

THE WORK OF THE LITTLE THEATRES

The Groups They Include, the Plays They
Produce, Their Tournaments, and the
Handbooks They Use

BY

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ACKNOWLEDGMENTS

THE information assembled in this study has come from the little theatre world. From the Billboard, a department of the Drama Magazine, we obtained the names of amateur dramatic groups and the titles of the plays they have produced. For the data presented in the lists of one-act and long plays we are indebted to the publishers. The information regarding tournaments came from organizations under whose auspices they were held. Their names are mentioned in the text. To them all, grateful acknowledgment is made.

One would like also to name those enthusiastic directors and secretaries who took special pains to answer our inquiries—to the extent sometimes of long, hand-written letters—but there seems to be no feasible way of doing so. We can only hope that the results of their co-operation, as presented in these pages, may seem to them a kind of reward.

For counsel, advice, and information given in generous personal conferences we are indebted to Barrett H. Clark, Walter Hartwig, Miss Sue Ann Wilson of the Drama League of America, Mrs. Mabel F. Hobbs of the National Recreation Association, Miss Marjorie Seligman of the Drama Book Shop, Inc., New York City, Miss Priscilla Crane of the National Theatre Conference, and Albert E. Thompson, editor of the Drama Magazine. Valuable information was also furnished by Mrs. Edith J. R. Isaacs, editor of the Theatre Arts Monthly, Miss Dina Rees Evans of

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PART I

LITTLE THEATRE GROUPS

IN THIS study the term "little theatre" is applied broadly to bodies which engage, more or less regularly, in dramatic production and which are animated by intrinsic enjoyment rather than by monetary gain. Enterprises yielding box-office profits are not ruled out but, to come properly within our scope, they must be prompted by an artistic rather than by a commercial purpose.

Theatrical by-products do not come within the purview of the study. Each year large numbers of plays, minstrel shows, revues, burlesques, masques, and pageants are put on by lodges, granges, Sunday schools, men's and women's clubs, parent-teacher associations, and many other organizations. Such productions yield entertainment to those immediately concerned, and while a survey of them if carried over a sufficient period might disclose something of significance regarding general standards, no such attempt has been made in this inquiry. With the exception that certain non-dramatic bodies are mentioned under "Play Tournaments," in Part III, the sphere of incidental dramatics has been avoided.

Another large field of activity not dealt with in our study is that of dramatics primarily for children. Public and private schools, playground and community center systems, social settlements, and various

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voluntary organizations are, here and there, introducing children to the world of the drama. Over 2,300 plays, according to the 1930 Yearbook of the National Recreation Association,¹ were produced in public recreation centers during 1929. Recreation executives in 35 cities reported 67 courses for the training of dramatic workers, with an enrollment of over 2,800 persons. Obviously, children are not the only beneficiaries of the theatrical activity in these institutions, but the data given do not permit a separation of them from adults. Despite this probable overlapping, the figures indicate a large amount of dramatic activity among juveniles. Undoubtedly the playgrounds and schools are helping to mold actors and audiences for the theatre of tomorrow, but what kind of drama it will exhibit can be known only when tomorrow comes.

The stage presentations which best reflect American taste today are not, in our opinion, those given in the professional theatre, which exists now practically only in the larger cities. What people like is more truly exhibited in the plays that they themselves select and produce. To learn what those are we must go to the groups which form the subject of this study.

THREE CLASSES OF GROUPS

Amateur producing groups fall into three main classes: (1) independent organizations, (2) those connected with high schools, and (3) those connected with colleges, universities, and normal schools. Within each of these classes, however, one finds groups exhibiting

¹ This is the latest Yearbook of the Association containing a report upon the number of plays annually produced.

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widely different characteristics, depending mainly upon the stage of development which has been reached. These bodies are all natural growths. Each normally begins as a simple grouping and grows by stages into something more complex. Now and then one finds a full-fledged little theatre, without the usual history of small beginnings, but such instances are rare.

Independent Organizations. In the independent class, the earliest form is generally represented by a neighborhood club bearing the name of its locality followed by "Players." It may have thirty or forty members, hold monthly meetings in a school hall or parish house, and put on one or two bills of plays during the winter season. It ordinarily makes its own costumes and stage settings. Expenses for lights, programs, and theatre rent are defrayed by admission fees. In the beginning audiences are drawn largely from friends and relatives of members of the group. If its "work" proves to have entertainment value for the general public, box-office receipts grow, and then the basis for expanding activity and structural growth is laid.

Even in this early stage, however, independent groups show many variations. These are manifested in the size of the production program—a matter dependent largely upon the possession of directorial ability and a proper theatre—in the distribution of functions among committees, and in the classes of members as well as the size of the membership.

More advanced stages of development are shown by the attainment of (a) a permanent paid staff, beginning usually with the appointment of a trained director, (b) a working arrangement with an adequate

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theatre, and (c) a more or less constant body of subscribing members. In the upper ranks one finds such bodies as the Pasadena Community Playhouse with 40 employes, a \$400,000 theatre, and over 132,000 yearly admissions; and the Cleveland Play House with a \$325,000 theatre, a \$100,000 budget, and over 200,000 yearly admissions at \$1.00.¹ The Theatre Guild of New York, which has now reached professional eminence, had its beginning in the Washington Square Players of New York University, originally only a group of talented amateurs.

Before leaving the independent groups a word should be said about certain of their fundamental characteristics. Nearly every local community contains enough persons with latent acting ability and interest in the drama to form the body of a little theatre organization. All that is needed to give it life is a director. If some ex-actor, some member of a college dramatic society, or other person with the ability to choose a cast and conduct rehearsals comes into the community, the "makings" of such a group are complete. Its emergence requires only the act of organization. Once born, its life still depends, however, upon the marginal energy and enthusiasm of its director. Naturally, continuity of leisure-time effort on the part of such individuals is subject to many accidents in these hurly-burly days. Another difficulty is the securing of an adequate theatre. The makeshift conditions of an ordinary school assembly hall may do for the first crude performances but fur-

¹ Macgowan, Kenneth, *Footlights Across America*. Harcourt, Brace and Co., New York, 1929, p. 359. For similar data concerning other little theatres, see the same volume.

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ther development and expansion cannot take place unless the organization somehow secures a house in which its members can experiment with and finally control the lights and settings back of the curtain and seat a sizable audience in front of it. Since both of these difficulties are not easily surmounted, the mortality among little theatre groups of the independent class is high during the initial period of volunteer directors and the usual public halls.

High School Dramatic Groups. The producing bodies connected with secondary schools also normally develop by stages but their environment is different. Unlike the independent groups, they have from the outset theatres, audiences and, in most cases, artistic leadership right at hand. Their membership is completely changed every four years so that the rank and file have naturally a smaller role in the growth and elaboration of the organization, especially after its inception. Since the faculty element is more or less permanent, is animated by a professional as well as an individual interest in the drama, and can command stage and other necessary facilities, it naturally plays the dominant part in the planning and execution of high school production programs.

The dramatic situation at any one school may appear, when first encountered, as a permanent state, unrelated to any preceding events. A little delving into local history, however, generally shows that the school has been the scene of a series of theatrical undertakings, each growing in some way out of the preceding one. If one could epitomize the history of a fully developed high school little theatre, there would probably be revealed the following stages:

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1. Senior class gives yearly a commencement play under tutelage of the English instructor.
2. Students start a dramatic club, giving occasional, one-night performances.
3. The faculty adds a new instructor in English who happens to be a drama enthusiast, and he begins to direct and improve club productions.
4. A single course in drama for the junior year is inserted in the curriculum.
5. Lighting and more adequate stage equipment are secured for the auditorium, stimulating increased activity on part of dramatic club.
6. Drama courses increase in number and players with training begin to appear earlier in their high school careers.
7. A drama department is permanently established and systematic productions become a part of the regular school curriculum.
8. High school auditorium is now called a "theatre" and is used not only by the drama department for a regular schedule of productions but is frequently let to touring commercial companies under a policy which seeks both to enlarge the community's supply of stage entertainment and to furnish stimulus for its own players.

Dramatic progress in secondary schools is, of course, also susceptible to various accidents and even to early death. The instructor with a flair for play-coaching may never appear, or the dramatic club, in an offering overflowing with youthful gaiety, may so offend the educational authorities that all official encouragement for future dramatic expansion is shut off. Naturally, therefore, a survey of high school dramatic groups would show that those still in the early stages are much more numerous than those which have developed to the point where they are really entitled to the name "little theatre."

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College and University Theatres. The stages of growth represented by the college and university theatres, scattered about the country, exhibit little variation of form but many different degrees of development. The lowest form is that represented by the student dramatic club. This, in its least significant aspect, is entirely an extra-curricular activity, unaided by any faculty influence whatsoever. Above this lowest class, all growth generally has an academic basis. It is ordinarily first expressed in voluntary participation of instructors in the dramatic club, stimulating and helping to improve its productions. In the next stage, one may find that a course in play-writing has been incorporated in the English department, and that there has been an increase in the use of the stage production, as a method of instruction. Further advance is shown in the successive addition of courses in acting, scene design, costuming, lighting and direction, accompanied by corresponding additions to the faculty. For this growth of instruction there is naturally required an enlargement of equipment. There is need, not only of a fairly commodious theatre for regular performances, but of a smaller room to use as a "workshop" where preliminary readings, rehearsals, and hasty try-outs can be held. If only a makeshift theatre was available in the beginning, then that may become the studio and a new, modern theatre be erected for the finished productions.

In institutions where such a complete development has taken place the dramatic work is ultimately organized as a separate department, or a school, and it becomes the source of considerable entertainment

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for the local community and sometimes, through touring companies, for neighboring cities as well.

Differences between These Groups. Little theatre organizations connected with high schools, and the higher institutions of learning, differ in certain fundamental ways from the independent producing bodies. A fraction of their membership through graduation is automatically eliminated every year, with new recruits filling the vacancies. Because of the nature of their form of organization the student members have little, or no part, in the choice of plays or determination of policies. This function is performed by the faculty. It constitutes the "mind" of the organization.

Another difference exists in the economic setting. School and university theatres pay no rent and obtain money for other expenses out of departmental budgets. They may or may not charge an admission fee. In any case their existence does not depend upon pleasing their audiences. Their choice of plays and the manner of presentation can be left to the standards, ideals, or whims of the directing body.

In the case of the independent groups, on the other hand, the membership is a more significant element. It is more mature, lives at home, and is occupationally settled. Naturally, some changes are continually occurring but on the whole it is a more stable body. The director and other members capable of play direction do indeed exercise a strong influence upon the affairs of the group but the important decisions are made by an executive committee and to this body the lay members have access, being elected to it by their confrères because of their ability and judgment in dramatic activity.

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Another difference consists in the fact that independent groups are economically dependent upon their audiences. From the outset they must cater to them since their main source of support is the box-office. They may secure a working fund from membership fees but any outlays made from this fund must eventually be replaced by earned income. Sometimes productions are financed through subscriptions obtained from friends but these are in reality only advance sales of tickets. Even a benefactor must be won by their actual work, or some promise of achievement which the group shows. Thus the relationship between the independent group and its audience is, in a higher degree, truly reciprocal.

NUMBER OF LITTLE THEATRE GROUPS

The difficulties in making a census of amateur producing bodies are of several kinds. In the first place, how is one to define the organizations which should be included in the count? For example there are the Smithville Players, formed last December, which have produced one play in a Sunday School room. They may eventually become a flourishing body. But should they be included in a little theatre census now? There is the village high school dramatic club. It may be a local theatre in embryo. Before it can be counted, however, someone must determine the precise stage when it can be regarded as a proper representative of the little theatre species.

Obviously one solution would be that of setting up a standard of production and including all bodies which met this criterion. But that suggests the next difficulty.

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Little theatre groups—especially the immature ones—are not easily reached. Often they have no permanent headquarters or post office address. The names of their officers are not easily discovered and, also, these frequently change. Even when they can be reached members are sometimes too busy to answer questionnaires. It is not surprising then that there exists no accurate information as to the number of little theatre groups. There are, however, some estimates.

In *Footlights Across America*, Kenneth Macgowan has set down the results of his coast-to-coast survey of little theatre organizations. Mr. Macgowan is much more interested in the quality of the amateur theatre than he is in its quantitative aspects, but for the sake of the factual-minded he gives on page 12 of his book certain “statistics for what they’re worth.” He cites the *Drama Magazine* as having compiled a list of 1,000 names, the *Theatre Arts Monthly*¹ as having corresponded with 1,000 groups, and George Pierce Baker of Yale University as having listed 1,800 names of producing organizations. Mr. Macgowan’s own estimate for groups other than those in high schools, but including those connected with colleges and universities, is 1,200.

The organizations embraced within the 1,200 total have a wide range of productive capacity. Mr. Macgowan estimates that the lay bodies which make from 4 to 25 productions a year number about 100 and that there is an equal number of college or uni-

¹ The *Theatre Arts Monthly* now has a little theatre file of over 2,500 names, but it is admitted that many of them are of individuals and cannot properly be counted as organized groups.

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versity groups with about the same dramatic output. The remaining 1,000 he classes as "sporadic groups" with a productivity of only one or two plays a season.

EXTENT OF DRAMATICS IN HIGH SCHOOLS

Some significant data regarding this department of the little theatre field are presented in an unpublished master's thesis on "The Teaching of Drama and Play Production in Secondary Schools," compiled in April, 1930, by Dina Rees Evans of the Department of Speech of the University of Iowa. In the fall of 1928 Miss Evans sent out postcards to 2,099¹ high schools throughout the country, inquiring about their dramatic activities. Returns were received from 1,119 schools. Of this number 757—that is, 68 per cent—reported the existence of dramatic clubs; and 354 schools—about 32 per cent—reported courses of instruction in subjects related to the stage. Since many schools reported both dramatic courses and dramatic clubs these two figures overlap. Schools to the number of 202 reported only the production of an occasional play, usually the annual offering of the senior class.

A more detailed investigation of the dramatic activity in the schools which reported regular instruction in this field revealed a wide variety of conditions. A large majority of the courses are labeled "dramatics" or "drama." In other curricula appear such titles as "stage-craft," "directing," "workshop," and

¹ The figures here presented are somewhat larger than those used by Mr. Macgowan when he quoted Miss Evans on pages 173-175 of his *Footlights Across America*. The difference may be explained by the fact that our figures are taken from a later revision of the same thesis.

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“play presentation”—all of which smack of individual participation in genuine stage work. A more remote, more academic contact with the drama is indicated by such titles as “English,” “speech,” “dramatic literature,” “theatre appreciation,” and “world drama.” A majority of the high schools offer only one dramatic course; a few offer two; here and there progressive institutions provide three or four courses. One instance of five courses is reported by Miss Evans.¹

Summing up, then, the 2,099 schools to which Miss Evans addressed her questionnaire constitute less than one-tenth of the total number² of high schools in the United States. Since, as she states in her thesis, she endeavored to reach the schools with a large enrollment, and her returns contain evidence that in the main she succeeded, the fraction she circularized cannot be considered representative of the nine-tenths which were not addressed. The larger the institution, the greater is the chance that it is doing something in the progressive field of dramatics. Of these larger schools, only a little over one-half replied. Can it be assumed that the silent ones have no dramatics? In most cases probably, yes—but not in all. Of the 1,119 which made returns over three-quarters reported the existence of dramatic clubs, courses in drama, or both, while the remainder admitted generally the production of an occasional play.

¹ The reader who is interested in further details regarding courses, methods of instruction, and the physical equipment for stage presentations of leading high schools will do well to turn to Mr. Macgowan's full and interesting chapter on this subject, *Op. cit.*, pp. 169-192.

² The mailing list of the U. S. Office of Education, Washington, for the school year of 1929-1930, contained 22,354 high schools.

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On the basis of such findings it is impossible to make any reliable estimate of the number of little theatres in the high schools of the United States. Miss Evans' inquiry does, however, give valuable evidence of the seriousness with which progressive institutions in the secondary educational rank are turning to the drama as a vehicle of culture and a method of molding adolescent taste.

EVIDENCE OF THE BILLBOARD

In the hope of adding to our knowledge regarding the number of little theatre groups and the character of their productions, we made a study of the organizations and the programs reported in the *Drama*, a monthly¹ magazine sponsored by the Drama League of America. For several years this periodical ran a department, called "On the Billboard," in which were regularly printed the names of the plays being offered by amateur groups. The entry of a bill cost an organization merely the trouble of sending it to the magazine. The editor through his columns encouraged groups to send in their programs, but otherwise no systematic effort was made to secure them. This voluntary appearance in the *Billboard* signified the possession of the craft interest, and the desire to tell what its organization was doing and to know what was being done by fellow-workers. Automatically, therefore, the *Billboard* became representative of the self-conscious, serious, and more advanced class of producing

¹ The *Drama* appeared eight times a year until after the June, 1930, issue. With the next number (for October, 1930), under the name of the *Drama Magazine*, it changed to nine issues. Publication was discontinued with the issue of June, 1931.

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groups. It did not list all, but it probably included the "cream" of the non-commercial theatres.

We first made a count of the individual groups reported in the Billboard from October, 1925 through May, 1929. Since an organization ordinarily sent in a copy of its program every time it put on a new bill of plays, the names of most of the organizations appeared in the list several times during these four seasons. When all the repeating entries were discarded, it was found that the number of different groups, listed during this period, totaled 789. Their names usually told whether they were an independent group, or connected with a school, college or some non-dramatic association. The classification which was made from this information is shown in Table I.

TABLE I.—DISTRIBUTION OF 789 LITTLE THEATRE GROUPS LISTED IN THE BILLBOARD OF THE DRAMA MAGAZINE FROM OCTOBER, 1925 THROUGH MAY, 1929, BY TYPE OF ORGANIZATION

Type	Number	Per cent
Independent, purely dramatic	403	51
University, college or normal school connection	157	20
High school connection	106	14
Connected with a non-dramatic association	56	7
Devoted to dramatics for children or connected with a religious body	26	3
Not classifiable	41	5
Total	789	100

As to the significance of this table, this much can be said. Certainly it cannot be considered a complete census of the little theatre groups for the period it

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covers. How many bodies, equally productive as those listed in the Billboard, failed to send in their programs cannot be known. It is fair, however, to regard this collection as representing the more self-conscious constituents of the little theatre movement. If a call were broadcast throughout the country for a congress of little theatre groups, and financial conditions permitted all the interested ones to attend, we could, on the basis of this table, estimate fairly closely the proportions of the classes into which the assemblage would fall. We could say with some assurance that about one-half of them would be independent bodies, about one-fifth would be connected with the higher institutions of learning, and about one-seventh would have a high school label.

One interesting fact indicated by the names of the 403 independent groups was their indigenous character. There were 74 organizations whose names included "community" or "civic," and another 50 which used a locality name, either that of a town or some section of it.

As the next step in our study we carried the count of the Billboard entries on from May, 1929, to include the final issue of the Drama Magazine (as then called), that for June, 1931. The new group names which we found during these last two seasons numbered 231, so that, for the six seasons, the number of different organizations which felt sufficiently identified with the little theatre movement to want to appear in its roster, the Billboard, came to the grand total of 1,020. Fifteen of these, as shown by their addresses, belonged to Canada, England, or Scotland, leaving 1,005 producing groups in the United States and its territories.

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As a census of little theatre groups in the United States, how exact is the figure 1,005? It must be admitted that it is subject to both plus and minus errors, the amount of which cannot in either case be determined. It is probably too low, for a reason already stated—the practical certainty that some equally qualified groups did not send in their entries. It tends to be in excess of the number actually operating at a given time because, being a six-year accumulation, it undoubtedly includes the names of organizations vigorous enough perhaps at first but which have disintegrated. Moreover, there must be some duplication owing to groups taking new names.

In conclusion, it is clear that the various estimates and findings set forth above concerning the number of little theatre groups can be regarded only as indications of the volume and strength of the movement. As yet the little theatre requirements have not become sufficiently standardized to make an accurate census of the groups practicable. Its energy is still too much in the class of voluntary, leisure-time effort readily to gauge and measure the product. While the figures given are valuable as an indication of the direction of human interest, they are not very useful to the statistician. There are, however, some situations in which estimates not wholly substantiated have a value. If the characteristics of these unusual situations have been frankly set forth, and if such evidence as exists points in the same general direction, then a conservative statement in agreement with that evidence may be more useful to clear thinking than no statement at all. In the present instance, the testimony which has been presented supports the

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view that there are at least 1,000 groups which consider themselves a part of the little theatre movement. If one went farther and estimated that the actual number was in the neighborhood of 1,200 he would probably not be far out of the way.

GEOGRAPHICAL DISTRIBUTION OF LITTLE THEATRE GROUPS

In order to discover what evidence the Billboard data might contribute concerning the question as to whether any sections of the country were more favorable than others to the growth of amateur dramatic production, Table 2 was prepared. It shows the various states of the United States, ranked according to size of population, and the number of groups in each, as listed in the Billboard for the six seasons counted. Inspection of the table reveals in general little evidence that such physical conditions as climate, occupation, size of population centers, distance from seaboard, or geographical location affect the little theatre enterprise in this country. A few states, it is true, do show a disproportionate number of groups. Their pre-eminence is not great enough, however, to warrant singling them out or attempting explanations of their achievements. The main significance of the table seems to be that, in so far as preoccupation with the drama is a cultural sign, the various sections of the United States are more remarkable for uniformity in intellectual and artistic progress than for differences.

Since the names of these groups are often picturesque and enlightening, and of as much interest as their number, they are listed on page 27 by states, counties, cities, or towns.

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TABLE 2.—DISTRIBUTION BY STATES OF 1,000 LITTLE
THEATRE GROUPS LISTED IN THE BILLBOARD FROM
OCTOBER, 1925 THROUGH JUNE, 1931^a

State	1930 Population in thousands	Number of groups listed
New York	12,588	124
Pennsylvania	9,631	84
Illinois	7,631	91
Ohio	6,647	58
Texas	5,825	51
California	5,677	83
Michigan	4,842	34
Massachusetts	4,250	41
New Jersey	4,041	33
Missouri	3,629	13
Indiana	3,239	26
North Carolina	3,170	10
Wisconsin	2,939	14
Georgia	2,909	9
Alabama	2,646	9
Tennessee	2,617	12
Kentucky	2,615	11
Minnesota	2,564	27
Iowa	2,471	23
Virginia	2,422	15
Oklahoma	2,396	11
Louisiana	2,102	11
Mississippi	2,010	5
Kansas	1,881	14
Arkansas	1,854	10
South Carolina	1,739	9
West Virginia	1,729	12
Maryland	1,632	9
Connecticut	1,607	15
Washington	1,563	14
Florida	1,468	20
Nebraska	1,378	12
Colorado	1,036	16
Oregon	954	6
Maine	797	3
South Dakota	693	8
Rhode Island	687	6
North Dakota	681	4

^a Only continental United States is included. Hawaii and Alaska contained three and two groups respectively but, because of their different cultural environments, they are omitted from this tabulation, making the total 1,000 instead of 1,005.

