personnel	1	
Wardrobe	1	
Secretary (Included <u>Staff</u> Box Office)	<u>4</u>	Total

The Student Actors

Men	11	
Women	<u>11</u>	Total
	22	

34 Company
Grand Total

#

COMPANY STRUCTURE1968The Staff

Executive-Artistic Director	1	
Associate Director	1	
Guest Directors	2	
Technical Director	1	
Technical Assistants	2	
Company Manager	1	
Box Office Personnel	2	
Costumer	<u>1</u>	Total
	11	

The Student Actors

Men	8	
Women	<u>7</u>	Total
	15	

27 Company
Grand Total

#

Each chapter dealing with productions is divided into two main parts. Since all presentations noted within the body of this paper were mounted on the stage of Fallon House

Theatre, no further designation in that particular regard is necessary.

The first part will specify, in addition to location, the following: (a) the year of the production (b) the name of the play (c) the schedule of playing dates the play was assigned within the season.

Section two of those chapters concerned with Fallon House Theatre plays and players will extend the record to include such data as may be consistent with full knowledge about the members of the company and their duties with each of the season's presentations. Categorically, the arrangement will follow this pattern: (a) the title of the play, (b) the playwright, (c) the staff or department personnel, (d) the cast, (e) the crew, and (f) the description of the scene or setting.

In those cases where musicals have been included in the season, appropriate additions which will yield the necessary listings of choreographers, musical directors, choral directors, and the chronological compilation of the music itself will be added.

At the risk of being repetitious, the writer reiterates the proposition that this study fits hand in glove with Mr. Ennen's as a kind of continuation on a theme of his development. The categories outlined above are identical to those employed by Mr. Ennen, but as seasons' staffs widely fluctuate, there will be, as has already been pointed out, some variations in this paper on that basic formula.

We come now to the point of discussing those numbering systems which essentially catalogue the order in which one production follows another throughout the seasons.

There will be three approaches.

I Under Appendix "I", Fallon House Theatre Productions, a chronological numbering system will first be followed in which each play from 1949 through 1969 will be listed in sequence referring to (a) the page in the thesis on which the play and data pertaining to it will be found, (b) the numerical listing it will receive, and (c) the year of production. Attention is specifically directed to the statement that the season of 1969 will also be included. This exception in the form of an addition to the study is made, because in advance of the 1969 summer season, DeMarcus Brown is even now able to announce his forthcoming and final set of productions. It is therefore relevant that the 1969 play listing be placed in these pages.

II The second approach is to list the names of all plays produced at Fallon House Theatre from their inception through 1969 in alphabetical order. This will assist in quickly locating the reference page of a particular production. And again the play title will be (a) followed by the page number, (b) which in turn will be followed by the sequential number (c) which will conclude with a listing of the production year.

III The third of the numbering processes, Appendix "J", becomes more complex because it joins with, and comple-

ments Mr. Ennen's system. In his index Mr. Ennen undertook the monumental task of renumbering in proper order all major productions in the Pacific Theatre, the Outdoor Theatre (a campus theatre now no longer in use), and Fallon House Theatre, over a 38 year span. Thus was codified plays and players, except the Studio Theatre and Children's Theatre from 1924 through 1962, the year in which the campus productions moved into the Playbox. Appendix J, therefore, will carry on from the conclusion of the 1961-1962 season, one which (a) witnessed the last of the Pacific Theatre productions in the Conservatory Building in the fall of 1961, (b) one which initiated the first of the Playbox productions in the spring of 1962, and (c) one which noted the continuation of 1962 summer presentations at Fallon House Theatre.

This paper will employ the Ennen procedure of identifying the productions via the use of symbols. Two Ennen codes will apply to this paper.

FT	Fallon Theatre
PB	Playbox

As before, each playwright will be given a page number following the play title, and the year and/or season the production was shown. Finally, the writer offers the reminder that under Procedure Number Three, all Playbox showings beginning with the fall of 1963 will be interlocked with Fallon House Theatre productions through the spring of 1968. DeMarcus Brown's last production at the Playbox was the world premiere of Ellen van Volkenberg's adaptation of

the Henry James novel, The American.

It is appropriate to add a footnote of sorts here since it will uncover this interesting reality. Mr. Brown has divulged that as his very last play to be exhibited at Fallon House Theatre, he has chosen the vehicle with which he introduced audiences to the Columbia Company, twenty years ago; Augustin Daly's Under the Gaslight.

The involvements in outlining the procedures indigenious to Appendix I and Appendix J suggested to this writer that the explanation be given early in this chapter. This is further fortified since all other appendices are intrinsically self-explanatory. A few lines in each instance should suffice by giving support for the reasons warranting inclusion in this paper.

APPENDIX A: MAP OF COLUMBIA STATE PARK: PLATE I

The inclusion of a map of Columbia State Park would seem to be practical in that on the map itself can be pin-pointed the geographical location of the hotel-theatre and the "cotage" within the park boundaries.

APPENDIX B: FLOOR PLANS OF FALLON HOUSE HOTEL-THEATRE:
PLATES II-IV

As the appendix title states all floor plans, after the proposed restoration, on all levels, basement through second floor, will give the viewer a conception of the dimensions and the distribution of space in the Fallon House Hotel-Theatre. The prints were secured from the Engineering Division of the State Park Service, Headquarters, Sacramento.

APPENDIX C: FLOOR PLANS OF EAGLE COTAGE: PLATES V-VII

To enhance visual concepts of this study, it was judged suitable to secure floor plans of rebuilt Eagle Cotage. No floor plans of the original structure are known to exist. The writer is obliged to the Engineering Division of the State Park Service, Headquarters, Sacramento, for the use of the plans.

APPENDIX D: ILLUSTRATIONS OF FALLON HOUSE HOTEL-THEATRE

The illustrations of the hotel-theatre were obtained from a variety of sources and these will be duly noted as each of the pictures is identified and briefly described. Certainly the "before restoration and after restoration" aspects of the photographs cannot be denied, either from the viewpoint of historical merit or sheer interest; hence, their incidence within this work is of purpose.

Exterior of Fallon Hotel: The Past:
Plate VIII

This picture is believed to have been taken in the 1880's. It was contributed from the files of the State Park Historian, Mr. Allen W. Welts, Resources Building, Sacramento, California.

Exterior of Fallon Hotel: The Present:
Plate IX

Secured from the files of the Stockton Daily Record, the picture is of recent vintage.

Interior of Fallon House Theatre: Prior to Restoration: Plate X

Showing the theatre's serious state of interior disintegration, this picture, from the files of Fallon House Theatre, College of the Pacific, Stockton, California, could have been taken July 15, 1945, when special olios were prepared for the celebration when Columbia was state capitol for a day; the day Governor Earl Warren signed Columbia into the state park system. At this time it was a dance hall.

Interior of Fallon House Theatre: After
Restoration: Plate XI

Taken from the rear of the theatre auditorium, this picture unfortunately fails to show, even in part, the restored beauty of the balcony, which at this juncture had been again opened for public use. The picture is from the files of the Columbia Company's Fallon House Theatre collection, College of the Pacific, Stockton, California.

Interior of Fallon Hotel: The Tap Room
Restored: Plate XII

The collection of the Columbia Company's Fallon House Theatre, College of the Pacific, Stockton, California, was the source of this photograph. The exact date of the exposure is not known.

APPENDIX E: ILLUSTRATIONS OF EAGLE COTAGE

Exterior of Eagle Cotage: The Past:
Plate XIII

The illustration used here is a copy of a lithograph published in 1855 depicting Eagle Cotage (note the spelling of cottage on the sign) as it appeared prior to the fire of 1861. The illustration was provided by the office of the State Park Historian, Mr. Allen W. Welts, Resources Building, Sacramento.

Exterior of Eagle Cotage: The Present:
Plate XIV

Dimensionally the present "cottage" is approximately twice the length of the earlier building and also somewhat wider than the original. An historical note recalled in an interview with Dr. Robert Burns, President, the University of the Pacific, July 3, 1969 that the lumber used in the board and batten siding of the "cottage", (except for the ship-lap front was secured from the old Emerald Bay (Lake Tahoe) Dance Pavilion and Lodge which had been dismantled during that area's restoration and refurbishing

APPENDIX E: ILLUSTRATIONS OF EAGLE COTAGE

Exterior of Eagle Cotage: The Present:
Plate XIV (continued)

by the State Park Service. Wainscoating of yellow oak paneling, found in the "cotage's" dining room was removed from a stripped building on what was formerly the Preston Reformatory at Ione, California. The Eagle Cotage photograph is the property of the Columbia Company, Fallon House Theatre, University of the Pacific. The architect's conception (frontal view) of Eagle Cotage rebuilt 1960-1961 was provided by the Engineering Division of the State Park Service through the instance of the State Park Historian and specifically via the office of Mr. Norbert Wallery, architect.

Interior of Eagle Cotage: The Present:
Plate XV

The Dining Room. All company meals are taken in the dining room whose decor is basically gold, black, pink, and gray. Two meals are prepared for self-service, breakfast and lunch; whereas the third, the evening meal is served by rotating teams of student-actors. Clothing for lunch and breakfast is obviously informal since the students are dressed either for rehearsal or the work dock. Evening meals are quite another matter. Male staff members appear in suits or in jackets and with ties, and the company generally dresses carefully and neatly for the occasion. The picture of the dining room was loaned from the files of the Stockton Daily Record.

APPENDIX F: COPY: CONCESSIONAIRE'S AGREEMENT

A True Copy of the Fallon House Theatre Agreement

The agreement herein presented can, for the most part, be accepted as a standard agreement, with certain exceptions noted in Chapter IV, "The Acquisition of Fallon House Theatre." In the writer's estimation, the single agreement as an appendix is all that is necessary, inasmuch as the agreement reads substantially the same for both Fallon

APPENDIX F: COPY: CONCESSIONAIRE'S AGREEMENT

A True Copy of the Fallon House Theatre Agreement (continued)

House Theatre and Eagle Cotage. The exceptions, as affect Eagle Cotage, are noted in Chapter VII, "The Acquisition of Eagle Cotage."

APPENDIX G: PROGRAM FACSIMILES, SCHEDULES, PROMOTION PIECES AND OTHERS

Examples: Program Facsimiles:
Plates XVI - XXIII

From 1953 to 1968 the programs at Fallon House Theatre have consistently used the cover presentation and same general format, even to the color of the printer's stock, which in 1968 because of non-availability, changed from salmon pink to a dusty gray. From time to time during those years lists of sponsors' names were either printed on the program itself or placed in the program fold as an insert sheet. An example drawn from the files of Fallon House Theatre is presented as an exhibit. The program cover of 1949 presented herein was never again duplicated in any facet of its publication. A new format was designed for the 1950 season, and it, too, was abandoned. Still another format was created in 1951 and it, also, was not used again. By 1952 a fourth format was devised using for the first time on the cover a replica of the Columbia artist, Mr. Charles Surendorf's now famous woodcut of Fallon Hotel. Then the present format came into being in 1953 still utilizing Mr. Surendorf's widely known woodcut. In 1950 the program practice was adopted whereby in addition to listing the names of the roles and the actors, the actors' community residences were also to be found in the cast rundown. The practice, unhappily, was discontinued until 1954 when the inside second page was given over to a full listing of all company members and the communities from where they came. Identifying the individual's residence by town or city has continued without interruption until the present time, and apparently will continue to be a custom within the foreseeable future. The 1950 program also catalogued the names of those sponsors who made annual

APPENDIX G: PROGRAM FACSIMILES, SCHEDULES, PROMOTION PIECES
AND OTHERS

Examples: Program Facsimiles:
Plates XVI-XXIII (continued)

financial contributions and/or who purchased season tickets. Such imprints, as has already been noted, were to be found in the programs themselves to and including 1953. Starting with the 1954 program it became the rule to add a sponsor list on a separate enclosure. How consistently, and over how long a period of time the slip-sheets were placed in the programs is not known by this writer. A full complement of the sponsors' series has not followed the program file. There are more omissions than there are inclusions. The last of those particular publications in file is dated for the season of 1959.

Examples: Schedules: Plates XXIV-XXX

As the programs developed a distinctive style, so did the schedules, which were designed essentially as a customer service. The year 1949 involved with the production of only one play offered in a three day period, obviously needed no program schedule. The 1950 schedule listed on the face of a single post-card-size sheet the plays and dates but not the days. In 1951 the schedules were comprehensive in their listing of days and dates, but in that year they failed to list the complete season, largely because the plays, in totality, had not been chosen at the time of the schedule's publication. This occurred from time to time throughout the history of the seasons. There were sporadic attempts to assay a mixed program of evening and matinee performances, which is seen notably in the schedule of 1952, itself an exhibit. The effort was finally abandoned because of low audience count at the matinees. By 1957 a consistency in the publishing style of the schedules had been reached which is followed to this day. The schedules, post-card size, were and are used as (a) mailing pieces to clients, (b) for distribution at the box office, and (c) as publicity aids in mercantile and eating establishments throughout the Columbia, Mother Lode and Stockton-

APPENDIX G: PROGRAM FACSIMILES, SCHEDULES, PROMOTION PIECES
AND OTHERS

Examples: Schedules: Plates XXIV-XXX
(continued)

San Joaquin areas. Files: Fallon House Theatre.

Examples: Promotion Pieces:
Plates XXXI-XXXII

Apart from newspaper publicity Fallon House Theatre has used and continues to use posters, brochures, direct mail over the executive director's signature, and giant post-card schedules, the last of which were in part underwritten by several theatre patrons whose business houses directly benefited from the presence of Fallon House Theatre in the area. Files: Fallon House Theatre.

Examples: Other: Plates XXXIII-XXXVIII

Since 1964 radio and television publicity packets have been prepared for distribution. The distribution has ranged over a large part of the San Joaquin Valley and embraces a string of communities from Merced on the south to Sacramento on the north. Feeder communities in and around Stockton are also included, together with such mountain towns in the Columbia scene which may maintain single low-power radio stations. By actual count the number of radio and television stations to which materials are consistently sent prior to the introduction of each new play during the seven week period is now nearly forty operations. Each weekly packet carries flash announcements, thirty-second announcements, one minute announcements, and news stories. Each kind of announcement and news story is prepared in sets of five to ten copies so that materials can be readily inserted generously through a station's log. Aside from mountain and valley radio and television stations, it is publicity practice also to send complete packets to such major Bay Area outlets as KPIX-TV, KRON-TV, and such network affiliated radio stations as KNBR (NBC) and KCBS (CBS). The results have been most gratifying. The frequency with which radio and television stations

APPENDIX G: PROGRAM FACSIMILES, SCHEDULES, PROMOTION PIECES
AND OTHERS

Examples: Other: Plates XXXIII-XXXVIII
(continued)

have used public service materials from
Fallon House Theatre is amazing.
Files: Fallon House Theatre.

APPENDIX H: PHOTOGRAPHIC FACSIMILES: PRODUCTIONS

Illustrations, Plays: Plates XXXIX-LII

The files of Fallon House Theatre, College of the Pacific campus contain an accurate and extensive photographic record of all productions presented by the Columbia Companies. Mother Lode professional photographers have always been engaged by the executive-director to preserve a visual record in depth. Photographers who performed those services over a twenty-year period are:

- | | | |
|----|---------------------------|-----------|
| a. | Pitts Photography, Sonora | 1949 |
| b. | Robert Hooe, Sonora | 1950-1960 |
| c. | Richard Andre, Sonora | 1961-1966 |
| d. | Bob Kaufmann, Sonora | 1967 |
| e. | Charles Henderson, Sonora | 1968 |

The selection of photographs for an appendix to this paper does not consider the personal aggrandizement of any individual or groups of individuals, but instead they are offered as evidence of the vigor, taste, general excellence, and wide variety of decor as mounted on Fallon House Theatre's small stage at the hands of a number of scenic designers. File: Fallon House Theatre.

APPENDIX I: FALLON HOUSE THEATRE PRODUCTIONS

The Numbering Systems

The intricacies of the numbering systems have been reported earlier in this paper. Sufficient it is here to report that they are two: (a) a chronological listing of Fallon House Theatre productions, (b) an alphabetical listing of Fallon House Theatre productions.

APPENDIX J: FALLON AND PLAYBOX PRODUCTIONS

This is a continuation of the Ennen system for all College of the Pacific productions from summer, 1963 through the summer season of 1969, which marks the termination of DeMarcus Brown's association with the college.

APPENDIX K: INDEX: STUDENT ACTORS

Purpose

As has been suggested earlier the proposal to contain within this study an alphabetical summary of all student actors has obviously been made much more of a probability because of the practice to include company lists in programs over a long period of time. Thus it is the writer's opinion that the inclusion of student names who were creatively occupied in Fallon House Theatre during Mr. Brown's tenure is fitting. Since all persons are categorically student actors there will be no differentiation in the capacities served. The student, therefore, will be identified by name, by the year or years he was a member of the Columbia Company, and by community residence. Success in filling the gaps was not always achieved as is in evidence. But in those cases where programs left out company lists--the writer has sought to rectify the omission by consulting the college's registrar and/or the alumni secretary.

APPENDIX L: INDEX: EXECUTIVE PERSONNEL

Purpose

The purpose for arranging the full placement of all executive personnel within these pages is valid when one calculates how relatively few people have been engaged in the guidance of the Columbia Companies. One could almost argue that this very stability has of itself been the conducive factor in the companies' collective stability over a period of two decades. It can be pointed out that some names first appear in the index as student actors, and having served apprenticeships on the Stockton campus as well as at Fallon House Theatre, came to full-time employment as company assistants.

APPENDIX L: INDEX: EXECUTIVE PERSONNELPurpose (continued)

Names will be placed in alphabetical order. Following the name will be the page location or locations, the capacity in which the individual served, and the season or seasons he was engaged at Fallon House Theatre.

CHAPTER II

A. CAPSULE HISTORY OF EARLY COLUMBIA

1. Discovery of Gold

On a small rolling flat of land, four miles south of the South Fork of the Stanislaus River in Tuolumne County, California, lies the old town of Columbia, famous the world over for the fabulous gold washed from the ancient river bed beneath and around it.

There had been reports of gold in the Spanish province of California as early as 1816, and in 1842 a real gold strike had been made about thirty-five miles north-east of Pueblo Los Angeles by Francisco Lopez.

Yaqui Indians were then imported from the mines of Sonora in northwestern Mexico to work these early California deposits and they were the same Mexicans who, six years later introduced their mining methods into the Sierra Nevada country when James Wilson Marshall made his sensational discovery of gold on January 24, 1848, at John Sutter's Coloma saw-mill.

While Marshall had not been the first to discover gold in California, his was the most effective and publicized discovery which electrified the world, altered the course of western history and tremendously accelerated the development of California. Within fifteen years, seven hundred fifty millions of dollars in gold were taken from

the state.

No region in the United States has accumulated a richer or more romantic tradition than the California gold fields, extending on the western slope of the Sierra from Mariposa County on the south to the Yuba River on the north.

The discovery of '48 created a mad migration of adventurous men, young for the most part, and able and willing to face any hardship that might lead to sudden wealth.

News of the discovery travelled fast and from all over the world men of every race and nationality converged on the gold fields, each nationality leaving its mark, large or small, upon the gold country in naming of the camps and towns, rivers or other geographical features.

Among the earliest arrivals were the Mexican miners from Los Angeles. They brought with them an uncanny sense of where to look for gold and soon had located a long strip of rich placer and quartz deposits. A similar district of gold-bearing quartz had existed in their native province of Sonora in Mexico and had been called "La Veta Madre", or the "Mother Lode", and the Mexicans applied this name to the new California region, i.e., The Mother Lode.

Geologically, the Mother Lode is a more or less continuous belt of quartz veins occupying a fault zone a mile wide and one hundred and twenty miles long extending north from Mariposa in Mariposa County to Georgetown just above Placerville, in Placer County and crossing through

nine counties of the state.⁵

Up and down the Mother Lode swarmed the red shirted miners in their eager search for pay-dirt, singly and in groups. On March 27, 1850, one such party led by Dr. Thadeus Hildreth made a rich strike while camped in a gulch below the South Fork of the Stanislaus River near the southerly end of the Mother Lode area.

Within a month of the Hildreth discovery, five thousand miners had gathered in the vicinity to stake claims. To accommodate the diggers a tent city of saloons, gambling games and other business activities was established and soon a permanent settlement had come into being known as Hildreth's Diggings or American Camp.⁶

2. Development of Columbia 1850-1860

A strong sense of nationalism and desire for protective law was held by the founders of the new town. Their first acts were to hold a miner's meeting; elect a mayor alcade who performed the functions of a marshall; adopt mining laws; restrict claims in the district to Americans or Europeans declaring their intention to become citizens of the United States and naming their town "Columbia," in honor of the flag-draped maid, symbolical of the Union.⁷

Within the next few years Columbia became one of the most prosperous settlements of the Mother Lode Country, its district yielding some eighty-seven million dollars in gold and earning for the town the sobriquet "Gem of the Southern

Mines."

During the early years Columbia was ravaged by fire: once in 1854 when organized hoodlums fired the town to loot it during the confusion of evacuation, and again in 1857 when an accidental blaze started in the Chinese quarter and spread from street to street. In retribution the American and European settlers forced the Chinese to decamp Columbia, and form a self-contained community some distance away. The third was in 1861. The fire was reputed to have started in the kitchen of Eagle Cottage, a miner's boarding house. The blaze levelled to the ground all wooden structures along Washington Street.⁸

To guard against fire hazard the more important structures were built locally of brick made in the area; the door and window openings protected by iron shutters and the roofs shielded by a layer of brick covered with sheet metal. This cautious construction accounts for the many structures remaining in Columbia today, making it the most complete of the remaining mining towns of the Gold Rush era.

The first year was almost the last year for the new town. Water, indispensable to the mining of placer gold was in short supply--the area had no natural streams or springs, only gulches that carried the runoff from rain and snow.

In June, 1851, the Tuolumne County Water Company was formed to bring water into the area. The company built a network of reservoirs, ditches, and flumes, and although

this met the needs of the miners, the rates were excessive.

So in 1854 the miners formed their own company--the Columbia and Stanislaus River Water Company, which built a sixty mile long aqueduct through mountainous terrain to supply the mines. The miners themselves are reported to have contributed their own time in the tedious construction, taking stock in the company in lieu of money.

Unfortunately, the new system was not fully completed until late in 1858. By then the more easily extracted gold in those parts had already been taken and the miners were beginning to leave. The original Tuolumne Water Company then acquired the new project for something less than \$150,000.00.⁹

The year 1859 saw the waning of placer mining on a large scale and a shift of population from the worked out mines to the farming areas of the great California valleys and the new industrial and trade centers along the Coast.¹⁰

One by one many of the early roaring towns of the forties and fifties declined and became deserted or, like Rich Bar, Indian Bar, Whiskey Flat, Shotgun, and Rawhide, completely disappeared.

Although time has taken a heavy toll of Columbia, the town has never been abandoned nor have its buildings fallen into complete disrepair. Some of its early brick structures have been torn down to mine the ground they were built on or to be rebuilt elsewhere, but over thirty of the original masonry structures still remain standing and

photographic or lithographic records remain of many of the structures no longer standing.

Situated four miles north of Highway 49, the Mother Lode or the Golden Highway, Columbia has for many years been well off the beaten track, its early days of glory forgotten; but to historians its contributions to California history remain locked in the records of a vaguely remembered past.¹¹

3. Columbia Historic State Park

Now more than twenty years ago the services of Frederic Law Olmsted, Landscape Architect of Boston, Massachusetts were engaged by the California State Park Commission to make a preliminary survey of the Mother Lode to determine which town should be made a State Historic Park to be preserved and restored as a typical California Gold Rush town.¹²

Columbia was selected by Olmsted because it was among the most famous of the old mining towns and more of its original structures were still standing. In 1945, through the persistent efforts of Mr. Joseph R. Knowland, Chairman, and other members of the California State Park Commission, and members of the Columbia Historic State Park Association, and following the passage of an act of the Legislature, Governor Earl Warren dedicated the Town of Columbia as an Historic State Park to be administered by the Division of Beaches and Parks. Title to property was and is steadily being acquired by the State, and currently, approximately eighty-five per cent of the central historic

area is State owned.¹³

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In 1947 the services of the historian, Dr. Aubrey Neasham of the National Park Service, were obtained by the State and, after a year of study and research, Dr. Neasham prepared a report and recommendations for the State's preservation and care of Columbia as a place where people might study and observe at first hand scenes of colorful Gold Rush days.

One of Dr. Neasham's recommendations urged the State to undertake the preparation of a Master Plan to serve as a basis for all necessary preservation, restoration and reconstruction work to be done in Columbia and establishing policies for operating the area as a State Historic Park.

To prepare the Master Plan, the State engaged the services of the San Francisco architectural firm of "Bliss and Hurt, Trudell and Berger," an organization listing among its members experienced historical research workers.¹⁴

CHAPTER III

A CAPSULE HISTORY OF FALLON HOUSE THEATRE, PRIOR TO ITS OCCUPANCY BY THE COLLEGE OF THE PACIFIC

1. Report: Dr. Aubrey Neasham

What was located on the site of Fallon's Hotel (also known as Fallon's House, Fallon's Cottage, Garden Hotel, and Kress Hotel) on the southwest corner of Washington and Broadway in Columbia in the early 1850's is difficult to ascertain.¹⁵ A number of frame structures existed on this property before the fires of 1854 and 1857, including the Gazette and Justice Buildings. The Maine Hotel which Owen Fallon purchased in April 1857 was located east of the Fountain Hotel, at the junction of Broadway and Washington, and had an improved interior with bathhouse attached.¹⁶ A deed was recorded in the name of Owen Fallon in June of 1857 for property bounded on the east by C. Cardinell and on the west by the Fountain Hotel. The Fountain Hotel lot passed into the hands of Owen Fallon in March 1864, as recorded in the deed transferring the property from D. H. McFarland to Fallon.

The building that Fallon bought in 1857, was the Maine Hotel and became Fallon's House. This structure was destroyed by the fire of 1857. Shortly thereafter, Fallon's Hotel was rebuilt with brick. This, recognized as one of the best brick buildings in Columbia, was the west unit of

the present Fallon's Hotel. Two storied, it was used as a hotel and boarding house by Fallon and successfully withstood the fire of 1861.¹⁷

(Parenthetically, it is to be added that with the obliteration of Cardinell's Theatre by the late 1860's, the hall at Fallon's Hotel became the main theatre of the town.)

The two-story brick building which comprises the second unit of Fallon's Hotel, to the east of the portion built in 1857, came into being some time between 1857 and 1864. By 1864 a fine dance hall was connected with the hotel and became the favorite dance hall of Columbia. Newspapers of 1864 speak of this as a new hall in 1864, thus indicating that Fallon had recently built it. Essentially, this hall comprised the lower floor of the brick unit east of the portion built in 1857. According to John Nash, 96-year-old resident of Columbia, (at the time of Dr. Aubrey Neasham's report) a small wooden addition existed in the rear. An advertisement in the Tuolumne Courier for December 24, 1864, indicated that Fallon's Hotel contained good accommodations for families and transient guests, and a fine dance hall connected with the hotel was for rent.¹⁸

Various individuals ran the dance hall, including Owen Fallon until 1869, when W. J. Gorham and H. Wilson became the operators of the hotel and the hall. P. H. Medley in turn was the operator in 1871. By 1879, however, Fallon had resumed operation. During the preceding years he had

evidently retained ownership of the hotel and the dance hall.¹⁹

The third unit to the east and in the rear of the second brick structure built by Owen Fallon, became part of Fallon's Hotel during its ownership by James G. Fallon, son of Owen Fallon. Inheriting the property in 1886, he added a wooden annex (used as a dance hall and theatre) to the rear of the dance hall built by his father.

According to old-timers of Columbia, this enlargement took place in the 1870's. However, as James Fallon did not become owner of the property until 1885, it is probable that his wooden dance hall and theatre was not built until the 1880's. The entrance to the annex was on Washington Street, and was part of an earlier brick structure situated east of the second brick unit of Fallon's Hotel. (The single, shattered wall yet stands just to the right of the Washington Street entrance ramp.)²⁰

(And again, parenthetically, it is appropriate to comment that Dr. Neasham's definitive researching must lead to the observation that Fallon House Theatre is not truly a theatre of the hurly-burly, brash gold-rush days, after all. It is little wonder that extensive reading failed to unearth any mention of it whatever. Theatres mentioned include the Broadway and Cardinell's Terpsichorean Hall and Theatre both of Columbia, and the Phoenix of Sonora, but not one word about Fallon House Theatre.)

Since James Fallon's ownership of Fallon's Hotel,

the property has passed through various hands.

According to title records, James Fallon deeded the property to Rose A. Gallagher in 1887, who in turn deeded it to Emelia G. Kress in 1901, who operated it as the Kress Hotel. From the Kress family it was finally acquired by Charles Smith in 1921. Charles Smith, Junior and Harry Peters owned the property in 1923, and Harry Peters and Kate Peters in 1933.

Near the conclusion of his report Dr. Neasham states: "It was recently acquired by the College of the Pacific." (He refers to the purchase of 1943.) A thorough examination of the acquisition of the property by the then College of the Pacific, and its ultimate transfer by deed to the State of California will take place later in this study.²¹

Dr. Neasham continues that a description of Fallon's Hotel as it was in 1890 reads:

Thomas Conlin is owner and manager of the Fallon House, the block in which it is situated being the most extensive in Columbia, having a frontage of 75 feet, with a depth of 110 feet. The hotel proper contains 15 sleeping apartments, and has one of the finest dining halls in the country, 28 x 40 feet in size. In connection with the hotel there is a large hall fitted up with gallery, stage, dressing rooms, a fine dancing-floor, etc., where balls, concerts, theatricals and other entertainments are held. There is also a stable on the premises, of which everyone takes note on account of its fanciful architecture; it is built in Swiss cottage style. Mr. Conlin is agent for Wells Fargo & Co. and the Western Union Telegraph Co., also carries on a variety and stationery store, located in the hotel building.²²

This description indicates the appearance of Fallon's Hotel essentially as it was when James Fallon owned the property. It was he who built the stable, in addition to

the north part of the present wooden dance hall and theatre. The south end of the dance hall and theatre annex was built in recent years by the Smiths, according to John Nash of Columbia, as was the present floor of the dance hall. The recent addition is clearly marked on the inside, where a definite difference of materials in the walls and ceilings of the James Fallon structure and the Smith addition can be seen.

As to other wooden structures adjoining the brick portions on the northwest corner of the hotel, it is evident that some are modern and some old. The building immediately adjacent to the north end of the west brick unit, once used as a kitchen (now destroyed), undoubtedly dates back to the last century, as was indicated by the style of the woodwork. A stone cellar or vault under the kitchen also goes back to the Fallon era. (The vault has since been closed, and the stable has long since been torn down.)²³

A comparison of old photographs of the 1880's and those of 1947 (the date of Dr. Neasham's report) indicates surprisingly little change in the brick portions of Fallon's Hotel during the last half century. So far as the wooden dance hall and theatre are concerned, mention has been made of its enlargement since James Fallon's day. Other changes include the obliteration since 1890 of the stable built by James Fallon, the replacement of the brick sidewalk in front by one of cement, and the absence of the wooden fences to the west and in the rear (apparently built by James Fallon).

An old fountain to the west of the building still stands as a reminder of the days of Owen Fallon. (Of it, and of the gardens soon to be noted, more will be written at other places in this thesis.)²⁴

One of the finest gardens in Columbia, between the stable and Broadway, was planted by James Fallon. This garden, bordered by board walks on the north, is clearly shown in old photographs. It is also said that a wooden walk ran along the west side of Fallon's Hotel to the wooden structures in the rear.

Old newspapers mention a large lamp in front of the hotel. An old stone hitching post, formerly in front of the hotel, now lies discarded in the rear of the property. (A piece of it still remains in the hotel tap room.) Two of the old iron doors lie rusting in the basement of the hotel.²⁵

(Dr. Neasham then provides judgments about what approaches should be made relative to the restoration and reconstruction of the property.)

Much needs to be done to rehabilitate Fallon's Hotel. It is largely a matter of repair and replacement, where necessary, of original structural materials. A special study of these phases should be made by structural experts. Essentially the units of the building are the same as when constructed by Owen and James Fallon, with the exception of the south end of the theater annex and other wooden additions in the rear. The absence of some of the

rear foundations of the brick units built by Owen Fallon, as a result of mining carried on under the building, indicates the need for strengthening these units. Several layers of wallpaper on interior walls show continued use of those units for a long period of time.²⁶

CHAPTER IV

ACQUISITION OF FALLON HOUSE THEATRE

The acquisition of two properties, Fallon House Hotel-Theatre and Eagle Cotage by the State of California came about through two separate negotiations. Prior to 1945, the date when the Columbia area became a state park, a group of people known as the "California History Foundation" began in the interests of the school to subscribe money for the purchase of Fallon House Hotel and Theatre. The project was initiated in part by the late Charles Segestrom, Senior, of Sonora, a fast friend of the College of the Pacific and one of its staunchest benefactors.

Mr. Segestrom learned that the hotel dance hall was for sale as a collective property; being considered for use as a night club. He communicated this information to Robert E. Burns, who, prior to his presidency of the College of the Pacific was administrative assistant to the late Dr. Tully C. Knoles, and as such was engaged in promotional-financial activities beneficial to the institution. In a taped interview, July 3, 1968, Dr. Burns, now Pacific's president, related that a small number of public spirited men each contributed a thousand dollars to meet the total purchase price of five thousand dollars; land and buildings. The names of all donors are not remembered by Dr. Burns.

Inexplicably these names somehow appear to be buried in the university's files and cannot now be unearthed.²⁷

Once the property had been secured in the school's name, there was rising interest in improving the dance hall as a theatre facility for Pacific Theatre's summertime productions. Consideration for the theatre's improvement was given impetus one July day, 1945, when on the 15th of that month, Columbia was honored as a temporary state capital, and Governor Earl Warren signed the document which made the area a part of the park system. Meanwhile, Robert Burns had been appointed to the State's Centennial Committee.²⁸

It was obvious to all who'd been even remotely connected with the theatre that it and the hotel alike were in deplorable condition. DeMarcus Brown, in one of his numerous interviews with this writer, retold an incident relevant to the Columbia Celebration of July 17, 1945. A makeshift stage had been improvised to accommodate the olios presented throughout that particular afternoon. Mr. Brown's assistant director and the theatre's business manager, Mr. Arthur Farey, was so seriously concerned about the sagging dance hall floor that he personally secured timbers nearby and shored up the danger area. Earth from under Fallon House Hotel and Theatre had been mined for gold, leaving foundations in a precarious condition.

A cursory examination revealed that even a partial

restoration of the overall facility would cost thousands of dollars. The college was not prepared to expend so large a sum. On the other hand it held sole and clear title to the deed. It was equally apparent that the State had immediate interest in acquiring the parcel and its historic buildings as a part of the state park system.

Still another group was to figure in the machinations. Known as the Columbia Historic Park Association of which the late Dr. James E. McConnell of Columbia was president, they had joined forces with certain of the State's legislators who sought passage of the bill which brought the park into being.

A bargain was to be eventually struck (and it was literally that), but before it could be consummated, there were some thorny legal and financial paths to be trod. The gist of three pieces of correspondence reflects the tone of the maneuvering:²⁹

The first piece of correspondence, which the writer will label Exhibit One is a copy of an office memo dated October 4, 1946, from R. G. Haskins, Lands Purchasing Officer in that year for the State of California's Division of Beaches and Parks, Department of Natural Resources. Mr. John A. Hennessy, recipient, at that time was Supervising, State Lands Purchasing Officer.

Exhibit Two is a copy of a reply, dated October 12, 1946 to Mr. R. G. Haskins from Dr. James E. McConnell of Columbia, who has already been identified as the president

of the Columbia Historic Park Association.

Exhibit Three is a copy of a short letter dated October 12, 1946 from Dr. McConnell to Mrs. Charles H. Segestrom. It was sent to Mrs. Segestrom, in lieu of her husband, because of the senior Mr. Segestrom's absence from the state.

OFFICE MEMO

State of California

DIVISION OF BEACHES AND PARKS

Department of Natural Resources

October 4, 1946

Date.

John A. Hennessey

To.

R. G. Haskins

From.

Columbia--College of Pacific

Subject.

I was in Stockton Thursday at the College of Pacific in regards to the hotel owned by them in Columbia. Discussed with Mr. O. H. Ritter, the Executive Vice President and comptroller of the College, the disposition of the Hotel. I told him that we understood the Hotel was to be donated to the State, and was informed that as far as he knew there was going to be no donation but there would be a Board of Trustees' Meeting October 22, in which they would bring up the subject both on the sale and the releasing of the building. He will mail me a letter on the findings of the Trustees right after the meeting which I will forward to you.

I had a conversation with Dr. McConnell in Sonora on the above subject and was informed that a group in Sonora who were responsible for the College getting this building were in favor of them donating it. I have written to Dr. McConnell telling him of my findings also the date of the Board of Trustees' meeting.

R. G. Haskins 30
Lands Purchasing
Officer

EXHIBIT TWO

COLUMBIA HISTORIC PARK ASSOCIATION

Sonoma, California
October 12, 1946

Mr. R. G. Haskins,
Lands Purchasing Officer,
417 Montgomery Street,
San Francisco, 4, California

Dear Haskins:

Thanks for your letter of October 4, concerning the State's possible acquisition of the old Columbia Hotel by gift from the College of Pacific.

Yesterday while in Oakland I discussed the situation with Mr. Knowland. He had been told by Burns the College would donate the property. I sent him a copy of your letter today so he could see the conflict at the College.

Also, I wrote to Mrs. Charles H. Segerstrom Sr., a copy of which is enclosed.

If we can do no better, I would suggest we by-pass the property for the time being. I do not believe they can afford to fix it up and given time, they will be coming to us for terms. I will let you know the response, if any, from the Segerstroms.

Sincerely,

Encl. 1

James E. McConnell³¹
President

EXHIBIT THREE

Sonora, California
October 12, 1946

Mrs. Charles H. Segerstrom Sr.
Sonora, California

Dear Mrs. Segerstrom:

I hesitate to write you but knowing of Charles' absence from the State and of your husband's desire that the old Columbia Hotel be donated to the State, I send you the attached copy of letter for your information.

Should you wish to discuss this with me I will be pleased to call.

Sincerely,

James E. McConnell³²
President

The letter referred to is the Haskins' letter.

By January 24, 1947 it was possible for Robert E. Burns, who was by that time president of the College of the Pacific, to write the following letter to Mr. R. G. Haskins. A copy which is herein included is considered Exhibit Four.

EXHIBIT FOUR

COLLEGE OF THE PACIFIC
Stockton, California
Office of the President

January 24, 1947

Mr. R. G. Haskins
Division of Beaches and Parks
417 Market Street
San Francisco, California

Dear Mr. Haskins:

Enclosed you will find copies of the deed transferring from the College of the Pacific to the State of California, the property of the old Fallon Hotel and theatre in Columbia. This is a gift to the State of California and is done in keeping with the spirit of acquisition of the town and at the same time cooperating with the State Division of Beaches and Parks on the following terms:

It is our desire that the State Division of Beaches and Parks grant the College of the Pacific a lease on this property for a five year period with a renewable option. It is understood that we would have exclusive use of the property. The amount charged for rent would be a lease at \$1.00 per year.

It is also understood that the State of California would restore this old theatre and hotel according to suggestions of DeMarcus Brown, director of the College of the Pacific Theatre. Mr. Brown would desire to work in close cooperation with the Division of Beaches and Parks in this restoration and would be very cooperative in all details. It is our desire to use the premises for summer operations starting in 1948. This means we should lose no time in making plans and getting underway with what we intend to do.

We expect to make this a big feature of our college program. People everywhere have shown a great interest in what we plan to do. We are hoping that this program will meet with your enthusiastic approval. Thanking you, I am,

Very cordially yours,

Robert E. Burns³³
President

REB: mg
Enc.

The transaction was destined not to receive the ready approval of the State. Dr. Burn's letter was forwarded by Mr. Haskins to A. E. Henning, Chief, Division of Beaches and Parks. Mr. John A. Hennessey of the Purchasing Office replied for Mr. Henning. He expressed thanks and appreciation for the college's generous action, adding that he was quite sure that there would be no hesitancy in granting a five year lease with option to renew for another five years. He added, "We cannot, however, agree that the amount of rental to be charged would be a \$1.00 per year. It has been our understanding that this property would be handled in the same manner as our other concessions, that is, on a percentage of the gross revenue."34

"However, this matter and the details for the restoration of the old theatre are being referred to the State Park Commission for an expression as to their desire, and we would suggest that you either express your wishes to the Commission in a detailed letter or possibly you might like to appear before them at their meeting in Sacramento, February 21, 1947; if so, if you will kindly advise us, we will be glad to allow you sufficient time before the Commission."

Dr. Burn's reply to Mr. Hennessey is listed here as Exhibit Five.

EXHIBIT FIVE

49

COLLEGE OF THE PACIFIC
Stockton, California
Office of the President

February 17, 1947

Mr. John A. Hennessey
Division of Beaches and Parks
Department of Natural Resources
Sacramento 14, California

Dear Mr. Hennessey:

Your letter of February 14 regarding our gift of the old Fallon Hotel and Theatre in Columbia has arrived. We are happy to do this in keeping with the spirit of the acquisition of Columbia. The Board of Trustees of the College was inclined to do this if we could work out a lease and the restoration to be done by the State Park Commission in keeping with the early day theatre. The director of our college theatre, Mr. DeMarcus Brown, has ideas in this regard and is a very practical man.

As to the lease, we were told that a new policy had been adopted by the Commission whereby a \$1.00 per year basis might be possible. However, we are naturally willing to cooperate in this regard and will abide by the wishes of the State Park Commission as to details.

In regard to the restoration, we had originally planned to raise the necessary funds to do the restoration ourselves, but Mr. Haskins assured us that should we deed the property to the State, the Park Commission would do this for us. Unfortunately I am to be in Los Angeles on February 21 and cannot be at the meeting in Sacramento. I greatly regret this. However, if you will notify me when the next meeting of the Commission will be, I will bend every effort to be there.

Thanking you, I am

Very cordially yours,

Robert E. Burns³⁵
President

REB: mg

The State Park Commission's action of February 21, 1947, was favorable in the interests of the college for Mr. Hennessey, again writing for Mr. Henning, addressed Dr. Burns in the following letter which is presented as Exhibit Six.

EXHIBIT SIX

1211 - 16th Street
February 21, 1947

College of Pacific
Stockton
California

Attention: Robert E. Burns, President

RE: Columbia

Dear Sir:

Attached hereto please find four copies of your deed to the State of California. You will note that we have scratched out the word "Nil" and inserted the word "one". If you will have this typed in and if you will initial to the side of these lines, it will comply with our requirements.

If you have a corporation seal, we would appreciate having it impressed on the documents and as this is a gift deed from a corporation, we think it would be advisable before sending to the Attorney General's Office if we had a copy of your minutes authorizing the deeding of this property to the State.

Again I express our appreciation for your interest in this matter.

Very truly yours,

A. E. HENNING, Chief
Division of Beaches and Parks

By

JOHN A HENNESSEY, Super-
vising State Lands Pur-
chasing Officer 36

JAH: bc
1 Encl.

On March 3, 1947, Dr. Burns wrote what was to apparently have been a final note to Mr. Hennessey. It is presented as Exhibit Seven. Parenthetically, it should be added here that future difficulties at that time could not be foretold.

EXHIBIT SEVEN

COLLEGE OF THE PACIFIC
Stockton, California
Office of the President

March 3, 1947

Mr. John A. Hennessey
Division of Beaches and Parks
1211 - 16th Street
Sacramento, California

Dear Mr. Hennessey:

Herewith are the four copies of the deed with the word "one" inserted as you have requested.

The corporation seal has been impressed on the documents and we are returning them to you.

Sincerely yours,

Robert E. Burns³⁷
President

REB:mg
Enc.

Accordingly, as spelled out above, a deed was drawn, which eventually had to be amended and rectified because of an error in the lot number. Copies of the original transactions are set down here in the form of drawn deeds and

the certificate of approval. They are entered in this paper as Exhibit Eight and Exhibit Nine.

EXHIBIT EIGHT

ORIGINAL DEED

21st Day of January, 1947

Lots 38-39 of Block Three of the Townsite of Columbia as designated on the Official Map thereof by A. B. Beauvais in 1871 and on file of the County Recorder, Tuolumne County, California.³⁸

21 January 1947

EXHIBIT NINE

DEED TRIANGULAR

May 1, 1947

Certificate of Approval

date: March 20, 1947

R. M. Dorton, Deputy

Consents to the
Execution of
Annexed Conveyance

dated March 20, 1947 from College of the Pacific, a corporation, to State of California of real property in the Town of Columbia, County of Tuolumne, State of California, and accepts the said conveyance and real property described therein upon behalf of the State of California.³⁹

James S. Dean
Director of Finance

by

R. M. Dorton
Deputy

Meanwhile the property transfer was not sailing smoothly as had been intimated earlier in this chapter.

Two problems arose.

The first had to do with the title itself, notably affecting the transfer of the property from the College of the Pacific to the State.

A Mr. William Grant of the area somehow learned that a triangular piece of property adjunct to Lot 38 did not have a clear title. Thus, according to Mr. Grant, the property which was assumed to have been a part of the transferred parcel of land, did not belong to the College of the Pacific. And if it did not belong to the College of the Pacific, that institution could not rightfully transfer it to the State of California.

Purportedly, Mr. Grant desired to build a service station on the land, and so filed the requisite papers with the County Recorder, thus to manipulate the title in the name of William Grant.⁴⁰

The College of the Pacific rejoined by filing a deed quit claim in which the date should be especially marked. The deed quit claim is included herein as Exhibit Ten.

EXHIBIT TEN

COLLEGE OF THE PACIFIC

DEED QUIT CLAIM

One Dollar to State of California

A triangular piece of land adjoining lot 38 of Block 3 in Townsite of Columbia as per the Official Map thereof made by A. B. Beauvais in A.D. 1871 and on file in the office of the County Recorder of Tuolumne County, State of California on the West and having frontage on Broadway of 150 feet more or less.⁴¹

Certificate
21 January 1947

Eventually the property was secured for the State via a monetary consideration to Mr. Grant, but not before he had engaged counsel, and not before representatives of the State's Attorney General's office became deeply engrossed in the involved legal action.

The second major tribulation besetting the State in its unsettling ownership of Fallon House Hotel introduced proceedings necessary for dislodging a Mrs. Mabel Palmer, her family and those several boarders who had occupied portions of the building for a number of years. Eviction notices were served February 6, 1947, and then followed a series of confrontations, accusations and cross-accusations which appreciably delayed the beginnings of the building's restoration. The exact date of the eviction is not recorded. The correspondence of the time is laced with unconscious humor having to do

with the inhabitants' practice of disposing of garbage from second-story windows. It was reminiscent of unintentional Elizabethan overtones; London's Offal Street in the Mother Lode.

Fallon House Hotel is even now but partially restored. Within the hotel's structure none of the second-story rooms have been refurbished. Indeed, steel tie-rods angle through them from walls to ceilings. Nor have any of the rooms on the ground floor, other than the tap-room-lobby, received attention.

The primary effort, aside from shoring up the entire building complex against collapse was directed to restoring the theatre as a functioning playhouse. The cost in manpower and materials has been variously estimated, but the most reliable figure in the estimation of the State Park Historian is that provided by Mr. Buck Nelson of Columbia who was the Restoration Foreman in charge of the project. He sets a cost of sixty thousand dollars for the partial restoration.⁴³

A copy of the Concessionaire's Agreement between the College of the Pacific and the State is placed at the end of this paper under Appendix F. Specified as an agreement drawn for the operation of Fallon House Hotel and Theatre, it can nonetheless be read for the most part as an agreement for the operation of Eagle Cotage, as well. The individual paragraphs pertaining solely to Eagle Cotage will be discussed in Chapter VII,

"Acquisition of Eagle Cotage."44

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CHAPTER V

IMPLEMENTATION: THEATRE FACILITIES

Unlike many theatres, which nowadays roll up an opening night curtain following construction, equipped to the teeth with all manner of contemporary mechanical marvels, the facilities during Fallon House Theatre's infancy were limited. From meagre beginnings, the implementation of Fallon's facilities has been a slow but consistent process, paid for through the years from production earnings, and sometimes aided and abetted from State funds. A review of these efforts is a constructive contribution to this paper in the opinion of the writer. The approach will be chronological.

1947-1949

1. Shortly after the transfer of the hotel-dance hall property from the College of the Pacific to the State of California, the work on the Fallon House complex began in earnest.
2. The pluses in the restoration had to be of a fundamental nature. It has already been stated, but bears repetition here, that the entire building, including the upstairs portion devoted mainly to hotel rooms, was about to tumble down. And so the State, using Centennial funds, undertook the construction. A fully cemented, newly created

basement, was built under the stage house of the theatre; a reinforced concrete foundation was structured where miners had dug under the building; electricity, hot and cold running water, dressing rooms for men and women, together with showers for each, as well as toilets, and clothes washers and dryers were all installed in the basement.

3. The 'spring' dance floor was leveled as much as possible, although there remained a noticeable six inch sag at the back of the 'house'. Major restoration affected the wooden exterior of the theatre building. Peeling off the vertical boards and battens, which had draughty rents in them, State workmen numbered them and then replaced them after a weather-tight sub-wall shell had been placed around the entire building. Uprights of heavy steel girders were placed to the advantage of the collapsing walls, which were further supported by steel cross-ties, fixed to major horizontal girders running the building's width. A stage was put four feet above the dance hall's floor. (All dimensions may be found in Appendix B: Floor Plans of Fallon House Theatre.)

4. Craftsmen from the State, among other tasks performed in the theatre's auditorium, created the proscenium arch with a decorative facing which is a replica of the window's interior framing designs, and had remained in the original and relatively unmarred condition. Special milling tools, and specialized artisans were literally moved into the building itself to accomplish this.

5. The walls of the theatre were repapered in an approximation of, but not an exact duplicate of the first covering.

6. Great attention was given to the famed dance-hall-theatre ceiling. It is precisely the same today as it was when Jim Fallon laboriously designed, painted, cut and adhered the appliques onto the peeling tongue and groove, which may once have been white, but which is now a dusty grey. The State managed this difficult procedure of preservation by actually lifting the ceiling in its entirety by jacks while the walls under it were being straightened and buttressed.

7. The first act curtain, a scene of the American River at Coloma, was one of several roll drops created for the theatre's 1949 inaugural production, Daly's "Under the Gaslight." The set of backdrops was painted by the American Scenic Company, Oakland, California, at a cost of eighteen hundred dollars with money supplied by the Centennial Committee.

8. It is necessary to comment about what the State did not do, as well as what was accomplished during the restoration. This is not to imply there were shortages other than those built-in by limitation of funds. In all ways, Mr. Buck Nelson, foreman in charge of restoration, was a prime mover in work progress and first rate craftsmanship.

9. From the viewpoint of the theatre oriented, there were lamentable omissions in the planning. For example,

lighting, in terms of theatre, was ignored. Light pipes were not considered in the installation of back-stage equipment; nor were house beams or balcony throws. Thus, for several years from 1949 forward, Mr. Brown and his technical staff had to move in lighting equipment from the Stockton campus; improvise beams, throws and balcony poles. The State, fortunately, had provided adequate sources of power supply, but the distribution of theatre lighting per se was secured by the laying of cables for circuitry, and the use of portables for dimming systems.

10. Seating in the theatre was as uncomfortable as it was primitive. Neither ramping nor upholstered theatre chairs came within the dimension of the Centennial Committee's thinking or financial commitments. Audiences sat on unpadded benches, whose one comfort was sturdy backs. For some productions requiring additional seating, folding chairs were borrowed from Sonora High School. What with the floor level drifting about six inches downward at the back of the house, those people who had the misfortune to be seated at the rear, simply couldn't see the stage at all.
11. The theatre's charming horse-shoe balcony did not fit in the budgetary framework earmarked for restoration. Hence, it was deemed unsafe for use, and thus was closed off to the public.⁴⁵

1950

1. Mr. J. R. Knowland, Chairman, State Park Commission, succeeded in obtaining for Fallon House Theatre effective

air-conditioning of the so called "desert" type.⁴⁶

1951

1. The wiring installation of 1949, failing to provide for all circuitry, was considered not only inadequate but hazardous. Because of the situation, one in which the condition of the theatre balcony also figured, condemnation proceedings were filed against the building, and the future of Fallon House Theatre as a functioning unit was in jeopardy. In this year the theatre was completely rewired to meet standard specifications.

2. The balcony was restored. Prior to 1951 its only support was drawn from metal rods which ran from balcony to ceiling. Therefore, supporting posts were installed under the balcony. Their footings were on the auditorium floor, and they reached to the base of the balcony. A door was cut through the west wall of the theatre on the balcony level, and a steel fire exit fixed to the side of the building. These two improvements satisfied the requirements of the inspectors and of the fire marshall; hence the balcony was opened for use to the general public.⁴⁷

1952

1. Anthony Reid, Technical Director, Fallon House Theatre, himself designed and cut the first trap for house beam lights.

2. This was the year in which the first upholstered seats were installed. The seats from a defunct theatre had

been stored in Exeter, California, from where they were transported to Columbia. Their questionable condition was improved by reupholstering them in brown denim.

3. At the same time the first of the theatre-auditorium's risers were built so as to escalate the seating from front to back, thus improving viewer visibility. Because the risers were hastily and inexpensively constructed to meet the opening date of the 1952 season, there were large cracks under the patrons' feet. Debris and dirt of all kinds fell through the cracks onto the floor of the theatre, leading the Fire Marshall some nine years later in 1961 to declare the poorly erected risers and the trash which had accumulated under them a formidable fire threat. He insisted that new ones be assembled.

4. The American River scenic drop, previously mentioned under notes of 1949 was abandoned in this year. In its stead an act roll drop was painted by the company's technical director, Anthony Reid. Mr. Reid used as his motif Mr. Charles Surendorf's well known wood cut of Fallon House Theatre. Mr. Surendorf is an internationally famous artist, resident in Columbia, and depicter of Mother Lode scenes.⁴⁸

1953

No known physical facility implementations.⁴⁹

1954

1. The Fallon House Theatre act drop, in use since 1952,

had been considered by many as 'unfinished', in that it did not have a border around it. Therefore Mrs. Chloe Wilson a member of the 1954 company chose as her design that which was to be found around the window trim and the proscenium arch. She painted a skillfully detailed border around the act drop.⁵⁰

1955

No known physical facility implementations.⁵¹

1956

1. The act drop, requiring lifting and lowering, proved cumbersome in terms of modern theatre techniques. It was, therefore, removed and in its place a split draw curtain introduced. A rich cinnamon brown in color with deep ivory-white fringe, it, with its transverse mechanism, has been in use ever since.⁵²

1957

No known physical facility implementations.⁵³

1958

No known physical facility implementations.⁵⁴

1959

1. In the west wall, leading from the theatre's backstage, is a double door. The door is large enough to easily admit and discharge all flatage and elements needed for settings. Just outside the door is the "dock," an open air platform where most stage scenery building takes place. In

1959 the dock area was tripled over and above its then existing size. The platform area height was raised to a level consistent with the stage door opening. The details of the extension were designed by the company's technical director, Curtis Ennen. The expenses attendant to expanding the dock were borne by the State.⁵⁵

1960

1. The famous Fallon House gardens which had warranted complimentary comments in histories of the community, were revitalized largely through the combined efforts of Mrs. DeMarcus Brown, wife of the executive-artistic director, in cooperation with a young Columbia citizen, the late Richard Ponce whose ambition it was to become a landscape architect. Together they referred to old pictures and duplicated as nearly as it was possible to do, the lovely, restful old-fashioned gardens as they were conceived by Jim Fallon. The rose plot, which in the latter part of the nineteenth century had earned so much praise, was not forgotten. The following year (and this statement, because of intrinsically tying-in with the landscaping plans, should be included here) Mr. Al Ponce, father of Richard, repaired the original fountain, cleaning and sealing it. At the present time, Mr. and Mrs. Al Ponce are employed on a year 'round basis by the college to maintain the gardens in permanent status. Geographically, the gardens are separated from the west wall of the hotel by a macadam path, and face Washington Street.

2. Adjoining the hotel's dining room (now the theatre's property room) was a building whose foundation was built up to the level of the dining room. It had apparently been added to the original structure. It was two-storied in height with a sharply angled pitch roof, and replete with much Victorian ginger-bread. The lower floor contained a kitchen and barber shop. The upper story reached by an interior, enclosed staircase, housed a bathroom and two bedrooms, none of them useable in that year of 1960. The date of the structure's abandonment cannot be exactly traced, although it can be assumed that it must have taken place quite some time before 1960. Its bone-dry wooden construction posed still another fire hazard. Altogether it was structurally unsound and in the interests of general safety was destroyed. The foundation and the wooden floor, covering the original stone basement and wine cellar, were retained. This has become a dock for the technical department's lumber storage. The door which once led from the main dining room to the kitchen now leads to the open dock, enabling passage of properties directly to the theatre's backstage.

3. The benches which had formerly graced with much discomfort the main floor of the theatre-auditorium had been moved to the balcony along with folding chairs when it became available for public occupancy. In 1960 the theatre made a purchase of tub chairs for the balcony which not only improved appearance and abetted comfort, but actually

balcony, balcony light trees, which are designed to augment fore-stage illumination.

3. Coolers which had had temporary usage during the building of Eagle Cotage were installed for back-stage air conditioning.

4. Theatre seating was once again improved. The multi-million dollar Fox Theatre was dismantled in San Francisco. The seats were acquired at low cost, and trucked at great cost, to Columbia. It was discovered during installation they were shipped in three different sizes, which posed aggravating problems in properly staggering them for customer visibility. Slip covers, in grey and tan mattress ticking, were manufactured on the college campus by Mr. Clyde Stearns of the maintenance division.

5. New risers were built to accommodate the new seats. The angle of escalation from the front of the house to its rear was made sharper for better audience viewing. As was previously mentioned, craftsmanship in the new risers was at the instance of the Fire Marshall much improved over the older ones.

6. Some "carpeting" was laid in the theatre this year, consisting of rush runners on each of the side aisles.

7. To preserve food for the company's nightly snacks after rehearsals and dock work schedules, a refrigerator was added to the theatre-hotel building itself. The refrigerator was placed in the short hall between the wardrobe and the property room, adjacent to the 'bar'.⁵⁷

6. Some "carpeting" was laid in the theatre this year, consisting of rush runners on each of the side aisles.

7. To preserve food for the company's nightly snacks after rehearsals and dock work schedules, a refrigerator was placed in the short hall between the wardrobe and the property room, adjacent to the 'bar'.⁵⁷

1962

No known physical facility implementations.⁵⁸

1963

No known physical facility implementations.⁵⁹

1964

No known physical facility implementations.⁶⁰

1965

1. In this year Mr. and Mrs. Ray Edwards of Macbeth's Furnishings in Sonora, California presented the theatre with a handsome gift of carpeting. This made possible laying the material on both side aisles from the front to the back of the house, and across the back of the house from the east to the west walls. Additionally, the balcony area was completely carpeted, as were the stairs leading to the balcony.⁶¹

1966

No known physical facility implementations.⁶²

1967

1. Although this may be directly related to Eagle Cotage, the installation of a 3/4" plywood rehearsal hall flooring in that building's basement was also most relevant to the theatre's assigned action. It was scaled to the exact size of Fallon's on-stage acting area.
2. In the winter of 1966 because of great rains and leakage in the wardrobe department, there was a severe and extravagantly expensive costume loss. Prior to the company's occupancy of the theatre in 1967, a new ceiling was put in the room. At one and the same time in order to prevent water drippage throughout the building generally, the State undertook extensive repairs of the theatre-hotel's roofs.
3. A double tier of pipe storage racks for costumes was installed in the property room, e.g., the hotel's dining room. The double tier assured a total of forty extra feet of costume storage.⁶³

1968

1. The ramp leading into the theatre entrance was refloored with 3/4" plywood.
2. Attached to the plywood, which had been so constructed as to make it removable, was installed indoor-outdoor red carpeting reaching from the sidewalk to the theatre entrance.
3. The basement of Eagle Cotage was fully cemented, vastly adding to its comfort as a rehearsal hall. This

was underwritten by the Yosemite Junior College District, which during the regular academic year uses the building for classroom and administrative purposes.

