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COMMUNITY THEATRE IN LA MESA

by

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## COMMUNITY THEATRE IN LA MESA

A group of energetic citizens in La Mesa, California ~~have~~ <sup>has</sup> created a community theatre which, within the past five years, has gone from deficit spending to \$3,960.00 in cash assets.<sup>1</sup> Its season subscriptions increased by 800%.<sup>2</sup> Its production of Ernest Thompson's On Golden Pond captured the prized Aubrey Award for the best production of the 1981-82 season. (This award, created by the Association of Community Theatres [ACT] is presented each year as a tribute to any community theatre in San Diego County that has, in the opinion of a select panel of judges, mounted the best production within a given season.) This band of amateurs, known as The Lamplighters, are the culmination of a variety of groups who have "kept the show on the road" in La Mesa for over forty years. The emergence of the Lamplighters as the most successful of these theatrical organizations invites investigation into the reasons for their rapid growth and artistic achievements. A scrutiny of the philosophy, the structure, and the management of The Lamplighters will illustrate that community theatre in La Mesa is not only flourishing, but promising East County residents a future of enjoyable, worthwhile theatrical fare.

The June 1937 La Mesa Scout, the community weekly, announced the formation of an amateur theatrical group. Historically, this was the time period when community theatre in America became a separate entity. In its earlier development it was regarded as one of the components of the "little theatre" movement. This movement included art theatre, educational theatre, experimental theatre, and any theatrical undertaking generally considered noncommercial. In 1936 Edith J. R. Issacs, the pioneering editor of Theatre Arts Monthly, described the "communal theatre":

More and more the words 'communal theatre' are coming to be familiar in our vocabulary. . . . Generally speaking, the expression testifies to our growing recognition of the fact that the theatre . . . should belong to the people, not only as their right, but as their responsibility . . . and should in some way, wherever it is, grow as a response to a demand of the people who live where it is. . . . A communal theatre that is to be really worthy of its name takes all of its cues from its audience, who must, directly or indirectly, organize the theatre, patronize the theatre and pay the bills.<sup>3</sup>

The specific term, "community theatre", was first used and defined twenty years previously by Louise Burleigh in a small book entitled The Community Theatre in Theory and Practice. According to her definition, community theatre

is "any organization not primarily educational in its purpose, which regularly produces drama on a noncommercial basis and in which participation is open to the community at large."<sup>4</sup>

Community theatre is seldom subsidized by public agencies or by private individuals. Its staff, directors, and actors are mostly volunteers. Its personal objectives and artistic tastes are balanced against the needs and desires of its audience. And, it endeavors to cultivate all the latent talent available within its own locale. In the case of The Lamplighters, the theatre's present philosophy seems well rooted in these concepts of community theatre. However, differences of opinion have arisen within the membership on the interpretation of the group's purposes and the procedures best suited to the achievement of their goals. What effect this may or may not have on the future of The Lamplighters is, at the moment, problematic. A brief look at the dogged persistence of early groups and the productive moves undertaken in the last five years offers assurance of continuing growth and stability.

The theatrically-minded people who instigated the formation of "The La Mesa Little Theatre" in 1937 began an artistic effort in La Mesa that has never been abandoned for a single season since its inception. A present member

of The Lamplighters, June Williams, recalls, "When I first came to San Diego in 1944, during the War years, I looked around for a theatre group with which to associate. I found the only active organization extant at the time was in La Mesa; even The Globe was not functioning. So, although I lived in Linda Vista I made the drive to La Mesa and joined "The La Mesa Little Theatre."<sup>5</sup>

Like Mrs. Williams who came from outside the community seeking an outlet for her dramatic leanings, today, others whose residences are not in the immediate area are participating in various capacities with The Lamplighters. However, the mainstay has always come from people living near or within La Mesa. Austin Cordtz, a La Mesa businessman and patron of the arts, is credited with having been the original motivator in the first organization and almost solely responsible for holding the group together during World War II. In an official newsletter, dated May 16, 1949, the following tribute was printed:

Who else but our faithful and deserving president could take these honors this month? Austin Cordtz began his stage career by sitting on the lap of P. T. Barnum, of circus fame, at the age of three. Since then he has proven himself a theatrical trouper. As the 'father' of The Players, he has been in some way responsible for every good thing that has happened since the beginning. During the war years when clubs were disbanding right and left, Austin kept The Players together.<sup>6</sup>

During the ensuing years, from the 1950s through

the 1960s, the membership fluctuated as persons within the groups and the community came and went. Nevertheless, a nucleus of drama-lovers continued determinedly to maintain some form of an organizational structure and to produce plays for local audiences. With the coming and going of active participants and continual regrouping, the names identifying this amateur company were several. The La Mesa Little Theatre became The La Mesa Community Theatre, which, in turn was called The Town and Country Players, then the Foothill Players, La Mesa on the Aisle and The La Mesa Players.