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TABLE 2 *continued*

State	1930 Population in thousands	Number of groups listed
Montana	538	8
Utah	508	6
District of Columbia	487	7
New Hampshire	465	5
Idaho	445	0
Arizona	436	3
New Mexico	423	4
Vermont	360	6
Delaware	238	3
Wyoming	226	4
Nevada	91	1

As already noted, since the listing of these groups in the Billboard some have disappeared and others have taken their places. Despite this fact, however, the list has usefulness for circularization purposes and as a sort of roster which may have significance for future historians of the little theatre movement.

LIST OF 1,020¹ GROUPS WHICH APPEARED IN THE BILLBOARD OF THE DRAMA MAGAZINE FROM OCTOBER, 1925 THROUGH JUNE, 1931

United States

Alabama	MOBILE
ANNISTON	Little Theatre
Little Theatre	MONTEVALLO
AUBURN	Alabama College Theatre
Auburn Players of Alabama	MONTGOMERY
Polytechnic Institute	Theatre Guild
BESSEMER	TALLADEGA
Little Theatre	Talladega College
BIRMINGHAM	
Catholic Guild Village	Alaska
Players	ANCHORAGE
Little Theatre	Theatre Club

¹ In the course of years a group sometimes changes its name. Therefore it may be that there are a few cases where the same group appears in this list more than once, under different names.

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CORDOVA Little Theatre	Children's Educational Theatre
Arizona	Cordornices Players
PHOENIX Little Theatre	Little Theatre of Univer- sity of California
TUCSON Shaman Players University Players	Playmakers Thalian Players Trinity Players Wesley Players Epsilon Chapter
Arkansas	BURLINGAME Peninsula Players
ARKADELPHIA Ouachita Baptist College Players	CARMEL Arts and Crafts Little Theatre
BATESVILLE Harlequin Little Theatre of Arkansas College	CHICO High School Drama Class
EL DORADO Little Theatre	CLAREMONT Community Players
FORT SMITH Community Players	COLTON Colton Woman's Club
HOT SPRINGS Little Theatre	COMPTON Community Players
LITTLE ROCK Little Theatre	ESCONDIDO Community Arts Club
MAGNOLIA State Agricultural and Mechanical College	EUREKA Little Theatre
MORRILTON Harding College Campus Players	FRESNO Players
PINE BLUFF Drama League Little Theatre	GLENDAL Broadway High School Community Players
California	HOLLYWOOD Community Players Evening School Play- crafters Playshop
ALAMEDA Island City Players	INGLEWOOD Community Players
ALHAMBRA Community Players	LAGUNA BEACH Community Players
BAKERSFIELD Kern County Union High School and Junior Col- lege Little Theatre	LONG BEACH Bohemian Art Theatre Community Players
BERKELEY Associated Students Little Theatre Berkeley Playhouse As- sociation	LOS ANGELES Children's Theatre Civic Players Drama Workshop of Ebell Garret Club Players

LITTLE THEATRE GROUPS

Jefferson High School
 Junior College
 Lincoln High School Senior Class
 Literary Theatre
 Manual Arts High School
 Potboilers
 Students' Dramatic Guild
 University of Southern California Associated Students
MARTIN COUNTY
 Ross Valley Players
MILLS COLLEGE
 Mills College Juniors and Seniors
MODESTO
 High School
 Junior College
OXNARD
 Oxnard Community Players
PACIFIC BEACH
 Masque and Wig Players of San Diego Army and Navy Academy
PALO ALTO
 Leland Stanford University
 Pendragon Players
PASADENA
 Community Playhouse
 Drama League Workshop
 Shakespeare Club
PORTERSVILLE
 Peter Pan Players
REDLANDS
 University of Redlands
ROSEVILLE
 Roseville High Masquers
SACRAMENTO
 Community Players
 Little Theatre
SAN BERNARDINO
 San Bernardino Valley Union Junior College
SAN DIEGO
 Players
 State College Players

SAN FRANCISCO
 Community Playhouse Productions
 Mountain Theatre
 Players' Guild
 Theatre Arts Club
 Travers Players
SAN GABRIEL
 Community Players
SAN JOSÉ
 Players of the State Teachers' College
 San José High School
SANTA ANA
 Community Players
SANTA BARBARA
 Community Arts Players
SANTA MONICA
 Community Theatre Guild
SANTA ROSA
 Santa Rosa Junior College
SOUTH PASADENA
 High School
STOCKTON
 High School Playcrafters
 Players of the College of the Pacific
TAFT
 High School and Junior College
TUSTIN
 Union High School Drama Department
VALLEJO
 Community Players
WHITTIER
 Community Players
 Little Theatre
 Union High School
Colorado
BOULDER
 Little Theatre of the University of Colorado
 Play Adventurers
CANON CITY
 High School
CRESTED BUTTE
 Community Players

WORK OF THE LITTLE THEATRES

DENVER

Community Players
Denver Art Theatre
Junior League Players
North High School Black
Masque Dramatic Club
Otis Players
St. Mary's Academy Dra-
matic Class
Studio Playhouse
University Civic Theatre
University of Denver
Drama Club

FORT COLLINS

Dramatic Club of the
Colorado Agricultural
College

PUEBLO

Community Players
Steel Works Players

Connecticut

BRIDGEPORT

Little Theatre League
New Century Players

BRISTOL

Community Players

HARTFORD

Dramatic Arts Guild
Hartford Players, Inc.

LITCHFIELD

Players

MADISON

Jitney Players

MIDDLETOWN

Wesleyan University Paint
and Powder Club

MILFORD

Dramatic Club

NEW HAVEN

Little Theatre Guild
Yale University 47 Work-
shop

REDDING RIDGE

Theatre Guild

STAMFORD

Junior League

STONY CREEK

Parish Players

WASHINGTON

Dramalites

Delaware

WILMINGTON

Aircastle Players
Citamard Players
St. John's Dramatic Club

District of Columbia

WASHINGTON

Arts Club
Children's Players
Church and Drama League
Center
Columbian Players
Community Drama Guild
Little Theatre
Wilson Normal Players

Florida

CLEARWATER

High School
Little Theatre

CORAL GABLES

University of Miami

DAYTONA

Community Players

DELAND

Green Room Players
Stetson University

FORT MYERS

Little Theatre

FORT PIERCE

The Masque

GAINESVILLE

Little Theatre

JACKSONVILLE

Community Players

LAKELAND

Community Players
High School Jesters
Southern College

MIAMI

Civic Theatre

ORLANDO

Little Theatre Players and
Rollins Workshop
Senior High School Sem-
inole Players

LITTLE THEATRE GROUPS

PALM BEACH	CHICAGO
Community Players of	Art Theatre
Greater Palm Beach	Austin High School
Palm Beach Players, Inc.	Austin High School Branch
TAMPA	Barnstormers
Little Theatre	Bell Players
WEST PALM BEACH	Bryn Mawr Woman's
Community Players	Club Players
Georgia	Chicago Little Theatre
ATLANTA	Guild
Little Theatre Guild	Chicago Normal College
Playcrafters' Theatre	Senior Dramatic Club
AUGUSTA	Cube Players
Little Theatre League	Drama Department of
COLUMBUS	Bush Conservatory
Little Theatre Players	Gold Coast Theatre Guild
DECATUR	Holy Trinity High School
Blackfriars of Agnes Scott	Hull House Players
College	Impertinent Players
GAINESVILLE	Institute Players' Guild
Cushman Dramatic Club	Lake View High School
MACON	Alumni
Mercer Players	Lincoln Center Players
Mercer University Dra-	Little Theatre Association
matic Club	of the Y. M. C. A.
SAVANNAH	Loyola Community The-
Town Theatre	atre
Hawaii	Mizpah Players
HONOLULU	Neighborhood Guild
Footlights	North Shore Theatre Guild
University of Hawaii Dra-	People's Playhouse
matic Club	Playcrafters' Theatre
WAILUKU, MAUI	Players of De Paul Uni-
Maui Players	versity
Illinois	Proviso High School
AURORA	Roosevelt High School
Dramatic Club	Senior Class of Francis
AUSTIN	Parker School
Little Theatre	Senn High School Dra-
BERWYN	matic Class
P. T. A. Players Club	Sinai Players
BLOOMINGTON	South Shore Temple Y. P.
Community Players	A. Muses
CARLINVILLE	Studio Players
Blackburn College	Theatre Club
CENTRALIA	University of Chicago Dra-
Little Egyptian Theatre	matic Association
CHAMPAIGN	Uptown Players of the
University of Illinois	People's Church

WORK OF THE LITTLE THEATRES

W. M. A. Q. Players	LAKE FOREST
Y. W. C. A. Central	Garrick Players
Branch S. A. D. C.	LANARK
Drama Guild	Players
Y. W. C. A. West Side	MASCOUTAH
Branch Drama Club	High School Players
CHICAGO HEIGHTS	MENDOTA
Bloom Township High	High School
School Masque	MOLINE
ELGIN	League Players
Academy and Junior Col-	OAK PARK
lege	Little Theatre
ENGLEWOOD	OTTAWA
High School Drama Class	Drama Club
Rotary Little Theatre	PEORIA
EVANSTON	Players
Children's Theatre	QUINCY
Country Club Players	Little Theatre
Evanston Masque Players	Senior High School
First Presbyterian Players	ROCK ISLAND
Haven School	Fine Arts Dramatic Club
Larimer School	Franklin Junior High
Masque Players	School
Northwestern University	High School Dramatic
Prentice Players	Club
Pilgrim Players	Playcrafters
Playshop of Northwestern	Villa de Chantal
University	SPRINGFIELD
St. George High School	Civic Theatre Players
Dramatic Club	URBANA
St. Mary's Players	Wesley Players of Uni-
Town and Gown Play-	versity of Illinois
shop	WINNETKA
Y. M. C. A. Triangle	American Legion Players
GALENA	Community Theatre
High School Senior Class	New Trier High School
GALESBURG	Indiana
Knox College Players Club	DECATUR
GLENCOE	Decatur Dramatic Club
Temple Players	EVANSVILLE
Threshold Players	Central High School
HIGHLAND PARK	Evansville College Dra-
Deerfield-Shields High	matic Club
School	Reitz High School Strut
JACKSONVILLE	and Fret Players
Centennial Theatre	Thespian Dramatic Club
Sock and Buskin	FORT WAYNE
KEWANEE	Children's Players' Club
High School Players	Little Theatre

LITTLE THEATRE GROUPS

GARY	Little Theatre	Little Theatre
GREENCASTLE	DePauw University	North High School
GREENWOOD	Community Players	DUBUQUE
INDIANAPOLIS	Arsenal Technical High School Senior Class	Columbia College Dramatic Club
	Butler College Thespis Club	FAIRFIELD
	Civic Theatre	Parsons College Dramatic Club
	Epworth League Players	IOWA CITY
	Little Theatre Society of Indiana	University Players of Iowa City
	Littlest Theatre Players	University Theatre
KNOX	High School	MALVERIN
LAPORTE	High School Junior Class	Malverin Dramatic Club
	Little Theatre Club	MOUNT PLEASANT
PERU	High School	Iowa Wesleyan College
RICHMOND	Earlham College Mask and Mantle Club	OTTUMWA
SOUTH BEND	Drama Club	Community Theatre
	Playmakers	PONCA CITY
TERRE HAUTE	Community Theatre	Yorick Players
	Little Theatre	ROCK RAPIDS
Iowa		High School
AMES	National Collegiate Players	SIoux CITY
	State College Sophomores	Little Theatre
BURLINGTON	Community Theatre	Morningside College Dramatic Club
CEDAR RAPIDS	Mount Mercy Players	WATERLOO
DAVENPORT	Friendly House Players	Westminster Drama League
	St. Ambrose Players	Kansas
DES MOINES	Community Theatre	EMPORIA
	Drake University	Players of Teachers' College
	Drama Association	FORT SCOTT
		Thespian Players
		HUTCHINSON
		Dramatic Art Club
		High School
		KANSAS CITY
		Central High School Senior Class
		LAWRENCE
		Kansas Players
		MANHATTAN
		High School Players
		Manhattan Theatre of the State Agricultural College
		Purple Masque Players

WORK OF THE LITTLE THEATRES

OTTAWA
 Players' Club
PITTSBURGH
 Arden Players of State
 Teachers College
TOPEKA
 Little Theatre of Wash-
 burn College
WICHITA
 Prairie Players
 University of Wichita
 Players
Kentucky
BEREA
 Berea College Dramatic
 Club
DANVILLE
 High School Players
FORT THOMAS
 Community Players
GEORGETOWN
 Maskcrafters
LEXINGTON
 Guignol Players of the
 University of Kentucky
 Romany Little Theatre
LOUISVILLE
 Conservatory Players
 Players' Club
 University of Louisville
 Graduate Players
 University of Louisville
 Players
 Y. M. H. A. Players
Louisiana
ALGIERS
 Little Theatre
BATON ROUGE
 El Teatro Pequeño
 Little Theatre
 Louisiana State Univer-
 sity
MONROE
 Players' Club
NEW ORLEANS
 Children's Theatre Guild
 Le Petit Theatre du Vieux
 Carré
 Little Art Theatre

Poetry Society of Louisi-
 ana
 Tulane Dramatic Guild
SHREVEPORT
 Little Theatre
Maine
AUGUSTA
 Y. M. C. A. Players
HARRISON
 Wigwam Players
ORONO
 Masque, University of
 Maine
Maryland
BALTIMORE
 Goucher College Junior
 Class
 Homewood Playshop
 Maryland Institute Play-
 ers
 Play-Arts Guild
 St. Michael's Players
 Vagabond Theatre
BRUNSWICK
 Dramatic Club
FREDERICK
 Hood College Marionettes
HAGERSTOWN
 Potomac Playmakers
Massachusetts
AMESBURY
 Little Theatre
AMHERST
 Masquers of Amherst Col-
 lege
ARLINGTON
 Rotary Players
BOSTON
 Children's Theatre of Em-
 erson College
 Experimental Theatre
 Ford Hall Forum Players
 Little Theatre Players
 St. Alphonsus Players
 Stage Society
 Theatre Guild
BROOKLINE
 Amateurs

LITTLE THEATRE GROUPS

CAMBRIDGE	TAUNTON
Harvard Dramatic Club	Taunton Players
CONCORD	WALPOLE
High School	Footlighters
FALL RIVER	WARE
Durfee Dramatic Club	High School Senior Class
FITCHBURG	WELLESLEY
Amateurs' Workshop	Barnswallows
High School	WILLIAMSTOWN
GLOUCESTER	Little Theatre
Players	WORCESTER
GREENFIELD	Players' Club
High School Senior Class	Michigan
LEOMINSTER	ALBION
Community Players	Albion College Players
MALDEN	ALLEGAN
Tufts College Masque Society	Community Players
Tufts College Pen, Paint and Pretzel Club	BIRMINGHAM
Tufts College Play Production Department	Little Theatre
MELROSE	Village Players
High School Masque and Wig Society	DETROIT
METHUEN	Detroit Playhouse
Little Theatre	Dominican Players
MILTON	Junior League Players
Community Players	Michigan Art Theatre
NORTON	Strolling Players
Dramatic Association of Wheaton College	Theatre Guild
PITTSFIELD	Twentieth Century Club
Community Players	FLINT
ROXBURY	Community Players
Little Theatre Players	Northern High School
School Centre Dramatic Club	South Junior High School
SOUTH HADLEY	GRAND RAPIDS
Mount Holyoke College Dramatic Club	Civic Players
SOUTH HADLEY FALLS	Drama Laboratory of Ottawa Hills High School
Eastern Star Players	GREEN BAY
SPRINGFIELD	Little Theatre
Little Theatre Players	HILLSDALE
Players' Club	Hillsdale College
Players' Guild	Parish Players
	HOWELL
	High School Drama Class
	IRONWOOD
	High School Juniors
	KALAMAZOO
	Civic Theatre
	Kalamazoo College Drama Club

WORK OF THE LITTLE THEATRES

LANSING	Studio Players
Eastern High School Senior Class	University of Minnesota
MANISTEE	Dramatic Arts Round Table
High School	University of Minnesota
MARENISCO	Garrick Club
Masquers' Club	University of Minnesota
PETOSKY	Play Production Class
High School	University of Minnesota
PONTIAC	Senior Class
High School Playcrafters	NORTHFIELD
Little Players	St. Olaf College
Senior High School Dramatic Students	OWATONNA
SAGINAW	Drama Class
Little Theatre Players	ST. CLOUD
SAULT STE. MARIE	Cathedral Players
High School Dramatic Club	ST. PAUL
STURGIS	Humboldt High School
Woman's Club	Kellett Players
YPSILANTI	Players
Players	WINONA
Minnesota	Little Theatre Group
ALEXANDRIA	State Teachers College
Congregational Players	Wenonah Players
CHISHOLM	Mississippi
High School Speech Department	COLUMBUS
DULUTH	College Players
Denfield High School	Theatre Guild of the Mississippi State College for Women
Duluth Junior College	HATTIESBURG
Players	Little Theatre
Little Theatre	JACKSON
EVELETH	Little Theatre Players
Junior College	TOUGALOO
FARIBAULT	Robeson Dramatic Club
High School	Missouri
Rosalie Lyga Dramatic Club	COLUMBIA
HIBBING	University of Missouri
Community Players	Workshop
MANKATO	KANSAS CITY
High School Drama Club	Horner School of the Theatre
MINNEAPOLIS	Little Theatre
Little Theatre	Theatre Craft Guild
Minnesota Masquers	KIRKSVILLE
Portal Players	Playcrafters
St. Stephen's Players	State Teachers' College
	Thalian Guild Players

LITTLE THEATRE GROUPS

ST. JOSEPH

Little Theatre

ST. LOUIS

Little Theatre of the
Artists' Guild

Little Theatre of the Uni-
versity of Washington

New Toy Theatre

Webster Groves Theatre
Guild

SPRINGFIELD

Drury Players

Montana

BILLINGS

Polytechnic Players

BOZEMAN

Gallatin High School

BUTTE

Montana State Normal
College Gargoyles

DILLON

Gargoyles

LEWISTON

Fergus County High
School Dramatic Class

LIVINGSTON

High School

MISSOULA

University of Montana
Masquers

University of Montana
Players Club

Nebraska

CHADRON

State Normal College

FREMONT

Midland Players

HASTINGS

Pivot Players

KEARNEY

Drama League Players

LINCOLN

Little Green Theatre

Mummers of Lincoln High
School

Nebraska Wesleyan Uni-
versity

University of Nebraska

OMAHA

Community Players

Community Playhouse

Children's Theatre

Hilltop Players of Central
High School

PERU

Dramatic Club

Nevada

RENO

University of Nevada
Campus Players

New Hampshire

CONCORD

Community Players

HANOVER

Dartmouth Players

Experimental Theatre

NASHUA

High School Senior Class

PETERBOROUGH

Manhattan Theatre
Camp

New Jersey

ATLANTIC CITY

Toy Theatre Players

BOGOTA

St. Joseph's Dramatic
Society

CRANFORD

Cranford Dramatic Club

Footlight Dramatic Club

ELIZABETH

Masks

Y. M. and Y. W. H. A.
Masks

ENGLEWOOD

Dramatix

HIGHTSTOWN

Players

HOBOKEN

Community Players

JERSEY CITY

Jewish Community Center
Players

Little Theatre League

LAWRENCEVILLE

Periwig Club

WORK OF THE LITTLE THEATRES

LONG BRANCH	LAS VEGAS
Senior High School Drama Club	Delight-Makers of New Mexico Normal University
MADISON	Koshares of Normal University
Green Door Players	
MILLVILLE	New York
Marionettes	ALBANY
MONTCLAIR	Albany Players
Dramatic Club of Ninth Grade, George Inness Junior High School	ALFRED
Unity Players	Footlight Club
NEWARK	BINGHAMTON
Community Theatre Guild	Central High School Dramatic Department
Kearney and Arlington Little Theatre Guild	BRONXVILLE
Newark Art Theatre	Sarah Lawrence College Campus Players
NEW BRUNSWICK	Woman's Club Players
Heightstown Players	BROOKLYN
The Mimes	Adelphi Players
Woman's Club Drama Department	Brooklyn Heights Players
PALISADES	Brooklyn Little Theatre
Community Players	Girls' Commercial High School Dramatic Club
PATERSON	Institute Players
Y. M. C. A. Players	Jewish Community Players of Bensonhurst
PLAINFIELD	Neighborhood Players
Community Players	One-Fifty-Seven Players
PRINCETON	Play Workshop of the Polytechnic Institute
Theatre Intime	Syrian Junior League
RIDGEWOOD	BUFFALO
Players	Dramatic Department of Buffalo Seminary
SOUTH BRANCH	Lafayette Play Producers
South Branch Players	Little Theatre Guild
SPRING LAKE	Players
Community Players	Players' Workshop
SUMMIT	CHATHAM
Playhouse Association	Community Players
TRENTON	DOUGLASTON
Church Players Guild	Players
WASHINGTON	ELSMERE
Woman's Club	Community Players
New Mexico	GLENS FALLS
ALBUQUERQUE	Junior-Senior High School Little Theatre
Community Players	
University of New Mexico Dramatic Club	

LITTLE THEATRE GROUPS

HAMILTON

Little Theatre

ITHACA

Cornell Dramatic Club

Cornell University Summer Theatre

JAMESTOWN

Players' Club

LARCHMONT

Mummers

MAMARONECK

Players' Club

MONTICELLO

Tragicomedians

MOUNT VERNON

Community Players

NEW ROCHELLE

High School

Huguenot Players

NEW YORK CITY

Amateur Comedy Club

American Academy of Dramatic Arts

American Laboratory Theatre

Association Players

A. W. A. Players

Barnard College Wig and Cue Society

Butler Davenport's Free Theatre

Carroll Club

Cellar Players

Central Branch Y.W.C.A. Players

Cherry Lane Theatre

Chrystie Little Theatre Guild

Co-operative Theatre

East Side Little Theatre

Elizabeth B. Grimball Players

Emanuel Community Players

Flushing Community Players

Fordham University

Forest Hills Gardens Players

Garrett Players

Great Neck Players

Greenwich House Players

Hampton Players

Henry Street Players

Horace Mann School Dramatic Club

Hunter College

Irvine Players

Kinsprints Little Theatre

Kirmayer School Dramatic Association

Kittredge Players

Laboratory Players of Columbia University

Lenox Hill Players

Lighthouse Players

Madison Players

Malcolm Gordon School

McBurney Dramatic Club

Meeting House Theatre

Mimers

Monticello Players

New York University Dramatic Club

Parish Players

Pauline Edwards Dramatic Society of City College

Philolexian Society of Columbia University

Puppet Players

St. Francis Xavier High School Avon Players

Spanish Art Theatre Group

Spotlight Players

Sunday Night Little Theatre

Thalian Masquers of the Bronx Y. M. H. A.