4. It can be added that with the cementing having been completed it became possible to use the basement area for increased flatage storage. The former dirt floor was not conducive to this. Therefore, a general redistribution of theatre flatage took place from the backstage of Fallon House Theatre to Eagle Cotage.⁶⁴

CHAPTER VI

THE EAGLE COTAGE: A CAPSULE HISTORY

Midway between Broadway and Main Streets, on the south side of Washington, was located the Eagle Cotage, a frame hotel, built by W. Odenheimer and T. W. Northey just prior to the fire of 1854. This building, two stories in height, measured forty-four feet in front and forty feet deep. Capable of accommodating upwards of one hundred boarders, it was constructed by J. Gowan at a cost of about \$1200.00. Completely destroyed in the fire of 1854, it was immediately rebuilt. C. Bambauer became the manager in July 1857. Burned in the 1857 fire, the Eagle Cotage was rebuilt and was owned until 1861 by N. Soderer and J. W. Marshall.⁶⁵

Fire starting in this building on the 27th of July, 1861, resulted in the destruction of every frame building on the south side of Washington Street, including Eagle Cotage. Apparently it was not rebuilt, and the lot on which it stood was mined by the late 1860's.⁶⁶

The only known illustrations of the Eagle Cotage are those of the Kuchel and Dresel lithograph of 1855. It is in this lithograph that the archaic spelling of the word "cottage" is seen. Thus the form "cotage" persists until this day.

As indicated, this was a two-story structure with

one story wings. Particularly interesting about this illustration is the lamp which hangs over the entrance together with the large sign in front with the name, "Eagle Cotage".⁶⁷

Old newspaper accounts mention the sign. Lamps of the type seen in front of Eagle Cotage used kerosene in the early 1850's; gas not coming to Columbia until early 1858. The Eagle Cotage of 1855 had a false front, which gave it a flat roof line. The general view of Columbia as shown in a lithograph of 1855, reveals Eagle Cotage as having a steeply pitched roof in the rear.⁶⁸

Although Dr. Aubrey Neasham in his "Columbia Historic State Park Summary and Recommendations" dated October 1, 1948, gives Eagle Cotage the number fifteen on the key to his historic base map, he did not in his master plan development apparently recommend its reconstruction.

However in its "Master Plan Report for the Development of Columbia Historic State Park", dated November 1950, the firm of Bliss and Hurt, Trudell and Berger, architects of San Francisco, California, suggested that among fifty-nine non-existing structures of historic interest recommended for reconstruction, Eagle Cotage be included. It was eighth in the listing, and retained its master plan number of fifteen. Whether its position in the listing was one of preference is not known.⁶⁹

Mr. DeMarcus Brown, Executive Director of the Columbia Company at Fallon House Theatre, long had been insistent that the players and technicians be provided

central and suitable housing. To that end,
Dr. Robert Burns, President of the University of the Pacific
entered negotiations with the State's Division of Beaches
and Parks.⁷⁰

CHAPTER VII

ACQUISITION OF EAGLE COTAGE

The travail which accompanied the State's acquisition of Fallon House Hotel and Theatre was lessened somewhat in its acquisition of Eagle Cotage. First of all, the property on which the Cotage was to be reconstructed in its exact location was State owned. Second, the State and the college were in almost immediate accord that a building should be erected to house the Columbia Company during summers in the park.

The Pacific group had been operating most successfully, Fallon House Theatre, for more than ten years when Dr. Robert E. Burns wrote his first letter as an opening salvo in the lengthy discussions which followed. Dr. Burn's letter, presented in this chapter as an exhibit, is reproduced in its entirety. Other writings will also be quoted which were moved along the chain of command. Like the military, the State is a rigidly structured organization and protocol is at all times strictly observed.

These key letters and memos (many have been omitted which fitted chronologically in the voluminous file) reveal the rate of progress, and some divergencies of opinion from October 2, 1959, until the work was initiated in 1960.

The first letter is from Dr. Burns to Mr. Wesley

Cater, Chief Ranger, Columbia State Park. In this chapter it is presented as Exhibit One.

The second letter is from Mr. Cater to the Assistant Superintendent, District Three, Division of Beaches and Parks. It is presented as Exhibit Two.

The third letter is from the Assistant Superintendent of District Three, Mr. M. M. Whittaker, to Mr. Clyde L. Newlin, the Superintendent of the District. It is presented as Exhibit Three.

The fourth letter, dated December 4, 1959, from Robert R. Winterberg, Business Manager of the College, discloses in a sub-paragraph five that a total reconstruction cost should be limited to \$50,000.00 "with the college furnishing one half of the total cost and your division furnishing the other half on a matching basis." The complete letter is being shown as Exhibit Four.

Meanwhile there were memos from Dr. Burns seeking to expedite the forward movement of the undertaking. Acknowledging such a memo which had reached him through channels, Clyde Newlin in forwarding the inquiry to his Deputy Chief Operations, observed that the Park Commission "approved this project in principle at their meeting of November 20, 1959, and we would like to get the recommendations and thoughts of the Division Office so that we may start this job as soon as possible, so that we do not come up next summer faced with the problem of what to do with the summer players of the College of the Pacific."⁷¹

At length on February 9, 1960, Charles A. DeTurk, Chief, Division of Parks and Beaches, sent Dewitt Nelson, Director, Department of Natural Resources, a letter directed to the attention of A. E. Aronstein, who was then Chief, Division of Administrative Services. It stated:

"I have signed the attached six copies of an agreement between the State and the College of the Pacific covering the reconstruction and occupancy of the Eagle Cottage, one of the first boarding houses in Columbia. This building is being reconstructed in its original form and on its original site and will be used primarily as quarters for students of the College appearing as actors at the Fallon Theatre."⁷²

The letter spells out other details:

- (a) The college's privileges of subletting the premises.
- (b) The cost-sharing of the reconstruction of the building at \$25,000.00 each, and the rental fee of \$1.00 annually, payable five years in advance. In the event of subletting, the college is to pay 10% of the gross receipts to the State.
- (c) The terms of the agreement is for a five year period, and may be renewed under the same terms as the original. The agreement commenced June 1, 1960. To assure continuation of the agreement, a six months notice must be given prior to the expiration of the original five year term.

(d) The furnishings in the lobby and in the dining area are to be in keeping with the period, 1850-1870, and the installation and design of these furnishings shall be approved by the State prior to installation.⁷³

The above paragraphs (a) through (d) are some of the more cogent points in Mr. DeTurk's letter which is herein quoted in its entirety as Exhibit Five. He concluded that all other clauses in the agreement (concessionaire's) were standard. For the convenience of a quick referral, this writer suggests the reader turn to Appendix F, which is a copy of the Concessionaire's Agreement between the College of the Pacific and the State. This particular Agreement was drawn up for the operative control of Fallon House Theatre, but is in effect a standard document.

Worthy of comment is that the subletting clause has recently served the university in good stead.

Since September 28, 1967, Eagle Cotage has been sublet under an arrangement proposed and recommended by the Park Superintendent, Mr. Neil Power. The contractual terms are between the College and the Yosemite Junior College District as represented by Dr. Kenneth Rowland.

The details of the 1967-1968 contract are not available for scrutiny.

However, the essence of the 1968-1969 contract stipulates that in behalf of the district, Eagle Cotage will serve as temporary off-campus classroom usage for the

newly organized Columbia College. The period is for one year and the rental is \$1,000.00 per annum. The University of the Pacific reserves week-end rights. And whenever Fallon House Theatre's auditorium is required for assemblies, the university receives \$75.00 per use.⁷⁴

What did it cost to build Eagle Cotage? The total cost per the figures supplied from records filed with the Restoration Foreman, the office of Buck Nelson in Columbia, was \$68, 298.00. Of this \$25,000.00 was supplied as agreed by the university. The balance of \$43,298.00 was money provided by the State, an amount in excess of \$18,298.00 above the original estimate.⁷⁵

EXHIBIT ONE

COLLEGE OF THE PACIFIC
Stockton 4, California

Office of the President

October 2, 1959

Mr. Wesley Cater
Chief Ranger
Columbia State Park
Columbia, California

Dear Mr. Cater:

For some time the College of the Pacific has found difficulty in getting proper housing for those who participate in the summer theatre. This project has been well enough established over a ten year period to indicate to the College that it has a degree of permanence.

We would, therefore, like to construct a unit that would take care of the players during the summer months.

The proposal of the College of the Pacific is that it would like to make an application to the Division of Beaches and Parks of the State of California to construct a building on a site to be selected by the State which would conform to the period and be satisfactory to the Beaches and Parks staff. Our idea would be to deed the building over to the State and then receive in return a long term lease for its occupancy.

Should this matter meet with your favorable consideration, we will present some drawings prepared by our architect as soon as feasible. We would like to move on this matter as soon as possible because some of the crew on the College maintenance staff would be available to do some of the construction work. But this might have to be sandwiched in from time to time as our program here would release them.

Thanking you for your consideration, I am,

Very cordially yours,

s/Robert E. Burns⁷⁶

Robert E. Burns
President

B: aes

State of California
DIVISION OF BEACHES AND PARKS
Department of Natural Resources

Date October 6, 1959

To Assistant Superintendent Dist. 3

From Park Supervisor, Columbia

Attached hereto is a copy of a letter received from the College of the Pacific which is self-explanatory. I believe there are a number of things to be considered before a definite answer is given to the College of the Pacific on this matter. Personally, I believe that the idea has a great deal of merit and would be adding to the historical significance of Columbia; however, the following thoughts should be considered:

1. The building should be a replica of the existing structure during the 1850-70 period, such as the Eagle Cottage.
2. As indicated in paragraph 3 of the letter received from the College of the Pacific, they would like to build the building, turn it over to us, and lease it back for occupancy. I would suggest that we lease the College of the Pacific a parcel of land for a long term, let them construct the building on the leased property, and at the end of fifty years the building would revert to the state. This way College of the Pacific has the financial burden for the maintenance and up-keep of the building, and the State can use its maintenance money to better advantage elsewhere.

Please advise this office as to your thoughts and recommendations in answer to the letter from Dr. Burns.

s/ Wesley E. Cater⁷⁷

WEC: jl
cc: Dist. 3
Attach.

Wesley E. Cater
Park Supervisor
Columbia Historic State
Park

EXHIBIT THREE

OFFICE MEMO

State of California

DIVISION OF BEACHES AND PARKS
Department of Natural ResourcesDate December 9, 1959To Deputy, Chief, Operations
From Assistant Superintendent, District 3Subject Columbia Historic State Park
Reconstruction of the Eagle Cottage

The attached proposal of the College of the Pacific, for the reconstruction of the Eagle Cottage at Columbia Historic State Park, is in accordance with the discussion and thinking of the Division of Beaches and Parks representatives meeting with representatives of the College of the Pacific, that was held November 24, 1959 at Columbia Historic State Park. We believe that this proposal opens a new field in restoration and reconstruction of historical structures in Columbia.

We feel, that the matching fund method of restoration and reconstruction will enable the Columbia restoration program to advance more rapidly and also maintain a living community, while at the same time saving half of the State's normal reconstruction and restoration costs. And in addition, should enable both the concessionaire and the State to amortize their investments through income on a 10 to 20 year basis.

We suggest, that after the reconstruction costs have been amortized, that the State share in any profits accruing to the concessionaire on a percentage basis.

Pending approval of the State of California to undertake the reconstruction of the Eagle Cottage on a matching fund basis, the following action was proposed in the interests of speeding up the reconstruction program:

1. It was planned to defer restoration of the Schwartz building until a later date, using the funds set up for the Schwartz building to supply the State's one-half of the reconstruction cost of the Eagle Cottage.
2. That since the reconstruction will be under \$50,000.00 that all engineering and design

be done by Division of Beaches and Parks employees working closely with Orvel Johnson of the Division of Architecture.

3. That a meeting be set up at once between the Division of Beaches and Parks design and engineering representatives; Dr. Aubrey Neasham, Historian; Bob Uhte, Architect; Park Supervisor Cater; a representative of District 3 Headquarters; Orvel Johnson of Division of Architecture; and a representative of the College of the Pacific; for the purpose of providing a reconstruction plan at the earliest possible date.

January 1, 1959 was a project beginning "target date" discussed by all in attendance at the November 24, 1959 meeting in Columbia. (Although the writer has quoted the letter exactly, it is apparent Mr. Whittaker must have meant January 1, 1960.) Orvel Johnson, felt that if he could be given a plan in the first part of January, that the reconstructed building would be ready for use in June. So, we will appreciate your doing anything possible that will expedite the decisions and accomplishment of the Eagle Cottage reconstruction project on a matching fund basis.

As you will note from the attached letter, the Executive Committee of the Board of Trustees of the College of the Pacific have approved the matching fund principle and are ready to enter into an agreement for this reconstruction project.

If we can furnish any further information or be of any additional help in this matter, please advise.

M. M. WHITTAKER⁷⁸

Assistant Superintendent
District 3 Headquarters

MMW:mv

Attach.

cc. C. L. Newlin
Columbia w/Attach.

EXHIBIT FOUR

COLLEGE OF THE PACIFIC
Stockton 4, California

Office of the Business Manager

December 4, 1959

Mr. Clyde L. Newlin
Superintendent
District 3 Headquarters
929 N. El Dorado Street
Stockton, California

Dear Mr. Newlin:

Pursuant to our recent meeting held at Columbia, California, on November 23, 1959, relative to our recent request for summer Theatre housing in Columbia, this letter is to represent our official application for participating with the Division of Parks and Beaches in the reconstruction of the Eagle Cottage at Columbia Historic State Park. We feel the following should be included in any agreement between the Division of Parks and Beaches and the College of the Pacific:

1. The building should conform to the original in exterior appearance and in size and would be on the original site.
2. The building's primary use, from our standpoint would be to house and feed students and faculty members on other occasions as required. The building should also be available for other compatible public use when the College of the Pacific organization is not using it.
3. Usage should be in keeping with the original building which in this case was a boarding house.
4. Although the interior arrangement can be worked out between the College and your department, the design and furnishings should reflect the period insofar as is feasible.
5. The total cost of the reconstruction should be limited to \$50,000.00 with the College furnishing one half of the total cost and your Division furnishing the other half on a matching basis.
6. The concession agreement to be entered into between the College of the Pacific and the

Division of Parks and Beaches should be a standard agreement of a duration of about five years on a renewable basis. During times when the College of the Pacific would not be using the building the College organization would act as the concessionaires in making it available for public use, based on the need for such use, which would be in keeping with this intent.

The Executive Committee of the Board of Trustees of the College of the Pacific have approved this application and are ready to enter into an Agreement.

Since time is of essence, in view of the fact that our Summer Theater will be opening in Columbia by June, 1960, we would appreciate hearing from you at the earliest possible date.⁷⁹

Very truly yours,

s/ Robert R. Winterberg

Robert R. Winterberg
Business Manager

RRW: la

EXHIBIT FIVE

DeWitt Nelson, Director
Department of Natural Resources

February 9, 1960

Attn: E. A. Aronstein, Chief
Division of Administrative Services

COLUMBIA HISTORIC STATE
PARK
Concession Agreement
College of the Pacific
Eagle Cottage

I have signed the attached 6 copies of an agreement between the State and the College of the Pacific, covering the reconstruction and occupancy of the Eagle Cottage, one of the first boarding houses in the town of Columbia. This building is being reconstructed in its original form and on its original site and will be used primarily as quarters for students of the College appearing as actors at the Fallon Theatre.

Under paragraph 1 (b) the College also has the privilege of subletting the premises for other purposes when they are not actually using it for its primary use. This subletting would be done for the purpose of making the Cottage available to organizations and public groups of various types.

Under paragraph 3 it is set forth that the College will provide the State the sum of \$25,000.00 less the fair market value of any materials furnished to and used by State during the course of construction. For and in consideration of this \$25,000.00, the College will pay the State the rental of \$1.00 per year, payable 5 years in advance and also 10% of the monthly gross receipts of any monies received by the College as rentals from sublettings.

The term of this agreement is for a period of 5 years commencing June 1, 1960 with an option to renew the agreement under the same terms and conditions for an additional 5 year term upon the giving of 6 months notice prior to the expiration of the original 5 year term.

The furnishings to be installed in the lobby portion and in the dining area are to be in keeping with the period 1850-1870 and the installation and design of these furnishings shall be approved by State prior to installation, as set forth in paragraph 4.

All other clauses in this agreement are standard. We do not have, at this writing, the evidence of Public Liability and

Property Damage Insurance as called for in paragraph 12, but we are forwarding this document for inspection and will send the insurance documents to you as soon as they are received from the College. We cannot furnish any evidence of Fire Insurance at this moment, as called for in paragraph 13, as the building has not yet been constructed. These documents will also be sent as soon as it is possible to secure such coverage.

The building becomes the property of the State when erected.

Please have all 6 copies of the agreement approved by your Department and the Department of Finance and return 4 to us for further distribution.⁸⁰

Original Signed By
Charles A. DeTurk, Chief
Division of Beaches and Parks

CHARLES A. DETURK, CHIEF

CAD: JIM:db
Enc
cc: District 3

As a concluding note to these various transactions, let it be added here that the Columbia Company of the Eleventh Season, 1960 did occupy Eagle Cotage, but under curious conditions. Examine the date of Charles DeTurk's letter, February 9, 1960. The target date of January 1, 1960 had long since slipped by. And the upshot was that although the building was used, the company was housed in a "shell", no interior partitions or finishing having been completed. Hastily erected temporary walls did serve to isolate the kitchen area from the remainder of the first floor, but it alone was the only section of the building separated by dividers. It was not until July, 1961 that all building was finalized and the Cotage could be formally dedicated.

CHAPTER VIII

IMPLEMENTATION: HOUSING FACILITIES

If the College of Pacific's Columbia Company found theatre facilities limited during its first regular season in 1950, it must have been openly shocked by the primitive housing conditions of that year. A pioneer spirit had to prevail, else less hardy-hearted actors would have packed for the next hitch-hike out of town. There is, incidentally, no public transportation to and from Columbia per se; the nearest bus terminal being in Sonora.

The pre-season companies of 1945 and 1949 did not fare so badly. The company of 1945 which only presented olio on a single day's schedule commuted from Stockton. The company of 1949 whose three day stay required overnight housing were guests at Burns' Cottage and the Kent Ranch.⁸¹

And so as in the case of implementing theatre facilities, those affecting housing were long and tedious in the coming.

Actually no implementation came within the first ten years of residency. It was largely a question of the administration's attempting to somewhat improve what was tacitly a poor and trying situation. For the company lived in a variety of Columbia dwellings; ate in a variety of restaurants and make-shift dining halls during its first decade in the "gold-rush" community. Therefore a brief

history of the company's meanderings will be recorded, after which a recitation of the implementation will follow. The approach will be chronological.

Men's Housing Facilities

1950-1955. The male members of the Company lived in the second-story hotel rooms of Fallon Hotel itself, which was only partially restored. The toilet, bathing, and clothes-washing facilities were in the theatre, which was adjunct to the main building. The building was and is bat infested. There was no air-conditioning. There were no hall lights. There were no garden lights. Hence, any night-time trip to the theatre's basement showers or toilets was taken in total darkness, or by the glow of a hand-held flash light.⁸²

1956. Because of the prime inconvenience of Fallon Hotel, a change was initiated, and the men moved into the back of a building which is now the New York Dry Goods on Main Street, fairly near the center of town.⁸³

1957-1959. In 1957 still another move was inaugurated, this time to the John Gaynor residence on Fulton Street between Columbia and Bixler. With a typically American sense of humor the men dubbed the then substandard domicile, "Locksley Hall". Now restored, the John Gaynor home is headquarters for the Park's Division of Architecture.⁸⁴

1960-To Date. Although not completed, it was decided to move the Columbia Company into the partially

finished Eagle Cotage in the summer of 1960. The kitchen area was sealed off with sheet-rock. Aside from that little attempt at privacy, the partitioning as it now exists, had not been completed. At least the Company was under one roof. Eagle Cotage, as has been noted elsewhere, was formally dedicated midway during the 1961 season.⁸⁵

Women's Housing Facilities

1950-1951. Nelson's Candy Kitchen, or as it is officially listed on the Park's maps--the Columbia Candy Kitchen--is now a one-story structure. In bygone days it had two stories; the second devoted to truly unpretentious living quarters. And it was there at the corner of Main and Fulton Streets where the ladies of the Company lived during the summers of 1950 and 1951. The building was permeated by and redolent with the sickly-sweet odor of boiling chocolate and bubbling taffy; literally ad nauseum.⁸⁶

1952-1953. During 1952 through the summer of 1953, the girls escaped to a pair of small houses located on Broadway between State and Fulton Streets. This is in the general area occupied by what is now the parking lot for the Columbia House, a restaurant. In each house there was a single toilet. Showers still had to be taken at the theatre. To describe the conditions as vastly inconvenient is a triumph in understatement.⁸⁷

1954-1955. Moves were often in the nature of leaping from the frying pan into the fire. It is believed

the destruction of the little houses to make way for a parking lot, occasioned the ladies taking over the City Hotel as their company residence. The dingy, dirty upstairs rooms were not then restored, nor are they to the day of this writing. The City Hotel is on Main Street between State and Jackson Streets.⁸⁸

1956-1959. During the next four seasons, the girls of the Columbia Company were quartered in the Church of the 49'ers--the United Presbyterian Church. The church's social hall was used as a dormitory.⁸⁹

1960-To Date. Obviously many of the same conditions prevailed for the ladies of the Columbia Company, as they did for the men when they took occupancy of the incomplete Eagle Cotage. The girls' dormitory is on the Cotage's second-story; the men's quarters are on the street level. However, whatever the conditions in 1960, they were a viable improvement over prior disaster areas.⁹⁰

Dining Facilities

1950-1954. During the Company's first five years at Columbia, all meals were served in a hot and grubby back-room in what was then known as George Wright's Cafe. Its location is now occupied by the Columbia House, corner of Main and State Streets. Mr. Brown has commented that dinner at George's was scarcely dinner at Antoine's.⁹¹

1955-1959. For a financial consideration which was designed to augment organizational funds, the ladies of

the Church of the 49'ers undertook to serve company meals in the church's basement. An area of the basement was converted into a temporary dining room. Nineteen fifty-eight was auspicious for the Columbia Company. That was the year when Mrs. Josie Saunder's became chef for the company, a position she has held ever since.⁹²

1960-To Date. A well-designed kitchen, together with food and refrigerator lockers, were a part of Eagle Cotage's careful planning. Commercial-type dual electric stoves are a part of the costly equipment which was installed. In addition to the building's first rate refrigerated cooling system, the kitchen has its own high-powered exhaust and cooling fans. In 1965 an electric dishwasher was installed.⁹³ In 1967 a second refrigerator, larger than the first, was added to the kitchen. Its ample freezer space has aided the food storage problem.⁹⁴

General Statement

The erection of air-conditioned Eagle Cotage can come under the heading of necessity.

From the very outset, Mr. Brown had been pushing for an attractive, comfortable building in which to house the total company. Aside from the personal discomfort of the individual members, the company's morale suffered jarring blows because of bleak, shabby environment.

Company health and temper were adversely affected by sleepless nights in ugly rooms which became broiling hot during the foot-hill country's blistering days.

Although Columbia is not a large town, (it can be walked from end to end in a few minutes time) the logistics involved in moving the entire company back and forth from theatre to dining and living quarters several times a day was far more important than mere inconvenience. It added up to a great waste in time and effort.⁹⁵

These adversities have been alleviated, of course, by the presence of Eagle Cotage. It fulfills the requisites of being attractive, comfortable, and close by the theatre, being separated from it by little more than fifty feet.⁹⁶

An examination of Appendix C shows the distribution of floor space in Eagle Cotage. Briefly, the ground floor provides aside from lobby, dining room, kitchen and storage space, a small combination office and bedroom for the executive director. It is not to be assumed that this is the executive director's living quarters. It is there for his records, and as a place where he may get a few moments' rest and quiet away from the theatre if he so desires. The ground floor also has two other bedrooms divided by a bath room. Within the past several years these rooms have been used by the Technical Director and an Associate Director as their places of residence in the Cotage. Finally on the ground floor are the men's dormitory and showers and toilet facilities.

The second floor is given over to the girls' dormitory, a limited amount of storage area, and showers and toilets.

The basement contains the building's machinery, e.g., heating and cooling systems and hot water supply. There is ample space for storage, rehearsal hall, and, of late, a kind of a game room in which table tennis is played.⁹⁷

CHAPTER IX

DUTIES: EXECUTIVE PERSONNEL

The duties of the executive personnel will, for the most part, be defined by individuals currently occupying the posts with the Columbia Company. The definitions have been secured by interviews. Key, not subsidiary, personnel are those given consideration in this chapter, and have been confined to the executive director, the company manager, the technical director, and the associate director. As has been previously pointed out, the composition of Columbia Companies has varied from year to year in size as well as assigned duties. Although the staffs have undergone very little change, certain duties have been shifted from level to level through the years. It becomes sheer impossibility to sort the history of those changes. Therefore, the duties and the interpretation of those duties as explained by currently employed personnel affects the executive staff as it is now composed.

Executive Director

Describing the overall duties of an executive director, Mr. Brown amusingly but accurately rates "endurance" at the top of the list of qualifications.

In such companies as are assembled at Fallon House Theatre where 30 people are living, more or less, in an

elbow to elbow environment for a little more than seven weeks, an executive director must have the ability, as Mr. Brown puts it, "To see no evil, to hear no evil, and to tell all."

The all-inclusive picture must be kept in mind; kept firmly in mind. The myriad details which constantly arise must be distributed among the executive-director's lieutenants for completion and solution. Mr. Brown weighs the selection of his staff with infinite attention. He guards against stagnation, by the fairly frequent introductions of guest directors. His key people have been chosen with care and for certain enduring qualities. For, according to the executive-director, from the staff stems the stability and good will which hopefully make for a well run organization.

Proof-positive of this philosophy rests with the facts that his company manager has been with him for a dozen years, the chef for eleven, an associate director for nearly seven. Mrs. Brown has supervised the box office for almost every season since the founding of the Columbia Company in 1949. His technical people have been with him rarely less than three seasons and sometimes as many as seven.

By the same token the selection of the company itself is viewed with the most discreet judgement it is possible to bring to bear. Mr. Brown freely admits that he will sometimes sacrifice a highly talented but erratic performer for one who, although less talented, is more

balanced, thus steadier. He hastily adds that such a procedure can never apply to the professional theatre where pure talent is at a premium. His conclusion, however, could very well apply to a professional repertory company where temperamental affinity is requisite. The reasons are obvious enough not to require further elaboration. Therefore an executive-director conducting the affairs of a summer company must keep an ear tuned to any pitfall that could be seriously disruptive to the morale of the company; he also charges his staff to have such anticipatory perception. The executive director has the every day responsibility of advising and supervising wherever required; always in the interests of maintaining a smoothly performing group.

Although Mr. Brown strongly favors compassionate attitudes when difficulties come to light, he stresses that the Columbia Company's function is not that of a therapeutic couch. The problems of communal living cannot distract from the business at hand which is to produce five plays in five weeks. If an individual is minimal in his abilities to make personal adjustments, he is not for Columbia.

Consistent with his theory that the company must always do better than its best, Mr. Brown in his capacity of executive director will unhesitatingly--if as discreetly as possible--make corrections in any aspect of a production which will further enhance its possibility for success.

Mr. Brown holds that an executive director must be a positive force within the company body, and as is true of

real leadership, he does not require standards of any associate that he is not willing to perform himself. This is true of the criteria of dress and deportment that he expects from all members of the company. Evening meals, for example, although not formal, are occasions for dressing well. On performance evenings the entire company makes the best possible public appearance. To maintain the first-rate image of Columbia Company, the executive director insists on a high level of decorum in and out of the theatre.

An executive director, directs. Accordingly, (with the exception of one season) Mr. Brown himself usually directs two and sometimes three of the five plays which now constitute a season. Quite often the executive director of Fallon House Theatre is the artistic director as well. As can be seen by an examination of the programs, Mr. Brown has designed and executed many of the settings seen at Columbia.

It is obvious that the executive director in the final analysis is charged with the financial success or the financial failure of the season at Columbia. The university itself brings pressure to bear in the wish that each summer's venture may be commercially successful. Mr. Brown states that this does impose certain restrictions on the activities at Fallon House, and is a parallelism to his operative thinking. Although this may prescribe inconveniences and caution at the expense of artistic fulfillment, this very policy of caution from above does make for

a sane evaluation of expenditures.

Concerning play selection for the summers, Mr. Brown assembles them with the consultation of associates well in advance of the season. As has been stated elsewhere in this paper, he considers such a selection dependent on relevancy of time, personnel and situation; and that Fallon House Theatre as a summertime playhouse cannot dedicate itself to the social-propaganda play or murky drama; that it, indeed, must suit itself to the mood of its clientele, who broadly speaking wish to be entertained. At one and the same time, Mr. Brown is fully aware that it is futile to attempt to please all of the public, and that the best that can be attained is a selection of plays of taste, interest and amusement.⁹⁸

Company Manager

If one is to use Fallon House Theatre programs as an irrefutable source of information, then one must conclude that the position, Company Manager, came into official being in the second summer season, 1950.

Throughout the years the duties of the company manager have proliferated until now as discharged by Mr. Thomas Rogers they are effectually indispensable to the efficiency of the Columbia Company.

His preseason capacities involve along with the executive director and his associate director and the technical director a series of meetings in which plays are selected and in some measure the company personnel

itself. Here it must be understood that it is the executive director himself, who, in the final analysis resolves the composition of the company.

Essentially the company manager considers himself, as indeed he is, a sounding board for the executive director. This can range from acting a role in a play to setting up and galley-proofing the weekly programs.

Regularly he is in charge of all work assignments relative to the activities of the acting company. And basically he is in charge of all activities not directly connected with the production of the play. This is to say, the company manager does not direct a play, nor does he technically mount a play. Yet, at the same time, he is certainly, under the Fallon House Theatre *modus operandi* in charge of the arrangements affecting property loans; just as surely as he is invited to monitor the company's casting tryouts and judicate in the final selections.

He makes all purchases.

He is expert in box office procedures, and within the past several years has been given more of the box office responsibility.

He is in charge of such activities as are directly concerned with the company residence, Eagle Cotage; activities which include cleaning and maintenance throughout the season. He assists the chef in securing such food supplies as she may have ordered, and together with the executive director, secures and screens assistant

kitchen personnel.

Public relations within the general area fall in the jurisdiction of the company manager, for it is he who acts as a liaison man between the citizens of the community and the theatre.

During performances the company manager is in charge of the "house," for he basically controls the conduct of the house manager and all ushers. It also devolves on him to make these assignments, and where necessary to secure from the community additional personnel to augment the ushering staff. Lately a practice has been inaugurated wherein, insofar as it is possible, all patrons are greeted by name.

The company manager is in charge of all banking.

Although he does not live in the company residence, he, what with his close relationship to the group, keeps an eye peeled on the relationships of the company members. He is watchful for any aberrant behavior which could make for individual unhappiness or which can result in disrupting the company at large.

And finally, when rehearsals are under way, he lends whatever help he can to whomever may need it, director and actor alike, while the show is in the process of preparation or presentation.⁹⁹

Associate Director

The associate director, as the title indicates, is the executive director's assistant in the preparation of plays at Fallon House Theatre. By agreement, rather than

by assignment, the associate director readies some of the productions for paid public audiences.

He is also one of the corps who is influential in the planning stages of the season. This is always at the behest of the executive-director. And like the company manager he can make suggestions in the developmental stages of the student selection. He is present and his advice is sought during the casting sessions.

The plays he directs are his personal responsibility. He applies those directorial techniques he believes best suited to the cast with whom he is working. Naturally, liaison between him and the ultimate chain of command is closely followed and respected. A general statement can apply here. It is this. Areas of mutual respect between the executive-director and his subordinates have been observed, not only because of regard for individual dignity, but because of an honest interrelationship of admiration and liking, and a constant concern for the company morale.

Purposefully, the whole staff works to a common end--the best possible production attainable within the time limit. So it follows that the antennae of the associate director is keenly tuned to the opinions, not only of the executive director, but to those of the technical director and the wardrobe mistress as well. All work together as colleagues rather than as individuals.

Because he is a resident of Eagle Cottage, the associate director is cousin to the overall tone and

temperament of the company. His finger must also be on the pulse, anticipating, if possible, danger signals. He, too, is charged with jointly maintaining company morale at a high and pleasant level.

He is accountable for regions of the promotional and advertising activity. The campus public relations office releases information to the press. However, the associate director has for the past half-dozen years created radio-television packets for each play; packets which now reach more than forty outlets through the length and breadth of the valley; plus primary Bay Area stations. For each member of the student company and staff, personality profiles are composed for release to hometown newspapers, and radio and television broadcasters.

For the most part policy at Fallon House Theatre calls for an opening curtain at 8:30 P.M. and a final curtain at 10:30 P.M. This is in consideration of those in the audiences, frequently in the majority, who must travel many miles to their homes. Certain plays, therefore, particularly those of older vintage, must be reduced in playing time without seriously affecting content. Judicious editing is required. The role of editor has become the duty of the associate director.¹⁰⁰

Technical Director

The technical director has been the second of the two staff adults, who since 1965, has been a counseling occupant of Eagle Cotage. His presence is intended to

further strengthen unification between the youthful actors and the staff.

Therefore, a "house mother" per se, who had no other working function with the students was in an appointive position at the "Cottage." Later, and apparently with more effectiveness, staff members, themselves, became resident members of Eagle Cottage.

The technical director is also the fourth of the staff members to be in on preparatory capacities in advance of assembling the company. He, too, observes reading try-outs, and is consultant in the casting of the plays. Here he has a proprietary interest in balances. His is not necessarily a keen interest in casting so much as it is an interest in those who after casting will comprise his work and operative crews.

Although the putting together of the multi-set play is the exception rather than the rule, his limited crew must be a neatly running combination. For example, it is perfectly possible for a technical director to be working with three separate crews in the course of a single afternoon and evening. (In a company the size of the Columbia Company, it is almost certain there will be overlaps in personnel.) To illustrate the point, let us assume he is building a show technically. Since the company is working in repertory, it can be possible for the technical director to dismiss one working crew, call on another to set up a play scheduled for an evening performance, and dismiss it

after the show is struck for yet a third crew whose duty it is to mount still another play being readied for the following night. It does serve to point up that the technical director is everlastingly wary that departmentally he, too, will get first-rate people when casting and technical assignments are being plotted by the staff.

Rarely is the multi-use set ever employed at Fallon House Theatre. In the recollection of the writer, there has been but a single instance wherein one setting was retained from an earlier season to the next for use in another play. Therefore, all designs are fresh from play to play whether they come from the pen of the artistic-executive-director, the director to whom the production has been entrusted, or from the technical director. In any case, it is the technical director, working with two paid student assistants, plus revolving crews who vary from production to production, who is responsible for set construction, dressing, and lighting. As has been previously stated, when Fallon House Theatre is functioning in repertory, settings must be struck and a new setting mounted in a single night. Each lighting plot is also different, each sound plot, each property plot; thus requiring the utmost accuracy and care in storage and distribution.

It becomes immediately obvious that the technical director almost more than any other staff member works with a greater diversity of company personalities on a one to one basis. Casts, crews and directors, and particularly

the latter if the season designates a number of guests, alter as each play is made ready for performance. His is an exercise not only in technical skills and craftsmanship, but in personnel relations as well. Whatever breakdowns in equipment and facilities occur both at Eagle Cotage and Fallon House Theatre are usually repaired by the technical director on an emergency basis.

He has a working knowledge of the company's flatage as well as of its property inventory. The accumulation of flatage, stage elements, properties has been considerable over a twenty year period, and by use and reuse reduce set construction. When plays are being assembled with such enforced expeditiousness, anything that can be done to alleviate problems in additional building is seized on hopefully and quickly.¹⁰¹

The Costumer: The Box Office

Separate paragraphs have not been devoted to the costumer and to the box office because of the following reasons. Within the past several years, it has been the executive director who has principally discharged the duties of the costumer. This he has done with student assistants, relying largely on the personal wardrobes of company members in costuming contemporary plays, and resorting to the huge backlog of costumes in storage at Fallon House Theatre for period pieces. Costuming, therefore, has evolved as a problem of selection and alteration. A limited number of purchases have been made

in recent seasons. Gifts are continuous. And it has been the practice of the company costumer, Marcia Lou McKenzie who has been otherwise engaged during the past several seasons, to travel to Columbia in advance of the company's arrival, and after cast lists have been announced, to make general selections for each of the plays. Essentially, however, the responsibility has devolved on the artistic executive director.

The intricacies of box office manipulations have gravitated to the regions of the company manager's duties. The box office at Fallon House Theatre is complex. Tickets and reservations have to be set up and filed for seven weeks of repertory. Money accountability and banking have to be unerringly maintained. This has been accomplished by training exceptional students in depth, students whose trustworthiness has been confirmed, whose accuracy has been proven. The practicability of this system has been verified by the consistent reappearance of such students for a number of seasons, until they themselves reach the status of paid employees. The plan is self-perpetuating in that still others are trained; thus assuring a continuity.¹⁰²

CHAPTER X

DAILY ACTIVITY SCHEDULES

This chapter must obviously be couched in generalities. Yet variances in daily occurrences forego the real possibility of labeling any single day at Fallon House Theatre as consistently typical.

For purposes consistent with the organization of this paper, the writer will attempt to break down the primary areas of activities into "typical days."

- I. The advance party's daily activity will be examined. A housekeeping crew with the technical director in charge arrives a week to ten days in advance of the company.
- II. There is the day of the company's arrival.
- III. A typical Sunday will be outlined.
- IV. A typical work-day will be described.
- V. A day will be examined as the company moves into its final two weeks of repertory playing.

I. The executive director is usually on the premises when the housekeeping party arrives. Under the guidance of the technical director, the group numbering about four or five persons, spends days in distributing those materials which have been previously transported by several truck trips from the college's Stockton campus. Such materials are for the most part lighting instruments, portable

dimming equipment, cables, sound equipment, properties, and sometimes costumes.

These are placed in the theatre, and, where necessary, installations are made and connections are joined. The theatre and the Cotage are cleaned and made ready for occupancy. Flatage from the storage areas is moved backstage. Tools and building supplies are inventoried. Properties are checked. In short, as nearly as is possible, everything requisite for the season's upcoming operation is set in order. Since the arrival of the chef and her assistants is scheduled to be coincident with that of the company's arrival, the advance party, although residing at Eagle Cotage, will take its meals at Burns' Cotage or at one of the several restaurants scattered nearby.

II. Prior to 1967, the company arrived on the Sunday in advance of the Saturday's opening, which is the Saturday on or nearest to the Fourth of July. The company settled itself in quarters; dined together at Eagle Cotage, and then assembled in the theatre's auditorium for Mr. Brown and his staff. The actors read roles from most of the plays chosen for the season. The executive personnel assessed the readings; then met at Burns' Cottage. Since the readings often required several hours after dinner, it was not unlikely for the staff to be involved in the casting process for some time after midnight. The executive personnel cast the first two or three plays of the season by common consent. The remaining two or three as the case

might be were tentatively set up, casting being announced a week in advance of the production date. Meanwhile, by mutual agreement, directors had been assigned the plays they were to direct, and in consultation with the artistic-executive director and the technical director and the costumer, the staging requirements were developed.

It is surmised that during the season of 1952, 1953, 1954 and other seasons prior to 1952, and perhaps even after 1954, that the company may have arrived two weeks prior to the opening of the first play. This is an opinion held by the Company Manager, Mr. Thomas Rogers.¹⁰³

Beginning in 1967 two departures were suggested, both of which have since been followed. The company arrives Saturday instead of Sunday. The company settles in its respective quarters, and then meets in the Burns' Cottage garden for an evening supper. Following the supper they listen to the introductory remarks of the executive-director. The company is released from any further responsibility until one o'clock Sunday afternoon. Then all members will meet in the theatre for try-outs. Meanwhile, each student actor is responsible for his Sunday morning breakfast or lunch as may be required. As was outlined earlier, the executive personnel evaluates the readings. At their conclusion the staff meets at Burns' Cottage for casting. All plays are cast, the last two somewhat tentatively, depending on developments within the first operative weeks of the season. At the evening meal

at Eagle Cotage the executive director announces the cast lists of the first two plays. And as heretofore explained other casting is posted periodically during the remainder of the season. It will be noted that tryouts and casting became daytime procedures rather than being held at night.

III. Even during the first frenetic five weeks, there is some effort to make Sunday a day of rest. Sunday "brunch" at Eagle Cotage is not scheduled until 12:30 P.M. Dormitory residents are urged to be considerate of late Sunday sleepers. On the other hand, church-goers are encouraged to attend the services of their faiths.

Directly after "brunch" the director meets with his cast for a play read-through. If this can have been accomplished in advance of the Sunday meeting, the director will proceed with blocking. But Sunday, for all intents and purposes, is the first meeting for cast and director. It is only on the very first Sunday when the company has been initially assembled that a director can employ a Sunday evening for rehearsal time. Thereafter, Sunday evenings are production dates. Following the Sunday evening meals, the company moves off to its various individual assignments. Because there has been no ramp call, and thus no Sunday clean-up around the theatre, it devolves on the house manager to bring together his forces for tidying the grounds and sidewalks around the theatre, the ramp, the theatre lobby, the auditorium, and the tap-room.

For those few people who may not be working in a

cast, Sunday afternoon is judicated "free time."

IV. Seven days of the week for five relentless weeks the work days vary very little. The jobs, insofar as the individuals performing them, may vary slightly with the individual, but the framework in which the job gravitates is rigidly structured. And so in this case the best possible way of handling a section devoted to a typical workday is to set up a workday log.

<u>TIME</u>	<u>ACTIVITY</u>
7:15 A.M.	Executive "cotage" personnel awaken company.
8:00 A.M.	Breakfast.
8:30 A.M.	Dormitories and rooms tidied. Beds made.
8:45 A.M.	Ramp call. Distribution of duties.
9:00 A.M.	Duty: (a) Cleaning tap room. (b) Clean front and sides, theatre. (c) Clean dressing rooms and toilets. (d) Clean Eagle Cotage. Downstairs halls, public rest rooms, and dining room. This is implemented by a professional cleaning crew which comes in weekly to thoroughly clean the residence.
10:00 A.M.	Rehearsal, construction, and all other allied theatre activities; wardrobe, lighting, properties, et al.
12:00 Noon	Lunch
12:45 P.M.	Rest period.

<u>TIME</u>	(continued)	<u>ACTIVITY</u>
1:00 P.M.		Rehearsal, construction, and all other allied theatre activities; wardrobe, lighting, properties, et al.
5:00 P.M.		Rest and dress for dinner.
6:00 P.M.		Dinner.
7:00 P.M.		If no performance; director's and technical director's discretion. Almost invariably rehearsal and technical work.
7:00 P.M.		If performance; actors and crews prepare for performance.
8:30 P.M.		Performance or/rehearsal.
10:30 P.M.		Snacks in tap room for company.
11:00 P.M.		Bed.
11:00 P.M.		Post Performance. Duty: (a) Rehearsal if required. (b) Dock work if required. (c) If show follows in repertory, strike set; mount new play. (d) Actor-director; one to one, oral interpretation, if required. (e) Actors, learn lines, if required. (f) Line rehearsal if required.

V. When the company moves into the final two weeks of repertory playing, all productions have been finalized. Brush up rehearsals, only, are called. This is a rarity at Columbia; done when a play has had a long layoff. The daily schedule, therefore, differs from that of the first five weeks. Ramp call does remain the same; duties remain the same. Thus, until noon there are generalized duties, which

can embrace tidying the area, and systematically storing materials in preparation for leaving. All afternoons are relatively free and may be used as the individual desires. When a show has run out its time on the schedule, it is struck and stored; all costumes racked; all properties returned. During these final two weeks come two 'long' weekends, when the company is encouraged to leave Columbia. Because the theatre is "dark" always on Monday nights, and because the next showing following a Sunday night performance will not be seen until Tuesday, the actors and staff avail themselves of the opportunity to depart from the premises for those two days. Everyone is obliged to return for a 4:00 P.M. ramp call on Tuesday; thence to resume normal operating procedures.

CHAPTER XI

BIOGRAPHY: FOUNDER-DIRECTOR AND DE MARCUS BROWN'S OPERATIONAL PHILOSOPHY

The Biography

The totality of a picture reflecting the image of Fallon House Theatre, its plays and its players, would be only fractional if it did not include a biography of its founder-director, DeMarcus Navarro Brown, and an expression of his operational philosophy.

The shaping of the theatre, the policies piloting its course, stem directly from the man whose imprint, whose energies, philosophically, morally, creatively, artistically, are to be found on the Pacific Theatre, the Playbox, the Outdoor Theatre, the Studio Theatre, and whose students have literally carried half around the world the influence of their mentor.

For a man whose pupils have acted on the stages of New York, London and Paris, and who, himself, is a cosmopolite familiar with and well known in the capitol centers of Europe and America, the homely names of Knight's Landing, Woodland, the Fillmore and Eureka Country Grammar Schools may seem a far cry. DeMarcus Navarro Brown was born a country boy.¹⁰⁴

His Missouri born father was DeMarcus Brown, Senior; his mother, a native of Yolo County, California, was

Margaret Phillips, one of a family of seven children, most of whom became educators. DeMarcus Brown, whose birthdate is May 13, 1900, lists Woodland, California as his birthplace. He and his two brothers, William LeRoy Brown and Thomas Ernest Brown, knew the rigors of farm life, first on the famous Charles Fair Ranch of which his father was manager, and later, on the smaller property his father purchased near Woodland. Mr. Brown recalls that it was with distaste he performed as a teen-ager the grinding chore of dairying and cook-house table waiting.

Awareness of the humanities, a growing knowledge-ability of theatre came to him when he entered Woodland High School; the same building his mother attended when it was Hisperian College, a privately endowed academy. His personal mecca was the Woodland Opera House, where as an eight-year-old he saw his first play, a senior class production of Sheridan's "The Rivals." Mr. Brown describes his attraction for the Woodland Opera House as a "strange, inexplicable interest." He would use every ploy to attend Saturday matinees of Toby shows which came to town, of the touring companies which in their cast lists named the theatre's great and near great.

Such compulsion extended to related interest in early Ediphone recordings. DeMarcus Brown would sit by the hour listening to scratchy monologues and dialogues, comic and serious.

"We never owned a phonograph," Brown related.

"Money was never that plentiful. Farmers weren't rich then, and they weren't subsidized. The home's loving warmth, the bountiful table were always there. The phonograph wasn't. So I'd pester my friends almost to distraction to let me hear theirs. My friends for the most part were rich. And I was not. There I was, dressed to the teeth. Sheer silk socks, the sheerer the better, were a kind of a symbol of the times. I had them. I was keeping up with the Joneses."

Chautauqua meant that youthful DeMarcus Brown received family permission to skip school for the series' afternoon presentations. Family encouragement cemented in fundamental concepts of the elevated spirit and mind was stout and unwavering where educational advancement was concerned. There was an unspoken insistence that he attend college with which he completely concurred. Woodland High School was a place of no frills. The curriculum was drenched in classic studies. Extra-curricular activities in music and drama were arid areas in those days. And although he may have had a passing concern in them, his intent, first and foremost, was at that time to become a practicing artist. But there was the business at hand to be graduated with honors and that Brown did. Years later, when he was a nationally known figure in his field, his aunts, still hewing to their Puritancial rearing, conceded him a niche as an educator, but they would never acknowledge his pre-eminence as a man of theatre.

While still a student in high school Brown received

his first taste of the stage as a performer. He recounted the story:

"A Mrs. Antoinette Cost came to town. Her husband was manager of the dime store. Mrs. Cost was determined to bring culture to Woodland, and so she put together a full length play, the name of which I still remember. It was called "Mrs. Temple's Telegram" in which I played the comic butler. We actually toured the thing, playing Grange Halls in such towns as Esparto and Davis and others around Woodland. People flocked to see it, although I can't imagine why. For example, me! I was a bushy haired kid playing a butler with a phony English accent. It must have been too horrible to contemplate. But our audiences loved us. In spite of the excitement of the experience, I never lost sight of my primary purpose; that of becoming an artist, a painter."

To that end each Saturday afternoon found him in the home of his mother's dear friend, Mrs. Belle Shelton, who steeped in the Victorian tradition, taught the young DeMarcus the now tiresome and often times gloomy techniques of still life painting. Meanwhile the pressures of school did not preclude writing for the paper and annual, and as Mr. Brown put it, "dancing my head off."

The spring of 1918 signaled his graduation from Woodland High School. For one solid year following his graduation he stormed not one, but three different jobs through which he amplified a modest bank account in

preparation for college entry. During the mornings he worked for the community's Corner Drug Store, after which he'd madly pedal his bicycle to the local post office where from late afternoon through part of the night his duties were those of a civil service clerk. Mr. Brown wryly smiled as he speculated that his early wages as a postal clerk were more than his beginning salary as an educator. When time permitted he would climb on his bicycle and run to earth dead-beats who were avoiding payment of bills. Since his employer, a collection agency, was paying him on an escalating percentage, Mr. Brown said his ear was rarely tuned to the polite refusal.

His selection of the College of the Pacific for higher education verged on surprising Brown himself. For years he'd been an avowed Stanford devotee. To this day he'll root for the boys from "Down on the Farm" over California. However, when it became known that the family of his closest friend, Price Webb, was to move to San Jose, where the college was then located, some readjustment took place in his thinking, and the possibility of the denominational school came into focus. This is all the more understandable when one knows the Brown family were long-time active Methodists. With an eye to becoming a commercial artist Brown entered Pacific as an art major, and he adds with a twinkle, as a non-conformist as well.

Mr. Brown fondly remembers his freshman year on the Pacific campus as an altogether pleasant one. Although

himself one of three sons, he was virtually an only child, because of the considerable age separation between him and his brothers. San Jose changed all that. The transition became a memorable experience. The Webbs housed themselves in a large rambling old home within easy walking distance from the school. In addition to Price Webb there were, of course, the mother and the father, plus two energetic boys, two energetic girls, and a young lady who, as Webb's cousin, was also entering the College of the Pacific. Brown scored the year as warmly convulsive, filled with laughter and good cheer, and a number of adjustments that as an heretofore solitary youngster he had to make.

During interims away from school work Brown's summers and holidays were resourcefully spent in Woodland pumping up a flagging bank account by clerking at his old stand, the post office. He permitted himself the luxury of one summer school session at San Francisco's California School of Arts and Crafts, feeling it would help him as a commercial artist.

In the spring of 1919 occurred an event shaping the San Jose school's destiny. It was an event which was ultimately to affect the course of DeMarcus Brown's life. A truly remarkable man, Dr. Tully Cleon Knoles accepted his appointment as the college's president. Dr. Knoles became DeMarcus Brown's lifelong friend and admirer.

Later on in that same year a seemingly commonplace incident happened. Miss Willian P. Hinsdale, Director of the School of Expression, one day called a meeting of those

who'd be interested in organizing a drama club. DeMarcus Brown attended.

As one views these disparate circumstances in retrospect, they would appear to be accidental tributaries converging into the momentousness of mainstream importance.

As Miss Hinsdale's notable meeting progressed, DeMarcus Brown volunteered his services to the gathering in a number of domains. He offered to design sets; he assured them he would do costumes. He described the adventure and his part in it with wit and animation.

"I presented myself with more brass and less backing for my proposals than anyone in the history of time. As I addressed them, I proceeded to build myself to totally unjustified heights. But what we did as we went along in the formation and development of the club was enormously exciting. We were actually the forerunners of the college's drama department. We were the real beginnings of the little theatre. The movement was *avant garde*. And we were doing it. We concentrated on one-act plays; new plays, barely published--the works of John Millington Synge, Lord Dunsany, Chekov, Shaw. Every time we turned around we were in difficulty with the faculty. There was permanent horror from the denominationalists. And if the dialogue called for someone to say 'damn' the whole place went into shock. And, incidentally, as you can very well see, the idea of a generation gap is old stuff.

"In any case it was a creative time, an energetic

time. Harriett Monroe headed up Poetry Magazine; Mencken and Nathan were making a big splash with their publication "The Smart Set." Romanticism was falling apart. There were new ideas and movements all over the place.

"Along about my senior year in 1923 we began doing long modern plays. Earlier there had been some traditional ones such as Goldsmith's "She Stoops to Conquer." Now we were doing such things as the first nonprofessional production of O'Neill's "Beyond the Horizon." I also remember that we presented Shaw's "You Never Can Tell," because in it I played one of the twins . . . the male one. Involved as I was in theatre, I'd never given up the idea of becoming a painter. Anyway, I was to be graduated from Pacific--and it was still on the old San Jose campus--in the spring of 1923. I'd built up a double major in art and speech-drama, and I was going to be able to leave school with honors, I'm pleased to say. Well, just prior to graduation I was informed by Dr. Knoles that I was being considered for a faculty position in the School of Expression, which was the title given the speech arts department. That augured for new developments, and I had to do something about them."

" . . . and I had to do something about them."

Characteristically Brown's self-appointed directions were in strong forward movements.

Summer of 1923 found him in New York attending the celebrated American Academy of Dramatic Arts, one of the

nation's leading theatre schools. Having completed the summer session, and on his way back to the West Coast, he stopped off at Northwestern University. Northwestern was high on his list as a possibility for graduate studies.

But when he arrived in San Francisco and was apprised of the tutorial staff of the newly organized San Francisco School of Theatre, he knew his search was over. The assemblage's calibre represented some of the topflight names among the country's acting, teaching, and directing talents. And all were devoted to the promulgation of America's little theatre movement. And here it must be quickly explained that the then little theatre movement sought to bring about an artistic and cohesive entity among all departments of the theatre, as opposed to the crass and insensitive commercialism of the period's professional stage.

High on the roster were Maurice Brown, Ellen Van Volkenberg, Irving Pitchel. And then there was Hedwica Reicher, herself brilliantly talented, and whose distinguished family were innovators in the creative world of theatre. Manuel Reicher, her father, founded New York's Theatre Guild. Frank Reicher, her brother, was sought as an imposing and sensitive actor on stage and the then silent screen. These people were to become Mr. Brown's long and loyal friends.

For example, testament to Miss Van Volkenberg's regard for Mr. Brown was her desire that he produce as a

world premier her play, "The American". Mr. Brown had called on Miss Van Volkenberg during a recent visit to New York City. And thus it was that "The American" became the last play Mr. Brown presented prior to his retirement in the spring of 1968 at the Playbox for the College of the Pacific.

In San Francisco the school's director, Mr. Maurice Brown, immediately impressed by his young student's enthusiasm and abilities, sought scholarship aid for him so that his studies would not become encumbered by financial worry. That is how it came about that Sarah Bard Field, and the internationally famous writer, Charles Erskine Scott-Wood, became the personal patrons of DeMarcus Brown.

Exhilarating as San Francisco School of Theatre was, it was an exhausting year. When his father suggested they take an automobile trip through the Northwest during that summer of 1924, DeMarcus accepted with alacrity. What with the pressures of time and school, he'd seldom had more than a few moments with his parents. Mr. Brown defines that particular expedition with his father as one of the eminent events of his life.

"During those warm, congenial, unhurried, restful days, my father and I came to know ourselves as we never had before. It was a primary crossing into each other's lands. Few people have such an opportunity. I treasure it."¹⁰⁵

In the fall of 1924, the promised and hoped for

appointment came. True to his word, Dr. Knoles enjoined DeMarcus Brown to become a part of the College of the Pacific's faculty. The college had moved to a new location at Stockton, California. The red brick buildings with terracotta accents, architecturally Tudor, gave expectation to what was to become one of America's handsomest campuses. The door leading to his first office, in the back stage green room, proudly bore the title, "DeMarcus Brown, Director, Pacific Little Theatre," and finally, "DeMarcus Brown, Director, Pacific Theatre." Meanwhile, his offices had moved from aft to the fore of the Conservatory Building in which the theatre was housed.

Nineteen twenty-four was an auspicious year. He was teaching and directing. He was engaged to be married; secretly to be sure, for had an announcement of the betrothal been published, his fiancée, Lucy Woodhouse, would have been instantly dismissed from her position with the Stockton School District. Such were the mores of the time.

Lucy and Marc. Marc and Lucy. The names are synonymous with happily interrelated lives. They had met as undergraduates on the old campus. Their interests were identical, then as now.

Lucy Woodhouse as a speech-arts major early learned an enduring sympathy and appreciation for all the problems rife with theatre's vagaries. She has been helpmeet, counselor, and partner. She has efficiently officered Marc's boxoffice. She has held the hands and encouraged

quaking student actors and actresses. She has taken time and trouble to instruct them privately. Her name has appeared with Marc's as entrepreneur when as local representatives of Ware-Hazelton enterprises, and when privately they underwrote dozens of stimulating professional ventures which thrilled Stockton theatre-goers.

Together they've crossed and recrossed the nation's highways and byways, exploring big cities and small, hamlets, hills, valleys, gorges, mountains, lakes, streams. They've seen America together and Europe.

In 1928 they established their residence at 140 Knoles Way in Stockton; the charming, tasteful home in which they still reside. Their daughter, Marcia Lou, has been a prophetic combination of their given names; a fulfillment and extension of their combined intention; that she be a natural and a useful human being who will leave marks of sensitivity, influence and memory in this world. Like her parents, she is a functioning artist in theatre; herself happily married to Mr. Thomas McKenzie, a young man who is carving an important place in educational theatre.

Among 1924's pluses must be numbered DeMarcus Brown's first directorial assignment in his new job. He chose a play of innocence and esteem, further perpetuating the strength of the Apostle, St. Peter. It is named "The Rock." In this, there is perhaps an oracular analogy. Because the Conservatory Building was not yet finished, Mr. Brown opened his first production in the T and D Theatre in nearby Lodi

for a single performance. The date, not recorded was either in latter October or early November, 1924. When the conservatory's stage was readied for use "The Rock" was given a week-end set of performances there.

There was no dislocation in Mr. Brown's mettle or aims. Pacific Little Theatre moved steadfastly forward, becoming as Mr. Ennen notes in his thesis a cultural force in the community. To this can be added its importance and recognition in the national scheme, because whenever and wherever the creative forces of little theatre activity were mentioned, Pacific was sure to be hailed.

