PLAYERS' GUILD

1874 1974

HAMILTON ONTARIO

Centennial Message

This season the Players' Guild of Hamilton celebrates its 100th birthday. One hundred seasons of bringing live theatrical productions to Hamilton and surrounding communities. Through those 100 years many have gained pleasure in participating in the production of our plays and countless more have enjoyed the possibility of seeing live theatre.

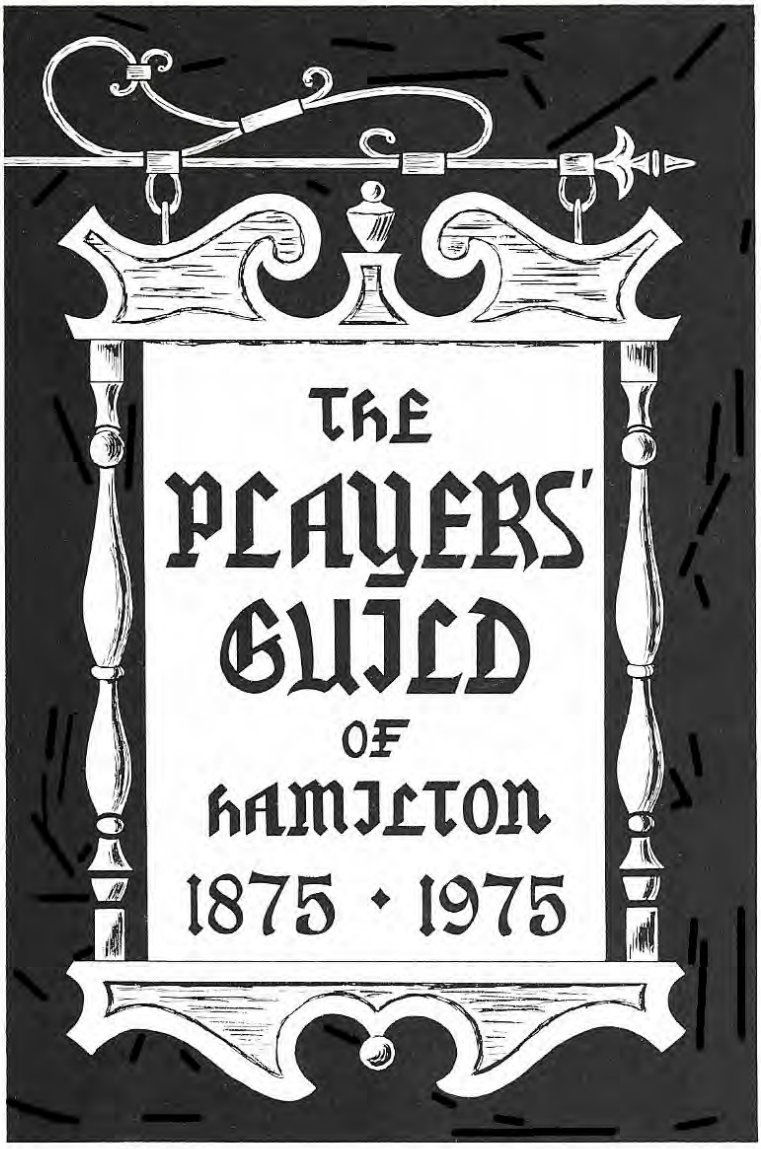
Now with the realization of Hamilton's own legitimate theatre and concert hall, Hamilton Place, standing proudly on Main Street West, many have asked what will become of the Players' Guild.

Of course, it will go on – on into its second hundred years. Not as a competitor with the professional productions that we are fortunate enough to have brought to our magnificent new theatre, but as a complement to them. The Guild will continue to give opportunity to local talent to perform in the many types of theatrical endeavours that we have been highly praised for throughout our long history and it will continue to give you, our audiences, the highest quality that you have come to expect from us during our many successful seasons.

While much of this publication is devoted to looking back on the achievements of the past, it is really to the future that it is dedicated for only in growth and development is there a fitting tribute to the many who have brought us this far.

Many talents are honoured in this publication and the familiar faces of many of our actors will be recognized as you leaf through the pages. It is, however, to the countless members of the Guild who have worked diligently and faithfully to ensure the fine standards of our organization, past, present and future that this volume is respectively dedicated for though they are not all pictured here, their spirit and strength is reflected in the productions that have given pleasure to so many.

GUILD HEADQUARTERS – 80 Queen Street South, Hamilton



COMPILED AND EDITED BY: Hugh Waldick, Gary Smith, Dan Penrose, Shelagh Peters, Rita Silis, A. C. Mullock

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"DEATH OF A SALESMAN" SKETCH: Willie Scoular

TITLE PAGE: Dani Podetz

PHOTOGRAPHS kindly reprinted by permission of Randolph Rhodes, Lyn Rayner and Norman Backhouse (Mr. Backhouse's pictures are actual action shots of plays during performances).

ONTARIO

OFFICE OF

THE LIEUTENANT GOVERNOR

QUEEN'S PARK

TORONTO

When one knows the difficulties, financial or otherwise, that a group of thespians must face in order to survive, it is practically a miracle that The Players' Guild of Hamilton, Inc. is this year celebrating its Hundredth Birthday.

I am sure this reveals not only determination to continue to exist by the Guild members, but obviously, over these many years, their productions must have been of a standard to draw the support of the community.

Congratulations to all who give of their time and talents and best wishes for the years ahead.

Pauline M. McGibbon,
Lieutenant-Governor.

September 25th, 1974.

I am delighted to take this opportunity to express my warmest congratulations to the members of The Players' Guild of Hamilton, Inc. on the occasion of your 100th anniversary.

Those of us who are concerned about the quality of life in this Province cannot emphasize enough the importance of the local initiative and leadership in the Arts.

During the past 100 years, thousands of men and women in Hamilton have dedicated much time and interest in making the little Theatre Guild a continuing source of pleasure and relaxation in your community. May I wish the present members every success with your interesting plans for the 1974 and future seasons.

William G. Davis,
Premier of Ontario.

The Players' Guild of Hamilton can never be congratulated sufficiently for the outstanding contribution it has made over the years to the cultural life of this area. Not only has it entertained many of us on countless occasions – sometimes with laughter – sometimes with tears – it has also given a tremendous opportunity to the people who live here to develop their particular creative talents.

Their enthusiasm has been infectious not only on the stage but also at the informal gatherings held at headquarters to which some of us have been privileged to be invited.

I congratulate the Guild on its great achievement during these 100 years of its dedication to the traditional phrase, "The show must go on".

Regionally yours,
(Mrs.) Anne Jones
Chairman

The Players' Guild has played an important part in the cultural life of this community during the century since its founding as the Garrick Club of Hamilton on June 19, 1874.

From studying the Guild's history, I see that it was formed by a group of people from the Hamilton Cricket Club and initially was dedicated to the encouragement of sports activity as much as theatre.

The names of many families famous in the history of Hamilton, appear in the story of the founding and developing of the Players' Guild. The best known of these is probably the Crerar family because their interest extended over two generations. First, by the 20 year old John Crerar who initiated the formation of the original group and went on to devote 35 years to serving the Garrick Club in various capacities until his death in 1904. His daughter, Caroline, was the one mainly responsible for reorganizing little theatre activity after the First World War with the founding of the Players' Guild Club of Hamilton. This was the Guild incorporating the Garrick Club, and so continued the activity towards the centennial being observed this year.

As the 48th Mayor of the City of Hamilton, I note that one of the executive officers of the Club during its early years was George Roach, who was to become the 22nd Mayor of the City about 20 years later, in 1875 and 1876.

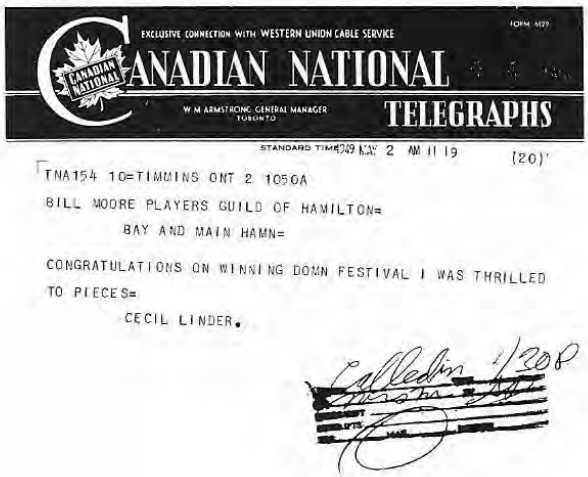
By every measure the 100th Anniversary of the Players' Guild is an important milestone in the history of Hamilton culture, particularly theatre, and I take great pleasure in extending the congratulations of my fellow citizens for a happy, 100th Birthday to everyone associated with this great organization, now and in years gone by.

Sincerely,
Victor K. Copps,
Mayor.

Dorothy Foster and Jill Downie in "LION IN WINTER", 1970-1971 season

Caroline Crerar

Guild moves into new premises



EXCLUSIVE CONNECTION WITH WESTERN UNION CABLE SERVICE

CANADIAN NATIONAL TELEGRAPHS

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CECIL LINDER.

Our History

It is staggering to consider the number of people involved in the productions of the Players' Guild over the last hundred years. The hundreds who have appeared on stage, the multitude who have worked backstage and the countless thousands who have seen the performances by our group. And to think it all stemmed from the love of theatre of one man, John Crerar.

John Crerar came to Canada from Scotland and, after serving on the Bank of Montreal staff for a time, moved to Hamilton to study law. He soon became a prominent citizen and an active Hamiltonian.

John Crerar had always had an interest in theatre and often produced plays with a small group of friends. The idea for a Drama Club was conceived on the veranda of the Hamilton Cricket Club where John had convinced fellow members that a drama group was just what the city needed. In 1875, the "Garrick Club of Hamilton", as it was first called, was granted a charter and produced its first two plays – "David Garrick" and "Raising The Wind" – in February of the same year. Within a short time, the Club had a Canada-wide reputation, with people travelling great distances to see the shows. The Club thrived successfully for forty-two years – until the First World War when civic interests turned wholly to defending the cause of freedom.

After the Armistice, Hamilton looked to Caroline Crerar, one of John's eight children and a strong supporter of theatre, to reorganize the group. The rebuilding and reshaping began and in 1926 the group emerged as The Hamilton Players' Guild and began to function actively once more. Since that time, the Guild has seen many ups and downs. It has moved from the basement of the Lyric Theatre to the Connaught Hotel, over a cold storage plant to over a restaurant, from a small house on Main and Bay streets to our present location at 80 Queen Street South.

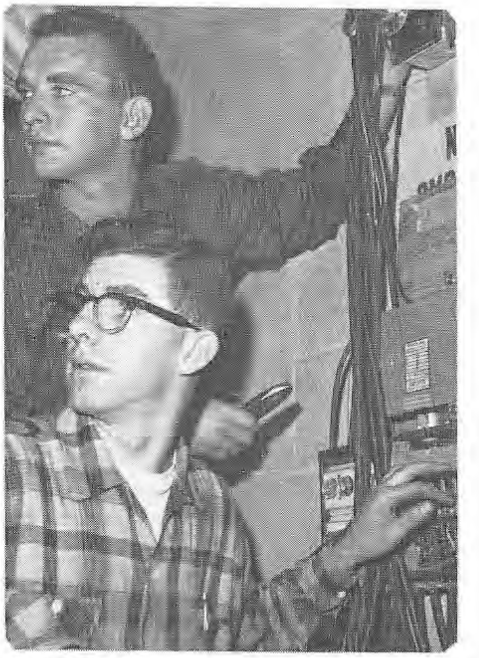
One of its worst "downs" was a fire in 1939 that wiped out all the Guild's properties, costumes, scenery and stage equipment. But the Guild bounced back as it had before and has many times since. It is almost impossible, you see, to kill the love of theatre and creativity in a group such as ours.

One of the Guild's most important functions is the training of new actors, directors and backstage workers (properties, costumes, make-up and set construction). In our Studio Theatre, these newcomers, as well as avant garde plays, can be tried out. This workshop programme has always been a vital part of Guild life and is as important as any facet of our group.

Since 1933, the Players' Guild has been presenting a children's play once a year. This is done in cooperation with the Teachers' Council and is solely for the enjoyment of children and the young at heart. The original production ran one night and played to 211 people. Now we run 13 performances and play to nearly 15,000 children and parents yearly. Anyone who has ever been involved in a "Kids' Show" will tell you what an exhausting, harrowing yet simply marvellous experience it is.

Since 1875, to the best of our knowledge, the Players' Guild and the former Garrick Club have produced 492 plays – a record untouchable by any other group in North America. The Guild has made its mark in the history of Hamilton, is proud of its past and looks forward eagerly to the future.

We strive to keep the quality of our shows high and our love of the craft will never let us relent.



Curtain going up.

THE PLAYERS' GUILD OF HAMILTON, INC.