Three Arts Repertory

Town Club Players

University of New York Dramatic Society

University Settlement Guild Players

Washington Heights Players

Washington Heights Y. M. and Y. W. H. A.

WORK OF THE LITTLE THEATRES

Washington Square Play-
 ers
 West Side Y. M. C. A.
 Players
 NIAGARA FALLS
 Players
 PERRY
 Perry Grange Players
 POUGHKEEPSIE
 Community Players
 Vassar Philaletheis
 ROCHESTER
 Community Players
 Laboratory of Theatre
 Arts
 St. Paul's Players
 University Dramatic Club
 ROCKVILLE CENTER
 Fortnightly Players
 Southside Institute
 RYE
 Community Players
 ST. BONAVENTURE
 St. Bona Venture Players
 SCARBOROUGH
 Beechwood Players
 Scarborough School
 SCARSDALE
 Fireside Players
 Wayside Players
 SENECA FALLS
 Mynderse Academy Se-
 nior Class
 SOUTHOLD
 Players
 SPRINGFIELD GARDENS
 Players of a Wayside
 Church
 STEWART MANOR
 Manor Players
 SYRACUSE
 Nottingham Dramatic
 Club
 Syracuse University Boar's
 Head Dramatic Society
 TANNERSVILLE
 Onteora Players
 TROY
 Masque

Rensselaer Polytechnic In-
 stitute Players
 UTICA
 Players
 WESTCHESTER
 Westchester County Play-
 ers
 WEST POINT
 West Point Players
 WHITE PLAINS
 Fireside Players
 WHITESTONE
 Phylo Players
 YONKERS
 Gorton Players
 Park Hill Players
North Carolina
 ASHEVILLE
 Little Theatre
 CHAPEL HILL
 Carolina Playmakers
 CHARLOTTE
 Queen's Players
 DURHAM
 Taurians of Duke Uni-
 versity
 GREENSBORO
 Greensboro College Play-
 ers
 High School
 Little Theatre
 Play-Likers of the College
 for Women
 STATESVILLE
 Mitchell College Dramatic
 Association
 WINSTON-SALEM
 Pierrette Players
North Dakota
 FARGO
 Fine Arts Club
 GRAND FORKS
 Dakota Playmakers
 MAYVILLE
 State Teachers' College
 Footlights
 MINOT
 State Teachers' College

LITTLE THEATRE GROUPS

Ohio

AKRON
Civic Drama Association

AMHERST
High School

ANTIOCH
Players

ASHTABULA
Harbor High School

ATHENS
Ohio University Revelers'
Dramatic Club

BEREA
Baldwin-Wallace College

CANTON
Literary Theatre
Little Theatre

CINCINNATI
Art Theatre
Children's Theatre
Civic Theatre
College of Music
Garrett Players
Glendale Lyceum Players
Little Playhouse Company
Mullar Players
Norwood Players
Schuster-Martin School
Walnut Hills High School

CLEVELAND
Bradley Players
Cleveland Tryout Players
East Technical High School
Players
Gilpin Players
Glenville High School
Players
Library Players
Playhouse
Sock and Buskin of West-
ern Reserve University
Temple Theatre Guild
Theatre Workshop
Tucker Little Theatre

COLUMBUS
Children's Playhouse
Hillel Players
Ohio State University
Players' Club

DAYTON

Roosevelt High School
Steele High School Drama
Department
Theatre Guild

DELAWARE

Ohio Wesleyan Drama
Department
Ohio Wesleyan Sock and
Buskin

ELYRIA

Playmakers

FREMONT

Masque

HAMILTON

Butler County Community
Theatre

LEWISTOWN

Washington High School

LIMA

Community Players
Junior Players

MARIETTA

College Players Club

MARION

Harding High School

MINGO JUNCTION

Community Players

OTTERBEIN

Otterbein College

SPRINGFIELD

Civic Theatre

STEUBENVILLE

Histrionic Club

TOLEDO

Kiwanis Players
Parkside Players and Cen-
tral Christian Church
Drama Group
University of Toledo Dra-
matic Association

URBANA

Community Players

WESTERVILLE

Cap and Dagger Club

YELLOW SPRINGS

Antioch Players

YOUNGSTOWN

Little Theatre Club

WORK OF THE LITTLE THEATRES

Oklahoma

- ADA
Players of the East Central Teachers College
- ALVA
Little Theatre of Northwestern College
- BARTLESVILLE
Little Theatre Guild
- CHICKASHA
Dramatic Club
- OKLAHOMA CITY
Civic Theatre Association
- PONCA CITY
Legion Players
Ponca City Alumni Association
Yorick Players
- STILLWATER
Senior High School Speech Department
- TULSA
Children's Theatre of University of Tulsa
Little Theatre

Oregon

- CORVALLIS
National Collegiate Players of the State Agricultural College
- EUGENE
Guild Players of the University of Oregon
- PORTLAND
Art Theatre Players
Labor College Players
Little Theatre Players

Pennsylvania

- ALLENTOWN
Woman's Club
- ARDMORE
St. Coleman's Players
- BETHLEHEM
Holy Infancy Players
- CALIFORNIA
State Teachers College Players

CHAMBERSBURG

- Wilson College Dramatic Club

CHESTNUT HILL

- Mask and Foil of Mt. St. Joseph College

CORRY

- High School Alumni Players

DOYLESTOWN

- Theatre Guild

EAST MAUCH CHUNK

- B. V. M. Society

EAST PITTSBURGH

- High School Senior Class

EASTON

- Lafayette College Thespians

- 39-ers of Lafayette College
Woman's Club

EDINBORO

- State Teachers College
Dramatic Club

ERIE

- Community Players

FRANKLIN

- Studio Players

GLEN OLDEN

- Glen-nor High School Dramatic Club

GREENSBURG

- Little Theatre Players

HARRISBURG

- Community Theatre

HAVERFORD

- Haverford College

HAZLETON

- Little Theatre
Senior High School Drama Club

INDIANA

- Players of State Teachers College

LATROBE

- Plays and Players Club

LEBANON

- Lebanon Dramatic Club

OIL CITY

- Studio Players

LITTLE THEATRE GROUPS

PERRYOPOLIS

Perry Township High School

PHILADELPHIA

Aryan Art Theatre

Duse Art Theatre

Hedgerow Players

Main Line Repertory Theatre

Plateau Playhouse

Plays and Players

St. Agatha Players

Showcrafters

Stagecrafters of Germantown and Chestnut Hill

Vagabond Players of the Y. M. C. A.

PITTSBURGH

Allegheny High School

Arnold School

Bellevue High School

Carnegie Institute of Technology School of Drama

Cathedral High School Senior Class

Civic Playhouse

Community Theatre

Cot Club Players

Drama League Players

Fifth Avenue High School Senior Class

Gargoyle Club

Gladstone High School

Little Theatre, Irene Kaufman Settlement

Millville High School

Oakmont High School

Peabody High School

Pennsylvania College for Women

Perry High School Senior Class

Pitt Players

P. M. I. Players

Repertoire Company

Sacred Heart High School Senior Class

St. Michael's Players

Schenley High School

Seton Hall College Players

Shadyside Academy

South Hills Dramatic Club

Stage and Play Society

Temple Players

Twentieth Century Club

Drama Department

Ushers' Club of St. Martin's Church

Westinghouse High School

Y. M. H. A. Players

Y Playhouse

QUAKERTOWN

Quakertown High School Junior Class

READING

Little Art Theatre

Reading Community Players

Schuylkill College Players

SCRANTON

Central High School Thesis

Drama League

Marywood College Players

SHENANDOAH

J. W. Cooper High School

STATE COLLEGE

Penn State Players

VILLANOVA

Villanova College Players

WILKES-BARRE

Little Theatre

WILKINSBURG

High School

Theatre Guild

Rhode Island

PAWTUCKET

Community Players

PROVIDENCE

Komians, Woman's College of Brown University

Paravent Players

Players

Sock and Buskin, Brown

University

WESTERLY

Westerly Players

WORK OF THE LITTLE THEATRES

South Carolina

COLUMBIA
Columbia Stage Society
Palmetto Players of the
University of South
Carolina
Town Theatre
Town Theatre Junior Stage
Society
Town Theatre Scalawags

FLORENCE
Pinewood Players

GREENVILLE
Artist's Guild

SPARTANBURG
Converse College
Palmetto Players

South Dakota

CHAMBERLAIN
High School

LEAD
High School

MILLER
High School

MITCHELL
Dakota Wesleyan Uni-
versity

SPEARFISH
State Normal School Props
and Liners' Club

VERMILION
University of South Da-
kota

YANKTON
Garden Terrace Players
Little Theatre Intime of
Yankton College

Tennessee

CHATTANOOGA
Little Theatre
Little Theatre Workshop
University of Chattanooga
Players

HARROWGATE
Lincoln Players

JOHNSON CITY
Little Theatre Guild

KNOXVILLE
Little Theatre

LEBANON

Cumberland Players

MEMPHIS
Little Theatre

MURFREESBORO
Tennessee College

NASHVILLE
Hume-Fogg Dramatic
Club

Little Theatre Guild
Stagecrafters

Texas

ALPINE
Little Theatre of the Alps
Mask and Slipper of Sul
Ross State Teachers
College

Tormentors of the Sub-
College

AUSTIN
Community Theatre
Curtain Club
Little Theatre
St. Edward's University
Dramatic Club

BEAUMONT
Little Theatre
Rice Dramatic Club
South Park College Cur-
tain Club

BELTON
Protagonists of Baylor
College

BROWNWOOD
Little Theatre

BRYAN
Little Theatre

CANYON
Panhandle Players of West
Texas State Teachers'
College

CLEBURNE
Little Theatre

COLORADO
Little Theatre

COMMERCE
Little Theatre

COOPER
Little Theatre

LITTLE THEATRE GROUPS

CORPUS CHRISTI Players	SAN MARCOS Hester Graves King Little Theatre
DALLAS Dallas Negro Players Little Theatre Oak Cliff Little Theatre Southern Methodist Uni- versity	SHERMAN Little Theatre
DEL RIO Little Theatre	STEPHENVILLE John Tarleton College Dramatic Club
DENISON Little Theatre	TEMPLE Little Theatre
DENTON Junior Little Theatre	TEXARKANA Little Theatre Club
EL PASO Little Theatre	WACO Little Theatre
FORT WORTH Little Theatre	WAXAHACHIE Trinity University Players
GAINESVILLE Little Theatre	WEATHERFORD Weatherford Junior Col- lege
GALVESTON Little Theatre	Utah PROVO Brigham Young University Drama League High School Provo College Players University of Utah Theta Alpha Phi
GLIDDEN Little Theatre	SALT LAKE CITY Little Theatre Guild
HOUSTON Little Theatre	Vermont BRATTLEBORO Dramatic Club High School Dramatic Club
JACKSONVILLE Little Theatre	BURLINGTON Theatre Club
LUBBOCK Little Theatre	MIDDLEBURY Players of Middlebury College
NACOGDOCHES State Teachers' College	MONTPELIER High School Masque
OAK CLIFF Little Theatre	Virginia CHARLOTTESVILLE Albemarle Community Players Virginia Players
PLAINVIEW Little Theatre	FORT HUMPHREYS Little Theatre
PORT ARTHUR Little Theatre	
QUANAH Quanah Little Theatre	
RANGER Little Theatre	
SAN ANTONIO Lady of the Lake Dra- matic Club Little Theatre Temple League	

WORK OF THE LITTLE THEATRES

HAMPTON
 Hampton Institute Play-
 ers
 HOLLINS
 College Alumnae
 Dramatic Association of
 Hollins College
 LYNCHBURG
 Little Theatre
 NEWPORT NEWS
 High School
 NORFOLK
 Little Theatre
 RICHMOND
 Children's Theatre
 Drama Guild
 Little Theatre League
 University Players
 WAYNESBORO
 Fairfax Hall Dramatic De-
 partment
 WILLIAMSBURG
 College of William and
 Mary
 Washington
 BELLINGHAM
 State Normal Drama Club
 Theatre Guild
 FALL CITY
 Fall City Schools Fac-
 ulty
 PULLMAN
 High School
 State College
 SEATTLE
 Anadel Players
 Repertory Playhouse
 University of Washington
 SPOKANE
 Drama League Players
 TACOMA
 Little Theatre
 WALLA WALLA
 Whitman College Drama
 Club
 Whitman College Sopho-
 more Class
 WATERVILLE
 High School Juniors

YAKIMA
 High School
 West Virginia
 CHARLESTON
 Kanawha Players
 FAIRMONT
 Community Players
 Fairmont State Normal
 School
 Masquers
 HUNTINGDON
 Community Players
 Little Theatre Guild
 Marshall College Theatre
 Masquers of Juniata Col-
 lege
 MARTINSBURG
 High School Strolling
 Masques
 WEST LIBERTY
 State Normal School
 WHEELING
 Little Theatre
 WILLIAMSTOWN
 Players' Club
 Wisconsin
 ASHLAND
 Chequamegon Strollers
 BREMERTON
 Drama Guild
 EAU CLAIRE
 High School Seniors
 LA CROSSE
 Logan High School
 MADISON
 University of Wisconsin
 MENOMONIE
 Manual Arts Players
 MILWAUKEE
 Bay View High School
 Downer College Monte-
 banks
 Lincoln High School
 Masquers
 Wisconsin Players
 RIPON
 Little Theatre of Ripon
 College
 Ripon Players

LITTLE THEATRE GROUPS

SUPERIOR
Little Theatre

WAUKESHA
Junior-Senior High School

Wyoming

CASPER
Community Players
High School Senior Class

LARAMIE
University of Wyoming
WHEATLAND
Wheatland Players

Other Countries

Canada

GALT, ONT.
Players Club of Collegiate
Institute Staff

GUELPH, ONT.
Ontario Agricultural Col-
lege Players
Ontario Agricultural Col-
lege Philharmonic So-
ciety

MONTREAL, QUE.
Little Theatre Players

NEW WESTMINSTER, B. C.
Little Theatre

OTTAWA, ONT.
Drama League Players

TORONTO, ONT.
Hart House Theatre of the
University of Toronto

VANCOUVER, B. C.
Little Theatre

WINNIPEG, MAN.
Community Players

WOLFVILLE, N. S.
Alpha Psi Omega Senior
Dramatic Fraternity

England

LEICESTER
Little Theatre

LIVERPOOL
Lewis Theatre, Drama
Festival
Playhouse

LONDON
Everyman Theatre

Scotland

LESMAHAGOW
Ranger Company

PART II

CHARACTER OF LITTLE THEATRE PRODUCTIONS

DURING the four seasons ending with May, 1929, the 789 groups classified in Table I on page 22 reported to the Billboard a total of 3,862 productions. Since an evening's bill may consist either of one full-length drama or of two, three, or even four one-act plays, each counting as one production, this total gives no clue to the actual number of different programs put on by these groups. Again, since it is certain that many of their bills were repeated, and some even enjoyed "runs" of one or more weeks, this production total affords no information as to how many performances the groups gave during the four seasons. The Billboard listings do, however, reveal the names of their plays and usually also the authors, and from this information we can learn much about their dramatic tastes and preoccupations.

Through an analysis of the 3,862 productions it was found that they involved 1,540 different plays. At least the great majority were plays, although scattered here and there one found an adaptation, an operetta, or a ballet, pantomime, revue, or other form of theatrical potpourri. With these data in hand two questions immediately arose: "What authors are most popular with amateurs?" and "Which plays are most frequently produced in little theatres?"

LITTLE THEATRE PRODUCTIONS

THE MOST POPULAR AUTHORS

As to who led among the playwrights, our tabulation yielded the following information, the figures referring to the total number of productions of plays by each author: George Bernard Shaw, 108; A. A. Milne, 103; George Kelly, 87; and Shakespeare, 80. Both short and long plays were counted. Mr. Macgowan made a similar count of the Billboard listings (except that he ignored the one-act pieces) for the two seasons ending May, 1929 (the last half of the period covered by our study). In his ranking¹ Shakespeare advanced into the most favored place, while the other authors mentioned retained neighboring positions. The differences in rank disclosed by the two tabulations, however, are of minor significance as compared with the fact they both emphasize, that the top places in the affections of amateurs are held by dramatists of high distinction. For other data and a fuller discussion of both the playwrights and plays favored by the little theatres, the reader will find Chapter XII of Mr. Macgowan's book, entitled "Plays and Playwrights of the Local Theater," of great value.

FAVORITE PLAYS

Regarding the comparative popularity of the various plays, our tabulation of the Billboard listings affords some interesting figures. It was found that there were 50 plays which had each been produced more than ten times during the period studied. In the order of popularity they are presented in Table 3.

¹ Footlights Across America, p. 196.

WORK OF THE LITTLE THEATRES

TABLE 3.—PLAYS LISTED OVER TEN TIMES IN THE
BILLBOARD OF THE DRAMA MAGAZINE FROM OCTOBER,
1925 THROUGH MAY, 1929

Title	Author	Times listed
SUN-UP	Lula Vollmer	51
VALIANT, THE	Holworthy Hall and Robert M. Middlemass	42
OUTWARD BOUND	Sutton Vane	42
GOOSE HANGS HIGH, THE	Lewis Beach	32
CAPTAIN APPLEJACK	Walter Hackett	31
TORCH BEARERS, THE	George Kelly	29
YOUNGEST, THE	Philip Barry	29
DULCY	George S. Kaufman and Marc Connelly	26
PATSY, THE	Barry Connors	24
YOU AND I	Philip Barry	22
MR. PIM PASSES BY	A. A. Milne	20
DOVER ROAD, THE	A. A. Milne	19
CANDIDA	George Bernard Shaw	18
AREN'T WE ALL?	Frederick Lonsdale	17
HE WHO GETS SLAPPED	Leonid N. Andreev	17
CRAIG'S WIFE	George Kelly	17
QUEEN'S HUSBAND, THE	Robert E. Sherwood	16
TRYSTING PLACE, THE	Booth Tarkington	16
TWELFTH NIGHT	William Shakespeare	16
IMPORTANCE OF BEING EARNEST, THE	Oscar Wilde	16
ICEBOUND	Owen Davis	16
CHILDREN OF THE MOON	Martin Flavin	16
ROMANCERS, THE	Edmond Rostand	15
FIRST YEAR, THE	Frank Craven	15
DEAR BRUTUS	James M. Barrie	15
ARMS AND THE MAN	George Bernard Shaw	15
MAN IN THE BOWLER HAT, THE	A. A. Milne	14
SHOW-OFF, THE	George Kelly	14
HAY FEVER	Noel P. Coward	14
ENEMY, THE	Channing Pollock	14
SWAN, THE	Ferenc Molnár	13
ROMANTIC AGE, THE	A. A. Milne	13
MERTON OF THE MOVIES	George S. Kaufman and Marc Connelly	13
MARY THE THJRD	Rachel Crothers	13
IN THE NEXT ROOM	Eleanor Robson and Harriet Ford	13
ADAM AND EVA	Guy R. Bolton and George Middleton	13

LITTLE THEATRE PRODUCTIONS

TABLE 3 *continued*

Title	Author	Times listed
SEVEN KEYS TO BALDPATE	George M. Cohan	12
SUPPRESSED DESIRES	Susan Glaspell	12
THREE LIVE GHOSTS	Frederic S. Isham and Max Marcin	12
WHOLE TOWN'S TALKING, THE	John Emerson and Anita Loos	12
KEMPY	J. C. and Elliott Nugent	12
FLORIST SHOP, THE	Winifred Hawkrige	12
FLATTERING WORD, THE	George Kelly	12
DOLL'S HOUSE, A	Henrik Ibsen	12
MINICK	George S. Kaufman and Edna Ferber	12
THREE WISE FOOLS	Austin Strong	11
ROMANTIC YOUNG LADY, THE	G. Martinez Sierra	11
RIVALS, THE	Richard B. Sheridan	11
JOHN FERGUSON	St. John Ervine	11
JAZZ AND MINUET	Ruth Giorloff	11

The foregoing figures agree with Mr. Macgowan's findings as to the high positions accorded to Sun-Up and Outward Bound. They also show a somber, intense one-act piece, The Valiant, standing in second rank with Outward Bound. When one considers the fine quality of serious drama presented in these three titles, the mere announcement of their outstanding popularity is a tribute to both the standards and interpretative ability of America's amateur theatre.

The following table throws an interesting light on the comparative popularity of various plays of certain eminent dramatists. The figure after each play gives the number of productions reported during the four seasons.