To the uninformed it would seem that Mr. Brown's early desire to become a practicing artist had fallen on fallow ground. Quite to the contrary. Theatre, if anything, had given broader scope to Mr. Brown's ambitions. He was, in truth, more producer than director. As a producer he was overseer of theatre's fullest spectrum; analysis of the play at hand, direction after casting, set design, costuming, lighting; in short, total responsibility for a vehicle made ready for public presentation. And this Mr. Brown did and continues to do with tender and loving care.

Five years passed. Then it was that the college's president, Dr. Knoles, requested Brown to reshape in toto the art department. Mr. Brown brought to it a curriculum in breadth and depth it had not before enjoyed. The section's faculty was augmented, Brown himself teaching

courses of study for nearly ten years. When he was invited to take over advanced acting at the newly formed Stockton Junior College, he requested and was granted relief from his art department assignment.

This does not mean that there was, meanwhile, any hitch in Pacific Theatre's activities. At Mr. Brown's suggestion a full time technical director had been added to the staff. Gifted students were included in a variety of paid capacities. Indeed, the theatre's momentum never decreased; it accelerated and proliferated, with the additions of the Outdoor Theatre, the Children's Theatre, and the Studio Theatre. Then, of course, in 1949 Fallon House Theatre became a permanent adjunct to the college's drama program.

The same momentum which propelled the Pacific Theatre to its celebrated position was characteristic of the dauntless drive which thrust Mr. Brown, himself, forward. As has been noted, Mr. and Mrs. Brown and their daughter are widely travelled. A kind of intellectual curiosity, the distinct desire to excel in his craft, has created of Mr. Brown an insatiable play-goer. From that day in 1908 when he first saw "The Rivals" he has since seen countless numbers of plays, musicals, operas, ballets, symphonies, individual performers on an incalculable number of stages from Stockton to the world's far reaches. Each experience, whether drab or bracing has added to the sum-total of Mr. Brown's theatrical knowledge. It is essential to catalogue at this juncture that Mr. Brown did not

complacently wait for the theatrical experience to come to him; he sought it out when sometimes there was money for but one ticket, not two. It is the writer's opinion that this is a measure of his professional standards, and one which was always generously shared by Mrs. Brown.

Not only as a receptor, but as a creator-innovator, Mr. Brown quested after an extension of his own abilities. In the middle thirties he attended Rudolph Schaeffer's School of Design, whose influence was felt far beyond the confines of San Francisco. In 1933 he was invited as a scenic designer to Raymond Moore's Cape Playhouse at Dennis, Massachusetts. There he worked with New York director Burke Simon and with casts which included Imogene Coca, Eva LeGallienne, Richard Waring, Lee Cobb, Helen Mencken, Richard Carlson, Peggy Wood, Katherine Warren, and Beth Merrill. Many of these artists the Browns still count among their personal friends. It was also at the Cape Playhouse that their daughter, Marcia Lou, made her first professional stage debut. She played little Tina in "The Old Maid."

Mr. Brown received an unsolicited Carnegie grant. At the University of Oregon he became the student of the Viennese artist, Steinhoff. He produced a quantity of oil paintings, and came away with boundless ideas stemming from Steinhoff's provoking concepts in color and design.

And all the while the reputation of Pacific Theatre increased in stature as Mr. Brown performed prodigious

quantities of quality work.

To the New York stage Brown's students went in mounting numbers. Sometimes the entree was via New York's Neighborhood Playhouse, whose administrators so respect Mr. Brown's reputation and judgement, and the training he imparts to young people, that they have never refused a student recommended by him. Even at this writing one is completing his second year of graduate training there. (Another, who at the time of admittance, was one of two Americans accepted, is finalizing his work at London's Royal Academy of Dramatic Art.)

Josephine Van Fleet, winner of numerous awards including the Academy and Antoinette Perry, directly credits Mr. Brown with the training which has led to her success. By public acclamation, and in interviews, and in writings, this can also be said of Barbara Baxley, Ken Kerchival, Lois Wheeler, Robert Nichols, Darin McGavrin, and the producer, Doris Blum. Allied areas of radio, television, motion pictures, and advertising are populated with people influenced by him. Among these are Richard Schneider of NBC; Dave Gerber, Vice President of Twentieth Century-Fox; Bud Steffin, Vice President and a member of the board of Batten, Barton, Durstine and Osborn; and John Crabbe, General Manager of Educational Channel 6, Sacramento, California.

The names of those in high places in educational theatre, whose beginnings were with DeMarcus Brown and the

Pacific Theatre, are literally too many to inventory. Some years before the composition of this paper, Dr. Doyme Mraz, Director of Drama, Foothill College, California, told the writer, "Whatever I am, I owe to Marc. Whatever I know came from Marc Brown."

Dr. Carl A. Thomas, Chairman, Division of Speech, Sacramento State College in advising an aspirant to accept a technical position at Pacific's Playbox stated, "Take the job. No matter what happens, you can always say that you've worked with DeMarcus Brown."

DeMarcus Brown is not a prophet without honor in his own land. It is to the credit of the university, to the City of Stockton, and its institutions that Mr. Brown's massive talents and unceasing energies have been recognized. Accordingly, accolades have been liberally bestowed on him. The Civitan Club in 1960 acknowledged him its Citizen of the Year in Arts and Letters. Franklin Senior High School's Drama Department during that school's Honors Day in 1963 presented him with its Outstanding Citizen Award for his contributions to dramatic arts in the City of Stockton. The University of the Pacific in a vast testimonial dinner named him Alumnus of the Year. That was in 1964 and in 1968 during commencement exercises he was inducted into the exclusive Order of Pacific, with further appreciation for his signal contributions to his alma mater. The crowning homage will be paid Mr. Brown when a six hundred thousand dollar theatre will be dedicated to him in 1970 and named

the DeMarcus Brown Theatre.

DeMarcus Brown officially terminates his association with the University of the Pacific when he directs his last play, Daly's "Under the Gaslight" during Fallon House Theatre's 1969 summer season.

Mr. Brown may vacate an office but he will not vacate life. His vigor is astounding; his mental vitality has not diminished by a whit. For a man who will have been directly connected with three hundred sixty major productions, plus a host of unnumbered entertainments, most of which he has personally directed, it would seem retirement could be a boon. Retirement for Mr. Brown is purely the unfolding of another evocative chapter, the expansion of a new dimension in living.

And anywhere he and Mrs. Brown may go over the broad face of this land, or across the seas, there will be smiles and hands to greet them from the people to whom he has given so much of himself, so freely. For he has taught well; to the very best of his phenomenal abilities.¹⁰⁶

Operational Philosophy

Mr. Brown's comments about his operational philosophy were succinct. Some are general observations about educational theatre; others pertain only to summer theatre as it is practiced at Fallon House Theatre.

Mr. Brown believes that theatre is useless in the abstract. The function of theatre is fulfilled when it is seen and enjoyed by a lot of people. Its support by a

critical minority is not sufficient.

Theatre's platform must be relevant to the time, to the personnel, and to the surroundings in which it finds itself. Therefore, Fallon House Theatre as a summertime procedure should be geared to audiences whose collective wish it obviously is to be entertained. The theatrical bill of fare while never cheap, should be light in tone, filled with gaiety rather than explorations keyed to soulful, obscure, and darker meanings. In short, good sense should prevail. Audiences, in the case of Fallon House Theatre, should be given what they hopefully pay to see. A theatre without a box-office is little better than no theatre at all. An actor without an audience is practically voiceless. Fallon House Theatre, under the circumstances in which it finds itself, should not be expected to mold opinion or to alter tastes.

The educational process as it affects the student company at Columbia can be better served by the professional attitude, than by dusty, academic classroom approaches.

The professional attitude as explained by Mr. Brown must be interpreted to mean the serious, creative drive, which carries with it an ample sense of responsibility. The individual's aim should be achievement couched in the kind of stimulation that enforces one to do better than his best.

At Fallon House Theatre each student is assigned duties in all production facets except the theatre's business and finance, which is entrusted to trained

professionals.

It is Mr. Brown's impression that the high intensity of Fallon's production schedule, e.g., a play a week for five weeks, all of which are played in repertory for another two weeks, can stand the student in good stead. He can develop a rapid facility in acting and general presentation which will be of distinct value to him in the professional theatre.

On the other hand, Mr. Brown recognizes that almost every play produced at Fallon House Theatre meets its opening night schedule under-rehearsed. Although the average actor at Fallon during any given season may play a wide variety of roles, whetting aptitudes, he does have the singular disadvantage of not having enough time in which to develop depth and dimension as a performer. Some shows, running as they do for as many as nine performances, offset the short rehearsal time by giving the player added chances at growth and character delineation.

At Fallon House Theatre the actor and the technician must learn to concentrate; to channel forces in one direction. This of itself is an opportunity to practice control. Those who cannot bring themselves to this kind of self-discipline are in deep trouble.¹⁰⁷

CHAPTER XII

PRESEASON COLLEGIATE PRODUCTIONS

1945 and 1949

Fallon House Theatre

1945

The Columbia Celebration

July 15, 1945

1949

Under the Gaslight

July 15, 16, 17,
1949

THE COLUMBIA CELEBRATION

Olios

On July 15, 1945, Governor Earl Warren of the State of California established his official offices in the once flourishing Gold Rush mining town of Columbia, there to sign into being a then recently enacted bill making Columbia a part of the State Park System, a living memorial to the miners of the 1850's who brought fame and fortune to California. The official signing was slated for 2:30 P.M. on that Sunday afternoon.¹⁰⁸

The then College of the Pacific's Little Theatre department was invited to assemble, under the direction of Mr. DeMarcus Brown, the theatre's head, an olio entertainment reminiscent of the period and appropriate for the day. And on that particular July 15, Columbia was christened "Capitol for a Day." No programs were published. The Stockton Record published Monday, July 16, 1945, an account of the event which reviews as much as can be recalled of the entertainment:

"The old Columbia Theatre (Fallon House Theatre) once more rang to the applause of hundreds of spectators at an olio show staged by members of the College of the Pacific Little Theatre.

Opening immediately after the signing of the bill and dedication of Columbia as a State Park, the players presented twenty minute olios continuously throughout the

afternoon.

With a make-shift proscenium constructed of old fashioned drapes the players presented several short acts. Pianist Elton Burgstahler's 'Ben Hur Chariot Race' was followed by a can-can number by Misses Barbara Baxley and Betty McKee. Miss Genevieve Jones sang songs of the Gay Nineties after which Miss Baxley gave a highly dramatic reading from Alfred Lord Tennyson.

Miss McKee and Byron Myer presented a song and dance number, 'Teasin'.

DeMarcus Brown arrived from New York Friday night, and whipped the little show into shape in one rehearsal Saturday. Mr. and Mrs. Arthur Farey worked all day Saturday building the proscenium and arranging the sets for the stage. Farey also served as master of ceremonies for the show.

The ollos are only a forerunner of what will come when the old theatre and adjoining hotel are restored by the College of the Pacific, now owners of the property, when the Little Theatre group plans to present summer stock in the tiny Mother Lode town."¹⁰⁹

During an interview with Mr. DeMarcus Brown, he recalled that the condition of the hall was perilous because of the random mining which had gone on at its foundations. He commented that Mr. Farey regarded the situation so hazardous that he personally secured timbers with which to shore the area on which the college student

actors were to perform. Mr. Brown states that whatever stage may have existed in the theatre-dance hall had been by 1945 completely dismantled to make way for a larger dancing area. It was Mr. Farey (the Little Theatre's business manager and an assistant director) who with student assistance assembled the platforms on which the olios were staged.¹¹⁰

PRESEASON COLLEGIATE PRODUCTIONS

UNDER THE GASLIGHT

1949

From 1945 until 1949 the Fallon House Theatre lay in disuse. In point of fact it was unuseable as a theatre. An examination of the theatre's auditorium is revealed in Plate Number X, a facsimile of a picture which was presumed to have been taken July 15, 1945. Its function, if any, as a community center is not known, nor in this writer's opinion has this segment of the theatre's history warranted detailed research. Sufficient it is to say that during some considerable time prior to 1945, the theatre had lost its identity as a show house, and that it had disintegrated into a sometime public hall for occasional town meetings.¹¹¹

The theatre's true rejuvenation was sparked when in front of its doors the three day fiesta officially opened on that Friday, July 15, 1949. The celebration was to commemorate the fourth anniversary of the signing of the legislative bill which rendered into being Columbia as a State Park.¹¹²

And here again, in the opinion of the writer, this paper is not the place to present a many faceted detailing of the festivities. A cursory examination shows that the Centennial Committee was heavily engaged in the planning of this specific occasion as, indeed, it was in organizing the year-long, state-wide jubilation attendant on the Gold Rush

of a hundred years before.

To be sure, a total of at least seventy-five thousand visitors was expected in Columbia. Governor Earl Warren attended a Gold Rush breakfast as slated for the forenoon at the Sonora Inn on Sunday, July 17.

The roster of visiting celebrities read like a "Who's Who" of California's state and local personalities. There was the Governor himself, and his secretaries, James Oakley and J. W. Mailliard. General H. H. (Hap) Arnold of Sonoma, California, hero of World War II's air action was present, as were Thomas Kuchel, State Controller, and Jesse M. Mayo, State Senator from San Andreas, who had been a moving force in bringing Columbia into the State Park System.¹¹³

Aubrey Neasham, President of the California Historical Society and author of the scholarly Neasham Report (quoted in this paper) was in Columbia for the event. Speaking in behalf of the Centennial Committee was Oakland publisher, J. R. Knowland, who headed the Park Commission. Newton Drury, Director of the National Park Service was among those especially invited. Key figure of the local representatives was Columbia's Dr. James E. McConnell, President of the State Park Association. The list, which could go on, ad infinitum, is here only reproduced in part to reflect the prestige attached to the event and the unmistakably high rank of the guests who received invitations.¹¹⁴

The theatre opened that night of July 15, 1949, at 7:00 P.M., and the first Columbia Company of the College of the Pacific offered a gala performance of Augustin Daly's "Under the Gaslight."

The schedule of performances is as follows:

Friday, July 15, 1949

7:00 P.M.

9:00 P.M.

Saturday, July 16, 1949

2:00 P.M.

7:00 P.M.

9:00 P.M.

Sunday, July 17, 1949

3:00 P.M.

7:00 P.M.

9:00 P.M.¹¹⁵

There was also an unscheduled performance.

Mr. Brown recalls that a special midnight command performance was given expressly for the State's governor and his party, together with all of the members of the Centennial Committee. As Mr. Brown tells of the event, it took place the midnight of Saturday, July 16, 1949.¹¹⁶

In his taped interview of July 3, 1968, Dr. Robert E. Burns, President of the University of the Pacific, expressed what in the opinion of the writer is a cogent fact. Of the huge sums of money spent by the Centennial Committee, and they may well have been in the hundreds of thousands if not millions of dollars, only two permanent structures stand as testimony to the

Gold Rush proceedings. One is the grandstand on the
Monterey County Fairgrounds; the other is Fallon House Theatre
at Columbia.¹¹⁷

THE FALLON THEATRE

UNDER THE GASLIGHT

A Totally Original and Picturesque

DRAMA

of

LIFE AND LOVE IN THESE TIMES

by

AUGUSTIN DALY

. . .

directed by

DE MARCUS BROWN

and

presented by

PACIFIC THEATRE

College of the Pacific

Stockton . . . California

on

July 15 - 16 - 17 - 1949

for

The "DAYS OF THE 49er"

CELEBRATION

sponsored by the

CALIFORNIA CENTENNIALS COMMISSION

and the

TUOLUMNE COUNTY

GOLD CENTENNIAL CELEBRATION COMMITTEE

COLUMBIA STATE PARK

-- CALIFORNIA --

UNDER THE GASLIGHT

The cast in the order of appearance:

PEARL COURTLAND MISS MARGARET KENT
 (pretty, but no heart)

RAY TRAFFORD MR. CHARLES HOLST
 (one of the New York
 "bloods")

LAURA COURTLAND MISS MARCIA LOU BROWN
 (the Belle of Society)

MARTIN. MR. TENNYSON

SNORKEY MR. N. A. WHITMAN
 (a returned Veteran, estab-
 lished as a Soldier Messenger
 but open to anything else)

BYKE MR. MAX GOBEL
 (one of the men whom the law
 is always reaching for and
 never touches)

MRS. VAN DAM MISS JERRY SEAWELL
 (one of the voices of society)

SUE EARLIE MISS GALL
 (one of the echoes of the voice)

PEACH BLOSSOM MISS TABER
 (a girl who was never "brought
 up" with the doleful ditty of
 "the Knight, the Dame and the
 Murderous Rival")

OLD JUDAS. MISS PIERCE
 (the right hand of Byke)

JUSTICE BOWLINGS MR. TENNYSON
 (of the Toombs police court)

POLICEMAN 999. MR. HULING

BERMUDAS MR. D. CROSS
 (one of the under crust, a side-
 walk merchant prince with a
 "banjo swarry")

THE SIGNAL MAN. MR. D. CROSS

UNDER THE GASLIGHT

THE SCENES

Scene 1.	ACT I
Scene 2.	Parlor at the Courtlands
	The Blue Room at Delmonico's
Scene 1.	ACT II
	Interior of a Basement
Scene 1.	ACT III
Scene 2.	The Tooms Police Court
Scene 3.	A Street
	The Foot of Pier 30,
	North River
Scene 1.	ACT IV
Scene 2.	Drawing Room at Long-
	branch
	Railroad Station at
	Shrewsbury Bend
Scene 1.	ACT V
	An Elegant Boudoir at
	the Coutland's

OLIO ATTRACTIONS

with Prof. William
Pisani at the piano
immediately follow-
ing the drama

I

WEREN'T YOU THE GIRL I MET AT SHERRY'S . . . Mr. Huling

II

GOLDEN HAIR Mr. Dickerson
and Miss Gall

III

THE SHOOTING OF DAN MCGREW

Lou Miss Brown
Dan Mr. Whitman
The Stranger Mr. Gobel

Choreography by Betty Hackett

UNDER THE GASLIGHT

OLIO ATTRACTIONS
(continued)

IV

THE GOLDEN LINKS Miss Scheers

V

TURKEY IN THE STRAW Miss Hackett
and
Mr. Huling

VI

THE DIXIE FOURSOME Miss Brown
Mr. Dickerson
Mr. Gall
Mr. Holst

VII

FINALE The Company

Staff

Director DeMarcus Brown *

Technical Director. Anthony Reed **

Public Relations Arthur Farey

Business Management Rob Dickerson

Production Stage Manager. Roger Tennyson

Assistant. Don Cross

Electricians Clare Rampton
Bob Wasson

Wardrobe Manager. Milton Barnikol

Property Manager. Milton Barnikol
Rob Dickerson

Librarian Margaret McKaye

* Director of the play

** Set designer

Note: The above symbols will be used on all subsequent
programs.

CHAPTER XIII

FIRST SUMMER SEASON 1950

Fallon House Theatre

The Plays.

Camille

The Passing of the Third Floor Back

The Emperor of San Francisco

Strange Bedfellows

The Playing Dates (General).

Evenings at 8:00 P.M.

June 23, 24, 29, 30

July 1, 4, 6, 7, 8, 13, 14, 15, 20, 21, 22

Matinees at 2:30

June 24, 25

July 1, 2, 4, 8, 9, 15, 16, 22

CAMILLE

The Lady of the Camellias

Alexandre Dumas Fils

THE STAFF

Director * **
 DeMarcus Brown
 Technical Director
 Anthony Reid
 Manager
 Arthur Farey
 Hostess
 Edith Porter Moore
 Publicity Manager
 Rob Dickerson
 Company Manager
 William Strom
 Company Wardrobe
 Darlene Wise
 Barbara Blaue

THE CAST

Baron de Varville
 John Cretan
 Nanine
 Carolyn Reiss
 Nichette
 Eileen Russell
 Marguerite Gautier
 Marcia Lou Brown
 Olympe
 Joanne Bernard
 Saint Gaudens
 Paul J. Vieregge
 Prudence
 Rio Bornholdt
 Servants
 Jack Jones
 Glenn Huling
 Gaston Rieux
 Harry Uhlenberg
 Armand Duval
 Frank Sorinello
 Count de Giray
 Wayne Shrope
 Gustave
 Rob Dickerson

THE CAST (continued)

M. Duval
 Max Gobel
 Arthur
 Ed Davies
 The Doctor
 Ted Smalley
 Anais
 Phyllis Vander Schaff

THE CREW

Stage Managers
 Jack Jones
 George Hall
 Electricians
 Thomas Rosqui
 Barbara McCullough
 Properties
 Doris Lee
 Alma Wolfe
 Sound
 Mary Newport
 Wardrobe
 Caryl Heyde
 Mary Rhodes
 Librarian
 Marian Cramer
 The Settings
 William Strom

THE SCENES

Paris

ACT I

Scene 1

Marguerite Gautier's
 Boudoir. 10:00 P.M.

Scene 2

The same. Several days
 later.

CAMILLE (continued)

THE SCENES (continued)

ACT II

Living room in Marguerite's
Villa at Auteuil, near Paris.
The following summer.

ACT III

A Salon in Olympe's House in
Paris. A month later.

ACT IV

Marguerite's Bedroom. Morning
of the following New Year's Day.

THE PASSING OF THE THIRD FLOOR BACK

Jerome K. Jerome

THE STAFF

Directors

Anthony Reid *

DeMarcus Brown **

Manager

Arthur Farey

Hostess

Edith Porter Moore

Publicity Manager

Rob Dickerson

Company Manager

William Strom

Company Wardrobe

Darlene Wise

Barbara Blaue

THE CAST

Mrs. Sharpe

Darlene Wise

Stacia

Eileen Russell

Miss Kite

Marcia Lou Brown

Mrs. Tompkins

Carolyn Reiss

Mrs. De Hooley

Alma Wolfe

Major Tompkins

Thomas Rosqui

Vivian Tompkins

Rio Bornholdt

Joey Wright

Glen Huling

Christopher Penny

Jack Jones

Jape Samuels

John Cretan

Harry Larkcom

Harry Uhlenberg

The Stranger

Anthony Reid

THE CREW

Stage Managers

Max Gobel

Frank Sorinello

Electricians

Ed Davies

Wayne Shrope

Properties

Phyllis Vander Schaff

Sound

Joanne Bernard

Wardrobe

Marian Cramer

Jill Bennett

Librarian

Caryl Heyde

The Setting

William Strom

THE SCENES

ACT I

The first floor front of 13
 Bloomsbury Place, London. Late
 afternoon in the fall around
 1900.

ACT II

Same. Late afternoon.

ACT III

Same as before Some months
 later.

THE EMPEROR OF SAN FRANCISCO

Clara Shepherd Renison

THE STAFF

Director
DeMarcus Brown *

Assistant Director
Max Gobel

Technical Director **
Anthony Reid

Manager
Arthur Farey

Hostess
Edith Porter Moore

Publicity Manager
Rob Dickerson

Company Manager
William Strom

Company Wardrobe
Darlene Wise
Barbara Blaue

THE CAST

Humphrey Dane
Max Gobel

Elizabeth Dane
Joanne Bernard

Annelly Grayson
Marian Cramer

Jimmy Hale
Ed Davies

Bunny Potts
Mary Rhodes

Mr. David Grayson
Wayne Shrope

Abraham Joshua Norton
Frank Sorinello

Topsy Turvy
Jill Bennett

Andrew McCall
George Hall

Guttersnipe
Doris Lee

Whispering Riley
Paul J. Vieregge

The Drummer Boy
Harry Uhlenberg

A Chinese Laundry Man
Rob Dickerson

THE CAST (continued)

Beth Erskine
Barbara Blaue

Aline Erskine
Mary Newport

Lotta Crabtree
Caryl Heyde

Passerby and others
Ted Smalley

THE CREW

Stage Managers
Harry Uhlenberg
Thomas Rosqui

Electricians
Paul J. Vieregge
Ted Smalley

Properties
Mary Newport
Eileen Russell

Sound
Rio Bornholdt

Wardrobe
Barbara Blaue
Carolyn Reiss

Librarian
Doris Lee

The Settings
William Strom

THE SCENES

San Francisco

ACT I

Scene 1

The Wharf at head of Clay
Street, Christmas Eve,
1849.

Scene 2

Interior of Abraham Joshua
Norton's store,
October, 1851.

THE EMPEROR OF SAN FRANCISCO (continued)

THE SCENES (continued)

ACT II

Drawing-room of Mr. David
Grayson's new home on Rincon
Hill, September, 1853.

ACT III

Norton's Store the following
morning.

EPILOGUE

Sidewalk in front of the
California Theatre, Bush Street,
1869.

STRANGE BEDFELLOWS

Florence Ryerson and Colin Clements

THE STAFF

Director
 De Marcus Brown *
 Technical Director
 Anthony Reid **
 Manager
 Arthur Farey
 Hostess
 Edith Porter Moore
 Publicity Manager
 Rob Dickerson
 Company Manager
 William Strom
 Company Wardrobe
 Darlene Wise
 Barbara Blaue

THE CAST

Ling
 John Cretan
 Senator William Cromwell
 Thomas Rosqui
 Julia Cromwell
 Barbara McCullough
 Beulah
 Jill Bennett
 Addie Cromwell Hampton
 Caryl Heyde
 Lillian Hampton
 Marian Cramer
 Nicky Hampton
 Alfred Dossa
 Mrs. Gimble
 Alma Wolfe
 Mrs. Worley
 Carolyn Reiss
 Gifford Hampton
 Jack Jones
 Vincent Pemberton
 William Strom
 Matthew Cromwell
 Glen Huling
 Clarissa Blynn Cromwell
 Mary Rhodes
 Mrs. Tillie Sparker
 Darlene Wise

THE CAST (continued)

Mayor Ambrose Tibbett
 George Hall
 Birdie
 Phyllis Vander Schaff
 Zita
 Mary Newport
 Opal
 Joanne Bernard

THE CREW

Stage Managers
 Ted Smalley
 Rio Bornholdt
 Electricians
 Eileen Russell
 Wayne Shrope
 Properties
 Marcia Lou Brown
 Harry Uhlenberg
 Sound
 Ed Davies
 Wardrobe
 Barbara Blaue
 Joanne Bernard
 Librarian
 Carolyn Reiss
 The Settings
 William Strom

THE SCENES

The entire action takes place
 in the winter parlor of
 Senator Cromwell's mansion on
 Nob Hill, San Francisco.

THE TIME:

Fall of 1896.

STRANGE BEDFELLOWS (continued)

THE SCENES (continued)

ACT I

- Scene 1.
Afternoon of an October day.
Scene 2
The following Sunday morning.

ACT II

- Scene 1
Tuesday afternoon.
Scene 2
Some hours later.

ACT III

Still later.

CHAPTER XIV

SECOND SUMMER SEASON 1951

Fallon House Theatre

Dirty Work at the Crossroads	June 22, 24, 28 July 4, 8, 21
See How They Run	June 23, 29
It Pays to Advertise	June 30 July 1, 7, 19
The Two Mrs. Carrolls	July 12, 13, 15, 20

DIRTY WORK AT THE CROSSROADS

THE STAFF

Directors
 DeMarcus Brown *
 Anthony Reid
 Technical Director
 William Strom **
 Box Office Manager
 Edith Moore

THE CAST

Nellie Lovelace
 Barbara McMahon
 Adam Oakhart
 Richard Merrifield
 The Widow Lovelace
 Phyllis Williams
 Munro Murgatroyd
 Ted Smalley
 Ida Rhinegold
 Billie Jean Jones
 Mookie Maguggins
 Phillip Chalmers
 Mrs. Upson Asterbilt
 Sondra Chapman
 Leonie Asterbilt
 Marilyn Madison
 Fleurette
 Rosslyn Sloss
 Little Nell
 Laurie Hatch

THE CREW

Stage Manager
 William Graves
 Electricians
 William Sibley
 Jack Jones
 Properties
 Phyllis Williams
 Hazel Hadley
 Sound
 Sherwood Goozee
 William Strom

THE CREW (continued)

Wardrobe
 Rosslyn Sloss
 Marilyn Madison
 Sondra Chapman
 The Settings
 William Strom
 Pianist
 Donald Dollarhide
 Costumes
 DeMarcus Brown
 Public Relations
 Dave Gerber

THE SCENES

ACT I

Just a little country garden, Mill River, Totoket, Conn. Spring. The summer boarder and the country lass. "I Am Doing Wrongly; Do Not Let Me Trust in Vain." All that Glitters is not Gold.

ACT II

Scene 1

The Viper and the Vampire. "The Pot Calls the Kettle Black." Why Did They Dig Ma's Grave So Deep.

Scene 2

Black Night. The French Maid and the Hired Man. "I Swan, She Got Me So Het Up, I Cud Hatch a Settin' O' Eggs".

DIRTY WORK AT THE CROSSROADS (continued)

THE SCENES (continued)

ACT III

Scene 1

The Days Go. The Snake
and the Bird. "You Are
Young and Beautiful and
Thus I Bend You to My Will".

Scene 2

The Years Come. The Iron
Monster and Mr. Duckbottom.
"All the Clouds of Our Life
Have Passed Away".

SEE HOW THEY RUN

THE STAFF

Directors

DeMarcus Brown

Anthony Reid *

Technical Director

William Strom **

Box Office Manager

Edith Moore

THE CAST

Ida

Patricia Milligan

Miss Skillon

Barbara Andress

The Reverend Lionel Toop

Sherwood Goozee

Penelope Toop

Beverly Walters

Corporal Clive Winton

Jack Jones

The Intruder

William Graves

The Bishop of Lax

William Sibley

The Reverend Humphrey

Curtis Cureton

Sergeant Towers

William Strom

THE CREW

Stage Manager

Curtis Cureton

Electricians

Ted Smalley

Richard Merrifield

Properties

Barbara Andress

Sound

Phillip Chalmers

Wardrobe

Barbara McMahon

Billee Jean Jones

Patricia Milligan

THE CREW (continued)

The Settings

William Strom

Public Relations

Dave Gerber

THE SCENES

The action takes place in the
Hall at the Vicarage, Merton-
Cum-Middlewick.

ACT I

An afternoon in September.

ACT II

The same night.

ACT III

A few minutes later.

IT PAYS TO ADVERTISE

Roi Cooper Megrue and Walter Hackett

THE STAFF

Directors

DeMarcus Brown *

Anthony Reid

Technical Director

William Strom **

Public Relations

Dave Gerber

Box Office Manager

Edith Moore

THE CAST

Mary Grayson

Sondra Chapman

Comtesse De Beaurien

Rosslyn Sloss

Rodney Martin

Richard Merrifield

Cyrus Martin

Sherwood Goozee

Ambrose Peale

Jack Jones

Marie

Marianne Richardson

William Smith

Phillip Chalmers

Miss Burke

Phyllis Williams

George McChesney

Curtis Cureton

Charles Bronson

William Sibley

Ellery

Donald Dollarhide

THE CREW

Stage Manager

Sabra Kent

Electricians

Barbara Andress

Ann Bancroft

THE CREW (continued)

Properties

Ted Smalley

Marilyn Madison

Wardrobe

Beverley Walters

Hazel Hadley

Librarian

Billee Jean Jones

The Settings

William Strom

THE SCENES

ACT I

The library at Cyrus
Martin's.

ACT II

Rodney Martin's office.

ACT III

The library at Cyrus
Martin's.

THE TWO MRS. CARROLLS

158

Martin Vale

THE STAFF

Directors

DeMarcus Brown *

Anthony Reid

Technical Director

William Strom **

Public Relations

Dave Gerber

Box Office Manager

Edith Moore

THE CREW (continued)

Sound

Ann Bancroft

Wardrobe

Sondra Chapman

Librarian

Patricia Milligan

The Settings

William Strom

THE CAST

Geoffrey Carroll

William Sibley

Clemence

Marilyn Madison

Denis Pennington

Ted Smalley

Mrs. Carroll (Sally)

Barbara McMahon

Mrs. Latham

Beverly Walters

Mrs. Cecily Harden

Billee Jean Jones

Dr. Tuttle

William Graves

Mrs. Harriet Updyke

Barbara Andress

THE SCENES

The play takes place in the
Villa La Vista, Maritime Alps,
France

Scene 1

The living room. A May
afternoon.

Scene 2

Morning. Four months
later.

Scene 3

After dinner the same
day.

Scene 4

Sally's bedroom.

THE CREW

Stage Manager

Sherwood Goozee

Electricians

Curtis Cureton

Sabra Kent

Properties

Rossllyn Sloss

Jack Jones

CHAPTER XV

THIRD SUMMER SEASON 1952

Fallon House Theatre

Yes and No	July 4, 6, 10, 18, 26 August 3, 9
First Catch Your Hare	July 5, 6, 11, 13, 24 August 2, 3
Biography	July 12, 13, 17, 20, 27 August 1, 7
East Lynne	July 19, 20, 25, 27, 31 August 8

YES AND NO

Kenneth Horne

THE STAFF

Directors

DeMarcus Brown **

Anthony Reid *

Company Manager

Gene McCabe

Stage Manager

Arthur Dull

Hostess

Edith Moore

THE CAST

Mrs. Webb

Theresa Probert

Rev. Jarrow

Tom Rogers

Emma

Marilyn Kamelgarn

Sally

Jean Douglas

Joann

Conni Mac Lean

Bagshot

Ted Smalley

Adrian

Michael Hallinan

THE CREW

Stage Manager

Marshall Breeden

Electrician

Arthur Dull

Properties

Judy Allen

Sound

Evelyne Delore

Wardrobe

Gene Mc Cabe

Wardrobe Assistants

Alice Fulmer

Marilyn Kamelgarn

Librarian

Theresa Probert

THE SCENES

The living room of Upper
Werton Rectory.

ACT I

What might have happened
if Jo had said "No."

Scene 1

Wednesday morning.

Scene 2

The next afternoon.

EPILOGUE

What really happened.

FIRST CATCH YOUR HARE

June G. Thomas

THE STAFF

Directors

DeMarcus Brown **
Anthony Reid *

Company Manager

Gene McCabe

Stage Manager

Arthur Dull

Hostess

Edith Moore

THE CAST

Louise Kingston
 Virginia Graham
 Brian Maitland
 David Manley
 Dinah Kingston
 Susan Brown
 David Foster
 Gene McCabe
 Angela Lawrence
 Nancy Chapel
 George Lawrence
 Fred Hutchinson

THE CREW

Stage Manager
 Lawrence Berscheid
 Electrician
 Arthur Dull
 Properties
 Joan Sinton
 Sound
 Alice Fulmer
 Wardrobe
 Gene McCabe
 Wardrobe Assitants
 Alice Fulmer
 Marilyn Kamelgarn
 Librarian
 Judy Allen

THE SCENES

The living room of the
Kingston cottage

ACT I

Late afternoon.

ACT II

One hour later.

ACT III

The next morning.

BIOGRAPHY

S. N. Behrman

THE STAFF

Directors

DeMarcus Brown *

Anthony Reid **

Company Manager

Gene McCabe

Stage Manager

Arthur Dull

Hostess

Edith Moore

THE CAST

Richard Kurt

Tom Rogers

Minnie

Judy Allen

Melchior Feydak

Lawrence Berscheid

Marion Froude

Alice Fulmer

Leander Nolan

David Manley

Warwick Wilson

Marshall Breeden

Orrin Kinnicott

Ted Smalley

Slade Kinnicott

Evelyne Delore

THE CREW

Stage Manager

Fred Hutchinson

Electrician

Marilyn Kamelgarn

Properties

Jean Douglas

Susan Brown

Sound

Jean Douglas

Wardrobe

Gene McCabe

Wardrobe Assistants

Connie Mac Lean

THE CREW (continued)

Wardrobe Assistants (continued)

Theresa Probert

Joan Sinton

Librarian

Virginia Graham

THE SCENES

Marion Froude's Studio.

ACT I

About 5 o'clock of a
November afternoon.

ACT II

Afternoon, three weeks
later.

ACT III

Two weeks later.

EAST LYNNE

Ned Albert

THE STAFF

Directors

DeMarcus Brown *

Anthony Reid **

Company Manager

Gene McCabe

Stage Manager

Arthur Dull

Hostess

Edith Moore

THE CAST

Lady Isabel Vane

Marilyn Kamelgarn

Archibald Carlisle

Gene McCabe

Sir Francis Levison

Ted Smalley

Cornelia Carlisle

Evelyne Delore

John Dill

Lawrence Berscheid

Raymond Vane

Marshall Breeden

Emma Mount Severn

Conni Mac Lean

Joyce

Virginia Graham

Wilson

Joan Sinton

Barbara Hare

Alice Fulmer

Richard Hare

Fred Hutchinson

Little Willie

Carla Surendorf

Mrs. Otway Bethel

Theresa Probert

THE CREW

Stage Manager

David Manley

Electrician

William Miller

THE CREW (continued)

Properties

Nancy Chapel

Sound

Joan Sinton

Wardrobe

Judy Allen

Librarian

Susan Brown

THE SCENES

ACT I

Scene 1

The living room at
East Lynne.

Scene 2

The same, a year later.

ACT II

The same, a year and a half
later.

ACT III

Scene 1

The park at Bouxieres
Aux Dames, a year later.

Scene 2

The living room at East
Lynne, six years later.

CHAPTER XVI

FOURTH SUMMER SEASON 1953

Fallon House Theatre

(Matinees-2:30 P.M.)

Out of the Frying Pan

July 3, 4, 10, 12,
16, 23 August 2, 4

Fresh Fields

July 5 (Mat-Eve) 9,
11, 12, (Mat) 17, 19,
30 August 5

Dangerous Corner

July 18, 24, 26, 31,
August 6

The Liars

July 25, 26 (Mat), 29
(Mat) August 1, 2,
(Mat) 8

Kiss 'n Tell

August 7, 9 (Mat-Eve)

OUT OF THE FRYING PAN

Frances Swan

THE STAFF

Executive Director
DeMarcus Brown
Assistant Director
Gene McCabe * **
Technician
Gilbert Gossett
Press and Publicity
Marcia Lou Brown
Public Relations
Arthur Farey
Company Manager
William Sibley

THE CAST

George Bodell
Breyer Calvert
Norman Reese
Marshall Breeden
Mrs. Garnet
Mary Lou Wittmeyer
Tony Dennison
Phillip Steele
Muriel Foster
Jean Douglas
Kate Ault
Susan Brobst
Marge Benson
Marcia Lou Brown
Dottie Coburn
Betty Van Hooser
Mr. Coburn
William Sibley
Mr. Kenny
Ray Fry
Mac
Marty Young
Joe
Kevin McCray

THE CREW

Stage Manager
Marty Young
Property Manager
Breyer Calvert
Assistant
Jean Douglas
Electricians
William Sibley
Phillip Steele
Wardrobe
Betty Van Hooser
Assistant
Susan Brobst
Sound
Ray Fry

THE SCENES

The entire action of the play
takes place in the living room
of a brownstone front apart-
ment in New York City.

ACT I

Scene 1
Late Friday afternoon.
Scene 2
Saturday morning.

ACT II

Saturday evening.

ACT III

Sunday morning.

FRESH FIELDS

Ivor Novello

THE STAFF

Executive Director
DeMarcus Brown * **
Assistant Director
Gene McCabe
Technician
Gilbert Gossett
Press and Publicity
Marcia Lou Brown
Public Relations
Arthur Farey
Company Manager
William Sibley

THE CAST

Lady Mary
Nadine Adams
Lady Lillian
Rosslyn Sloss
Mrs. Pidgeon
Virginia Graham
Tom Larcomb
Ted Smalley
Una Pidgeon
Marian C. Sibley
Tim Crabbe
Lawrence Berscheid
Miss Swaine
Francis Pini
Ludlow
Kevin McCray
Lady Strome
Ray Salisbury

THE CREW

Stage Manager
Gilbert Gossett
Property Manager
Marian C. Sibley
Assistant
Catherine Young

THE CREW (continued)

Electricians
Ray Fry
Ray Salisbury
Wardrobe
Francis Pini
Assistants
Nadine Adams
Rosslyn Sloss
Sound
Virginia Graham

THE SCENES

A drawing room in the home of
Lady Mary Crabbe in London.

ACT I

April

ACT II

Scene 1
Early in May.
Scene 2
Three weeks later.

ACT III

Late in June.

DANGEROUS CORNER

J. B. Priestley

THE STAFF

Executive Director
 DeMarcus Brown **
 Assistant Director
 Gene McCabe
 Guest Director
 Elroy Fulmer *
 Technician
 Gilbert Gossett
 Hostess
 Edith Porter Moore
 Press and Publicity
 Marcia Lou Brown
 Public Relations
 Arthur Farey
 Company Manager
 William Sibley

THE CREW (continued)

Sound Effects
 Breyer Calvert
 Electrician
 Ted Smalley

THE SCENES

ACT I

Living room of the
 Chatfield country home,
 after dinner.

ACT II

Same as Act I.

THE CAST

Maud Mockridge
 Virginia Graham
 Olwen Peel
 Marcia Lou Brown
 Freda Chatfield
 Marian C. Sibley
 Betty Whitehouse
 Betty Van Hooser
 Charles Stanton
 Ray Fry
 Gordon Whitehouse
 Gene McCabe
 Robert Chatfield
 William Sibley

THE CREW

Stage Manager
 Kevin McCray
 Properties
 Marshall Breeden
 Wardrobe
 Frances Pini
 Nadine Adams

THE LIARS

Henry Arthur Jones

THE STAFF

Executive Director
DeMarcus Brown *
Assistant Director
Gene McCabe **
Guest Director
Elroy Fulmer
Technician
Gilbert Gossett
Hostess
Edith Porter Moore
Press and Publicity
Marcia Lou Brown
Public Relations
Arthur Farey
Company Manager
William Sibley

THE CAST

Col. Sir Christopher Deering
Lawrence Berscheid
Edward Falkner
Marty Young
Gilbert Nepean
Kevin McCray
Freddie Tatton
Marshall Breeden
Archibald Coke
Ted Smalley
Waiter at "Star and Garter"
Breyer Calvert
Gadsby
Catherine Young
Mrs. Crespin
Nadine Adams
Beatrice Ebernoe
Ray Salisbury
Dolly Coke
Jean Douglas
Ferris
Mary Lou Wittmeyer
Lady Rosamund Tatton
Sue Brobst
Lady Jessica Nepean
Francis Pini

THE CAST (continued)

George Nepean
Phillip Steele

THE CREW

Stage Manager
William Sibley
Electrician
Phillip Steele
Sound Effects
Rosslyn Sloss
Wardrobe
Marian C. Sibley
Jean Douglas
Catherine Young
Ray Salisbury
Properties
Mary Lou Wittmeyer

THE SCENES

ACT I

Freddie Tatton's house,
after dinner.

ACT II

"The Star and Garter,"
the following Monday
evening.

ACT III

Lady Rosamund's drawing
room, Tuesday morning.

ACT IV

Sir Christopher Deering's
rooms, Tuesday evening.

KISS AND TELL

THE STAFF

Executive Director
DeMarcus Brown * **
Assistant Director
Gene McCabe
Technician
Gilbert Gossett
Press and Publicity
Marcia Lou Brown
Public Relations
Arthur Farey
Company Manager
William Sibley

THE CAST

Louise
Rosslyn Sloss
Mr. Willard
Kevin McCray
Corliss Archer
Marcia Lou Brown
Raymond Pringle
Breyer Calvert
Mildred Pringle
Marion C. Sibley
Dexter Franklin
Marshall Breeden
Janet Archer
Nadine Adams
Harry Archer
Ray Fry
Private Earhart
Phillip Steele
Lt. Lenny Archer
Gene McCabe
Mary Franklin
Virginia Graham
Bill Franklin
William Sibley
Dorothy Pringle
Frances Pini
Uncle George
Marty Young
Robert Pringle
Ted Smalley
Leco
Herself

THE CREW

Stage Manager
Ted Smalley
Props
Betty Van Hooser
Jean Douglas
Electrician
Marty Young
Sound
Kevin McCray

THE SCENES

The entire action of the play takes place on the back porch of the Archer's home. The time is the present.

ACT I

Scene 1
About five in the afternoon on a summer's day.
Scene 2
An hour and a half later.

ACT II

Scene 1
Late afternoon of the next day.
Scene 2
Saturday morning two months later.

ACT III

Several hours later.

CHAPTER XVII

FIFTH SUMMER SEASON 1954

Fallon House Theatre

The Brighton Affair

June 26, 27,

July 1, 2, 7, 25,

August 3

Gigi

July 3, 4, 8, 11, 15,

21, 31, August 4

Born Yesterday

July 9, 10, 14, 16,

22, 27, August 5

Madame Ada

July 17, 18, 23, 29,

August 6

M'Liss

July 24, 28, 30,

August 1, 7

THE BRIGHTON AFFAIR

Roland Pertwee

THE STAFF

Executive Director
DeMarcus Brown
Assistant Director
Gene McCabe * **
Technician
Gilbert Gosset
Press and Publicity
Marcia Lou Brown
Hostess
Lucy Brown
Public Relations
Arthur Farey
James Morrison
Kevin McCray
Company Manager
Doyne Mraz
Company Pianist
Victoria Sanguinetti
Box Office
Tom Rogers

THE CAST

Eva Strachan
Dolores McDougal
Mrs. Strachan
Patricia Howes
Albert Strachan
Benny Holland
Edward Strachan
Keith Roper
Jessie Strachan
Iris Carter
Emily Strachan
Dorothy Pease
Doctor O'Shea
Joseph Garrisi
Ernest O'Shea
Jerry Valenta
Pearl Bond
Joan Keagy

THE CREW

Stage Manager
Doyne Mraz
Properties
Rosemary Becklian
Fred Kellogg
Electrician
Phillip Steele
Wardrobe
Atha Haywood
Lyla Larson
Jeanne Douglas
Librarian
Rosemary Becklian

THE SCENES

Sitting room in the Strachans'
Brighton House. Circa 1880.

ACT I

An April evening.

ACT II

Scene 1
Breakfast time. Two
days later.
Scene 2
The same evening.

ACT III

Late afternoon the
following day.

GIGI

Dramatized by Anita Loos
(from the novel by Colette)

THE STAFF

Executive Director
DeMarcus Brown * **
Assistant Director
Gene McCabe
Technician
Gilbert Gosset
Press and Publicity
Marcia Lou Brown
Hostess
Lucy Brown
Public Relations
Arthur Farey
James Morrison
Kevin McCray
Company Manager
Doyne Mraz
Company Pianist
Victoria Sanguinetti
Box Office
Tom Rogers

THE CAST

Gigi
Marcia Lou Brown
Mme. Alvarez
Helen Bierrman
Andree
Lyla Larson
Gaston Lachaille
Gene McCabe
Victor
Fred Kellogg
Alicia de St. Ephlam
Betty Van Hooser
Sidonie
Virginia Knox

THE CREW

Stage Manager
Tom Rogers

THE CREW (continued)

Properties
Chloe Wilson
Dolores McDougal
Joseph Garrisi
Benny Holland
Electricians
George Felker
Kevin McCray
Wardrobe
Iris Carter
Patricia Howes
Dorothy Pease
Librarian
Virginia Knox
Jewelry
Chloe Wilson

THE SCENES

Paris, 1900.

ACT I

Scene 1
The apartment of Mme.
Alvarez.
Scene 2
The boudoir of Alicia de
St. Ephlam.

ACT II

Scene 1
Mme. Alvarez's apart-
ment.
Scene 2
The same.

ACT III

Scene 1
Alicia's boudoir.
Scene 2
Mme. Alvarez's apartment.

BORN YESTERDAY

Garson Kanin

THE STAFF

Executive Director
DeMarcus Brown * **
Assistant Director
Gene McCabe
Technician
Gilbert Gosset
Press and Publicity
Marcia Lou Brown
Hostess
Lucy Brown
Public Relations
Arthur Farey
James Morrison
Kevin McCray
Company Manager
Doyne Mraz
Company Pianist
Victoria Sanguinetti
Box Office
Tom Rogers

THE CAST

Billie Dawn
Betty Van Hooser
Harry Brock
Keith Roper
Paul Verrall
Tom Rogers
Ed Devery
George Felker
Senator Norval Hedges
Doyne Mraz
Mrs. Hedges
Atha Haywood
Eddie Brock
Phillip Steele
The Assistant Manager
Jerry Valenta
Helen
Jeanne Douglas
A Bellhop
Fred Kellogg
A Barber
Joseph Garrisi

THE CAST (continued)

A Manicurist
Joan Keagy
A Waiter
Benny Holland

THE CREW

Stage Manager
Helen Biermann
Properties
Dorothy Pease
Iris Carter
Electricians
Lyla Larson
Benny Holland
Wardrobe
Rosemary Becklian
Virginia Knox
Chloe Wilson
Librarian
Dolores McDougal

THE SCENES

Washington, D.C. The
present.

ACT I

September.

ACT II

About two months later.

ACT III

Late that night.

MADAME ADA

THE STAFF

Executive Director
 DeMarcus Brown * **
 Assistant Director
 Gene McCabe
 Technician
 Gilbert Gosset
 Press and Publicity
 Marcia Lou Brown
 Hostess
 Lucy Brown
 Public Relations
 Arthur Farey
 James Morrison
 Kevin McCray
 Company Manager
 Doyne Mraz
 Company Pianist
 Victoria Sanguinetti
 Box Office
 Tom Rogers

THE CAST

Linda Rogers
 Jeanne Douglas
 Mr. Minton
 Fred Kellogg
 Essie Westbrooke
 Patricia Howes
 Grover Watson
 Jerry Valenta
 Ada Westbrooke
 Lyla Larson
 Octavia Bentley
 Virginia Knox
 Eula Clevenger
 Iris Carter
 Otho Clevenger
 Doyne Mraz

THE CREW

Stage Manager
 Phil Steele
 Properties
 Atha Haywood
 Betty Van Hooser

THE CREW (continued)

Electricians
 Keith Roper
 Jerry Valenta
 Wardrobe
 Helen Bierrman
 Joan Keagy
 Librarian
 Rosemary Becklian

THE SCENES

A small Midwestern town.
 Spring.

ACT I

Scene 1
 A spring afternoon.
 Scene 2
 That evening.

ACT II

The following evening
 (the curtain will be
 dropped to indicate the
 passing of one hour).

ACT III

The next morning.

M'LISS

(Adapted from a story by Bret Harte)

THE STAFF

Executive Director
DeMarcus Brown *

Assistant Director
Gene McCabe **

Technician
Gilbert Gosset

Press and Publicity
Marcia Lou Brown

Hostess
Lucy Brown

Public Relations
Arthur Farey
Kevin McCray

Company Manager
Doyne Mraz

Company Pianist
Victoria Sanguinetti

Box Office
Tom Rogers

THE CAST

George Smith
Joseph Garrisi

M'LISS
Dorothy Pease

John Grey
Tom Rogers

Yuba Bill
Phillip Steele

Mrs. Lena Morpher
Helen Biermann

Clytie Morpher
Iris Carter

Bess Starlight
Joan Keagy

Clara Hunting
Atha Haywood

Carter Langdon
George Felker

Judge McSnaggley
Keith Roper

THE CREW

Stage Manager
Jerry Valenta

Properties
Chloe Wilson
Virginia Knox

Electrician
Fred Kellogg

Wardrobe
Betty Van Hooser
Lyla Larson

Librarian
Rosemary Becklian

THE SCENES

The entire action of the play takes place in the lobby of the "Roarin' Dog" Hotel. Smith's Pocket, a mining village in the Sierras.

ACT I

A spring morning,
Wednesday.

ACT II

Friday evening.

ACT III

The next morning.

CHAPTER XVIII

SIXTH SUMMER SEASON 1955

Fallon House Theatre

Peg O' My Heart

June 25, 26

July 1, 7, 13, 19

August 2

Nothing but the Truth

July 2, 3, 8, 14,

20, 31, August 3

Blythe Spirit

July 9, 10, 15, 21,

30, August 4

Trail of the Lonesome Pine

July 16, 17, 22, 27,

29, August 5

Boy Meets Girl

July 23, 24, 26, 28

August 6, 7

PEG O' MY HEART

J. Hartley Manners

THE STAFF

Executive Director
DeMarcus Brown
Assistant Director
Gene McCabe * **
Technical Director
Gilbert Gosset
Hostess-Box Office
Lucy Brown
Public Relations
Breyer Calvert
Kevin McCray
Arthur Farey
Secretary
Ferne Gosset

THE CAST

Mrs. Chichester
Barbara Baglini
Housekeeper
Virginia Knox
Ethel
Joan Keagy
Alaric
Breyer Calvert
Christian Bren
Jack Todd
Peg
Carol Berscheid
Montgomery Hawkes
Denis Warren
Maid
Mary Elizabeth Collins
Jerry
Jerry Valenta

THE CREW

Stage Manager
Virginia Drew
Properties
Chloe Wilson
Denis Warren
Jim Campodonico

THE CREW (continued)

Electrician
Fred Greenberg
Wardrobe
Lois Holford
Karla Linden
Librarian
Mary Elizabeth Collins
Pianist
Jim Campodonico

THE SCENES

Regal Villa, Scarborough.
Summer.

ACT I

A summer afternoon.

ACT II

One month later. (The
curtain will be dropped
to indicate the passing
of a few hours.)

ACT III

The next morning.

NOTHING BUT THE TRUTH

James Montgomery

THE STAFF

Executive Director
 DeMarcus Brown * **
 Assistant Director
 Gene McCabe
 Technical Director
 Gilbert Gosset
 Hostess-Box Office
 Lucy Brown
 Public Relations
 Breyer Calvert
 Kevin McCray
 Arthur Farey
 Secretary
 Ferne Gosset

THE CAST

Robert Bennett
 Ken Kercheval
 E. M. Ralston
 Keith Roper
 Dick Donnelly
 Kevin McCray
 Clarence Van Dusen
 Robert DeVight
 Bishop Doran
 Fred Greenberg
 Gwendolyn Ralston
 Beverly Colvin
 Mrs. E. M. Ralston
 Betty Van Hooser
 Ethel Clark
 Barbara Ann Kinney
 Mabel Jackson
 Karla Linden
 Sable Jackson
 Lois Holford
 Martha
 Janet Ronchetto

THE CREW

Stage Manager
 Gerald Valenta
 Properties
 Barbara Baglini
 Virginia Knox
 Electricians
 Joan Keagy
 Breyer Calvert
 Wardrobe
 Carol Berscheid
 Virginia Drew
 Librarian
 Janet Ronchetto
 Pianist
 Jim Campodonico

THE SCENES

ACT I

Interior of a broker's
 office in one of the
 principal uptown hotels.

ACT II

Parlor in summer home
 of E. M. Ralston, Long
 Island.

ACT III

Same as Act II.

BLYTHE SPIRIT

Noel Coward

THE STAFF

Executive Director
 DeMarcus Brown * **
 Assistant Director
 Gene McCabe
 Technical Director
 Gilbert Gosset
 Hostess-Box Office
 Lucy Brown
 Public Relations
 Breyer Calvert
 Kevin McCray
 Arthur Farey
 Secretary
 Ferne Gosset

THE CAST

Edith
 Virginia Knox
 Ruth
 Joan Keagy
 Charles
 Gene McCabe
 Dr. Bradman
 Jerry Valenta
 Mrs. Bradman
 Mary E. Collins
 Madame Arcati
 Barbara Baglini
 Elvira
 Lois Holford

THE CREW

Stage Manager
 Keith Roper
 Lights
 Bob Deveit
 Denis Warren
 Sound
 Breyer Calvert
 Wardrobe
 Iris Carter
 Karla Linden

THE CREW (continued)

Props
 Chloe Wilson
 Virginia Drew
 Beverly Colvin
 Special Effects
 Ken Kercheval
 Librarian
 Carol Berscheid

THE SCENES

ACT I

Scene 1
 Before dinner on a summer evening.
 Scene 2
 After dinner.

ACT II

Scene 1
 The next morning.
 Scene 2
 Late the following afternoon.
 Scene 3
 Early evening. A few days later.

ACT III

Scene 1
 After dinner. A few days later.
 Scene 2
 Several hours later.

TRAIL OF THE LONESOME PINE

Alice Chadwicke

THE STAFF

Executive Director
DeMarcus Brown * **
Assistant Director
Gene McCabe
Technical Director
Gilbert Gosset
Hostess-Box Office
Lucy Brown
Public Relations
Breyer Calvert
Kevin McCray
Arthur Farey
Secretary
Ferne Gosset

THE CAST

June Tolliver
Iris Carter
Sal Tolliver
Barbara Kinney
Bub Tolliver
Jim Campodonico
Judd Tolliver
Keith Roper
Hannah Tolliver
Karla Linden
Dave Tolliver
Denis Warren
Loretta Tolliver
Carol Berscheid
Uncle Billy Beams
Fred Greenberg
Ole Hon
Mary Elizabeth Collins
Ellie May
Karla Surendorf
Red Fox
Ken Kercheval
Jack Hale
Bob DeVight
Anne Saunders
Beverly Colvin
Maw Falin
Janet Ronchetto

THE CREW

Stage Manager and Assistant to
the Director
Betty Van Hooser
Electrician
Virginia Drew
Props
Neva Foster Dann
Janet Ronchetto
Breyer Calvert
Wardrobe
Joan Keagy
Lois Holford
Librarians
Virginia Knox
Barbara Baglini

THE SCENES

ACT I

Scene 1
Noon of a day in April.
Scene 2
Four months later. An
afternoon in August.

ACT II

Two months later. Noon
of a day in June.

ACT III

Scene 1
The following September;
early afternoon.
Scene 2
Late afternoon of the
same day.

BOY MEETS GIRL

Bella and Samuel Spewack

THE STAFF

Executive Director
DeMarcus Brown
Assistant Director
Gene McCabe * **
Technical Director
Gilbert Gosset
Hostess-Box Office
Lucy Brown
Public Relations
Breyer Calvert
Kevin McCray
Arthur Farey
Secretary
Ferne Gosset

THE CAST

Robert Law
Ken Kercheval
Larry Toms
Robert DeVight
J. Carlyle Benson
Jerry Valenta
Rosetti
Fred Greenberg
Mr. Friday (C.F.)
Keith Roper
Peggy
Virginia Knox
Miss Crews
Janet Ronchetto
Rodney Bevan
Breyer Calvert
Green
Kevin McCray
Slade
Jim Campodonico
Susie
Betty Van Hooser
A Nurse
Barbara Kinney
Doctor
Neva Foster Dann
Young Man
Denis Warren

THE CAST (continued)

Studio Officer
George Spelvin
Cutter
Biff Collins
Major Thompson
Denis Warren

THE CREW

Stage Manager
Barbara Baglini
Lights
Virginia Drew
Carol Berscheid
Sound
Joan Keagy
Wardrobe
Iris Carter
Biff Collins
Props
Chloe Wilson
Lois Holford
Karla Linden
Librarians
Barbara Kinney
Denis Warren
Pianist
Jim Campodonico

THE SCENES

ACT I

Mr. Friday's office,
the Royal Studios in
Hollywood.

ACT II

Scene 1

A neighborhood theatre.
Seven months later.

Scene 2

Mr. Friday's office.

BOY MEETS GIRL (continued)

THE SCENES (continued)

ACT II

Scene 3
The same. Several hours
later.

ACT III

Scene 1
A hospital corridor.
Three weeks later.

Scene 2
In your home.

Scene 3
Mr. Friday's office.

