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### Membership Advantages OPEN TO ALL!

Here Are Typical Questions Answered:

"What is the cost of membership?" There are just two types of membership—adult and student. The adult membership ticket costs \$5.00 while the student membership is just half—\$2.50. There are no other fees whatever.

"What are the admission privileges of membership?" Both the adult and the student membership tickets contain five spaces for the Season's five membership plays.

"Suppose I want to take a friend?" All membership tickets are transferable, and may also be used by more than one person at a time. A member may get from one to five seats at a time with an unused membership ticket, and always within the limits of spaces remaining on a ticket, may take as many friends as desired.

"If I use up my ticket for one or two plays, how may I see the other plays of the Season?" Additional membership tickets are constantly available during the Season at the same prices as the originals. A member may purchase and use up as many Season tickets as he desires.

"Couldn't I buy individual tickets at the box office?" Individual admissions in very limited quantities are sold for each play for \$1.25 each for adults and \$.75 each for students. The membership ticket thus saves the holder at least \$1.25 during the Season in addition to assuring the member definite seating accommodations without depending on box office luck.

"What other privileges are enjoyed by members?" There are many privileges available to Little Theatre Members, in addition to seeing the plays. A membership carries the right to vote in all meetings. Then, too, there are many other activities into which members are also welcomed with enthusiasm. Some of these functions are Acting in the plays, the study and application of the principles of Make-up, Properties, Sets, Stage Management, Workshop, Publicity, Organization and Theatre Management—practically a full "course" in theatricals, or dramatic art.

THE THALIAN ASSOCIATION IS YOUR THEATER. IT WANTS—AND NEEDS—YOUR ACTIVE PARTICIPATION. PLEASE CHECK THE ITEMS BELOW THAT INTEREST YOU, AND MAIL THIS CARD.

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- |  |  |
|--|--|
| <b>I AM INTERESTED IN:</b>                         | <b>COURSES IN</b>                            |
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| <input type="checkbox"/> Scene Painting and Design |  |

I would like to see ..... Produced by the Thaliens

My Name Is: .....

My Address .....

My Telephone Number Is .....

### Castings Now Complete For "Accent On Youth"

Castings are now complete and rehearsals underway for the Thaliens' first production of the 1943-44 season, "Accent on Youth," a comedy by Samson Raphaelson. Howard P. Ganstier, will direct the play which was a successful Broadway production in 1934, starring Herbert Marshall and Sylvia Sydney.

"Accent on Youth" is the story of playwright Steven Gaye, 50-odd, who departs from comedies which have made him famous, to write a tragedy about an old man who barely completed. Gaye becomes himself the real-life counterpart of the old man in his play, when he falls in love with his 26-year-old secretary.

Playwright Gaye will be portrayed by Howard P. Ganstier, while Mary Pray Conlin takes the role of Linda Brown, the secretary. Youthful actor Dickey Reynolds will be played by Guerdar Simkins. Juanita English has been cast as actress Genevieve Lang, and Lelia Ellis Corbin as Miss Darling, another actress. Frank Galloway, an old character actor, is to be played by R. W. Cantwell, while L. W. Preston takes the part of Flogdell, a remarkable butler. Gordon Doran is cast as "Chuck," an athletic friend of Dickey's.

Brought to Wilmington in 1938 as a member of the Federal Theater Project's program to encourage the art of little theaters, Mr. Ganstier was director of the Thaliens' activities for four seasons, producing, among other plays, "Stage Door," "Stop Thief," "Room Service," "Children of the Moon," "The Late Christopher Bean," and "Penney Wise."

Besides "Accent on Youth," the Thaliens plan to produce at least four more major plays during the coming season, together with several workshop plays. The four additional major plays will probably be chosen from the following list, now under consideration by the Board of Directors: "Claudia," "Watch On The Rhine," "Life With Father," "Arsenic and Old Lace," "Our Town," "Family Portrait," "Angel Street," "Kiss and Tell," and "The Women."

### THALIAN SEASON TICKETS ON SALE AT THE FOLLOWING PLACES

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### THALIANS BEGAN HERE IN 1788 WORKSHOP GIVES GROUP GUIDANCE

By MARTHA JOHNSON KAPLAN

World War II has brought no final curtain for the Thaliens, Wilmington's historic Little Theater group; rather, it has resulted in redoubled efforts to provide relaxation and inspiration to a people weary of the grim realism of the times.

Few organizations can trace their history in the misty past quite so accurately as can the Thaliens. In 1788, a small group of Wilmington men organized an amateur dramatic club called "The Thalian Association," now recognized as the oldest Little Theater group in America. It was in Wilmington, too, that Thomas Godfrey wrote the first American tragedy, "Prince of Parthia."

Among the early Thalian actors were judges, doctors, army officers, a bank president, a governor, and a man who later became a bishop. They produced, among other things, "The School for Scandal," "Hamlet," "Shakespeare's Stoops to Conquer," and "Richard III." It was customary in those times, for male actors to assume the roles of female characters in plays, and the Wilmington theater again pioneered in 1830, when it introduced women actresses on its stage.

Professional as well as amateur performances were given in Thalian Hall, with Joseph Jefferson managing a stock company which stayed there for two seasons. Among the great figures of the stage who appeared here were Janashek, the Polish actress, Savini, the great Italian actor, Richard Mansfield, Mary Anderson, and in later years, Maude Adams, Nazimova and Robert Mantell.

For two years, the Thaliens worked under the direction of John F. Sollers of Baltimore, producing, among other things, O'Neill's "In the Zone," "Cock Robin," and Sutton Vane's "Outward Bound." In 1931, Miss Hazel Skirven of Baltimore, directed "Poor Dear Mother," a comedy by Stewart Gibson. Many of the Thaliens' plays for the next few years were directed by the members themselves; taking a hand in the directing were Mrs. Herbert Blumenthal, Mary Louise Hoffman, Mrs. B. M. Washburn, Louise Dick, Mrs. Hugh McRae Ann Mil-

Under the new leadership of Michael P. Walker, the Workshop division of the Thalian Association is providing instruction, guidance and encouragement to anyone interested in any phase of play production.

It is the purpose of this organization to teach to beginners the fundamentals of stage craft and little theater work, with no monetary obligation on the part of those receiving the instruction. Director is given, not only in acting, but in stage conduct, play revision, lighting, make-up, and the technical aspects of back-stage work. This auxiliary Thalian group works largely with one-act plays, readings, and short poems. Another function of the workshop theater is to provide a sort of talent pool from which the Thalian Association may draw for their major productions.

Although he has been an active member of the Thalian Association for several years, this is Mr. Walker's first year as head of the Workshop Theater. Sgt. B. R. Parker, Harvard graduate, and professional movie director, is in charge of classes and actual direction of the workshop plays.

Instruction in stage mechanics will be given by members of the Wilmington Stage Mechanics and Motion Picture Operators Organization, and lectures will be combined with actual experience with stage equipment.

Meetings of the workshop on Tuesday and Thursday nights at St. James Parish Hall are open to everyone.

ton, and Emma Bellamy Williamson. A reviewer whimsically calling himself "A Minor Character," reports that "a noble and persevering group of amateur artists struggled with the double-edged and difficult incantations of Oscar Wilde's 'The Importance of Being Earnest' until it evolved into a polished production."

To open the 1933-34 season, the Thaliens presented a play, "Love Is Not All" written by Jessie Rehder, Wilmington's own playwright. This same year, the association took a play of Essex Dane's "When the Whirlwind Blows" to the attention of the audience.

(Continued on Page Seventeen)



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