WORK OF THE LITTLE THEATRES

TABLE 4.—FREQUENCY OF PRODUCTION OF THE PLAYS OF SIX FAMOUS DRAMATISTS AS SHOWN BY LISTINGS IN THE BILLBOARD OF THE DRAMA MAGAZINE FROM OCTOBER, 1925 THROUGH MAY, 1929

<i>Shakespeare</i>		Getting Married	4
Twelfth Night	16	Heartbreak House	3
Merchant of Venice, The	10	Misalliance	3
Romeo and Juliet	9	Fanny's First Play	3
Taming of the Shrew, The	9	Great Catherine	3
Much Ado about Nothing	7	Caesar and Cleopatra	2
Hamlet	7	Captain Brassbound's Con-	
As You Like It	6	version	2
Tempest, The	4	Doctor's Dilemma, The	2
Merry Wives of Windsor, The	3	Saint Joan	2
Midsummer Night's Dream, A	3	Augustus Does His Bit	2
King Henry IV	2	Dark Lady of the Sonnets, The	2
Comedy of Errors, The	1	Shewing-up of Blanco Pos-	
Julius Caesar	1	net, The	2
Macbeth	1	Admirable Bashville, The	1
Othello	1	Back to Methuselah	1
		Major Barbara	1
<i>Ibsen</i>		<i>James M. Barrie</i>	
Doll's House, A	12	Dear Brutus	15
Hedda Gabler	7	Twelve-Pound Look, The	10
Ghosts	4	Admirable Crichton, The	8
Wild Duck, The	4	What Every Woman Knows	7
Enemy of Society, An	3	Alice Sit-by-the-Fire	6
Lady from the Sea, The	3	Kiss for Cinderella, A	5
Little Eyolf	3	Shall We Join the Ladies?	4
Pillars of Society	3	Quality Street	4
John Gabriel Borkman	2	Will, The	3
Master Builder, The	2	Rosalind	3
Peer Gynt	1	Old Lady Shows Her Med-	
		als, The	2
		Half Hours	1
		Seven Women	1
		Well-Remembered Voice, A	1
<i>George Bernard Shaw</i>		<i>A. A. Milne</i>	
Candida	18	Mr. Pim Passes By	20
Arms and the Man	15	Dover Road, The	19
How He Lied to Her Husband	9	Man in the Bowler Hat, The	14
Androcles and the Lion	9	Romantic Age, The	13
Pygmalion	8	Truth about Blayds, The	9
Devil's Disciple, The	6	Belinda	7
Man of Destiny, The	5		
You Never Can Tell	5		

LITTLE THEATRE PRODUCTIONS

TABLE 4 *continued*

Boy Comes Home, The	4	Ile	7
Ariadne	3	Emperor Jones, The	4
Camberley Triangle, The	3	Where the Cross Is Made	4
Wurzel-Flummery	3	Great God Brown, The	3
Great Broxopp, The	2	Hairy Ape, The	2
Make-Believe	2	In the Zone	2
Portrait of a Gentleman in Slippers	2	Gold	1
To Have the Honor	1	Lazarus Laughed	1
Stepmother, The	1	Welded	1
		Before Breakfast	1
		Dreamy Kid, The	1
<i>Eugene O'Neill</i>		Long Voyage Home, The	1
Anna Christie	10	S.S. Glencairn	1
Beyond the Horizon	10		

LONG OR SHORT PLAYS

In the little theatre world, which is the more frequently produced—the one-act play or the full-length play? Upon this point it was possible to assemble some definite information. While the Billboard listings gave the title of the play, its author, and usually its class (whether comedy, tragedy, or other), they afforded no information about its acting-time or the number of scenes or acts into which it was divided. Data upon these points, however, for all plays which had been published or had not been so long out of print as to be inaccessible, were obtainable from the publishers. But it turned out that for 453 titles, or 29 per cent of the total number, no publisher could be discovered. The character of this unidentified material and the light it throws upon little theatre work will be discussed presently; at the moment, we are concerned with the 1,087 plays about which we were able to obtain information and which include practically all those having had more than one production. In our tabulation we have included under

WORK OF THE LITTLE THEATRES

“long plays” certain one-act pieces which require more than one hour of acting-time, but these are few in number. The distribution of the 1,087 titles on the basis of length and the number of productions in each class, is shown in the following table.

TABLE 5.—DISTRIBUTION AS TO LENGTH AND NUMBER OF PRODUCTIONS IN EACH CLASS OF 1,087 PLAYS LISTED IN THE BILLBOARD OF THE DRAMA MAGAZINE FROM OCTOBER, 1925 THROUGH MAY, 1929

Class	Number of titles	Total number of productions	Per cent of total productions	Average number of productions per play
One-act plays	510	1,217	36	2.4
Long plays	577	2,166	64	3.8
Total	1,087	3,383	100	3.1

The figures show fairly conclusively that, whatever the facts may have been in the earlier stages of the movement, at the present time the little theatres are making about two productions of long plays for every one-act piece they put on. They are, however, using almost as many different short pieces as they are long ones, a fact which is easily explained. In the first place, it takes several of the brief single-act dramas, but only one long play, to make an evening's program. Then, in a bill of short plays the interest of the audience requires variety. If the first play is a tragedy, the second should be a romance or fantasy and the last a comedy. Again, the quality which gives a play wide popularity seems to be more frequently achieved in the full-length drama. Of the 50 plays produced over ten times, only eight are of the one-act variety.

LITTLE THEATRE PRODUCTIONS

Hence, the amateur producer working in the one-act field cannot so often choose his pieces upon the basis of vogue or reputation, and his selections naturally cover a wider range.

TRAGEDIES OR COMEDIES

In what mood do the amateur producers work? Do they seek mainly to make their audiences laugh or weep? How much are they interested in bringing people into contact with life, as it is mirrored by straight drama? In what degree do they resort to the rollicking farce, the imaginative flights of the fantasy, or the theatricalism of the melodrama?

Information upon these points may be obtained from the Billboard listings. Since every production involves an expression of dramatic attitude, the number of productions, rather than of plays, was made the basis of tabulation. In many instances the Billboard's information included the classification; for the others we are indebted to the publishers. In addition to the 3,383 productions shown in Table 5, we were able to use 236 other entries, for which the Billboard listing gave the classification. The results of the analysis of this information are shown in Table 6.

From this table we see that comedy is the outstanding favorite, with drama a lagging second, and farce, tragedy, fantasy, and melodrama conspicuously less popular. In the miscellaneous group there were 10 classes, none of which reached 1 per cent of the total, though poetic drama and musical comedy came close to that proportion. The wide range of amateur producing activity is indicated by the lower eight classes, to wit: religious drama, pantomime, Chinese

WORK OF THE LITTLE THEATRES

and morality plays, fairy plays, Christmas and children's plays, and allegories.

TABLE 6.—DISTRIBUTION BY TYPE OF PLAY OF 3,619 PRODUCTIONS LISTED IN THE BILLBOARD FROM OCTOBER, 1925 THROUGH MAY, 1929

Type	Number of productions	Per cent of total
Comedy	1,947	54
Drama	749	21
Farce	248	7
Tragedy	220	6
Fantasy	179	5
Melodrama	82	2
Miscellaneous	194	5
Total	3,619	100

ORIGINAL PLAYS

As already stated, we were unable to find in publishers' lists 453 of the 1,540 plays which were entered on the Billboard during the four seasons covered in our study. This fact acquires an interesting significance when it is realized that here we have an indication of the number of original plays and sketches, as well as adaptations, which are being used by the little theatre groups. An examination of the 453 titles showed that a little over one-tenth of them were either the unpublished or the out-of-print works of well-known authors. The remainder, or about one-quarter of all those studied, were plainly the original creations of the little theatre workers themselves. And what a variety of methods and interests they disclose!

For approximately one-half of these 453 entries the titles and authors' names alone were given. The only clue as to the class of drama represented is contained in

LITTLE THEATRE PRODUCTIONS

the title. Whether it is comedy, serious drama, or some other type can seldom be determined; but practically all have the tang of the theatre. The following are samples: At Life's Corner, Birds of a Feather, Together Alone, Thy Name Is Woman, Kitty Sees It Through, In the Balance, Settled Out of Court, Stalemate, Lengthened Shadows, The Fourth Partner, Lydia Laughs Last, The Family, The Next Best Man, The Vigil, All Square, Between Yesterday and Tomorrow, The Last Laugh, and Retreat.

A group of plays all labeled comedy, included such titles as: Hair of the Dog, Peace and Quiet, Three Kisses, Three Old Meddles, The Green Eyes of Eva, Dinner Is Served, A Day and a Knight, Alibi Baby, Bobby Settles Down, The Clever Little Devil, What Came of a Jag, Saintly Hypocrites and Honest Sinners, The Muse and the Movies, Q.E.D., Snowed in with the Duchess, Co-Wed, Bachelors Beware!, Too Many Crooks, The Third Finger, The Slippers of Cinderella, Deuces Wild, and A Daughter of the Evolution. What merry times during the invention, the rehearsals, and the performances these titles seem to betoken!

With the farce also the amateurs are familiar, as witness: Busybodies, The Doctor in Petticoats, The Royal Make-up, The Driftwood Lady, The Humbug, The King's English, The Lying Valet, Never Too Old, The Reader and Machiavelli the Second. In the field of mystery plays they presented: The Gorilla, Spooks, The Storm on the Fells, The Spider, Guilty Fingers, The Chamber of Horrors, and The Street of a Thousand Shadows.

Under the head of tragedy appear such titles as:

WORK OF THE LITTLE THEATRES

The Last Hour, C'est la Guerre, Samurai, Sovereign Love, Sisters, The Glorified Freak, Graveyard Shift, Quagmire, The Forfeit, A Red Interlude, and Flight of the Herons. In the fantasy class are the following: Soul vs. Sense, The Sleeping Beauty, Sandman's Cave, The New Moon, The Mourner, Immortality, In Ursula's Garden, The Gazing Globe, and Resartus.

That the amateurs can turn to the library and dig out material for their use is indicated by the following adaptations: The Song of Hiawatha, The Eve of St. Agnes, The Zealous Guardian (from Cervantes), The Rubaiyat of Omar Khayyam, The Prince and the Pauper, The Trojan Women (from Euripides), An' de Walls Came Tumblin' Down (Paul Dunbar), The Pot of Gold (from Plautus), Alladin (Arabian Nights' Tale), Dead Eyes (from the musical drama by Hanns Heinz Ewers, Marc Henry and Eugen D'Albert), and The Golden Dwarf (adapted from Rumpelstiltskin). Many of the above productions were undoubtedly motivated by opportunities for costume display, and, in fact, this motive was confessed in two productions—Borgia and The Latin Dictionary.

Delight in color and rhythm is not confined to the commercial theatre. The amateurs give rein to their fancies in pantomime and ballet; as for example: The Moon Fairy, Mardi Gras, Christmas Cards, The Poisoned Kiss, Into the Nowhere, Crazy Cat Ballet, and A Russian Ballet. Also, on occasion, they break into song in operettas, operas and musical comedies, using old standbys when the homemade vehicle is wanting, as instanced by: Little Almond Eyes, The Chocolate Soldier, The Fortune Teller, Hansel and Gretel, and Every Freshman. That they are not

LITTLE THEATRE PRODUCTIONS

above fairy tales is shown by Princess Moss Rose, The Man in the Moon, and Ariel and Cinderella. Sometimes they become religious and appear in such plays as Ye Shall Dwell in the Lord, Unto the Least of These, The Dawn of Truth, or Everywoman. Again, they go to the other extreme and indulge in the satire and good-natured hilarity that characterize the revue, as illustrated by: The Hart House Follies, Town Frolics, Football Follies, and Potboiler Follies.

With such evidence as this before us it can no longer be doubted that the little theatre is serving both as a school for the playwright—a laboratory in which his first uncertain concoctions are being tested—and as an apprentice shop for the training of actor and producer.

LIST OF 1,087 PLAYS WHICH APPEARED IN THE BILLBOARD OF THE DRAMA MAGAZINE FROM OCTOBER, 1925 THROUGH MAY, 1929, DIVIDED INTO ONE-ACT AND LONG PLAYS

The 1,087 plays which the publishers were able to identify appear in the following lists, composed of 510 one-act plays and 577 long plays. Naturally they present a wide range of values. None has been selected by this compiler on the basis of its merits and no ratings are given. So far as these lists are concerned, only one criterion was applied—that of stage presentation.

EXPLANATORY NOTES

A few one-act plays having an acting time exceeding one hour will be found under the head of Long Plays.

For an index to the authors named in the lists, see page 214. The abbreviation "m" signifies male, and "f" female.

In the following lists the firm names are usually represented

WORK OF THE LITTLE THEATRES

by a single key word. The full names and addresses of publishers are to be found on page 210.

Where the names of two publishing firms are given, and one follows the other in parentheses, it is to be understood that the second firm controls the production rights, and is the one to which application for them should be made.

Although the prices of publications and the royalty fees have, in the great majority of cases, been brought down to August, 1932, it must be remembered that they are subject to change at any time.

A number of "out of print" plays or books have been retained in the belief that information about them will sometimes prevent useless search or be of direct value when they can still be found in bookstores or libraries.

The word "none" appearing after "Royalty" refers to strictly amateur performances and applies only to the United States. It does not apply to the use of the play in vaudeville, on Chautauqua circuits, or in radio broadcasts. It will always be necessary to make special arrangements whenever a play is to be produced in any other way than as an amateur little theatre offering. Sometimes the royalty charge has been withheld because it applies only to a given territory or to a special set of circumstances too detailed and restricted to be published. Certain of the classics have been specially adapted or rendered into new translations to which the royalty charge applies. If any question arises, one should write to the publisher or agent for full instructions before making use of a play.

A vast amount of checking has been carried on to insure correctness in the data presented. Since, however, we have had to rely upon help from many sources and verification in some instances has not been possible, absolute accuracy cannot be guaranteed.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS

Acid Drops, by Gertrude Jennings. Comedy. 30 min. 1 m., 6 f. French. 35 cents. Royalty, \$5.00.

Across the Border, by Colin C. Clements. Drama. 30 min. 2 m., 1 f. Appleton. In FIFTY MORE CONTEMPORARY ONE-ACT PLAYS, \$5.00. Royalty, \$10.

Action, by Holland Hudson. Farce. 30 min. 12 m., 2 f. Appleton. 50 cents. (Also in A TREASURY OF PLAYS FOR MEN, Little, \$3.00.) Royalty, first performance, \$10; each repetition, \$5.00.

Admiral Peters, by William W. Jacobs and Horace Mills. Farce. 25 min. 2 m., 1 f. French. 30 cents. Royalty, \$5.00.

Advantages of Being Shy, The, by Phoebe Hoffman. Comedy. 30 min. 1 m., 5 f. French. 30 cents. Royalty, none.

All Gummed Up, by Harry W. Gribble. Satire. 30 min. 3 m., 2 f. Appleton. In TWENTY CONTEMPORARY ONE-ACT PLAYS, \$3.75. Royalty, apply to Max Chopnick, 17 East 42d St., New York.

All on a Summer's Day, by Florence Ryerson and Colin C. Clements. Comedy. 15 min. 4 f. French. In ALL ON A SUMMER'S DAY AND SIX OTHER SHORT PLAYS, \$1.50. Royalty, \$5.00.

All the Horrors of Home, by William Morris. Comedy. 45 min. 3 m., 2 f. French. 30 cents. Royalty, \$5.00.

And There Was Light, by Charles O'Brien Kennedy. Comedy. 30 min. 1 m., 3 f. French. 30 cents. (Also in ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00.) Royalty, \$10.

Antiques, by Emerson Russell. Comedy. 20 min. 3 f. Baker. 35 cents. Royalty, \$5.00.

Apache, The, by Charles Mere. Melodrama. 30 min. 3 m., 3 f. Longmans. 50 cents. Royalty, \$5.00.

Apartments to Let, by Elliott Nugent and Howard Lindsay. Farce-comedy. 30 min. 1 m., 3 f. Appleton. In APPLETON BOOK OF SHORT PLAYS, 1st Series, \$2.50. Royalty, first performance, \$10; each repetition, \$5.00.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Appearances**, by Rex Taylor. Comedy. 30 min. 2 m., 2 f. Appleton. In APPLETON BOOK OF SHORT PLAYS, 2d Series, \$2.50. Royalty, \$10.
- Apple Tree, The**, by Harold Brighthouse. Morality. 25 min. 1 m., 2 f. French. 50 cents. Royalty, \$5.00.
- Aria da Capo**, by Edna St. Vincent Millay. Fantasy. 30 min. 4 m., 1 f. Appleton (Baker). 50 cents. Royalty, \$15.
- At the Telephone**, by André de Lorde. Melodrama. 40 min. 6 m., 2 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00. Royalty, \$10.
- Augustus Does His Bit**, by George Bernard Shaw. Comedy-drama. 45 min. 3 m., 3 f. Brentano's. In HEARTBREAK HOUSE, \$2.50. Royalty agent, French.
- Baby Carriage, The**, by Bosworth Crocker. Comedy. 30 min. 2 m., 2 f. Appleton. In HUMBLE FOLK. Out of print. Royalty, apply to Mrs. Ludwig Lewisohn, Town Hall Club, 123 West 43d St., New York.
- Back of the Yards**, by Kenneth S. Goodman. Drama. 25 min. 3 m., 2 f. Stage Guild. In QUICK CURTAINS, \$1.50. Royalty, with admission fee, \$10; without, \$5.00.
- Bad Debts**, by Margaret C. Searle. Drama. 45 min. 3 m., 2 f. French. 35 cents. Royalty, \$5.00.
- Bal Masqué**, by Oliphant Down. Fantasy. 30 min. 1 m., 1 f. French. 50 cents. Royalty, \$8.00.
- Bargains in Cathay**, by Rachel L. Field. Comedy. 30 min. 4 m., 3 f. French. In THE CROSS-STITCH HEART, \$1.35. Royalty, with admission fee, \$10; without, \$5.00.
- Bathroom Door, The**, by Gertrude Jennings. Comedy. 25 min. 3 m., 3 f. French. 30 cents. Royalty, \$5.00.
- Beau of Bath, The**, by Constance D'Arcy Mackay. Fantasy. 25 min. Baker. In THE BEAU OF BATH AND OTHER ONE-ACT PLAYS, 75 cents. Royalty, \$5.00.
- Becky Sharp**, by William Makepeace Thackeray. Adapted from VANITY FAIR by Olive Conway. Comedy-drama. 30 min. 3 m., 2 f. Baker. 35 cents. Royalty, \$5.00.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

Before Breakfast, by Eugene O'Neill. Tragedy. About 45 min.
1 m., 1 f. Liveright. In *BEYOND THE HORIZON*, \$2.50.
(Also in *A TREASURY OF PLAYS FOR WOMEN*, Little, \$3.00.)
Royalty, apply to French.

Behind a Watteau Picture, by Robert E. Rogers. Fantasy. 1 hr.
6 m., 2 f. Baker. \$1.00. Royalty, \$10.

Below Par, by Marian Akins. Farce. 30 min. 4 m., 2 f. French.
In *UNIVERSITY OF WASHINGTON PLAYS*, 3d Series, \$2.00.
Royalty, \$5.00.

Best Man, The, by Eleanor Maud Crane. Comedy. 20 min.
2 m., 2 f. French. 30 cents. Royalty, none.

Best of All Ways, The, by Julia F. Whitely. Comedy. 30 min.
2 m., 2 f. French. 50 cents. Royalty, \$5.00.

Bethlehem, by Laurence Housman. Christmas play. 1 hr.
13 m., 1 f., with choruses and extras. Baker. 50 cents.
Royalty, \$10.

Between the Soup and the Savoury, by Gertrude Jennings. Comedy. 30 min. 3 f. French. 30 cents. Royalty, \$5.00.

Big Kate, by Charles F. Nirdlinger. Tragedy. 45 min. 2 m.,
2 f. Kennerly. In *FOUR SHORT PLAYS*, \$1.75. Royalty,
on application.

Bimbo, The Pirate, by Booth Tarkington. Comedy. 30 min.
6 m., 1 f. Appleton. 50 cents. Royalty, \$10.

Birthday of the Infanta, The, by Oscar Wilde. Adapted by
Stuart Walker. Drama. 30 min. 5 m., 2 f. Appleton. In
PORTMANTEAU ADAPTATIONS, \$2.50. Royalty, apply to
Stuart Walker, Carnegie Hall, West 57th St., New York.

Bishop's Candlesticks, The, by Victor Hugo. Adapted from *LES MISERABLES* by Norman McKinnel. Drama. 30 min. 3 m.,
2 f. French. 30 cents. Royalty, \$5.00.