During these two decades of ebb and flow, the various production schedules included sometimes two and sometimes three plays a season. Performances were held, usually on Friday and Saturday evenings for three consecutive weekends. Audiences were small, ranging from twenty people to occasionally as many as sixty people. Income from such limited attendance restricted the amount of monies available for royalties. Consequently, the plays selected for production were not very current, i.e., George Washington Slept Here, or well-known, Murdered Alive. Furthermore, Dracula was presented in two consecutive seasons. Publicity coverage was minimal, amounting to notices in a weekly paper, occasionally posters, and

word of mouth. The cast and crew of each specific production were given ten to twenty tickets to sell, many of which were not sold. La Mesans were not clamoring for seats to support their community theatre. As theatre is non-existent without an audience, The Players realized a more positive response must be aroused in the general public. Walt Starr, one of the actor-directors involved for many years with The Players and who is presently the director at the Pine Hills Lodge Dinner Theatre, suggested in the fall of 1972, a name change might be a start on altering their public image. Thus, The La Mesa Players became The Lamplighters.

A label does not necessarily guarantee an improvement in the product and another four years passed before The Lamplighters began to show unmistakable signs of steady growth. Two financially successful endeavors did occur during that period; one, the presentation of an old-fashioned vaudeville show, entitled Golden Memories, directed and partially written by Larry Steckling, which played to full houses, and, the other, The Country Girl, directed by Vickie Dietrich, the first straight dramatic production to earn a profit. The title of plays produced between 1972 and 1976 indicate more attention needed to be given to the type and quality of the selections. Although two good old standbys, Front Page

and You Can't Take It With You and two more recent successes, Inherit the Wind and Plaza Suite were among the shows produced, several choices, like Pull the Curtain were mediocre and Dracula was repeated again, the third time within three seasons. General management, like the general business meetings, was conducted in a rather irregular informal manner with a great deal left to chance and a singular lack of any overall coordination. Several major responsibilities were often delegated to a single individual. For example, a director besides casting and directing a show also found himself designing and constructing the set, arranging for costumes and props, acting as the lighting technician, and becoming general "gopher". The desire for community theatre was still present, but the devoted effort and concern necessary to keep it maturing was desultory. Cleo Anderberg, who is presently vice-president of The Lamplighters and their liaison with the City of La Mesa, has said, "For over five years I had been living just up the hill from this theatre and knew nothing of its existence until the summer of 1976."<sup>7</sup> Her experience pointed up the laissez-faire attitude which had crept into the organization. The time for taking stock had arrived. The aims and goals of this community theatre needed to be re-examined and brought



closer to the standards established by the American Community Theatre Association (henceforth referred to as ACTA). ACTA publishes a "Suggested Criteria for the Minimum Responsibilities which Every Community Theatre Should Assume." which states:

We perceive that a good community theatre might accept responsibility in three overlapping areas: 1) responsibility to the theatre itself as an organization; 2) responsibility to the people who work in and for the theatre; and, 3) responsibility to the larger community which sustains and supports the theatre.<sup>8</sup>

ACTA further delineates each of these three major responsibilities by listing specific attitudes and actions designed for developing them.<sup>9</sup>

Although all The Lamplighters were not necessarily familiar with the ACTA standard, various ones, sensing the need for new approaches, were voicing opinions and suggesting actions which paralleled the ACTA criteria. Paul Treske, who had directed the opening show of the 1976-77 season, wrote a letter to the members which was printed in the March 1977 Newsletter. He stated his concern that, as The Lamplighters were approaching a new level of maturity, the coordinated planning necessary to effect a unified effort within the organization was in danger of being disregarded for a "business as usual attitude". This could mean a continuation of productions whose style and level

of skill and artistry was dependent on the individuals who happened to be directing, producing or starring in a particular show. As this group would, frequently, change completely from show to show, the result was an unevenness in productions. And, ". . . in the areas of costume, set, publicity and house management the efforts were at best haphazard, and at worst, atrocious."<sup>10</sup> He proposed a play selection committee which would determine an entire year's production schedule. It might explore the possibility of an overall theme, but, more importantly, its choices should be made according to the theatre's capabilities and its limitations. "Let's do shows that suit us rather than whatever show suits whatever director happens to want to put on a show."<sup>11</sup> Furthermore, he saw the need for developing some "regulars" with the interest and aptitude for handling technical duties and management affairs, the much needed support system for directors and actors. In addition, a more or less permanent "staff" would give a stability and a style to each production that could in time become the special trademark of The Lamplighters.