CHAPTER XIX

SEVENTH SUMMER SEASON 1956

Fallon House Theatre

The Damask Cheek	June 30 July 1, 6, 12, 18, 24, August 7
George and Margaret	July 7, 8, 13, 19, 25, August 5, 8
The Tender Trap	July 14, 15, 20, 26, August 4, 9
The Fatal Weakness	July 21, 22, 27, August 1, 3, 10
Charley's Aunt	July 28, 29, 31 August 2, 11, 12

THE DAMASK CHEEK

John Van Druten and Lloyd Morris

THE STAFF

Executive Director
DeMarcus Brown
Assistant Director
William Graves *
Technical Director
William Strom **
Hostess-Box Office
Lucy Brown
Public Relations
Arthur Farey
Wardrobe Mistress
Marcia Lou Brown

THE CAST

Rhoda
Frances Reid
Miss Pinner
Tricia Beattie
Mrs. Randall
Julie DeVecchio
Nora
Joan Siepman
Daphne Randall
Peggy Lang
Jimmy Randall
Arlen Digitale
Calla Longstreth
Stephanie Chase
Michael Randall
Gary Carver
Neil Harding
Bob DeVight

THE CREW

Stage Manager
Gale Jordan
Sound
Paul Cassetto
Props
Margaret Geis
Ted Eliopoulos
Librarian
Joan Siepman

THE CREW (continued)

Electrician
Elaine Thornburg
Wardrobe
Elaine Buttrud

THE SCENES

ACT I

Afternoon.

ACT II

Scene 1
Early that evening.
Scene 2
Later that evening.

ACT III

Scene 1
The next morning.
Scene 2
The same afternoon.

GEORGE AND MARGARET

Gerald Savory

THE STAFF

Executive Director
DeMarcus Brown *
Assistant Director
William Graves
Technical Director
William Strom **
Hostess-Box Office
Lucy Brown
Public Relations
Arthur Farey
Wardrobe Mistress
Marcia Lou Brown

THE CAST

Gladys
Betty Van Hooser
Malcolm
Jim Achterberg
Alice
Margot Tillitson
Dudley
Eliopoulos
Frankie
Elaine Thornburg
Claude
Gale Jordan
Roger
Paul Cassetto
Beer
Elaine Buttrud

THE CREW

Stage Manager
William Furman
Properties
Stephanie Chase
Peggy Lang
Librarian and Sound
Elaine Buttrud
Electrician
Arlen Digitale

THE CREW (continued)

Wardrobe
Tricia Beattie
Frances Reid

THE SCENES

The action takes place on the terrace of the Garth-Vander's House at Hempstead.

ACT I

Breakfast time.

ACT II

Two weeks later.

ACT III

The following morning.

THE TENDER TRAP

Max Shulman and Robert Paul Smith

THE STAFF

Executive Director
DeMarcus Brown
Assistant Director
William Graves *
Technical Director
William Strom **
Hostess-Box Office
Lucy Brown
Assistant
Betty Van Hooser
Public Relations
Arthur Farey
Wardrobe Mistress
Marcia Lou Brown

THE CAST

Charlie Reader
Jerry Valenta
Poppy Matson
Elaine Thornburg
Joe McCall
Ted Eliopoulos
Jessica Collins
Stephanie Chase
Sylvia Crews
Margot Tillitson
Julie Gillis
Tricia Beattie
Earl Lindquist
Jim Achterberg
Sol Schwartz
Paul Cassetto

THE CREW

Stage Manager
Arlen Digitale
Properties
Bob DeVight
Elaine Buttrud
Librarian
Stephanie Chase
Electrician
Gale Jordan

THE CREW (continued)

Wardrobe
Joan Siepman
Company Pianist
Gary Carver

THE SCENES

TIME: The present.

ACT I

Scene 1
6:00 P.M. Saturday.
Scene 2
The following day,
1:30 P.M.

ACT II

6:00 P.M. Saturday,
three weeks later.

ACT III

The next morning.

THE FATAL WEAKNESS

George Kelly

THE STAFF

Executive Director
DeMarcus Brown *

Assistant Director
William Glaves

Technical Director
William Strom **

Hostess-Box Office
Lucy Brown

Assistant
Betty Van Hooser

Public Relations
Arthur Farey

Wardrobe Mistress
Marcia Lou Brown

THE CAST

Mrs. Paul Espenshade
Betty Van Hooser

Anna
Joan Slepman

Mrs. Mabel Wente
Frances Reid

Penny
Julie DeVecchio

Mr. Paul Espenshade
Bob DeVight

Vernon Hassett
Arlen Digitale

THE CREW

Stage Manager
Jim Achterberg

Properties
Margot Tillitson
Elaine Thornburg

Librarian
Joan Slepman

Electrician
Paul Cassetto

Wardrobe
Peggy Lang

Company Pianist
Gary Carver

THE SCENES

The entire action of the play takes place in the apartment of Mr. and Mrs. Espenshade.

ACT I

A Saturday afternoon in June, about one o'clock.

ACT II

Scene 1

The same day, about six thirty.

Scene 2

Two hours later.

ACT III

Scene 1

A Sunday evening in early August.

Scene 2

A Saturday afternoon, some months later.

CHARLEY'S AUNT

Brandon Thomas

THE STAFF

Executive Director
DeMarcus Brown **
Assistant Director
William Graves *
Technical Director
William Strom
Hostess-Box Office
Lucy Brown
Assistant
Betty Van Hooser
Public Relations
Arthur Farey
Wardrobe Mistress
Marcia Lou Brown

THE CAST

Stephen Spettigue
Gale Jordan
Colonel Sir Francis Chesney,
Bart
Robert DeVight
Jack Chesney
Ted Eliopoulos
Charley Wykeham
James Achterberg
Lord Fancourt Babberley
Gerald Valenta
Brassett
Arlen Digitale
Donna Lucia D'Alvadorez
Betty Van Hooser
Amy Spettigue
Tricia Beattie
Kitty Verdun
Peggy Lang
Ela Delahay
Joan Siepman

THE CREW

Stage Manager
Elaine Buttrud

THE CREW (continued)

Properties
Julie DeVecchio
Librarian
Frances Reid
Electrician
William Furman
Wardrobe
Margot Tillitson
Elaine Thornburg
Company Pianist
Gary Carver

THE SCENES

Commemoration Week, Oxford
University.

ACT I

Jack Chesney's rooms
in college. (Morning).
"When pious frauds---
are dispensations."
--Hudibras.

ACT II

Garden outside Jack
Chesney's rooms.
(Afternoon).
"While there's tea
there's hope."
--Pinero.

ACT III

Drawing room at
Spettigue's house.
(Evening).
"Dinner lubricates
business."
--Boswell.

CHAPTER XX

EIGHTH SUMMER SEASON 1957

Fallon House Theatre

The Seven Year Itch

June 29, 30,
July 4, 5, 11, 17,
23, 30, August 7

The Mousetrap

July 6, 7, 12, 18,
24, 31, August 4, 6

Amphitryon 38

July 13, 14, 19, 25
August 1, 8

Goodbye Again

July 20, 21, 26,
August 2, 9

The Importance of Being
Earnest

July 27, 28,
August 3, 10, 11

THE SEVEN YEAR ITCH

George Axelrod

THE STAFF

Executive Director
DeMarcus Brown
Associate Director
William Graves *
Assistant Director
Max Gobel
Technical Director
Curtis Ennen **
Hostess-Box Office
Lucy Brown
Assistant to Mrs. Brown
Elaine Buttrud

THE CAST

Richard Sherman
Jim Achterberg
Helen Sherman
Tricia Beattie
Ricky
Allan Martinelli
Miss Morris
Katy Hollis
Elaine
Lynne Waterman
Marie Whatever-Her-Name-Was
Elaine Garbolino
The Girl
Margot Tillitson
Dr. Brubaker
Jon Johnson
Tom MacKenzie
Ted Eliopoulos
The Voice of Richard's
Conscience
Arlen Digitale
The Voice of the Girl's
Conscience
Marylou Moore
Pat
Marylou Moore

THE CREW

Stage Manager
Arlen Digitale
Electrician
Buzz Williams
Set Dresser
Marylou Moore
Properties
Eleanor Stoltz
Richard Cline
Sound
Nyla Marchese
Wardrobe
Lynne Waterman
Elaine Garbolino
Company Pianist
Gary Carver

THE SCENES

The action of the play takes place in the apartment of the Richard Shermans, in the Gramercy Park section of New York City. The time is the present.

ACT I

Scene 1
About eight o'clock on a summer evening.
Scene 2
Immediately following.

ACT II

Scene 1
Evening, the next day.
Scene 2
Two hours later.

ACT III

The following morning.

THE MOUSETRAP
Agatha Christie

THE STAFF

Executive Director
DeMarcus Brown
Associate Director
William Graves
Assistant Director
Max Gobel *
Technical Director
Curtis Ennen **
Hostess-Box Office
Lucy Brown
Assistant to Mrs. Brown
Elaine Buttrud
Company Photographer
Bob Hooe

THE CAST

Mollie Ralston
Elise Beardsley
Giles Ralston
Tim Tackett
Christopher Wren
Arlen Digitale
Mrs. Boyle
Julie DeVecchio
Major Metcalf
Richard Cline
Miss Casewell
Nyla Marchese
Mr. Paravicini
Ron Hogue
Detective Sergeant Trotter
Larry Boyd
Radio Announcer
Jon Johnson
Other Voice
Jim Achterberg

THE CREW

Stage Manager
Jim Achterberg
Electrician
Tricia Beattie

THE CREW (continued)

Properties
Margot Tillitson
Katy Hollis
Sound
Jon Johnson
Wardrobe
Elaine Garbolino
Company Pianist
Gary Carver

THE SCENES

ACT I

Scene 1

The Great Hall at
Monkswell Manor. Late
afternoon.

Scene 2

The same. The following
day after lunch.

ACT II

The same. Ten minutes
later.

TIME: The present.

AMPHITRYON 38

Jean Giraudoux

Adapted by S. N. Behrman

THE STAFF

Executive Director
DeMarcus Brown
Associate Director
William Graves *
Assistant Director
Max Gobel
Technical Director
Curtis Ennen **
Hostess-Box Office
Lucy Brown
Assistant to Mrs. Brown
Elaine Buttrud
Company Photographer
Bob Hooe

THE CAST

Jupiter
Ted Eliopoulos
Mercury
Ron Hogue
Sosie, Servant to Amphitryon
Larry Boyd
Trumpeter
Nyla Marchese
Warrior
Richard Cline
Alkmena
Neva Aki
Amphitryon
Buzz Williams
Nevetza
Eleanor Stoltz
Kleantha
Margot Tillitson
Echo
Margot Tillitson
Leda
Marylou Moore

THE CREW

Stage Manager
Richard Cline
Electrician
Arlen Digitale
Properties
Julie DeVecchio
Elise Beardsley
Sound
Lynne Waterman
Wardrobe
Margot Tillitson
Company Pianist
Gary Carver

THE SCENES

The action takes place in
and about Amphitryon's palace.

PROLOGUE

A cloud.

ACT I

The facade and terrace
of Amphitryon's palace
in Thebes.

ACT II

Scene 1
Outside Alkmena's bedroom.
Scene 2
A room in the palace.

ACT III

The palace roof.

GOODBYE AGAIN

Allan Scott and George Haight

THE STAFF

Executive Director
DeMarcus Brown
Associate Director
William Graves
Assistant Director
Max Gobel *
Technical Director
Curtis Ennen **
Hostess-Box Office
Lucy Brown
Assistant to Mrs. Brown
Elaine Buttrud
Company Photographer
Bob Hooe

THE CAST

Anne Rogers
Tricia Beattie
Kenneth Bixby
Arlen Digitale
Waiter
Tim Tackett
Bellboy
Gary Carver
Maid
Eleanor Stoltz
Julia Wilson
Julie DeVecchio
Chauffeur
Larry Boyd
Elizabeth Clochessy
Lynne Waterman
Arthur Westlake
Richard Cline
Harvey Wilson
Buzz Williams
Mr. Clayton
Ted Eliopoulos
Theodore
Danny Ray

THE CREW

Stage Manager
Larry Boyd
Electrician
Marylou Moore
Properties
Elise Beardsley
Tim Tackett
Sound
Nyla Marchese
Wardrobe
Eleanor Stoltz
Company Pianist
Gary Carver

THE SCENES

The action of the play takes place in a bedroom in the Hotel Statler, Cleveland.

ACT I

Morning.

ACT II

Late that evening.

ACT III

The next morning.

THE IMPORTANCE OF BEING EARNEST

Oscar Wilde

THE STAFF

Executive Director
DeMarcus Brown
Associate Director
William Graves *
Assistant Director
Max Gobel
Technical Director
Curtis Ennen **
Hostess-Box Office
Lucy Brown
Assistant to Mrs. Brown
Elaine Buttrud
Company Photographer
Bob Hooe

THE CAST

Jahn Worthing
Jim Achterberg
Algernon Moncrieff
Larry Boyd
Rev. Canon Chasuble
Jon Johnson
Merriman
Ron Hogue
Lane
Tim Tackett
Lady Bracknell
Elaine Buttrud
Gwendoline Fairfax
Elaine Garbolino
Cecily Cardew
Katy Hollis
Miss Prism
Eleanor Stoltz

THE CREW

Stage Manager
Ted Eliopoulos
Electrician
Margot Tillitson
Properties
Neva Aki
Ron Hogue

THE CREW (continued)

Sound
Julie DeVecchio
Wardrobe
Tricia Beattie
Nyla Marchese
Wardrobe Assistant
Celestine Pecchenino
Company Pianist
Gary Carver

THE SCENES

ACT I

Algernon Moncrieff's
rooms in Half Moon
Street, W.

ACT II

The garden at the Manor
House, Woolton.

ACT III

Morning-room at the
Manor House, Woolton.

CHAPTER XXI

NINTH SUMMER SEASON 1958

Fallon House Theatre

My Three Angels	June 28, 29, July 3, 4, 10, 16, 22, 29, August 6
Miranda	July 5, 6, 11, 17, 23, 30, August 3, 5
Apple of His Eye	July 12, 13, 18, 24, 31, August 7
Adam's Evening	July 19, 20, 25 August 1, 8
For Love or Money	July 26, 27, August 2, 9, 10

MY THREE ANGELS

Sam and Bella Spewack

THE STAFF

Director
DeMarcus Brown *

Technical Director
Curtis Ennen **

Executive Director
DeMarcus Brown

Associate Director
Max Gobel

Assistant Director
Arlen Digitale

Box Office
Elaine Buttrud

Promotion
Mrs. Ruth Clarke

Advertising
Marion Jacobs Agency

THE CAST

Felix Ducotel
Ron Hogue

Emilie Ducotel
Marie Siroy

Marie Louise Ducotel
Coralie Persse

Mme. Parole
Frankie Dewey

Joseph
Arlen Digitale

Jules
Page Harrington

Alfred
Pat Dunavan

Henri Trochard
Rich Cline

Paul
Ted Cheadle

Lieutenant
Rod Elin

THE CREW

Stage Manager
Wayne Elble

Electrician
Suzanne Salbach

Properties
Eleanor Stoltz
Cherrie Curtis

Sound
Pat Cornell

Wardrobe
Ginger Ivers

THE SCENES

The action of the play takes place in the family Ducotel's living room back of a general store in Cayenne, French Guiana, December, 1910.

ACT I

Christmas Eve.

ACT II

Later that night.

ACT III

Christmas morning.

MIRANDA

Peter Blackmore

THE STAFF

Director
 Max Gobel *
 Technical Director
 Curtis Ennen **
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Assistant Director
 Arlen Digitale
 Box Office
 Elaine Buttrud
 Promotion
 Mrs. Ruth Clarke
 Advertising
 Marion Jacobs Agency

THE CAST

Betty
 Cherrie Curtis
 Isobel
 Pat Cornell
 Lady Marten
 Suzanne Salbach
 Sir Paul Marten
 Wayne Elble
 Charles
 Rod Elin
 Miranda
 Ginger Ivers
 Nurse Cary
 Eleanor Stoltz
 Nigel
 Ted Cheadle

THE CREW

Stage Manager
 Rich Cline
 Electrician
 Arlen Digitale

THE CREW (continued)

Properties
 Pat Dunavan
 Betty Fox
 Sound
 Page Harrington
 Wardrobe
 Frankie Dewey

THE SCENES

The entire action of the play takes place in the sitting-room of Sir Paul Marten's flat in Chelsea.

ACT I

An afternoon in September.

ACT II

Scene 1
 Later that evening.
 Scene 2
 Evening, three weeks later.

ACT III

Later that night.

APPLE OF HIS EYE

Kenyon Nicholson and Charles Robinson

THE STAFF

Director
 DeMarcus Brown *
 Technical Director
 Curtis Ennen **
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Assistant Director
 Arlen Digitale
 Box Office
 Elaine Buttrud
 Promotion
 Mrs. Ruth Clarke
 Advertising
 Marion Jacobs Agency

THE CAST

Stella Springer
 Eleanor Stoltz
 Foss Springer
 Page Harrington
 Lily Tobin
 Cherrie Curtis
 Tude Bowers
 Ron Hogue
 Sam Stover
 Rich Cline
 Nina Stover
 Pat Cornell
 Carol Ann Stover
 Bernadette Jackson
 Ott Tobin
 Pat Dunavan
 Nettie Bowers
 Frankie Dewey
 Glen Stover
 Rod Elin

THE CREW

Stage Manager
 Ted Cheadle
 Electrician
 Marie Siroy
 Properties
 Ginger Ivers
 Wayne Elble
 Sound
 Coralie Persse
 Wardrobe
 Suzanne Salbach

THE SCENES

The play takes place some years ago at Sam Stover's Maple Lawn Farm, Highland Township, Montgomery County, Indiana.

ACT I

Scene 1
 A late Saturday afternoon in October.
 Scene 2
 Afternoon. Several days later.

ACT II

Scene 1
 The following morning.
 Scene 2
 That night.

ADAM'S EVENING

Katherine Kavanaugh

THE STAFF

Director
 Arlen Digitale *
 Technical Director
 Curtis Ennen **
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Assistant Director
 Arlen Digitale
 Box Office
 Elaine Buttrud
 Promotion
 Mrs. Ruth Clarke
 Advertising
 Marion Jacobs Agency

THE CAST

Adam Adams
 Page Harrington
 Anna
 Coralie Persse
 Mrs. Bean
 Suzanne Salbach
 Sean
 Wayne Elble
 Casy
 Eleanor Stoltz
 Dr. Fragoni
 Rod Elin
 Rosita
 Ginger Evers
 Elmer Green
 Pat Dunavan
 Cokes
 Ron Hogue
 Mrs. Cokes
 Marie Siroy

THE CREW

Stage Manager
 Rich Cline
 Electrician
 Cherrie Curtis
 Properties and Sound
 Frankie Dewey
 Ted Cheadle
 Wardrobe
 Pat Cornell

THE SCENES

The play takes place in the living-room of the Adams home in San Francisco.

ACT I

A summer morning.

ACT II

An hour later.

ACT III

A few minutes later.

FOR LOVE OR MONEY

F. Hugh Herbert

THE STAFF

Director
 Max Gobel *
 Technical Director
 Curtis Ennen **
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Assistant Director
 Arlen Digitale
 Box Office
 Elaine Buttrud
 Promotion
 Mrs. Ruth Clarke
 Advertising
 Marion Jacobs Agency

THE CAST

Mrs. Tremaine
 Marie Siroy
 Mr. Tremaine
 Rich Cline
 Bill Tremaine
 Arlen Digitale
 Mrs. Early
 Frankie Dewey
 Wilbur
 Ron Hogue
 Nita Havemeyer
 Suzanne Salbach
 Preston Mitchell
 Page Harrington
 Janet Blake
 Marcia Lou Brown

THE CREW

Stage Manager
 Rod Elin
 Electrician
 Wayne Elble

THE CREW (continued)

Properties
 Coralie Persse
 Pat Cornell
 Sound
 Ginger Ivers
 Wardrobe
 Eleanor Stoltz
 Cherrie Curtis

THE SCENES

The entire action takes place
 in the living-room of Preston
 Mitchell's home at Port
 Washington, Long Island.

ACT I

Scene 1
 Late Monday afternoon.
 Scene 2
 Several hours later.

ACT II

Scene 1
 The following morning.
 Scene 2
 The following Sunday.

ACT III

Scene 1
 Later that evening.
 Scene 2
 The following night.

CHAPTER XXII

TENTH SUMMER SEASON 1959

Fallon House Theatre

A Gay 90's Revue	June 27, 28 July 2, 3, 9, 15, 21 August 1, 2, 4
Susan Slept Here	July 4, 5, 10, 16, 24, 29, August 5
I've Been Here Before	July 11, 12, 17, 22, 30, August 6
Wonderful Summer	July 18, 19, 23, 31 August 7
Oliver, Oliver	July 25, 26, 28 August 8, 9

A GAY 90'S REVUE

THE STAFF

Director
DeMarcus Brown *

Technical Director
Curtis Ennen **

Technical Assistant
Norman Collins

Executive Director
DeMarcus Brown

Associate Director
Max Gobel

Box Office
Lucy Brown

Assistant Box Office
Shirley Collins

Promotion
Mrs. Ruth Clarke

Advertising
Marion Jacobs Agency

Company Pianist
Phyllis Nusz

THE CAST

Amos (Pappy) Quackenbush, a
farmer
Rod Elin

Nellie Quackenbush, the
farmer's daughter
Julie DeVecchio

Birdie Seed, the farmer's
housekeeper
Gloria Sue Truitt

Emmeline, the farmer's hired
gal
Suzanne Salbach

Noble Hart, the farmer's
neighbor
Bill Alamsha

Iffy Cann, a young country boy PART II
Fred Vallier

Stafford Blackman, a city
slicker
James Gardner

Gwendolyn Finefeathers, his
lady friend
Karen Kondan

THE CAST (continued)

Della, a young city girl
Pat Cornell

Ella, a young city girl
Shirley Collins

Kate, a young city girl
Katy Hollis

Duplikate, a young city girl
Janet Collins

Narrator
Rose Jolly

Accompanist
Phyllis Nusz

THE CREW

Stage Manager
Jack Owens

Assistant Stage Manager
Suzanne Salbach

Electrician
Norman Collins

Assistant Electrician
Al Perez

Wardrobe
Celestina Pecchenino

Assistant Wardrobe
Pat Cornell

THE SCENES

PART I

An aggregation of songs,
sketches, dances and
recitations of the 1890's
by members of the company.

NO. NO, A MILLION TIMES
NO or ONLY A FARMER'S
DAUGHTER

Book by Eskel Crawford
Lyrics & music by Bud
Tomkins

SUSAN SLEPT HERE

Steve Fisher and Alex Gottlieb

THE STAFF

Director
 Max Gobel *
 Technical Director
 Curtis Ennen **
 Technical Assistant
 Norman Collins
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Box Office
 Lucy Brown
 Assistant Box Office
 Shirley Collins
 Promotion
 Mrs. Ruth Clarke
 Advertising
 Marion Jacobs Agency
 Company Pianist
 Phyllis Nusz

THE CAST

Maude, Joe's secretary
 Rose Jolly
 Georgette, Joe's maid
 Phyllis Nusz
 Virgil, Joe's friend
 Al Perez
 Joe Norton, a writer
 Bill Alamsha
 Sergeant Hanlon, of the
 Vice Squad
 Jack Owens
 Sergeant Maizel, of the
 Vice Squad
 Addington Wise
 Susan Landis, a girl
 Katy Hollis
 Isabella, Joe's girl
 Karen Kondan

THE CREW

Stage Manager
 Fred Vallier
 Electrician
 Suzanne Salbach
 Properties
 James Gardner
 Janet Collins
 Wardrobe
 Julie DeVecchio

THE SCENES

The Time:
 The present.
 The Place:
 Pacific Palisades, a
 suburb of Los Angeles.
 The Scene:
 Joe Norton's apartment.

ACT I

Scene 1
 The night before Christmas.
 Scene 2
 Christmas morning.

ACT II

Scene 1
 The day after Christmas.
 Scene 2
 The day before March 15.
 Scene 3
 A day in October.

I'VE BEEN HERE BEFORE

J. Priestley

THE STAFF

Director
 DeMarcus Brown *
 Technical Director
 Curtis Ennen **
 Technical Assistant
 Norman Collins
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Box Office
 Lucy Brown
 Assistant Box Office
 Shirley Collins
 Promotion
 Mrs. Ruth Clarke
 Advertising
 Marion Jacobs Agency
 Company Pianist
 Phyllis Nusz

THE CAST

Sally Pratt
 Julie DeVecchio
 Sam Shipley
 Addington Wise
 Dr. Gortler
 James Gardner
 Oliver Farrant
 Rod Elin
 Janet Ormund
 Pat Cornell
 Walter Ormund
 Jack Owen

THE CREW

Stage Manager
 Bill Alamsha
 Electrician
 Celestine Pecchenino
 Sound
 Suzanne Salbach

THE CREW (continued)

Properties
 Margaret Swansea
 Al Perez
 Wardrobe
 Rose Jolly
 Karen Kondan
 Librarian
 Phyllis Nusz

THE SCENES

The sitting room of the Bluch
 Bull Inn, Grindle Moor, North
 Yorkshire, at Whitsuntide.

ACT I

Friday

ACT II

Saturday

ACT III

Sunday

WONDERFUL SUMMER

Hilda Manning

THE STAFF

Director
 Max Gobel *

Technical Director
 Curtis Ennen **

Technical Assistant
 Norman Collins

Executive Director
 DeMarcus Brown

Associate Director
 Max Gobel

Box Office
 Lucy Brown

Assistant Box Office
 Shirley Collins

Promotion
 Mrs. Ruth Clarke

Advertising
 Marion Jacobs Agency

Company Pianist
 Phyllis Nusz

THE CAST

Howard Tupper, father of
 the brood

 Rod Elin

Katrina, a hired girl
 Pat Cornell

Betsy Tupper, a bud that
 hasn't bloomed

 Kathy Hollis

Neal Tupper, a very poetic
 young man

 Fred Vallier

Jocko Ward, an unpoetic
 young man

 Al Perez

Pam Ward, a bud that has
 bloomed

 Janet Collins

Martha Ward, an older
 sister

 Rose Jolly

Alice Henshaw, an amateur
 match-maker

 Gloria Truitt

THE CAST (continued)

Dorothy Henshaw, a young siren
 Suzanne Salbach

Lorraine Harrison, a woman of
 means

 Karen Kondan

Randy Harrison, a young
 sophisticate

 Bill Alamsha

THE CREW

Stage Manager
 Jack Owen

Electrician
 Jim Gardner

Assistant Electrician
 Bill Alamsha

Properties
 Phyllis Nusz

Properties Assistant
 Suzanne Salbach

Sould
 Celestine Pecchenino

Wardrobe
 Margaret Swansea

Wardrobe Assistant
 Gloria Truitt

THE SCENES

The living room of the Tupper
 Cottage at Lake Fairview, a
 summer resort.

ACT I

The present; morning of
 a summer day.

ACT II

Scene 1
 The following afternoon.

Scene 2
 A few days later; evening.

OLIVER, OLIVER

Paul Osborn

THE STAFF

Director
 DeMarcus Brown *
 Technical Director
 Curtis Ennen **
 Technical Assistant
 Norman Collins
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Box Office
 Lucy Brown
 Assistant Box Office
 Shirley Collins
 Promotion
 Mrs. Ruth Clarke
 Advertising
 Marion Jacobs Agency
 Company Pianist
 Phyllis Nusz

THE CAST

Gertrude
 Celestine Pecchenino
 Constance Oakshot
 Julie DeVecchio
 Carl Bridgewater
 Rod Elin
 Williamson
 Addington Wise
 Judith Tiverton
 Suzanne Salbach
 Phyllis, Judith's daughter
 Phyllis Nusz
 Oliver Oliver, Constance's son
 Fred Vallier
 Justin Stock
 Max Gobel

THE CREW

Stage Manager
 Norman Collins
 Assistant Stage Manager
 Celestine Pecchenino
 Electrician
 Al Perez
 Assistant Electrician
 Addington Wise
 Properties
 Rose Jolly
 Assistant Properties
 Katy Hollis
 Wardrobe
 Jim Gardner
 Wardrobe Assistant
 Pat Cornell
 Librarian
 Gloria Sue Truitt

THE SCENES

The action of the play takes place in a room in Constance's country house.

ACT I

After luncheon.

ACT II

Before tea.

ACT III

After dinner.

CHAPTER XXIII

ELEVENTH SUMMER SEASON 1960

Fallon House Theatre

Spider's Web	July 2, 3, 7, 8, 13, 29, August 3, 10
Ten Nights in a Bar Room	July 9, 10, 14, 15, 20, 21, 27, August 4, 11
The Happiest Millionaire	July 16, 17, 22, 28, August 5, 12
Post Road	July 23, 24, 26 August 6, 7, 13
The Emperor of San Francisco	July 3, 31, August 2, 9, 14

SPIDER'S WEB
Agatha Christie

THE STAFF

Director
Max Gobel *

Technical Director
Curtis Ennen **

Technical Assistant
Celestine Pecchenino

Executive Director
DeMarcus Brown

Associate Director
Max Gobel

Assistant Director
Arlen Digitale

Box Office
Lucy Brown

Associate Box Office
Tom Rogers

Company Manager
Tom Rogers

Promotion
Ruth Clarke

Advertising
Marion Jacobs Agency

Company Pianist
Richard Corby

Company Photographer
Bob Hooe

THE CAST

Sir Rowland Delahaye
William Wildman

Hugo Birch
Bob Frank

Jeremy Warrender
Tom Puckett

Clarissa Hailsham-Brown
Jennifer Butler

Pippa Hailsham-Brown
Francis Ames

Mildred Peake
Carol McFarland

Elgin, the butler
Jim Gardner

Oliver Costello
Everett Wooden

THE CAST (continued)

Henry Hailsham-Brown
Rober McManus

Inspector Lord
Jack McAuley

Constable Jones
Tom Rothenburg

THE CREW

Stage Manager
Anne Whiston

Electrician
Priye Schofield

Assistant Electrician
Kathy Morrison

Properties
Janet Collins

Assistant Properties
Andy Withrow

Sound
Bonnie Burns

Wardrobe
Pat Cornell

Assistant Wardrobe
Karla Surendorf

THE SCENES

The action of the play passes
in the drawing-room of Copple-
stone Court, the Hailsham-
Browns' home in Kent.

ACT I

An evening in March.

ACT II

Scene 1
A quarter of an hour
later.

SPIDER'S WEB (continued)

THE SCENES (continued)

ACT II

Scene 2

Ten minutes later.

ACT III

A few minutes later.

TEN NIGHTS IN A BAR ROOM

a new musical version by Cecile M. Morrison

based on the original temperance drama by

William W. Pratt, Esq.

THE STAFF

Director
DeMarcus Brown *

Technical Director
Curtis Ennen **

Technical Assistant
Celestine Pecchenino

Executive Director
DeMarcus Brown

Associate Director
Max Gobel

Assistant Director
Arlen Digitale

Box Office
Lucy Brown

Associate Box Office
Tom Rogers

Company Manager
Tom Rogers

Promotion
Ruth Clarke

Advertising
Marion Jacobs Agency

Company Pianist
Richard Corby

Company Photographer
Bob Hooe

THE CAST

Mr. Romaine, a Philanthropist
Dick Williams

Simon Slade, Landlord of
"Sickle & Sheaf"
William Wildman

Willie Hammond, Squire
Hammond's son
Harry Carmichael

Sample Swichel, a Lively
Yankee Tippler
Arlen Digitale

Harvey Green, a Gambler
Jack Owen

THE CAST (continued)

Frank Slade, the Innkeeper's
son
James Gardner

Joe Morgan, a Drunkard
Rod Elin

Mrs. Slade, the Innkeeper's
wife
Karen Hobbs

Mrs. Morgan, the Drunkard's
wife
Phyllis Nusz

Mary Morgan, the Drunkard's
daughter
Andy Withrow

Mehitabel Cartright, a
sentimental Yankee
girl
Ann Whiston

Tessie, Belle of the Sickle
& Sheaf
Kathy Morrison

Lou, Belle of the Sickle &
Sheaf
Karla Surendorf

Maggie, Belle of the Sickle &
Sheaf
Janet Collins

THE CREW

Stage Manager
Jack McAuley

Assistant Stage Manager
Priye Schofield

Electrician
Celestine Pecchenino

Assistant Electricians
Tom Rothenberg
Carol McFarland

Properties
Bob Frank
Roger McManus

TEN NIGHTS IN A BAR ROOM (continued)

THE CREW (continued)

Wardrobe

Bonnie Burns

Wardrobe Assistants

Pat Cornell

Karla Surendorf

Karen Hobbs

THE SCENES

ACT I

Villain's Prologue. Arrival of Romaine; Swichel gives him village gossip. Miller Slade turned innkeeper; the Squire's son and the gambler; Slade's vision; Morgan gives Slade a piece of his mind. "Father, dear Father"; the fight and the rescue.

ACT II

Mehitabel's love-letter; Swichel's few remarks about it. Romaine's second visit; rum beginning its work. Morgan, the slave of drink; his expulsion from the bar room; the catastrophe--"Father! They have killed me!" Swichel warns Green. "Father, don't leave little Mary"; Morgan's promise. Mrs. Slade visits Mary. Morgan's fearful delirium.

ACT III

Slade in trouble. Rum's progress. Reconciliation of Willie and Green. The game of cards; the murder. Capture of the assassin; his choice of fate. Mary's vision; her death. Morgan's reformation.

ACT IV

Ten years later. Final results of the power of rum. Swichel abandons drink; his successful courtship. Slade's bar room a ruin. Frank's attack on Romaine frustrated by Swichel. The murder--"Frank Slade, you have killed your own father!" Swichel's invitation. Mr. Morgan's happy home. A friendly message.

TEN NIGHTS IN A BAR ROOM (continued)

MUSICAL NUMBERS

Overture	
Not Black, Not Brown, But Green	Villain Green
Welcome Sight	Romaine
The Belles of the Sickle and Sheaf	
Kick High	Tess, Lou, and Maggie
Judge Then, How I Must Feel	Slade and Company
The Drunkard	Mrs. Slade
Father, Dear Father	Morgan
I Never Got a Letter in My Life	Little Mary
I Will Never Desert You	Mehitabel
Keep Them Off	Mrs. Morgan
Ten Nights in a Bar Room	Morgan
Not Black, Not Brown, But Green (reprise)	Male Quartet
Eternally Vernal	Green
Temperance March	
Welcome Sight (reprise)	Little Mary
Bind the Bargain	Mrs. Morgan, Mrs. Slade,
Unwelcome Sight	Mehitabel
Yankee Doodle	Romaine
You Must Cut Off the Fountain	Swichel and Mehitabel
	Romaine
	Swichel
	Tessie, Lou, and Maggie
	and Company--Finale

THE HAPPIEST MILLIONAIRE

Kyle Chrichton

THE STAFF

Director
 Max Gobel *
 Technical Director
 Curtis Ennen **
 Technical Assistant
 Celestine Pecchenino
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Assistant Director
 Arlen Digitale
 Box Office
 Lucy Brown
 Associate Box Office
 Tom Rogers
 Company Manager
 Tom Rogers
 Promotion
 Ruth Clarke
 Advertising
 Marion Jacobs Agency
 Company Pianist
 Richard Corby
 Company Photographer
 Bob Hooe

THE CAST

Emma
 Priye Schofield
 John Lawless
 Everett Wooden
 Livingston Biddle
 Tom Rothenberg
 Joe Mancuso
 Dick Williams
 Tony Biddle
 Tom Puckett
 Cordelia Biddle
 Kathy Morrison
 Charlie Taylor
 Roger McManus
 Anthony J. Drexel Biddle
 Jack McAuley

THE CAST (continued)

Aunt Mary Drexel
 Karen Hobbs
 Cousin Lucy Rittenhouse
 Janet Collins
 Angier Duke
 Arlen Digitale
 O'Malley
 Rod Elin
 Mrs. Benjamin Duke
 Anne Whiston
 Mrs. Anthony J. Drexel Biddle
 Pat Cornell

THE CREW

Stage Manager
 Jack Owen
 Electrician
 Phyllis Nusz
 Assistant Electrician
 Andy Withrow
 Properties
 Karla Surendorf
 Harry Carmichael
 Sound
 Bob Frank
 Wardrobe
 James Gardner
 Wardrobe Assistants
 Frances Ames
 Bonnie Burns

THE SCENES

The action of the play takes place between September, 1916, and June 1917, in the Biddle home, 2104 Walnut Street, Philadelphia.

THE HAPPIEST MILLIONAIRE (continued)

THE SCENES (continued)

ACT I

Scene 1
Afternoon of a September day,
1916.

Scene 2
March, 1917.

Scene 3
The next night.

ACT II

Scene 1
Early June, 1917.

Scene 2
Early the next morning.

POST ROAD

Wilbur Daniel Steele and Norma Mitchell

THE STAFF

Director
 Arlen Digitale *
 Technical Director
 Curtis Ennen **
 Technical Assistant
 Celestine Pecchenino
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Assistant Director
 Arlen Digitale
 Box Office
 Lucy Brown
 Associate Box Office
 Tom Rogers
 Company Manager
 Tom Rogers
 Promotion
 Ruth Clarke
 Advertising
 Marion Jacobs Agency
 Company Pianist
 Richard Corby
 Company Photographer
 Bob Hooe

THE CAST

George Preble
 Tom Puckett
 May Madison Preble
 Carol McFarland
 Wesley Cartwright
 Richard Corby
 Bill
 Tom Rothenburg
 Celia
 Karla Surendorf
 Emily Madison
 Jennifer Butler
 Jeeby Cashler
 Frances Ames
 Dr. Spender
 Tom Rogers

THE CAST (continued)

Nurse Martin
 Andy Withrow
 The Girl
 Kathy Morrison
 Matt
 William Wildman
 Virgil Bemis
 Rod Elin
 Jay
 Roger McManus
 Mrs. Canby
 Anne Whiston
 Mrs. Cashler
 Bonnie Burns

THE CREW

Stage Manager
 James Gardner
 Assistant Stage Manager
 Priye Schofield
 Electrician
 Everett Wooden
 Assistant Electrician
 Roger McManus
 Properties
 Karen Gobbs
 Dick Williams
 Sound
 Jack Owen
 Assistant Sound
 Rod Elin
 Wardrobe
 Janet Collins
 Wardrobe Assistants
 Harry Carmichael
 Phyllis Nusz

POST ROAD (continued)

THE SCENES

The action of the play takes place in the living room of Emily Madison's home in Connecticut.

ACT I

Scene 1

An evening in October.

Scene 2

One week later. Morning.

ACT II

Scene 1

Early evening of the same day.

Scene 2

Fifteen minutes later.

THE EMPEROR OF SAN FRANCISCO

Clara Shepherd Renison

THE STAFF

Director
 DeMarcus Brown *
 Technical Director
 Curtis Ennen **
 Technical Assistant
 Celestine Pecchenino
 Executive Director
 DeMarcus Brown
 Associate Director
 Max Gobel
 Assistant Director
 Arlen Digitale
 Box Office
 Lucy Brown
 Associate Box Office
 Tom Rogers
 Company Manager
 Tom Rogers
 Promotion
 Ruth Clarke
 Advertising
 Marion Jacobs Agency
 Company Pianist
 Richard Corby
 Company Photographer
 Bob Hooe

THE CAST

Humphrey Dane
 Jack Owen
 Elizabeth Dane
 Pat Cornell
 Annelly Grayson
 Karla Surendorf
 Jimmy Hale
 Dick Williams
 Bunny Potts
 Carol McFarland
 Whispering Riley
 Bob Frank
 Dr. David Grayson
 Jack McAuley
 Abraham Joshua Norton
 Bill Wildman

THE CAST (continued)

Topsy Turvy
 Jennifer Butler
 Andrew McCall
 Rod Elin
 Guttersnipe
 James Gardner
 The Drummer Boy
 Bob Frank
 A Chinese Laundry Man
 Tom Puckett
 Beth Erskine
 Frances Ames
 Aline Erskine
 Andy Withrow
 Lotta Crabtree
 Phyllis Nusz
 Herald
 Charles Surendorf III
 Passersby and Others
 Anne Whiston, Harry
 Carmichael, and Company

THE CREW

Stage Managers
 Tom Rothenburg
 Priye Schofield
 Electricians
 Anne Whiston
 James Gardner
 Assistant Electrician
 Janet Collins
 Properties
 Everett Wooden
 Tom Puckett
 Sound
 Janet Collins
 Wardrobe
 Kathy Morrison
 Wardrobe Assistants
 Frances Ames
 Andy Withrow
 Crew
 Karen Hobbs
 Bonnie Burns

THE EMPEROR OF SAN FRANCISCO (continued)

THE CREW (continued)

Librarian

Harry Carmichael

THE SCENES

San Francisco

ACT I

Scene 1

The Wharf at head of Clay
St., Christmas Eve, 1849.

Scene 2

Interior of Abraham Joshua
Norton's store, October, 1851.

ACT II

Drawing-room of Mr. David
Grayson's new home on Rincon
Hill, September, 1853.

ACT III

Norton's Store the following
morning.

EPILOGUE

Sidewalk in front of the
California Theatre, Bush St.,
1869.

CHAPTER XXIV

TWELFTH SUMMER SEASON 1961

Fallon House Theatre

The Whole Town's Talking

July 1, 2, 6, 7, 12,
28, August 2

Ramona

July 8, 9, 13, 14,
19, 20, 26, August 5,
6

The Reluctant Debutante

July 15, 16, 18, 21,
27, August 4, 10

Jumpin' Jupiter

July 22, 23, 25,
August 3, 8, 11

Just Horsin' Around
(A Western Review)

July 29, 30, August 1,
9, 12, 13

THE WHOLE TOWN'S TALKING
John Emerson and Anita Loos

THE STAFF

Director
 Jack McAuley *
Technical Director & Scene
 Design
 Curtis Ennen **
Executive Director
 DeMarcus Brown
Associate Director
 Jack McAuley
Box Office & Costume
 Design
 Lucy Brown
Associate Box Office
 Tom Rogers
Company Manager
 Tom Rogers
Wardrobe
 Marcia Lou Brown
Advertising
 Marion Jacobs Agency
Company Photographer
 Dick Andre

THE CAST

Henry Simmons
 Frederick Railo
Harriet Simmons
 Natalie Jarosh
Ethel Simmons
 Barbara Kilgore
Chester Binney
 Robert Trueb
Letty Lythe
 Julie Johnson
Donald Swift
 Bob Mabee
Roger Shields
 Malcolm Atterbury, Jr.
Lila Wilson
 Carolyn Ensele
Sally Otis
 Kathleen Gallagher
Annie
 Joan Hawley

THE CAST (continued)

Sadie Bloom
 Jennifer Butler
Taxi Driver
 Robert Bridges

THE CREW

Stage Managers
 Dick Williams
 Carol McFarland
Electrician
 Ron Ranson
Assistant Electrician
 Jud Lawson
Properties
 Pat Cornell
Properties Assistants
 Kathleen Gallagher
 Carolyn Ensele
Sound
 Bob Bridges
Wardrobe
 Betty Ellis
 Marney Leach

THE SCENES

The action of the play takes place in the living room of the Simmons home, in Sandusky, Ohio, around 1914.

ACT I

Eleven o'clock in the morning.

ACT II

Morning, one week later.

ACT III

Nine o'clock the same night.

RAMONA

Arthur Jearue

THE STAFF

Director
DeMarcus Brown *

Technical Director &
Scene Design
Curtis Ennen **

Executive Director
DeMarcus Brown

Associate Director
Jack McAuley

Box Office
Lucy Brown

Associate Box Office
Tom Rogers

Company Manager
Tom Rogers

Wardrobe
Marcia Lou Brown

Advertising
Marion Jacobs Agency

Company Photographer
Dick Andre

THE CAST

Senora Gonzaga Moreno
Betty Ellis

Felipe
Robert Bridges

Ramona
Marcia Lou Brown

Old Marda
Carol McFarland

Margarita
Marney Leach

Juan Canito
Judd Lawson

Juanita
Pat Cornell

Father Salvierderra
Dick Williams

Alessandro
Mike Kelly

Ysidro
Bob Mabee

A Settler
Ron Ranson

THE CAST (continued)

Farrar's Voice
Frederick Raile

Aunt Ri
Jennifer Butler

Merilee Merrill
Kathleen Gallagher

THE CREW

Stage Manager
Ron Ranson

Assistant Stage Manager
Barbara Kilgore

Electrician
Malcolm Atterbury, Jr.

Assistant Electrician
Jennifer Butler

Properties and Sound
Frederick Raile

Assistant Properties and Sound
Natalie Jarosh

Wardrobe
Joan Hawley

Wardrobe Assistants
Pat Cornell
Kathleen Gallagher
Julie Johnson

THE SCENES

The action of the play takes place in Southern California around 1840.

ACT I

Scene 1
The patio of the Moreno Rancho. Late afternoon.

Scene 2
The same. Three days later.

RAMONA (continued)

THE SCENES (continued)

ACT II

Scene 1

The same. Two weeks
later. Afternoon.

Scene 2

The same. Two weeks
later. Late afternoon.

ACT III

Scene 1

San Pasquale. Eighteen
months later.

Scene 2

San Jacinto Mountain.
Spring. Six weeks later.
Late afternoon.

Scene 3

The same as Scene 2. Six
weeks later.

THE RELUCTANT DEBUTANTE

William Douglas Home

THE STAFF

Director
DeMarcus Brown *

Technical Director & Scene
Design
Curtis Ennen **

Executive Director
DeMarcus Brown

Associate Director
Jack McAuley

Box Office
Lucy Brown

Associate Box Office
Tom Rogers

Company Manager
Tom Rogers

Wardrobe
Marcia Lou Brown

Advertising
Marion Jacobs Agency

Company Photographer
Dick Andre

THE CAST

Jimmy Broadbent
Jack McAuley

Sheila Broadbent
Pat Cornell

Jane
Kathleen Gallagher

Mable Crosswaite
Jennifer Butler

Clarissa
Joan Hawley

David Bulloch
Malcolm Atterbury, Jr.

David Hoylakd-Johnston
Robert Bridges

Mrs. Edgar
Julie Johnson

THE CREW

Technical Director's Assistant
Ron Ranson

Stage Manager
Bob Mabee

Electrician
Dick Williams

Assistant Electrician
Betty Ellis

Sound
Frederick Raile

Assistant Sound
Judd Lawson

Properties
Carol McFarland
Barbara Kilgore
Marney Leach

Wardrobe
Carolyn Ensele
Natalie Jarosh
Jennifer Butler

THE SCENES

The scene is laid throughout
in Jimmy Broadbent's flat,
off Eaton Square, London,
in June.

ACT I

Scene 1
Breakfast time.

Scene 2
Cocktail time, the
same evening.

ACT II

Scene 1
Early the following
morning

Scene 2
Breakfast time.

JUMPIN' JUPITER

Kurtz Gordon

THE STAFF

Director
 Jack McAuley *
 Technical Director
 Curtis Ennen **
 Executive Director
 DeMarcus Brown
 Associate Director
 Jack McAuley
 Box Office
 Lucy Brown
 Associate Box Office
 Tom Rogers
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou Brown
 Advertising
 Marion Jacobs Agency
 Company Photographer
 Dick Andre

THE CAST

Abigail Baker
 Marney Leach
 Dorothy Freston
 Joan Hawley
 Gilda
 Natalie Jarosh
 Minnie Milldew
 Carolyn Ensele
 Robert Wright
 Tom Rogers
 Mollie Malone
 Jennifer Butler
 Patricia Arnold
 Betty Ellis
 Messenger Boy
 Judd Lawson
 Policewoman
 Carol McFarland
 Oscar Bimbleton
 Dick Williams
 Irene Manning
 Julie Johnson

THE CAST (continued)

Ben
 Bob Mabee

THE CREW

Technical Director's Assistant
 Ron Ranson
 Stage Manager
 Malcolm Atterbury, Jr.
 Assistant Stage Manager
 Rick Raile
 Electrician
 Barbara Kilgore
 Assistant Electrician
 Mike Kelly
 Properties
 Judd Lawson
 Assistant Properties
 Bob Mabee
 Sound
 Natalie Jarosh
 Julie Johnson
 Wardrobe
 Bob Bridges
 Kathleen Gallagher

THE SCENES

The action of the play takes place in Abby, Dot, and Pat's two-room furnished apartment in the theatrical district of New York City.

ACT I

Early afternoon of a bright Fall day.

ACT II

Scene 1

The following afternoon.

JUMPIN' JUPITER (continued)

THE SCENES (continued)

ACT II

Scene 2

Eleven o'clock that night.
(The curtain is lowered
to denote the passing of two
hours.)

ACT III

A few minutes later.

JUST HORSIN' AROUND

A Western Review

THE STAFF

Director
DeMarcus Brown *

Assistant Directors
Jack McAuley
Tom McKenzie

Musical Director
Malcolm Atterbury, Jr.

Scene Design
Curtis Ennen **

Scene Design Assistant
Ron Ranson

Special Designer
Robert Bridges

Costumer
Marcia Lou Brown

Pianists
Malcolm Atterbury, Jr.
Carolyn Ensels

Box Office
Lucy Brown

Associate Box Office
Tom Rogers

Company Manager
Tom Rogers

Advertising
Marion Jacobs Agency

Company Photographer
Dick Andre

THE CREW

No program listing

PART I

SOMEWHERE IN THIS OLD WEST

Directed by DeMarcus Brown
Opening Sequence written by
Tom McKenzie

Songs, Dances, and Horsin'
Around by the entire Fallon
Theatre Company augmented by

PART I (continued)

SOMEWHERE IN THIS OLD WEST
(continued)

Masters Michael McAuley and
Charles Frederick Surendorf III

PART II

HE AIN'T DONE RIGHT BY NELL

Directed by Jack McAuley

Scene: The Old Western
Homestead

The Cast:

Nell Perkins
Marney Leach
Granny Perkins
Pat Cornell
Laura (Lolly) Wilkins
Betty Ellis
Vera Carleton
Julie Johnson
Burkett Carleton
Bob Mabee
Hilton Hays
Dick Williams
Jack Logan
Mike Kelly

PART III

PISTOL PACKIN' SAL

Director
DeMarcus Brown

Scene
Somewhere in Idaho

The Cast:

Sal
Barbara Kilgore

JUST HORSIN' AROUND (continued)

PART III (continued)

The Cast:

Cal

Robert Trueb

Rocky

Bob Bridges

Cowboys

Rick Raile

Malcolm Atterbury, Jr.

Ron Ranson

Girls

Natalie Jarosh

Joan Hawley

Marney Leach

CHAPTER XXV

THIRTEENTH SUMMER SEASON 1962

Fallon House Theatre

Harvey

June 30, July 1, 5,
6, 11, 12, 26,
August 3, 9

Meet Me In St. Louis

July 7, 8, 13, 18,
19, 27, August 8

The Man Who Came to Dinner

July 14, 15, 17, 20,
25, August 1, 4, 5

Moor Born

July 21, 22, 24
August 2, 10

Farewell, Farewell, Eugene

July 28, 29, 31,
August 7, 11, 12

HARVEY

Mary Chase

THE STAFF

Director
 DeMarcus Brown *
 Technical Director
 Curtis Ennen **
 Assistant Technical Director
 Ron Ranson
 Executive Director
 DeMarcus Brown
 Associate Director
 Franklin Wilbur
 Box Office
 Lucy Brown
 Associate Box Office
 Tom Rogers
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou Brown
 Advertising
 Marion Jacobs Agency
 Company Photographer
 Dick Andre

THE CAST

Myrtle Mae Simmons
 Mary Lee Storch
 Veta Louise Simmons
 Natalie Jarosh
 Elwood P. Dowd
 Bob Trueb
 Miss Johnson
 Kathy Betts
 Mrs. Ethel Chauvenet
 Libbie George
 Ruth Kelly
 Martha Harton
 Duane Wilson
 Dave Robinson
 Lyman Sanderson, M.D.
 Paul Switzler
 William R. Chumley, M.C.
 Tom Blackburn
 Betty Chumley
 Phyllis Nusz

THE CAST (continued)

Judge Omar Gaffney
 Lawrence Marago
 E. J. Lofgren
 Robert Whitaker

THE CREW

Stage Manager
 Ron Ranson
 Assistant Stage Manager
 Barry Davis
 Electrician
 Malcolm Atterbury, Jr.
 Assistant Electrician
 Jud Darden
 Properties
 Kit Gibbs
 Assistant Properties
 Dorothy Lykens
 Sound
 Robert Whitaker
 Wardrobe
 Lauri Tiscornia
 Frances Gardner
 Phyllis Nusz

THE SCENES

The action of the play takes place in a city in the Far West in the library of the old Dowd family mansion and the reception room of Chumley's Rest.

ACT I

Scene 1
 The library, late afternoon
 Scene 2
 Chumley's Rest, an hour later.

HARVEY (continued)

THE SCENES (continued)

ACT II

- Scene 1
The library, an hour later.
- Scene 2
Chumley's Rest, four hours
later.

ACT III

Chumley's Rest, a few
minutes later.

MEET ME IN ST. LOUIS

Dramatized from Sally Benson's book by Christopher Sergel

THE STAFF

Director
Franklin Wilbur *
Technical Director
Curtis Ennen **
Assistant Technical Director
Ron Ranson
Executive Director
DeMarcus Brown
Associate Director
Franklin Wilbur
Box Office
Lucy Brown
Associate Box Office
Tom Rogers
Company Manager
Tom Rogers
Wardrobe
Marcia Lou Brown
Advertising
Marion Jacobs Agency
Company Photographer
Dick Andre

THE CAST

Mr. Smith
Malcolm Atterbury, Jr.
Mrs. Smith
Dorothy Ann Lykens
Rose
Leslie Stowell
Esther
Martha Harton
Agnes
Frances Gardner
Tootie
Lauri Tiscornia
Lon
Kit Gibbs
Grandpa Prophater
Barry Davis
Hilda
Libbie George
Lady Babbie
Prince

THE CAST (continued)

Mrs. Waughop
Bobbie Bitcon
Ida Boothby
Phyllis Nusz
John Shepherd
Richard Pendrey
Fred Gregory
Dave Robinson
Lucille Pentard
Kathy Betts
Trolleyman
Larry Morago
Mr. Dodge
Bob Whitaker
Mr. Duffy
Jud Darden

THE CREW

Stage Manager
Tom Blackburn
Assistant Stage Manager
Lawrence Morago
Electrician
Paul Switzler
Assistant Electrician
Dave Robinson
Properties
Kathy Betts
Phyllis Nusz
Sound
Lawrence Morago
Wardrobe
Natalie Jarosh
Wardrobe Assistants
Libbie George
Mary Lee Storch
Lady Babbie's Owner & Handler
Chris Njirich
Pianist
Malcolm Atterbury, Jr.

MEET ME IN ST. LOUIS (continued)

THE SCENES

The action of the play takes place in the living room of the Smith family in St. Louis. It is late spring, 1904.

ACT I

Late afternoon.

ACT II

After dinner, the same day.

ACT III

Saturday evening, a week and a half later.

THE MAN WHO CAME TO DINNER

Moss Hart and George S. Kaufman

THE STAFF

Director
DeMarcus Brown *

Technical Director
Curtis Ennen **

Assistant Technical Director
Ron Ranson

Executive Director
DeMarcus Brown

Associate Director
Franklin Wilbur

Box Office
Lucy Brown

Associate Box Office
Tom Rogers

Company Manager
Tom Rogers

Wardrobe
Marcia Lou Brown

Advertising
Marion Jacobs Agency

Company Photographer
Dick Andre

THE CAST

Mrs. Ernest W. Stanley
Libbie George

Miss Preen
Natalie Jarosh

Richard Stanley
Jud Darden

June Stanley
Leslie Stowell

John
Kit Gibbs

Sarah
Bobbie Bitcon

Mrs. McCutcheon
Frances Gardner

Mr. Stanley
Bob Trueb

Maggie Cutler
Kathy Betts

Dr. Bradley
Robert Whitaker

THE CAST (continued)

Sheridan Whiteside
Franklin Wilbur

Harriet Stanley
Lauri Tiscornia

Bert Jefferson
Malcolm Atterbury, Jr.

Professor Metz
Lawrence Morago

A Luncheon Guest
Barry Davis

Expressman
Michael Mager

Lorraine Sheldon
Marcia Lou Brown

Sandy
Dave Robinson

Beverly Carlton
Thomas Rogers

Wescott
Paul Switzler

Banjo
Richard Pendrey

Two Deputies
Tom Blackburn
Dave Robinson

THE CREW

Stage Manager
Barry Davis

Assistant Stage Manager
Mary Lee Storch

Electricians
Tom Blackburn
Larry Morago

Properties
Malcolm Atterbury, Jr.

Properties Assistant
Bobbie Bitcon

Sound
Lauri Tiscornia

Wardrobe
Martha Harton

Wardrobe Assistants
Dorothy Ann Lykens
Frances Gardner

THE MAN WHO CAME TO DINNER (continued)

THE CREW (continued)

Ushers

Carolyn Still
Susan Still
Marsha Martin
Patty Buss

THE SCENES

The home of Mr. and Mrs. Stanley,
in a small town in Ohio.

ACT I

Scene 1

A December morning.

Scene 2

About a week later.

ACT II

Another week has passed.
Christmas Eve.

ACT III

Christmas morning.

MOOR BORN
Dan Totheroh

THE STAFF

Director
DeMarcus Brown *
Technical Director & Set
Designer
Curtis Ennen **
Assistant Technical Director
& Lighting Designer
Ron Ranson
Executive Director
DeMarcus Brown
Associate Director
Franklin Wilbur
Box Office
Lucy Brown
Associate Box Office
Tom Rogers
Company Manager
Tom Rogers
Wardrobe
Marcia Lou Brown
Advertising
Marion Jacobs Agency
Company Photographer
Dick Andre

THE CAST

Anne Bronte
Phyllis Nusz
Martha, a young servant
Martha Harton
Tabby, their old servant
Mary Lee Storch
Charlotte Bronte
Bobbie Bitcon
Branwell Bronte
Paul Switzler
Rev. Patrick Bronte
Tom Blackburn
Christopher, a Yorkshire
farmhand
Richard Pendrey

THE CREW

Stage Manager
Malcolm Atterbury, Jr.
Assistant Stage Manager
David Robinson
Electrician
Kit Gibbs
Assistant Electrician
Libbie George
Properties
Barry Davis
Francis Gardner
Sound
Kathy Betts
Assistant Sound
Jud Darden
Wardrobe
Lauri Tiscornia
Wardrobe Assistant
Leslie Stowell
Ushers
Carolyn Still
Susan Still
Marsha Martin
Patty Buss

THE SCENES

The narrow hallway and sitting
room of the Parsonage at
Haworth, Yorkshire, England.

ACT I

Scene 1
Late afternoon in the
year 1845.

Scene 2
Late that night.

ACT II

Scene 1
Three years later. A
morning in September,
1848.

MOOR BORN (continued)

THE SCENES (continued)

ACT II

Scene 2

Evening of the same day.

Scene 3

Three months later about
noon.

