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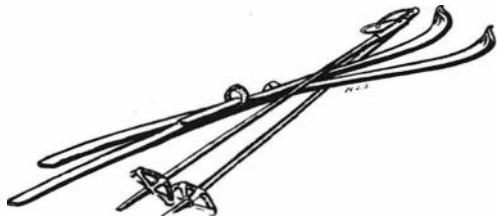
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(This list may be incomplete but it contains all the Service names listed in the files.)



Twenty Years of Sylvan Scenes

HARRIET KING WALKER

ON a lovely Sunday afternoon in mid-June, 1923, a hundred or more persons waited eagerly in the woods at the edge of a deep, hidden valley. Around them the soft sunlight filtering down through lofty Douglas firs fell upon myriads of crinkly pink rhododendron pompons. At a given signal off they rollicked down a steep trail to the valley below where they turned left and followed an old woods road, ever deeper and deeper into the forest, the glinting stream babbling along beside them. At a designated spot they gathered, some sitting on logs, some standing on the moist ground, and beheld, as it was unfolded on the steep wooded bank before them, a charming production called *Robin of Sherwood*. This had costumes and music, both vocal and instrumental, and had been carefully rehearsed. Thus was born, full-panoplied, the annual Spring Play of the Mountaineers.

As for historic origins, one can cite many a skit and campfire stunt on the Kitsap property, acquired about 1915, although it was as early as 1909 that a party of hikers had found themselves one day, by mistake, coming down the trail into Hidden Valley. So much was "Daddy" Paschall taken with their discipline and orderliness that when, in 1913, he heard the 74 acres above him were for sale, he informed these good friends of his who were looking for a site to purchase. Still later the 40 upon which the theater now stands was acquired, although not in full ownership until 1940. Around the campfire by the old farm buildings which first sheltered our campers—across the highway from the present cabin—once galloped the "Headless Horseman." One skit in particular was done to provide jolly snapshots for our men overseas. In 1918 the audience traipsed about through the forest from scene to scene of a joyous *Robin Hood*, like a gallery at a golf match from green to green. Finally, in 1923, Howard Kirk and Edith Nudson (Connolly) decided upon a carefully rehearsed production.

With its success in mind, Mabel Furry was able to persuade a group of Mountaineers to form a class and place themselves under the professional direction of Mrs. Robert F. Sandall. The finished result, the pantomime of 1924, was seen by more than two hundred Mountaineers.

The heroism of the audience, who sat with their feet in a bog and batted mosquitos, could not be counted upon indefinitely, and on June 6, 1926 they were led happily down a new trail to a new Forest Theater. With masterly judgment, William C. Darling had selected an ideal location, and with aching muscles scores of Mountaineers had made the theater a reality. Most of the construction stands to this day, slabs of notably durable cedar bark placed side by side to form series of wings, which curve gracefully down to stage level and tall enough at the sides to mask the actors. Across the front is a great log, cut in 1931 and laid in the form of a bended bow. Logs and branches from trees felled in clearing the site were heaped at the back of the stage and covered with countless barrow loads of gravel to form a mound, over which, outlining every curve and base, are abundant mosses and ferns. Trees rise from the stage, and at center back the eye follows the warm red-brown bark of "the Big Tree," far up toward the sky. Surely man could not have fashioned this lovely theater. It has, like the forest around it, grown up out of the brown earth. It is a living thing.

By 1926 many a Mountaineer looked about him on play day and remarked, "Why, there are a lot of people here we don't know." But years were

still to pass before the Players became conscious that here was a definite emotional and artistic contribution to community life.

In 1931 T. D. ("Deck") Everts, with blueprint and transit, directed the enlarging and terracing of the seating space and the leveling of the stage. The area of the mound was also doubled. Seats were included in the blueprint, but a depression was in the horseshoe.

The reader is urged to turn to Elizabeth Kirkwood's account in 1930 and Wilmer Froistad's in 1933 for our early history. We would like to carry on from there, play by play, but economy of space forbids. Instead, and as a matter of record, an authentic list is hereby provided which shows the steady progression, culminating in 1941. In all its 345 years, has the "Dream" ever found itself in a setting more befitting its fairy quality?

