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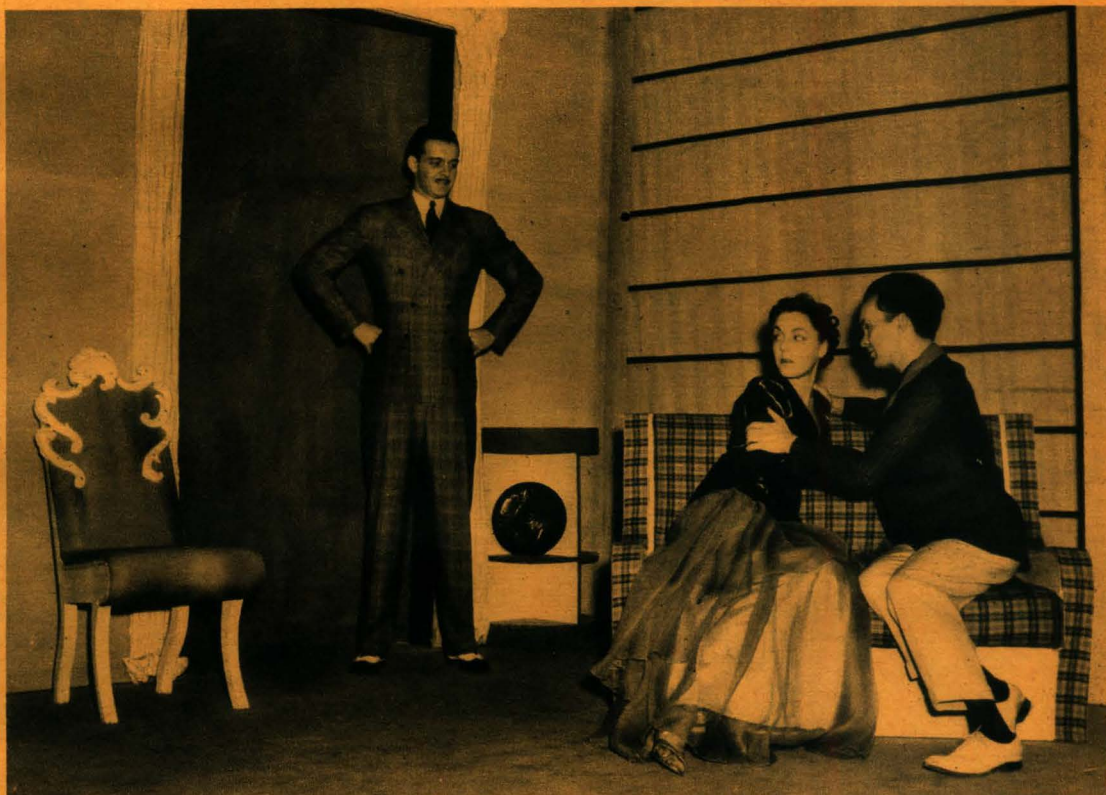
They Make Their Own Breaks at Historic Provincetown Playhouse

IN GREENWICH VILLAGE'S historic Provincetown Playhouse sixteen young men and women are beating a tattoo on the door of theatre fame. Filled with the determination to become a successful producing unit, they look with interest at the records made by the original Provincetown Players—such men and women as Eugene O'Neill, Bette Davis, Walter Huston, Ann Harding, Paul Robeson—and hope that they can become as famous

and successful. "Producers Theatre Inc." was started last June. Each member of the corporation sank \$200 in the venture, each works at directing, staging, acting. They live above the theatre, eat in a community dining room, are very much in earnest. Most of them attended Antioch College and Yale Drama School, have acted in summer stock. **CLICK** takes you to 133 Macdougall St., New York City, for a view of their on-stage and off-stage life.



OUTSIDE THE THEATRE, the audience talks over the Producers Theatre's first presentation, *Cure for Matrimony*. New York critics panned the play, found the actors worth watching. Actors hope the critics continue to watch them.



MARSHALL AND PRISCILLA Jamison and Cleveland Thomas appear in *Cure for Matrimony*. They and their fellow actors made the sets, acted as stagehands. They know they have a long way to go before their names mean fame in the world of the theatre. But they have confidence in their project and hope that they can make a contribution to the development of the American theatre.



BECAUSE the theatre is so small that there are no back-stage dressing rooms, no wings, Priscilla Jamison, given her cue by a prompter who is hidden from the audience by a small flap, mounts the stairs from the dressing rooms.



THE YOUNG ACTORS take a bow at the end of a performance, glad to hear the applause of a New York audience. They know that the stage is no easy business and realize that their illustrious predecessors, the original Provincetown Players, had a difficult time until they became recognized. But they are not letting that stop them. Their prime ambition is to take a play uptown to Broadway.



OFF-STAGE Audrey Benton finds it a time-saver to learn her part while taking a bath on an upper floor of the theatre. Because members of Producers Inc. run

their whole show, from choosing a play to directing it, building scenery and advertising it, they have less time than most actors to get their lines down pat.



MR. AND MRS. JAMISON, at work in their room, are two good reasons why the group expects to succeed. Both graduated from the Yale Drama School, acted in summer stock at the Yellow Springs, Ohio, theatre, and hope confidently that some day they will be as famous as Bette Davis and Walter Huston.



Photo by Acme

IN THEIR ROOM above the Playhouse, four members of the group have what looks like a dormitory "bull-session." They make plans for their Workshop which they will run so that interested people may learn stagecraft and pantomime and may get a chance to take roles in the plays presented by the group.

CONTINUED ON NEXT PAGE



DESIGNING the sets is no small production problem. Here two members of the new acting group discuss the staging of a play. Costs must be kept down because the financial burden of the whole theatre falls on the sixteen stockholders. Right: they advertise the opening of their first play. Their second production, *Steel*, may make them famous, or may be just another play. But the group is set to give their ideas a try for at least a year. By that time, they hope, they will have made a place for themselves on the American stage.

IN THE dining-recreation room the actors have their meals. Paneled by Cleon Throckmorton, one-time stage designer for the original Provincetown players and now a famous Broadway designer, the room is big enough for ping-pong, dancing, eating. It typifies the spirit of unity which pervades the venture. Producers Theatre, Inc., is much more interested in becoming successful as a unit than in the success of its individuals. The young actors want to keep the playhouse a "Theatre of Opportunity," presenting new talent.

FAMOUS MEMBERS OF THE ORIGINAL PROVINCETOWN PLAYERS HAVE MADE THEATRE HISTORY



FROM THE BARN-LIKE Wharf Theatre in Provincetown, Mass., came the original Provincetown Players. They had played in Massachusetts on a front porch, in a parlor, at the wharf. In 1916 they came to storm New York by way of a tiny theatre in Greenwich Village, just as barn-like as their first one.

ON THE LADDER OF FAME stood Eugene O'Neill while George Cram Cook, founder of the group (in white shirt) and other members of the early Provincetown Players moved scenery. From 1916 to 1929 they made theatre history, staged Playwright Eugene O'Neill's *Emperor Jones*, *Hairy Ape* and many others.