5 GREAT PLAYS

For Only

$4.50

STAGED AT WESTDALE AUDITORIUM

1957 - 58

All applications for tickets will be filled in order received. Requests for certain seats will be filled as far as is possible on the date your order is received.

Make all cheques payable to Players' Guild of Hamilton, Inc. Exchange must be added.

● Five amusing, exciting, sparkling full-length plays . . . performed "live" by Hamilton actors. This is entertainment everyone enjoys. Last year some 2,000 people enjoyed each of the Guild's five shows. This year the target is 3,000. Order your tickets now. Be at Westdale Auditorium for the fun of first nights and full houses for each of these fine shows!

80 QUEEN STREET SOUTH

Phone JA. 9-0284

Western Ontario Drama League Festival

Mr. & Mrs. Spence Allan, Caroline Crerar, Mrs. Wm. Hendrie, Mr. H.A. Leather.

LADIES IN RETIREMENT

The Forties...

Gladys Gillan and cast of "JASON", 1949

Hazel Summers in "REBECCA", 1953

Dorothy Berner in "ALL MY SONS", 1951

Harold Robinson in "ALL MY SONS", 1951

Phyllis Lomas and Claudia McDermott in "PYGMALION", 1957

and the Fifties

Jonathan Frid "THE BARRETTS OF WIMPOLE STREET"

Elizabeth Murley "JOHN LOVES MARY", 1948

"HARVEY", 1951

"THE CRUCIBLE", Drama Festival entry, 1956

David Mallis, June McAllister, Michael Bradshaw "LOVE RIDES THE RAILS", 1964/65

The Sixties

Pat Dawson
"ANY WEDNESDAY"
1966

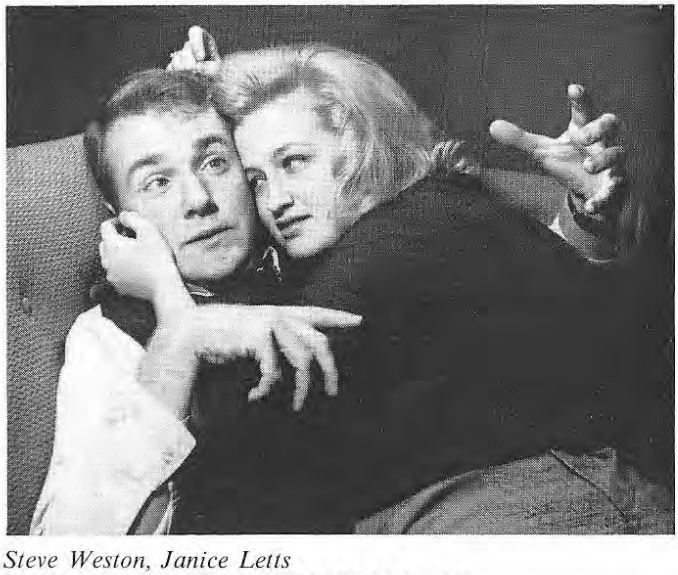
Bill Webb,
Lee Daniels
"CAT AND THE CANARY"
1967

Sheila Haney, Elizabeth Murley
"AUNTIE MAME", 1964

David and Marion
Rutter
"TAKE HER SHE'S MINE"
1967

Rosalyn Takefman
"AMPHYTRION 38"
1962

Molly Yearham, Randolph Rhodes
"WHO'S AFRAID OF VIRGINIA WOOLF?", 1969



Steve Weston, Janice Letts
"UNDER THE YUM YUM TREE", 1963

"BLITHE SPIRIT", 1961

"OLIVER", 1969

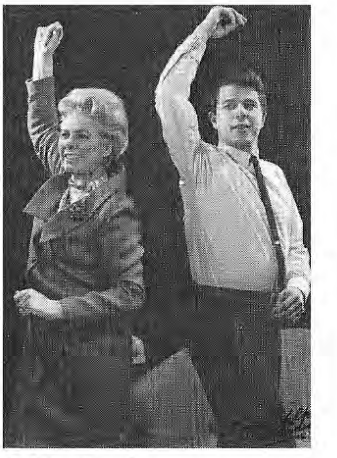
Ian Downie, David Powers
"A MAN FOR ALL SEASONS", 1964/65

"THE PLEASURE OF HIS COMPANY"
1964

Mickey Costello
"CHARLIE'S AUNT"
1964/65

Don Garstin,
Bill McDermott
"SIX CHARACTERS IN SEARCH OF AN AUTHOR", 1967

John Hitchen,
Dorothy Foster
"CHALK GARDEN"
1961



Hilda Reavley,
Richard Haber
"NEVER TOO LATE"
1965

Sheila Zack & Vern Howard
in "CAT ON A HOT TIN ROOF", 1969

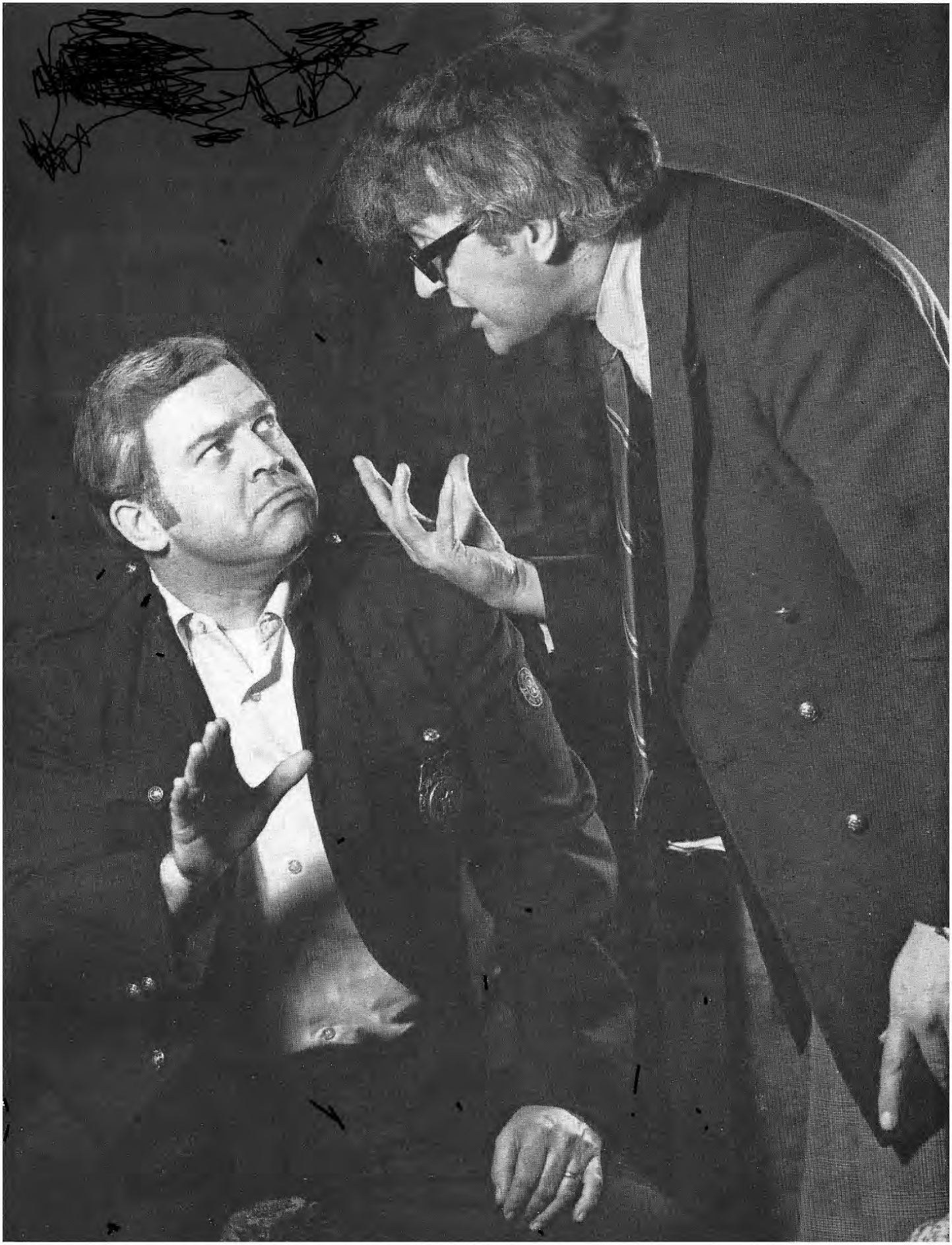
"STALAG 17", 1968

Dave Peebles, Prunella Green, Caryl Futrell,
"CAT ON A HOT TIN ROOF", 1967

Alf Robertshaw & Patti McGrory
in "THE RELUCTANT DEBUTANTE", 1966

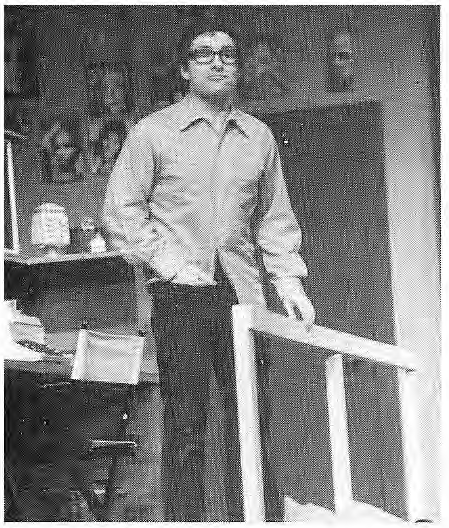
Lucille Galloway, Ralph Ashton, Elizabeth Murley,
William Mitchell in "THIRD BEST SPORT", 1964

Ted Sheer, Arthur Gasiunas, Carol Tullock in
"A THOUSAND CLOWNS", 1965

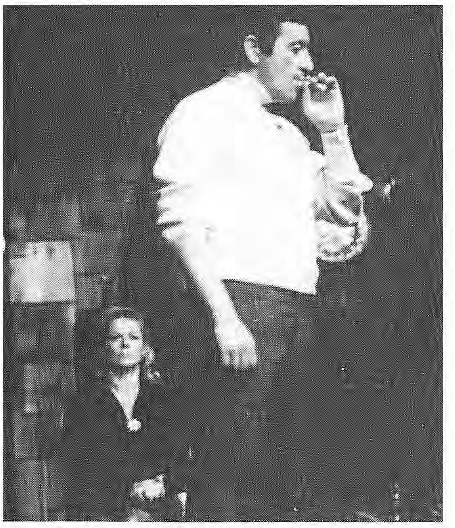


Bill McDermott, Tom Mackan in "THE PRICE", 1972

The Seventies



Bernie McDermott in "PLAY IT AGAIN SAM", 1973



Chuck Hayes, Molly Yearham in "TRAP FOR A LONELY MAN", 1973

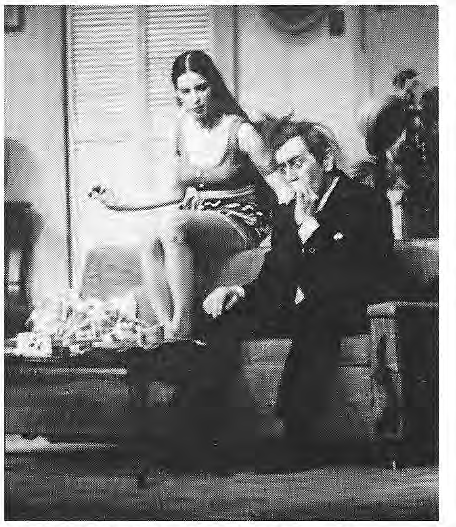
Kathy Robertshaw in "ALL ABOUT EVE", 1973

Pat Weston & Hilda Reavley in "FORTY CARATS", 1972

Helen Bell in "BLACK COMEDY", 1970

June McAllister & Willard Boudreau in "THE SUBJECT WAS ROSES", 1972

Bill Wade & Bill McDermott in "HADRIAN VII", 1973



Sheila Bolak & Chuck Hayes in "LAST OF THE RED HOT LOVERS", 1974

Bill Wade as "DYLAN", 1972

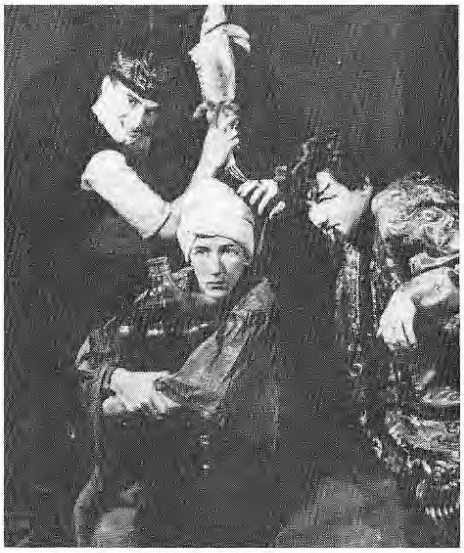
Jeanne Bentley in "AND MISS REARDON DRINKS A LITTLE", 1974

Kathee Rajczak & Willard Boudreau in "BUTTERFLIES ARE FREE", 1973

Tom Mackan & Maureen Langridge in "THE PRIME OF MISS JEAN BRODIE", 1971

The Children's Play

The year 1938 saw inaugurated one of the Guild's most successful ventures. It was in that year that the Guild produced its first children's play. Today, thirty-six years later, the tradition begun so humbly in the basement of Zion United Church, to an audience of only 200, and for one performance only continues in a more ambitious fashion than was perhaps ever dreamed of by those who participated in its inception. For the first few years the Guild produced the show by itself but it was soon given the very active support of the Hamilton Teachers' Federation in this venture. Since then its popularity has grown steadily. Today, in the late winter of every year, the Guild now presents thirteen performances of its annual children's play, including a special benefit performance for city youngsters who might not normally be able to attend our show because of the cost.