Soon after the publication of this open letter, as if to underscore Mr. Treske's utterances concerning the danger of just drifting, the curtain was raised on a production of Frankenstein that was a disaster. The play had

been adapted by the director and somewhere between the adaptation and the director's interpretation, the performance, sadly, became a comic travesty with the audiences laughing in all the wrong spots. This so distressed the director he jumped on the stage immediately following the final curtain of one evening's performance and publicly accused The Lamplighters of deliberately creating a clique to laugh at him. After two weekends the show closed. The first and only Lamplighters' production terminated before the completion of its scheduled run. In June 1977, the majority of the members cast their presidential votes for Paul Treske.

Among the supporters of Mr. Treske was Cleo Anderberg. W. B. Neal who has been active as an actor and director in La Mesa theatre groups, and for a time was editor of The Lamplighters' newsletter, described Mrs. Anderberg thus:

On stage, this petite blonde comes across as a combination June Allyson-Betty Hutton. Offstage, she has the business poise and clipped manner of a young Rosalind Russell presiding over a corporation board meeting.<sup>12</sup>

Once aware of the existence of The Lamplighters, Mrs. Anderberg came down from her hillside to join in wholeheartedly. Her complete dedication to the group has been consistent and constant. Although she has made

many contributions in various ways, as actress, director, producer, and general factotum, probably her greatest service to The Lamplighters has been as their interpreter to the community of La Mesa. Her own situation was enough to convince her that not enough attention was being given to the potential theatre-goers living in and around La Mesa. Such a condition was bound to stifle any growth. Somehow, "community" and "theatre" must become cognizant of their need for each other.

One of her first moves toward that goal was a joint effort with W. B. Neal. They prepared a scene from The Owl and The Pussycat with the intent to offer it to local organizations as program material for their entertainment committee. They referred to the skit as The Traveling Ad. Their first opportunity to present the scene came as an invitation from The La Mesa Historical Society. The occasion was one of a special dinner meeting at which several community leaders were present. The Ad was so effective the Society purchased the entire house for the opening night performance of Frankenstein, unfortunately. Despite the Frankenstein fiasco, The Ad continued to travel to other local groups and made group ticket sales.

As the 1976-77 season closed, the success of The Traveling Ad was noted in the departing message of the

outgoing president, Don Crouch. In addition, he listed as other important innovations for the year, "an actor's workshop, a dance workshop, joining ACT, and reviving Saturday morning Children's Theatre workshop for the La Mesa Parks and Recreation Department."<sup>13</sup> The Children's Theatre Workshop, besides benefitting the youth of the community, had a special importance for The Lamplighters. This particular operation renewed a closer relationship with their landlord, the City of La Mesa.

Since the mid-1960s La Mesa theatre groups, unlike some community theatres, had been fortunate in having a permanent home. Previous to that time they had mounted their productions on the stages of various elementary and secondary schools in the area. But, for almost twenty years they have had the use of a pleasant little auditorium located in Ben Polak Art Center. The Center is owned and leased by the City of La Mesa. The La Mesa branch of the San Diego County Library occupies a portion, and, until a year and half ago, the auditorium space used by the theatre groups, was shared with The Foothills Art Association. An addition to the building complex recently has been erected and now houses The Art Association.

These facilities are under the jurisdiction of The Department of Parks and Recreation. The Lamplighters have

a rental contract with the Department, agreeing to pay the city <sup>(Now 30%)</sup> 25% of the gross of all performances; for which, they have the use of the space and the City pays the utility bills. During the years both parties had properly met their fiscal responsibilities. Otherwise, little communication transpired between the theatre people and La Mesa officialdom. Consequently, a nine week acting workshop for local children in conjunction with The Park and Recreation Department was a beginning toward uncovering other common interests with the City's authority Centers.