FAREWELL, FAREWELL EUGENE

John Vari with Rodney Ackland

THE STAFF

Director
 Franklin Wilbur *
 Technical Director & Set
 Designer
 Curtis Ennen **
 Assistant Technical Director
 Ron Ranson
 Executive Director
 DeMarcus Brown
 Associate Director
 Franklin Wilbur
 Box Office
 Lucy Brown
 Associate Box Office
 Tom Rogers
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou Brown
 Advertising
 Marion Jacobs Agency
 Company Photographer
 Dick Andre

THE CAST

Gertrude Povis
 Natalie Jarosh
 Minerva Goody (nee Povis)
 Mary Lee Storch
 Mr. Reardon
 Kit Gibbs
 Flossie Reardon
 Lauri Tiscornia
 Peonie Povis
 Leslie Stowell
 Chuck Bailey
 Dave Robinson
 Mrs. Reardon
 Libbie George
 Miss Harmon
 Frances Gardner
 Mr. Davies
 Jud Darden

THE CREW

Stage Manager
 Paul Switzler
 Assistant Stage Manager
 Kathy Betts
 Electricians
 Richard Pendrey
 Barry Davis
 Properties
 Lawrence Morago
 Robert Whitaker
 Sound
 Tom Blackburn
 Sound Assistant
 Phyllis Nusz
 Wardrobe
 Bobbie Bitcon
 Wardrobe Assistants
 Jud Darden
 Phyllis Nusz
 Kathy Betts
 Ushers
 Carolyn Still
 Susan Still
 Marsha Martin
 Patty Buss

THE SCENES

Basement apartment in a brown-stone house somewhere in Manhattan, late fall.

ACT I

Eight o'clock of an early November Sunday evening.

ACT II

Scene 1
 Almost a month later,
 9:00 P.M.

FAREWELL, FAREWELL EUGENE (continued)

THE SCENES (continued)

ACT II

Scene 2

Three days later, late
afternoon.

ACT III

Two weeks later, Christmas
Eve.

CHAPTER XXVI

FOURTEENTH SUMMER SEASON 1963

Fallon House Theatre

Send Me No Flowers	July 6, 7, 11, 12, 18, 19, 24, August 1, 13
Ring Around Elizabeth	July 13, 14, 17, 25, August 2, 10, 11, 14
Picnic--A Summer Romance	July 20, 21, 23, 26, 31, August 7, 15
The Little Foxes	July 27, 28, 30 August 8, 9, 16
The Miser	August 3, 4, 6, 17, 18

SEND ME NO FLOWERS

Norman Barasch and Carroll Moore

THE STAFF

Director
 Franklin Wilbur *
 Technical Director & Set
 Designer
 Curtis Ennen **
 Assistant Technical Director
 Barry Davis
 Executive Director
 DeMarcus Brown
 Associate Director
 Franklin Wilbur
 Box Office
 Lucy Brown
 Tom Rogers
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou McKenzie
 Advertising
 Marion Jacobs Agency

THE CAST

Judy Kimball
 Marney Leach
 George Kimball
 Bob Richards
 Vito
 Norman Rosen
 Bert Power
 Rod Arrants
 Doctor Morrissey
 Rod Mortensen
 Arnold Nash
 Dick Rohrbacher
 First Passerby
 David Miller
 Second Passerby
 Tom Farley
 Mr. Akins
 Alan Winans
 A Girl
 Nancy Fuller
 Miss Mason
 Beverle Bava

THE CREW

Stage Manager
 Barry Davis
 Assistant Stage Manager
 Bill Shattuck
 Electricians
 Lauri Tiscornia
 Pat Mealiffe
 Properties
 Joyce Wickersham
 David Miller
 Sound
 Tom Farley
 Wardrobe
 Betty Ellis
 Wardrobe Assistants
 Pam Faunce
 Vida Ward

THE SCENES

The entire action of the play
 takes place in the living room
 of the Kimball home.

ACT I

Late Friday morning.

ACT II

Scene 1

Two days later.

Scene 2

The following morning.

ACT III

One-half hour later.

RING AROUND ELIZABETH

Charl Armstrong

THE STAFF

Director
DeMarcus Brown *

Technical Director & Set
Designer
Curtis Ennen **

Assistant Technical Director
Barry Davis

Executive Director
DeMarcus Brown

Associate Director
Franklin Wilbur

Box Office
Lucy Brown
Tom Rogers

Company Manager
Tom Rogers

Wardrobe
Marcia Lou McKenzie

Advertising
Marion Jacobs Agency

THE CAST

Laurette Carpenter Styles
Lauri Tiscornia

Hubert Cherry
Tom Farley

Mercedes
Betsy Hughes

Vida
Vida Ward

Jennifer
Susan Parsons

Elizabeth Cherry
Marcia Lou McKenzie

Irene Oliver
Susan Rogers

Harriet Gilpin
Beverle Bava

Ralph Cherry
Tom Rogers

Andy Blayne
Bob Richards

Policeman
Pat Mealiffe

THE CAST (continued)

Dr. Hollister
David Miller

THE CREW

Stage Manager
Bill Shattuck

Assistant Stage Manager
Alan Winans

Electricians
Norman Rosen
Elizabeth Ellis

Properties
Pat Mealiffe
Bob Jenson

Sound
Rod Arrants
Tom Collins

Wardrobe
Joyce Wickersham

Wardrobe Assistants
Marney Leach
Nancy Fuller

THE SCENES

The action of the play takes place in the living room of Elizabeth Cherry's house in a small American city. The time is early autumn.

ACT I

Scene 1
Late afternoon.

Scene 2
The next morning.

ACT II

A few hours later.
Evening.

RING AROUND ELIZABETH (continued)

THE SCENES (continued)

ACT III

Scene 1

Evening, about a week
later.

Scene 2

The next morning.

PICNIC

William Inge

THE STAFF

Director
 Franklin Wilbur *
 Technical Director & Set
 Designer
 Curtis Ennen **
 Assistant Technical Director
 Barry Davis
 Executive Director
 DeMarcus Brown
 Associate Director
 Franklin Wilbur
 Box Office
 Lucy Brown
 Tom Rogers
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou McKenzie
 Advertising
 Marion Jacobs Agency

THE CAST

Helen Potts
 Susan Parsons
 Hal Carter
 Norman Rosen
 Millie Owens
 Lauri Tiscornia
 Bomber
 Tom Collins
 Madge Owens
 Elizabeth Ellis
 Flo Owens
 Pam Faunce
 Rosemary Sydney
 Vida Ward
 Alan Seymour
 Bill Shattuck
 Irma Kronkite
 Margot McGurk
 Christine Schoenwalder
 Joyce Wickersham
 Howard Bevans
 Dick Rohrbacher

THE CREW

Stage Manager
 Pat Mealiffe
 Assistant Stage Manager
 Bob Jenson
 Electricians
 Alan Winans
 Marney Leach
 Properties
 Rod Arrants
 Tom Farley
 Sue Rogers
 Sound
 David Miller
 Bob Richards
 Wardrobe
 Betsy Hughes
 Beverle Bava

THE SCENES

The action of the play takes place in a small Kansas town in the yard shared by Flo Owens and Helen Potts.

ACT I

Labor Day, early morning.

ACT II

Same day, just before sunset.

ACT III

Scene 1

Early next morning, before daylight.

Scene 2

Later the same morning, after sunrise.

THE LITTLE FOXES

Lillian Hellman

THE STAFF

Director
 DeMarcus Brown *
 Technical Director & Set
 Designer
 Curtis Ennen **
 Assistant Technical Director
 Barry Davis
 Executive Director
 DeMarcus Brown
 Associate Director
 Franklin Wilbur
 Box Office
 Lucy Brown
 Tom Rogers
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou McKenzie
 Advertising
 Marion Jacobs Agency

THE CAST

Addie
 Pam Faunce
 Cal
 Tom Collins
 Birdie Hubbard
 Lauri Tiscornia
 Oscar Hubbard
 Rod Mortensen
 Leo Hubbard
 Bob Jenson
 Regina Giddens
 Elizabeth Ellis
 William Marshall
 Alan Winans
 Benjamin Hubbard
 Dick Rohrbacher
 Alexandra Giddens
 Marney Leach
 Horace Giddens
 Rod Arrants

THE CREW

Stage Manager
 Norman Rosen
 Assistant Stage Manager
 Susan Rogers
 Electricians
 Bill Shattuck
 David Miller
 Properties
 Bob Richards
 Beverle Bava
 Nancy Fuller
 Wardrobe
 Susan Parsons
 Joyce Wickersham
 Vida Ward

THE SCENES

The scene of the play is the living room of the Giddens' house, a small town in the South.

ACT I

The spring of 1900, evening.

ACT II

A week later, early morning.

ACT III

Two weeks later, late afternoon.

THE MISER

Moliere

THE STAFF

Director
 Franklin Wilbur *
 Technical Director & Set
 Designer
 Curtis Ennen **
 Assistant Technical Director
 Barry Davis
 Executive Director
 DeMarcus Brown
 Associate Director
 Franklin Wilbur
 Box Office
 Lucy Brown
 Tom Rogers
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou McKenzie
 Advertising
 Marion Jacobs Agency

THE CAST

Harpagon
 Bob Richards
 Cleante
 Tom Collins
 Elise
 Joyce Wickersham
 Valere
 David Miller
 Mariane
 Nancy Fuller
 Anselm
 Tom Farley
 Frosine
 Vida Ward
 Simon
 Bob Jenson
 Jacques
 Norman Rosen
 La Fleche
 Alan Winans
 Dame Claude
 Betsy Hughes

THE CAST (continued)

Brindavoine
 Pat Mealiffe
 Officer
 Rod Mortensen

THE CREW

Stage Manager
 Rod Arrants
 Assistant Stage Manager
 Rod Mortensen
 Electricians
 Bill Shattuck
 Tom Farley
 Properties
 Pam Faunce
 Sound
 Betsy Hughes
 Wardrobe
 Sue Rogers
 Lauri Tiscornia
 Marney Leach
 Beverle Bava

THE SCENE

The place: Paris.

A room in Harpagon's house.
 In the rear, a door leads to
 a garden.

CHAPTER XXVII

FIFTEENTH SUMMER SEASON 1964

Fallon House Theatre

The Male Animal

July 4, 5, 9, 10, 16,
17, 23, 30, August 11

Thieves' Carnival

July 11, 12, 15, 22,
31, August 8, 9, 12

Seven Nuns in Las Vegas

July 18, 19, 21, 24,
29, August 5, 13

Trelawney of the Wells

July 25, 26, 28,
August 6, 7, 14

Nude With Violin

August 1, 2, 4, 15,
16.

THE MALE ANIMAL

James Thurber and Elliot Nugent

THE STAFF

Director
 Franklin Wilbur *
 Technical Director & Set
 Designer
 Curtis Ennen **
 Assistant Technical Director
 Malcolm Stone
 Executive Director
 DeMarcus Brown
 Associate Director
 Franklin Wilbur
 Box Office
 Lucy Brown
 Tom Rogers
 Bob Trueb
 Peggy McGurk
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou McKenzie
 Advertising
 Marion Jacobs Agency

THE CAST

Cleota
 Susan Parsons
 Ellen Turner
 Bonnie Randall
 Tommy Turner
 Douglass Reeves
 Patricia Stanley
 Susie Darling
 Wally Myers
 Allan Falstreu
 Dean Damon
 Dick Sparks
 Mike Barnes
 Tom Luna
 Joe Ferguson
 Richard Pendrey
 Mrs. Damon
 Joan Kellner
 Ed Keller
 Bill Plummer

THE CAST (continued)

Myrtle Keller
 Wendy Wight
 Nutsy
 Dick Taylor

THE CREW

Stage Manager
 Norman Rosen
 Assistant Stage Manager
 Cheryl Whaley
 Electricians
 Bill Shattuck
 Louise Longley
 Properties
 Margaret Bergantz
 Dick Taylor
 June Rodriguez
 Sound
 Bob Cook
 Judy Caruso
 Wardrobe
 Joan Kellner
 Karen Ritchie
 Jackie McDonald

THE SCENES

The scene of the play is in the living room of the house of Professor Thomas Turner, in a mid-western university town.

ACT I

Late fall, 1940, a Friday evening.

THE MALE ANIMAL (continued)

THE SCENES (continued)

ACT II

Scene 1

The following day, after
lunch.

Scene 2

Three hours later.

ACT III

Two days later, noon.

THIEVES' CARNIVAL

Jean Anouilh

THE STAFF

Director
DeMarcus Brown *

Technical Director
Curtis Ennen **

Assistant Technical Director
Malcolm Stone

Set Designers
Curtis Ennen
Dick Taylor

Executive Director
DeMarcus Brown

Associate Director
Franklin Wilbur

Box Office
Lucy Brown
Tom Rogers
Bob Trueb
Peggy McGurk

Company Manager
Tom Rogers

Wardrobe
Marcia Lou McKenzie

Advertising
Marion Jacobs Agency

THE CAST

Peterbono
Norman Rosen

Hector
Tom Luna

Gustave
Robert Cook

Lord Edgard
Tom Collins

Lady Hurf
Cheryl Parsons

Juliette
Cheryl Whaley

Eva
Louise Longley

Dupont-Dufort Senior
Dick Sparks

Dupont-Dufort Junior
Douglass Reeves

THE CAST (continued)

The Town Crier
Bill Shattuck

The Policemen
Bill Plummer
Richard Pendrey

The Nursemaid
June Rodriguez

The Little Girl
Judy Caruso

The Musician
Alan Falstreau

THE CREW

Stage Manager
Bill Shattuck

Assistant Stage Manager
Wendy Wight

Electricians
Bill Plummer
Susan Parsons

Properties
Richard Pendrey
Susie Darling
Karen Ritchie

Sound
Jacqueline McDonald

Wardrobe
Joan Kellner
Margaret Bergantz
Bonnie Randall
Judy Caruso

THE SCENES

Vichy, 1912: The action ranges between the environs of the town square and the villa of Lady Hurf.

ACT I

Afternoon.

THIEVES' CARNIVAL (continued)

THE SCENES (continued)

ACT II

That evening.

ACT III

Later that same
evening.

ACT IV

An hour later.

Entertainment by Members of The Company
and
SEVEN NUNS IN LAS VEGAS

Natalie E. White

THE STAFF

Director
 Franklin Wilbur *
Technical Director & set
 Designer
 Curtis Ennen **
Assistant Technical Director
 Malcolm Stone
Executive Director
 DeMarcus Brown
Associate Director
 Franklin Wilbur
Box Office
 Lucy Brown
 Tom Rogers
 Bob Trueb
 Peggy McGurk
Company Manager
 Tom Rogers
Wardrobe
 Marcia Lou McKenzie
Advertising
 Marion Jacobs Agency

THE CAST

Sister Rose
 Karen Ritchie
Sister Edna
 Susan Parsons
Sister Columba
 Judy Caruso
Sister Felicitas
 Margaret Bergantz
Sister Maria
 Cheryl Whaley
Sister Anne
 June Rodriguez
Sister Frances
 Bonnie Randall
Reverend Mother
 Wendy Wight
Mr. Edelman
 Bob Trueb

THE CAST (continued)

A Priest
 Bob Cook
Peaches
 Jacqueline McDonald
Boots
 Susie Darling
Baby
 Louise Longley

THE CREW

Stage Manager
 Dick Sparks
Assistant Stage Manager
 Tom Luna
Electricians
 Richard Pendrey
 Cheryl Parsons
Properties
 Robert Cook
 Douglas Reeves
 Tom Collins
Sound
 William Plummer
 Wendy Wight
 Alan Falstreau
Wardrobe
 Joan Kellner
 Louise Longley
 Susan Parsons

THE SCENES

The entire action of the play
takes place in the parlor of
the Convent of Saint Genesis.
The time is the present.

SEVEN NUNS IN LAS VEGAS (continued)

THE SCENES (continued)

ACT I

Scene 1
Friday, May 2, 11:30 A.M.

Scene 2
A week later, 12:30 P.M.

ACT II

Two days later, 5:30 P.M.

TRELAWNEY OF THE WELLS

Arthur Wing Pinero

THE STAFF

Director
 DeMarcus Brown *
 Technical Director & Set
 Designer
 Curtis Ennen **
 Assistant Technical Director
 Malcolm Stone
 Executive Director
 DeMarcus Brown
 Associate Director
 Franklin Wilbur
 Box Office
 Lucy Brown
 Tom Rogers
 Bob Trueb
 Peggy McGurk
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou McKenzie
 Advertising
 Marion Jacobs Agency

THE CAST

Mrs. Mossop
 Susan Parsons
 Ablett
 Tom Luna
 Tom Wrench
 Tom Collins
 Imogen
 Cheryl Parsons
 Telfer
 William Plummer
 Gaod
 Norman Rosen
 Colpoys
 Alan Falstreau
 Mrs. Telfer
 Margaret Bergantz
 Avonia
 Louise Longley
 Rose Trelawney
 Marcia Lou McKenzie
 Arthur
 Richard Taylor

THE CAST (continued)

DeFoenix
 Robert Cook
 Clara
 Bonnie Randall
 Sir William
 Franklin Wilbur
 Miss Gower
 Wendy Wight
 Charles
 Bill Shattuck
 O'Dwyer
 Robert Trueb
 The Lady
 Joan Kellner
 The Gentleman
 Richard Sparks

THE CREW

Stage Manager
 Richard Pendrey
 Assistant Stage Manager
 Susie Darling
 Electricians
 Bill Shattuck
 William Plummer
 Margaret Bergantz
 Properties
 Alan Falstreau
 Bonnie Randall
 Karen Ritchie
 Sound
 Dick Sparks
 June Rodriguez
 Wardrobe
 Joan Kellner
 Judy Caruso
 Jacqueline McDonald
 Cheryl Whaley

THE SCENES

The action of the play takes place in London, England, in the 1860's.

TRELAWNEY OF THE WELLS (continued)

THE SCENES (continued)

ACT I

Mr. and Mrs. Telfer's
Lodgings in No. 2, Brydon
Crescent, Clerkenwell.
May.

ACT II

Sir William Hower's, in
Cavendish Square. June.

ACT III

Again in Brydon Crescent.
December.

ACT IV

On the stage of the
Pantheon Theatre. A few
days later.

NUDE WITH VIOLIN

Noel Coward

THE STAFF

Director
 Franklin Wilbur *
 Technical Director & Set
 Designer
 Curtis Ennen **
 Assistant Technical Director
 Malcolm Stone
 Executive Director
 DeMarcus Brown
 Associate Director
 Franklin Wilbur
 Box Office
 Lucy Brown
 Tom Rogers
 Bob Trueb
 Peggy McGurk
 Company Manager
 Tom Rogers
 Wardrobe
 Marcia Lou McKenzie
 Advertising
 Marion Jacobs Agency

THE CAST

Sebastien
 Tom Rogers
 Marie-Celeste
 Susan Parsons
 Clinton Preminger, Junior
 Robert Cook
 Isobel Sorodin
 Cheryl Parsons
 Jane
 Judy Caruso
 Colin
 Richard Pendrey
 Pamela
 Jacqueline McDonald
 Jacob Friedland
 Dick Sparks
 Anya Pavlikov
 June Rodriguez
 Cherry-May Waterton
 Wendy Wight

THE CAST (continued)

Fabrice
 Norman Rosen
 George
 Bill Shattuck
 Stotesbury
 Charles Surendorf

THE CREW

Stage Manager
 William Plummer
 Assistant Stage Manager
 Alan Falstreau
 Electricians
 Richard Taylor
 Douglass Reeves
 Karen Ritchie
 Properties
 Tom Collins
 Norman Rosen
 Cheryl Whaley

Sound

Tom Luna
 Louise Longley

Wardrobe

Joan Kellner
 Margaret Bergantz
 Bonnie Randall

THE SCENES

The action of the play takes place in Paul Sorodin's Studio in Paris. The time is the present.

ACT I

Afternoon.

NUDE WITH VIOLIN (continued)

THE SCENES

ACT II

Scene 1

A few hours later.

Scene 2

The following afternoon.

ACT III

Scene 1

A few hours later

Scene 2

The following morning.

CHAPTER XXVIII

SIXTEENTH SUMMER SEASON 1965

Fallon House Theatre

Cradle Snatchers	July 3, 4, 8, 9, 15, 16, 29, August 10
You Can't Take It With You	July 10, 11, 14, 21, 23, August 7, 8, 11
Dear Ruth	July 17, 18, 20, 22, 28, August 4, 12
Sabrina Fair	July 24, 25, 27, 30, August 5, 6, 13
Enter Laughing	July 31, August 1, 3, 14, 15

CRADLE SNATCHERS

Russell G. Medcraft and Norma Mitchell

THE STAFF

Director
DeMarcus Brown *

Assistant Director
Tom Collins

Technical Director
Darrell Persels **

Executive Director
DeMarcus Brown

Associate Director
Franklin Wilbur

Manager
Tom Rogers

Box Office
Lucy Brown
Bob Trueb

Wardrobe
Marcia Lou McKenzie

THE STUDENT STAFF

Technical Assistants
Richard Pendrey
Norman Rosen

Assistant Director
Tom Collins

Box Office
Peggy McGurk
Michael Bales

Secretary
Nancy Carathers

THE CAST

Susan Martin
Nancy Sans

Ethel Drake
Kathianne Miller

Kitty Ladd
Bonnie Bandall

Anne Hall
Mary Lynn Hatch

Elinor
Donna Jameson

Francine
Carla Wood

THE CAST (continued)

Jackie
Rickey Hobin

Henry Winton
Ernest Simard II

George Martin
Dennis Alldredge

Roy Ladd
Robert Cook

Howard Drake
Jeff Woolf

Oscar Nordholm
Dan Schroebel

Maid
Elizabeth Ann Nelson

Jose
Jim Warren

THE CREW

Stage Manager
Alan Falstreau

Electrician and Sound
Norman Rosen
Bud Lewis

Properties
Candy Williams
Rickey Hobin

Wardrobe
Paula Anderson
Donna Jameson
Carla Wood

THE SCENES

ACT I

Ethel Drake's Apartment,
New York City. After-
noon.

ACT II

Kitty Ladd's Summer Home,
Glen Cove, Long Island.

CRADLE SNATCHERS (continued)

THE SCENES (continued)

ACT III

The same.

YOU CAN'T TAKE IT WITH YOU

Moss Hart and George S. Kaufman

THE STAFF

Director
 Franklin Wilbur *
 Assistant Director
 Tom Collins
 Technical Director
 Darrell Persels
 Executive Director
 DeMarcus Brown **
 Associate Director
 Franklin Wilbur
 Manager
 Tom Rogers
 Box Office
 Lucy Brown
 Bob Trueb
 Wardrobe
 Marcia Lou McKenzie

THE STUDENT STAFF

Technical Assistants
 Richard Pendrey
 Norman Rosen
 Assistant Director
 Tom Collins
 Box Office
 Peggy McGurk
 Michael Bales
 Secretary
 Nancy Carathers

THE CAST

Penelope Sycamore
 Rickey Hobin
 Essie
 Nancy Sans
 Rheba
 Candy Williams
 Paul Sycamore
 John Castro
 Mr. DePinna
 Alan Falstreau

THE CAST (continued)

Ed
 Bud Lewis
 Donald
 Jeff Woolf
 Martin Vanderhof
 Robert Cook
 Alice
 Paula Anderson
 Henderson
 Tom Farnsworth
 Tony Kirby
 Ernest Simard II
 Boris Kolenkhov
 Norman Rosen
 Gay Wellington
 Mary Lynn Hatch
 Mr. Kirby
 Dennis Alldredge
 Mrs. Kirby
 Margaret Bergantz
 Olga
 Francine Russo
 Three Men
 Dan Schroebel
 Jim Warren
 Richard Pendrey

THE CREW

Stage Manager
 Jim Warren
 Electricians
 Richard Pendrey
 Nancy Carathers
 Sound
 Carla Wood
 Properties
 Jeff Woolf
 Peggy McGurk
 Elizabeth Nelson
 Wardrobe
 Bonnie Randall
 Kathianne Miller

YOU CAN'T TAKE IT WITH YOU (continued)

THE SCENES

The scene is the home of Martin
Vanderhof, New York, the late 30's.

ACT I

A Wednesday evening.
(During this act the curtain
is lowered to denote the
passing of several hours.)

ACT II

A week later.

ACT III

The next day.

DEAR RUTH
Norman Krasna

THE STAFF

Director
 Franklin Wilbur *
Assistant Director
 Tom Collins
Technical Director
 Darrell Persels **
Executive Director
 DeMarcus Brown
Associate Director
 Franklin Wilbur
Manager
 Tom Rogers
Box Office
 Lucy Brown
 Bob Trueb
Wardrobe
 Marcia Lou McKenzie

THE STUDENT STAFF

Technical Assistants
 Richard Pendrey
 Norman Rosen
Assistant Director
 Tom Collins
Box Office
 Peggy McGurk
 Michael Bales
Secretary
 Nancy Carathers

THE CAST

Dora
 Elizabeth Nelson
Mrs. Edith Wilkins
 Candy Williams
Miriam Wilkins
 Carla Wood
Judge Harry Wilkins
 Richard Pendrey
Ruth Wilkins
 Bonnie Randall
Lt. William Seawright
 Tom Farnsworth

THE CAST (continued)

Albert Kummer
 Jeff Woolf
Martha Seawright
 Paula Anderson
Sgt. Chuck Vincent
 Alan Falstreau
Harold Klobbarmeyer
 Dan Schroebel

THE CREW

Stage Manager
 John Castro
Electricians and Sound
 Dennis Alldredge
 Dan Schroebel
Properties
 Mary Lynn Hatch
 Kathianne Miller
Wardrobe
 Margaret Bergantz
 Nancy Sans

THE SCENES

The setting is the living room
of the Wilkins' home, Kew
Gardens, Long Island.

ACT I

Scene 1
 Saturday morning.
Scene 2
 The same day. 5:15 P.M.
Scene 3
 Sunday morning. 1:30 A.M.

ACT II

Scene 1
 Sunday morning. 10 A.M.

DEAR RUTH (continued)

THE SCENES (continued)

ACT II

Scene 2

Same day. Noon.

Scene 3

Same day. 4:00 P.M.

SABRINA FAIR

Samuel Taylor

THE STAFF

Director
DeMarcus Brown * **
Assistant Director
Tom Collins
Technical Director
Darrell Persels
Executive Director
DeMarcus Brown
Associate Director
Franklin Wilbur
Manager
Tom Rogers
Box Office
Lucy Brown
Bob Trueb
Wardrobe
Marcia Lou McKenzie

THE STUDENT STAFF

Technical Assistants
Richard Pendrey
Norman Rosen
Assistant Director
Tom Collins
Box Office
Peggy McGurk
Michael Bales
Secretary
Nancy Carathers

THE CAST

Maude Larrabee
Kathianne Miller
Julia Ward McKinlock
Candy Williams
Linus Larrabee, Jr.
Richard Pendrey
Linus Larrabee
Tom Farnsworth
Margaret
Margaret Bergantz
David Larrabee
Jim Warren

THE CAST (continued)

Gretchen
Francine Russo
Sabrina Fairchild
Marcia Lou McKenzie
A Young Man
Bud Lewis
Another Young Woman
Donna Jameson
Another Young Man
Dan Schroebel
Paul D'Argenson
Dennis Alldredge
Fairchild
Tom Rogers

THE CREW

Stage Manager
Ernest Simard II
Electricians and Sound
John Castro
Nancy Sans
Properties
Bonnie Randall
Bob Cook
Bud Lewis
Wardrobe
Francine Russo
Wardrobe Assistants
Rickey Hobin
Donna Jameson

THE SCENES

The place is a home on the
North Shore of Long Island,
about an hour from New York
City.

ACT I

A Saturday afternoon in
September.

SABRINA FAIR (continued)

THE SCENES (continued)

ACT II

Friday evening, two weeks
later.

ACT III

The following morning.

ACT IV

Immediately following.

ENTER LAUGHING

Joseph Stein

THE STAFF

Director
DeMarcus Brown * **
Technical Director
Darrell Persels
Executive Director
DeMarcus Brown
Associate Director
Franklin Wilbur
Manager
Tom Rogers
Box Office
Lucy Brown
Bob Trueb
Wardrobe
Marcia Lou McKenzie

THE STUDENT STAFF

Technical Assistants
Richard Pendrey
Norman Rosen
Assistant Director
Tom Collins
Box Office
Peggy McGurk
Michael Bales
Secretary
Nancy Carathers

THE CAST

Mr. Foreman
Robert Trueb
David Kolowitz
Tom Collins
Marvin
Alan Falstreau
Pike
Jeff Woolf
Don Baxter
Ernest Simard II
Don Darwin
Dan Schroebel
Marlowe
Franklin Wilbur

THE CAST (continued)

Angela
Francine Russo
Mother
Margaret Bergantz
Father
Norman Rosen
Wanda
Paula Anderson
Waiter
Bud Lewis
Roger
Robert Cook
Lawyer
John Castro

THE CREW

Stage Manager
Richard Pendrey
Assistant Stage Manager
Michael Bales
Electricians
Ernest Simard II
Dennis Alldredge
Sound
Bonnie Randall
Properties
Jim Warren
Carla Wood
Bud Lewis
Wardrobe
Candy Williams
Mary Lynn Hatch

THE SCENES

New York; Late spring; The
Mid-1930's.

ACT I

ACT II

CHAPTER XXIX

SEVENTEENTH SUMMER SEASON 1966

Fallon House Theatre

Under the Yum Yum Tree	July 2, 3, 7, 8, 14, 15, 28, August 9
Strange Bedfellows	July 9, 10, 13, 20, 22, August 6, 7, 10
The Warm Peninsula	July 16, 17, 19, 21, 27, August 3, 11
Pool's Paradise	July 23, 24, 26, 29, August 4, 5, 12
The Streets of New York	July 30, 31, August 2, 13, 14

UNDER THE YUM YUM TREE

Lawrence Roman

THE STAFF

Director
DeMarcus Brown * **
Technical Director
Darrell Persels
Company Manager
Thomas Rogers
Box Office Managers
Nancy Carathers
Robert Trueb
Executive Director
DeMarcus Brown
Costumer
Marcia Lou McKenzie

STUDENT STAFF

Assistant Director
Tom Collins
Technical Assistants
Alan Falstreau
Norman Rosen
Box Office
Michael Bales
Secretary
Nancy Carathers
Wardrobe Assistant
Dorothy Schauer

THE CAST

Irene Wilson
Candy Williams
Robin Austin
Nancy Sans
Dave Manning
Stephen Burleigh
Hogan
Tom McKenzie
A Milkman
Paul Barnes
A Cab Driver
Dan Shelton

THE CREW

Stage Manager
Carol Wright
Electrician
Ed Bowen
Paul Barnes
Properties and Sound
Ricky Hobin
Susan Shearer
Eric Carlson
Wardrobe
Susan Parsons
Ann Roach
House Manager
Jay Hammer
Pianist
Erick Carlson

THE SCENES

The entire action takes place in an attic apartment in an aged building on San Francisco's Telegraph Hill. The time is the present.

ACT I

Scene 1
The morning of a summer day.
Scene 2
That night, about eleven o'clock.

ACT II

Scene 1
The next day, late afternoon.
Scene 2
Very early the following morning.

STRANGE BEDFELLOWS

Florence Ryerson and Colin Clements

THE STAFF

Director
 Jim Warren *
 Technical Director
 Darrell Persels **
 Company Manager
 Thomas Rogers
 Box Office Managers
 Nancy Carathers
 Robert Trueb
 Executive Director
 DeMarcus Brown
 Costumer
 Marcia Lou McKenzie

STUDENT STAFF

Assistant Director
 Tom Collins
 Technical Assistants
 Alan Falstreau
 Norman Rosen
 Box Office
 Michael Bales
 Secretary
 Nancy Carathers
 Wardrobe Assistant
 Dorothy Schauer

THE CAST

Ling
 Dan Shelton
 Senator William Cromwell
 Tom Farley
 Julia Cromwell
 Susan Parsons
 Beulah
 Elena Gardner
 Addie Cromwell Hampton
 Ricky Hobin
 Lillian Hampton
 Kathleen Herringshaw
 Nicky Hampton
 Bud West

THE CAST (continued)

Mrs. Gimble
 Pegge May
 Mrs. Worley
 Ann Roach
 Gifford Hampton
 Ed Bowen
 Vincent Pemberton
 Paul Barnes
 Matthew Cromwell
 Stephen Burleigh
 Clarissa Blynn Cromwell
 Dianne Philibosian
 Mrs. Tillie Sparker
 Susan Shearer
 Mayor Ambrose Tilbett
 Dwight McBride
 Birdie
 Nancy Sans
 Zita
 Candy Williams
 Opal
 Marcia Lou McKenzie

THE CREW

Stage Manager
 Norm Rosen
 Lights
 Jay Hammer
 Erick Carlson
 Properties and Sound
 Nancy Sans
 Candy Williams
 Wardrobe
 Dorothy Schauer
 Carol Wright
 Kathleen Herringshaw
 Pegge May
 House Manager
 Tom Collins
 Pianist
 Erick Carlson

STRANGE BEDFELLOWS (continued)

THE SCENES

ACT I

Scene 1
Afternoon of an October
day.

Scene 2
The following Sunday
morning.

ACT II

Scene 1
Tuesday afternoon.

Scene 2
Some hours after.

ACT III

Still later.

THE WARM PENINSULA

Joe Masteroff

THE STAFF

Director
 Tom McKenzie * **
 Technical Director
 Darrell Persels
 Company Manager
 Thomas Rogers
 Box Office Managers
 Nancy Carathers
 Robert Trueb
 Executive Director
 DeMarcus Brown
 Costumer
 Marcia Lou McKenzie

STUDENT STAFF

Assistant Director
 Tom Collins
 Technical Assistants
 Alan Falstreau
 Norman Rosen
 Box Office
 Michael Bales
 Secretary
 Nancy Carathers
 Wardrobe Assistant
 Dorothy Schauer

THE CAST

Ruth Arnold
 Marcia Lou McKenzie
 Joanne DeLynn
 Candy Williams
 Steve Crawford
 Jim Warren
 Jack Williams
 Jay Hammer
 Iris Floria
 Susan Parsons
 Howard Shore
 Jim Martin
 Tony Francis
 Ed Bowen

THE CREW

Stage Managers
 Dwight McBride
 Erick Carlson
 Electricians
 Norman Rosen
 Ricky Hobin
 Properties and Sound
 Ann Roach
 Tom Farley
 Dan Shelton
 Wardrobe
 Diane Philibosian
 Dorothy Schauer
 Susan Shearer
 House Manager
 Stephen Burleigh
 Pianist
 Erick Carlson

THE SCENES

Scene: Joanne DeLynn's
 apartment in
 Miami Beach.

Time: The present.

POOL'S PARADISE

Philip King

THE STAFF

Director
 Thomas Collins *
 Technical Director
 Darrell Persels **
 Company Manager
 Thomas Rogers
 Box Office Managers
 Nancy Carathers
 Robert Trueb
 Executive Director
 DeMarcus Brown
 Costumer
 Marcia Lou McKenzie

STUDENT STAFF

Assistant Director
 Tom Collins
 Technical Assistants
 Alan Falstreau
 Norman Rosen
 Box Office
 Michael Bales
 Secretary
 Nancy Carathers
 Wardrobe Assistant
 Dorothy Schauer

THE CAST

Penelope Toop
 Nancy Sans
 Ida
 Ricky Hobin
 The Reverend Lionel Toop
 Dwight McBride
 Miss Skillon
 Pegge May
 Willie Briggs
 Jim Martin
 The Reverend Arthur Humphrey
 Bud West
 The Bishop of Lax
 Robert Trueb

THE CREW

Stage Manager
 Ed Bowen
 Electricians
 Candy Williams
 Steve Burleigh
 Ann Roach
 Properties
 Paul Barnes
 Susan Parsons
 Dan Shelton
 Sound
 Carol Wright
 Wardrobe
 Elena Gardner
 Kathleen Herringshaw
 House Manager
 Jim Warren
 Pianist
 Erick Carlson

THE SCENES

The action takes place in the Hall at the Vicarage, Merton-cum-Middlewick.

ACT I

A Saturday night in early December.

ACT II

The following morning
 9:30.

ACT III

Fifteen minutes later.

THE STREETS OF NEW YORK

Mood and Lyrics by Barry Alan Graef

Music by Richard B. Chodosh

THE STAFF

Directors

James Warren *

Tom McKenzie * *

Technical Director

Darrell Persels

Company Manager

Thomas Rogers

Box Office Managers

Nancy Carathers

Robert Trueb

Executive Director

DeMarcus Brown

Costumer

Marcia Lou McKenzie

STUDENT STAFF

Assistant Director

Tom Collins

Technical Assistants

Alan Falstreau

Norman Rosen

Box Office

Michael Bales

Secretary

Nancy Carathers

Wardrobe Assistant

Dorothy Schauer

THE CAST

Gideon Bloodgood

Ed. Bowen

Badger

Paul Barnes

Captain Fairweather

Dwight McBride

A Guide

Dan Shelton

Mr. Puffy

Bob Trueb

THE CAST (continued)

Alida Bloodgood

Ann Roach

Edwards

Tom Farley

Mark Livingston

Jim Martin

Lucy Fairweather

Dianne Philibosian

Bridget

Elena Gardner

Kathleen

Kathleen Herringshaw

Moir

Ricky Hobin

Mrs. Fairweather

Pegge May

Mrs. Puffy

Susan Shearer

Mexicans, Maids, A Police
Officer, Tourists, The Poor
Guests at Delmonico's,
Porters, Et Cetera

The Company

THE SCENES

Prologue: New York in the
1860's. Gideon Bloodgood's
bank.

The Play: New York in the
1860's.

ACT I

Scene 1

Wall Street.

Scene 2

A Room in Bloodgood's
mansion.

Scene 3

Madame Victorine's
Dress Shop.

THE STREETS OF NEW YORK (continued)

THE SCENES (continued)

ACT I

- Scene 4 The next Saturday. A street corner.
 Scene 5 The Puffy's home.
 Scene 6 Bloodgood's drawing room.

ACT II

- Scene 1 December. Street outside Delmonico's.
 Scene 2 Inside Delmonico's.
 Scene 3 Cross Street.
 Scene 4 Two tenement rooms.
 Scene 5 During the following month-- inside and outside Bloodgood's mansion.
 Scene 6 A bedroom in Brooklyn Heights.
 Scene 7 A burning tenement.
 Scene 8 Bloodgood's drawing room.

MUSICAL NUMBERS

ACT I

- PROLOGUE Bloodgood, Badger,
 Captain Fairweather,
 Two Porters.
 TOURIST MADRIGAL Bloodgood, Mr. Puffy,
 and the Ensemble.
 HE'LL COME TO ME CRAWLING . . . Alida.

THE STREETS OF NEW YORK (continued)

MUSICAL NUMBERS (continued)

ACT I

IF I MAY

Lucy, Bridget,
Kathleen, and Moira.

IF I MAY (Reprise)

Mark.

WHERE CAN THE RICH AND
THE POOR BE FRIENDSMr. Fairweather, Mr. and
Mrs. Puffy.

CALIFORNIA

Badger, Mexicans, and
Bloodgood.

FINALE

Alida, Bloodgood,
Badger, Edwards and
Ensemble.

ACT II

CHRISTMAS CAROL

Mr. and Mrs. Puffy,
Mark, Badger, Bloodgood,
and Ensemble.

LAUGH AFTER LAUGH

Alida and Ensemble.

ARMS FOR THE LOVE OF ME

Lucy.

CLOSE YOUR EYES

Lucy, Mrs. Fairweather
and Badger.

LOVE WINS AGAIN

Lucy and Mark.

FINALE

The Entire Company.

CHAPTER XXX

EIGHTEENTH SUMMER SEASON 1967

Fallon House Theatre

The Seven Year Itch

July 1, 2, 6, 7, 13,
14, 27, August 8

Nothing But the Truth

July 8, 9, 12, 19,
21, August 5, 6, 9

The Bat

July 15, 16, 18, 20,
26, August 2, 10

The Absence of a Cello

July 22, 23, 25, 28,
August 3, 4, 11

The School for Wives

July 29, 30, August 1,
12, 13

THE SEVEN YEAR ITCH

George Axelrod

THE STAFF

Director
DeMarcus Brown *

Technical Director
Darrell Persels **

Company Manager
Thomas Rogers

Box Office Managers
Lucy Brown
Nancy Carathers

Executive Director
DeMarcus Brown

Costumer
Doyne Mraz

THE CAST

Richard Sherman
Alan Falstreau

Helen Sherman
Denise Kappral

Vicki
Anita McCarty

Miss Morris
Cathy Elliot

Elaine
Marty Van Wert

Marie Whatever-Her-Name-Was
Ann Roach

The Girl
Lee Ann McKee

Dr. Brubaker
Stuart Fletcher

Tom MacKenzie
Erick Carlson

The Voice of Richard's Con-
science
Roger Curtis

The Voice of the Girl's Con-
science
Ursula Swent

Pat
Ursula Swent

THE CREW

Stage Manager
Larry Stanfill

Electrician
Walter Mann
Marc Blumberg
Brad Gaiennie

Properties
John Fernandez
Diane Philobosian

Sound
Paul Barnes

Wardrobe
Anna Beth Nygard
Ursula Swent

House Manager
Charles Hammer

Pianist
Erick Carlson

THE SCENES

The action of the play takes place in the apartment of the Richard Shermans, in the Gramercy Park section of New York City. The time is the present.

ACT I

Scene 1
About eight o'clock
on a summer evening.

Scene 2
Immediately following.

ACT II

Scene 1
Evening the next day.

Scene 2
Two hours later.

THE SEVEN YEAR ITCH (continued)

THE SCENES (continued)

ACT III

The following morning.

NOTHING BUT THE TRUTH

James Montgomery

THE STAFF

Director
 Franklin Wilbur *
 Technical Director
 Darrell Persels **
 Company Manager
 Thomas Rogers
 Box Office Managers
 Lucy Brown
 Nancy Carathers
 Executive Director
 DeMarcus Brown
 Costumer
 Doyne Myraz

THE CAST

Robert Bennett
 Charles Hammer
 E. M. Ralston
 Russell Lund
 Dick Donnelly
 Jack Dunaway
 Clarence Van Dusen
 Paul Barnes
 Bishop Doran
 Marc Blumberg
 Gwendolyn Ralston
 Kathleen Herringshaw
 Mrs. E. M. Ralston
 Rickey Hobin
 Ethel Clark
 Dianne Philobosian
 Mable Jackson
 Marty Van Wert
 Sable Jackson
 Ursula Swent
 Martha
 Lee Ann McKee

THE CREW

Stage Manager
 Erick Carlson
 Electrician
 Larry Stanfill
 Stuart Fletcher
 Roger Curtis
 Properties
 Brad Gaiennie
 Ann Roach
 Sound
 Lee Ann McKee
 Cathy Elliott
 Kathleen Herringshaw
 House Manager
 John Fernandez
 Pianist
 Erick Carlson
 Wardrobe
 Lee Ann McKee
 Cathy Elliot
 Kathleen Herringshaw

THE SCENES

ACT I

Interior of a broker's
 office in one of the
 principal uptown hotels.

ACT II

Parlor in summer home of
 E. M. Ralston, Long
 Island.

ACT III

Same as Act II.

THE BAT

Mary Roberts Rinehart and Avery Hopwood

THE STAFF

Director
 Doyme Mraz * **
 Technical Director
 Darrell Persels
 Company Manager
 Thomas Rogers
 Box Office Managers
 Lucy Brown
 Nancy Carathers
 Executive Director
 DeMarcus Brown
 Costumer
 Doyme Mraz

THE CAST

Miss Cornelia Van Gorder
 Anna Beth Nygaard
 Miss Dale Ogden
 Marty Van Wert
 Lizzie Allen
 Cathy Elliot
 Billy
 John Fernandez
 Brooks
 Charles Hammer
 Doctor Wells
 Larry Stanfill
 Detective Anderson
 Jack Dunaway
 Richard Fleming
 Brad Gaiennie
 Reginald Beresford
 Erick Carlson
 An Unknown Man
 Marc Blumberg

THE CREW

Stage Manager
 Walter Mann

THE CREW (continued)

Electrician
 Alan Falstreau
 Russel Lund
 Kathleen Herringshaw
 Properties
 Ursula Swent
 Paul Barnes
 Sound
 Denise Kappral
 Wardrobe
 Marc Blumberg
 Ann Roach
 Dianne Philibosian
 House Manager
 Stuart Fletcher
 Pianist
 Erick Carlson

THE SCENES

ACT I

Living room in Miss Van
 Gorder's Long Island
 house.

ACT II

The same.

ACT III

The garret of the same
 house.

THE ABSENCE OF A CELLO

Ira Wallach

THE STAFF

Director
 Doyme Mraz *
 Technical Director
 Darrell Persels
 Company Manager
 Thomas Rogers
 Box Office Managers
 Lucy Brown
 Nancy Carathers
 Executive Director
 DeMarcus Brown **
 Costumer
 Doyme Mraz

THE CAST

Celia Pilgrim
 Rickey Hobin
 Andrew Pilgrim
 Franklin Wilbur
 Marian Jellicoe
 Dianne Philibosian
 Joanna Pilgrim
 Kathleen Herringshaw
 Emma Littlewood
 Anna Beth Nygaard
 Perry Littlewood
 Paul Barnes
 Otis Clifton
 Roger Curtis

THE CREW

Stage Manager
 Larry Stanfill
 Electrician
 Jack Dunaway
 John Fernandez
 Cathy Elliot
 Properties
 Marty Van Wert
 Lee Ann McKee
 Sound
 Marc Blumberg

THE CREW (continued)

Wardrobe
 Denise Kappral
 Ursula Swent
 House Manager
 Russell Lund
 Pianist
 Erick Carlson

THE SCENES

ACT I

The living room of
 Andrew Pilgrim's New
 York apartment. The
 present.

ACT II

The same, the next
 morning.

ACT III

The same, the next
 morning.

THE SCHOOL FOR WIVES

Moliere

THE STAFF

Director
 Franklin Wilbur *
 Technical Director
 Darrell Persels
 Company Manager
 Thomas Rogers
 Box Office Managers
 Lucy Brown
 Nancy Carathers
 Executive Director
 DeMarcus Brown **
 Costumer
 Marcia Lou McKenzie

THE CAST

Chrysalde
 Stuart Fletcher
 Arnolphe
 Larry Stanfill
 Alain
 John Fernandez
 Georgette
 Denise Kappral
 Agnes
 Ann Roach
 Horace
 Erick Carlson
 Oronte
 Russell Lund
 Enrique
 Brad Gaiennie

THE CREW

Stage Manager
 Walter Mann
 Electrician
 Alan Falstreau
 Paul Barnes
 Marc Blumberg
 Properties and Sound
 Anna Beth Nygaard
 Roger Curtis

THE CREW (continued)

Wardrobe
 Kathleen Herringshaw
 Diane Philibosian
 Cathy Elliot

THE SCENES

The action of the play passes inside and outside a house owned by Seigneur Arnolphe in Paris.

ACT I

Scene 1
 Outside the House.
 Scene 2
 Inside the House.
 Scene 3
 Outside the House.
 Scene 4
 Inside the House.

ACT II

Scene 1
 Inside the House.
 Scene 2
 Outside the House.

ACT III

Scene 1
 Inside the House.
 Scene 2
 Outside the House.
 Scene 3
 Inside the House.
 Scene 4
 Outside the House.
 Scene 5
 Inside the House.
 Scene 6
 Outside the House.

CHAPTER XXXI

NINETEENTH SUMMER SEASON 1968

Fallon House Theatre

The Man in the Dog Suit	July 6, 7, 10, 11, 12, 18, 19, 26, August 1, 13
Peg O' My Heart	July 13, 14, 16, 17, 24, August 10, 11
Clarence	July 20, 21, 23, 25, 31 August 7, 15
Fallen Angels	July 27, 28, 30, August 2, 8, 9, 16
The Show-Off	August 3, 4, 6, 17, 18
Generation	August 22, 23, 24, 25, 28, 29, 30, 31

THE MAN IN THE DOG SUIT

Albert Beich and William H. Wright

THE STAFF

Special Guest Director
 Jack LaCerte *
 Technical Director
 Darrell Persels **
 Company Manager
 Thomas Rogers
 Box Office Managers
 Lucy Brown
 Nancy Carathers
 Executive Director
 DeMarcus Brown

THE CAST

Martha Walling
 Rebecca Williams
 Oliver Walling
 Craig Stromme
 Letty Gaxton
 Kathleen Roach
 Genry Gaxton
 Mike Kizer
 George Stoddard
 Russ Lund
 Eileen Stoddard
 Starr Thurman
 Mrs. Louisa Stoddard
 Margaret Taylor
 Stewart Stoddard
 Mark York
 Anthony Roberti
 John Fernandez
 Mr. Beal
 Jack Townsend

THE CREW

Stage Manager
 Jack Rosen
 Electrician
 Richard Fessenden
 Properties
 James Lukins
 Deborah Simon

THE CREW (continued)

Sound
 Michal Jernigan
 Wardrobe
 Marcia Lou McKenzie
 Cathy Elliott
 House Manager
 Mark Fulmer

THE SCENES

The action takes place in
 the Walling's living room
 in an American suburb. The
 time is the present.

ACT I

Scene 1
 Saturday morning,
 2:00 A.M.
 Scene 2
 Tuesday evening.

ACT II

Scene 1
 Wednesday afternoon.
 Scene 2
 Thursday night.

ACT III

Friday afternoon.

PEG O' MY HEART

J. Hartley Manners

THE STAFF

Director
 Franklin H. Wilbur *
 Technical Director
 Darrell Persels **
 Company Manager
 Thomas Rogers
 Box Office Managers
 Lucy Brown
 Nancy Carathers
 Executive Director
 DeMarcus Brown

THE CAST

Mrs. Chichester
 Deborah Simon
 Alaric
 Mark Fulmer
 Ethel
 Cathy Elliott
 Montgomery Hawkes
 John Fernandez
 Christian Brent
 Mark York
 Jarvis
 Jack Rosen
 Bennett
 Kathleen Roach
 Jerry
 Richard Fessenden
 Peg
 Michal Jernigan

THE CREW

Stage Manager
 Mike Kizer
 Electrician
 Russ Lund
 James Lukins
 Properties
 Rebecca Williams
 Craig Stromme

THE CREW (continued)

Sound
 Starr Thurman
 Wardrobe
 Margaret Taylor
 Kathleen Roach
 House Manager
 Jack Townsend

THE SCENES

The entire action of the comedy passes at Regal Villa, Mrs. Chichester's house in Scarborough in early summer.

ACT I

The Coming of Peg.

ACT II

The Rebellion of Peg.
 One month later.

ACT III

Peg O' My Heart. The next day.

CLARENCE

Booth Tarkington

THE STAFF

Special Guest Director
 Howard Dienger *
 Technical Director
 Darrell Persels **
 Company Manager
 Thomas Rogers
 Box Office Managers
 Lucy Brown
 Nancy Carathers
 Executive Director
 DeMarcus Brown

THE CAST

Mrs. Martyn
 Cathy Elliott
 Mr. Wheeler
 Russ Lund
 Mrs. Wheeler
 Rebecca Williams
 Bobby Wheeler
 James Lukins
 Cora Wheeler
 Michal Jernigan
 Violet Pinney
 Kathleen Roach
 Clarence
 Mark Fulmer
 Della
 Starr Thurman
 Dinwiddie
 John Fernandez
 Hubert Stem
 Jack Townsend

THE CREW

Stage Manager
 Mike Kizer
 Electrician
 Jack Rosen
 Craig Stromme

THE CREW (continued)

Properties
 John Fernandez
 Richard Fessenden
 Starr Thurman
 Sound
 Mark York
 Wardrobe
 Margaret Taylor
 Deborah Simon
 House Manager
 Richard Fessenden

THE SCENES

ACT I

The anteroom to
 Mr. Wheeler's private
 office, New York.

ACT II

Living room of
 Mr. Wheeler's home,
 Englewood, New Jersey.

ACT III

The same. That evening.

ACT IV

The same. Next morning.

FALLEN ANGELS

Noel Coward

THE STAFF

Director
DeMarcus Brown * **
Technical Director
Darrell Persels
Company Manager
Thomas Rogers
Box Office Managers
Lucy Brown
Nancy Carathers
Executive Director
DeMarcus Brown

THE CAST

Julia Sterroll
Margaret Taylor
Fred Sterroll
Craig Stromme
Saunders
Cathy Elliott
Willy Banbury
Richard Fessenden
Jane Banbury
Starr Thurman
Maurice Duclos
Mark York

THE CREW

Stage Manager
John Fernandez
Electrician
Mark Fulmer
Properties
Jack Townsend
Kathleen Roach
Sound
Deborah Simon
Wardrobe
Rebecca Williams
Michal Jernigan
House Manager
James Lukins

THE SCENES

The action of the play takes place in the dining-drawing room of the Sterroll's flat in London.

ACT I

Morning.

ACT II

Evening.

ACT III

The next morning.

THE SHOW-OFF

George Kelly

THE STAFF

Director
 Franklin Wilbur * **
 Technical Director
 Darrell Persels **
 Company Manager
 Thomas Rogers
 Box Office Managers
 Lucy Brown
 Nancy Carathers
 Executive Director
 DeMarcus Brown

THE CAST

Clara
 Rebecca Williams
 Mrs. Fisher
 Deborah Simon
 Amy
 Kathleen Roach
 Frank Hyland
 Jack Townsend
 Mr. Fisher
 Mark York
 Joe
 James Lukins
 Aubrey Piper
 Russ Lund
 Mr. Gill
 Craig Stromme
 Mr. Rogers
 Mark Fulmer

THE CREW

Stage Manager
 Jack Rosen
 Electrician
 Mike Kizer
 Properties
 Michal Jernigan
 Cathy Elliott
 Sound
 Richard Fessenden

THE CREW (continued)

Wardrobe
 Margaret Taylor
 Starr Thurman
 House Manager
 John Fernandez

THE SCENES

The action takes place in the home of the Fisher family in North Philadelphia, 1924.

ACT I

A spring evening. (The curtain is lowered to denote the passage of time.)

ACT II

Six months later.

ACT III

One week later.

GENERATION

William Goodhart

THE STAFF

Director
 DeMarcus Brown * **
 Technical Director
 Darrell Persels
 Company Manager
 Thomas Rogers
 Box Office Managers
 Lucy Brown
 Nancy Carathers
 Executive Director
 DeMarcus Brown

THE SCENES (continued)

ACT I

Late Saturday afternoon.

ACT II

Sunday afternoon.

ACT III

That evening.

THE CAST

Walter Owen
 Mark Fulmer
 Jim Bolton
 Thomas Rogers
 Doris Owen
 Kathleen Roach
 Stan Herman
 Franklin Wilbur
 Winston Garand
 John Fernandez
 Ken Powell
 Robert Trueb

THE CREW

Stage Manager
 Jack Rosen
 House Manager
 James Lukins

THE SCENES

The play takes place in the studio-loft apartment of Walter Owen, in Lower Manhattan. The time is the present.

CHAPTER XXXII

THE CONCLUSION

This paper is not a comparative study. Eliminated, therefore, is a comparison of Fallon House Theatre with other stock-repertory companies in these United States. Neither standards, facilities, nor longevity are being matched with what summer theatres may have developed elsewhere. Sufficient it is to state that the rise of the summer stock-repertory theatre did not predate nor was it handmaiden to the rise of the little theatre movement in America. Generally, it can be said that summer theatres' popularity began to flourish in the 30's, about twenty years after the beginnings of the little theatre movement. In some cases it had professional origins. In other cases it had academic origins, being, as in the case of Fallon House Theatre, the offshoot of a college or university. In others, notably White Plains, Vermont, and the Cape Theatre at Dennis, Massachusetts, (the list is extensive), the operation is fostered by entrepreneurs for profit, but more often with sincere artistic overtones. Some are highly social. Some are geared to the star system with Broadway importations.¹¹⁸ Others, like Fallon, are workshops dedicated to the training of student personnel in very nearly all phases of theatre. Students at Fallon House Theatre receive six units of college credit.

Conclusions, therefore, will be concentrated on and limited to practices and developmental possibilities at Fallon House Theatre, Columbia Historic State Park. Many pages of observations have prefaced this chapter. Facts have been presented. From these, then, there is basis for general conclusions.

The molding of Fallon House Theatre as an entity is couched in a personal approach. Fortunately it has not been institutionalized by administrative dogma. The establishment of its standards is inseparable from the philosophy of the executive-artistic director, DeMarcus Brown. His taste, his energy, his infinite attention to detail, and not in the least, his discipline so necessary to responsibility in theatre, are in evidence everywhere. Mr. Brown has encouraged the training of talented people. This is a reiteration. Mr. Brown has not concerned himself with the training of audiences at Fallon House. And that, too, is a reiteration. A theatre, as he has so often said, must be relevant to time, to place, and to people.

How successful have these policies been? Twenty years of continuous operation, unimpeded by any kind of executive interferences, has been scored by Fallon House Theatre. Steady increases in attendance now put audiences at a mean average of about eighty-two percent throughout the season. These are the surface evaluations. The deeper considerations of a company's unification, of an individual's achievement, of an audience's thorough enjoyment have no yardstick for

measurement.

Its remote geographical location from urban and metropolitan centers (seventy miles from Stockton, one hundred miles from Sacramento, one hundred fifty miles from San Francisco) would suggest that the theatre's productions are rarely reviewed. Quite to the contrary. It is to the theatre's credit that the plays are consistently followed by critics from the Stockton Daily Record and the Modesto Bee. Fallon House Theatre is given consistent recognition in the Sunday supplements of the San Francisco Chronicle. It has been the subject of frequent special features of the Sacramento Bee together with appearance on programs of valley-wide television stations. Fallon House Theatre has been the topic for articles appearing in such periodicals as San Francisco, Sunset Magazine, and Motorland. A conclusion may be drawn that the theatre's standards have earned favorable comment from the press and other news and promotional media. This is not to propose that all reviews, for example, have been friendly--an unwarranted assumption. However, the largest proportion of the theatre's output has received commendable recognition.

Staff attitudes have been finely and deliberately balanced between the flexible and that specific amount of tradition which makes for stability. Tradition has not hide-bound the theatre's direction. For example, the season, long since has been increased from four to five and even six plays. Arrival and departure dates have been altered for the

company's convenience. Work schedules have been altered to adjust to a company's particular composition. Matinees have been tried and abandoned because of attendant impracticabilities. The plays themselves have gradually changed through the years. First strongly identified with its "gold-rush" environment, the theatre was expected to present in its programming a relatively high percentage of American melodramas. Three recognizable factors led to forsaking them. (A) As the theatre's reputation grew, and its influence proliferated, its audiences became more sophisticated in the sense that they preferred modified realism, some drama, and situation comedy over the more flamboyant melodrama. (B) Improved motor transportation; finer and faster highways brought people to Columbia from greater distances; frequently urban and metropolitan centers. (C) Meanwhile other Mother Lode theatres had the breath of life blown into them. Operations sprung up at Dry Creek, Sutter Creek, and Angels Camp. All of them specialized in nineteenth century melodrama presented in the broadest style possible, including the sale of beer and audience participation. Of those mentioned here, only one, the Dry Creek Theatre, has survived. Meanwhile, Fallon House Theatre had varied its course of action. In a word, the intention of this paragraph has sought to illuminate the conclusion that staff attitudes have encouraged adaptability.