David Rutter, David Dayler, Greg Rogers in "SINBAD"

The concept behind this venture was partly good corporate citizenship and partly good business sense. Many a Hamilton youngster's first taste of live theatre has been a Players' Guild children's play. Our members take great pleasure in the entertainment brought to the thousands of children who attend our productions; and who knows, as well as entertaining perhaps we have helped to kindle a talent which someday will add richness to the cultural fabric of our community.

The first children's play produced by the Guild was "Jack and the Beanstalk", directed by Joey Wooding. From that play until now our most talented Guild members have always been involved. The "Kids' Play" has been and will continue to be an event eagerly looked forward to by our actors and actresses who find it a refreshing change to play to an audience whose judgment of their efforts is as unmistakable as it is immediate.

Vern Howard & Bud Bell in "JACK AND THE BEANSTALK"

The Guild is proud of the laughter, the excitement and the pleasure it has brought to many thousands of children and will continue, it hopes, long into our next one hundred years to entertain the youngsters of Hamilton and district.

Preparing for "ALADDIN", 1951

Patricia Howlett in "THE DANDY LION"

The Audience.

"SALESMAN" 1954-1974

Bill McDermott as Willy Loman in 1974 Production

Brenda May & John Miller in 1954 Production

ARTHUR MILLER

May 30/70

Dear Carmen Waldick:

A happier task October 1970 makes

May birthday wishes — written long ago since then. Looking

that you had others in store for you. Glad to be of help

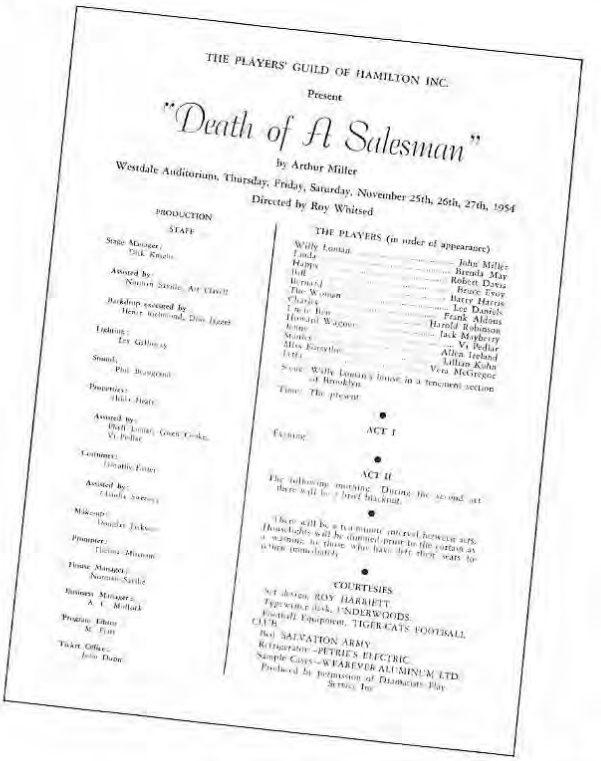
it comes alive for you. I can honestly say I was aware of

Warm regards from personal friends and best wishes to your group

Best good luck wishes anyway.

Sincerely yours,

Arthur Miller



THE PLAYERS' GUILD OF HAMILTON INC.

Present

"Death of A Salesman"

by Arthur Miller

Westdale Auditorium, Thursday, Friday, Saturday, November 25th, 26th, 27th, 1954

Directed by Roy Whitsed

PRODUCTION STAFF

Stage Manager: Dick Kinsella

Assisted by: Norman Saville, Art Clavell

Backdrop executed by: Henry Mahmond, Don Hazen

Lighting: Les Gilboyes

Sound: Phil Bourgeoul

Properties: Chris Hoare

Assisted by: Ruth Lomas, Gwen Cooke, Vi Pedlar

Costumes: Dorothy Ewart

Assisted by: Claudia Sweeney

Makeup: Dorothy Jackson

Prompter: Helena Mikusow

House Manager: Norman Saville

Business Manager: A. E. Mollark

Program Editor: M. Finn

Ticket Office: John Dunn

THE PLAYERS (in order of appearance)

Willy Loman	John Miller
Linda	Brenda May
Happy	Robert Davis
Biff	Bruce Ever
Bernard	Barry Harris
The Woman	Lee Danish
Charley	Frank Aldous
Uncle Ben	Harold Robinson
Howard Wagner	Jack Mayberry
Jenny	Vi Pedlar
Stanley	Alma Ireland
Miss Forsythe	Lillian Kohn
Letta	Vera McGregor

Scene: Willy Loman's house in a tenement section of Brooklyn.

Time: The present

ACT I

Evening

ACT II

The following morning. During the second act there will be a brief blackout.

There will be a 15 minute interval between acts. Houselights will be dimmed prior to the curtain as a warning to those who have left their seats to come immediately.

COURTESIES

Set design ROY HARRIETT

Typewriter desk UNDERWOODS

Football Equipment TIGER-CATS FOOTBALL CLUB

Bed SALVATION ARMY

Refrigerator—PETRIE'S ELECTRIC

Sample Cases—WEAREVER ALUMINUM LTD

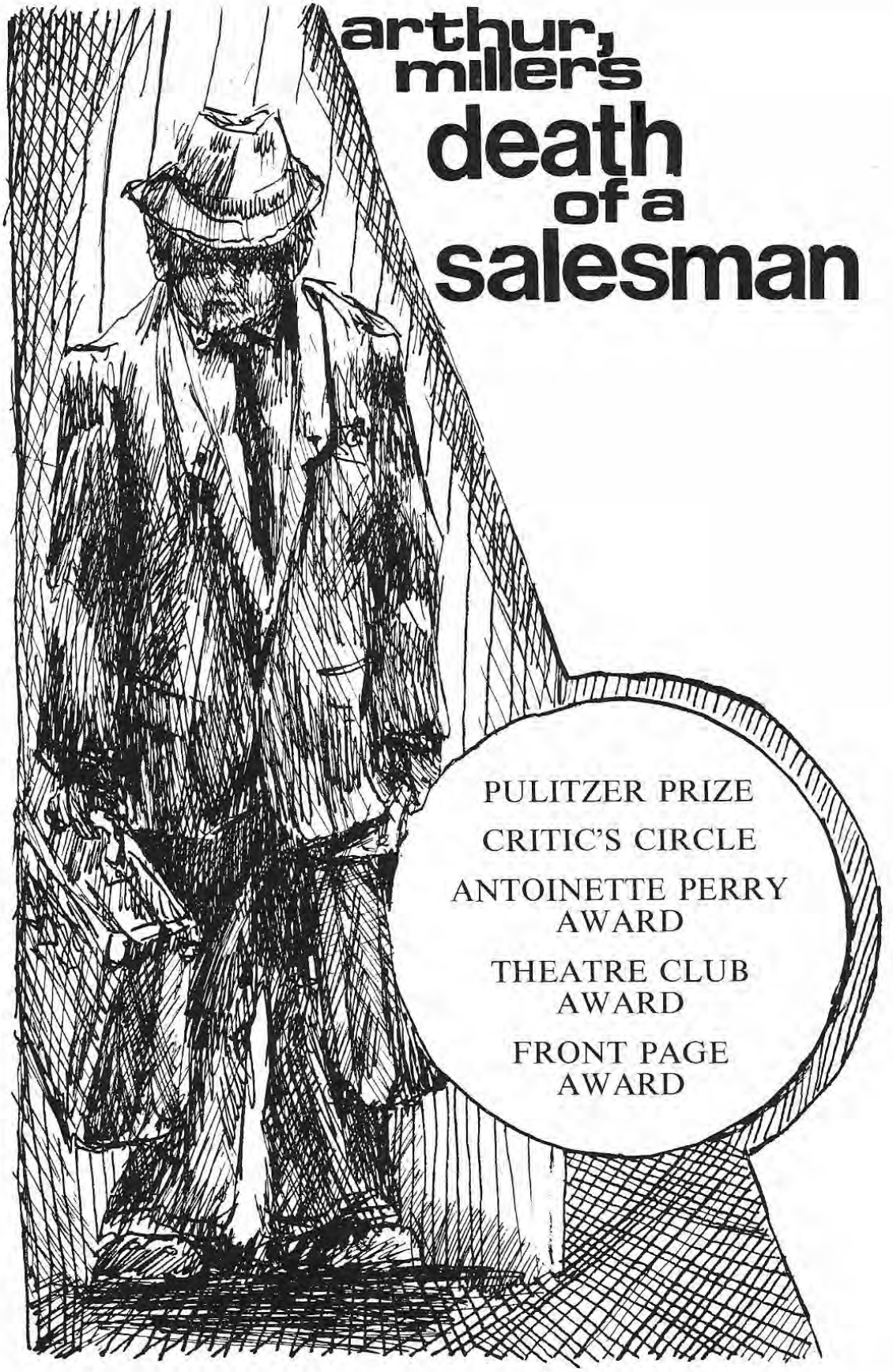
Produced by permission of Dramatists Play Service Inc.

Molly Yearham as Linda Loman

Gary Smith, Director

Carmen Waldick, Producer

Willard Boudreau, Designer


arthur, miller's
death of a salesman
PULITZER PRIZE
CRITIC'S CIRCLE
ANTOINETTE PERRY AWARD
THEATRE CLUB AWARD
FRONT PAGE AWARD

OUR HUNDREDTH SEASON

Gary Smith, Director

"DEATH OF A SALESMAN"

by Arthur Miller
Directed by Gary Smith

Specially chosen as our Centennial Production, Arthur Miller's modern classic is celebrating its 25th anniversary this year. Considered by many eminent critics to be the finest play of our time, "Death of a Salesman" explores the values and ideals of America. The way in which these ideals affect Willy Loman is the poignant and ultimately tragic story of a man who never got beyond his own daydreams. Mr. Miller's play is unforgettable, a modern classic that has taken a permanent place in our written literature. First produced on Broadway in February 1949, it won the Pulitzer Prize, the Critics' Circle Award and the Antoinette Perry Award.

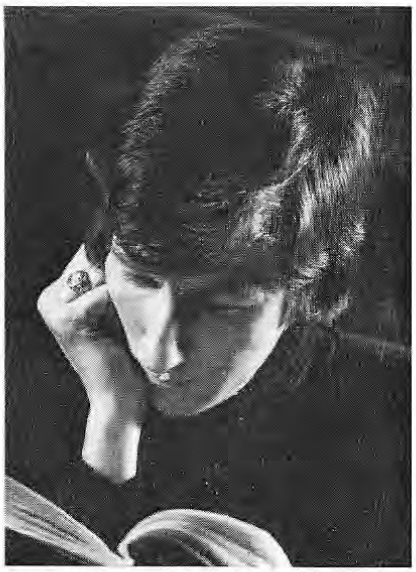
"By common consent, this is one of the finest dramas in the whole range of the American theatre." Brooks Atkinson.

"WHO KILLED SANTA CLAUS?"

by Terence Feeley
Directed by David Dayler

This outstanding success from London's West End is the kind of mystery that will keep you guessing for its two acts. Based on threatening phone calls, murder dolls and heaps of suspense, "Santa Claus" is a Christmas present for all whodunit fans. First produced in London at the Picadilly Theatre in 1969, this fascinating mystery proved to be a mystery with heaps of suspense, surprises and nattily clever twists and turns.

"Mr. Feeley is technically highly skilled in the artificial range of operations and his dialogue is brilliantly effective." The Stage, London.