It takes a faithful human to guide any human endeavor. We have named several pioneers, but must not fail to mention Claire McGuire, who from 1925 on took the Players under her capable wing, sheltering them, foraging for them, and stoutly fighting their battles. In the early '30's other Chairmen began, trembling, to take over. Of the many who have ably borne the responsibility we can name only Wilmer Froistad, Mary Margaret Pugh, and Phyllis Cavender, whose quiet courage and calm determination guided us through the spring of 1942.



FROM THE PRINCESS
AND MR. PARKER

By Lawrence McKinnis

Probably no human enterprise can run into more snags than a play like ours. Amateur actors, like professionals, may go tempermental. Multitudinous details—hours and hours of labor—must be squeezed into the evenings and week-ends of busy working people. Our stage is miles away. The weather is a gamble. So is transportation. Originally there was no highway from Bremerton and the Mountaineers hiked and back-packed the two miles in from Chico. Beginning about 1927 the Players would charter the Steamer *Reeve* to bring an audience from Seattle to Chico. And then they would pray, for if the weather kept the audience away that \$100 would be pro-rated among them. What gloom filled our hearts that drenched week-end in 1931 (*Alice*) till the message came down just before play time that the sun had shown brightly in Seattle that morning and the *Reeve* had come over with a full complement. When, in 1932, the Black Ball Line offered us generous rates on their regular ferries combined with ample bus service, taut nerves relaxed.

Twelve productions passed into history without a drop of rain. Then in 1935 the ice was broken—or whatever it is that holds rain up in the sky. Down pelted the drops onto the noisy newspapers under which our 730 spectators cowered. Loud bellowed the actors from out their animal masks. The audience stuck, though, to a man and pride swelled its soul. "I was there the day it rained," they will tell you. There came drizzly days in later years, and in 1936 and 1942 postponements due to rain had to be made. But most times "the play goes on."

In 1937 we thought we were stopped. Not a ferry was running on Puget Sound except Tacoma-Gig Harbor. However, we chartered a pokey little boat, loaded all our gear, and set forth. The "green" skipper nearly wrecked us in Rich's Passage, but we got to Kitsap, and next day played to 500 people, mostly from that side of the Sound. Next week our Seattle audience came via Tacoma or on our larger chartered boat.

Then there was 1942. Would the play be permitted? Yes, both the General and the Admiral blessed our undertaking. Could we get buses? Absolutely no! The cast? It formed, dissolved, and reformed. It was too busy to learn its lines. With transportation a gamble, half our audience stayed home, keeping our profits in *their* pockets. Rain postponed a performance. We had to dig into our emergency fund to pay our bills. A failure? Says Mrs. Sandall, "I think the most tremendous contribution of the Mountaineer Players in all their twenty years was that they staged a play last spring. This was a real war service, a source of wholesome and sane recreation at a time when just this is so sorely needed."

Our financial history has not before been recorded. The Cabin Committee financed the first play, the players themselves the second in the way of tuition for dramatic instruction and of production expenses. When 50 cents admission came to be charged, the Cabin required 25 cents of this as cabin fee, and the actors cheerfully pro-rated the inevitable deficit, regarding this as tuition. Finally in 1933 the Players were accepted as a regular Committee of the Club and were required only to turn in to the Cabin half of their *net*, the remaining half to go into an emergency fund until \$500 should have accumulated. Still later the two committees were amalgamated under the Players' Chairman.

The Players have also put on a series of ambitious programs in Seattle, astonishing in their variety. Although it was hoped that these plays would help finance the spring plays, the reverse came to be true. As a means of training and experience, however, they were invaluable.

We would like to discourse of individual actors and performances. Many of our number have appeared in play after play, others have starred in only one or two. Mrs. Sandall has directed fifteen of our Forest plays and most of the others, and has truly built of herself into our endeavor. She has understood us better than we have understood ourselves.

There are those who have asked, "What has a red-blooded climbing club to do with putting on pretty plays in the woods?" and yet whenever we could get our critics down into the Forest Theater those "who came to scoff remained to pray." "Why do we climb mountains?" let us ask. For the exuberance of bodily effort and physical triumph, yes. But there is something more—the exhilaration that comes to the climber when he beholds the beauty of the created world. So, too, if you have sat with a thousand others on a June afternoon and witnessed a play in our forest fairyland you have worshiped devoutly at the shrine of beauty. If you have taken part in a production you have, in your small way, labored shoulder to shoulder with the Great Workman in the creation of beauty.