From about 1962 until the time of this writing, a policy was introduced accepting high school students as

company members. Stipulations were that the young people must have been graduated from a secondary school, but did not necessarily have to have college training. The ratio was not rigidly set, but was designed to be in balance with the total company. Numerically, this has rarely if ever exceeded more than three persons. Questions have been raised concerning their emotional stability; their ability to be assimilated by an older, diverse, and temperamentally charged group. No outside problems have arisen on those scores. The younger actors respond more readily to control than their slightly older peers. Their loyalties, hard work and enthusiasm are usually evident. On the other hand, their inexperience in acting techniques appear to disadvantage in a band of performers for whom time is always of the essence, and for whom there is always the probability of opening a first-night under-rehearsed. The level of talent is an unpredictable factor when acceptance to the company is sometimes by interview and recommendation rather than by audition. Apart from occasional acting deficiencies, the principal fault as observed by this writer over the past six years lies in their very youthfulness. This makes for failures in characterizations' depth and appearance. Since those admitted from high schools are almost solely from the Stockton area, there is the loss in the breadth of the company, which is evident when its members come from all parts of the country. The exchange of new ideas and different theatrical practices is lost. And on the other

hand, one can argue in assessing these conclusions, that Fallon House Theatre as envisioned by DeMarcus Brown is essentially a training experience for youth, and as such should not impose hard and fast age limits on talent.

What will be the future of Fallon House Theatre under the aegis of another executive director? Nothing other than evaluations following conversations and interviews can be put down here. Statements are not presented as confirmed conclusions.

Whether Dr. Sy Kahn, present director of the campus theatre, will take up summer residence at Columbia is a matter for speculation. That Dr. Kahn may entrust the operation to an associate comes under the heading of a predictable possibility. That Fallon House Theatre may undergo major, indeed, radical operative changes titillates the imagination.

For example, the Park concessionaires who profit by the theatre's presence certainly hope for an extension of the season. This is an opinion which has been freely expressed. Services and goods are sold, and obviously the longer the season, the higher the profit curve.

The theatre specifically attracts visitors. With maximum attendance, the theatre can accommodate ten thousand, five hundred customers during a normal summer season. This does not take into account seasons with added performances, or with additional plays. Eighty-two per cent of that figure puts a yearly mean average of

eight thousand, sixty-one persons through the Fallon House box-office. Nineteen sixty-five was an extraordinary year in which nine thousand, eighty-two admittances were recorded.¹²⁰

Human nature being what it is, profit and loss being a mundane fact of life, it is little wonder that the concessionaires thump for and will welcome extended use of the facilities.

Within the body of state government itself are those who believe an annual occupancy of only seven weeks is too little use of a state facility.

To return to the internal conduct of the theatre: discussion, if not direct action aimed at change, takes place. One thought expressed by a man sure to be associated with Fallon House in 1970 is that no one younger than a college or university drama major should be admitted as a student-actor.¹²¹ Another individual highly involved in the program suggests that the rehearsal and performance functions at Fallon should be "augmented" by the introduction of an academic phase, classroom and classbook approaches.¹²² Still another has explored verbally an interest in changing the theatrical bill-of-fare from one of pure entertainment to one which will include playwrights inclined to more serious motifs.¹²³

Whatever course Fallon House Theatre may take is problematical. One conclusion is certainty. When Director DeMarcus Brown departs the scene, an era, and a

glorious one, will have passed.

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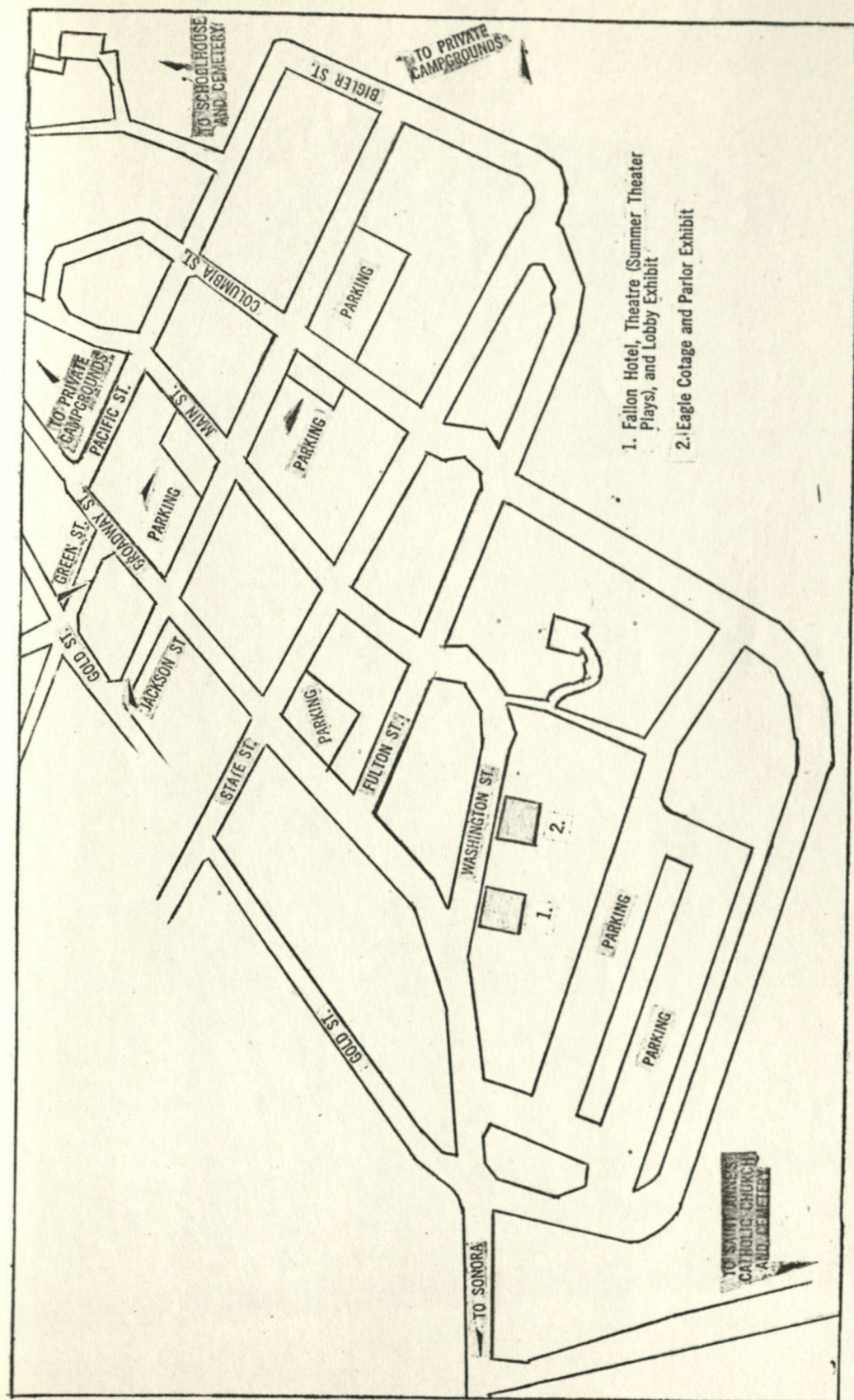
¹²²Statement by Jack Townsend, personal interview,
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¹²³Statement by Dr. Sy Kahn, personal interview,
August 10, 1968.

APPENDIX

APPENDIX A 5

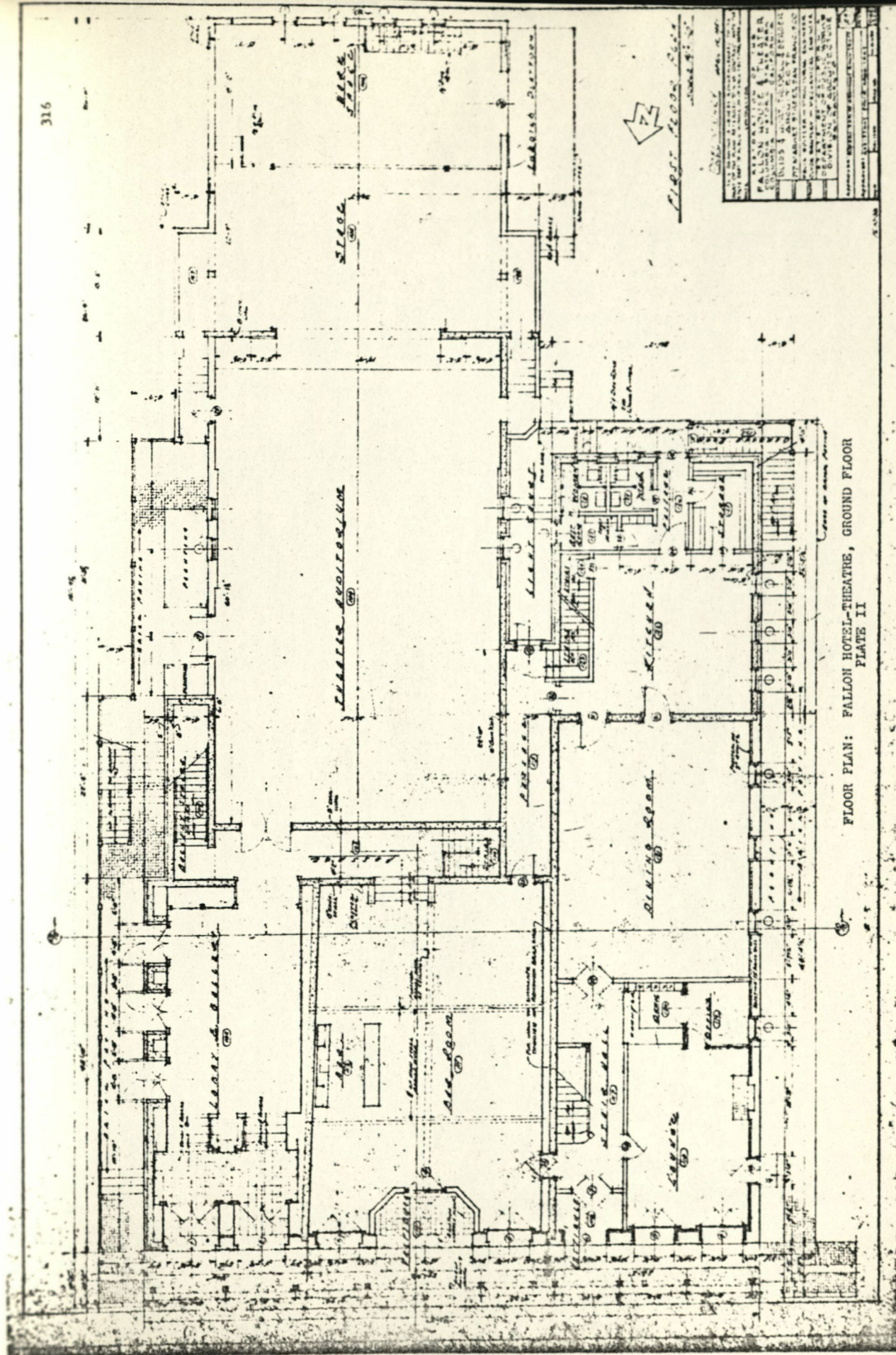
MAP OF COLUMBIA STATE PARK

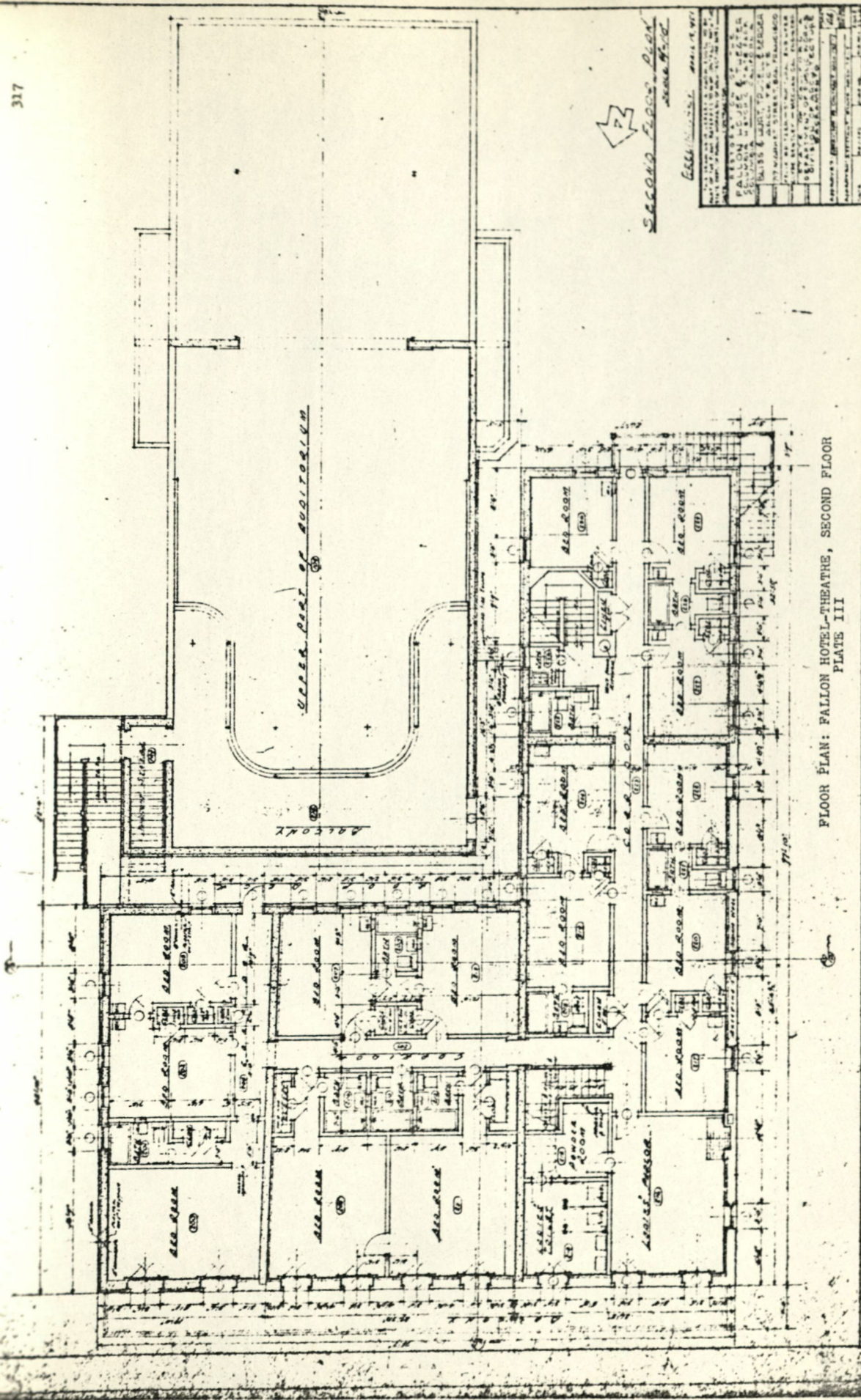


MAP OF COLUMBIA STATE HISTORIC PARK
PLATE I

APPENDIX B

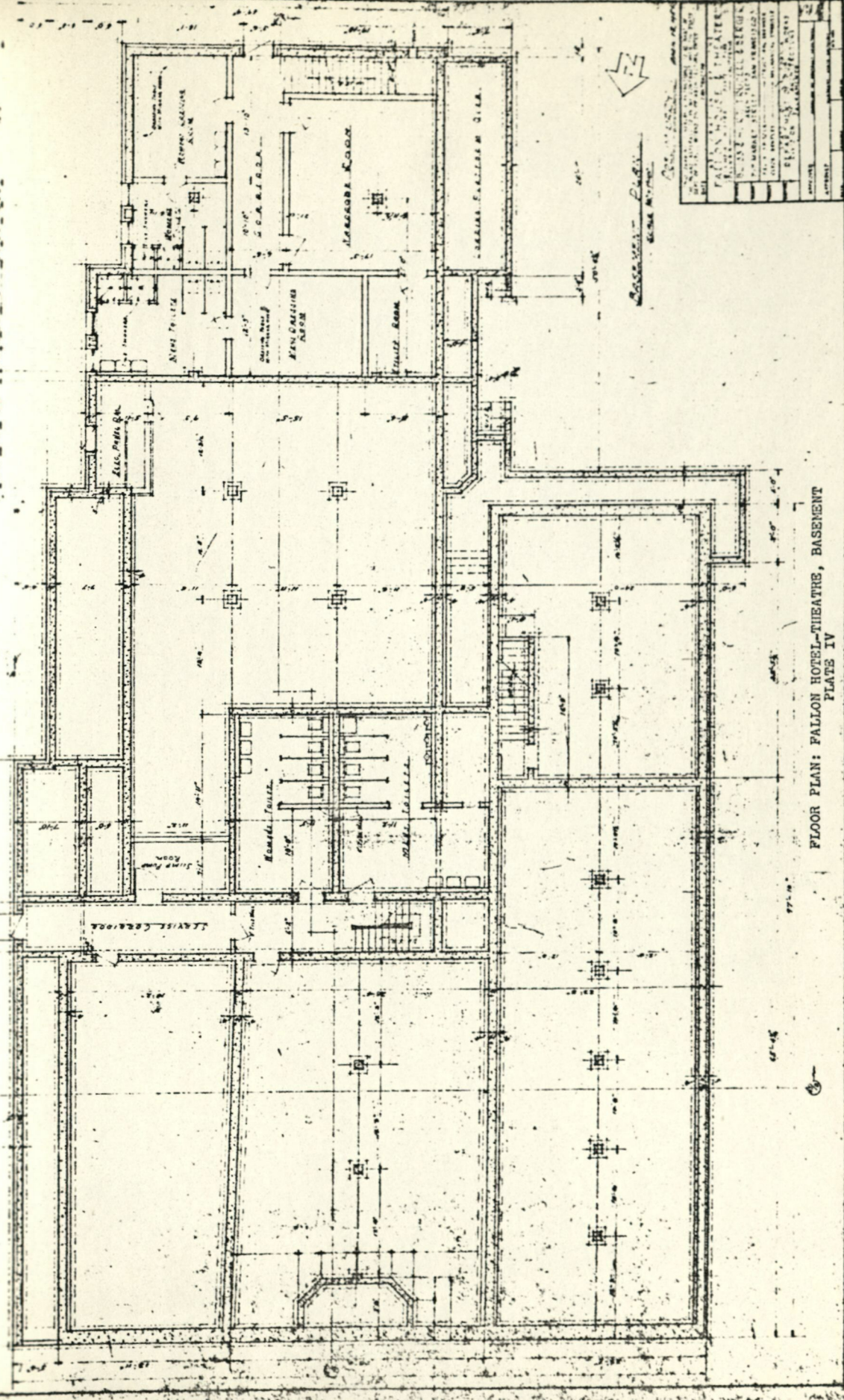
FLOOR PLANS OF FALLON HOUSE THEATRE





FLOOR PLAN: FALLON HOTEL-THEATRE, SECOND FLOOR
PLATE III

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

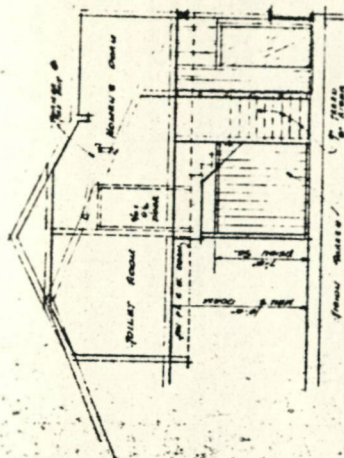
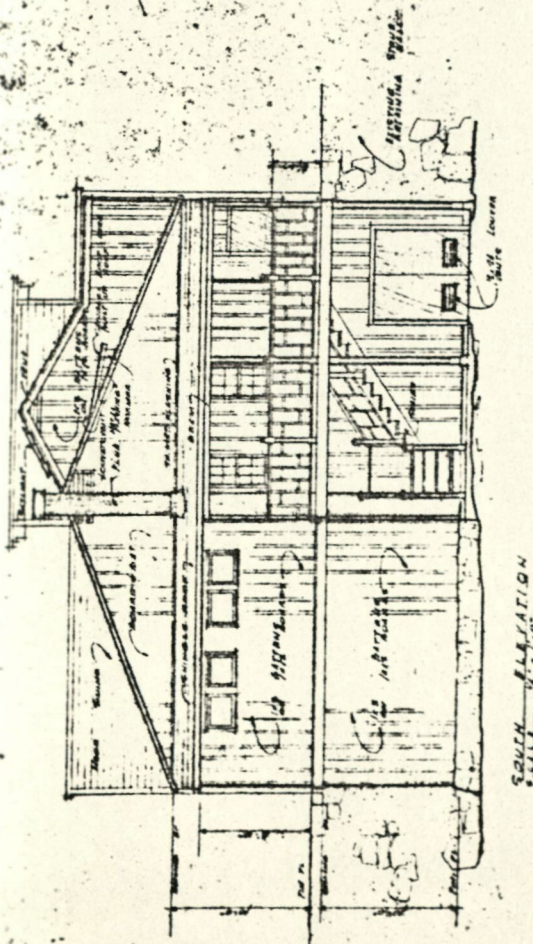


FLOOR PLAN: FALLON HOTEL-THEATRE, BASEMENT
PLATE IV

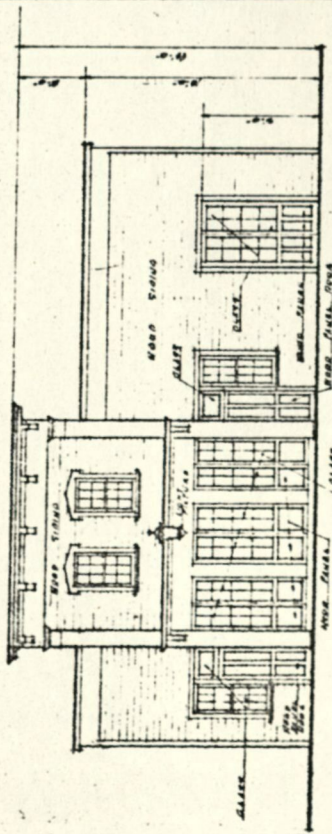
DATE	1917
BY	W. H. HARRIS
FOR	W. H. HARRIS
PROJECT	FALLON HOTEL-THEATRE
NO.	1
SCALE	1/4" = 1'-0"
REVISIONS	
1	1917
2	1917
3	1917
4	1917
5	1917
6	1917
7	1917
8	1917
9	1917
10	1917
11	1917
12	1917
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APPENDIX C

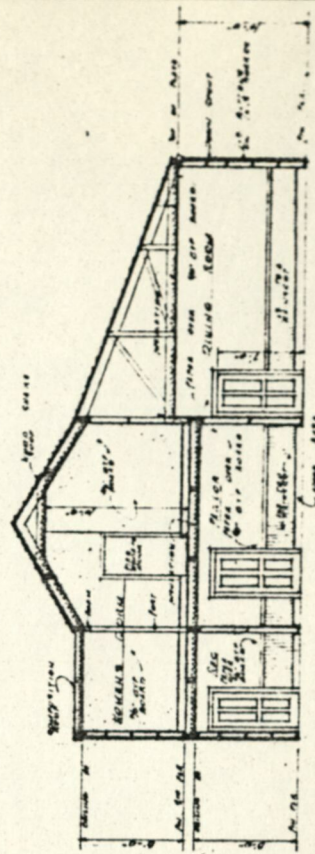
FLOOR PLANS OF EAGLE COTAGE



EAST ELEVATION
FROM EAST SIDE OF MAIN DRIVE
SCALE 1/4" = 1'-0"



NORTH ELEVATION
FROM NORTH SIDE OF MAIN DRIVE
SCALE 1/4" = 1'-0"

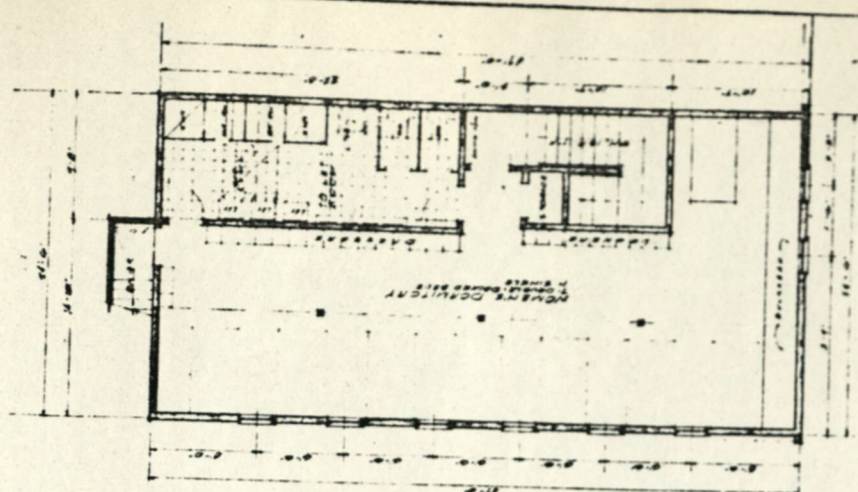


WEST ELEVATION
FROM WEST SIDE OF MAIN DRIVE
SCALE 1/4" = 1'-0"

DATE OF DRAWING		DIVISION OF BEACHES AND PARKS		PROJECT NO.		SHEET NO.	
1914		DIVISION OF BEACHES AND PARKS		1111		5	
BY		CHECKED BY		DATE		SCALE	
J. H. H. H.		J. H. H. H.		1914		1/4" = 1'-0"	
TITLE		PROJECT		SHEET		SCALE	
ELEVATION OF EAGLE COTTAGE		1111		5		1/4" = 1'-0"	

FLOOR PLAN

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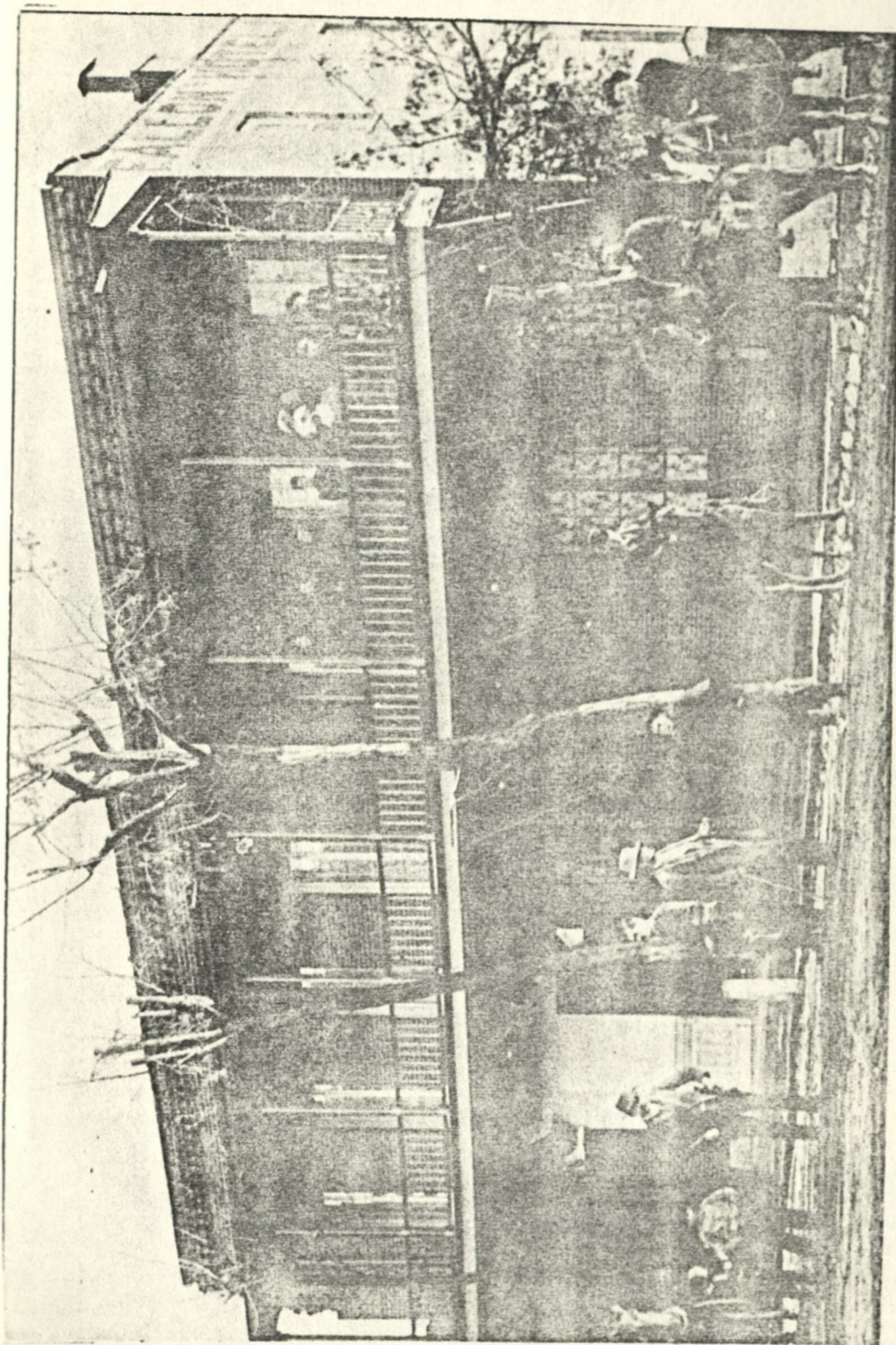
ASBEST FLOOR PLAN -
5/11/1956

FLOOR PLAN: EAGLE COTAGE, BASEMENT--SECOND FLOOR
PLATE VII

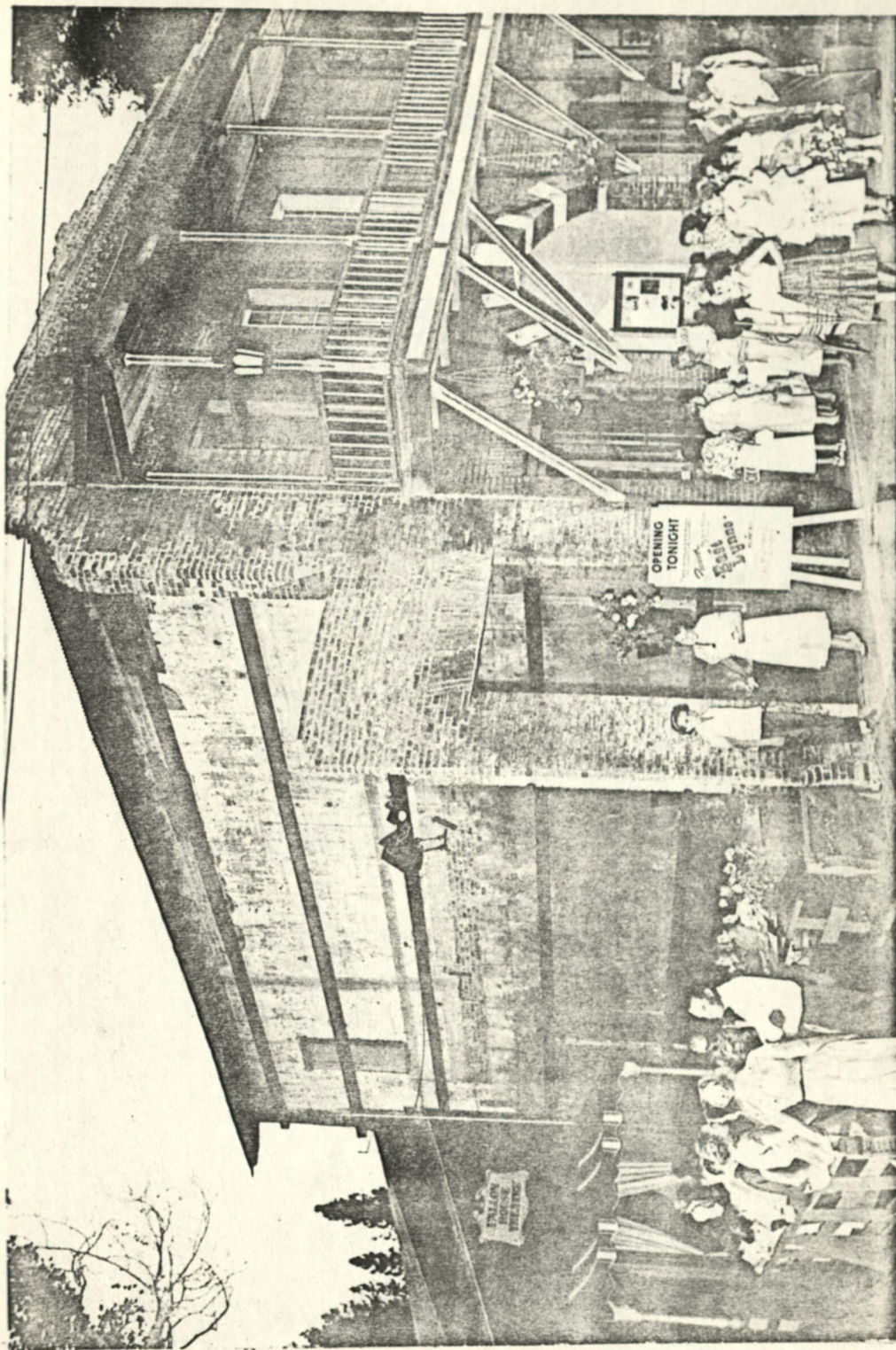
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APPENDIX D

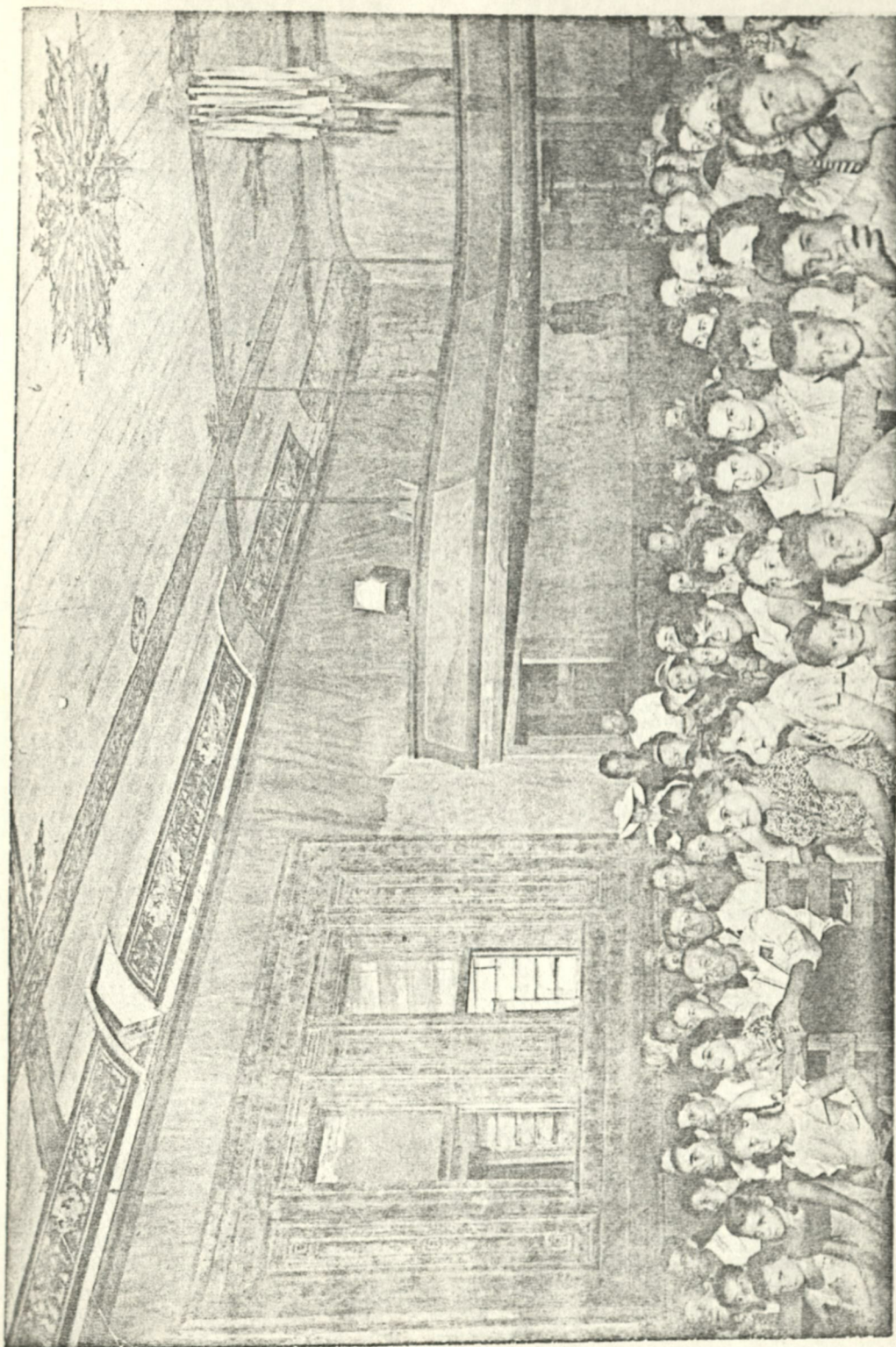
ILLUSTRATIONS OF FALLON HOUSE THEATRE



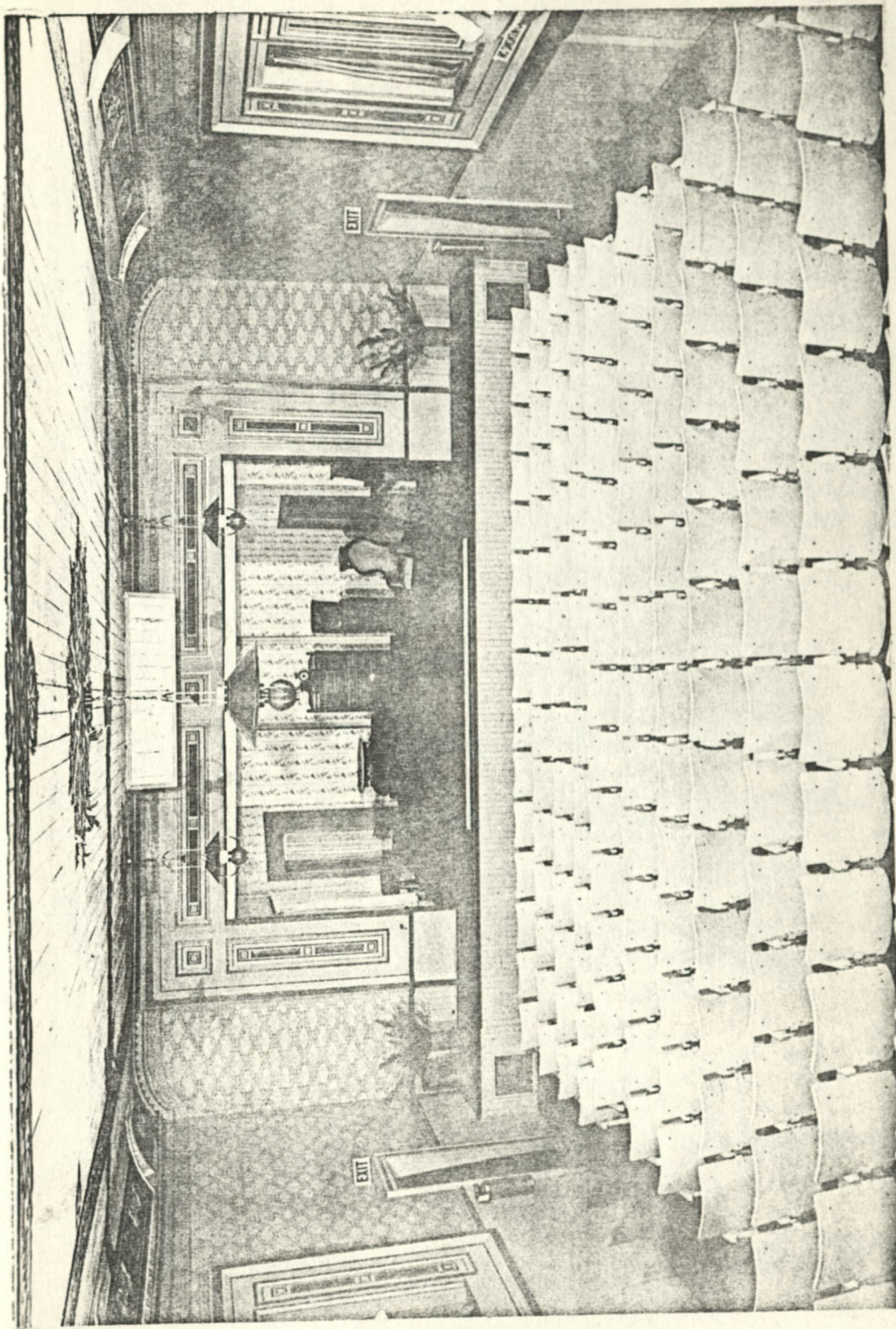
FALLON HOTEL, CIRCA 1880
PLATE VIII



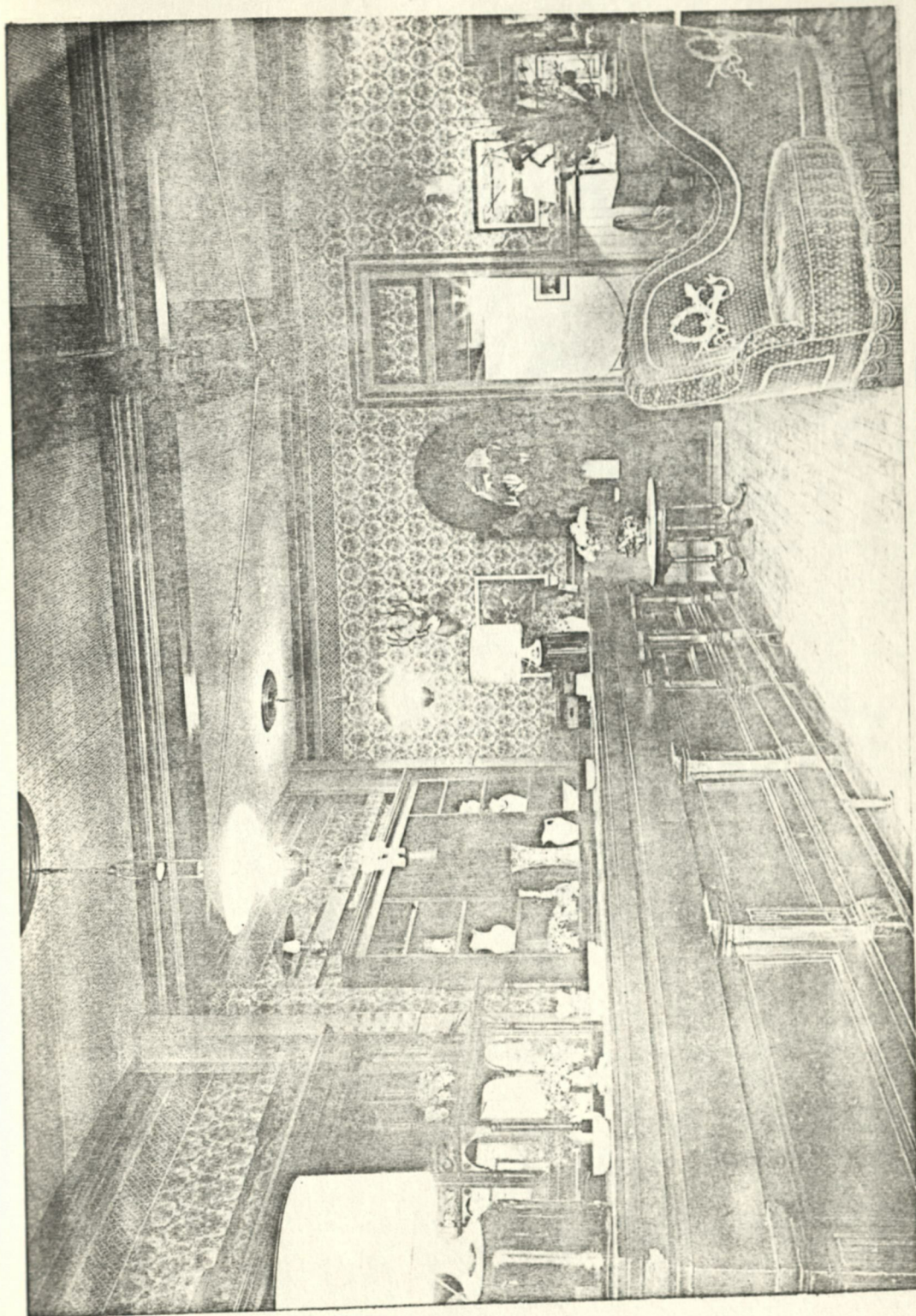
FALLON HOTEL AND THEATRE, CONTEMPORARY
PLATE IX



FALLON THEATRE INTERIOR, PRE-RESTORATION
PLATE X



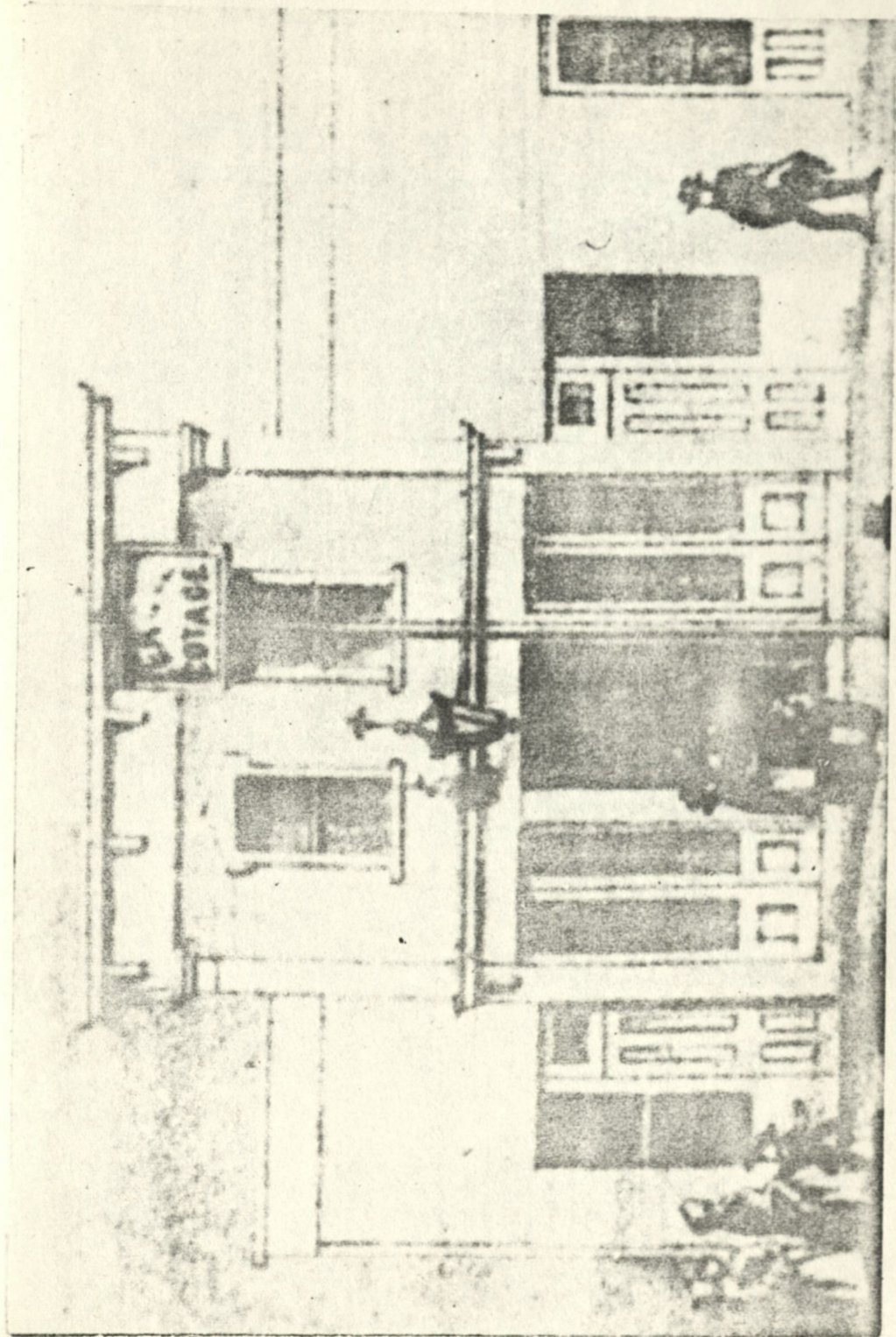
FALLON THEATRE INTERIOR, RESTORED
PLATE XI



FALLON HOTEL TAP ROOM, RESTORED
PLATE XII

APPENDIX E

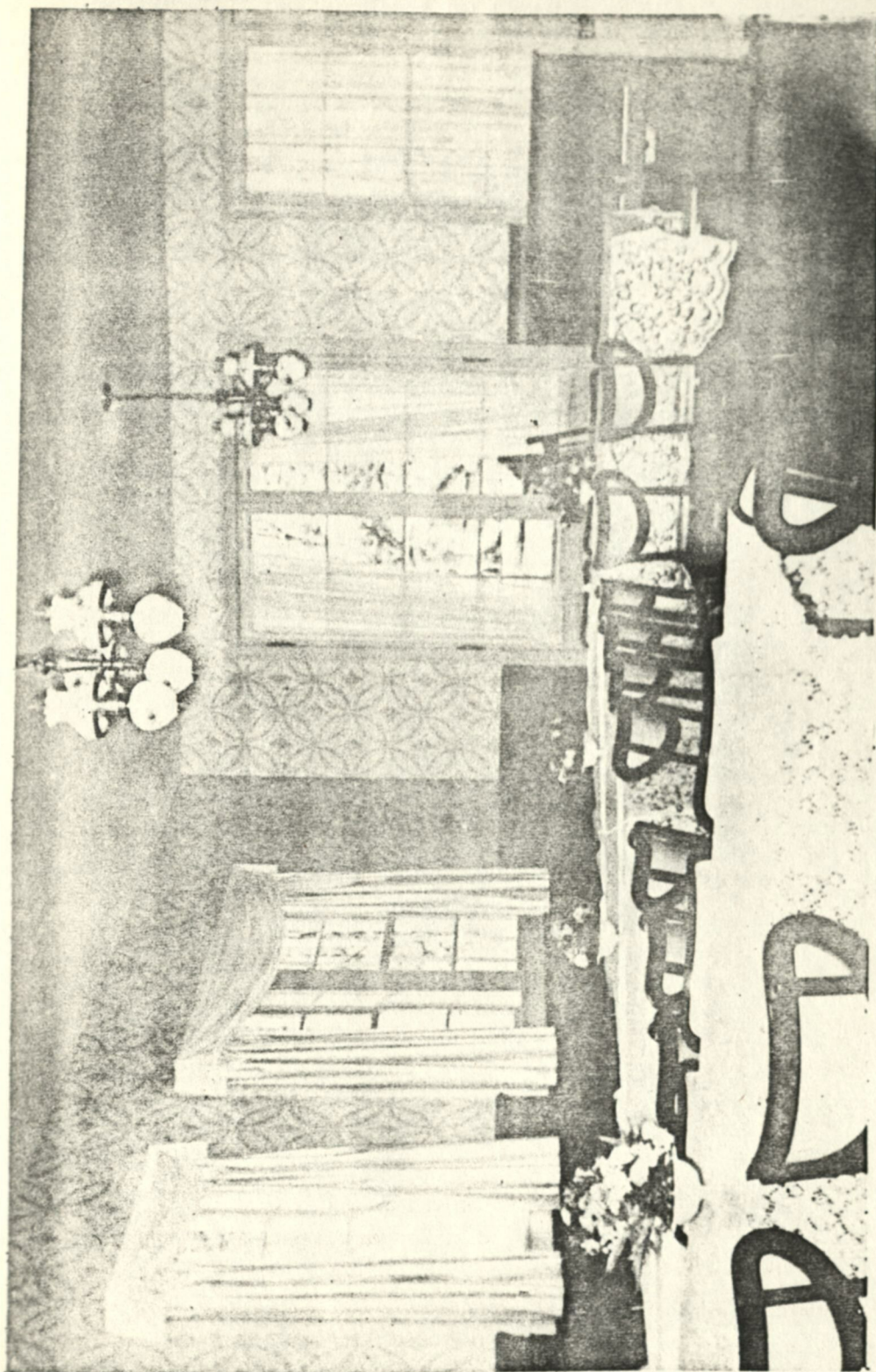
ILLUSTRATIONS OF EAGLE COTAGE



EAGLE COTTAGE EXTERIOR, CIRCA 1855
PLATE XIII



EAGLE COTAGE, RECONSTRUCTED
PLATE XIV



EAGLE COTAGE DINING ROOM, CONTEMPORARY
PLATE XV

APPENDIX F

FACSIMILE: CONCESSIONAIRE'S AGREEMENT

STATE OF CALIFORNIA
DIVISION OF BEACHES AND PARKS
Department of Natural Resources

1211 Sixteenth Street
Sacramento 14

November 23, 1949

Mr. Robert E. Burns, President
College of the Pacific
Stockton, California

Re: College of the Pacific
Columbia Historic State Park

Dear Mr. Burns:

We are happy to enclose herewith a fully executed and approved copy of the Concession Agreement between the College of the Pacific and the State of California for the use, by the College, of the Fallon Hotel and Theatre in the Town of Columbia on a month to month basis.

It has been a pleasure to cooperate with you; and we wish to take this opportunity to thank you, and others connected with the College, for your aid in bringing this matter to a successful conclusion.

Very truly yours,

JOHN A. HENNESSEY
Supervising Lands Officer

By

IRWIN W. MC CLINTOCK, JR.
Asst. Right of Way Agent

bu

Encl.

A TRUE COPY

CONCESSION AGREEMENT
STATE OF CALIFORNIA
Department of Natural Resources
Division of Beaches and Parks

THIS AGREEMENT made in duplicate this 15th day of September, 1949, by and between the STATE OF CALIFORNIA, acting through the State Park Commission of the State of California, hereinafter designated Concessionaire (whether one or more than one).

WHEREAS, the State has established a policy of perpetuating the Town of Columbia as nearly as possible in its original condition as a typical California gold-mining town; and,

WHEREAS, said State has found that the foregoing policy can best be carried out by having actual habitation and normal town life carried on by certain of the present citizens now occupying premises in said Town of Columbia; and,

WHEREAS, the State Park Commission has found that the property hereinafter described is situated in the old business section of the Town of Columbia and is of sufficient historic significance to be preserved as a building representative of the early mining days of said community,

W I T N E S S E T H:

That State, pursuant to the authority and in

accordance with Section 5003 of the Public Resources Code of the State of California, and in consideration of the performance by Concessionaire of the covenants, terms and conditions hereunder agreed to be performed by said Concessionaire, does hereby grant certain rights and privileges to use all those certain premises situated in the Town of Columbia State Park, unit of the California State Park System, located in the County of Tuolumne, State of California, described as follows, to wit:

Lots 37 and 38 of Block 3 of the Townsite of Columbia, Tuolumne County, California together with a building thereon known and designated as the Fallon Theatre.

This agreement is made upon the following terms and subject to the following covenants and conditions, to wit:

1. State does hereby grant to Concessionaire the right and privilege to occupy all of the above described property upon a month to month basis.

(a) Concessionaire may use, for purposes incidental to above, portions of the Fallon Hotel Building as they become structurally sound as determined by State; and upon written permission first having been given by State.

2. The term hereof shall commence on the 15th day of September, 1949.

3. The Concessionaire shall pay, if and when due, all electric, gas, and other charges accruing or payable in

connection with the use and occupation of said premises.

4. If Concessionaire shall, at any time, be in arrears in, or fail or refuse to pay, any installment of rent, or any part thereof, or if Concessionaire shall, at any time, fail and neglect to perform or observe any of the conditions, covenants or agreements herein contained, or if Concessionaire shall become bankrupt or insolvent, then, and in any or all of said events, State may, at its option without any notice, re-enter and take possession of said premises, remove all persons and property therefrom, declare this agreement forfeited, and terminate all of Concessionaire's rights herein and hereunder.

5. Concessionaire shall use the premises herein described as a Theatre and College dramatic school, and he shall not use the same for any other purpose, or purposes, without the written consent of State first had and obtained; Concessionaire shall not commit, nor permit the commission of, any waste on said premises, nor do, nor permit to be done, any act thereon in violation of any law or ordinance, nor shall he use, nor permit the use of said premises for any illegal or immoral purpose, and Concessionaire shall in the use and occupancy of said premises at all times comply with all applicable laws and lawful regulations, including such rules and regulations of the State Park Commission now in effect or hereafter adopted. Concessionaire shall use the highest degree of care in preventing loss or damage to the premises, including loss by fire. If said premises

(including any building or buildings thereon) or any part thereof, shall at any time be destroyed or damaged by fire, or other unavoidable casualty, so that, in the opinion of State, they shall be thereby rendered unfit for occupation or use as herein provided, then, and in that event, this agreement shall cease and terminate, and Concessionaire shall immediately surrender the premises to State, and shall pay rent only to the time of such surrender.

6. This agreement may be terminated by either of the parties hereto as of the first day of any calendar month; provided, however, that the party intended to terminate this agreement shall serve upon the other party, not less than seven days prior to any such termination and in the manner prescribed by law, a written notice thereof.

7. Concessionaire has examined said premises and accepts the same in their present condition, and agrees

(a) That he will not call on State to make any improvements on, or repairs to, said premises;

(b) That he will at his own expense keep the same in as good condition and repair as they now are, or may hereafter be placed, reasonable wear and tear and damage by the elements or other casualty excepted; and,

(c) That he will keep all grounds, yards, and lands, included in said premises, free from rubbish, noxious weeds and other unsanitary matter; and Concessionaire hereby waives any and all rights under Section 1942 of the Civil Code of the State of California.

8. Concessionaire shall not, with the written consent and approval of State,

(a) Assign this agreement;

(b) Sublet the demised premises, or any part thereof; now

(c) Improve, add to, alter or repair, nor permit any other person to improve, alter or repair said premises, or any part thereof.

9. State may, during reasonable hours, enter upon said premises to inspect the same, and to remove therefrom, or alter thereon any building, structure, tree or other thing which it considers to be unsanitary, dilapidated or undesirable, to make any and all repairs that State may consider necessary in the preservation of said premises or of any building or buildings which may constitute a part thereof, but the making thereof by State shall in no event be construed as a waiver of its right to require Concessionaire to keep said premises in repair, as hereinbefore provided.

10. Any and all additions made to said premises by Concessionaire shall be, become and remain the property of State; provided however, that Concessionaire may install trade fixtures and temporary office partitions, in conformance with all applicable laws and ordinances. Concessionaire may, at any time before the termination of his tenancy, remove said fixtures and partitions, if, at the time of any such removal, Concessionaire be not in default

hereunder and the demised premises be not damaged by such removal. If, on the other hand, said additions be such that the removal thereof would damage the demised premises, then, and in that event, Concessionaire shall, at the time of such removal repair any and all such damage. State shall have the right to place and maintain, on or about said premises, all such notices or signs as may be necessary to protect itself from loss or from mechanics' liens or otherwise.