David Dayler, Director

Gary Smith, Director

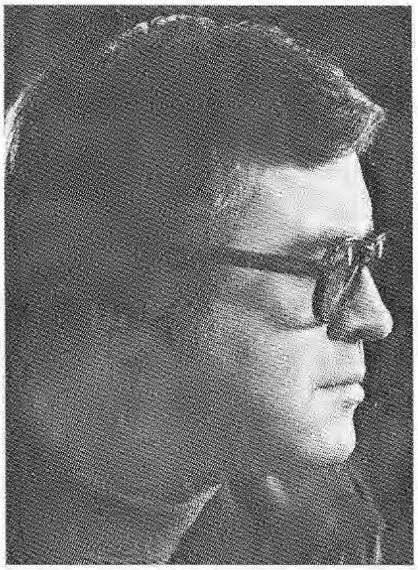
"THE NIGHT OF THE IGUANA"

by Tennessee Williams
Directed by Gary Smith

One of the most powerful and compassionate dramatic statements of the tragic meaning of human frailty and hidden strength. The setting is a run-down tourist hotel on the coast of Mexico where chance brings together an intriguing assortment of life's victims. This play is Tennessee Williams' most successful 1960's achievement.

Mr. Williams' compassion and his wonderful understanding of the power of illusion to keep life, even shattered life, going and his true ear for speech and soaring poetic imagery combine to make "The Night of the Iguana" a rewarding dramatic experience.

OUR HUNDREDTH SEASON



Bill McDermott, Director

"THE PRISONER OF SECOND AVENUE"
by Neil Simon
Directed by Bill McDermott

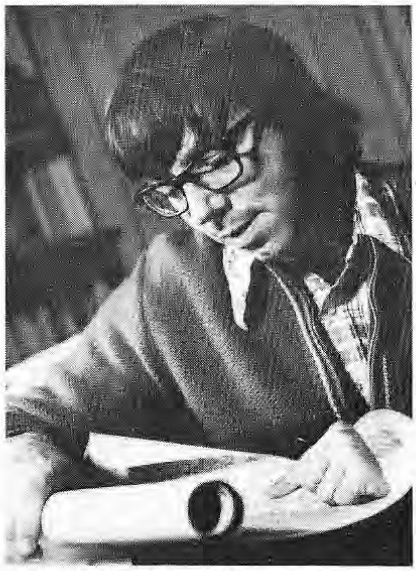
Always popular with our audiences, Neil Simon has the ability to write about the failings of modern man and garner bouquets of laughs along the way. In this, his finest play, Mr. Simon's gift for taking a grave subject and treating it with hearty but sympathetic humour is fulfilled. "Prisoner of Second Avenue" is a brilliant and hilarious comedy about the pressures of urban life in New York City. Without ever losing sight of the basic seriousness of his theme, Mr. Simon writes wonderfully witty lines full of humour and intelligence. This 1970 comedy promises to be a delightful and stimulating evening of theatre for our audiences.

"THE DESK SET"
by William Marchant
Directed by Chrys Ballantyne

This happy and romantic comedy closes our 1975 season and should leave our audience with a warm and joyful feel as they enjoy the good humourous observation and hijinks of "the desk set". Set in the reference department of a television network, problems begin with the appearance of an efficiency expert and an electronic brain "affectionately" known as Emmy. All fuses threaten to blow much to the fun of the audience as a wild Christmas office party and a berserk mechanical brain spread madness and mayhem through the research department.

"A rollicking, Frolicsome hit!" – N.Y. Daily Mirror.

Chrys Ballantyne, Director



Willard Boudreau, Director

The Children's Show
"LITTLE RED RIDING HOOD"
by Pat Patterson and Dodi Robb
Directed by Willard Boudreau

This delightful children's musical by the talented Canadian team of Dodi Robb and Pat Patterson has been specially chosen for our Centennial season. This up-tempo happy show retains the essential fantasy ingredients of the "Red Riding Hood" story but presents these in a form immediately recognizable by the youngsters of today who are used to fast-paced and frantic type of fun. Several seasons ago the Guild produced "The Dandy Lion" by this same team of writers and we know that this new production will have the same sparkle and fun audiences have come to expect from the Robb/-Patterson team.

Bill Mitchell, Elizabeth Murley & Director Ray Lawlor
"THE SUMMER OF THE SEVENTEENTH DOLL", 1962

CANADIAN PLAYS

Joe Kneisz, Dave Mallis in "BOUSILLE & THE JUST" 1967

Jimmy White, Penny English in "THE DANDY LION" 1973

Gary Smith, Elizabeth Howard in "THY SONS COMMAND", 1967

"DRAMA DAZE", an original revue

During its many seasons the Guild has always encouraged the development of Canadian playwrights and has presented numerous original works by both members of the Guild and blossoming Canadian authors across the country. In 1967 the Guild presented "Bousille and the Just" on its major playbill and this drama by French Canadian author Gratien Gelinas was a highlight of that season. The Guild also presented "Thy Sons Command" which was the winning entry in our cross-Canada playwriting competition held during that same Centennial Year. "Thy Sons Command" was the first play to be produced in the outdoor Cockpit Theatre at Dundurn which was sponsored and financed by the Hamilton Spectator as part of its Centennial celebrations for Canada.

The Guild has also presented William Fruetts "Wedding In White" in our Studio Theatre as well as many original works by such local playwrights as Maureen Orton, Randolph Rhodes, Brian Hannam, Vicki Branden, Gary Smith to name just a few.

Many of our children's productions have been the work of talented Canadian writers such a Dodi Robb and Pat Patterson who penned "The Dandy Lion" and our own Helen Fleming who wrote a delightful script for "Rumplestiltskin". The Guild has helped to encourage local musical talent in the production of many Guild Revues which utilized local choreographers such as Helen Binks and sketch writers such as Vin Francis.

Dodo Pollock, Joe Kneisz, Bill McDermott, Carl Simons in "5BX IN HISTORY"

In the seasons to come we hope to present more Canadian productions as they become available to us and we know that you our audiences, will enjoy sharing in our pleasure at applauding the talents of the many burgeoning writers who are adding to the cultural growth of our nation.

I was sixteen and a pupil of the voice teacher Clara Salisbury Baker when I was invited to present a programme at The Players' Guild of Hamilton, during an evening of one-act plays. I believe I did scenes from Shakespeare and from Clemence Dane. Since the age of eleven I had been doing concert work of this kind, and once in a while I was paid five dollars. My teacher, Mrs. Baker, who introduced me to poetry and Shakespeare and the Greeks, is one of Hamilton's most illustrious daughters, and she comes of UEL stock. This wonderful lady retired as head of drama at The Royal Conservatory of Music in Toronto only about two years ago. She sparked many a career. My mother, who introduced me to Mrs. Baker, gave me my love of theatre. She had a zest for life.

Shortly after my debut at the Players' Guild (an occasion which made me suspect I had "arrived"), I directed my first play, and it was for The Guild. For this one-act play, John Drinkwater's *"X = O"*, I had a distinguished cast of six handsome men. During its one night of presentation I was so excited that I jumped up and down in the wings clapping my hands in ecstasy during the full half-hour. It was a poetic drama and I think this is the reason I was asked to direct it.

After I had appeared as an ingenue in a one-act written by a Guild member, my career took an unexpected turn: I was seventeen when I went to the "reading" of a three-act play called *The Lilies of the Field*, and to my amazement I came away with the role of the forty-eight year old mother. This production was directed by Mr. Beresford Hamilton, a wonderful person. It was during rehearsals for this harmless English epic that I started to wear a girdle, and I was forever pulling it down. Beresford Hamilton teased me so much about this that I stopped wearing the thing, and have never worn one since.

Amelia Hall

At this time I started a long run as Social Convener of The Guild. The job was time-consuming because I had to telephone members and ask them if they could contribute sandwiches for the party after the performance. I recommend this kind of polite beseeching as excellent field work for those preparing for the Diplomatic Service . . . I think mother must have had the telephone installed at home in order that I might do all this telephoning, for I do not recall our having a telephone before this time. (We did not have a radio either.) I learned how to make rather good coffee for two hundred people. Elizabeth, my mother, made cheesecloth bags to hold the coffee. I put these into great vats of cold water before Act One, turned on the elements at the beginning of Act Two, and the coffee was good by the end of Act Three.

My next three-act appearance on stage was as a charmer of sixty-odd in *The Bishop Misbehaves*, with Bernard Strong as the Bishop and Robert Beattie as the American villain. I had a crush on Robert Beattie. Mrs. Leather did the props and these included a meal I ate on stage. I have always liked to eat on stage. It makes me feel so relaxed. Mrs. Leather provided *real* wine or sherry and since at that time I was a stranger to the bottle I must have become very relaxed indeed.

When I was eighteen or nineteen I played the girl in the one-act entry which we sent to the Western Ontario Drama Festival at London, Ont. It was called *The Lovely Miracle.* Beresford Hamilton directed it, Neil Malcolm played the young man, and Mrs. Burden was the third member of the cast. This play seemed to make a deep impression on those who saw it, because of its lyric beauty, and years later people who had seen it in London still talked of it to me.

My final play at The Guild was a modern one from the French and I was young and wore slinky clothes. Didn't enjoy this play.

It was at The Guild that I first appreciated the good backstage worker. Spence Allan was one of these.

During all this time, from the age of sixteen, I was a member of The Attic Club, which met in an attic on Main Street; or was it King Street? Freda Waldon, Robert Beattie, Hunter MacBain, John Galillee, Monty Tilden (of CBC), Nancy Campbell, Duncan Turnbull, and Eric Stangroom were some of the distinguished members of this experimental theatre group and many of these remained life long friends of mine.

Seems not too long ago that Miss Crerar was shouting instructions to me over our new telephone; seems no time at all since she and Mrs. Hendrie turned up at Stratford days before the 1953 Opening, and coming down an out-of-doors reception line in which we actors had received for three hours (in view of the incompleted tent excavation), Miss Crerar cried aloud in triumph, "There she is!" I was deeply touched that day, after a fourteen year absence from Hamilton, to be so remembered, and to be considered still *"one of us."*

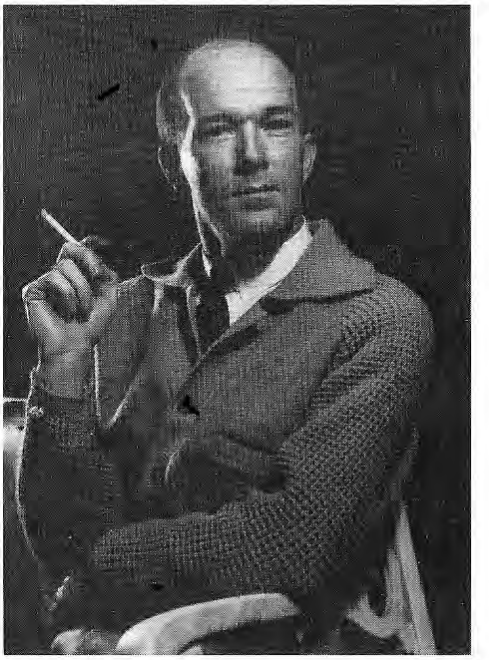
My mother, Clara Baker and so many wonderful Hamilton friends and even acquaintances gave me a happy decade in my teens: happy in that there was so much to discover and experience, most happy in the discovery of people, of friends.

Amelia Hall
Aug. 6, 1974

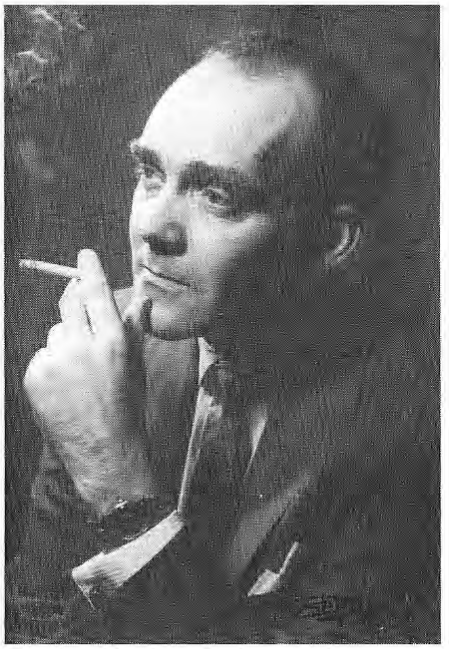
Our Alumni

Many members of the Guild have gone on to professional work in theatre, film and television. Robert Beatty, Sandy Webster, Steve Weston, Jonathan Frid, Cec Linder, Bud Knapp, Steve Ihnat, Betty Carswell, Lamont Tilden, Ron Weston, Sheila Haney, Frank Aldous, Michael Bradshaw, Bill McDermott, Arthur Massey, Carl Gibson, Amelia Hall, Elizabeth Christianson, Michael Costello, Irene Hogan, Dominic Hogan, to name a few.