Blackberryin', by Howard Forman Smith. Comedy. 45 min.
5 f. Little. In *TREASURY OF PLAYS FOR WOMEN*, \$3.00.
Royalty, on application.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Blind, The**, by Maurice Maeterlinck. Allegory. About 45 min. 6 m., 6 f. Dodd. In **THE INTRUDER** by author. Out of print. Royalty, apply to Paul R. Reynolds, 599 Fifth Ave., New York.
- Blood o' Kings**, by Jane Dransfield. Comedy. 25 min. 9 m. French. 35 cents. Royalty, \$10.
- Blue Devils**, by George Coleman. Farce. 25 min. 12 m., 3 f. French. 25 cents. Out of print. Royalty, none.
- Blue Moon, The**, by Nellie B. Miller. Fantasy. 40 min. 6 m., 3 f. French. 30 cents. Royalty, none.
- Boccaccio's Untold Tale**, by Harry Kemp. Tragedy. 30 min. 2 m., 3 f. Brentano's. \$2.00. (Also in **FIFTY CONTEMPORARY ONE-ACT PLAYS**, Appleton, \$5.00.) Royalty, apply to author, care of Brentano's.
- Boor, The**, by Anton P. Chekhov. Farce. 30 min. 2 m., 1 f. French. 35 cents. Royalty, none.
- Boots**, by Ransom Rideout. Tragi-comedy. 30 min. 4 m., 2 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Box and Cox**, by J. Maddison Morton. Farce. 35 min. 2 m., 1 f. Baker, also French. 25 cents. Royalty, none.
- Boy Comes Home, The**, by A. A. Milne. Comedy. 35 min. 2 m., 3 f. French. 30 cents. Royalty, \$10.
- Boy on the Meadow, The**, by Ethel Van der Veer. Christmas play. 35 min. 1 m., 4 f. French. 35 cents. Royalty, \$5.00.
- Boy Who Discovered Easter, The**, by Elizabeth A. McFadden. Religious drama. 40 min. 2 m., 2 f. French. 35 cents. Royalty, with admission fee, \$10; without, \$5.00.
- Bracelet, The**, by Alfred Sutro. Drama. 30 min. 3 m., 5 f. French. 30 cents. Royalty, \$5.00.
- Brains**, by Martin Flavin. Tragedy. 30 min. 3 m. French. In **BRAINS AND OTHER PLAYS**. \$1.50. Royalty, \$10.
- Bravest Thing in the World, The**, by Lee Pape. Comedy. 40 min. 4 adults, 3 children. Penn. 25 cents. Royalty, none.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Brothers in Arms**, by Merrill Denison. Comedy. 30 min. 3 m., 1 f. Appleton, in *TWENTY-FIVE SHORT PLAYS*, \$4.00. French, 35 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Buffer, The**, by Alice Gerstenberg. Drama. 20 min. 2 m., 3 f. Brentano's (Longmans). In *TEN ONE-ACT PLAYS* by author, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.
- Bunk**, by Henry Clapp Smith. Farce. 20 min. 6 m., 1 f. French. 30 cents. Royalty, \$5.00.
- Buying Culture**, by C. Antoinette Wood. Farce. 30 min. 1 m., 2 f. Baker. In *BOSTON THEATRE GUILD PLAYS*, \$1.25. Royalty, \$5.00.
- Cabbage and Kings**, by Rose Fyleman. Comedy. 30 min. 8 m., 3 f. Baker. In *TYPES OF MODERN DRAMATIC COMPOSITIONS*, \$2.00. Royalty, \$5.00.
- Caleb Stone's Death Watch**, by Martin Flavin. Fantasy. 45 min. 6 m., 4 f. French. 50 cents. Royalty, \$10.
- Camberley Triangle, The**, by A. A. Milne. Comedy. 30 min. 2 m., 1 f. French. 30 cents. Royalty, \$10.
- Cathleen ni Houlihan**, by William B. Yeats. Allegory. 30 min. 3 m., 3 f., with offstage voices. Macmillan. In *PLAYS IN PROSE AND VERSE* by author, \$2.50. (Also in *REPRESENTATIVE BRITISH DRAMA*, Little, \$4.50.) Royalty agent, French.
- Charming Léandre, The**, by Théodore F. de Banville. Costume comedy. 30 min. 2 m., 1 f. French. 35 cents. Royalty, none.
- Chatterton**, by D. E. Wheeler. Tragedy. 20 min. 8 characters. Witmark. 35 cents. Royalty, none.
- Choir Rehearsal, The**, by Clare Kummer. Comedy. 25 min. 4 m., 2 f. French. 50 cents. Royalty, \$10.
- Cicely's Cavalier**, by Beulah M. Dix. Comedy. About 30 min. 3 m., 2 f. Baker. 25 cents. Royalty, none.
- Cinderella**, by Eliza H. Keating. Fairy play. 45 min. 5 m., 4 f. French. 35 cents. Royalty, none.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Cinderella Married**, by Rachel L. Field. Comedy. 40 min. 2 m., 4 f. Scribner (French). In **SIX PLAYS**, \$1.25. Royalty, with admission fee, \$10; without, \$5.00.
- Clock Shop, The**, by John Golden. Fantasy. 1 hr. 6 m., 1 f. French. In **THREE JOHN GOLDEN PLAYS**, \$1.25. Royalty, \$10.
- Clod, The**, by Lewis Beach. Drama. 30 min. 4 m., 1 f. French. In **FOUR ONE-ACT PLAYS**, 75 cents. Royalty, \$10.
- Close the Book**, by Susan Glaspell. Comedy. About 30 min. 3 m., 5 f. Dodd. In **PLAYS** by author, \$2.50. Royalty, \$10.
- Cocaine**, by Pendleton King. Tragedy. 30 min. 1 m., 1 f. Appleton. In **PROVINCETOWN PLAYS**, \$2.50. Royalty, first performance, \$10; each repetition, \$5.00.
- Columbine**, by Colin C. Clements. Fantasy. 25 min. 2 f. Appleton. In **PLAYS FOR A FOLDING THEATER**, \$2.00. (Also in **REPRESENTATIVE ONE-ACT PLAYS BY CONTINENTAL AUTHORS**, Little, \$3.00.) Royalty, first performance, \$10; each repetition, \$5.00.
- Columbine in Business**, by Rachel L. Field. Fantasy. 30 min. 3 m., 1 f. Scribner (French). In **SIX PLAYS**, \$1.25. Royalty, with admission fee, \$10; without, \$5.00.
- Comedy and Tragedy**, by William S. Gilbert. Drama. 35 min. 14 m., 2 f. French. 25 cents. Royalty, none. Subject to royalty in Canada.
- Confession**, by Kenyon Nicholson. Fantasy. 45 min. 2 m., 2 f. Appleton. \$2.00. Royalty, \$10.
- Conflict, The**, by Clarice V. McCauley. Drama. 30 min. 1 m., 3 f. Appleton. In **TWENTY CONTEMPORARY ONE-ACT PLAYS**, \$3.75. Royalty, apply to author, Columbia University, New York.
- Constant Lover, The**, by St. John Hankin. Comedy. 40 min. 1 m., 1 f. French. 35 cents. Royalty, \$5.00.
- Counsel Retained**, by Constance D'Arcy Mackay. Historical episode. 15 min. 2 m., 1 f. Baker. In **THE BEAU OF BATH AND OTHER ONE-ACT PLAYS**, 75 cents. Royalty, \$5.00.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

Country Woman, The, by Ivan S. Turgenev. Comedy. 1 hr. 5 m., 2 f. Macmillan. In *PLAYS* by author, 2 vols., \$4.00. Royalty, apply to Mrs. Dora Mandell, 384 Sherman Ave., New Haven, Conn.

Course in Piracy, A, by Phillips Russell. Burlesque comedy. 30 min. 7 m. Appleton. In *PLAYS FOR STROLLING MUMMERS*, \$2.00. Royalty, first performance, \$10; each repetition, \$5.00.

Creatures of Impulse, by William S. Gilbert. Comedy. 30 min. 4 m., 3 f. Appleton, in *PLAYS FOR STROLLING MUMMERS*, \$2.00. French, 35 cents. Royalty, none.

Crow's Nest, The, by William F. Manley. Melodrama. 15 min. 3 m. Brentano's. In *PLAYS OF THE 47 WORKSHOP*, 3d Series, \$1.25. Royalty, on application.

Cul-de-Sac, by Essex Dane. Drama. About 30 min. 3 f. Baker. In *ONE-ACT PLAYS*. Out of print. Royalty, \$5.00.

Cup of Tea, A, by Florence Ryerson. Comedy. 30 min. 2 m., 2 f. Appleton. In *APPLETON BOOK OF SHORT PLAYS*, 2d Series, \$2.50. Royalty, \$10.

Cured, by Ida L. Ehrlich. Farce. 35 min. 3 m., 3 f. French. In *ONE-ACT PLAYS FOR STAGE AND STUDY*, 4th Series, \$3.00. Royalty, \$5.00.

Dancing Dolls, by Kenneth S. Goodman. Fantastic comedy. 30 min. 4 m., 3 f. Appleton. In *PLAYS FOR STROLLING MUMMERS*, \$2.00. Royalty, apply to Longmans.

Danger, by Richard A. W. Hughes. Tragedy. About 35 min. 2 m., 1 f. Chatto. \$1.50. Royalty, apply to R. Golding Bright, 20 Green St., Leicester Sq., London, England.

Darby and Joan, by Rose Fyleman. Fairy play. About 35 min. 2 f. Doran. In *EIGHT LITTLE PLAYS FOR CHILDREN*, \$1.25. Royalty, apply to Baker.

Dark Lady of the Sonnets, The, by George Bernard Shaw. Fantasy. 45 min. 4 m., 2 f. Brentano's. \$1.00. Royalty agent, French.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

Dave, by Isabella A. P. (Lady) Gregory. Comedy (Irish peasant play). 3 m., 2 f. French. In ONE-ACT PLAYS, 3d Series, \$3.00. Royalty, \$5.00.

Dear Departed, The, by Stanley Houghton. Comedy. 30 min. 3 m., 3 f. French. 30 cents. (Also in FIVE ONE-ACT PLAYS, 75 cents.) Royalty, \$5.00.

Dear Little Wife, A. Gerald Dunn. Japanese comedy. 25 min. 2 m., 1 f. French. 30 cents. Royalty, \$5.00.

Death Says It Isn't So, by Heywood C. Broun. Satire. 30 min. 3 m., 1 f. Appleton. In FIFTY MORE CONTEMPORARY ONE-ACT PLAYS, \$5.00. Royalty, \$10.

Deceivers, by William C. De Mille. Comedy. 25 min. 2 m., 1 f. French. 30 cents. Royalty, \$5.00.

Delta Wife, The, by Walter McClellan. Drama. 30 min. 1 m., 1 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.

Diabolical Circle, The, by Beulah Bornstead. Comedy. 25 min. 3 m., 1 f. Baker. In FOUR ONE-ACT PLAYS ON COLONIAL THEMES, \$1.00. Royalty, none.

Dick Whittington, by Moritz A. Jagendorf. Pantomime. 35 min. Any number of characters. Brentano's (French). In PANTOMIMES FOR THE CHILDREN'S THEATER, \$3.50; contains music and notes. Royalty, \$10.

Dickey Bird, The, by Harvey J. O'Higgins and Harriet Ford. Comedy. 35 min. 1 m., 3 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00. Royalty, \$10.

Dod Gast Ye Both, by Hubert Heffner. Comedy. About 25 min. 6 m., 1 f. Holt. In CAROLINA FOLK-PLAYS, 1st Series, \$2.00. Royalty agent, French.

Dollar, A, by David Pinski. Comedy. 25 min. 6 m., 2 f. French. 35 cents. (Also in TEN PLAYS by author, \$2.00.) Royalty, \$5.00.

Dolls, by Louise Van Voorhis Armstrong. Christmas nonsense play. 35 min. 2 m., 8 f. Longmans. 60 cents. Royalty, with admission fee, \$10; without, \$5.00.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Dolly's Little Bills**, by Henry Arthur Jones. Comedy. 30 min. 2 m., 1 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 1st Series, \$3.00. Royalty, \$10.
- Don Juan's Christmas Eve**, by Harry Kemp. Drama. 35 min. 13 m., 2 f. Brentano's. In Boccaccio's UNTOLD TALE AND OTHER PLAYS, \$2.00. Royalty, on application.
- Dorinda Dares**, by Angela Morris. Comedy. About 30 min. 2 m., 2 f. Baker. In BOSTON THEATRE GUILD PLAYS, \$1.25. Royalty, \$5.00.
- Double-Crossed**, by Charles C. Mather. Comedy. 30 min. 3 m., 3 f. Baker. 25 cents. Royalty, none.
- Double Demon**, by Alan P. Herbert. Comedy. 30 min. 3 m., 10 f. Appleton. In DOUBLE DEMON AND OTHER ONE-ACT PLAYS, \$2.00. Royalty, first performance, \$10; each repetition, \$5.00.
- Drawback, The**, by Maurice Baring. Comedy dialogue. 30 min. 1 m., 1 f. Baker. In MORE PLAYS IN MINIATURE, 75 cents. Royalty, \$2.50.
- Dreamy Kid, The**, by Eugene O'Neill. Tragedy. 30 min. 1 m., 3 f. Appleton. In TWENTY CONTEMPORARY ONE-ACT PLAYS, \$3.75. Royalty, apply to French.
- Drums of Oude, The**, by Austin Strong. Drama. 50 min. 7 m., 1 f. French. 50 cents. (Also in ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00.) Royalty, \$10.
- Duchess Says Her Prayers, The**, by Mary C. Canfield. Drama. 30 min. 1 m., 2 f. Appleton. In FIFTY MORE CONTEMPORARY ONE-ACT PLAYS, \$5.00. Royalty, \$10.
- Dumb and the Blind, The**, by Harold Chapin. Comedy. 35 min. 2 m., 2 f. French. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Dust of the Road**, by Kenneth S. Goodman. Morality play. 30 min. 3 m., 1 f. Stage Guild (Longmans). 50 cents. Royalty, with admission fee, \$10; without, \$5.00.
- Eldest, The**, by Edna Ferber. Drama. 30 min. 3 m., 3 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

Eligible Mr. Bangs, The, by Robert Housum. Comedy. 30 min. 2 m., 2 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 3d Series. \$3.00. Royalty, \$5.00.

Elopement While You Wait, by Caroline D. Stevens. Comedy-satire. About 25 min. 2 m., 2 f. Drama League. 25 cents. Royalty, \$10.

Enchanted Garden, The, by Constance D'Arcy Mackay. Children's play. 1 m., 1 f. French. 30 cents. (Also in THE HOUSE OF THE HEART AND OTHER PLAYS, Holt, \$1.50.) Royalty, apply to French.

End of the Rainbow, The, by James P. Webber. Fantasy. 25 min. 2 m., 1 f. Baker. 35 cents. Royalty, none.

End of the Trail, The, by Ernest H. Culbertson. Tragedy. 30 min. 2 m., 1 f. Appleton. In APPLETON BOOK OF SHORT PLAYS, \$2.50. Royalty, \$10.

Enter the Hero, by Theresa Helburn. Comedy. 30 min. 1 m., 3 f. Appleton, in FIFTY CONTEMPORARY ONE-ACT PLAYS, \$5.00. French, 35 cents. Royalty, \$10 (French).

Evening Dress Indispensable, by Roland Pertwee. Comedy. 25 min. 2 m., 3 f. French. 30 cents. Royalty, \$10.

Ever Young, by Alice Gerstenberg. Comedy-drama. 20 min. 4 f. Brentano's (Longmans). In FOUR PLAYS FOR FOUR WOMEN, \$1.50. Royalty, with admission fee, \$10; without, \$5.00.

Everybody's Husband, by Gilbert Cannan. Fantasy. 30 min. 1 m., 5 f. French. 50 cents. Royalty, \$10.

Exchange, The, by Althea Thurston. Fantasy. 45 min. 4 m., 1 f. Baker. In UNIVERSITY OF UTAH PLAYS, 75 cents. Royalty, \$10.

Fairies' Child, The, by Gertrude Knevels. Fairy play. 50 min. 10 children. Penn. 25 cents. Royalty, none.

Falcon, The, by Alfred (Lord) Tennyson. Poetic drama. About 25 min. 2 m., 2 f. Charles E. Merrill. In SHORT PLAYS, 75 cents. Royalty, on application.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Fame and the Poet**, by Edward J. M. D. P. (Lord) Dunsany. Satire. 25 min. 3 m. French. 50 cents. Royalty, \$10.
- Fan and Two Candlesticks, A**, by Mary L. MacMillan. Costume. 30 min. 2 m., 1 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Fancy Free**, by Stanley Houghton. Comedy. 20 min. 2 m., 2 f. French. 35 cents. Royalty, \$5.00.
- Fantasia**, by Conrad Seiler. Fantasy. 40 min. 3 m., 1 f. French. In *SUICIDES* by author, \$1.50. Royalty, \$5.00.
- Far-Away Princess, The**, by Hermann Sudermann. Comedy. 1 hr. 2 m., 7 f. French. 75 cents. Royalty, none.
- Farewell Supper, The**, by Arthur Schnitzler. Translated by H. G. Granville-Barker. Romantic drama. 30 min. 3 m., 1 f. Little. In *THE AFFAIRS OF ANATOL*, \$1.50. Royalty, on application.
- Figureheads**, by Louise Saunders. Fantasy. 25 min. 3 m., 2 f. Scribner (Longmans). In *MAGIC LANTERNS*, \$1.50. Royalty, with admission fee, \$10; without, \$5.00.
- Finders-Keepers**, by George Kelly. Comedy. 30 min. 1 m., 2 f. Appleton. 50 cents. Royalty, \$10.
- Finger of God, The**, by Percival Wilde. Drama. 30 min. 2 m., 1 f. Baker. 35 cents. (Also in *DAWN, AND OTHER ONE-ACT PLAYS* by author, Little, \$1.50.) Royalty, \$10.
- First and the Last, The**, by John Galsworthy. Drama. 20 min. 2 m., 1 f. Scribner. In *SIX SHORT PLAYS*, \$1.50. Royalty, apply to Curtis Brown, Ltd.
- First Warning, The**, by August Strindberg. Comedy. 25 min. 1 m., 4 f. Scribner. In *PLAYS* by author, 4th Series, \$2.50. Royalty, on application.
- Fixin's**, by Paul and Erma Green. Tragedy. 30 min. 2 m., 1 f. French. In *CAROLINA FOLK-PLAYS*, \$2.00. Royalty, \$5.00.
- Flattering Word, The**, by George Kelly. Comedy. 30 min. 2 m., 3 f. Little (French). \$1.50. Royalty, \$10.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Flitch of Bacon, The**, by Eleanor Hinkley. Comedy. 20 min. 5 m., 1 f. Brentano's. In *PLAYS OF THE 47 WORKSHOP*, 2d Series, \$1.25. Royalty, on application.
- Flittermouse**, by Mary K. Reely. Comedy. 30 min. 1 m., 3 f. Baker. 30 cents. Royalty, none.
- Florentine Tragedy, A**, by Oscar Wilde. Tragedy. 20 min. 2 m., 2 f. Luce. In *PLAYS* by author, vol. 4, \$1.50. Royalty, on application.
- Florist Shop, The**, by Winifred Hawkrigde. Comedy. 40 min. 3 m., 2 f. Baker. 50 cents. Royalty, \$10.
- Flower of Yeddo, The**, by Victor Mapes. Japanese comedy. 30 min. 1 m., 3 f. French. 30 cents. Royalty, \$5.00.
- Flying Prince, The**, by Eugene and Peggy Wood. Fantasy. 30 min. 3 m., 3 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Followers**, by Harold Brighthouse. Costume 1859. 30 min. 2 m., 2 f. French. 50 cents. Royalty, \$5.00.
- For Distinguished Service**, by Florence Clay Knox. Drama. 20 min. 3 f. Little (Longmans). In *A TREASURY OF PLAYS FOR WOMEN*, \$3.00. Royalty, with admission fee, \$10; without, \$5.00.
- Forty Miles an Hour**, by Carolyn D. Gilpatric. Comedy. 50 min. 4 m., 3 f. Baker. 35 cents. Royalty, none.
- Fourteen**, by Alice Gerstenberg. Comedy. 20 min. 2 m., 1 f. Brentano's (Longmans). In *TEN ONE-ACT PLAYS* by author, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.
- Françoise' Luck**, by Georges de Porto-Riche. Comedy. 30 min. 3 m., 2 f. Appleton. In *FOUR PLAYS OF THE FREE THEATER*, \$2.50. (Also in *REPRESENTATIVE ONE-ACT PLAYS BY CONTINENTAL AUTHORS*, Little, \$3.00.) Royalty, apply to Barrett H. Clark, Briarcliff Manor, N. Y.
- Free Speech**, by William Prosser. Satire. 20 min. 7 m. Brentano's. In *PLAYS OF THE 47 WORKSHOP*, 1st Series, \$1.25. Royalty, on application.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Friends Invited**, by Ray Lee Jackson. Comedy. 45 min. 2 m., 3 f. French. 30 cents. Royalty, \$5.00.
- Gaius and Gaius Jr.**, by Lucy M. Cobb. Comedy. 30 min. 5 m., 1 f. Holt (French). In CAROLINA FOLK-PLAYS, 2d Series, \$2.00. Royalty, \$5.00.
- Game of Chess, A**, by Kenneth S. Goodman. Drama. 25 min. 4 m. Stage Guild. 50 cents. Royalty, with admission fee, \$10; without, \$5.00.
- Gaol Gate, The**, by Isabella A. P. (Lady) Gregory. Tragedy. 15 min. 1 m., 2 f. French. 50 cents. Royalty, \$5.00.
- Gas, Air, and Earl**, by Bertram Bloch. Comedy. 30 min. 2 m., 3 f. Appleton. In APPLETON BOOK OF SHORT PLAYS, 2d Series, \$2.50. Royalty, \$10.
- Gate, The**, by Matthew O'Connor. Farce. 25 min. 4 m., 2 f. French. In UNIVERSITY OF WASHINGTON PLAYS, \$2.00. Royalty, \$5.00.
- George and the Dragon**, by Frank L. Mansur. Comedy. 30 min. 1 m., 2 f. Baker. 25 cents. Royalty, none.
- Gettin' Acquainted**, by Georgia Earle. Comedy. 25 min. 1 m., 2 f. Denison. 25 cents. Royalty, none.
- Getting Married**, by George Bernard Shaw. Comedy. 45 min. 3 m., 2 f. Brentano's. \$1.00. Royalty agent, French.
- Ghost of Jerry Bundler, The**, by William W. Jacobs. Dramatized by Charles Rock. Drama. 30 min. 7 m. French. 30 cents. Royalty, \$5.00.
- Ghost Story, The**, by Booth Tarkington. Comedy. 40 min. 5 m., 5 f. Appleton. 50 cents. Royalty, \$10.
- Giant's Stair, The**, by Wilbur D. Steele. Drama. 30 min. 2 m., 2 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Gingerbread House, The**, by R. A. MacArthur. Juvenile play. 3 short acts, 25 min. 1 boy, 1 girl, 1 woman. Baker. In GINGERBREAD HOUSE AND EIGHT OTHER PLAYS FOR CHILDREN, 60 cents. Royalty, none.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Girl, The**, by Edward H. Peple. Comedy. 30 min. 3 m. French. 50 cents. (Also in ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00.) Royalty, \$10.
- Glittering Gate, The**, by Edward J. M. D. P. (Lord) Dunsany. Comedy. 25 min. 2 m. French. 50 cents. (Also in FIVE PLAYS by author, Little, \$2.00.) Royalty, \$10.
- Gloria Mundi**, by Patricia Brown. Drama. 35 min. 2 m., 4 f. French. 50 cents. Royalty, \$10.
- Gnome's Workshop, The**, by Moritz A. Jagendorf. Musical pantomime. 35 min. Characters, any number. Brentano's (French). In PANTOMIMES FOR THE CHILDREN'S THEATER, \$3.50. Royalty, \$5.00.
- God Winks**, by Katharine S. Burgess. Comedy. 20 min. 2 m., 2 f. Longmans. 50 cents. Royalty, with admission fee, \$10; without, \$5.00.
- Golden Doom, The**, by Edward J. M. D. P. (Lord) Dunsany. Poetic drama. 25 min. 12 m., 1 f. French. 50 cents. (Also in FIVE PLAYS by author, Little, \$2.00.) Royalty, \$10.
- Good Friday**, by John Masefield. Dramatic poem. 45 min. 7 m., 1 f., and extras. Macmillan (Baker). \$2.50. Royalty, \$10.
- Good Medicine**, by Jack Arnold and Edwin Burke. Comedy. 30 min. 1 m., 2 f. Longmans. 50 cents. Royalty, \$10.
- Good Theatre**, by Christopher Morley. Comedy. 25 min. 4 m., 1 f. Doubleday (Longmans). 50 cents. Royalty, with admission fee, \$10; without, \$5.00.
- Grand Cham's Diamond, The**, by Allan N. Monkhouse. Comedy. 30 min. 3 m., 2 f. Baker. 35 cents. Royalty, \$5.00.
- Grandma Pulls the Strings**, by David Carb and Edith Delano. Comedy. 45 min. 1 m., 5 f. Baker. 50 cents. Royalty, \$10.
- Granny's Juliet**, by Herbert Swears. Comedy. 20 min. 2 f., and extras. French. 35 cents. Royalty, \$5.00.
- Great Moments**, by Raymond Moore. Juvenile farce. 30 min. 2 m., 2 f. Appleton. In PLAYS FOR STROLLING MUMMERS, \$2.00. Royalty, first performance, \$10; each repetition, \$5.00.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

Green Chartreuse, by Chester Heywood. Comedy. 15 min. 3 m., 1 f. Appleton (Longmans). In REVUES, \$1.50. Royalty, \$10.