11. Concessionaire shall protect and release State and save it harmless, from any and all liability arising out of

(a) Any damage or injury to any occupant, licensee, invitee, or any other person or persons, resulting from the use or misuse of said premises by Concessionaire or by any other person or persons; or

(b) Any loss or injury to the person, property, or effects of Concessionaire, or of any other person or persons suffered, or sustained, in, on, or about said premises, or any part or portion thereof.

12. There is reserved unto State the right

(a) To use all existing easements, _____, ways, water ways, and ditches;

(b) To make inspections, investigations, and surveys on the premises hereinabove described;

(c) To construct, maintain, and operate on said premises works and structures in connection with State's

management and control of its works and property;

(d) To have ingress and egress to, from, in and over, and to enter upon said premises and every part thereof, and thereon, to do all things necessary and convenient, and in the case of emergency or in the case of necessary work designed to restore and repair said premises in the exercise of the rights hereinabove described.

13. Concessionaire agrees to remain in exclusive control of his personal property and State assumes no responsibility in the care, maintenance, or preservation thereof.

14. Concessionaire shall not allow any signs, placecards or advertising matter (other than the usual and ordinary business signs of Concessionaire) to be placed or maintained on or attached to, said premises or any part thereof, without the written consent of the State, or its duly authorized representatives; and such business signs shall be placed, maintained and attached in such manner as State, or its authorized representative, shall prescribe.

15. Concessionaire agrees that, upon the expiration or any termination of this agreement, he will quit and surrender the management and control of the said premises and possession of the property herein demised in as good a state and condition as reasonable use and wear thereof will permit (damage by causes beyond Concessionaire's control excepted).

16. Concessionaire agrees that, should the

property description above set forth encompass any land the title to which is not now perfected, or which is not now vested in State this agreement shall give, and be construed as giving, to Concessionaire a right of possession only to the extent such right may be lawfully given by state.

17. Any notice to the Concessionaire hereunder may be given by State either (a) by delivering such notice in writing to concessionaire personally, or (b) by sending such notice in writing by registered mail addressed to Concessionaire at College of Pacific, Stockton, California, or at such other address as Concessionaire may from time to time designate in writing.

18. Time is of the essence of this agreement.

19. Unless the context shall otherwise require, words herein used in the masculine gender shall include the feminine and neuter, and the single number shall include the plural, and the plural the singular.

20. This agreement shall be binding upon, shall inure to the benefit of, the heirs, representatives, successors and assigns of the respective parties hereto.

21. This agreement may be modified or terminated at any time by the mutual agreement of the parties.

IN WITNESS WHEREOF the parties hereto have hereunto set their hands the day and year first herein written.

WITNESSES:
(signed)
J. H. Covington
Executive Secretary

STATE OF CALIFORNIA, by and through
its STATE PARK COMMISSION

By (signed) J. W. Knowland

(continuation of signatures on Concessionaire's Agreement)

APPROVED:

Deputy Director
(signed) Warren T. Hannum
Director of Natural Resources

COLLEGE OF THE PACIFIC

(signed) O. H. Ritter CONCESSIONAIRE
Executive Vice President and Comptrol-
ler

APPENDIX G

PROGRAM FACSIMILES AND PROMOTION PIECES

THE FALLON THEATRE

UNDER THE GASLIGHT

A TOTALLY ORIGINAL AND PICTURESQUE

DRAMA

of

LIFE AND LOVE IN THESE TIMES

by

AUGUSTIN DALY

directed by

DE MARCUS BROWN

and

presented by

PACIFIC THEATRE

COLLEGE OF THE PACIFIC

Stockton California

on

JULY 15, 16, 17, 1949

for

The "DAYS OF THE 49er" CELEBRATION

sponsored by the

CALIFORNIA CENTENNIALS COMMISSION

and the

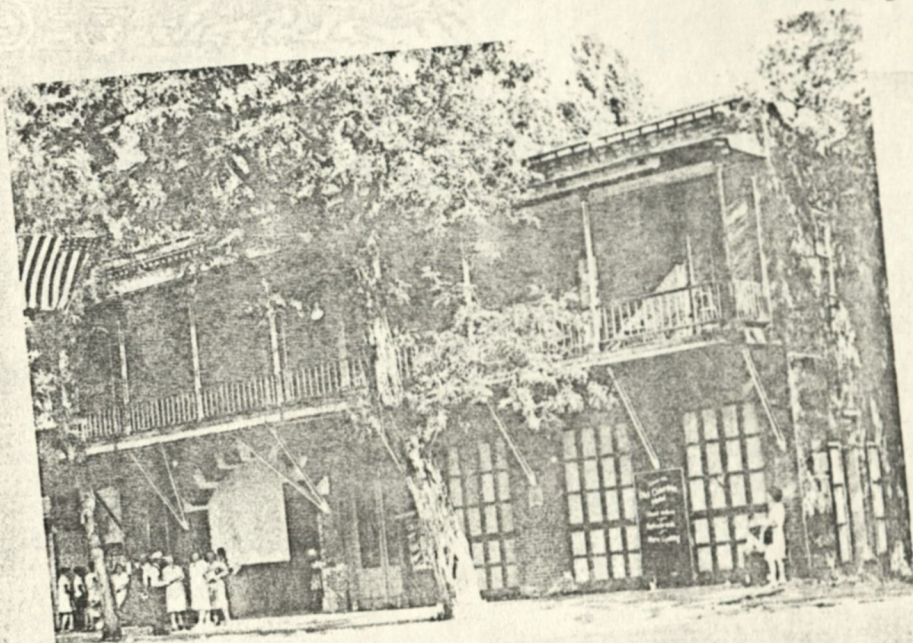
TUOLUMNE COUNTY

GOLD CENTENNIAL CELEBRATION COMMITTEE

COLUMBIA STATE PARK

— California —

The Unique
SUMMER THEATRE
in the West

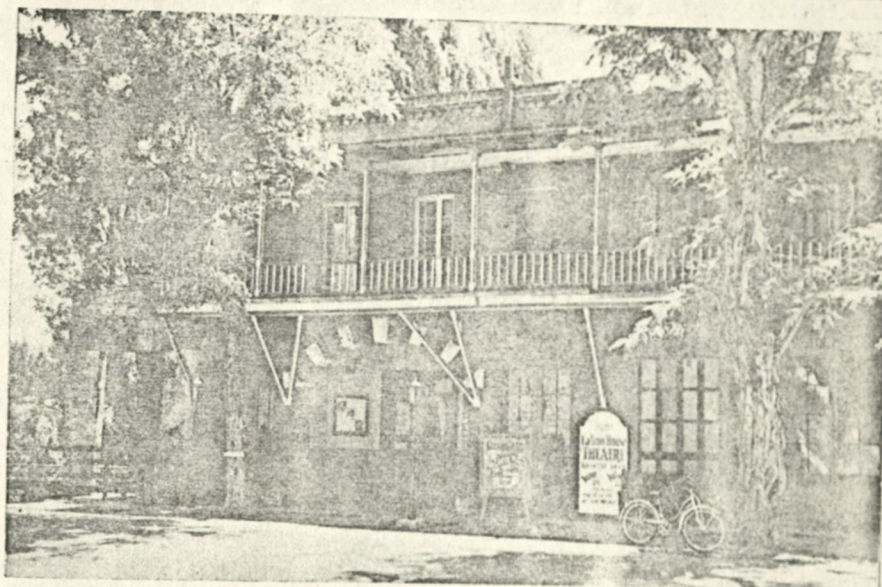


Pacific Theatre

at the historic gold rush
FALLON HOUSE THEATRE
Columbia State Park, California

PROGRAM FRONT COVER, 1950
PLATE XVII

COLLEGE OF THE PACIFIC
COLUMBIA COMPANY

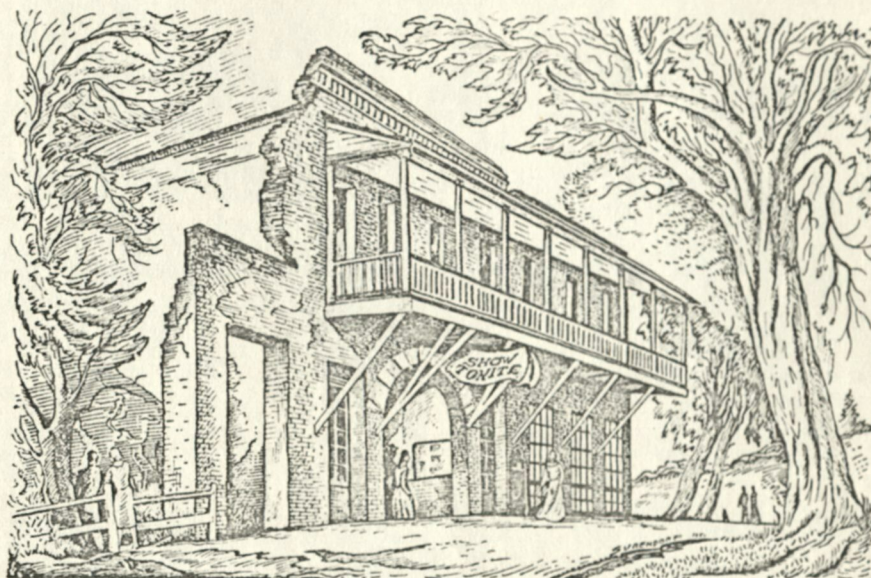


FALLON HOUSE
THEATRE

SOUVENIR PROGRAM

PROGRAM FRONT COVER, 1951
PLATE XVIII

COLLEGE OF THE PACIFIC
PACIFIC THEATRE
COLUMBIA COMPANY



FALLON HOUSE
THEATRE
COLUMBIA STATE PARK,
CALIFORNIA

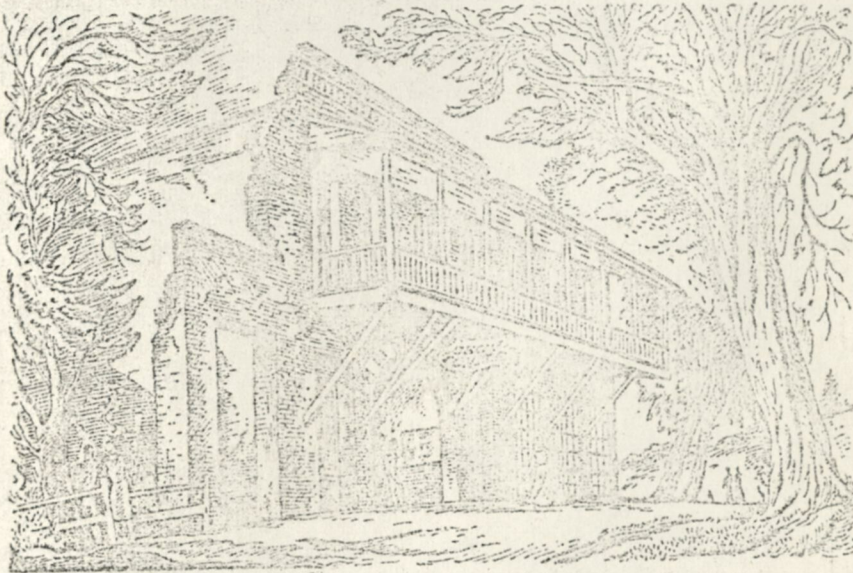
PROGRAM FRONT COVER, 1952
PLATE XIX

COLUMBIA
COMPANY
COLLEGE of the PACIFIC



PROGRAM FRONT COVER, 1953-1968
PLATE XX

COLUMBIA
COMPANY
COLLEGE of the PACIFIC



FALLON HOUSE
THEATRE

COLUMBIA STATE PARK,
CALIFORNIA

University of the Pacific
COLUMBIA COMPANY

PRESENTS

GENERATION

BY WILLIAM GOODHART

Directed by DeMarcus Brown

THE CAST

WALTER OWEN.....	MARK FULMER
JIM BOLTON.....	THOMAS ROGERS
DORIS OWEN.....	KATHLEEN ROACH
STAN HERMAN.....	FRANKLIN WILBUR
WINSTON GARAND.....	JOHN FERNANDEZ
KEN POWELL.....	ROBERT TRUEB

The play takes place in the studio-loft apartment of Walter Owen, in Lower Manhattan

Time: The present.

ACT ONE:

Late Saturday afternoon.

ACT TWO:

Sunday afternoon.

ACT THREE:

That evening.

THE CREW

TECHNICAL DIRECTOR.....	DARRELL PERSELS
STAGE MANAGER.....	JACK ROSEN
HOUSE MANAGER.....	JAMES LUKINS
BOX OFFICE.....	LUCY BROWN, NANCY CARATHERS

PROGRAM, EXTRA PRODUCTION, 1968
PLATE XXI

1957 Patrons and Sponsors of the

Fallon House Theatre

Sponsors and Patrons of the Fallon House Theatre are civic minded citizens who believe in the value of the theatre's cultural and entertainment factors as a part of the community whole.

PATRONS

Mr. and Mrs. Hank Abraham
Mr. and Mrs. C. Edward Best
Mr. and Mrs. Desmond Bonnington
Mr. and Mrs. Dana Carrough
Mrs. Ralph Gardner
Mr. and Mrs. Nathan J. Graham
Mr. and Mrs. Harry Hoefler

Mr. and Mrs. J. W. Knowland
KRAK Golden Valley Broadcasting Company
Mr. and Mrs. Harry Mazzera
Mr. and Mrs. Dante Pastorini
Mr. and Mrs. Chalmers G. Price
Mr. B. C. Wallace

SPONSORS

Mrs. Ann Arnold
Baer's Menswear
Miss Honora Bauman
Mrs. Ethel Beck
Mr. and Mrs. I. C. Bentley
Mr. and Mrs. George Beresford
Carl Berryman
Mrs. Anita Bicknell
Dr. and Mrs. John F. Blinn, Sr.
Mrs. Esther Blum
Jane and Bill Bonnington
Mr. and Mrs. A. J. Brady
Mr. and Mrs. Donald Brady
Mr. and Mrs. W. E. Brubaker
Mr. and Mrs. George Budgen
Mr. and Mrs. William C. Burke
Mr. and Mrs. J. P. Bush
Mr. and Mrs. Don Calvert
Judge and Mrs. Ross A. Carkeet
Mr. and Mrs. Edwin E. Carver, Sr.
Howard Chatfield
Mrs. Ruth C. Clarke
Coca Cola Bottling Co.
Doris E. Cochran
The Columbia Shop
Mr. and Mrs. William C. Coffill
Mr. and Mrs. Peter J. Crosby, Jr.
Mr. and Mrs. Bill Curnow, Jr.
Mr. and Mrs. Stephen Dietrich
Mr. and Mrs. Clarence Diffenderfer

Longhorn Club and Cafe
Lunchette Club and Cafe
Dr. and Mrs. J. E. McConnell
MacBeth and Sons
Mrs. Idell Mathews
Mr. and Mrs. Ted Mellor
Marjory Meyer
Millard's Nursery
S. A. Milligan
Mr. and Mrs. Cyril MonteVerda
Mrs. John B. Mocine
Jim Morrow
J. W. Mraz
Mundorf Hardware — Holman and Sons
Mr. and Mrs. Jack M. Myers
Mrs. C. Rex Nelson
Mr. and Mrs. Frank G. Oliver
Mr. and Mrs. Leo C. d'Or
Miss Lois B. Oser
Mr. and Mrs. S. Raymond Overholser
Paulsen's Jewelry and Gifts
Mr. and Mrs. C. H. Pecchenino
Penny Saver Market
Dr. Preston Peterson
Mr. and Mrs. Kenneth Pierce
Pinecrest Lodge
Pitts Studio
C. S. Plumb and Company
Mr. and Mrs. Earl Purdy
I. C. Rassenfoss

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SPONSORS

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Mr. and Mrs. Stephen Dietrich
Mr. and Mrs. Clarence Diffenderfer
Drabkin Brothers
Mrs. Mary Eastlack
Mr. and Mrs. Richard H. Eddy
Mr. and Mrs. Earle R. Edmiston
Mr. and Mrs. Ivar C. Ekman
Mr. and Mrs. Euvelle Enderlin
Miss Florence J. Erdman
Mrs. W. A. Floyd
Mr. and Mrs. L. B. Garrett
Mrs. D. W. Gatchet
Mr. and Mrs. John S. Germain
Mr. Harrison Gibbs
Mr. and Mrs. Leland S. Gibbs
Mr. and Mrs. Frank Graham
Dr. W. H. Graves and Sons
Mr. and Mrs. C. N. Hale
Mr. and Mrs. William Harper
Mr. and Mrs. Charles Henderson
Anne B. Hettman
Mr. and Mrs. Jeane Hicks
Mr. and Mrs. Lloyd N. Hodge
Mr. and Mrs. Bob Hooc
Mr. and Mrs. J. H. Horgan
Mr. and Mrs. S. H. Hornage
Mr. and Mrs. George Ingebo
The Marion Jacobs Agency
Earl L. Johnson, Sr.
Elwood L. Johnson
Harold Johnson
Mrs. Frances L. Kinsinger
Wilhelmina Klein
Knox Mercantile House
Mr. and Mrs. L. E. Knutson
Mr. and Mrs. Jean Lebacqz
Mr. and Mrs. Clifford Lee
Mr. and Mrs. Basil Leever
Lode Lore Shop

Longhorn Club and Cafe
Lunchette Club and Cafe
Dr. and Mrs. J. E. McConnell
MacBeth and Sons
Mrs. Idell Mathews
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S. A. Milligan
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Mrs. John B. Mocine
Jim Morrow
J. W. Mraz
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Dr. Preston Peterson
Mr. and Mrs. Kenneth Pierce
Pinecrest Lodge
Pitts Studio
C. S. Plumb and Company
Mr. and Mrs. Earl Purdy
J. C. Rassenfoss
Mr. and Mrs. Jack Reveal
Dr. and Mrs. George C. Richardson
Mrs. Barbara Rodgers
Mr. and Mrs. Howard Runion
Russ' Sullivan Creek Restaurant
Dr. and Mrs. George Sanderson
Mr. and Mrs. Donald I. Segerstrom
Mrs. Eric Segerstrom
Mr. and Mrs. William F. Segerstrom
Mr. and Mrs. Vic Selesia
Mrs. Hazel Shattuck
Mr. and Mrs. William L. Shattuck
Dr. and Mrs. Richard Shepard
Gary Snyder
Charles and Lisa Speake
Sonora Florist's and Sierra Gift Studios
Sonora Inn
Mr. and Mrs. Clay Sorrick
Mr. and Mrs. Thomas Sourisseau
Stage Driver's Retreat
Mr. and Mrs. Archie Stevenot
Mr. and Mrs. Kenneth Stowell
Mr. and Mrs. Arnold Strom
Mr. and Mrs. Irving Symons
Mr. and Mrs. W. W. Tackett
Dr. John Truscott, Jr.
Twain Harte Lodge and Motel
Twain Harte Lumber Company
Twain Harte Sundries
Jerry Valenta
J. Van Overbeck
Mr. and Mrs. A. G. Van Scoy
Mr. and Mrs. R. L. von Savoye
Mr. and Mrs. Willard L. Waterman
Dr. and Mrs. R. C. Wood
Mr. and Mrs. Mel Woodland
Mr. and Mrs. Wilkins W. Wheatley
Mr. and Mrs. M. D. Whyte

Sponsors and Patrons of the Fallon House Theatre

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PATRONS

Mr. & Mrs. Desmond Bonnington, Oakland — Mr. & Mrs. Harry Hoefler, Mi-Wuk Village
Mr. & Mrs. Harry A. Mazzera, Stockton — Pickering Lumber Corp., Standard
Mr. and Mrs. Chalmer G. Price, Diamond Springs — Mr. B. C. Wallace, Sr., Stockton

SPONSORS

ACAMPO

Mrs Louise J. Bennett

ALTAVILLE

Mr. & Mrs. Cyril Monte Verda
Mrs. Marge Volf

ANGELS CAMP

Mrs. Mildred Wilson

ARNOLD

Mrs. Don Kingsbury

AUBURN

Mrs. Frances L. Kinsinger

BAKERSFIELD

Mr. & Mrs. Sidney Dawe

BERKELEY

Mr. Franklin Dill
Mr. & Mrs. Kenneth Doty
Mr. & Mrs. L. P. Henderson
Mr. J. W. Johnson
Mrs. Edward Salbach
Mr. G. Somerville
Mrs. Paul Wingeyer

CARMEL

Mrs. Maime Bigelow
Dr. & Mrs. Vincent O'Connor
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at the old
FALLON
HOUSE
THEATRE
in Columbia

with the

**College of the Pacific
COLUMBIA COMPANY**

EVENINGS at 8:00 P. M.

June 23 - 24 - 29 and 30

July 1, 4, 6, 7, 8, 13, 14, 15, 20, 21 and 22

MATINEES at 2:30

June 24 and 25

July 1, 2, 4, 8, 9, 15, 16 and 22

ADMISSION

General: All Seats \$1.20, Tax Inc.

CHILDREN UNDER 12 \$.60, TAX INC.

For Reservations in Advance, for Season Sponsor Tickets, and all Information, Telephone —

SONORA 2425



HERE IT IS -- When They Play at THE FALLON HOUSE in COLUMBIA

DIRTY WORK at the CROSS ROADS
old fashion melodrama and olio

IT PAYS TO ADVERTISE
the 20's at their funniest

SEE HOW THEY RUN
uproarious modern farce

FOURTH PRODUCTION
to be announced - see your newspaper

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			June	"Gala Opening" 22 Dirty Work At The Crossroads	23 See How They Run	
24 Dirty Work At The Crossroads	4th of July			28 Dirty Work At The Crossroads	29 See How They Run	30 It Pays To Advertise
1 It Pays To Advertise			MATINEE Dirty Work At The Crossroads EVENING See How They Run		6 See How They Run	7 It Pays To Advertise
8 Dirty Work At The Crossroads				12 Fourth Production	13 Fourth Production	14 See How They Run
15 Fourth Production				19 It Pays To Advertise	20 Fourth Production	21 Dirty Work At The Crossroads

Fallon House Theatre

1952—Repertory Season—1952

COLUMBIA, CALIFORNIA

THE PLAYS

"YES AND NO"

A full of laughs and chuckles comedy.

"First Catch Your Hare"

American premiere of a zany, uproarious farce.

"BIOGRAPHY"

Brilliant and scintillating-witty high comedy.


"EAST LYNNE"

The greatest of the old melodramas.

For reservations
Phone Sonora 2125

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	"YES AND NO" 4	"FIRST CATCH YOUR HARE" 5	"FIRST CATCH-" * "YES AND NO" 6
"YES AND NO" 10	"FIRST CATCH YOUR HARE" 11	"BIOGRAPHY" 12	"BIOGRAPHY" * "FIRST CATCH" 13
"BIOGRAPHY" 17	"YES AND NO" 18	"EAST LYNNE" 19	"EAST LYNNE" * "BIOGRAPHY" 20
"FIRST CATCH YOUR HARE" 24	"EAST LYNNE" 25	"YES AND NO" 26	"BIOGRAPHY" * "EAST LYNNE" 27
"EAST LYNNE" 31	"BIOGRAPHY" 1	"FIRST CATCH YOUR HARE" 2	"FIRST CATCH-" * "YES AND NO" 3
"BIOGRAPHY" 7	"EAST LYNNE" 8	"YES AND NO" 9	* INDICATES 2:30 MATINEE

SEASON SCHEDULE, 1952
PLATE XXVI

Fallon House Theatre

1955 - Repertory Season - 1955

Sonora Phone — Jefferson 2-7130
COLUMBIA, CALIFORNIA

Seats \$1.50, \$1.25; Children Under 12, \$.75
Curtain at 8:30 P. M.

DeMARCUS BROWN
Executive Director
GENE McCABE
Assistant Director
GILBERT GOSSETT
Technical Director

THE PLAYS

"PEG O' MY HEART"
"NOTHING BUT THE TRUTH"
"BLYTHE SPIRIT"
"Trail Of The Lonesome Pine"
To Be Announced

THIS SCHEDULE SUBJECT TO CHANGE

J
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J
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G

				"PEG O' MY HEART" 25	"PEG O' MY HEART" 26
			"PEG O' MY HEART" 1	"NOTHING BUT THE TRUTH" 2	"NOTHING BUT THE TRUTH" 3
		"PEG O' MY HEART" 7	"NOTHING BUT THE TRUTH" 8	"BLYTHE SPIRIT" 9	"BLYTHE SPIRIT" 10
	"PEG O' MY HEART" 13	"NOTHING BUT THE TRUTH" 14	"BLYTHE SPIRIT" 15	"TRAIL OF THE LONESOME PINE" 16	"TRAIL OF THE LONESOME PINE" 17
"PEG O' MY HEART" 19	"NOTHING BUT THE TRUTH" 20	"BLYTHE SPIRIT" 21	"TRAIL OF THE LONESOME PINE" 22	TO BE ANNOUNCED 23	TO BE ANNOUNCED 24
TO BE ANNOUNCED 26	"TRAIL OF THE LONESOME PINE" 27	TO BE ANNOUNCED 28	"TRAIL OF THE LONESOME PINE" 29	"BLYTHE SPIRIT" 30	"NOTHING BUT THE TRUTH" 31
"PEG O' MY HEART" 2	"NOTHING BUT THE TRUTH" 3	"BLYTHE SPIRIT" 4	"TRAIL OF THE LONESOME PINE" 5	TO BE ANNOUNCED 6	TO BE ANNOUNCED 7

SEASON SCHEDULE, 1955
PLATE XXVII

Fallon House Theatre						
Seats: Week Nights and Sun. \$1.50 Saturdays \$2.00 Child Under 12 \$.75 Curtain at 8:30 P.M. Reservations: Sonora Phone Jefferson 2-2671 Columbia, Calif.			7th REPERTORY SEASON: "THE DAMASK CHEEK," "GEORGE & MARGARET," "THE TENDER TRAP," "THE FATAL WEAKNESS," "CHARLEY'S AUNT"			1956
THIS SCHEDULE SUBJECT TO CHANGE			"THE DAMASK CHEEK" Opening Night JUNE 30th			
SUNDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
DAMASK CHEEK				DAMASK CHEEK	GEO & MARG	JULY
GEO & MARG			DAMASK CHEEK	GEO & MARG	TENDER TRAP	
TENDER TRAP		DAMASK CHEEK	GEO & MARG	TENDER TRAP	FATAL WEAKNESS	
FATAL WEAKNESS	DAMASK CHEEK	GEO & MARG	TENDER TRAP	FATAL WEAKNESS	CHARLEY'S AUNT	
CHARLEY'S AUNT	CHARLEY'S AUNT	FATAL WEAKNESS	CHARLEY'S AUNT	FATAL WEAKNESS	TENDER TRAP	
GEO & MARG	DAMASK CHEEK	GEO & MARG	TENDER TRAP	FATAL WEAKNESS	CHARLEY'S AUNT	AUG.
CHARLEY'S AUNT						
NO PERFORMANCE MONDAYS			DeMARCUS BROWN Executive Director BILL GLAVES Assistant Director Wm. STROM Technical Director			

SEASON SCHEDULE, 1956
 PLATE XXVIII

FALLON HOUSE THEATRE

Opening July 6 With "THE MAN IN A DOG SUIT" At 8:30 P. M.
19th SEASON; 5 GREAT COMEDIES: "THE MAN IN A DOG SUIT" "PEG O' MY HEART"
"CLARENCE" "FALLEN ANGELS" "THE SHOW OFF"

SUN	TUE	WED	THUR	FRI	SAT	1968
	DuMARCUS BROWN, Executive Director FRANKLIN WILBUR, Associate Director		DARRELL PERSELS, Technical Director TOM ROGERS, Company Manager		LUCY BROWN NANCY CARATHERS Box Office	
7 DOG SUIT		10 DOG SUIT	11 DOG SUIT	12 DOG SUIT	6 DOG SUIT	J U L Y
14 PEG O' MY HEART	16 PEG O' MY HEART	17 PEG O' MY HEART	18 DOG SUIT	19 DOG SUIT	13 PEG O' MY HEART	
21 CLARENCE	23 CLARENCE	24 PEG O' MY HEART	25 CLARENCE	26 DOG SUIT	20 CLARENCE	
28 FALLEN ANGELS	30 FALLEN ANGELS	31 CLARENCE	1 DOG SUIT	2 FALLEN ANGELS	27 FALLEN ANGELS	
4 SHOW OFF	6 SHOW OFF	7 CLARENCE	8 FALLEN ANGELS	9 FALLEN ANGELS	3 SHOW OFF	A U G
11 PEG O' MY HEART	13 DOG SUIT	14 SHOW OFF	15 CLARENCE	16 FALLEN ANGELS	10 PEG O' MY HEART	
18 SHOW OFF					17 SHOW OFF	

All Seats \$2.50 • Sat. - Sun. \$3.00 • Children Under 12 1/2 Price • Season Tickets \$20.00 (10 Admission)
RESERVATIONS • SONORA PHONE 532-4644 • COLUMBIA, CALIFORNIA

NO RESERVATIONS HELD AFTER 7:30 P.M. UNLESS CONFIRMED

SEASON SCHEDULE, 1968
PLATE XXIX

Fallon House Theatre

- Columbia State Park
- Curtain, 8:30 P.M.
Sunday, 7:30 P.M.
- NOT a Season
Ticket Play

• SCHEDULE - 1968
 Thursday, Aug. 22
 Friday, Aug. 23
 Saturday, Aug. 24
 Sunday, Aug. 25
 Wednesday, Aug. 28
 Thursday, Aug. 29
 Friday, Aug. 30
 Saturday, Aug. 31

"SPECIAL ADDED ATTRACTION!"

NINETEENTH SEASON

"GENERATION"

By WILLIAM GOODHART

Directed by De Marcus Brown

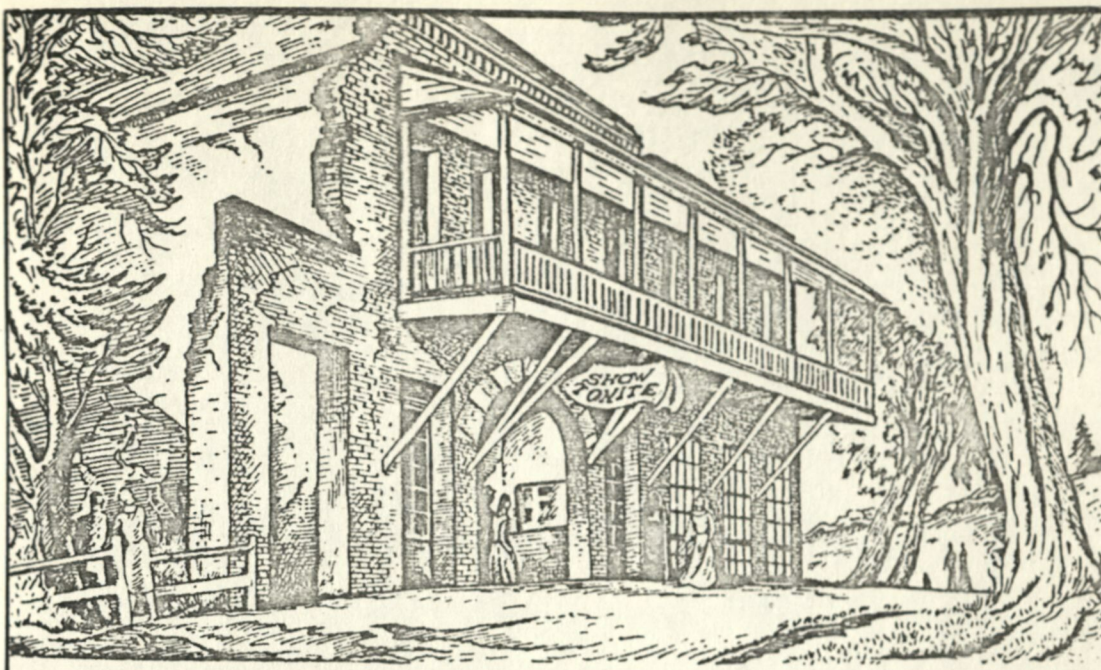
... with ...

Thomas Rogers, Franklin Wilbur, Robert Trueb

All Seats, \$2.50 — Sat. - Sun., \$3.00 — Children Under 12, ½ Price
 RESERVATIONS — SONORA PHONE 532-4644 — COLUMBIA, CALIF.

NO RESERVATIONS HELD AFTER 7:30 P.M. (Sunday, 6:30 P.M.)
 UNLESS CONFIRMED

SEASON SCHEDULE: EXTRA PRODUCTION, 1968
 PLATE XXX



PASTORINI'S

Since 1949

ITALIAN and AMERICAN CUISINE • COCKTAILS

OPEN 5:00 P.M. DAILY — 3:00 P.M. SUNDAYS

2 Miles North of Sonora on Columbia Highway

Make your dinner reservations when you
make your theatre reservations

PHONE SONORA 532-4644

ENJOY IT AT THE THEATRE

TAKE SOME HOME

World Famous Gold Rush Candy From
NELSON'S

COLUMBIA CANDY KITCHEN

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"Pure as Gold"

FALLON HOUSE THEATRE

Opening July 1 With "THE SEVEN YEAR ITCH" At 8:30 P.M.
18th SEASON; 5 VARIED COMEDIES: "THE SEVEN YEAR ITCH" "NOTHING BUT THE TRUTH"
"THE BAT" "ABSENCE OF A CELLO" "THE SCHOOL FOR WIVES"

SUN		TUE		WED		THUR		FRI		SAT		1967
		DeMARCUS BROWN, Executive Director [®] FRANKLIN WILBUR, Associate Director DOYNE MRAZ, Associate Director			DARRELL PERSELS, Technical Director AL FOLSTREAU, Student Assistant TOM ROGERS, Company Manager			LUCY BROWN NANCY CARPENTERS Box Office		1	THE SEVEN YEAR ITCH	J U L Y

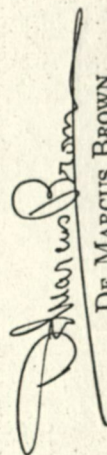
PROMOTIONAL MAILING PIECE: FRONT COVER, 1967
PLATE XXXI

UNIVERSITY OF THE PACIFIC
STOCKTON, CALIFORNIA

Dear Theatre-Goer—

On July 1, we ring up the curtain on Fallon House Theatre's 18th Season, in historic Columbia State Park. Our "bill of fare"—5 great comedies—and our Company are among the best we have ever offered. And—this year you make reservations by calling a Sonora number—532-4644. Why not make up a theatre party?

Sincerely,



DE MARCUS BROWN
Executive Director

MAILING PIECE: MESSAGE, 1967 (FACSIMILE)
PLATE XXXII

PUBLICITY RELEASE #4
 Fallon House Theatre
 Columbia State Park
 Columbia, California
 95310

ATTENTION:
 Public Service/ News Editors
 From: Franklin H. Wilbur

STAFF, COLUMBIA COMPANY
 THE UNIVERSITY OF THE PACIFIC

Executive Director	DeMarcus Brown
Associate Director	Franklin H. Wilbur
Guest Director	Jack La Certe
Guest Director	Howard Dienger
Technical Director	Darrell Persels
Technical Assistant.	Mike Kizer
Technical Assistant.	Jack Rosen
Company Manager.	Thomas Rogers
Costumer	Marcia Lou McKenzie
Costumer	Margaret Taylor
Box Office	Nancy Carathers
Box Office	Lucy Brown

RE: FALLEN ANGELS
 By: Noel Coward

CAST LIST

Julia Sterroll	Margaret Taylor
Fred Sterroll.	Craig Stromme
Saunders	Cathy Elliott
Jane Banbury	Starr Thurman
Willy Banbury	Rick Fessenden
Maurice Duclos.	Mark York

PRODUCTION STAFF

Director	DeMarcus Brown
Staging	Darrell Persels
Stage Manager.	John Fernandez
Costumers	Deborah Simon
	Michal Jernigan
Properties	Jack Townsend
Sound	Rebecca Williams
Lighting	Mark Fulmer
House Manager.	James Lukins

NINETEENTH SEASON

A PUBLIC SERVICE RELEASE

RADIO-TV: CAST LIST, "FALLEN ANGELS," 1968
 PLATE XXXIII

PUBLICITY RELEASE #7
 Fallon House Theatre
 Columbia State Park
 Columbia, California.
 95310

ATTENTION:
 Public Service/News Editors
 From: Franklin H. Wilbur
 Release Date: Immediately
 Suspense Date: August 31, 1968

RE: Post-Season Play
GENERATION
 By: William Goodhart

FLASH ANNOUNCEMENT

Promised and hoped for! Here at last! A special added attraction at Fallon House Theatre. Opens Thursday night, August twenty-second and continues through Saturday, August thirty-first. Don't miss "Generation"-- a play as new as today. "Generation", Fallon House Theatre. Season tickets do not apply.

PLAYING DATES AND TIMES

Thursday, August 22.	8:30 P.M.
Friday, August 23.	8:30 P.M.
Saturday, August 24.	8:30 P.M.
Sunday, August 25.	7:30 P.M.
Wednesday, August 28.	8:30 P.M.
Thursday, August 29.	8:30 P.M.
Friday, August 30.	8:30 P.M.
Saturday, August 31.	8:30 P.M.

NINETEENTH SEASON

A PUBLIC SERVICE ANNOUNCEMENT

RADIO-TV: FLASH SPOT, "GENERATION," 1968
 PLATE XXXIV

PUBLICITY RELEASE #5
Fallon House Theatre
Columbia State Park
Columbia, California
95310

ATTENTION:
Public Service/News Editors
From: Franklin H. Wilbur
Release Date: Immediately
Suspense Date: August 4, 1968
7:30 P.M.

RE: THE SHOW-OFF
By: George Kelly

THIRTY SECOND ANNOUNCEMENT

The fifth first-night opening at Fallon House Theatre is Saturday, August 3, 8:30 P.M. Join the gala audience and see George Kelly's "The Show-Off", a humorous cross section of American life. "The Show-Off" is another all-family play presented by the Columbia Company of the University of the Pacific in fabulous Fallon House Theatre in Columbia Historic State Park. "The Show-Off", 8:30 P.M., Saturday, August third.

NINETEENTH SEASON

A PUBLIC SERVICE ANNOUNCEMENT

RADIO-TV: 30-SECOND SPOT, "THE SHOW-OFF," 1968
PLATE XXXV

PUBLICITY RELEASE #1
Fallon House Theatre
Columbia State Park
Columbia, California
95310

ATTENTION:
Public Service/News Editors
From: Franklin H. Wilbur
Release Date: Immediately
Suspense Date: July 7, 1968
7:30 P.M.

RE: THE MAN IN THE DOG SUIT
By: Albert Reich and William H. Wright

ONE MINUTE ANNOUNCEMENT

Treat yourself to an evening of "live" theatre in one of California's most romantic settings. Attend the opening of fabulous Fallon House Theatre in Columbia State Park on famed Forty-Niner Highway, just four miles north of Sonora. You'll applaud the University of the Pacific's Columbia Company, and its polished presentation of the modern day laugh hit, "The Man in the Dog Suit." "The Man in the Dog Suit" ushers in the Columbia Company's nineteenth season, Saturday, July sixth. Curtain time is at 8:30 P.M. Sunday curtain, 7:30 P.M. No performances are on Mondays. For reservations call, Sonora, 532-4644.

NINETEENTH SEASON

A PUBLIC SERVICE ANNOUNCEMENT

RADIO-TV: MINUTE SPOT, "MAN IN THE DOG SUIT," 1968
PLATE XXXVI

PUBLICITY RELEASE #2
Fallon House Theatre
Columbia State Park
Columbia, California
95310

ATTENTION:
Public Service/News Editors
From: Franklin H. Wilbur
Release Date: Immediately
Suspense Date: July 14, 1968
7:30 P.M.

RE: PEG O' MY HEART
By: J. Hartley Manners

NEWS STORY

A winsome Irish-American, Peg, and her little dog Michael grace the stage at Fallon House Theatre, Saturday, July 13, as the second presentation in the repertory summer season of the Columbia Company of the University of the Pacific. She is, of course, the gay and witty Peg of "Peg O' My Heart", the play by J. Hartley Manners, which proved such an acting tour d'force for the late Laurette Taylor.

Peg, not by choice, finds herself involved with an impoverished clutch of English relatives who have more airs than money. By curious twists of fate, they are, indeed, dependent upon Peg for their sustenance. Her heart-warming story is laced with romance. "Peg O' My Heart" will be directed by Franklin Wilbur, and will be set in the authentic decor and costuming of more than sixty years ago.

Until Saturday, July 13, the Columbia Company will continue its presentations of the modern comedy, "The Man in the Dog Suit."

All showings are seen in the gold-rush theatre, Fallon House Theatre, high in the heart of the Mother Lode country. The beautiful and fascinating setting is now Columbia Historic State Park, just four miles north of Sonora on the famed Forty-Niner Highway. The park is easily reached from the Bay Area and all points in the San Joaquin-Sacramento Valleys.

Tickets may be reserved by calling Sonora 532-4644. Curtain time for all performances is 8:30 P.M., except Sundays, when plays begin at 7:30 P.M.

NINETEENTH SEASON

A PUBLIC SERVICE ANNOUNCEMENT

RADIO-TV: NEWS STORY, "PEG O' MY HEART," 1968
PLATE XXXVII

PERSONALITY PROFILE

Columbia Company, The University of the Pacific
Fallon House Theatre, Columbia State Park
Columbia, California. 95310

NANCY CARATHERS (20), Stockton, California.

It is almost axiomatic to suggest that most young ladies consider an association with the theatre in terms of footlights and star-studded roles, dressing rooms redolent with the heady odor of first-night flowers, and a dazzling career in Hollywood films.

Not so, Nancy Carathers, who for the past four years has been the calm, keenly efficient, and always charming young lady in the Fallon House Theatre's box-office. Lovely, impeccably groomed Nancy Carathers is as one consistent theatre-goer put it the other day, "always a pleasure to do business with."

Now a senior at the University of the Pacific, Nancy Carathers set the sights on her goal when she was an undergraduate at Lincoln Senior High School. To the best of anyone's knowledge Nancy has never put foot on a stage as an actress. But quite a long time ago she decided to become a theatrical secretary. She made herself thoroughly indispensable to Mr. Thomas McKenzie, director of Lincoln High School's Little Theatre. When she received her high school diploma she found a similar position open to her at the University of the Pacific.

She has been part-time secretary to DeMarcus Brown, executive director of Pacific Playbox and Fallon House Theatre. In Stockton she has managed the Playbox's box-office and during her years at Fallon House Theatre she has shared this responsibility with Lucy Brown. Following Mr. Brown's resignation at the Playbox, the newly appointed director, Dr. Sy Kahn, prevailed on Nancy Carathers to continue her service in campus theatre.

Her declared major course of study at the University of the Pacific is English. Handmaiden with her classes in literature and composition have been a host of others in office methods. Nancy disavows any intention to teach. Hers is a single purpose: to be a professional secretary in the legitimate theatre. Few, if any persons of her age are so singular in their intent; few, if any, are so well prepared.

(more)

PERSONALITY PROFILE

NANCY CARATHERS (continued)

She has been honored by membership in the Gamma Chapter of the university's drama fraternity, Theta Alpha Phi.

Nancy Carather's Stockton residence is with her mother, Mrs. Bernice Carathers, 1117 McClellan Street.

NINETEENTH SEASON

A PUBLIC SERVICE RELEASE

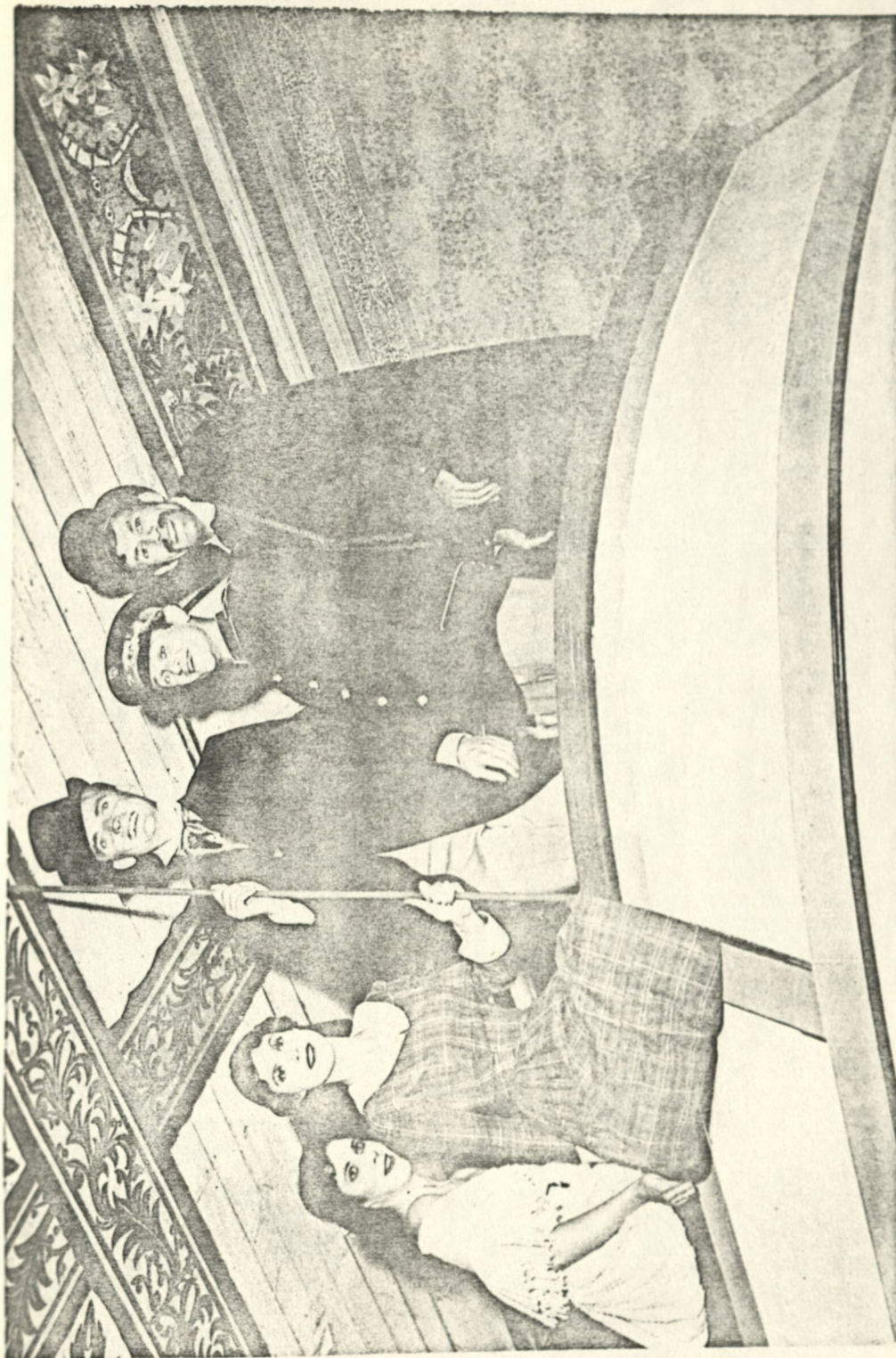
PERSONALITY PROFILE, PROMOTIONAL RELEASE: 1968
PLATE XXXVIII

APPENDIX H

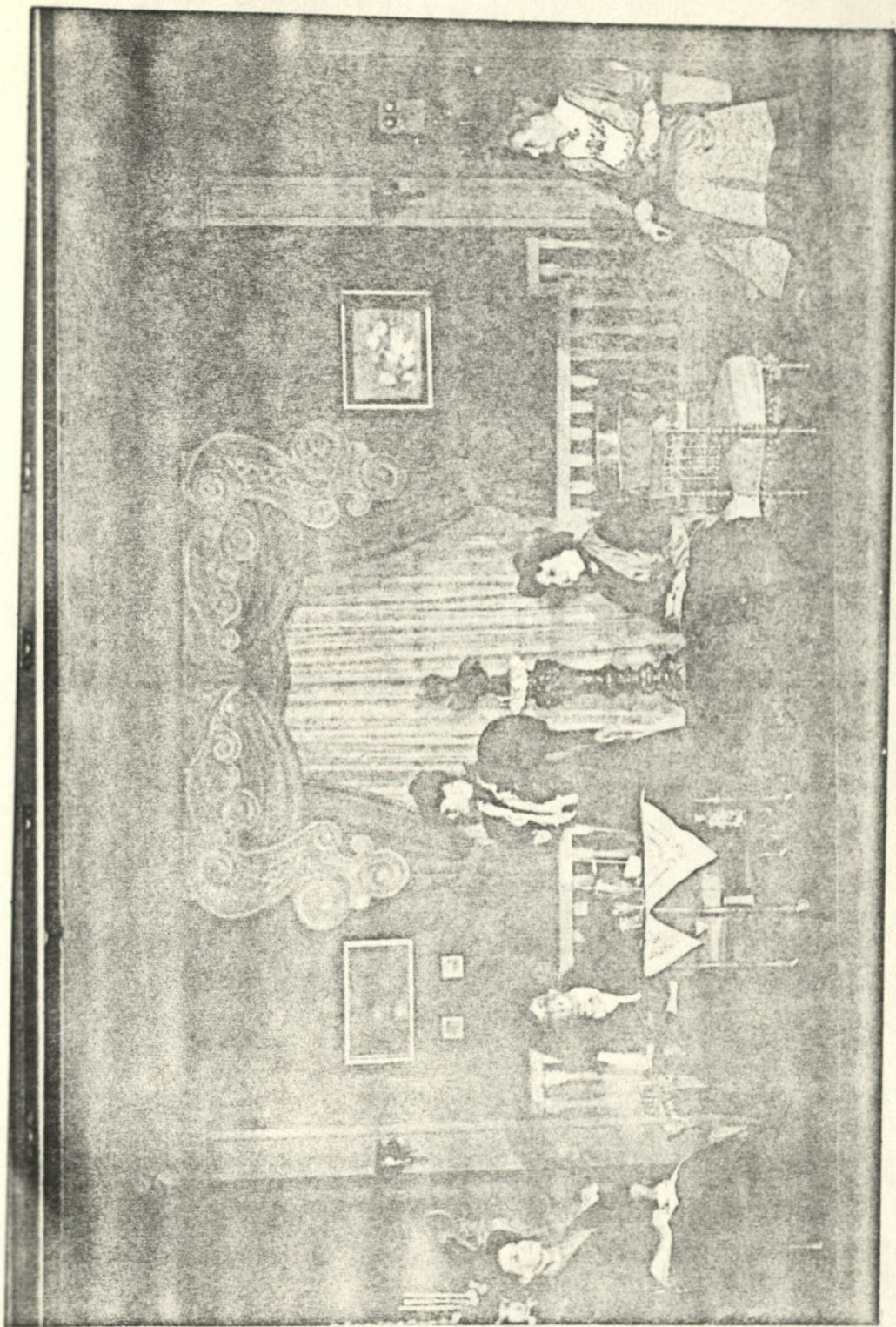
FACSIMILES: PRODUCTION PHOTOS



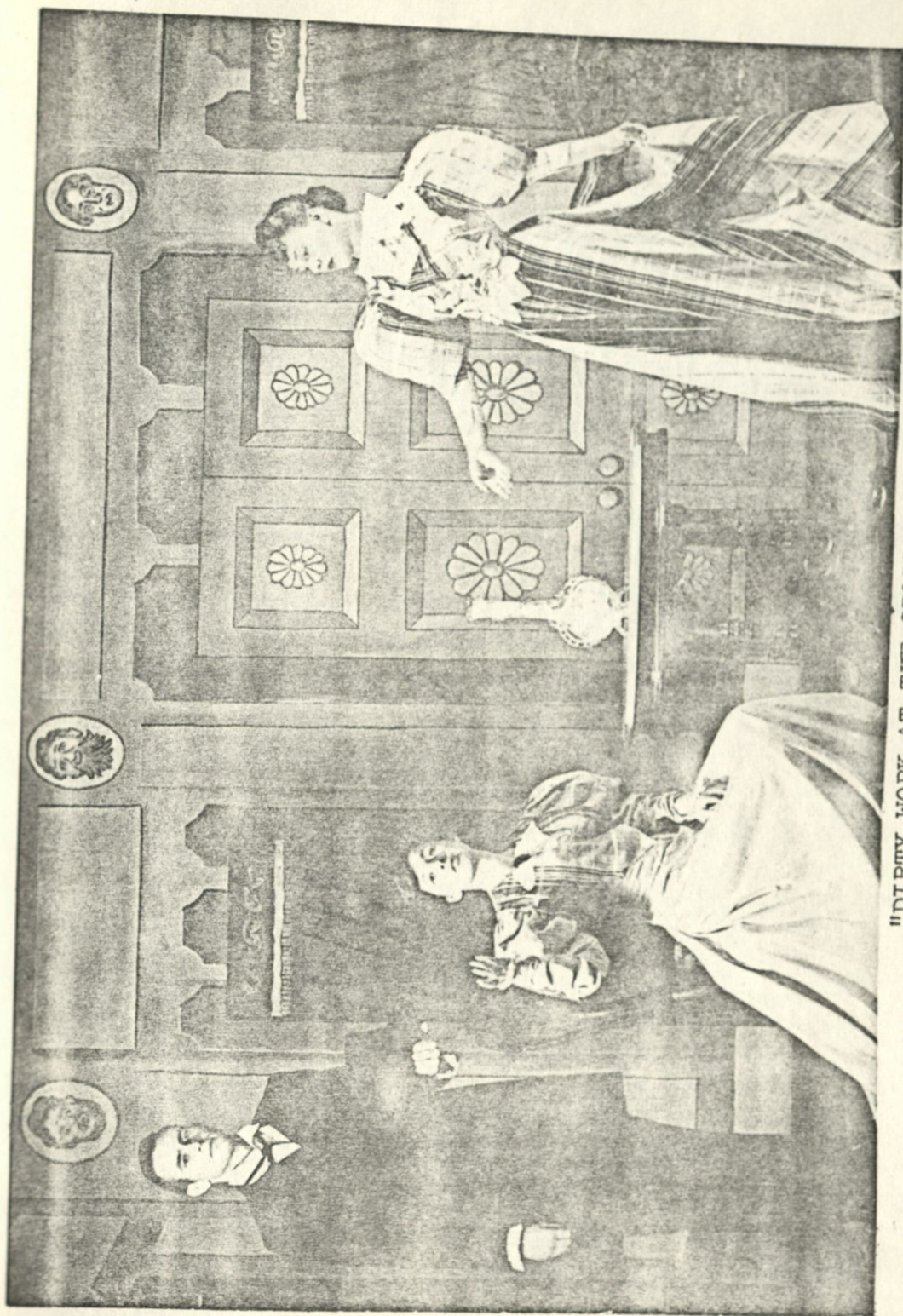
DIRECTOR DEMARCUS BROWN AND ACTORS, 1949
XXXIX



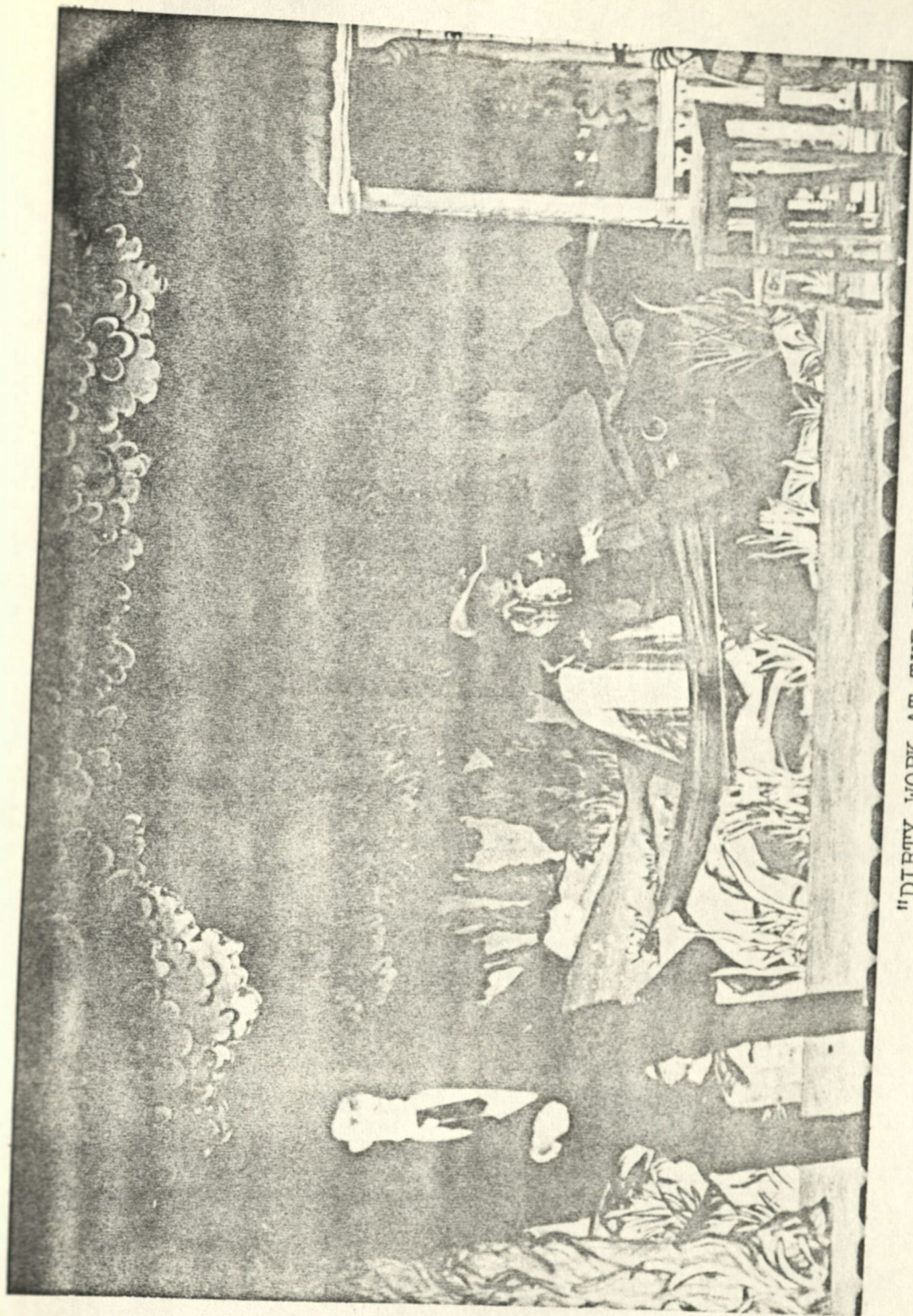
PLAYERS IN FAMOUS HORSESHOE BALCONY, 1949
PLATE XI