Steve Weston, Dominic Hogan



Michael Bradshaw



Frank Aldous

Irene Hogan

John Frid

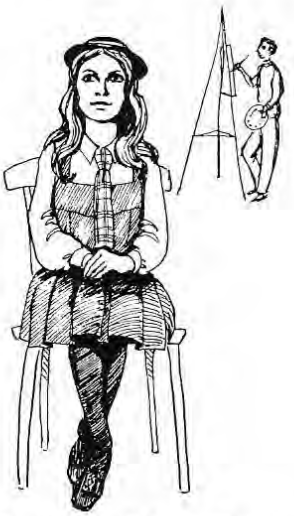
The Prime of Miss Jean Brodie

Maureen Langridge as Jean Brodie

Kathee Rajczak as Sandy

Joan Apigian as Monica

Carol Reid as Mary



Patti Ann Haber as Jenny

Patricia Howlett and Doris Ann Kuhn in "ALL ABOUT EVE", 1973

Molly Yearham, Maureen Langridge, Anne Board in "THE KILLING OF SISTER GEORGE", 1968-69

The Studio Theatre

Patti Ann Haber and Larry Brown, "A TASTE OF HONEY" 1967

Bill Wade, Janice Letts, "WONDERFUL WORLD OF LITTLE THEATRE"

Norma Wilson, Norman Casey, David Powers, "THE FANTASTICKS" 1968

Dominic Hogan, Janice Letts, "THE FANTASTICKS" 1965

The Studio Workshop has always been a vital part of the Players' Guild of Hamilton, Inc. It has served as a training ground for the new members where they have gained the needed experience with which a major production is mounted. As well, the studio has served as an outlet for our more experienced directors and actors to produce plays which would otherwise not be possible to do on our major bill either because of their controversial nature or material. A few of the productions one might recall were written by our own members — *"Conversation with Nembutal"* and *"The Attic"* are but two which were written by Mr. Gary Smith. We have run the gamut in the Studio from musical comedy revues to a heavy philosophical dance drama *"Life and Death"* adapted by David Dayler. Black comedy is always a favorite subject which one questions carefully before putting it on the major bill, but it certainly proved to be an enormous success in the Studio with Joe Orton's *"Loot"* directed by Joe Kneisz.

To name all of our successful Studio productions would be pointless, but we do feel that it is worth noting such plays as *"Little Women"*, our television production of *"The World of Little Theatre"*, *"Blue Denim"*, *"The Brute"*, the very popular Canadian play *"Wedding in White"*, *"The Plum Tree"* and of course our many One-Act Festival evenings.

Perhaps our most successful Studio production to date, both artistically and financially, was our production of *"Boys in the Band"* directed by Gary Smith. The cast included such well-known actors as David Mallis, Joe Kneisz, Willard Boudreau, Dan Penrose and David Dayler. It was certainly a fine production and one we are all proud of. We hope that in the coming years you will continue to support the Studio as you have in the past. We look forward to presenting many interesting evenings of theatre for your enjoyment.

Lillian Smith, "THE PLUM TREE", 1973

"THE MARRIAGE PROPOSAL", 1973

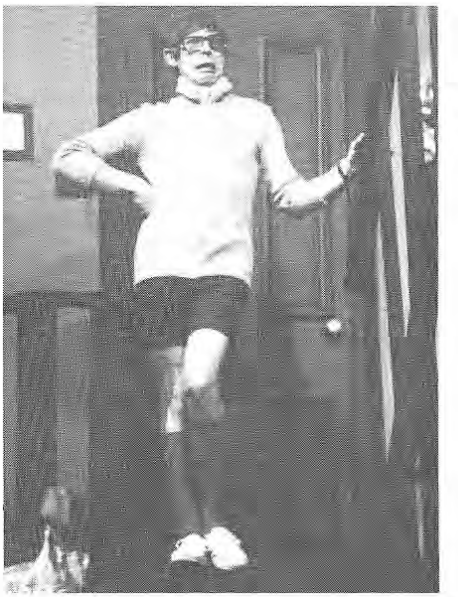
"THE BOYS IN THE BAND", 1972

"THE BRUTE", 1973

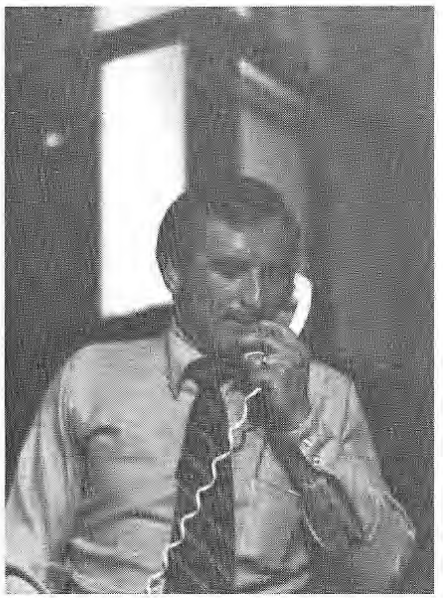
THE BOYS IN THE BAND

Dan Penrose

Ken Anstruther

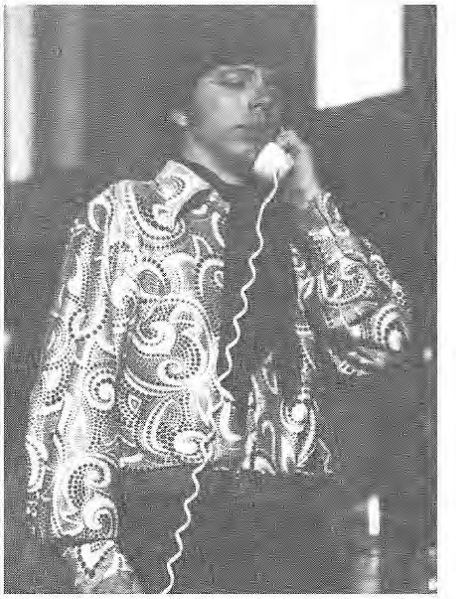


Don Ekins



Joe Kneisz

Lloyd Wilson

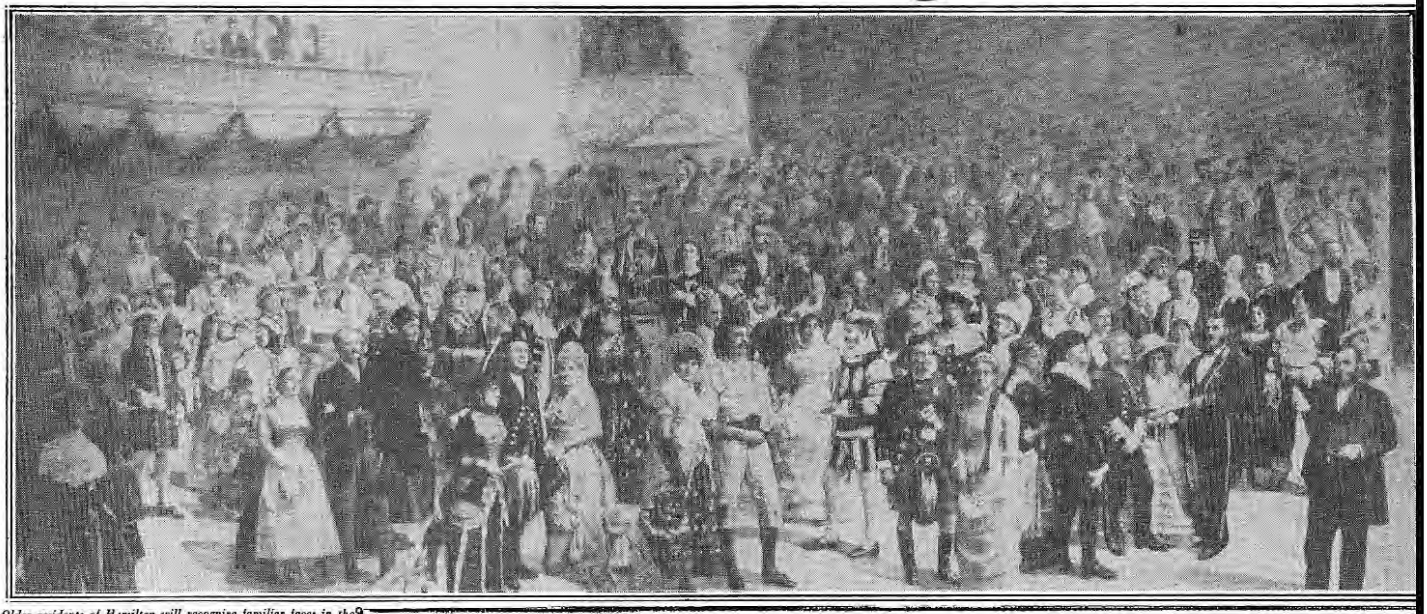


Willard Boudreau

David Mallis & David Dayler

David Mallis

Little Theatre Movement Began in Hamilton



Older residents of Hamilton will recognize familiar faces in the above photograph of the Garrick club fancy dress ball, which was held in the Grand theatre on a specially constructed platform over the seats. The date was February 3, 1882. The quadrille band of the 13th Regiment, under direction of Bandmaster George Robinson, offered the music and the proceeds of the gala social affair were given to the Ladies' Benevolent society. The function was remembered for many years as the "Calico Ball."

Interest in Theatricals Was Early in Evidence

Old Garrick Club Was Started Here in 1875—Players' Guild Has Carried on Traditions With Great Success in Later Years

Hamilton has always been interested in dramatic art, whether professional or amateur. Take note of this announcement which appeared in the newspaper in the year 1845, just one year before Hamilton was incorporated as a city.

THEATRE ROYAL

(Under the immediate patronage of Sir Allan MacNab)

In consequence of an appeal being made to the inhabitants of Hamilton in aid of the sufferers by the fire in London, Ont., the Gentlemen Amateurs beg leave to offer their quota in furtherance of

On Monday night, May 19, 1845, will be enacted the Domestic Tragedy of

DOUGLAS,

Or The Noble Shepherd

"Ladies and gentlemen," as well as "inhabitants of the town," were invited. The town was not so democratic as it is to-day. There were "gentlemen" and there were "yeomen," a quaint term which is still in vogue on the voters' lists used throughout the country at election time, and which the dictionary defines as "one step below a gentleman." But the money collected from the "inhabitants of the town" was as good as that collected from the gentry on the occasion of the acting of this great tragedy of "Douglas," so all were welcome, though, doubtless, the "ladies and gentlemen" sat in a compartment by themselves.

Late John Crerar

Along in the eighteen-seventies Hamilton was fortunate in possessing a citizen who took a very keen interest in promoting theatricals in the young city, and to whom, more than any other, thanks are due for what has since developed and blossomed into dramatic art of a worth-while order. This man was the late John Crerar, K.C. In 1875 his efforts culminated in the organization of the famous Garrick club, a society of amateur players destined to place Hamilton in the forefront of Canadian cities as far as appreciation of the drama was

David Garrick (1717-79) is a name in the annals of the theatre well calculated to fire the enthusiasm and rouse the ambitions of any amateur dramatic company. Garrick was without question the greatest English actor and theatrical manager of the time of George III and Queen Caroline. Horace Walpole, who for some time held out against the furore of enthusiasm, saying the town was "hornmad" over Garrick, in the end succumbed to his charms. He was the pattern of all stage-struck aspirants, stories of his success being told and retold long after his death.

So the Garrick club of Hamilton was auspiciously named and launched on its way in 1875.

It was really the first of the "Little Theatres" in America. Hamilton may be regarded as the cradle of the Little Theatre movement in this country. The Garrick club had a Dominion-wide reputation, producing as many as five or six performances during the season and always to large and fashionable audiences. During its existence it earned many thousands of dollars from performances. And let this point be stressed, that during its long and successful career of 35 years it was the only organization of its kind in Canada.

The fame of the Garrick club was such that the Governor-General of that day, the Marquis of

Fancy Dress Ball

One of the most brilliant events of the social history of Hamilton was the Garrick club fancy dress ball, held February 3, 1882. The scene of the event was the Grand Opera house, James street north. In the winter of 1881-2 there was much distress in Hamilton, brought on by lack of employment. Upon several occasions during the winter months the Garrick club had given successful dramatic performances for the poor of the city. Then the fancy dress ball was arranged, and this proved one of the most brilliant affairs of its kind ever held in Hamilton. A large platform, specially prepared for dancing, had been constructed over the parquette chairs. From the gallery, decorated with flowers and evergreens, a large audience looked down on the graceful dancers. Music was supplied by the Quadrille band of the Thirteenth Regiment, under the direction of Bandmaster George Robinson. This affair was always referred to as the "Calico ball," and when all bills were paid the Ladies' Benevolent society received for its fund the respectable sum of $300. A rare old picture of this famous scene is still extant. It was made by a Hamilton artist and was originally in the possession of John Crerar, K.C.

The Garrick club was disbanded in 1910 and for 20 years nothing was done about it. Then the Players' guild sprang up, as it were, out of the ashes of the old Garrick

Players' Guild

In 1930 Miss Caroline Crer daughter of the late John Crer K.C., called a small meeting at t Conservatory of Music, compris those who were known to be i terested in the Little Theat movement. Col. C. R. McCullou was in the chair. The Players' gui was organized at that meeti with a modest membership of A small committee of four peop was named to manage the gui and to campaign for members. T four members of the original co mittee were Miss Caroline Crer Miss Jean McIlwraith (now M John Turner), George Craig a Victor Tandy.