FOREST THEATER PLAYS

- 1923, June 17—*Robin of Sherwood*, based on poem by Alfred Noyes.
 1924, May 25—*The Shepherd in the Distance*, pantomime, by Holland Hudson.
 1925, June 7—*The Little Clay Cart*, ancient Hindu drama, A. D. 400.
 1926, June 6—*Reinald and the Red Wolf*, by Kenneth Sawyer Goodman and Thomas Wood Stevens.
 1927, June 5 & July 10—*Alice in Wonderland*, by Eva LeGallienne.
 1928, June 10—*Robin of Sherwood*, by T. J. Crawford.
 1929, June 9—*Makebelieve*, by A. A. Milne
 1930, May 25—*Snow White and the Seven Dwarfs*, by Jessie Braham White.
 1931, June 7 & 14—*Alice Adventuring in Wonderland*, by Mrs. Robert F. Sandall.
 1932, June 12 & 19—*Ali Baba and the Forty Thieves*, by Harriet King Walker.
 1933, June 4 & 11—*The Reluctant Dragon*, by Emma Gelders Sterne.
 1934, June 3 & 10—*The Rose and the Ring*, from Thackeray, by Phyllis Jansen Young.
 1935, June 2 & 9—*Toad of Toad Hall*, by A. A. Milne.
 1936, June 14 & 21—*Under Richard's Banner*, by Harriet King Walker.
 1937, June 6, 13 & 27—*Snow White and the Seven Dwarfs*, by Jessie Braham White.
 (Third performance given on University of Washington Campus).
 1938, June 5 & 12—*The Sleeping Beauty of Loreland*, by Frances Homer.
 1939, June 4 & 11—*Rip Van Winkle and the Silver Flagon*, by Tom Herbert.
 1940, June 2 & 9—*Ali Baba and the Forty Thieves*, by Harriet King Walker.
 1941, June 8 & 15—*A Midsummer Night's Dream*, by William Shakespeare.
 1942, June 7 & 21—*The Princess and Mr. Parker*, by Gwendolen Seiler.

OTHER PRODUCTIONS BY THE PLAYERS

- 1926, March 11—*The Tents of the Arabs*, by Lord Dunsany.
 1927, March 4—*Trifles*, by Susan Glaspell; *A Dollar*, by David Pinski; *Three Pills in a Bottle*, by Rachel Lyman Field.
 1928, March 16—*The Haiduc*, by Colin C. Clements.
 1929, March 1—*Ten Nights in a Bar-Room*, by W. T. Bennette, from story by T. S. Arthur.
 1930, March 14—*The New Lady Bantock*, by Jerome K. Jerome.
 1931, March 6—*The Bonds of Interest*, by Jacinto Benavente.
 1932, March 4—*Cat o'Nine Tails*, by Laurence G. Worcester.
 1932, Dec. 16—*The Nursery Maid of Heaven*, from a story by Vernon Lae; *Three Wishes*, by Thomas Wood Stevens; *Wurzel Flummery*, by A. A. Milne; *Loose*, by Eleanor Shaler and M. Macauley.
 1933, March 10—*Let Us Be Gay*, by Rachel Crothers.
 1933, August 12—*Ali Baba and the Forty Thieves*, by Harriet King Walker, given at Montesano, Washington.
 1934, Feb. 16—*The Rector*, by Rachel Crothers; *The Dweller in the Darkness*, by Reginald Berkeley; *The Man with the Iron Jaw*, by Charles O'Brien Kennedy; *At the Fair*, a Russian Folk Play.
 1935, Jan. 25—*Seven Chances*, by Roi Cooper Megrew.
 1936, Feb. 12 & 13—*Dollars to Doughnuts*, by Glenn Hughes.
 1937, Mar. 10 & 11—*Guess Again*, by Glenn Hughes.
 1938, Dec. 8 & 9—*The Pirates of Penzance*, by William S. Gilbert and Arthur Sullivan.

THE PINES

*Needles, soft beneath our feet,
 Spring resilient and sweet;
 Form a fragrant couch, whereon
 One may rest, all troubles gone.
 Hear the music of the pines,
 Singing ancient runic lines.*

DR. H. B. HINMAN,