"STRANGE BEDFELLOWS," 1950
PLATE XLI



"DIRTY WORK AT THE CROSSROADS," 1951
PLATE XLII



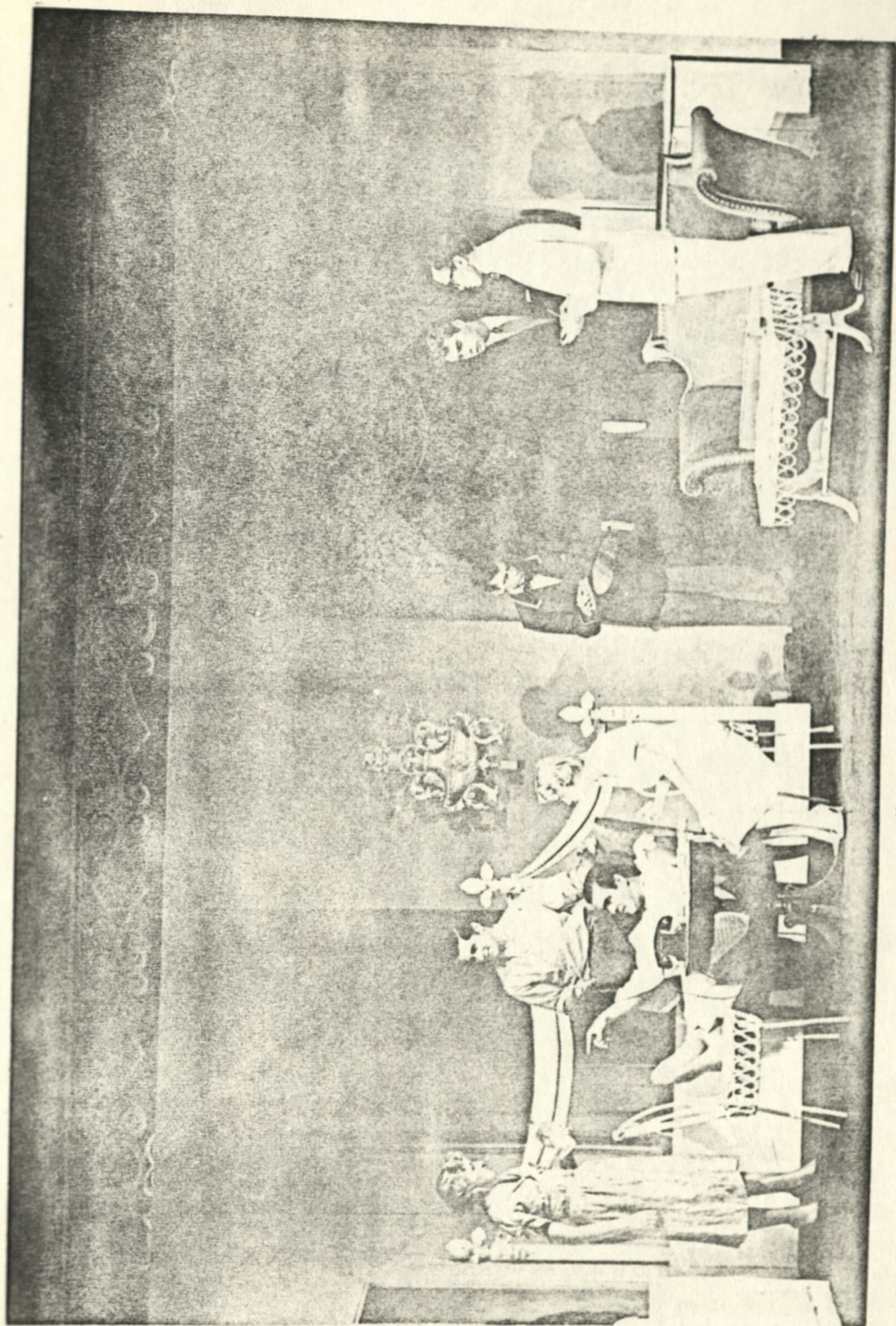
"DIRTY WORK AT THE CROSSROADS," 1951
PLATE XLIII



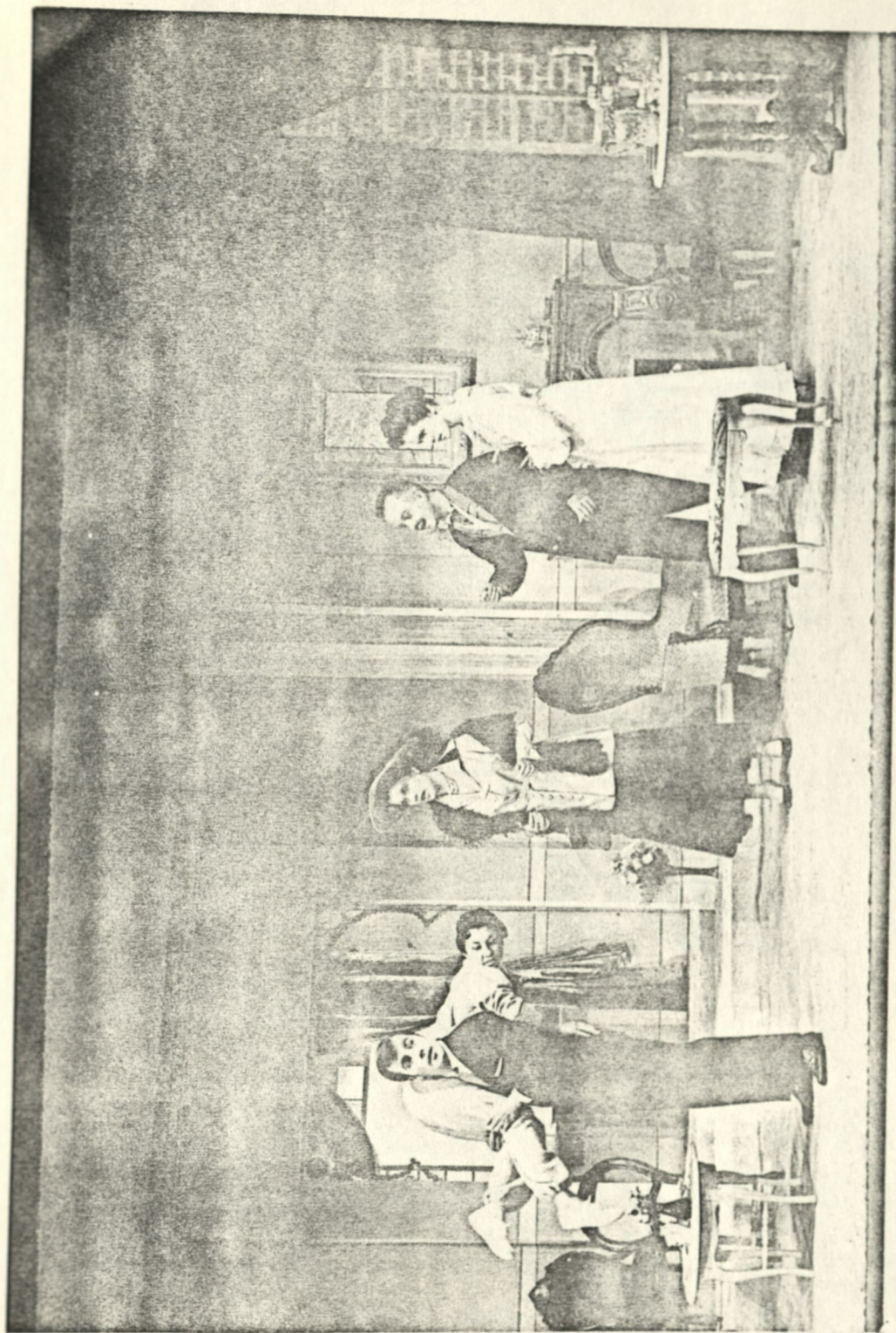
"DANGEROUS CORNER," 1953
PLATE XLIV



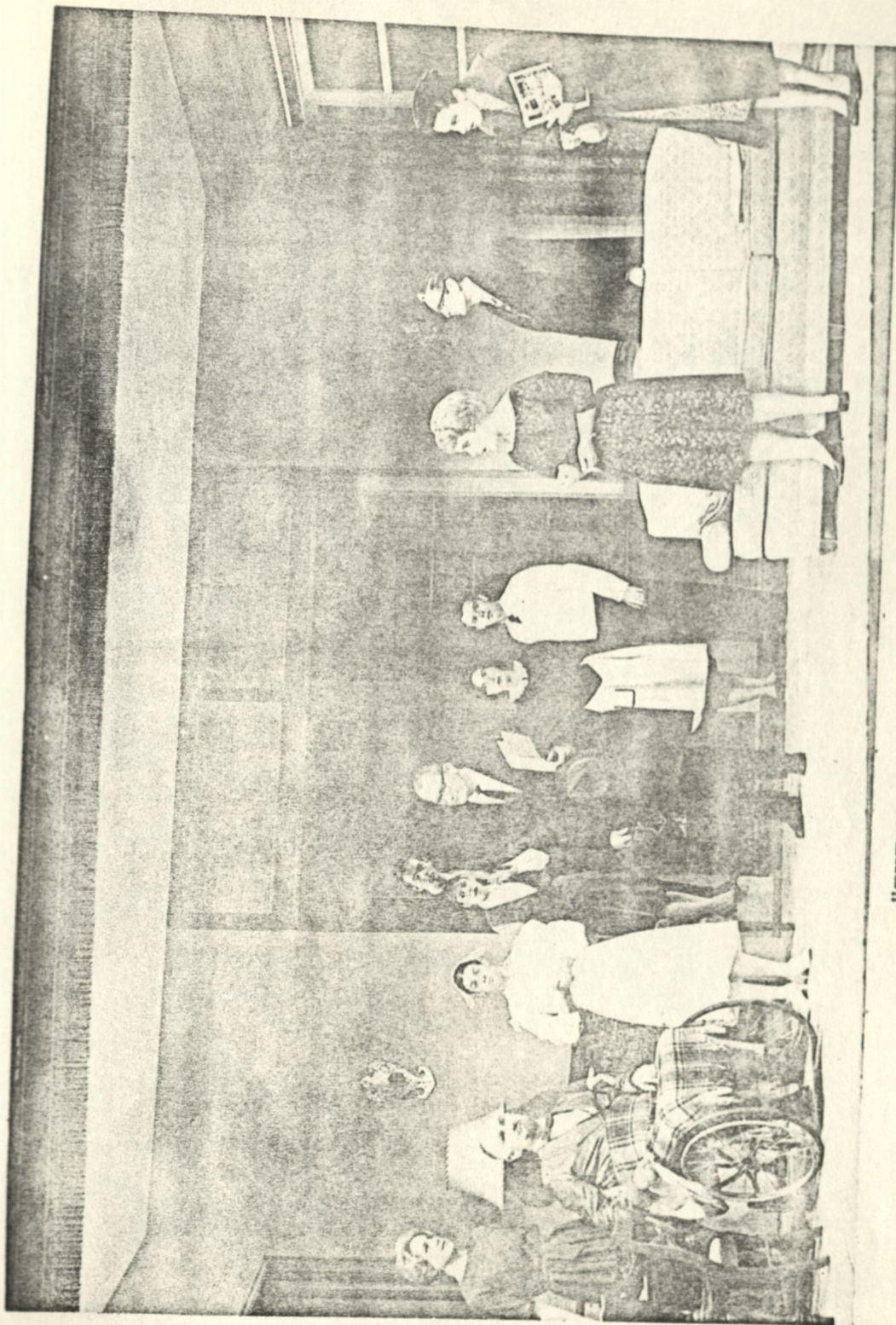
"THE LIARS," 1953
PLATE XLV



"BORN YESTERDAY," 1954
PLATE XLVI



"THE HAPPIEST MILLIONAIRE," 1960
PLATE XLVII



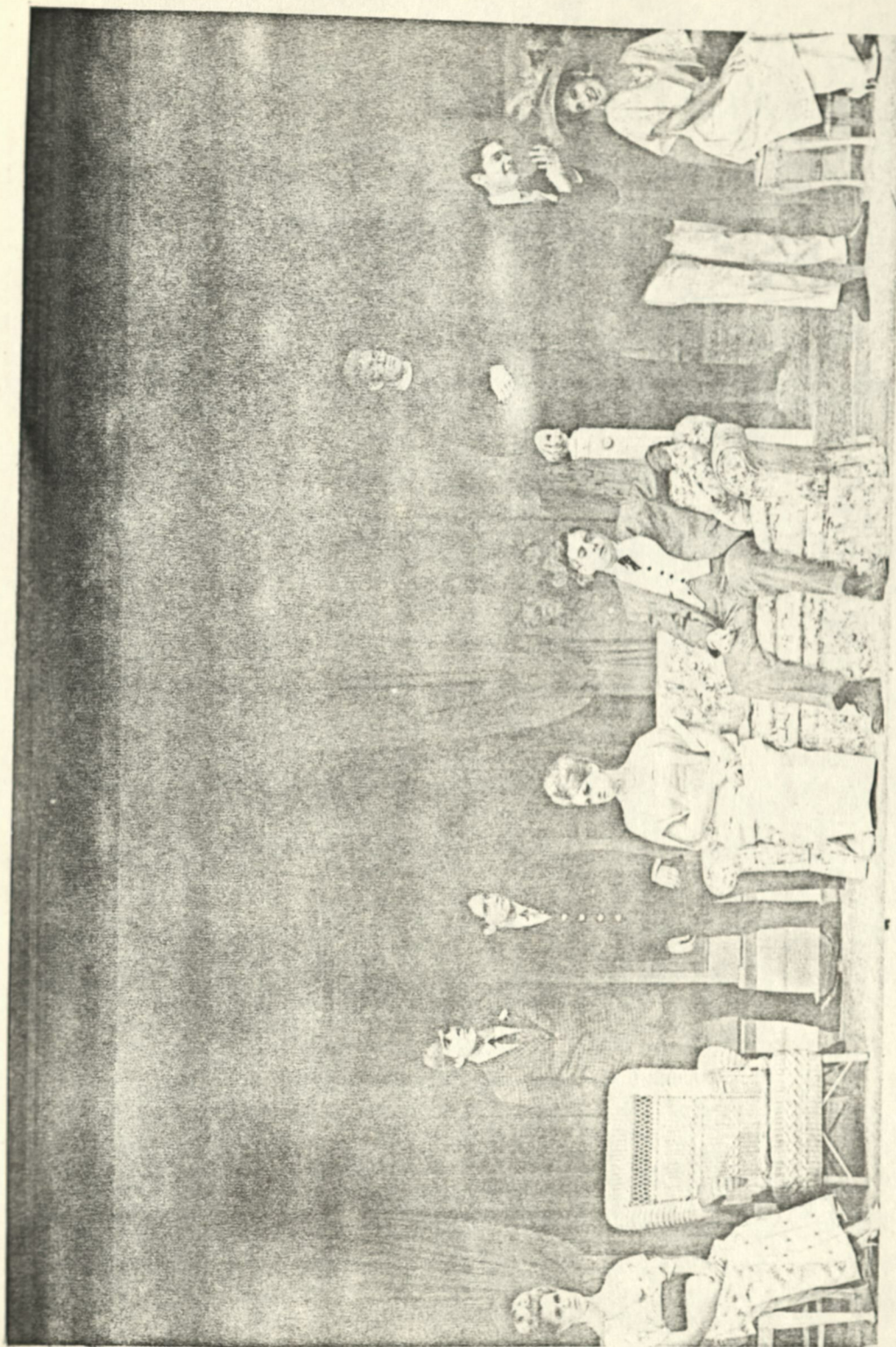
"THE MAN WHO CAME TO DINNER," 1962
PLATE XLVIII



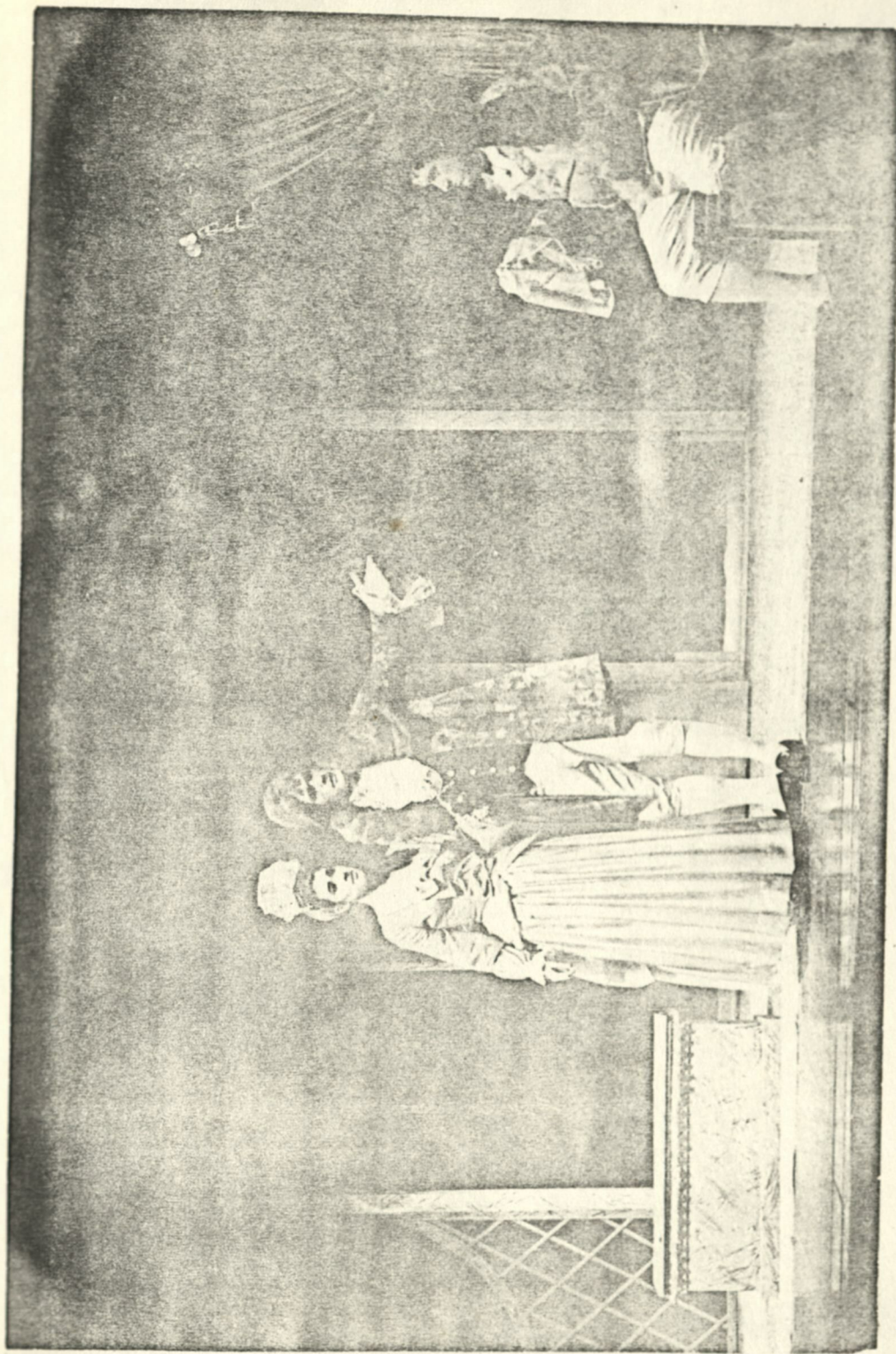
"MOOR BORN," 1962
PLATE XLIX



"TRELAWNEY OF THE WELLS," 1964
PLATE I



"NOTHING BUT THE TRUTH," 1967
PLATE LI



"THE SCHOOL FOR WIVES," 1967
PLATE LII

APPENDIX I

INDEX: FALLON HOUSE PRODUCTIONS

CHRONOLOGICAL

INDEX OF FALLON HOUSE THEATRE PRODUCTIONS, 1945-1969

Productions specifically covered in this section of the thesis involve only those produced in Fallon House Theatre. Each will have been given a page number which will follow the play title. Then will follow the assigned production number, and in turn the year produced. The first index will be in the chronological order in which the plays were produced.

<u>Title</u>	<u>Production Number</u>	<u>Year</u>
The Columbia Celebration p. 134	1	1945
Under the Gaslight p. 141	2	1949
Camille p. 146	3	1950
The Passing of the Third Floor Back p. 148	4	1950
The Emperor of San Francisco p. 149	5	1950
Strange Bedfellows p. 151	6	1950
Dirty Work at the Crossroads p. 154	7	1951
See How They Run p. 156	8	1951
It Pays to Advertise p. 157	9	1951
The Two Mrs. Carrols p. 158	10	1951
Yes and No p. 160	11	1952
First Catch Your Hare p. 161	12	1952
Biography p. 161A	13	1952
East Lynne p. 162	14	1952
Out of the Frying Pan p. 164	15	1953
Fresh Fields p. 165	16	1953
Dangerous Corner p. 166	17	1953
The Liars p. 167	18	1953
Kiss 'n Tell p. 168	19	1953
The Brighton Affair p. 170	20	1954
Gigi p. 171	21	1954
Born Yesterday p. 172	22	1954
Madame Ada p. 173	23	1954
M'Liss p. 174	24	1954
Peg o' My Heart p. 176	25	1955
Nothing But the Truth p. 177	26	1955
Blythe Spirit p. 178	27	1955
Trail of the Lonesome Pine p. 179	28	1955
Boy Meets Girl p. 180	29	1955

<u>Title</u>	<u>Production Number</u>	<u>Year</u>
The Damask Cheek p. 183	30	1956
George and Margaret p. 184	31	1956
The Tender Trap p. 185	32	1956
The Fatal Weakness p. 186	33	1956
Charley's Aunt p. 187	34	1956
The Seven Year Itch p. 189	35	1957
The Mouse Trap p. 190	36	1957
Amphitryon 38 p. 191	37	1957
Goodbye Again p. 192	38	1957
The Importance of Being Earnest p. 193	39	1957
My Three Angels p. 195	40	1958
Miranda p. 196	41	1958
Apple of His Eye p. 197	42	1958
Adam's Evening p. 198	43	1958
For Love or Money p. 199	44	1958
A Gay Nineties Review p. 201	45	1959
Susan Slept Here p. 202	46	1959
I've Been Here Before p. 203	47	1959
Wonderful Summer p. 204	48	1959
Oliver, Oliver p. 205	49	1959
Spider's Web p. 207	50	1960
Ten Nights in a Bar Room p. 209	51	1960
The Happiest Millionaire p. 212	52	1960
Post Road p. 214	53	1960
The Emperor of San Francisco p. 216	54	1960
The Whole Town's Talking p. 219	55	1961
Ramona p. 220	56	1961
The Reluctant Debutante p. 222	57	1961
Jumpin' Jupiter p. 223	58	1961
Just Horsin' Around p. 225	59	1961
Harvey p. 228	60	1962
Meet Me in St. Louis p. 230	61	1962
The Man Who Came To Dinner p. 232	62	1962
Moor Born p. 234	63	1962
Farewell, Farewell Eugene p. 236	64	1962
Send Me No Flowers p. 239	65	1963
Ring Around Elizabeth p. 240	66	1963
Picnic p. 242	67	1963
The Little Foxes p. 243	68	1963
The Miser p. 244	69	1963
The Male Animal p. 246	70	1964
Thieves' Carnival p. 248	71	1964
Seven Nuns in Las Vegas p. 250	72	1964
Trelawney of the Wells p. 252	73	1964
Nude with Violin p. 254	74	1964
Cradle Snatchers p. 257	75	1965
You Can't Take It With You p. 259	76	1965
Dear Ruth p. 261	77	1965
Sabrina Fair p. 263	78	1965
Enter Laughing p. 265	79	1965

<u>Title</u>	<u>Production Number</u>	<u>Year</u>
Under the Yum Yum Tree p. 267	80	1966
Strange Bedfellows p. 268	81	1966
The Warm Peninsula p. 270	82	1966
Pool's Paradise p. 271	83	1966
The Streets of New York p. 272	84	1966
The Seven Year Itch p. 276	85	1967
Nothing But the Truth p. 278	86	1967
The Bat p. 279	87	1967
The Absence of a Cello p. 280	88	1967
The School for Wives p. 281	89	1967
The Man in the Dog Suit p. 283	90	1968
Peg o' My Heart p. 284	91	1968
Clarence p. 285	92	1968
Fallen Angels p. 286	93	1968
The Show-Off p. 287	94	1968
Generation p. 288	95	1968
Half Way Up the Tree (See addenda.)	96	1969
Over Twenty-One (See addenda.)	97	1969
The Curious Savage (See addenda.)	98	1969
The Truth (See Addenda.)	99	1969
Under the Gas Light (See addenda.)	100	1969

ALPHABETICAL

INDEX OF FALLON HOUSE THEATRE PRODUCTIONS, 1945-1969

Productions specifically covered in this section of the thesis also involve only those produced in Fallon House Theatre. Each will have been given a page number which will follow the play title. Then will follow the assigned production number, and in turn the year produced. This, the second index will be in alphabetical order.

<u>Title</u>	<u>Production Number</u>	<u>Year</u>
Absence of a Cello, The p. 280	88	1968
Adam's Evening p. 198	43	1958
Amphitryon 38 p. 191	37	1957
Apple of His Eye p. 197	42	1958
Bat, The p. 279	87	1967
Biography p. 161A	13	1952
Blythe Spirit p. 178	27	1955
Born Yesterday p. 172	22	1954
Boy Meets Girl p. 180	29	1955
Brighton Affair, The p. 170	20	1954
Camille p. 146	3	1950
Charley's Aunt p. 187	34	1956
Clarence p. 285	92	1968
Columbia Celebration p. 134	1	1945
Cradle Snatchers p. 257	75	1965
Curious Savage, The (See addenda.)	98	1969
Damask Cheek, The p. 183	30	1956
Dangerous Corner p. 166	17	1953
Dear Ruth p. 261	77	1965
Dirty Work at the Crossroads p. 154	7	1951
East Lynne p. 162	14	1952
Emperor of San Francisco, The p. 149	5	1950
Emperor of San Francisco, The p. 216	54	1960
Enter Laughing p. 265	79	1965
Fallen Angels p. 286	93	1968
Farewell, Farewell Eugene p. 236	64	1962

<u>Title</u>	<u>Production Number</u>	<u>Year</u>
Fatal Weakness, The p. 186	33	1956
First Catch Your Hare p. 161	12	1952
For Love or Money p. 199	44	1958
Fresh Fields p. 165	16	1953
Gay Nineties Review, A p. 201	45	1959
Generation p. 288	95	1969
George and Margaret p. 184	31	1956
Gigi p. 171	21	1954
Goodbye Again p. 192	38	1957
Half Way Up the Tree (See Addenda.)	96	1969
Happiest Millionaire, The p. 212	52	1960
Harvey p. 228	60	1962
Importance of Being Earnest, The p. 193	39	1957
It Pays to Advertise p. 157	9	1951
I've Been Here Before p. 203	47	1959
Jumpin' Jupiter p. 223	58	1961
Just Horsin' Around p. 225	59	1961
Kiss 'n Tell p. 168	19	1953
Liars, The p. 167	18	1953
Little Foxes, The p. 243	68	1963
Madame Ada p. 173	23	1954
Male Animal, The p. 246	70	1964
Man in the Dog Suit, The p. 283	90	1968
Man Who Came to Dinner, The p. 232	62	1962
Meet Me in St. Louis p. 230	61	196
Miranda p. 196	41	1958
Miser, The p. 244	69	1963
M'Liss p. 174	24	1954
Moor Born p. 234	63	1962
Mousetrap, The p. 190	36	1957
My Three Angels p. 195	40	1958
Nothing But the Truth p. 177	26	1955
Nothing But the Truth p. 278	86	1967
Nude with Violin p. 254	74	1964
Oliver, Oliver p. 205	49	1959
Out of the Frying Pan p. 164	15	1953
Over Twenty-One (See addenda.)	97	1969
Passing of the Third Floor Back, The p. 4	148	1950
Peg o' My Heart p. 176	25	1955
Peg o' My Heart p. 284	91	1968

<u>Title</u>	<u>Production Number</u>	<u>Year</u>
Picnic p. 242	67	1963
Pool's Paradise p. 271	83	1966
Post Road p. 214	53	1960
Ramona p. 220	56	1961
Reluctant Debutante, The p. 222	57	1961
Ring Around Elizabeth p. 240	66	1963
Sabrina Fair p. 263	78	1965
School for Wives, The p. 281	89	1967
See How They Run p. 156	8	1951
Send Me No Flowers p. 239	65	1963
Seven Nuns in Las Vegas p. 250	72	1964
Seven Year Itch, The p. 189	35	1957
Seven Year Itch, The p. 276	85	1967
Show-Off, The p. 287	94	1968
Spider's Webb p. 207	50	1961
Strange Bedfellows p. 151	6	1950
Strange Bedfellows p. 268	81	1966
Streets of New York, The p. 272	84	1966
Susan Slept Here p. 202	46	1959
Tender Trap, The p. 185	32	1956
Ten Nights in a Bar Room p. 209	51	1960
Thieves' Carnival p. 248	71	1964
Trail of the Lonesome Pine, The p. 179	28	1955
Trelawney of the Wells p. 252	73	1964
Truth, The (See addenda.)	99	1969
Two Mrs. Carrolls, The p. 158	10	1951
Under the Gaslight p. 141	2	1949
Under the Gaslight (See addenda.)	100	1969
Under the Yum Yum Tree p. 267	80	1966
Warm Peninsula, The p. 270	82	1966
Whole Town's Talking, The p. 219	55	1961
Wonderful Summer p. 204	48	1959
Yes and No p. 160	11	1952
You Can't Take It With You p. 259	76	1965

APPENDIX J

INDEX: FALLON AND PLAYBOX PRODUCTIONS

CHRONOLOGICAL
INDEX: ENNEN SYSTEM, COMPREHENSIVE LISTING,
PACIFIC PRODUCTIONS
1963-1969

All productions staged on College of the Pacific facilities will be listed in this section. Omitted will be Childrens' Theatre showings, which are underwritten and presented by the Childrens' Home of Stockton. No attention is given to Studio Theatre showings in that no accurate records are kept of these student directed efforts. Recently colleges other than Pacific within the university complex have been assaying the presentation of dramatic literature on the platforms of their great halls. During 1968, for example, Raymond College gave a very credible performance of "Marat Sade", and in April, 1969 an abbreviated readers'-theatre production of "Medea" was satisfactorily heard. It is not intended, either by implication or direct assault, to downgrade these admirable efforts. They can find no place in this paper which is concerned only with Fallon House Theatre showings. To perpetuate the Ennen system of cataloguing all College of the Pacific productions during the tenure of DeMarcus Brown, this index is therefore included, and continues Mr. Ennen's monumental task by adopting his method beginning with the year 1963. The first number will be 301, and the first play will be

"Send Me No Flowers", a Fallon House Theatre showing.
Mr. Ennen's code will be used.

PB -- Playbox FT -- Fallon Theatre

To this will be added in the Playbox productions of the 1968-1969 season--SK. These are the initials of Sy Kahn who is now the director of the Playbox, following Mr. Brown's resignation in the spring of 1968. Mr. Kahn did not direct all Playbox presentations. To simplify and unify, however, his initials alone will be used. As has been stated elsewhere Mr. Brown's last season at Fallon House Theatre will be summer, 1969. Because the season has already been chosen, it, too, by way of reminder, will be presented in this paper. Following publication, an addenda covering 1969's plays, players, and staff will be attached, thus to finalize a recording of Mr. Brown's work.

Productions specifically covered herein have been given a page number which follows the play title. Other productions will be identified by the codes listed above.

<u>Title</u>	<u>Production</u>	
	<u>Number</u>	<u>Years</u>
Send Me No Flowers FT p. 239	301	1963
Ring Around Elizabeth FT p. 240	302	1963
Picnic FT p. 242	303	1963
The Little Foxes FT p. 243	304	1963
The Miser FT p. 244	305	1963
Picnic on the Battlefield PB (Short Play)	306	1963-64
The Bald Soprano PB (Short Play)		1963-64
The World of Carl Sandburg PB	307	1963-64
In the Summer House PB	308	1963-64
Come Blow Your Horn PB	309	1963-64
Riverwind PB	310	1963-64
Toys in the Attic PB	311	1963-64
The Male Animal FT p. 246	312	1964
Thieves' Carnival FT p. 248	313	1964

<u>Title</u>	<u>Production Number</u>	<u>Years</u>
Seven Nuns in Las Vegas FT p. 250	314	1964
Trelawney of the Wells FT p. 252	315	1964
Nude with Violin FT p. 254	316	1964
The Laundry PB	317	1964-65
Exit the Body PB	318	1964-65
Antigone PB	319	1964-65
The Chalk Garden PB	320	1964-65
The Imaginary Invalid PB	321	1964-65
Cradle Snatchers FT p. 257	322	1965
You Can't Take It With You FT p. 259	323	1965
Dear Ruth FT p. 261	324	1965
Sabrina Fair FT p. 263	325	1965
Enter Laughing FT p. 265	326	1965
The World of Sholom Aleichem PB	327	1965-66
Between Two Thieves PB	328	1965-66
Mary, Mary PB	329	1965-66
The Trojan Women PB	330	1965-66
Carnival PB	331	1965-66
Under the Yum-Yum Tree FT p. 267	332	1966
Strange Bedfellows FT p. 268	333	1966
The Warm Peninsula FT p. 270	334	1966
Pool's Paradise FT p. 271	335	1966
The Streets of New York FT p. 272	336	1966
The Warm Peninsula PB	337	1966-67
Hamlet PB	338	1966-67
An Ideal Husband PB	339	1966-67
The Secret Life of Walter Mitty PB	340	1966-67
The Seven Year Itch FT p. 276	341	1967
Nothing but the Truth FT p. 278	342	1967
The Bat FT p. 279	343	1967
The Absence of a Cello FT p. 280	344	1967
The School for Wives FT p. 281	345	1967
The Cherry Orchard PB	346	1967-68
Pictures in the Hallway PB	347	1967-68
The Sudden and Accidental Re-education of Horse Johnson PB	348	1967-68
The American PB	349	1967-68
The Man in the Dog Suit FT p. 283	350	1968
Peg o' My Heart FT p. 284	351	1968
Clarence FT p. 285	352	1968
Fallen Angels FT p. 286	353	1968
The Show-Off FT p. 287	354	1968
Generation FT p. 288	355	1968
Six Characters in Search of an Author PB	356	1968-69
SK	357	1968-69
Dark at the Top of the Stairs PB SK	358	1968-69
Oh, What a Lovely War PB SK	359	1969
Halfway Up the Tree FT (See addenda.)	360	1969
Over Twenty-One FT (See addenda.)	361	1969
The Curious Savage FT (See addenda.)		

<u>Title</u>	<u>Production Number</u>	<u>Years</u>
Truth FT (See addenda.)	362	1969
Under the Gaslight FT (See addenda.)	363	

NOTE: Subtract the three productions of the 1968-1969 season and Mr. Brown will have been directly associated with three hundred sixty stage presentations, most of which he has directed.

ALPHABETICAL
INDEX: ENNEN SYSTEM, COMPREHENSIVE LISTING,
PACIFIC PRODUCTIONS
1963-1969

Productions involved in this section of the paper include those produced at the Playbox and at Fallon House Theatre from the years 1963 to and including the summer season of 1969. At its conclusion Mr. Brown will have severed all relationships with the University of the Pacific. Each Fallon House Theatre play will be identified with the code FT, and will also have a page location. Playbox productions will be coded PB. The season of 1968-1969 at the Playbox will have the additional designation SK, the initials of Dr. Sy Kahn, who assumed direction of the Stockton campus in the fall of 1968. Then will follow the assigned production number, and in turn the year produced. This, the second index, perpetuating the Ennen system of cataloguing Pacific productions.

<u>Title</u>	<u>Production Number</u>	<u>Years</u>
Absence of a Cello, The FT p. 280	344	1967
American, The PB	349	1967-68
Antigone PB	319	1964-65
Bald Soprano, The PB (Short Play)	306	1963-64
Bat, The FT p. 279	343	1967
Between Two Thieves PB	328	1965-66
Carnival PB	331	1965-66

<u>Title</u>	<u>Production Number</u>	<u>Years</u>
Chalk Garden PB	320	1964-65
Cherry Orchard PB	346	1967-68
Clarence FT p. 285	352	1968
Come Blow Your Horn PB	309	1963-64
Cradle Snatchers FT p. 257	322	1965
Curious Savage, The FT (See addenda.)	361	1969
Dark at the Top of the Stairs PB SK	357	1968-69
Dear Ruth FT p. 261	324	1965
Enter Laughing FT p. 265	326	1965
Exit the Body PB	318	1964-65
Fallen Angels FT p. 286	353	1968
Generation FT p. 288	355	1968
Halfway Up the Tree (See addenda.)	359	1969
Hamlet PB	338	1966-67
Ideal Husband, An PB	339	1966-67
Imaginary Invalid, The PB	321	1964-65
In the Summer House PB	308	1963-64
Laundry, The PB	317	1964-65
Little Foxes, The FT p. 243	304	1963
Male Animal, The FT p. 246	312	1964
Man in the Dog Suit, The FT p. 283	350	1968
Mary, Mary PB	329	1965-66
Miser, The FT p. 244	305	1963
Nothing But the Truth FT p. 278	342	1967
Nude with Violin FT p. 254	316	1964
Oh, What a Lovely War PB SK	358	1968-69
Over Twenty-One FT (See addenda.)	360	1969
Peg o' My Heart FT p. 284	351	1968
Picnic FT p. 242	303	1963
Picnic on the Battlefield PB (Short Play)	306	1963-64
Pictures in the Hallway PB	347	1967-68
Pool's Paradise FT p. 271	335	1966
Ring Around Elizabeth FT p. 240	302	1963
Riverwind PB	310	1963-64
Sabrina Fair FT p. 263	325	1965
School for Wives, The FT p. 281	345	1967
Secret Life of Walter Mitty, The PB	340	1966-67

<u>Title</u>	<u>Production Number</u>	<u>Years</u>
Send Me No Flowers FT p. 239	301	1963
Seven Nuns in Las Vegas FT p. 250	314	1964
Seven Year Itch, The FT p. 276	341	1967
Show-Off, The FT p. 287	354	1968
Six Characters in Search of an Author PB SK	356	1968-69
Strange Bedfellows FT p. 268	333	1966
Streets of New York, The FT p. 272	336	1966
Sudden and Accidental Re-education of Horse Johnson, The PB	348	1967-68
Thieves' Carnival FT p. 248	313	1964
Toys in the Attic PB	311	1963-64
Trelawney of the Wells FT p. 252	315	1964
Trojan Women, The PB	330	1965-66
Truth, The FT (See addenda.)	362	1969
Under the Gaslight FT (See addenda.)	363	1969
Under the Yum-Yum Tree FT p. 267	332	1966
Warm Peninsula, The FT p. 270	334	1966
Warm Peninsula, The PB	337	1966-67
World of Carl Sandburg, The PB	307	1963-64
World of Sholom Aleichem, The PB	327	1965-66
You Can't Take It with You FT p. 259	323	1965

APPENDIX K

INDEX: STUDENT PERSONNEL

APPENDIX K

(ALPHABETICAL)

INDEX: STUDENT PERSONELL

<u>Name</u>	<u>Residence</u>	<u>Years</u>
Achterberg, Jim	Peoria, Illinois	1956-57
Adams, Nadine	Oakland, California	1953
Aki, Neva	Honolulu, Hawaii	1957
Alamsha, Bill	Modesto, California	1959
Alldredge, Dennis	Albany, California	1965
Allen, Judy		1952
Ames, Frances	Los Angeles, California	1960
Anderson, Paula	Oakland, California	1965
Andress, Barbara	San Francisco, California	1951
Arrants, Rod	San Jose, California	1965
Atterbury, Malcolm, Jr.	Beverly Hills, California	1961-62
Baglini, Barbara	Sonora, California	1955
Bales, Michael	New York City, New York	1965-66
Bancroft, Ann	Berkeley, California	1951
Barnes, Paul	Los Altos Hills, Calif.	1966
	Palo Alto, California	1967
Bava, Beverle	Escalon, California	1963
Baxley, Barbara	Stockton, California	1945
Beardsley, Elise	Stockton, California	1957
Beattie, Tricia	Carmel, California	1956-57
Becklian, Rosemary	Oakland, California	1954
Bennett, Jill	Stockton, California	1950
Bergantz, Margaret	Acampo, California	1964-65
Bernard, Jeanne	Alameda, California	1950
Berscheid, Carol	Hayward, California	1955
Berscheid, Lawrence	Solvang, California	1952
Betts, Kathy	Wasco, California	1962
Bierman, Helen	Fresno, California	1954
Bitcon, Bobbie Anne	Vallejo, California	1962
Blackburn, Tom	Auburn, California	1962
Blaue, Barbara	Sacramento, California	1950
Blumberg, Marc	Ripon, California	1967
Bornholdt, Rio	Santa Cruz, California	1950
Bowen, Ed	Los Altos, California	1966
Boyd, Larry	Redondo Beach, California	1957
Breeden, Marshall	San Francisco, California	1952-53
Bridges, Robert	San Francisco, California	1961
Brobst, Susan	Berkeley, California	1953
Brown, Marcia Lou	Stockton, California	1949-50
Brown, Susan	Walnut Grove, California	1952
Burgstahler, Elton	Lodi, California	1945

<u>Name</u>	<u>Residence</u>	<u>Years</u>
Burns, Bonnie	Stockton, California	1960
Burleigh, Steve	Stockton, California	1966
Butler, Jennifer	Santa Rosa, California	1961
Buttrud, Elaine	Palm Desert, California	1956-57
Calvert, Breyer	Stockton, California	1953-55
Campodonico, Jim	San Jose, California	1955
Carathers, Nancy	Stockton, California	1965-1968
Carlson, Eric	Stockton, California	1966-67
Carmichael, Harry	Roseburg, California	1960
Carter, Iris	Stockton, California	1954-55
Caruso, Judy	Stockton, California	1964
Carver, Gary	Stockton, California	1956-57
Cassetto, Paul	Stockton, California	1956
Castro, John	Del Rio, California	1965
Chalmers, Phillip	Stockton, California	1951
Chapel, Nancy	Altadena, California	1952
Chapman, Sondra	Sacramento, California	1951
Chase, Stephanie	Sacramento, California	1956
Cheadle, Tom	Long Beach, California	1958
Cline, Richard	Petaluma, California	1958
Collins, Janet	Columbia, California	1959-60
Collins, Mary Elizabeth	Coin, Iowa	1955
Collins, Norma	Stockton, California	1959
Collins, Tom	Turlock, California	1963-66
Collins, Shirley	Stockton, California	1959
Colvin, Beverly	Napa, California	1955
Cook, Robert	San Francisco, California	1964-65
Corby, Richard	Lincoln, Illinois	1960
Cornell, Patricia	Shafter, California	1958-60
Cramer, Marian	East Bakersfield, Calif.	1961
Cretan, John	Stockton, California	1950
Cross, Don	Concord, California	1950
Cureton, Curtis	Brentwood, California	1949
Curtis, Cherrie		1951
Curtis, Roger	Placerville, California	1958
	Richmond, Indiana	1957
Dann, Neva Foster	Gloversville, New York	1955
Darden, Jud	Stockton, California	1962
Darling, Susie	Manteca, California	1964
Davies, Ed	Sonora, California	1950
Delore, Evelyn	San Francisco, California	1952
DeVecchio, Julie	Stockton, California	1956-57
		1959
DeVight, Robert	Berkeley, California	1955-56
Dewey, Frankie Osborne	Berkeley, California	1958
Dickerson, Robert	Stockton, California	1949-50
Dollarhide, Don	Stockton, California	1951
Dossa, Alfred	Sonora, California	1950
Douglas, Jeanne	San Jose, California	1952-54
Dull, Arthur	Walnut Creek, California	1952

<u>Name</u>	<u>Residence</u>	<u>Years</u>
Dunavan, Pat	Long Beach, California	1958
Dunaway, Jack	Tahoe City, California	1967
Elble, Wayne	Stockton, California	1958
Elin, Rod	Stockton, California	1958-60
Eliopoulos, Ted	San Francisco, California	1956-57
Elliot, Cathy	La Canada, California	1967-68
Ellis, Betty	Seattle, Washington	1961-63
Ensele, Carolyn	Napa, California	1961
Falstreu, Alan	Stockton, California	1964-67
Farley, Tom	Belvedere, California	1963 1966
Faunce, Pamela	Santa Barbara, California	1963
Felker, George	Stockton, California	1954
Fernandez, John	Stockton, California	1967-68
Fessenden, Richard	Arcadia, California	1968
Fletcher, Stuart	Pacific Palisades, Calif.	1967
Frank, Bob	San Francisco, California	1960
Fry, Ray	New York City, New York	1953
Fuller, Nancy	Manteca, California	1963
Fullmer, Alice	Berkeley, California	1952
Fullmer, Mark	Berkeley, California	1968
Furman, William	Amsterdam, New York	1956
Gaiennie, Brad	Manhattan Beach, Calif.	1967
Gall, Betty	Stockton, California	1949
Gallagher, Kathleen	Seattle, Washington	1961
Garbolino, Elaine	Roseville, California	1951
Gardner, Elena	Escalon, California	1966
Gardner, Frances	Escalon, California	1962
Gardner, James	Arcadia, California	1959-60
Garrisi, Joseph	Palm Springs, California	1954
Geis, Mary	Marysville, California	1956
George, Libby	Stockton, California	1962
Gerber, Dave	Brooklyn, New York	1961
Glaves, William	Selma, California	1951
Gibbs, Kitt	Oakland, California	1962
Gobel, Max	Petaluma, California	1949-50
Graham, Virginia	Watsonville, California	1957
Greenberg, Frederick R.	Oakland, California	1952
	Palo Alto, California	1955
Hadley, Hazel	Jamestown, California	1951
Hall, George	Piedmont, California	1950
Hallinan, Michael	Stockton, California	1952
Hammer, Jay	Palo Alto, California	1966-67
Harrington, Page	San Francisco, California	1958
Harton, Martha	Fresno, California	1962
Hatch, Laurie		1951
Hatch, Mary Lynn	Lathrop, California	1965
Haywood, Atha	Los Gatos, California	1954

<u>Name</u>	<u>Residence</u>	<u>Years</u>
Hawley, Joan	Stockton, California	1961
Herringshaw, Kathleen	Klamath Falls, Oregon	1966-67
Heyde, Caryl	Mill Valley, California	1967
Hobbs, Karen	Arcadia, California	1960
Hobin, Ricky	Stockton, California	1965-67
Hogue, Ron	Long Beach, California	1957-58
Holford, Lois	Quincy, Illinois	1955
Holland, Benny	Harlingen, Texas	1954
Hollis, Kathy	Oakland, California	1957-59
Holst, Charles		1949
Howes, Patricia	Napa, California	1954
Hughes, Betsy	Orinda, California	1963
Huling, Glenn	Stockton, California	1949-50
Hutchinson, Fred	Oakland, California	1952
Ivers, Ginger	Lovelock, Nevada	1958
Jameson, Donna	Manteca, California	1965
Jarosh, Natalie	Santa Monica, California	1961-62
Jenson, Robert	Stockton, California	1963
Jernigan, Michael	Mountain View, California	1968
Johnson, Jon	Long Beach, California	1957
Johnson, Julie	Stockton, California	1961
Jolly, Rose	San Carlos, California	1959
Jones, Billie Jean	Tracy, California	1951
Jones, Genevieve		1945
Jones, Jack	Oakland, California	1950-51
Jordon, Gale	Roseville, California	1956
Kamelgarn, Marilyn	San Francisco, California	1952
Keagy, Joan	Oakland, California	1954-55
Kapral, Denise	Stockton, California	1967
Kellner, Joyce	Sunnyvale, California	1964
Kellog, Fred	Healdsburg, California	1954
Kelly, Michael	Santa Rosa, California	1961
Kinney, Barbara Ann	Los Gatos, California	1955
Kent, Margaret	Berkeley, California	1949
Kent, Sabra	Berkeley, California	1951
Kercheval, Ken	Clinton, Indiana	1955
Kilgore, Barbara	Sacramento, California	1961
Kizer, Mike	Stockton, California	1968
Knox, Virginia	Stockton, California	1954-55
Kondon, Karen	San Francisco, California	1959
Lang, Peggy	Oakland, California	1956
Larson, Lyla	Ada, Minnesota	1954
Lawson, Judd	Seattle, Washington	1961
Leach, Marney	Glendale, California	1961
	Los Angeles, California	1963
	Sonora, California	1950
	Porterville, California	1965
	Stockton, California	1955

<u>Name</u>	<u>Residence</u>	<u>Years</u>
Longley, Louise	Tracy, California	1964
Lukins, James	Modesto, California	1968
Luna, Tom	Burlingame, California	1964
Lund, Russ	Newport Beach, California	1967-68
Lykens, Dorothy Ann	Lodi, California	1962
Mabee, Bob	Mountain View, California	1961
MacLean, Conni	Napa, California	1952
Madison, Marilyn		1951
Manley, David	Guerneville, California	1952
Mann, Walter	San Rafael, California	1967
Marchese, Nyla	Sacramento, California	1957
Martin, Jim	Kansas City, Missouri	1966
May, Pegge	Modesto, California	1966
McBride, Dwight	Turlock, California	1966
McCauley, Jack	Coalinga, California	1960
McCray, Kevin	Merced, California	1953-55
McCullough, Barbara	San Francisco, California	1950
McDonald, Jacqueline	Stockton, California	1964
McDougal, Dolores	San Diego, California	1954
McFarland, Carol	Sacramento, California	1961
McFarland, Karen	Sacramento, California	1960
McGurk, Margot	Stockton, California	1963-65
McKee, Betty		1945
McKee, Lee Ann	Stockton, California	1945
McKenzie, Tom	Stockton, California	1961
McMahon, Barbara		1951
McManus, Roger	El Centro, California	1960
Mealiffe, Pat	Fresno, California	1963
Merrifield, Richard	Napa, California	1951
Miller, David	Sacramento, California	1963
Miller, Kathianne	Stockton, California	1965
Miller, William	Modesto, California	1952
Milligan, Patricia	Stockton, California	1951
Moore, Marylou	Manteca, California	1957
Morago, Lawrence	Stockton, California	1962
Morrison, James		1954
Morrison, Kathy	Victorville, California	1960
Mortensen, Rod	Modesto, California	1963
Mraz, Doyne	Sacramento, California	1954
Myer, Byron	Stockton, California	1945
Nelson, Elizabeth Ann	Stockton, California	1965
Newport, Mary	Sonora, California	1950
Nusz, Phyllis	Lodi, California	1959-60
		1962
Nygard, Anna Beth	Sonora, California	1967
Owen, Jack	Stockton, California	1959-60
Parsons, Cheryl	Seattle, Washington	1964
Parsons, Susan	Buttonwillow, California	1963-64
		1966

<u>Name</u>	<u>Residence</u>	<u>Years</u>
Pease, Dorothy	Tacoma, Washington	1954
Pecchenino, Celestine	Columbia, California	1959
Pendry, Richard Arthur	Stockton, California	1962
	Lockeford	1964-65
Perez, Al	Oakland, California	1959
Persse, Coralie	Aptos, California	1958
Pini, Francis	Fresno, California	1953
Philibosian, Dianne	Selma, California	1966-67
Plummer, William	Pittsburg, California	1964
Probert, Theresa		1952
Pickett, Tom	Long Beach, California	1960
Raile, Frederick	Washington, D. C.	1961
Randall, Bonnie	Gualala, California	1964-65
Ranson, Ron	Whittier, California	1961-62
Reeves, Douglass	Woodbridge, California	1964
Reid, Frances	Winnipeg, Canada	1956
Reiss, Carolyn	Oakland, California	1950
Rhodes, Mary	Oakland, California	1950
Richards, Bob	Santa Clara, California	1963
Ritchie, Karen	Mercer Island, California	1964
Roach, Ann	Woodland, California	1966-67
Roach, Kathleen	Los Angeles, California	1968
Robinson, David	Marysville, California	1962
Rodriguez, June	Denver, Colorado	1964
Rogers, Susan	Santa Rosa, California	1963
Rogers, Tom	Salinas, California	1952
Rohrbacher, Dick	Aptos, California	1963
Ronchetto, Janet	Stockton, California	1955
Roper, Keith	Olympia, Washington	1954-55
Rosen, Jack	Stockton, California	1968
Rosen, Norman	Stockton, California	1963-66
Rosqui, Thomas	Sacramento, California	1950
Rothenburg, Tom	Oxnard, California	1960
Russell, Eileen	Portland, Oregon	1950
Russo, Francine	Pittsburg, California	1965
Salbach, Suzanne	Berkeley, California	1958
	Oakland, California	1959
Salisbury, Ray	Watsonville, California	1953
Sanguinetti, Victoria	Stockton, California	1954
Sans, Nancy	Woodland, California	1965-66
Schauer, Dorothy	Galt, California	1966
Scheers, Gail	Stockton, California	1949
Schofield, Priye	Lowell, Massachusetts	1960
Schroebe, Dan	Stockton, California	1965
Seawell, Jerry	Placerville, California	1949
Shattuck, Bill	San Francisco, California	1963-64
Shearer, Susan	Woodland, California	1966
Shelton, Daniel	Roseville, California	1966
Shrope, Wayne	Roseville, California	1950
Sibley, Marian	Sacramento, California	1953

<u>Name</u>	<u>Residence</u>	<u>Years</u>
Sibley, William	Sacramento, California	1951
Siepmann, Joan	Chicago, Illinois	1956
Simard, Ernest II	Monterey, California	1965
Simon, Deborah	San Francisco, California	1968
Sinton, Joan	Oakland, California	1952
Siroy, Marie	San Francisco, California	1958
Sloss, Rosslyn	Piedmont, California	1951
		1953
Smalley, Ted	Richmond, California	1950-52
Sorinello, Frank	Long Beach, California	1950
Sparks, Dick	Santa Cruz, California	1964
Stanfill, Larry	Stockton, California	1967
Steele, Phillip	Concord, California	1953-54
* Stoltz, Eleanor	Sacramento, California	1957-58
* Storch, Mary Lee	Mi Wuk Village, Calif.	1962
Stowell, Leslie	Lodi, California	1962
Stromme, Craig	Stockton, California	1968
Surendorf, Karla	Columbia, California	1952
Surendorf, Charles, Jr.	Columbia, California	1964
Swent, Ursula	San Francisco, California	1967
Switzler, Paul Douglas	Taft, California	1962
	Stockton, California	1964
* Stone, Malcom A.		1949
Taber, Miss		1957
Tackett, Tim	Redlands, California	1968
Taylor, Margaret	Alamo, California	1964
Taylor, Richard	Altadena, California	1949
Tennyson, Mr.		1956-57
Tillitson, Margot	Long Beach, California	1956
Thornburg, Elaine	Fremont, California	1968
Thurman, Starr	Stockton, California	1962-63
Tiscornia, Lauri	St. Joseph, Michigan	1968
Townsend, Jack	Martinez, California	1961
Trueb, Robert	Angels Camp, California	1963-65
		1959
Truitt, Gloria Sue	Florida	
Uhlenberg, Harry	Redwood City, California	1950
Valenta, Jerry	Modesto, California	1954
	Atwater, California	1955-56
	Watsonville, California	1959
Vallier, Fred	Ripon, California	1950
Vander Schaff, Phyllis	Oakland, California	1953-56
Van Hooser, Betty	Auburn, California	1967
Van Wert, Marty	Vallejo, California	1950
Vieregge, Paul J.		
Walters, Beverley	Los Gatos, California	1951
Ward, Vida	St. Paul, Minnesota	1963
Warren, Denis	Los Angeles, California	1955
Warren, Jim	San Jose, California	1965
Waterman, Lynn	Sherman Oaks, California	1957
West, Bud	Placentia, California	1966

<u>Name</u>	<u>Residence</u>	<u>Years</u>
Whaley, Cheryl	Stockton, California	1964
Whiston, Anne	Berkeley, California	1960
Whitman, N. A. (Mr.)		1949
Whittaker, Robert	Torrance, California	1962
Wickersham, Joyce	Maunawili, Hawaii	1963
Wight, Wendy	Portland, Oregon	1964
Wildman, William	Long Beach, California	1960
Williams, Buzz	Walnut Creek, California	1953
Williams, Candy	San Marino, California	1965-66
Williams, Dick	Ontario, California	1960-61
Williams, Phyllis	Salinas, California	1951
Williams, Rebecca	Yuba City, California	1968
Wilson, Chloe	Carmel Highlands	1954-55
Winans, Alan	Stockton, California	1963
Wise, Addington	Galt, California	1959
Wise, Darlene	Woodside, California	1960
Withrow, Andy	Woodside, California	1960
Wittmeyer, Mary Lou	Manteca, California	1953
Wolfe, Alma	Sonora, California	1950
Wood, Carla	Fairfield, Connecticut	1965
Wooden, Everett	Glendale, California	1960
Woolf, Jeff	Modesto, California	1965
Wright, Carol	Mountain View	1966
York, Mark		
Young, Catherine	Sacramento, California	1968
Young, Marty	Susanville, California	1953
		1953

SUMMARY

From 1945 through 1968 a total of three hundred forty-seven student actors and technicians have been members of the Columbia Companies which have performed at Fallon House Theatre, Columbia Historic State Park, California.

APPENDIX L

INDEX: EXECUTIVE PERSONNEL

APPENDIX L

(ALPHABETICAL)

INDEX: EXECUTIVE PERSONNEL

1945-1969

<u>Name</u>	<u>Capacity</u>	<u>Year</u>
Brown, DeMarcus	Executive-Artistic Director	1945-69
Brown, Lucy	Hostess	1954
	Hostess-Box Office	1955-57
	Box Office	1958-69
Brown, Marcia Lou	Wardrobe Mistress	1956
	Wardrobe	1961-62
Buttrud, Elaine	Box Office	1958
Carathers, Nancy	Box Office Manager	1966-68
Clark, Ruth	Promotion	1958-60
Collins, Tom	Assistant Director	1966
Dienger, Howard	Guest Director	1968
Ennen, Curtis	Technical Director	1957-64
Farey, Arthur	Assistant Director	1945
	Business Manager	1949
	Public Relations	1950
	Manager	1953
Fulmer, Elroy	Guest Director	
Glaves, William	Assistant Director	1956
	Associate Director	1958-60
Gossett, Gilbert	Technician	1953
	Technical Director	1954-55
Gobel, Max	Assistant Director	1957
	Associate Director	1958-60
Jacobs, Marion, Agency	Advertising	1958-64
La Certe, Jack	Guest Director	1968
McCabe, Gene	Assistant Director	1953-55
McCauley, Jack	Associate Director	1961
McKenzie, Marcia Lou	Wardrobe	1963-66
		1968-69
McKenzie, Tom	Associate Director	1966
McNalley, Gary	Box Office	1969

<u>Name</u>	<u>Capacity</u>	<u>Years</u>
Moore, Edith Porter	Hostess	1950
	Box Office Manager	1951
Mraz, Doyne	Hostess	1952-53
	Associate Director	1967
	Wardrobe	
Persels, Darrell	Technical Director	1965-68
Reid, Anthony	Technical Director	1949
	Associate Director	1950-52
Rogers, Thomas	Company Manager	1950-60
	Associate Box Office	
	Company Manager	1961-69
	Director of Box Office	
Stanfill, Larry	Technical Director	1969
Strom, William	Technical Director	1956
Trueb, Robert	Box Office	1965-66
	Box Office	1969
	Associate Director	1969
Warren, Jim	Associate Director	1966
Wilbur, Franklin H.	Associate Director	1962-65
		1967-68
	Director of Publicity	1964-65
		1967-68

SUMMARY:

During the period from 1945 through 1969, a span of twenty-four years, only twenty-nine different people have served in executive positions at Fallon House Theatre and Eagle Cotage. This includes the name of Mr. Brown, himself. It must be concluded as testament to the brand of loyalty DeMarcus Brown has earned as an executive-artistic director.