For two years Mr. Tandy w the guild's director. After he l Hamilton, Bert G. Sullivan direct for two or three successful seaso At the 1933 drama festival London the Players' guild of Ha ilton won the challenge shield a the right to compete at the D minion finals in Ottawa.

It is interesting to note that t Players' guild, which began career with a membership of closed its last season with a me bership of 200.

LOOKING BACK

There have been many changes in the theatre picture in Hamilton with the passing of the years. In our youth we saw shows in theatres that no longer exist and no doubt the present generation never heard about.

We remember the Griffin Theatre, located where the T. Eaton Co. Store now stands. Vaudeville played there, with road shows now and then. 'Twas there the "Great Houdini" first mystified our country mind. Further North and on the opposite side of the street was the "Red Mill Theatre" showing movies. One climbed glass stairs to the second story auditorium. Under these stairs, water, lit with coloured lights, cascaded to the bottom. Ground floor was a penny arcade where one could see most unusual items from the South Seas for a cent.

And the Grand Opera House, later the Granada, somewhat changed, and now all gone, we saw, at the tender age of seven, the great Sarah Bernhardt, speaking in French, but still able to thrill us with her art. Caruso, Harry Lauder, Pavlova, Irene Bordini, Eleanor Robson, John Barrymore, Isadora Duncan, Sir Seymour Hicks, Eddie Cantor, Al Jolson, Edward Johnston, Mrs. Fiske, Chancey Olcott, Geraldine Farrar, Charlotte Greenwood, McIntyre and Heath, Eddie Leonard, Bojangles Robinson, Clark and McCullough, played in the Grand and ever so many more.

The Unique Theatre on Market Square, next to Farrar's Clothing, all now gone, played continuous movies of doubtful educational value, and all for five cents. Thrown in was the odd rat that might run across the floor, and numerous odours, not Chanel #5. There was even a balcony where no light ever penetrated. It was a popular location.

James Street North was the location of the Princess, later the Tivoli, showing mostly movies but a few stage shows came along now and then.

King West about two blocks was the Royal, a movie house, long and narrow with second rate shows most times.

King Street East, where Woolworth's now stands, the Crystal Palace Theatre was, to the best of our knowledge, the first theatre to show movies as the complete show. Many an Indian bit the dust on that screen. Down the street some two blocks, was the Imperial Movie House, where we first saw Pearl White face death, to be continued next week.

The Lyric (now the Century, about half the previous size) played Vaudeville, later stock. And so did the Temple (now Terminal Towers) where we saw Cary Grant in his stilt-walking act. Of course then no one suspected that he would be a movie star. There also we saw Eva Tanquay, Jack Benny, Ben Bernie, Noral Bayes, Jack Norworth, Alice Lloyd, Wee Georgie Wood, Texas Guinan, Gilda Gray, Red Skelton, Fred Allan and many more. Later the Temple had stock

A.C. Mullock, Honorary President

and it was there that Gladys Gillan first performed before the Hamilton Public.

Stock also held forth at the Lyric Theatre for several seasons, and at the Capitol (the Vaughan Glaser Company from Toronto), at the Savoy (where Gladys Gillan had her own Company) and the Grand Opera House. One summer saw three stock companies operating at the same time, and, believe it or not, they made money. It was the thing to do to go to see the favourite actor or actress each week and the players had a tremendous fan following.

Burlesque at the Star (later Savoy) was something to skip school for and come out with sort of devilish feeling after having seen "Sliding Billy Watson and His Beef Trust Chorus. But they were good shows of their kind and many a famous name of today graduated from them. A few years ago the Savoy also disappeared, a result of progress(?)

At the head of the Wentworth Street Incline, on the mountain, was located the Summers Theatre, and, until destroyed by fire, was open for about five months of the year. Hazel Summers Kompass is the daughter of Mr. and Mrs. Summers, owners and leading actors at this theatre.

And the Capitol and the Palace, recently both razed, were the centre of movies, stock companies, travelling shows and revue weekly showings. Many stars graced their stages. But again the changing scene saw their demise.

The Players' Guild of Hamilton has survived the changes and enters its hundred year anniversary in October, still the best in amateur theatre and more often better than the professional theatre, may be still going strong in another hundred years.

Ron Weston, Pat Haber, Bill Holland in "THE REMARKABLE MR. PENNYPACKER", 1963

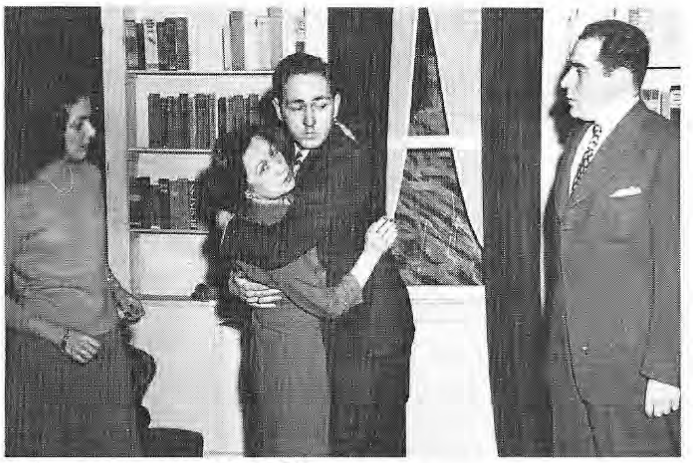
PRODUCING THE SHOW

Petra Kenney

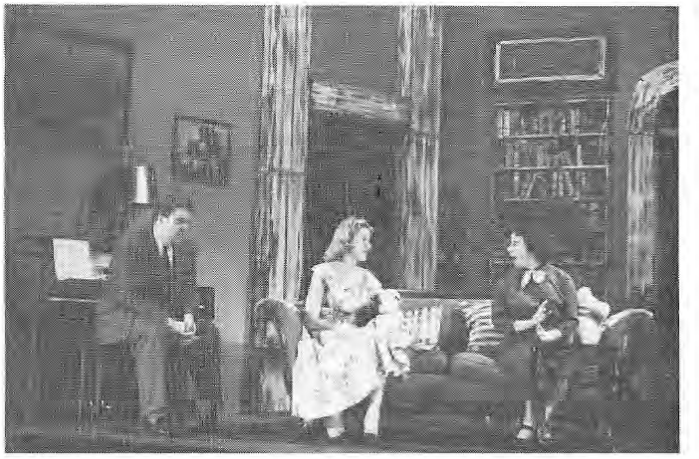
Dani Podetz

Dick Knight

Hilda Healey, Ken Taylor

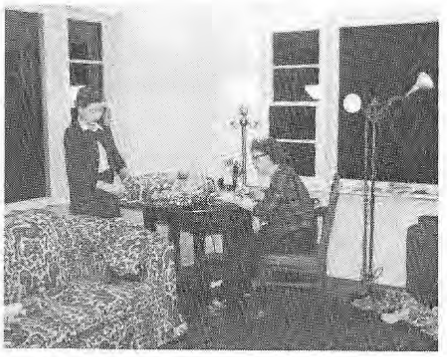


Rehearsal for "CLAUDIA"



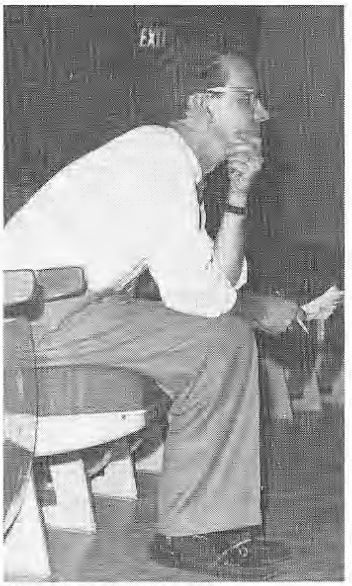
Bill Webb, Barb Johnston, Mary Moore, "ON STAGE"

THE NEW HEADQUARTERS — 1951

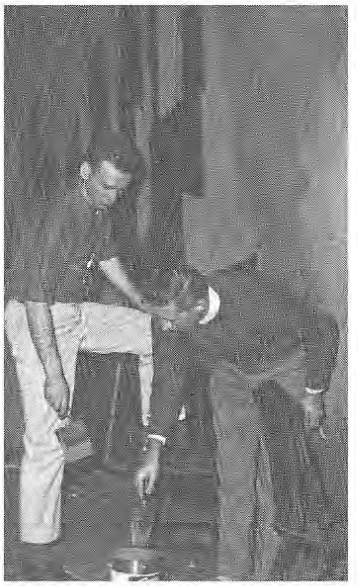


Mr. F. W. Philips, Mrs. Eric Griffin, Mrs. E. B. Eastburne, Mrs. H. P. Frid

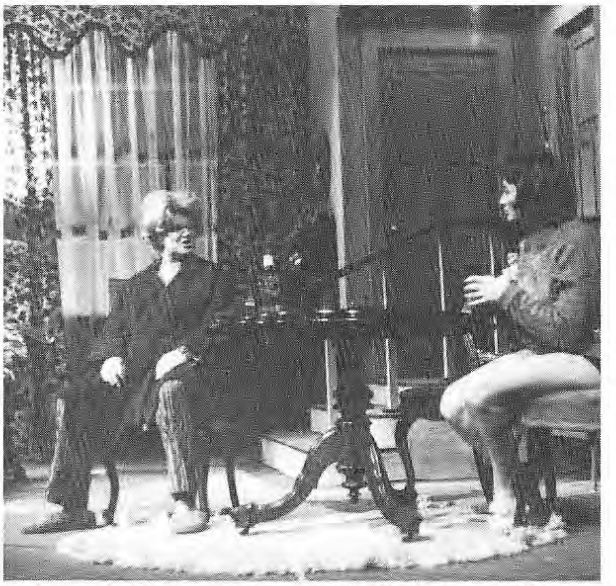
Curtain up... Light the Lights



The Director at work



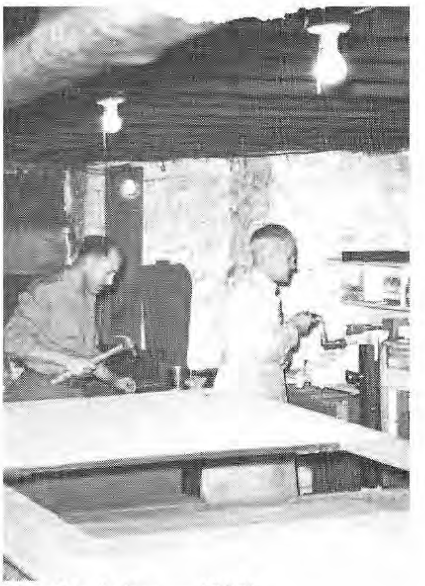
Helping hands



Set for "THE KILLING OF SISTER GEORGE"

Rehearsal "break"

Construction



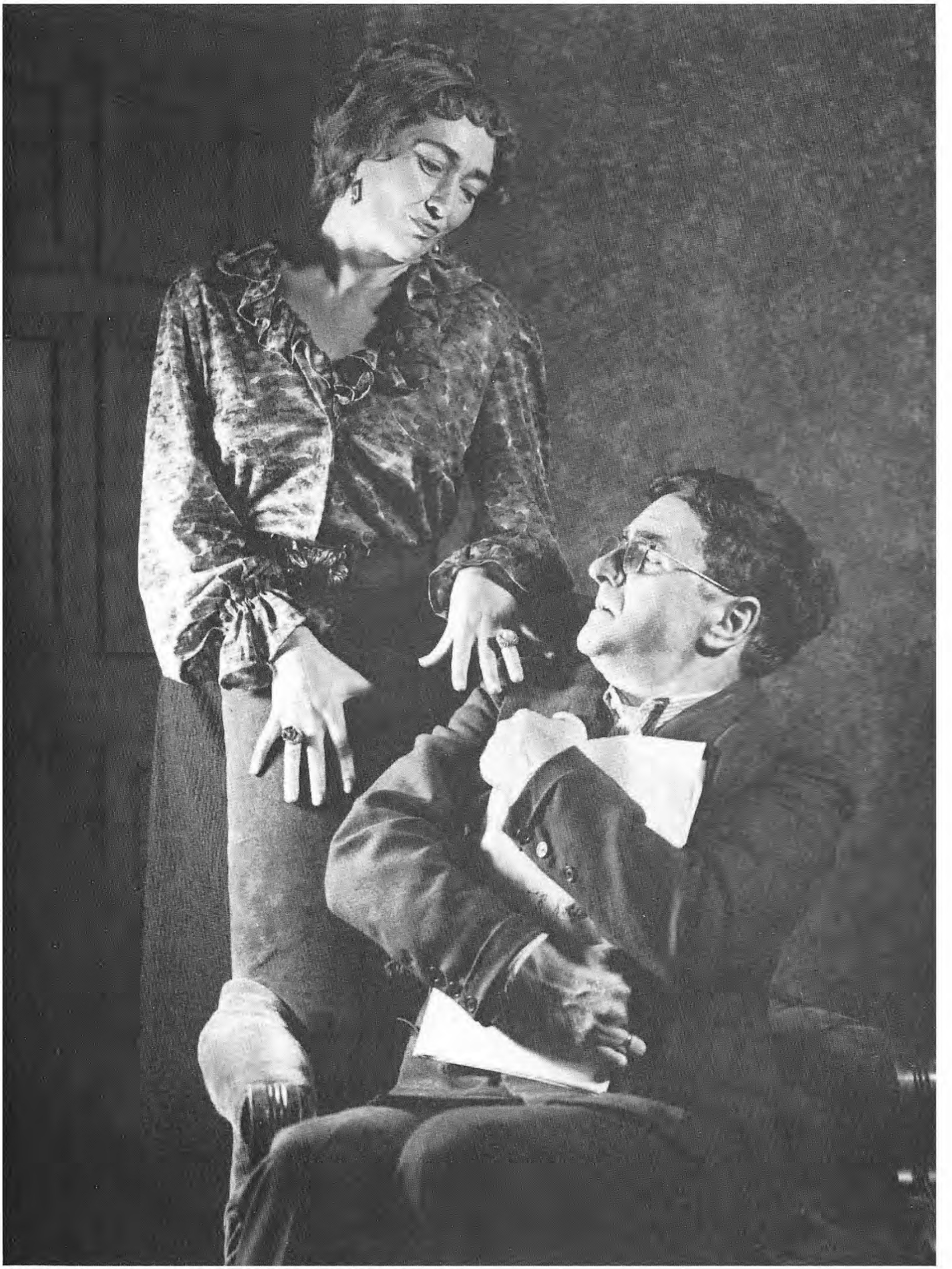
The Workshop – 1950's

The Costumes
(Joyce Butson, Mary Taylor)