Along with all the community involvement cited by Mr. Crouch, two significant decisions were made relating to the internal structure of The Lamplighters. Both dealt with establishing two committees, a Play Reading committee and a committee to make plans for selling season tickets and attracting supporting sponsors.

In retrospect, the 1976-77 season appears as a turning point in the history of amateur theatrics in La Mesa. Decisions made, though sometimes painful, had generated a sense of progress and a feeling of exhilaration.

Buoyed by a generally successful year and reluctant to idle away the summer, plans were begun in the late spring to give the children of the East County area a show produced especially for them. Children's Theatre was a

special interest of Lamplighter Dorothe Bonsignore DuBois, a very talented La Mesan who for many years had been active with all kinds of dramatic enterprises in the community. Under her direction and development, a large cast of adults (Because of the many performances scheduled for the summer, Mrs. DuBois triple-cast the play.), principally Lamplighters, and a faithful crew of nine people presented Revenge of Sir Modred, inaugurating another first for The Lamplighters. The undertaking was incorporated into the summer programs of the La Mesa-Spring Valley School District and the La Mesa Recreation Department. Performances were free of charge. Most of the performances were staged at Ben Polak Fine Arts Center, but occasionally the troupe traveled to some of the schools, even outside the district. TV Channel 10 aired the event when Sir Modred was shown to the Euclid School in San Diego. Those involved with the project claimed that the enthusiasm and pleasure they experienced fostered a growing sense of pride in being a Lamplighter.<sup>14</sup> On this ground swell of achievement, plans for swinging into the new season were filled with exciting promise.

The first meeting of the new board, elected to serve during the 1977-78 season, was primarily spent in "reorganizing and creating various committees and sub-committees in an attempt to hold overlapping of duties to a

minimum. Six major committees were set up: Financial, Coordination, Publicity, Play Reading, Donors and Patrons, House and Tickets, and Membership."<sup>15</sup> On the recommendation of the Play Reading Committee, the Board chose five plays. The season would open with The Caine Mutiny, to be directed by W. B. Neal; followed by The 13th Reel, an original written by Bob Campbell, a long-time member; next, The King of Hearts to be directed by President Treske; then, The Gingerbread Lady, to be directed by Arden Winokur, a member whose participation with the Lamplighters had first begun in the previous season, and closing with Pull The Curtain, to be directed by Walt Starr who had directed the same show during the 1974-75 season. That five plays were scheduled was further indication that the company's confidence was at a peak.

The satisfying sense of moving forward was strengthened by a successful run of The Caine Mutiny. Reviews of the play were uniformly laudatory. The audiences were larger and very responsive. According to Treasurer Don Crouch, the production was directly responsible for fifteen season ticket sales. This auspicious opening set a standard that following productions strove to maintain and, in the main, achieved. Cast and crews were experiencing the gratification of playing to houses



more frequently filled to capacity than had been in the past. While the choice of plays and quality of productions were an important factor in this public response, still, other approaches continued to be used in order to remind La Mesans they had a lively community theatre. The Traveling Ad was still traveling. And, a skit of historical significance to La Mesa was presented four times one weekend at the opening of the La Mesa Springs Shopping Center. The playlet, "The Winning of La Mesa", was based on an actual scenario filmed in La Mesa during its earlier days when it was for a brief period a minor film capital. Paul Treske, while searching for material appropriate for the skit, happened upon the original script and adapted it.

As Lamplighters continued to show up with greater frequency around town, more of the general public were realizing that something interesting and dramatic was happening at the Ben Polak Fine Arts Center. Curious citizens began buying tickets to see for themselves.

So this second season which had continued on the course laid out the year before, also closed on a high note. The number of active members had increased to twenty-five and season ticket sales for the year ahead were expected to be at least seventy-five. Furthermore,

the superior quality of the work presented on the theatre's stage had been recognized by the judges of the annual ACT Aubrey Award. The Lamplighters received for their year's labor a total of twenty-three nominations. Every category (direction, acting, set, technical and production) was represented. The Caine Mutiny and The Gingerbread Lady were nominated both for direction and production. Three actors in Lamplighters did receive awards.

The fruits of these two years of hard work, constant adjustments, and gradual community awareness had added another dimension to the organization. A group consciousness was developing and the influx of new talent was deepening it. As long-time members, for reasons of their own, departed, other talented and willing people were around to bridge the gaps. One such person was Arden Winokur. Mrs. Winokur's expertise in drama was not her only asset. Of particular value to The Lamplighters was her experience in publicity and a rare talent for organization which enabled her to handle very efficiently any job she undertook. Her husband, Harvey, fully supported her involvement and over the years the two have proven to be a worthwhile team. Even their residence has become a sort of extension of the theatre; serving as a rehearsal hall; a ticket reservation office with a special telephone (None

is available in the theatre.); a storage place for props and costumes; and a meeting place for committees.