Green Scarf, The, by Kenneth S. Goodman. Comedy. 20 min. 1 m., 1 f. Stage Guild. 50 cents. Royalty, with admission fee, \$10; without, \$5.00.

Grill, The, by George W. Johnston. Drama. 30 min. 2 m., 2 f. Longmans. In TWELVE ONE-ACT PLAYS, \$2.50. Royalty, with admission fee, \$10; without, \$5.00.

Gringoire (Pity), by Théodore F. de Banville. Translated by Arthur Shirley. Drama. 30 min. 4 m., 2 f. French. 35 cents. Royalty, \$5.00.

Half Hours, by James M. Barrie. Fantasy. 25 min. 3 m., 2 f. Scribner. \$1.00. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.

Hans Bulow's Last Puppet, by Grace D. Ruthenberg. Fantasy. 40 min. 3 m., 1 f. French. In YALE ONE-ACT PLAYS, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.

Hardy Perennials, by Arthur Meeker. Comedy. 20 min. 2 m., 3 f. Drama League. 25 cents. Royalty, \$10.

Harlequin, by Colin C. Clements. Fantasy. 30 min. 3 m., 1 f. Appleton. In PLAYS FOR PAGANS, \$1.75. Royalty, first performance, \$10; each repetition, \$5.00.

Heart of a Clown, The, by Constance Powell-Anderson. Fantasy. 30 min. 2 m., 2 f. Gowans & Gray (French). 50 cents. Royalty, \$8.00.

Hearts, by Alice Gerstenberg. Comedy. 4 f. Brentano's (Longmans). In TEN ONE-ACT PLAYS by author, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.

Hearts Enduring, by John Erskine. Poetic drama. 20 min. 1 m., 1 f. French. 35 cents. Royalty, \$5.00.

Hearts to Mend, by Harry A. Overstreet. Fantasy. 30 min. 2 m., 1 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Helena's Husband**, by Philip Moeller. Comedy (burlesque). 30 min. 3 m., 2 f. Appleton. In FIFTY CONTEMPORARY ONE-ACT PLAYS, \$5.00. Royalty, apply to author, Theatre Guild, 245 West 52d St., New York.
- Her Country**, by Euphemia Van Rensselaer Wyatt. Tragedy. 20 min. 2 m., 1 f. Longmans. 50 cents. Royalty, \$5.00.
- Her Tongue**, by Henry Arthur Jones. Comedy. 20 min. Little. In THE THEATER OF IDEAS. Out of print. Royalty, on application.
- Hero of Santa Maria, The**, by Kenneth S. Goodman and Ben Hecht. Tragi-comedy. 30 min. 6 m., 1 f. Appleton. In TWENTY CONTEMPORARY ONE-ACT PLAYS, \$3.75. Royalty, first performance, \$10; each repetition, \$5.00.
- Hero Worship**, by Frances Hargis. Comedy. 30 min. 2 m., 2 f. French. 50 cents. Royalty, \$10.
- His Blue Serge Suit**, by Belle MacD. Ritchey. Farce. 30 min. 4 m., 1 f. Longmans. 35 cents. Royalty, with admission fee, \$10; without, \$5.00.
- His Japanese Wife**, by Grace Griswold. Comedy. 50 min. 3 m., 2 f. French. 50 cents. Royalty, \$5.00.
- His Widow's Husband**, by Jacinto Benavente. Comedy. 30 min. 3 m., 4 f. Appleton. In FIFTY CONTEMPORARY ONE-ACT PLAYS, \$5.00. Royalty, apply to John G. Underhill, 20 Exchange Pl., New York.
- Hour Glass, The**, by William B. Yeats. Tragedy. 45 min. 6 m., 3 f. Macmillan. In PLAYS IN PROSE AND VERSE by author, \$2.50. Royalty agent, French.
- House with the Twisty Windows, The**, by Mary A. Pakington. Dramatic episode. 35 min. 4 m., 3 f. French. 30 cents. Royalty, \$5.00.
- How He Lied to Her Husband**, by George Bernard Shaw. Comedy. 45 min. 2 m., 1 f. Brentano's. \$1.00. Royalty agent, French.
- Hundredth Trick, The**, by Beulah M. Dix. Romantic tragedy. 20 min. 4 m. Ginn. \$1.25. Royalty, apply to author, 2026 Argyle Ave., Hollywood, Calif.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Hyacinth Halvey**, by Isabella A. P. (Lady) Gregory. Comedy.
45 min. 3 m., 2 f. French. 50 cents. Royalty, \$5.00.
- Ici On Parle Français**, by Thomas J. Williams. Comedy. 45 min.
3 m., 4 f. Baker, also French, 25 cents. Royalty, none.
- If Men Played Cards as Women Do**, by George S. Kaufman.
Farce. 30 min. 4 m. French. 30 cents. Royalty, \$5.00.
- Ile**, by Eugene O'Neill. Tragedy. 25 min. 5 m., 1 f. Liveright.
In GREAT GOD BROWN AND OTHER PLAYS, \$2.50. Royalty,
\$10 (French).
- Impertinence of the Creature, The**, by Cosmo Gordon-Lennox.
Comedy. 10 min. 1 m., 1 f. French. 30 cents. Royalty,
\$5.00.
- In a Balcony**, by Robert Browning. Poetic drama. 40 min.
Dramatic Pub. Co. 25 cents. Royalty, none.
- In Arden Forest**, by John A. Holmes. Fanciful prophecy. 30
min. 4 m., 3 f. Baker. 25 cents. Royalty, none.
- In Dixon's Kitchen**, by Wilbur Stout and Ellen Lay. Comedy.
30 min. Holt (French). In CAROLINA FOLK-PLAYS, 3d
Series, \$2.00. Royalty, \$5.00.
- In 1999**, by William C. De Mille. Comedy. 30 min. 1 m., 1 f.
French. 30 cents. Royalty, \$5.00.
- In the Dark**, by Lillian Bennet Thompson and George Hubbard.
Comedy-drama. 25 min. 2 m., 1 f., 1 child. French. 30
cents. Royalty, \$5.00.
- In the Morgue**, by Sada Cowan. Drama. 30 min. 4 m. Apple-
ton, in FIFTY CONTEMPORARY ONE-ACT PLAYS, \$5.00.
French, 35 cents. Royalty, apply to French.
- In the Shadow of the Glen**, by John M. Synge. Drama. 35
min. 3 m., 1 f. Luce. 75 cents. Royalty agent, French.
- In the Spring a Young Man's Fancy**, by Will S. Ranson. Comedy.
45 min. Dramatic Pub. Co. 25 cents. Royalty, \$5.00.
- In the Zone**, by Eugene O'Neill. Drama. 45 min. 9 m. Live-
right. In GREAT GOD BROWN AND OTHER PLAYS, \$2.50.
(Also in REPRESENTATIVE ONE-ACT PLAYS BY AMERICAN
AUTHORS, Little, \$3.00.) Royalty, \$10 (French).

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Intruder, The**, by Maurice Maeterlinck. Drama. 30 min. 3 m., 4 f. Appleton. In FIFTY CONTEMPORARY ONE-ACT PLAYS, \$5.00. Royalty, \$25 (Paul R. Reynolds, 599 Fifth Ave., New York).
- It's the Poor that 'elps the Poor**, by Harold Chapin. Comedy. 25 min. 7 m., 6 f. French. 75 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Jackdaw**, by Isabella A. P. (Lady) Gregory. Farce. 40 min. 4 m., 2 f. French. 50 cents. Royalty, \$5.00.
- Jazz and Minuet**, by Ruth Giorloff. Fantasy. 30 min. 2 m., 3 f. Longmans. 50 cents. Royalty, with admission fee, \$10; without, \$5.00.
- Jean-Marie**, by André Theuriet. Drama. 30 min. 2 m., 1 f. French. 35 cents. Royalty, none.
- Jephthah's Daughter**, by Elma C. Levinger. Biblical drama. 45 min. 5 m., 6 f. French. 35 cents. Royalty, none.
- Job's Kinfolks**, by Loretto C. Bailey. Drama. 30 min. 1 m., 4 f. Holt (French). In CAROLINA FOLK-PLAYS, 3d Series, \$2.00. Royalty, \$5.00.
- Joint Owners in Spain**, by Alice Brown. Comedy. 30 min. 4 f. Baker. 35 cents. Royalty, \$5.00.
- Judge Lynch**, by John W. Rogers. Drama. 30 min. 2 m., 2 f. French. 50 cents. (Also in ONE-ACT PLAYS FOR STAGE AND STUDY, 1st Series, \$3.00.) Royalty, \$10.
- Just a Little Mistake**, by Elizabeth Gale. Comedy. 40 min. 1 m., 5 f. Baker. 25 cents. Royalty, none.
- Keeping Him Home**, by Katharine Haviland Taylor. Tragic-comedy. 35 min. 2 m., 4 f. French. 30 cents. Royalty, \$10.
- Key, The**, by Ferenc Molnár. Dialogue comedy. 15 min. 2 f. Liveright. In HUSBANDS AND LOVERS by author. Out of print. Royalty, apply to United Plays, Inc., 1428 Broadway, New York.
- King's Great-Aunt Sits on the Floor, The**, by Stuart Walker. Fantasy. 30 min. 10 m., 5 f. Appleton. 50 cents. Royalty, apply to author, Carnegie Hall, West 57th St., New York.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

Kleptomaniac, The, by Margaret Cameron. Comedy. 45 min.
7 f. French. 30 cents. Royalty, none.

Knave of Hearts, The, by Louise Saunders. Fantasy. 30 min.
15 characters. Longmans. 50 cents. Royalty, with admission fee, \$10; without, \$5.00.

Knife, The, by Henry Arthur Jones. Drama. 40 min. 3 m., 2 f.
French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00. Royalty, \$10.

"L," by Leopold L. Atlas. Fantasy. 1 hr. 13 m., 3 f. French.
In YALE ONE-ACT PLAYS, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.

Lackeys of the Moon, by Mary C. Canfield. Fantasy. 1 hr. 4 m.,
2 f., with 6 extras. Brick Row Book Shop. Out of print.
Royalty, apply to author, care of publisher.

Lady Fingers, by Glenn Hughes. Comedy. 30 min. 4 f. French.
30 cents. Royalty, \$5.00.

Lady Loses Her Hoop, The, by Leisa Graeme Wilson. Comedy.
15 min. 1 m., 2 f. Drama League. 25 cents. Royalty,
\$5.00.

Laird's Lucky Number, The, by John Joy Bell. Farce-comedy.
30 min. 3 m., 1 f. Baker. 50 cents. Royalty, \$5.00.

Lamp and the Bell, The, by Edna St. Vincent Millay. Poetic
drama. 30 min. 5 m., 6 f. Appleton. 50 cents. Royalty
agent, Baker.

Land of Heart's Desire, The, by William B. Yeats. Fantasy.
30 min. 3 m., 3 f. Baker. 25 cents. Royalty, none.

Last Cache, The, by Isabel E. Mackay. Drama. 45 min. 8 m.,
1 f. French. 50 cents. Royalty, \$5.00.

Last Man In, The, by William B. Maxwell. Tragedy. 30 min.
6 m., 1 f. Gowans & Gray (French). 50 cents. Royalty,
\$8.00.

Last of the Lowries, The, by Paul Green. Drama. 30 min. 1 m.,
3 f. French. In THE LORD'S WILL, \$2.00. Royalty, \$5.00.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Last Straw, The**, by Bosworth Crocker. Tragi-comedy. 15 min. 4 m., 1 f. Appleton. In *THE AMERICAN SCENE*, \$5.00. Royalty, apply to Mrs. Ludwig Lewisohn, Town Hall Club, 123 West 43d St., New York.
- Last Visit, The**, by Hermann Sudermann. Drama. 20 min. 5 m., 3 f. Scribner. In *ROSES*, \$2.00.
- Leave Taking, A**, by Ferenc Molnár. Comedy. 15 min. 1 m., 1 f. Liveright. In *HUSBANDS AND LOVERS* by author, \$2.00. Out of print. Royalty, apply to United Plays, Inc., 1428 Broadway, New York.
- Legend**, by Phillip Johnson. Drama. 25 min. 2 m., 2 f. French. 50 cents. Royalty, \$10.
- Lend Me Five Shillings**, by J. Maddison Morton. Farce. 1 hr. 5 m., 2 f. French. 25 cents. Royalty, none.
- Let It Go at That**, by Essex Dane. Comedy. 50 min. 7 f. Baker. 35 cents. Royalty, \$10.
- Lighted Candles**, by Margaret Bland. Tragedy. 20 min. 2 m., 3 f. Holt (French). In *CAROLINA FOLK-PLAYS*, 3d Series, \$2.50. Royalty, on application.
- Lighting of the Christmas Tree, The**, by Josephine L. Palmer and Annie L. Thorp. Legend. 45 min. 5 m., 2 f. French. 35 cents. Royalty, \$5.00.
- Lima Beans**, by Alfred Kreymborg. Puppet play. 20 min. 2 m., 1 f. French. 50 cents. (Also in *REPRESENTATIVE ONE-ACT PLAYS BY AMERICAN AUTHORS*, Little, \$3.00.) Royalty, \$10.
- Literature**, by Arthur Schnitzler. Drama. 30 min. 2 m., 1 f. Appleton. In *COMEDIES OF WORDS AND OTHER PLAYS* by author, \$2.50. Royalty, \$10.
- Lithuania**, by Rupert Brooke. Drama. 30 min. 5 m., 2 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Little Father of the Wilderness, The**, by Austin Strong and Lloyd Osbourne. Drama. 40 min. 6 m., 1 f. French. 50 cents. (Also in *ONE-ACT PLAYS FOR STAGE AND STUDY*, 1st Series, \$3.00.) Royalty, \$10.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

Little Stone House, The, by George Calderon. Drama. 40 min. 5 m., 2 f. Baker. 50 cents. Royalty, \$5.00.

Locked Chest, The, by John Masefield. Farce. 1 hr. 3 m., 1 f., with extras. Macmillan (Baker). Bound with *SWEEPS OF '98*, \$2.00. Royalty, \$15.

Lonesome-Like, by Harold Brighouse. Comedy-drama. 30 min. 2 m., 2 f. Baker. 50 cents. Royalty, \$5.00 (both Baker and French).

Long Voyage Home, The, by Eugene O'Neill. Drama. 20 min. 8 m., 3 f. Liveright. In *GREAT GOD BROWN AND OTHER PLAYS*, \$2.50. Royalty, \$10 (French).

Lost Silk Hat, The, by Edward J. M. D. P. (Lord) Dunsany. Comedy. 25 min. 5 m. French. 50 cents. (Also in *FIVE PLAYS* by author, Little, \$2.00.) Royalty, \$10.

Love in a Cupboard, by Dorothy H. Heyward. Comedy. 40 min. 2 m., 2 f. French. 30 cents. Royalty, \$5.00.

Love of One's Neighbor, by Leonid N. Andreev. Comedy. 30 min. Characters, any number. Appleton. In *FIFTY CONTEMPORARY ONE-ACT PLAYS*, \$5.00. Royalty, first performance, \$10; each repetition, \$5.00.

Lover, The, by G. Martinez Sierra. Comedy. 15 min. 1 m., 2 f. Dutton. In *PLAYS* by author, vol. 1, \$2.00. Royalty, apply to John G. Underhill, 20 Exchange Pl., New York.

Madame Butterfly, by David Belasco and John L. Long. Tragedy. About 1 hr. 6 m., 4 f. Little. In *SIX PLAYS*, \$4.00. Royalty, apply to publisher.

Maid of France, by Harold Brighouse. Drama. 40 min. 3 m., 1 f. Gowans & Gray (French). 50 cents. Royalty, \$5.00.

Maker of Dreams, The, by Oliphant Down. Fantasy. 30 min. 2 m., 1 f. Baker, also French, 50 cents, music \$1.50 extra. (Also in *REPRESENTATIVE ONE-ACT PLAYS BY BRITISH AND IRISH AUTHORS*, Little, \$3.00.) Royalty, \$8.00 (both Baker and French).

Man in the Bowler Hat, The, by A. A. Milne. Farce. 30 min. 4 m., 2 f. French. 50 cents. Royalty, \$10.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Man in the Stalls, The**, by Alfred Sutro. Drama. 30 min. 2 m., 1 f. French. 35 cents. (Also in REPRESENTATIVE ONE-ACT PLAYS BY BRITISH AND IRISH AUTHORS, Little, \$3.00.) Royalty, \$10.
- Man of Destiny, The**, by George Bernard Shaw. Romantic drama. 45 min. 5 m., 1 f. Brentano's. \$1.00. Royalty agent, French.
- Man on the Kerb, The**, by Alfred Sutro. Drama. 20 min. 1 m., 1 f. French. 30 cents. Royalty, \$5.00.
- Man Upstairs, The**, by Augustus Thomas. Farce. 40 min. 2 m., 3 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 1st Series, \$3.00. Royalty, \$10.
- Man Who Died at Twelve O'Clock, The**, by Paul Green. Farce. 30 min. 2 m., 1 f. French. 50 cents. (Also in ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00.) Royalty, \$5.00.
- Man Without a Head, The**, by Lloyd F. Thanhouser and Thomas F. Foster. Tragedy. 30 min. 3 m. Baker. In YALE PLAYCRAFTSMEN PLAYS, \$1.25. Royalty, \$5.00.
- Manikin and Minikin**, by Alfred Kreymborg. Puppet play. 20 min. 1 m., 1 f. French. 50 cents. (Also in A TREASURY OF PLAYS FOR WOMEN, Little, \$3.00). Royalty, \$10.
- Mansions**, by Hildegarde Flanner. Drama. 20 min. 1 m., 2 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Marriage Has Been Arranged, A**, by Alfred Sutro. Comedy. 30 min. 1 m., 1 f. French. 30 cents. Royalty, \$5.00.
- Marriage Proposal, The**, by Anton P. Chekhov. Translated by Barrett H. Clark. Farce. 30 min. 2 m., 1 f. French. 35 cents. (Also in ATLANTIC BOOK OF JUNIOR PLAYS, Little, \$1.90.) Royalty, none.
- Marriage Will Not Take Place, The**, by Alfred Sutro. Comedy. 20 min. 2 m., 2 f. French. 35 cents. Royalty, \$5.00.
- Marriages Are Made in Heaven—and Elsewhere**, by Graham Price. Comedy. 30 min. 2 m., 2 f. Baker. 50 cents. Royalty, \$5.00.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Marthe**, by Noel Armstrong. Drama. 30 min. 2 m., 4 f. Appleton. In FIFTY MORE CONTEMPORARY ONE-ACT PLAYS, \$5.00. Royalty, \$10.
- Mary's Lamb**, by Hubert Osborne. Comedy. 1 hr. 5 m., 3 f. Haylofters. 50 cents. Royalty, on application.
- Mask, The**, by Harold M. Harwood and F. Tennyson Jesse. Tragedy. 25 min. 2 m., 1 f. French. In THREE ONE-ACT PLAYS by authors, \$1.25. Royalty, \$10.
- Master Salesman, The**, by William H. Upson. Satire. 25 min. 2 m., 1 f. French. 30 cents. Royalty, \$10.
- Matinata**, by Lawrence Langner. Comedy. 30 min. 2 m., 1 f. Appleton. In FIVE ONE-ACT COMEDIES by author, \$2.00. Royalty, apply to Longmans.
- Matter of Choice, A**, by William J. Farma. Comedy. 35 min. 2 m., 5 f. French. 30 cents. Royalty, \$5.00.
- Matter of Husbands, A**, by Ferenc Molnár. Comedy dialogue. 15 min. 2 f. Liveright. In HUSBANDS AND LOVERS by author, \$2.00. Out of print. Royalty, apply to United Plays, Inc., 1428 Broadway, New York.
- Mayor and the Manicure, The**, by George Ade. Farce. 30 min. 2 m., 2 f. French. 50 cents. Royalty, \$5.00.
- Me and My Diary**, by Gertrude Jennings. Comedy. 30 min. 1 m., 5 f. French. 35 cents. Royalty, \$5.00.
- Medicine Show, The**, by Stuart Walker. Farce. 30 min. 3 m. Appleton. In PORTMANTEAU PLAYS, \$2.50. Royalty, apply to author, Carnegie Hall, West 57th St., New York.
- Meet the Missus!** by Kenyon Nicholson. Comedy. 25 min. 1 m., 2 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00. Royalty, \$5.00.
- Midnight Fantasy, A**, by Katherine E. Hunt. Novelty. 20 min. 2 f. Baker. 35 cents. Royalty, none.
- Minuet, A**, by Louis N. Parker. Poetic drama. 20 min. 2 m., 1 f. French. 50 cents. (Also in ONE-ACT PLAYS FOR STAGE AND STUDY, 1st Series, French, \$3.00; and ATLANTIC BOOK OF JUNIOR PLAYS, Little, \$1.90.) Royalty, \$10.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Mirage**, by George M. P. Baird. Drama. 30 min. 2 m., 4 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Mirror, The**, by Katharine M. Roof. Drama. 30 min. 2 m., 1 f. French. 30 cents. Royalty, none.
- Miss Civilization**, by Richard Harding Davis. Comedy. 30 min. 4 m., 1 f. French. 35 cents. Royalty, \$10.
- Miss Myrtle Says Yes**, by Mark O'Dea. Drama. 30 min. 1 m., 3 f. Appleton. In *RED BUD WOMEN*, \$2.00. Royalty, first performance, \$10; each repetition, \$5.00.
- Mistletoe and Hollyberry**, by Marie J. Warren. English Christmas play. 1 hr. Characters, any number. Baker. 35 cents. Royalty, none.
- Modesty**, by Paul E. Hervieu. Comedy. 30 min. 2 m., 1 f. French. 35 cents. Royalty, none.
- Monkey's Paw, The**, by William W. Jacobs. Dramatized by Louis N. Parker. Melodrama. 1 hr. 4 m., 1 f. French. 30 cents. Royalty, \$10.
- Moonshine**, by Arthur Hopkins. Comedy-drama. 40 min. 2 m. French. 35 cents. Royalty, \$5.00.
- Mountain Laurel**, by Curtis Cooksey. Comedy. 30 min. 2 m., 1 f. Appleton. In *FIFTY MORE CONTEMPORARY ONE-ACT PLAYS*, \$5.00. Royalty, \$10.
- Mr. Sampson**, by Charles J. Lee. Comedy. 40 min. 1 m., 2 f. French. 50 cents. Royalty, \$5.00.
- Mrs. Adis**, by Sheila Kaye-Smith and John Hampden. Drama. 18 min. 5 m., 1 f. French. In *ONE-ACT PLAYS FOR STAGE AND STUDY*, 5th Series, \$3.00. Royalty, \$5.00.
- Mrs. Pat and the Law**, by Mary Aldis. Comedy. 30 min. 3 m., 2 f. Baker. 35 cents. Royalty, \$5.00.
- My Lady Dreams**, by J. E. Pillot. Fantasy. 30 min. 6 f. French. 30 cents. (Also in *A TREASURY OF PLAYS FOR WOMEN*, Little, \$3.00.) Royalty, \$10.
- My Lord in Livery**, by S. Theyre Smith. Farce. 30 min. 4 m., 3 f. Baker, also French, 25 cents. Royalty, none.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

Nativity and Adoration Cycle of the Chester Mysteries. Christmas drama. 20 min. Characters, any number. French. Out of print. Royalty, none.