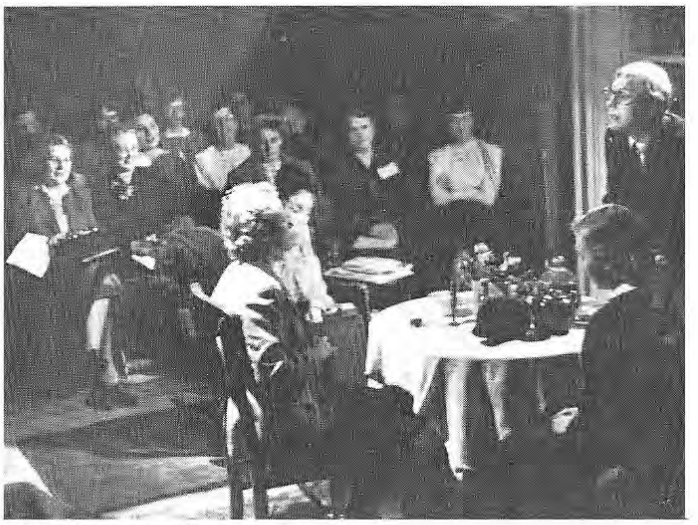
Transformation

"Making up"
(Mary Moore)

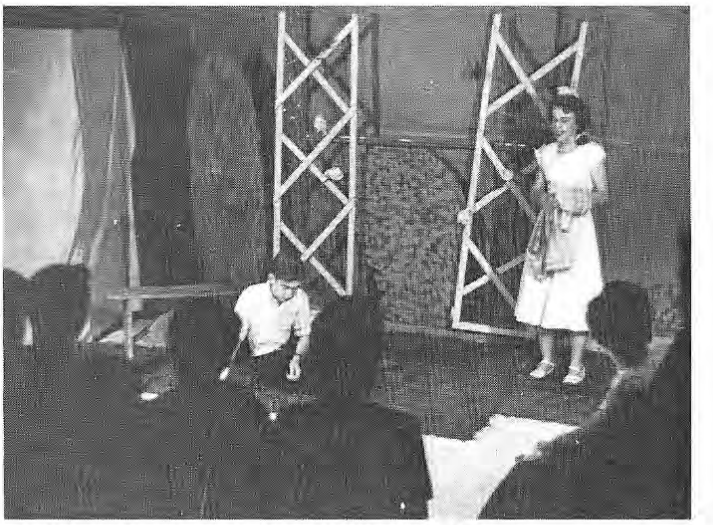
The Props



Maureen Langridge and Bill Wade in "HADRIAN VII", 1974



"FUMED OAK", Workshop



"JENNY IN THE ORCHARD", Workshop

"RUMPELSTILTSKIN", 1950
Barbara Keogh, Ruth Bramley

Dorothy Berner, Ruth Bramley

Playreading with Bill Moore and Scottie McLean

Getting autographs

The history of the Players' Guild of Hamilton, which celebrates its centennary this October, dates back to 1857, the year 20-year old John Crerar emigrated to Canada from his native Scotland. After ten years with the Bank of Montreal, he entered the law profession in Hamilton, and, as an amateur of the theatre, persuaded fellow members of the Hamilton Cricket Club to form a drama group.

The Garrick Club of Hamilton was established on June 19, 1873. Among the executive officers of the Club during its first years were: George Roach (later Mayor of Hamilton); Hugh C. Baker (who started the Bell Telephone Exchange in 1878, the first in the British Empire); and D. Smith (said to have been the Crown Prosecutor at the trial of Louis Riel, and a Yukon prospector). In 1875 a charter was granted, and in Feb., 1881, it became the Garrick Club Incorporated.

The Club's aim was "to assist the various charities of the city and to lend assistance to all clubs formed for the encouragement of manly sports". Life membership was $25, entitling one to admission to all performances. "Members," it was noted, "will have the satisfaction of feeling they are fostering a taste for high class drama, which is felt to be much wanting in the city".

The opening performance, Feb. 8, 1875, in the Mechanics Hall on James St. N., featured two plays—*David Garrick* and *Raising the Wind.* Seats sold for 50 and 25 cents. For many years thereafter the Garrick Club presented five or six one act or full length plays annually, and the group, whose Patron was the Marquis of Lorne, Governor-General of Canada, achieved strong recognition. Its performances raised thousands of dollars for charitable purposes.

The Club survived for 42 years. It enjoyed the distinction of having been the first little theatre organization on the North American continent, with a permanent home in the old Grand Opera House on James St. S. John Crerar himself, an actor, director, administrator and impresario, devoted 35 years to the Garrick. He died in 1904.

Crerar's daughter Caroline, a potentially fine actress encouraged by no less an authority than Mrs. Patrick Campbell, sought a career in the theatre. But acting was regarded at the time as a disreputable profession, and Presbyterian family objections ruled out the stage for the young girl. After the First World War, Hamilton citizens looked to Caroline Crerar to reorganize the city's little theatre activity, and in 1926 she founded the Players' Guild of Hamilton (incorporating the Garrick Club) and was appointed its first President, a position she held until 1938 when she was made a life member and Honorary President.

In 1932, Canadian Governor-General Lord Bessborough invited drama groups from across the country to meet in Ottawa and form a Dominion Drama League, the intention being to establish an annual competition. Miss Crerar was one of the Hamilton representatives at the initial meeting, and as a result, the Players' Guild became a chartered company.

For some years it was difficult to finance the activities of the organization. Plays were first presented in the Conservatory of Music and the membership was small. In 1939 the workshop, properties, scenery, costumes and stage equipment were destroyed by fire, and the same year the membership was even further reduced by the war. This notwithstanding, the Guild devoted itself to the services of war charities, and through sponsored plays was able to donate over $14,000 to the war effort. The Guild toured service camps as far east as Ottawa and north, as Sudbury.

Rehearsal and performance space and administrative quarters varied in location during the years after the fire—from the basement of the Lyric Theatre to the Connaught Hotel to a cold storage plant. Under the sponsorship of the Hamilton Teachers' Council, the first children's play was produced in Feb., 1938. It played one night to an audience of 211 persons. Each year since, a play has been done for children and today attendance has increased to nearly 15,000, with a run of 14 performances.

In almost a century, the organization, first as the Garrick Club, then as the Players' Guild, has produced, according to all available records, 499 plays. A member of the Western Ontario Drama League for 42 years, its WODL Festival awards have been many, including 13 for best actress, 11 for best actor, five for best director, and six for winner of the Festival. Many members of the Guild have gone on to professional work in theatre, film and television: Bob Beatty, Dick Wilson, Sandy Webster, Elizabeth Christianson, Betty Carswell, Steve Weston, John Frid, Cec Linder, Bud Knapp, Steve Ihnat, Michael Bradshaw, Amelia Hall, LaMont Tilden, Frank Aldous, Sheila Haney, Arthur Massey, Ron Weston and Carl Gibson, to name a few.

Today headquarters for the Players' Guild are at 80 Queen St. S., space purchased in June, 1951. A rehearsal hall was added in 1958. The Guild also operates a Studio Theatre for less experienced stage workers, presenting several evenings of theatre throughout the season.

GARRICK CLUB.

Organized 18th June, 1875. - - Incorporated 2nd Feb'y, 1881.

President.

~~T. MACKELCAN, Q. C.~~
A. D. Steele,

Vice-President.

~~GEORGE ROACH.~~
Hugh C. Baker

Sec'y and Treas.

~~CAMPBELL PERKIE.~~
G. B. Burns & P. D. Crerar

Trustees.

H. A. MACKELCAN. ~~E. HERBERT BROWNE.~~ P. D. CRERAR. ~~A. D. STEWART.~~ R. TASKER STEELE.
John Crerar H. H. ROBERTSON. ~~P. M. BANKIER~~ ~~J. H. STUART.~~ J. J. Stuart
F. H. Mills ~~ELECTED JUNE 19th, 1888.~~ Elected 25th January 1889 H. Irwin K. Martin
W. D. Lindsay Mrs A. D. Steele, Mrs P. D. Crerar & Mrs H. A. Mackelcan Geo. C. Thomson

6. No member shall be allowed to ballot for a candidate, or be permitted to vote on any occasion whatever, or enjoy any of the privileges of the Club, who has been in arrear for his annual subscription for six weeks.

10. Any member shall have the privilege of introducing a friend, resident elsewhere than in Hamilton, or within five miles thereof, for a period not exceeding two weeks, provided the name of such person (with the written recommendation of two members) has been sent to the Secretary, and submitted to and approved of by the Trustees, and the Secretary shall thereupon post up in the Reading Room the name of the person introduced, with the names of the members introducing him, and the date of such introduction, and the person so admitted shall thereafter be a privileged member of the Club for two weeks, subject to such Rules as the Trustees may from time to time prescribe.

12. Any member shall have the privilege of introducing a friend into the Club, provided the name and residence of such friend, and the name of the member introducing him be first inscribed in the Visitors' Book.

15. The Club shall be open every day for the reception of members at 8 o'clock in the morning, and shall be closed and the lights extinguished at midnight; and no member shall be admitted into or remain in the Club after that hour on any pretence whatever, unless specially authorized by the Trustees.

17. No member shall take away from the Club, upon any pretence whatever, any newspaper, pamphlet, book, map or other article, the property of the Club.

18. All members are to pay their bills for every expense they may incur in the Club before they leave the building.

19. No member is on any account to bring a dog into the Club.

32. Any cause for complaint that may arise is to be notified by letter to the Secretary, who shall lay the same before the Trustees.

33. Unless authorized by the Trustees under this rule, no game shall on any account be played for money except ecarte, whist, cribbage and euchre; nor shall dice be used in the Club, except at backgammon.

No higher stakes than ten cent points shall be played for at whist, nor shall any bet exceed one dollar.

The games of ecarte, whist, cribbage and euchre may be played for limited stakes, the limits to be fixed by the Trustees, who shall have power to fix the charges for cards and a limit to the hours during which cards may be played in the Club, and to make such Rules in respect thereof as circumstances may hereafter call for.

34. Any member wilfully infringing any rule of the Club, or any rule or regulation made by the Trustees, or being guilty of conduct unbecoming a gentleman, shall be liable to expulsion or to suspension from all the privileges of the Club for such time as the Trustees may determine, on a vote of two-thirds of the Trustees, subject to an appeal to a general meeting of the Club, to be called by the Secretary at the written request of the member expelled or suspended, within one fortnight after he has received notice of the expulsion or suspension.

Reproduction of the original Garrick Club charter, signed 1875

PLAYERS' GUILD OF HAMILTON INC.