With this kind of commitment becoming the norm with many of the members, the growth and artistic achievement that had sprouted in the 1976-77 season burgeoned. Within the next four years several goals and dreams were realized. The interior of the theatre was repainted; the stage was given a slight thrust to provide more depth; a new sound booth was erected at the rear of the auditorium; new lighting equipment was installed; and, dressing rooms were renovated and equipped with sound. Also, the City of La Mesa agreed to provide air conditioning for the theatre by the summer of 1983. This means the mid-summer production, which had been abandoned partly because of the discomfort caused by the hot weather, can be revived.

Cooperation from the City increased as The Lamplighters took more interest in other civic projects. In Spring 1981, The Lamplighters held two benefit performances to support MacArthur Park Community Center. The proceeds amounting to \$450.00 were given to the City of La Mesa. Whereupon, the City presented the theatre with their official commendation.<sup>16</sup> These benefit performances have remained a part of the annual scheduling, drawing the community and the theatre ever closer together.

As public interest grew, the members of the Play Reading Committee had a wider range of audience reaction to assist them in their play selections. Feedback from groups and individuals further revealed the kinds of tastes and sensibilities with which the committee was dealing and to what extent audience expectation was compatible with the theatre's standards. Gard and Burley referring to the importance of a theatre's obligations to its audience, wrote:

Courage must be tempered with diplomacy to insure the maximum Community Theatre success; but a set of ideals is also absolutely essential. The right should remain with the group to perform what it pleases, but its choice ought to lie in the education and gradual raising of community standards. . . . The Community Theatre may attain almost any worthy goals it sets for itself, but it must always be aware of the local circumstances under which ideas may be most effectively distributed and received.<sup>17</sup>

Each season one or two thought-provoking dramas were added to the program; plays, no less entertaining, but ones more challenging to certain groups in the community; plays revealing a poignant or darker side to life; plays like The Goodbye People, The Runner Stumbles, Death of a Salesman, and The Little Foxes.

No members in the organization did more conscientious year-round work than those serving on the Play Reading Committee. They read thirty to forty plays a year from which eight were chosen and presented to the

Board of Directors who then narrowed the number down to four. (The experience of two seasons with five productions had proved too demanding.) Aside, from content, the quality of the writing and the feasibility of its production requirements were always taken into account. Arden Winokur, a member of the committee, expressing her point of view, said, "Take a good play, even by less experienced authors, and the audience leaves the theatre having enjoyed a good script. . . . There are a lot of plays that don't make it on Broadway that are suited to the smaller theatre. . . . Don't give our audiences something everyone else is doing!"<sup>18</sup>

Anyone wishing to direct a show for The Lamp-lighters could submit three plays he or she would like to do. If one of these plays was chosen, the entrant was asked to direct it. As the theatre's reputation spread, more directors in San Diego County sent in resumes and their play choices. This began to pose the problem of what should be done when the group liked the play, but did not wish to use the director. So far, this knotty situation has not been clearly and definitely resolved.

Just as directors outside of La Mesa are seeking opportunities to work in this thriving theatre, so are

actors from all over San Diego County pouring in for auditions. This, also, has created a problem. Some members contend that local actors should have priority, particularly if their talents are comparable to that of an actor who lives in National City or north San Diego County. Others believe casting is solely the concern of the director and he should not be required to make his choices based on where an actor resides. Such issues, not yet resolved, continue to be openly discussed at General Membership Meetings.

Membership Meetings are held in May and June of each year, primarily to nominate and to elect the officers for the next year. However, the By-Laws state that Special General Membership Meetings may be called "upon the receipt of a petition signed by at least one half (1/2) of the active members."<sup>19</sup> The 1980 revised edition of the By-Laws confirm a democratic philosophy characteristic of the majority of the members. They, also, set out unequivocally the duties and responsibilities of each of the officers. For specific duties relating to the actual production of a play, information sheets have been composed and are distributed to each person volunteering for a particular job.<sup>20</sup> If differences of opinion reach a point of serious discord among the members, as happened

in the summer of 1981, an Evaluation/Critique Format has been devised as a means of finding the causes of disagreements and reaching a level of better understanding.<sup>21</sup> All of these documents serve as safeguards by minimizing dissension and generating an atmosphere of cooperation and respect. To quote Mrs. Winokur: "Even though we have a Board of differing personalities, we all care about theatre."<sup>22</sup> This mutual consideration has made adjustments to new conditions smoother and more productive.