Neighbours, The, by Zona Gale. Comedy. 45 min. 2 m., 6 f. Baker, 55 cents. French, also Viking, 50 cents. Royalty, with admission fee, \$10; without, \$5.00. Special arrangement for rural communities, on application. (Viking.)

Nettie, by George Ade. Farce. 30 min. 5 m. French. 50 cents. Royalty, \$5.00.

Nevertheless, by Stuart Walker. Fantasy. 30 min. 1 m., 1 f., 1 boy. Appleton. 50 cents. Royalty, apply to author, Carnegie Hall, West 57th St., New York.

New Poor, The, by Gertrude Jennings. Comedy. 1 hr. 4 m., 1 f. French. 35 cents. Royalty, \$5.00.

Night at an Inn, A, by Edward J. M. D. P. (Lord) Dunsany. Drama. 35 min. 8 m. French. 50 cents. Royalty, \$10.

No 'Count Boy, The, by Paul Green. Comedy. 35 min. 2 m., 2 f. French. In *THE LORD'S WILL*, \$2.00, also in *IN THE VALLEY*, \$2.50. Royalty, \$5.00.

No Men Wanted, by Rachel B. Gale. Comedy. 30 min. 3 f. Baker. 25 cents. Royalty, none.

No Room at the Inn, by Esther E. Olson. Christmas play. 30 min. 4 characters, with extras. Baker. 35 cents. Royalty, none.

No Smoking, by Jacinto Benavente. Farce. 15 min. 2 m., 2 f. Scribner. In *PLAYS* by author, 2d Series, \$2.50. Royalty, apply to John G. Underhill, 20 Exchange Pl., New York.

Noble Lord, The, by Percival Wilde. Comedy. 25 min. 2 m., 1 f. Baker. 35 cents. Royalty, \$10.

Nocturne, by Shelton Sackett. Chopin play. 45 min. 1 m., 2 f. French. 50 cents. Royalty, \$5.00.

Not on the Programme, by Gladys Ruth Bridgham. Comedy. 40 min. 3 m., 3 f. Baker. 25 cents. Royalty, none.

Not Quite Such a Goose, by Elizabeth Gale. Comedy. 20 min. 2 m., 3 f. Baker. 35 cents. Royalty, none.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Nursery-Maid of Heaven, The**, by Thomas W. Stevens. Miracle play. 30 min. 1 m., 9 f., with extras. Appleton. In **THE NURSERY-MAID OF HEAVEN AND OTHER ONE-ACT PLAYS**, \$1.75. Royalty, first performance, \$10; each repetition, \$5.00.
- Oedipus Rex**, by Sophocles. Translated by William B. Yeats. Tragedy. 90 min. 13 m., 3 f., with chorus. Macmillan. \$1.50. Royalty agent, French.
- Old Wash Lucas**, by Paul Green. Tragedy. 30 min. 3 m., 1 f. French. In **THE LORD'S WILL**, \$2.00. Royalty, \$5.00.
- On a Mantelshelf**, by Tom Cushing. Comedy. 30 min. 1 m., 1 f. Haylofters. 50 cents. Royalty, on application.
- On the Lot**, by Florence Ryerson and Colin C. Clements. Comedy. 20 min. 2 m., 1 f. French. In **ALL ON A SUMMER'S DAY AND OTHER ONE-ACT PLAYS**, \$1.50. Royalty, \$5.00.
- On the Park Bench**, by Essex Dane. Comedy. 18 min. 3 m., 3 f. Baker. 35 cents. Royalty, none.
- On the Shelf**, by Christopher Morley. Fantasy. 25 min. 4 m., 3 f. Doubleday. In **ONE-ACT PLAYS** by author, \$1.75. Royalty, apply to Longmans.
- One Egg**, by Babette Hughes. Comedy. 30 min. 2 m., 1 f. Appleton. In **APPLETON BOOK OF SHORT PLAYS**, \$2.50. Royalty, \$5.00 (French).
- Opera Matinee, The**, by Alice Gerstenberg. Satire. 30 min. 14 f. Longmans. In **COMEDIES ALL** by author, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.
- 'Op-o'-Me-Thumb**, by Frederick Fenn and Richard Pryce. Comedy. 40 min. 1 m., 5 f. French. 30 cents. (Also in **REPRESENTATIVE ONE-ACT PLAYS BY BRITISH AND IRISH AUTHORS**, Little, \$3.00.) Royalty, \$10.
- Other Kitty, The**, by Norman L. Swartout. Comedy. 30 min. 4 m., 2 f. Baker. 35 cents. Royalty, \$5.00.
- Other People's Husbands**, by Margaret Penney. Comedy. 50 min. 4 m., 6 f. Baker. 35 cents. Royalty, none.
- Other Side of a Door, The**, by Essex Dane. Drama. 40 min. 2 f. Baker. 50 cents. Royalty, \$10.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Our Aunt from California**, by Madalene D. Barnum. Farce. 35 min. 6 f. French. 30 cents. Royalty, none.
- Outclassed**, by Carl Glick. Comedy. 25 min. 4 m. French. 35 cents. Royalty, \$5.00.
- Over the Hills**, by John Palmer. Comedy. 30 min. 2 m., 2 f. Baker. 50 cents. Royalty, \$5.00.
- Overtones**, by Alice Gerstenberg. Comedy. 30 min. 4 f. Brentano's (Longmans). In **TEN ONE-ACT PLAYS** by author, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.
- Owin' to Maggie**, by John Jason Trent. Comedy. 40 min. 3 m., 4 f. Baker. Out of print. Royalty, \$5.00.
- Pan Pipes**, by Constance G. Wilcox. Fantasy. 30 min. 2 m., 2 f. French. 30 cents. Royalty, \$5.00.
- Pa's New Housekeeper**, by Charles S. Bird. Farce. 45 min. 3 m., 2 f. Baker. 25 cents. Royalty, none.
- Peggy**, by Rachel Crothers. Drama. 20 min. 3 m., 4 f. Baker. In **SIX ONE-ACT PLAYS**, \$1.50. Royalty, \$10.
- Penningtons, Too**, by James C. Bardin. Drama. 40 min. 2 m., 3 f. Baker. 35 cents. Royalty, none.
- Philosopher of Butterbiggins, The**, by Harold Chapin. Comedy. 25 min. 3 m., 1 f. French. 30 cents. Royalty, \$10.
- Phipps**, by Stanley Houghton. Comedy. 25 min. 2 m., 1 f. French. In **FIVE ONE-ACT PLAYS** by author, 75 cents. Royalty, \$10.
- Pie in the Oven, The**, by John Joy Bell. Comedy. 30 min. 2 m., 2 f. Baker, also French, 50 cents. Royalty, \$5.00.
- Pierrot's Mother**, by Glenn Hughes. Fantasy. 30 min. 1 m., 2 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Playgoers, The**, by Arthur W. Pinero. Comedy. 25 min. 2 m., 6 f. French. 30 cents. Royalty, \$5.00.
- Poor Aubrey**, by George Kelly. Comedy. 30 min. 1 m., 3 f. Little. In **THE FLATTERING WORD** by author, \$1.50. Royalty, \$10 (French).

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Poor Old Jim**, by William C. De Mille. Comedy. 25 min. 2 m., 1 f. French. 30 cents. Royalty, \$5.00.
- Portrait of a Gentleman in Slippers**, by A. A. Milne. Fairy tale. 30 min. 3 m., 1 f. French. 30 cents. Royalty, \$10.
- Post-Mortems**, by Charles Divine. Comedy. 30 min. 3 m., 1 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Pot of Broth, The**, by William B. Yeats. Farce. 30 min. 2 m., 1 f. Macmillan. In **PLAYS IN PROSE AND VERSE** by author, \$2.50. Royalty agent, French.
- Potboiler, The**, by Alice Gerstenberg. Comedy. 30 min. 5 m., 2 f. Brentano's (Longmans). In **TEN ONE-ACT PLAYS** by author, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.
- Précieuses Ridicules, Les (The Affected Young Ladies)**, by Molière. Translated by Barrett H. Clark. Comedy. 30 min. 6 m., 3 f. French. 35 cents. Royalty, none.
- Price of Coal, The**, by Harold Brighouse. Drama. 45 min. 1 m., 3 f. Gowans & Gray (French). 50 cents. Royalty, \$5.00.
- Prince Gabby**, by Jane Murfin. Comedy. 30 min. 3 m., 1 f. Appleton. In **APPLETON BOOK OF SHORT PLAYS**, 2d Series, \$2.50. Royalty, \$10.
- Proposal under Difficulties, A**, by John Kendrick Bangs. Farce. 35 min. 2 m., 2 f. French. 35 cents. Royalty, none.
- Punch and Go**, by John Galsworthy. Comedy. 30 min. 8 m., 2 f. Scribner. In **SIX SHORT PLAYS**, \$1.50. Royalty, apply to Curtis Brown, Ltd.
- "Q,"** by Stephen B. Leacock and Basil Macdonald Hastings. Farce. 20 min. 2 m., 2 f. French. 35 cents. Royalty, \$5.00.
- Quare Medicine**, by Paul Green. Comedy. 40 min. 3 m., 1 f. French. In **IN THE VALLEY**, \$2.60. Royalty, \$5.00.
- Queen's Enemies, The**, by Edward J. M. D. P. (Lord) Dunsany. Drama. 30 min. 9 m., 2 f. French. 50 cents. Royalty, \$10.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Rain**, by Dana Burnett. Drama. 30 min. 6 m., 1 f. Baker. 50 cents. Royalty, \$5.00.
- Rector, The**, by Rachel Crothers. Drama. 35 min. 1 m., 6 f. French. 30 cents. Royalty, none.
- Red Carnations**, by Glenn Hughes. Comedy. 25 min. 2 m., 1 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00. Royalty, \$5.00.
- Red Owl, The**, by William H. Gillette. Melodrama. 20 min. 4 m., 1 f. French. 50 cents. (Also in ONE-ACT PLAYS FOR STAGE AND STUDY, 1st Series, \$3.00.) Royalty, \$10.
- Rehearsal, The**, by Christopher Morley. Farce. 30 min. 6 f. Doubleday (Longmans). In ONE-ACT PLAYS by author, \$1.75. Also in A TREASURY OF PLAYS FOR WOMEN, Little, \$3.00. Royalty, with admission fee, \$10; without, \$5.00.
- Release**, by Edward H. Smith. Tragedy. 25 min. 5 m. Little. In TREASURY OF PLAYS FOR MEN, \$3.00. Royalty, apply to author, 528 West 182d St., New York.
- Rest Cure, The**, by Gertrude Jennings. Comedy. 35 min. 1 m., 4 f. French. 35 cents. Royalty, \$5.00.
- Reverie**, by Percival Wilde. Christmas drama. 45 min. 4 m., 3 f., 8 children. Baker. 50 cents. Royalty, \$10.
- Revolt, The**, by Ellis Parker Butler. Comedy. 30 min. 8 f. French. 30 cents. Royalty, none.
- Rich Man, Poor Man**, by Bertha Y. Burrill. Comedy. 40 min. 3 m., 9 f. French. 50 cents. Royalty, \$5.00.
- Rider of Dreams, The**, by Ridgely Torrence. Poetic drama. 1 hr. 3 m., 1 f. Macmillan. In GRANNY MAUMEE AND OTHER PLAYS, \$1.75. Royalty, apply to author, care of publisher.
- Riders to the Sea**, by John M. Synge. Tragedy. 40 min. 1 m., 3 f. Luce (French). 75 cents. Royalty, \$10.
- Rights of the Soul, The**, by Giuseppe Giacosa. Drama. 30 min. 2 m., 2 f. Appleton. In FIFTY CONTEMPORARY ONE-ACT PLAYS, \$5.00. Royalty, \$10.
- Rising of the Moon, The**, by Isabella A. P. (Lady) Gregory. Comedy. 18 min. 4 m. French. 50 cents. Royalty, \$5.00.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Road to Agincourt, The**, by Enza A. Zeller. Drama. 40 min. 4 m., 2 f. Baker. 30 cents. Royalty, none.
- Robbery, The**, by Clare Kummer. Comedy. 25 min. 3 m., 2 f. French. 50 cents. Royalty, \$10.
- Rococo**, by H. G. Granville-Barker. Farce. About 25 min. 3 m., 3 f. French, 50 cents. (Also in **THREE SHORT PLAYS** by author, \$1.50; and **REPRESENTATIVE ONE-ACT PLAYS BY BRITISH AND IRISH AUTHORS**, \$3.00; Little.) Royalty, \$10 (French).
- Romance of the Willow Pattern, The**, by Ethel Van der Veer. Tragi-comedy. 30 min. 4 m., 1 f. French. 35 cents. Royalty, \$10.
- Ropes**, by Wilbur D. Steele. Tragedy. 30 min. 2 m., 2 f. Appleton. In **THE TERRIBLE WOMAN AND OTHER ONE-ACT PLAYS**, \$1.75. Royalty, first performance, \$10; each repetition, \$5.00.
- Rosalie**, by Max Maurey. Comedy. 15 min. 1 m., 2 f. French. 35 cents. Royalty, none.
- Rosalind**, by James M. Barrie. Comedy. About 20 min. 1 m., 3 f. Scribner. In **HALF HOURS**, \$1.25. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.
- Rose, The**, by Mary L. MacMillan. Light Elizabethan play. 30 min. 2 m., 1 f. Appleton. In **SHORT PLAYS** by author. Out of print. Royalty, \$5.00.
- Rose Windows**, by Stark Young. Fantasy. 2 m., 2 f. Coward. In **PLAYS OF AMERICAN LIFE AND FANTASY**, collected by Edith J. R. Isaacs. \$1.00. Royalty, apply to Theatre Arts, Inc.
- Sabotage**, by Ch. Hellen W. Valcros and Pol d'Estoc. Tragedy. 25 min. 3 m., 2 f. French. 35 cents. Royalty, none.
- Salome**, by Oscar Wilde. Tragedy. 1 hr. 4 m., 3 f., with extras. Modern Library, Inc. 95 cents. (Also in **REPRESENTATIVE ONE-ACT PLAYS BY BRITISH AND IRISH AUTHORS**, Little, \$3.00.) Royalty, none.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

Same Old Thing, The, by Roi Cooper Megrue. Comedy. 45 min. 3 m., 2 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 2d Series, \$3.00. Royalty, \$10.

Sauce for the Goslings, by Elgine J. Warren. "Better speech" play. 25 min. 3 m., 4 f. French. 30 cents. Royalty, none.

Saved, by John W. Rogers. Comedy. 45 min. 7 f. French. 30 cents. Royalty, \$5.00.

Scruples, by Octave Mirabeau. Comedy. 20 min. 4 m. French. 30 cents. Royalty, \$5.00.

Sea Weed, by Alice Gerstenberg. Comedy. 30 min. 4 f. Brentano's (Longmans). In FOUR PLAYS FOR FOUR WOMEN, \$1.50. Royalty, with admission fee, \$10; without, \$5.00.

Seat in the Park, A, by Arthur W. Pinero. Comedy. 20 min. 2 m., 1 f. French. 35 cents. Royalty, \$5.00.

Seeing New York, by Harry W. Gribble. Comedy. 10 min. 2 m., 1 f. Appleton. In REVUES, \$1.50. Royalty, \$5.00.

Seven Women, by James M. Barrie. Comedy. About 45 min. 2 m., 2 f. Scribner. In COMPLETE PLAYS by author, \$5.00. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.

Shall We Join the Ladies? by James M. Barrie. Comedy. 35 min. 7 m., 8 f. Scribner. \$1.00. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.

Sham, by Frank G. Tompkins. Satirical farce. 30 min. 3 m., 1 f. Appleton. 50 cents. Royalty, \$10.

Shame the Devil, by Kenyon Nicholson and Alis de Sola. Drama. 30 min. 3 m., 2 f. Appleton. 50 cents. Royalty, \$10.

Shepherd in the Distance, The, by Holland Hudson. Fantasy in pantomime. 1 hr. 10 characters. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.

Shewing-up of Blanco Posnet, The, by George Bernard Shaw. Satirical comedy. 45 min. 5 m., 4 f. Brentano's. \$1.00. Royalty agent, French.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Shoes That Danced, The**, by Anna H. Branch. Fantasy. 30 min. 4 m., 5 f. Houghton. In **THE SHOES THAT DANCED AND OTHER POEMS**, \$1.75. Royalty, on application.
- Shotgun Splicin', A**, by Gertrude W. Coffin. Comedy. 20 min. 4 m., 2 f. Holt. In **CAROLINA FOLK-PLAYS**, 3d Series, \$2.50. Royalty, on application.
- Siege, The**, by Colin C. Clements. Tragedy. 20 min. 3 f. Appleton. In **PLAYS FOR A FOLDING THEATER**, \$2.00. (Also in **A TREASURY OF PLAYS FOR WOMEN**, Little, \$3.00.) Royalty, first performance, \$10; each repetition, \$5.00.
- Sight of the Blind**, by Daniel A. Lord. Drama. 25 min. 1 m., 3 f. Queen's Work (pubr.). 50 cents. Royalty, permission for production given with purchase of six copies.
- Silent System, The**, by Abraham Dreyfus. Comedy. 30 min. 1 m., 1 f. Baker. 25 cents. Royalty, none.
- Simoon**, by August Strindberg. Drama. About 25 min. 2 m., 1 f. Scribner. In **PLAYS** by author, 3d Series, \$2.50. (Also in **REPRESENTATIVE ONE-ACT PLAYS BY CONTINENTAL AUTHORS**, Little, \$3.00.)
- Sir David Wears a Crown**, by Stuart Walker. Light fantasy. 30 min. 13 m., 4 f. Appleton. 50 cents. Royalty, apply to author, Carnegie Hall, West 57th St., New York.
- Sir Folly**, by Daniel A. Lord. Comedy. About 30 min. 3 m., 2 f. Queen's Work (pubr.). 50 cents. Royalty, permission for production given with purchase of six copies.
- Sire de Maletroit's Door, The**, by Robert Louis Stevenson. Dramatized by Mary R. Davidson. Drama. 45 min. 4 m., 1 f., with extras. Baker. 35 cents. Royalty, none.
- Sister's Tragedy, The**, by Richard A. W. Hughes. Tragedy. About 30 min. 2 m., 3 f. Chatto (Baker). \$1.50. Royalty, \$10.
- Six Who Pass While the Lentils Boil**, by Stuart Walker. Fantasy. 30 min. 11 characters. Appleton. 50 cents. (Also in **REPRESENTATIVE ONE-ACT PLAYS BY AMERICAN AUTHORS**, Little, \$3.00.) Royalty, apply to author, Carnegie Hall, West 57th St., New York.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

Slave, The, by Elizabeth H. Yates. Drama. 35 min. 2 m., 2 f. Penn. In *SMALL PLAYS FOR SMALL CASTS*, \$1.50. Royalty, \$5.00.

Slave with Two Faces, The, by Mary C. Davies. Allegory. 30 min. 3 m., 4 f. French. 35 cents. Royalty, \$10.

Sleeping Beauty, The, by Florence E. E. (Lady) Bell. Fairy tale. About 40 min. 4 m., 9 f., with extras. Longmans. In *FAIRY TALE PLAYS*, \$2.00. Royalty, on application.

So That's That, by J. V. A. Weaver. Drama. 30 min. 2 m., 2 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.

So This Is Paris Green, by Kenyon Nicholson. Farce. 30 min. 2 m., 1 f. Appleton. In *GARDEN VARIETIES* by author, \$2.00. Royalty, \$5.00.

Society Notes, by Duffy R. West. Comedy. 30 min., 3 m., 3 f. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.

Solemn Pride, by George R. Leighton. Drama. 45 min. 9 f. Baker. 35 cents. Royalty, \$5.00.

Speaking to Father, by George Ade. Comedy. 30 min. 3 m., 2 f. French. 50 cents. Royalty, \$5.00.

Sphinx, by Percy MacKaye. Comedy. 45 min. 2 m., 1 f. Row. 50 cents. Royalty agent, French.

Spirals, by Marion L. Nelson. Drama. 40 min. 3 m., 2 f. French. 50 cents. Royalty, \$5.00.

Sponge, The, by Alice C. D. Riley. Comedy. 30 min. 2 m., 3 f. French. In *THE MANDARIN COAT*, \$1.75. Royalty, \$5.00.

Spreading the News, by Isabella A. P. (Lady) Gregory. Comedy. 30 min. 7 m., 3 f. French. 50 cents. (Also in *ONE-ACT PLAYS FOR STAGE AND STUDY*, 1st Series, French, \$3.00; and *REPRESENTATIVE ONE-ACT PLAYS BY BRITISH AND IRISH AUTHORS*, Little, \$3.00.) Royalty, \$5.00.