Some Plays Produced Over The Years

Ah Wilderness
Admirable Crichton
Any Wednesday
Angel Street
Another Language
Aren't We All
Alladin
Ali Balba and Forty Thieves
Alice In Wonderland
Arsenic and Old Lace
Arms and the Man
An Inspector Calls
Affairs of State
Auntie Mame
Amphitryon 38
All My Sons
And So To Bed
Assumption of Hannille
As You Like It
And Miss Readon Drinks a Little
Aria De Capo
All About Eve

Brewsters' Millions
Bousille and the Just
Barefoot in the Park
Bald Soprano
Bishops Candlesticks
Black Chiffon
Beauty and the Beast
Busman's Holiday
Barrets of Wimpole Street
Blythe Spirit
Bell, Book and Candle
Born Yesterday
Batchelor Born
Between the Soup and the Savoury
Boys in the Band
Brothers In Arms
Barefoot in the Park
Black Comedy and White Lies
Butterflies Are Free
Blue Denim

Claudia
Cinderella
Candida
Come Out of Your Cage
Curious Savage
Chalk Garden
Cat on Hot Tin Roof
Caesar & Cleopatra
Corn Is Green
Country Girl
Creaking Chair
Cat and the Canary

Dulcey
Dark of the Moon
Dear Brutus
Death Takes a Holiday
Distaff Side
Dover Road
Double Door
Dear Ruth
Death of a Salesman
Dial "M" for Murder
Dark Brown
Dear Departed

Emperor New Clothes
Elizabeth Refuses
Enemy of the People
Elizabeth the Queen
Every Bed Is Narrow
Everyman
Enter Madam

Family Album
Five Finger Exercise
Fly Away Home
Fumed Oak
First Mrs. Fraser
Fancy Free
First and The Last
Fantasticks
Family Portrait
Forty Carats
French Without Tears

Ghost Train
Green Stockings
Geo. Washington Slept Here
Glass Menagerie

Helena's Husband
Heaven Can Wait
Hands Across the Sea
Hello, Out There
Holiday
Her First Date
Happy Journey
Hobson's Choice
Hasty Heart
Harvey
High Ground
Hay Fever
Hadrian VII
Home For Christmas
Happy Time

I Remember Mama
Importance of Being Ernest
In Camera
I Never Sang for My Father

Jack and the Beanstalk
John Loves Mary
Junior Miss
Jason

Kiss The Boys Goodbye
Kind Lady
Kiss and Tell
Killing of Sister George

Little Women
Love Rides the Rails
Little Foxes
Laburnum Grove
Lady Windermere's Fan
Last of Mrs. Chaney
Late Christopher Bean
Lion in Winter
Lovely Miracle
Little Red Riding Hood
Life With Father
Last of the Red Hot Lovers
Ladies in Retirement

Monkey's Paw
My Sister Eileen
Murder in the Cathedral
Majority of One
Man Who Came to Dinner
Male Animal
Miss Moonlight
Molly and Me
Mrs. Wiggs of Cabbage Patch
Mary Rose
Man for All Seasons

Madwoman of Challiott
Mary, Mary
My Three Angels
Man in Bowler Hat
Mr. Pim Passes Bye
Mr. and Mrs. North

Nuts In May
Night of January 16th
Nothing But the Truth
Never Too Late
Night Must Fall
No Exit
No Time for Comedy
Now

Outward Bound
Our Town
On Approval
Overlaid
Oliver

Pygmalion
Princess & Swineherd
Pepistrelle
Petrified Forest
Phoenix Too Frequent
Picnic
Pleasure of His Company
Personal Appearance
Promise
Plaza Suite
Play It Again Sam

Quiet Weekend
Quiet Wedding

Rebecca
Rumplestiltskin
Robin Hood
Remarkable Mr. Pennypacker
Ring Round the Moon
Riddle Me This
Royal Family
Reluctant Debutante
Riders To The Sea
Rope
R.U.R.
Room in the Tower
Relatively Speaking

See How They Run
Snow White and the Seven Dwarfs
Sleeping Beauty
Sleep of Prisoners
Stage Door
Sabrina Fair
Separate Tables
Summer of 17th Doll
Strange Bedfellows
Showoff
Streetcar Named Desire
Six Characters in Search of an Author
Saint Joan
Stalag 17
Sunday Costs Five Pesos
Sleeping Sisters
Strictly Dishonourable
Star Spangled Girl
Something Rich and Strange
Shall We Join The Ladies

The Subject Was Roses
The Price
The Prime of Miss Jean Brodie
The Tunnel Of Love
The Mousetrap
The Corn is Green
Twenty Five Cents
Tinder Box
Teahouse of August Moon
Thunder Rock
The Heiress
The Moon is Blue
The Matchmaker
The Gazebo
The Siler Chord
Third Best Sport
Thousand Clowns
Taste of Honey
Take Her, She's Mine
The Crucible
The Women
Three Men on A Horse
The Playroom
Ten Little Indians
Three Corned Moon
The Circle
The Bat
The Charm School
The Bishop Misbehaves
The Clod
The Family Upstairs
The Marriage Proposal
Therese Theresa
Torch Bearers
Through The Night
The Boor The Bore
The Family
The Dragon
The First and the Last
Trap for a Lonely Man

Under the Syramore Tree
Uncle Tom's Cabin
Under Yum Yum Tree

Voice of the Turtle
Visit to a Small Planet

When We Were 21
When We Were Married
Waltz of the Toreadors
While the Sun Shines
Wurzel Flummery
Ways and Means
Wind and the Rain
What Every Woman Knows
Witness for Prosecution
Winslow Boy
Watchmaker of Bern
Wedding In White
Wait Until Dark
Who's Afraid of Virginia Woolf

Yes M'Lord
You Can't Take It With You
7 Year Itch
You Know I Can't Hear You When the Water's Running

Zaya

PLAYERS' GUILD OF HAMILTON INC.

Some Members During the Years 1932-1945

Beresford Hamilton
Betty Campbell
Guy R. Whitcombe
Molly Broughall
Arthur D. Brain
Mrs. H. K. Board
Bart Sullivan
Victor Tandy
Isabel Ramsey
Hazel F. Summers
Eleanor Innis
G. E. F. Smith Jr.
Allan S. Kompass
Mrs. T. E. Burden
Cara and Neil Malcolm
Millie Hall
Josephine Wooding
Olive and Ken Lawson
Bob Shaw
Bill Patterson
Marg. and Perc. Palmer
Lib Dawson
Walter Goddard
Geo. Haddow
Ed Sherring
Cec Linder
Mrs. Harold Leather
Winslow Benson
Stanislas Romain
Myrel Tech Siegel
Scotty McLean
Irene Fairclough
Roy Whitsed
Joyce Butson
Mary Craven
Charles McBride
Robt. Davis
Mary Vinton
Mrs. L. L. Merrill
Mary Jane Brown
Mary Lovering
John Bilney
Spence Allan
John Bell
Bernard Strong
Audrey Henderson
Edward Cutbill
Ruth Greening
Nora McClement
Helen Bruce
Wm. Shambrook

Esther Le Brocg
Barbara Keogh
Olwen Williams
Gay Steel
Alan Cruse
Geoff Steel
Fred Butler
Sandy Webster
Dorothy Sayers
Hal Curry
Mary Couglin
Carl Gibson
Iris Alden
Mrs. Rolph Barnes
Mrs. E. E. Eastburn
Mrs. C. Baker
Miss Anne Beasley
Mr. and Mrs. H. P. Frid
Mrs. Wm. Hendrie
Thelma Mitchum
Ruth Bramley
Emily DeBues
Frank Hogg
Joyce Davidson
Norman Savell
Joyce Savell
Harvey Smith
Ellworth Smith
Frank Dennie
Jack Mattys
John Hitchen
Muriel Paul
Elsie Moriarty
Warren Nelson
Iris Winstanley
Del Johnston
John Binks
Louise Marshall
Raella Berg
Cecil Feldman
Bob Young
Roslyn Siegel
Albert Takfman
Mrs. Robt. Oliver
Jack Kay
Charles Playfair
Andy Body
Frank Aldous
Elizabeth Christianson
Dorothy Berner
Sam Halpern

Rose Wiseman
Luxton McCullough
A. F. McAlpine
Carl Gibson
Hal English
Vera Garson
Mary McCuthson
Mad and Vin Francis
Walter Tutchie
Muriel Bostwick
Barbara Caswell
Richard Latham
David Moodie
Dennis Rice
Barbara Wamsley
Don Sheppard
Lloyd Elliott
Henry Richmond
Florence McIntosh
Don Goodale
Marion Moodie
Allanah Campbell
Phill Jeffries
John Mills
Vera Laing
Eric Johnson
Dick Wilson
Ron Hayes
Norman Broomfield
Bill Martin
Elsie Warne
Col. & Mrs. A. J. Taylor
Mrs. W. Cooper
Miss Florence Kompass
Mr. A. T. Wood
Mr. and Mrs. F. Stephenson
Charlotte Watts
Beryl Norris
Mrs. W. H. Lovering
Mary Lovering
Dorothy Griffin
Ken Watts
Bill Whitside
Earnest Gould
Gordon Reilly
Daphne Rutty
Mrs. Ken Brown
Albert & Millie State
Mrs. C. W. Adam
Jace VanDerveen
Pat Farmer

Paul Christianson
Peter Cheeseman
Peggy Jane Merrill
Ruth Greening
Ross Lumsden
Florie Thomas
LaMonte Tilden
Dave Byers
Hunter & Edna McBain
Perc. Wood
Marie Ozier
Dennis Williams
Mildred Sloan
Wm. Tozier
Jack Gaillie
Malcolm Dunderdale
Geraldine Bruce
John Frid
Neil Bryon
Robbin McBain
Larry Bennedick
Jim Hobson
Philip Childs
Bob Beatty
Steve Ihnot
Arthur Massey
Isabel Ramsey
Mrs. Geo. Hope
Mrs. I. Olmsted
Le Roy Page
Hartley Hunter
Lester Turnbull
W. A. T. Gilmour
Muriel Bostwick
Cara Salisbury Baker
Eric Straygroom
Geo. Craig
Nellie Whitley
Agnes Park
Mary Crerar
Mr. and Mrs. C. H. Stearn
John Langs
Kay Snetsinger
Beresford Hamilton
Bernard Johnston
Mr. and Mrs. W. P. Tozer
Marian Houston
Hugh Wardrope
Mrs. A. T. Eaton
Mr. J. H. Bell
A. C. Mullock

Some of the Directors who have worked in past years

Bart Sullivan
Cara Malcolm
Neil Malcolm
Stanilaus Romain
Victor Tandy
Mrs. Harold Leather
Mrs. Anne Board
Winslow Benson
Myra Teich Seigal

Phil Child
John Bell
Arthur Brain
Dorothy Adam
Vin Francis
J. P. Butler
Rayella Berg
Prof. C. H. Stearn
Claire Stephenson

Beresford Hamilton
Jeff Smith Jr.
Irene Fairclough
W. P. Tozer
Marian Houston
Albert State
Bernard Strong
Gladys Gillan
Roy Whitsed

Josephene Wooding
Geo. Haddow
Joyce Butson
Jeff Steel
Mrs. C. S. Baker
Norman Broomfield
Hunter McBain
John Frid

Some of the Past Presidents

Miss Caroline Crerar
Mrs. Reg. Sloan
Mr. Philip Child
Mr. Bernard Strong
Miss Dorothy Hutchins
Mr. Fred Butler

Mr. Frank Stephenson
Mr. Wm. Moore
Miss Elsie Thomson
Mr. Jack Mayberry
Mr. Albert State

Mrs. Helen Fleming
Mr. Morgan Kenny
Mr. A. C. Mullock
Mr. Michael Bradshaw
Mrs. Alfred Robertshaw

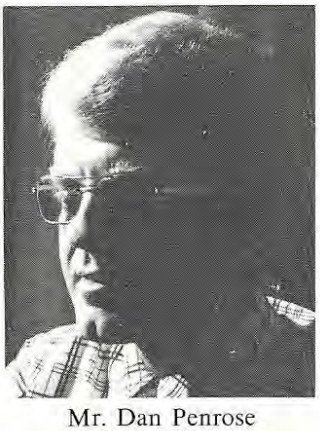
Mrs. Leo Haber
Mr. Wm. Webb
Mr. Howard Robinson
Mr. Joseph Kneisz
Mrs. Harold Lomas

Mr. A. C. Mullock
Honorary President, Business Manager

Mrs. Harold Lomas
President

Mr. Bill McDermott
Vice-President

Mr. Bill Webb
Past President



Mr. Dan Penrose
Publicity Director

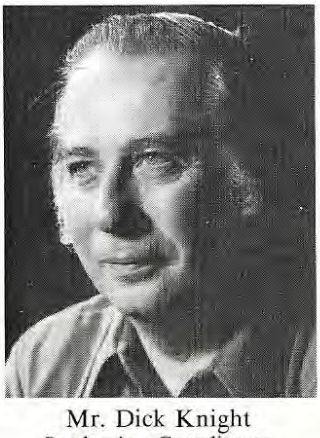
Mr. David Dayler
Studio Workshop Director

Mrs. Hugh Waldick
Membership Convenor

Miss Shelagh Peters
Chairman Play Reading

Miss Susan Kilby
Recording Secretary

Mrs. Howard Robinson
Treasurer



Mr. Dick Knight
Production Coordinator

Mr. Willard Boudreau
House Convenor

Mr. Gary Smith
Corresponding Secretary