One important new condition has been the availability of more money. This has raised the question of paying for services rendered. To date, the totally volunteer system has worked well, but rapid expansion has brought about greater demands. Certain directors, who have been given stipends by other community theatres, are asking for the same from The Lamplighters. Actors are suggesting that they be given travel pay. Mrs. Winokur believes that with the phenomenal increase in ticket sales (over 850 season ticket subscribers for the current season) some thought should be given to establishing an office in the theatre and hiring a part-time office manager.

Besides having more to spend, the company has

been attracting more talent. Actors and directors with above average abilities and considerable experience have been anxious to work in the theatre. Using these people has helped to improve the artistic quality of the shows. (The Lamplighters received nine of the twelve Aubrey Awards given for the 1980-81 season.) Yet, not wishing to exclude potential, though undeveloped, talent in the community, the group has been exploring ways of formulating an educational program and establishing workshops. For three weekends in June 1982, three less experienced directors, each directing one act of the play, I Can't Hear You When the Water's Running, introduced their work to La Mesa audiences. The experiment was well-received and plans are being made to repeat it.

This kind of future planning coupled with past accomplishments illustrate an earnestness to establish a community theatre whose "chief function is to expose the community to continuing living theatre, and to provide a participation outlet for such theatre talents as may exist in a particular community."<sup>23</sup> As a result, all of the citizens in La Mesa, whether they attend The Lamplighters' performances or not, are benefitting from having a truly outstanding community-oriented theatre.



## FOOTNOTES

<sup>1</sup>Interview with Arden Winokur, Winokur residence, La Mesa, California, 9 October 1982.

<sup>2</sup>Ibid.

<sup>3</sup>Edith J. R. Issacs, "Communal Theatre, Indication of a Trend," Theatre Arts Monthly, July 1936, p. 43.

<sup>4</sup>Louise Burleigh, The Community Theatre in Theory and Practice, cited by Robert E. Gard and Gertrude S. Burley, Community Theatre (New York: Duell, Sloan and Pearce, 1959). p. 9.

<sup>5</sup>Telephone conversation with June Williams, La Mesa, California, 17 November 1982.

<sup>6</sup>The Prompter, Official Newsletter of The Little Theatre Players of La Mesa, 16 May 1949, cited by Don Crouch, Official Newsletter of The Lamplighters Community Theatre, October 1977.

<sup>7</sup>Interview with Cleo Anderberg, Faulconer residence, La Mesa, California, 9 October 1982.

<sup>8</sup>See Appendix A.

<sup>9</sup>Ibid.

<sup>10</sup>Paul Treske, "Looking Forward: A Special Article," Official Newsletter of The Lamplighters Community Theatre, March 1977, p. 5.

<sup>11</sup>Ibid., p. 6.

<sup>12</sup>W. B. Neal, "Member of the Month," Official Newsletter of Lamplighters Community Theatre, September 1977, p. 4.

<sup>13</sup>Don Crouch, "Message from the President," Official Newsletter of The Lamplighters Community Theatre, June 1977, p. 1.

<sup>14</sup>Don Crouch, "The Revenger of Sir Modred," Official Newsletter of The Lamplighters Community Theatre, September 1977, p. 7-8.

<sup>15</sup>W. B. Neal, "Board Meeting," Official Newsletter of The Lamplighters Community Theatre, September 1977, p. 10.

<sup>16</sup>See Appendix B.

<sup>17</sup>Robert E. Gard and Gertrude S. Burley, Community Theatre (New York: Duell, Sloan and Pearce, 1959). p. 23.

<sup>18</sup>Interview with Arden Winokur, Winokur residence, La Mesa, California, 9 October 1982.

<sup>19</sup>See Appendix C.

<sup>20</sup>Ibid.

<sup>21</sup>Ibid.

<sup>22</sup>Interview with Arden Winokur, Winokur residence, La Mesa, California, 9 October 1982.

<sup>23</sup>Robert E. Gard and Gertrude S. Burley, Community Theatre (New York: Duell, Sloan and Pearce, 1959). p. 6.

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