Spring, by Colin C. Clements. Comedy. 20 min. 2 m., 1 f. Appleton. In *PLAYS FOR PAGANS*, \$1.75. Royalty, first performance, \$10; each repetition, \$5.00.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Square Pegs**, by Clifford Bax. Rhymed fantasy. 30 min. 2 f. Baker. In *PLAYS IN MINIATURE*, 75 cents. Royalty, \$5.00.
- S.S. Glencairn**, by Eugene O'Neill. Drama. 1 hr. 11 m. Live-right. In *MOON OF THE CARIBBEES*, 95 cents. Royalty, apply to French.
- Station YYYY**, by Booth Tarkington. Comedy. About 30 min. 4 m., 4 f. Appleton, also French, 50 cents. Royalty, \$10.
- Stepmother, The**, by Arnold Bennett. Farce. 30 min. 2 m., 2 f. Baker. 50 cents. Royalty, \$10.
- Stepmother, The**, by A. A. Milne. Drama. 30 min. 3 m., 1 f. French. 30 cents. Royalty, \$10.
- Stick-up, The**, by Pierre Loving. Fantastic comedy. 30 min. 3 m. Appleton. 50 cents. Royalty, first performance, \$10; each repetition, \$5.00.
- Stolen Flower Queen, The**, by G. A. Grant-Schaefer and Douglass Whitehead. Operetta. 1 hr. 7 m., 7 f. Silver. 80 cents a copy in lots of 10 or more. Royalty, none.
- Stolen Prince, The**, by Dan Totheroh. Chinese playlet. About 20 min. 7 m., 3 f., with extras. French. In *PLAYS FOR EVERYONE*, \$2.00. Royalty, \$5.00.
- Street Singer, The**, by José Echegaray. Spanish drama. 30 min. 2 m., 2 f. Appleton. In *TWENTY-FIVE SHORT PLAYS*, \$4.00. Royalty, apply to John G. Underhill, 20 Exchange Pl., New York.
- String of the Samisen, The**, by Rita Wellman. Tragedy. 30 min. 3 m., 2 f. Appleton. In *PROVINCETOWN PLAYS*, \$2.50. Royalty, apply to Mrs. R. Leo, 142 East 18th St., New York.
- Stronger, The**, by August Strindberg. Tragedy. 15 min. 2 f. Scribner. In *PLAYS* by author, 2d Series, \$2.50.
- Strongest Man, The**, by Elizabeth H. Sullivan. Drama. 45 min. 4 m., 8 f. Brentano's. In *PLAYS OF THE 47 WORKSHOP*, 6th Series, \$1.25. Royalty, apply to 47 Workshop, Harvard University, Cambridge, Mass.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

Such a Charming Young Man, by Zoë Akins. Comedy. 45 min. 6 m., 3 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 1st Series, \$3.00. Royalty, \$10.

Suicides, by Preston Gibson. Comedy. 25 min. 2 m. French. 30 cents. Royalty, \$5.00.

Sun, The, by John Galsworthy. Drama. 15 min. 2 m., 1 f. Scribner. In SIX SHORT PLAYS, \$1.50. Royalty, apply to Curtis Brown, Ltd.

Sunny Morning, A, by Serafin and Joaquin Alvarez Quintero. Spanish comedy. 30 min. 2 m., 2 f. Appleton, in FIFTY CONTEMPORARY ONE-ACT PLAYS, \$5.00. Also French, 30 cents. Royalty, \$10 (French).

Suppressed Desires, by George C. Cook and Susan Glaspell. Farce. 50 min. 1 m., 2 f. Baker. 50 cents. (Also in THE PROVINCETOWN PLAYS, Appleton, \$2.50; and REPRESENTATIVE ONE-ACT PLAYS BY AMERICAN AUTHORS, Little, \$3.00.) Royalty, \$10.

Swan-Song, A, by Anton P. Chekhov. Drama. About 25 min. 2 m. Scribner. In PLAYS by author, 1st Series, \$2.50. Royalty, on application.

Sweetmeat Game, The, by Ruth C. Mitchell. Chinese drama. 40 min. 3 m., 1 f. French. 50 cents. Royalty, \$10.

Taxi! by Alice C. D. Riley. Comedy. 30 min. 1 m., 1 f. French. 50 cents. Royalty, \$5.00.

Tea, by William G. B. Carson. Comedy-drama. 40 min. 1 m., 4 f. Baker. 35 cents. Royalty, \$5.00.

Teeth of the Gift Horse, The, by Margaret Cameron. Comedy. 40 min. 2 m., 4 f. French. 30 cents. Royalty, none.

Ten Minutes by the Clock, by Alice C. D. Riley. Satire. 30 min. 5 m., 3 f. (children). Baker. In TEN MINUTES BY THE CLOCK AND THREE OTHER PLAYS, \$1.50. (Also in RING UP THE CURTAIN, Little, \$3.00.) Royalty, \$2.00.

Terrible Meek, The, by Charles Rann Kennedy. Drama. About 35 min. 2 m., 1 f., with offstage voices. Harper. \$2.00. Royalty, on application.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

Terrible Woman, The, by Wilbur D. Steele. Comedy. 30 min. 2 m., 2 f. Appleton. In **THE TERRIBLE WOMAN AND OTHER ONE-ACT PLAYS**, \$1.75. Royalty, first performance, \$10; each repetition, \$5.00.

Thank You, Doctor, by Gilbert Emery. Comedy. About 30 min. 3 m., 2 f. Longmans. 50 cents. Royalty, \$10.

Their Husband, by Alice Gerstenberg. Comedy. 30 min. 4 f. Brentano's (Longmans). In **FOUR PLAYS FOR FOUR WOMEN**, \$1.50. Royalty, with admission fee, \$10; without, \$5.00.

Things Is That-a-Way, by E. P. Conkle. Rural comedy. 20 min. 2 m. French. In **ONE-ACT PLAYS FOR STAGE AND STUDY**, 4th Series, \$3.00. Royalty, \$5.00.

Third Angle, The, by Florence Ryerson. Comedy. 30 min. 1 m., 2 f. Appleton. In **FIFTY MORE CONTEMPORARY ONE-ACT PLAYS**, \$5.00. Royalty, \$10.

Thirty Minutes in a Street, by Beatrice Mayor. Comedy. 30 min. 10 m., 13 f. Appleton, in **DOUBLE DEMON AND OTHER ONE-ACT PLAYS**, \$2.00. Also French, 50 cents. Royalty, first performance, \$10; each repetition, \$5.00 (Appleton).

Three Gifts, The, by Florence Converse. Tragedy. 30 min. 1 m., 3 f. Baker. In **BOSTON THEATRE GUILD PLAYS**, \$1.25. Royalty, \$5.00.

Three Pills in a Bottle, by Rachel L. Field. Fantasy. 30 min. 4 m., 3 f., 1 child. French. In **SIX PLAYS**, \$1.35. Royalty, with admission fee, \$10; without, \$5.00.

Thrice Promised Bride, The, by Cheng-Chin Hsuing. Chinese drama. 30 min. 6 m., 4 f. Appleton. In **TWENTY-FIVE SHORT PLAYS**, \$4.00. Royalty, apply to Frederick H. Koch, University of North Carolina, Chapel Hill, N. C.

Thursday Evening, by Christopher Morley. Comedy. 30 min. 1 m., 3 f. Appleton (Longmans). 50 cents. Royalty, with admission fee, \$10; without, \$5.00.

Tickless Time, by Susan Glaspell and George C. Cook. Comedy. 30 min. 2 m., 4 f. Appleton. In **TWENTY CONTEMPORARY ONE-ACT PLAYS**, \$3.75. Royalty, apply to Susan Glaspell, care of Small, Maynard & Co.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Told in a Chinese Garden**, by Constance G. Wilcox. Fantasy. 45 min. 6 m., 3 f. French. 30 cents. Royalty, \$5.00.
- Torches**, by Kenneth Raisbeck. Tragedy. 1 hr. 2 m., 2 f. Brentano's. In *PLAYS OF THE 47 WORKSHOP*, 2d Series, \$1.25. Royalty, on application.
- Toy Shop, The**, by Percival Wilde. Fantasy. 40 min. 3 m., 1 f., 9 children. French. 75 cents. Royalty, \$10.
- Tradition**, by George Middleton. Drama. 30 min. 1 m., 2 f. French. Out of print. Royalty, \$5.00.
- Trap, The**, by Alice Gerstenberg. Comedy. 30 min. 2 m., 2 f. Longmans. In *TWELVE ONE-ACT PLAYS*, \$2.50. Royalty, with admission fee, \$10; without, \$5.00.
- Trash**, by Lloyd F. Thanhouser. Comedy. 30 min. 3 m. Baker. In *YALE PLAYCRAFTSMEN PLAYS*, \$1.25. Royalty, \$5.00.
- Travelers, The**, by Booth Tarkington. Comedy. 30 min. 6 m., 4 f. Appleton. 50 cents. Royalty, \$10.
- Trial by Jury**, by William S. Gilbert and Arthur S. Sullivan. Operetta. 40 min. 6 m., 2 f., mixed chorus. Macmillan. In *SAVOY OPERAS*, \$3.25. Royalty, none.
- Trifles**, by Susan Glaspell. Drama. 40 min. 3 m., 2 f. Baker. 50 cents. Royalty, \$10.
- Troupin' in the Sticks**, by Mildred W. Harris. Farce. 1 hr. 2 m., 2 f. Haylofters. 50 cents. Royalty, apply to publisher.
- Trysting Place, The**, by Booth Tarkington. Comedy. 30 min. 4 m., 3 f. Appleton. 50 cents. Royalty, \$10.
- Turn of a Hair, The**, by Phoebe Hoffman. Farce. 20 min. 5 f. Penn. 25 cents. Royalty, none.
- Turtle Dove, The**, by Margaret S. Oliver. Chinese play. 30 min. 5 m., 1 f. Baker. 35 cents. Royalty, \$5.00.
- Twelve-Pound Look, The**, by James M. Barrie. Comedy. About 30 min. 2 m., 2 f. Scribner. In *HALF HOURS*, \$1.25. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

- Two Crooks and a Lady**, by J. E. Pillot. Drama. 30 min. 3 m., 3 f. French. 30 cents. Royalty, \$10.
- Two Gentlemen of Soho**, by Alan P. Herbert. Comedy. 45 min. 5 m., 2 f. French. 35 cents. Royalty, on application.
- Two Jolly Bachelors**, by Edward Martin-Seymour. Comedy. 20 min. 2 f. French. 25 cents. Royalty, none.
- Two Lamps**, by Kenneth S. Goodman and Ben Hecht. Melodrama. 30 min. 7 m., 2 f. Appleton. In *THE WONDER HAT AND OTHER ONE-ACT PLAYS*, \$1.75. Royalty, first performance, \$10; each repetition, \$5.00.
- Two Slatterns and a King**, by Edna St. Vincent Millay. Whimsical interlude. 30 min. 4 characters. Appleton. 50 cents. Royalty agent, Baker.
- Under Dog, The**, by Robert M. Middlemass. Drama. 30 min. 3 m., 2 f. Longmans. 50 cents. Royalty, with admission fee, \$10; without, \$5.00.
- Undercurrent, The**, by Fay Ehlert. Drama. 1 hr. 2 m., 4 f. French. \$1.00. Royalty, \$10.
- Unseen Host, The**, by Percival Wilde. Drama. About 20 min. 3 m. Baker, 35 cents. Little, \$1.50. Royalty, \$10 (Baker, also French).
- Unseen, The**, by Alice Gerstenberg. Farce-comedy. 30 min. 1 m., 2 f. Brentano's (Longmans). In *TEN ONE-ACT PLAYS* by author, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.
- Upstage**, by Alice Gerstenberg. Comedy. About 30 min. 3 m., 3 f. Longmans. In *COMEDIES ALL*, \$2.00. Royalty, with admission fee, \$10; without, \$5.00.
- Valiant, The**, by Holworthy Hall and Robert M. Middlemass. Drama. 40 min. 5 m., 1 f. Longmans. 50 cents. Royalty, \$10.
- Vanishing Princess, The**, by John Golden. Fantasy. 40 min. 3 m., 1 f. French. In *THREE JOHN GOLDEN PLAYS*, \$1.25. Royalty, \$10.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Very Naked Boy, The**, by Stuart Walker. Fantasy. 30 min. 2 m., 1 f. Appleton. In *MORE PORTMANTEAU PLAYS*, \$2.50. Royalty, apply to author, Carnegie Hall, West 57th St., New York.
- Water Babies**, by Charles Kingsley. Dramatized by Lucy Chater. Fantasy. 30 min. 3 m., 7 f. French. 50 cents. Royalty, none.
- Waterloo**, by Arthur Conan Doyle. Drama. 35 min. 3 m., 1 f. French. 30 cents. Royalty, \$10.
- Way Out, A**, by Robert Frost. Drama. About 20 min. 2 m. Harcourt. In *MORE ONE-ACT PLAYS BY MODERN AUTHORS*, \$2.25. Royalty, apply to author, Shaftsbury, Vt.
- Weathervane Elopes, The**, by Alice C. D. Riley. Fantasy. 40 min. 2 m., 2 f. French. In *ONE-ACT PLAYS FOR STAGE AND STUDY*, 3d Series, \$3.00. Royalty, \$5.00.
- Wedding, A**, by John A. Kirkpatrick. Comedy. 35 min. 4 m., 3 f. French. 50 cents. (Also in *ONE-ACT PLAYS FOR STAGE AND STUDY*, 4th Series, \$3.00.) Royalty, \$5.00.
- Well-Remembered Voice, A**, by James M. Barrie. Comedy. About 30 min. 2 m., 2 f. Scribner. In *ECHOES OF WAR*, \$1.25. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.
- What Men Live By**, by Leo Tolstoi. Dramatized by Virginia Church. Drama. 45 min. 7 m., 3 f., 2 children. Baker. 35 cents. (Also in *ATLANTIC BOOK OF JUNIOR PLAYS*, Little, \$1.90.) Royalty, \$10.
- When the Horns Blow**, by Ethel Van der Veer. Comedy. 30 min. 1 m., 6 f. Longmans. 50 cents. Royalty, with admission fee, \$10; without, \$5.00.
- When the Whirlwind Blows**, by Essex Dane. Drama. 50 min. 3 f. Baker. 50 cents. Royalty, \$5.00.
- When Witches Ride**, by Elizabeth A. Lay. Comedy. 30 min. 3 m., 1 f. Holt (French). In *CAROLINA FOLK-PLAYS*, 1st Series, \$2.00. Royalty, \$5.00.

WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS *continued*

Where But in America, by Oscar M. Wolff. Comedy. 30 min. 1 m., 2 f. Baker. 35 cents. (Also in REPRESENTATIVE ONE-ACT PLAYS BY AMERICAN AUTHORS, Little, \$3.00.) Royalty, \$5.00.

Where the Cross Is Made, by Eugene O'Neill. Drama. About 30 min. 6 m., 1 f. Liveright. In GREAT GOD BROWN AND OTHER PLAYS, \$2.50. Royalty, \$10 (French).

White Dresses, by Paul Green. Tragedy. 30 min. 2 m., 2 f. French. In LONESOME ROAD, \$2.00. Royalty, \$5.00.

White Elephants, by Kenyon Nicholson. Farce. 30 min. 2 m., 2 f. Appleton. In GARDEN VARIETIES, \$2.00. Royalty agent, French.

White Hawk, The, by Harry Kemp. Drama. About 30 min. 5 m., 1 f. Brentano's. In BOCCACCIO'S UNTOLD TALE AND OTHER PLAYS, \$2.00. Royalty, on application.

Whither Goest Thou? by Carleton H. Currie. Religious drama. 45 min. 6 m., 1 f. French. 35 cents. Royalty, none.

Who Kissed Barbara? by Franz and Lillian Rickaby. Farce. 45 min. 3 m., 2 f. Baker. 30 cents. Royalty, none.

Why Girls Stay Home, by Maud Humphrey. Satiric comedy. 30 min. 2 m., 4 f. Appleton. 50 cents. Royalty, \$5.00.

Why the Chimes Rang, by Elizabeth A. McFadden. Christmas play. 40 min. 3 m., 1 f., with extras. French. 35 cents. Royalty, with admission fee, \$10; without, \$5.00.

Widow of Wasdale Head, The, by Arthur W. Pinero. Romantic comedy. 40 min. 5 m., 1 f. French. In ONE-ACT PLAYS FOR STAGE AND STUDY, 1st Series, \$3.00. Royalty, \$10.

Wife to a Famous Man, The, by G. Martinez Sierra. Comedy. About 1 hr. 6 m., 6 f., with extras. Dutton. In PLAYS by author, vol. 2, \$2.00. Royalty, apply to French.

Will-o'-the-Wisp, by Doris F. Halman. Fantasy. 20 min. 4 f. Baker. 35 cents. Royalty, \$10.

Winter Sunshine, by Laura Marshall. Drama. About 20 min. 3 m., 4 f. Banner. In FIFTEEN ONE-ACT PLAYS, \$2.50. Royalty, on application.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS *continued*

- Wisdom Teeth**, by Rachel L. Field. Comedy. 15 min. 1 m., 3 f. Scribner (French). In *SIX PLAYS*, \$1.25. Royalty, with admission fee, \$10; without, \$5.00.
- Woman of Character, A**, by Estelle A. Brown. Comedy. 30 min. 9 f. Longmans. 35 cents. Royalty, \$5.00.
- Wonder Hat, The**, by Kenneth S. Goodman and Ben Hecht. Fantastic comedy. 40 min. 3 m., 2 f. Appleton, in *THE WONDER HAT AND OTHER ONE-ACT PLAYS*, \$1.75. Also Stage Guild, 50 cents. (Also in *REPRESENTATIVE ONE-ACT PLAYS BY AMERICAN AUTHORS*, Little, \$3.00.) Royalty, first performance, \$10; each repetition, \$5.00.
- Wrong Numbers**, by Essex Dane. Comedy. 20 min. 3 f. Baker. In *PLAYS IN MINIATURE*, 75 cents. Royalty, \$5.00.
- Wurzel-Flummery**, by A. A. Milne. Comedy. 50 min. 3 m., 2 f. French. 50 cents. Royalty, \$10.
- X Equals Zero**, by John Drinkwater. Tragedy. About 20 min. 6 m. Houghton. In *PAWNS*, \$1.50. Royalty, apply to Curtis Brown, Ltd.
- Yellow Triangle, The**, by George W. Sutton. Tragedy. 35 min. 6 m., 1 f. French. 50 cents. Royalty, \$10.

LONG PLAYS

- Adam and Eva**, by Guy R. Bolton and George Middleton. Comedy. 3 acts. 6 m., 4 f. French. 75 cents. Royalty, \$25.
- Admirable Bashville, The**, by George Bernard Shaw. Satire. 3 acts, 1 hr. 6 m., 4 f. Brentano's. \$1.00. Royalty agent, French.
- Admirable Crichton, The**, by James M. Barrie. Comedy. 3 acts. 5 m., 4 f. Scribner. \$1.00. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.
- Adventure of Lady Ursula, The**, by Anthony Hope (Hawkins). Comedy. 4 acts. 12 m., 3 f. French. 75 cents. Royalty, \$25.
- Advertising April**, by Herbert Farjeon and Horace Horsnell. Comedy. 3 acts, 2 hrs. 6 m., 6 f. French. 75 cents. Royalty, \$25.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

Affairs of Anatol, The, by Arthur Schnitzler. Translated by H. G. Granville-Barker. Comedy. 7 episodes. Little. \$1.50. Royalty, apply to French.

Agamemnon, by Aeschylus. In Part III of Complete Works, A. S. Way's translation. Tragedy. 1 act, full eve. 4 m., 2 f., male chorus. Macmillan. \$1.50. Royalty, apply to translator, through publisher.

Alarm Clock, The, by Avery Hopwood. Comedy. 3 acts 7 m., 4 f. French. 75 cents. Royalty, \$25.

Alcestis, by Euripides. Tragedy. 9 characters and chorus. 1½ hrs. Baker. Out of print. Royalty, none.

Ali Baba and the Forty Thieves, by Helen Haiman Joseph. Fantasy. Prologue and 4 acts. 10 m., 2 f. Harcourt. In **ALI BABA AND OTHER PLAYS**, \$1.50. Royalty, \$10.

Alice in Wonderland, by Lewis Carroll. Dramatized by Alice Gerstenberg. Children's play. 3 acts. Longmans. 75 cents. (Also in **A TREASURY OF PLAYS FOR CHILDREN**, Little, \$3.00.) Royalty, with admission fee, \$25; without, \$15.

Alice-Sit-by-the-Fire, by James M. Barrie. Comedy. 3 acts. 3 m., 3 f., with extras. Scribner. \$1.00. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.

All a Mistake, by W. C. Parker. Farce. 3 acts, 2 hrs. 4 m., 4 f. Denison. 35 cents. Royalty, none.

Amazons, The, by Arthur W. Pinero. Farce. 3 acts. 7 m., 5 f. Baker. 75 cents. Royalty, \$10.

Amethyst, The, by Victor Mapes. Comedy. 4 acts, 2¼ hrs. 13 m., 17 f. French. 75 cents. Royalty, \$25

Anathema, by Leonid N. Andreev. Poetic drama. 5 acts. 14 m., 7 f. Macmillan. Out of print. Royalty, apply to H. Bernstein, 218 West 112th St., New York.

And Home Came Ted, by Walter Ben Hare. Mystery-comedy. 3 acts, 2¼ hrs. 6 m., 6 f. Denison. 50 cents. Royalty, \$10.

And Mary Did, by Laurence G. Worcester. Comedy. 3 acts. 4 m., 7 f. Baker. 35 cents. Royalty, none.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

Androcles and the Lion, by George Bernard Shaw. Comedy. 2 parts, 2½ hrs. 5 m., 5 f., with extras. Brentano's. \$2.50. Royalty agent, French.

Angel in the House, The, by Basil Macdonald Hastings and Eden Phillpotts. Fantastic satire. 3 acts, 2 hrs. 5 m., 3 f. French. 75 cents. Royalty, \$25.

Ann Pedersdotter, by John Masefield. Drama. 4 acts. 11 m., 4 f., with extras. Brentano's. \$1.75. Royalty, on application.

Anna Christie, by Eugene O'Neill. Drama. 4 acts. 11 m., 2 f. Liveright. \$2.50. Royalty, apply to French.

Anthony and Anna, by St. John Ervine. Comedy. 3 acts. 6 m., 2 f. Macmillan. \$1.50. Royalty, apply to James B. Pinker & Son, 9 East 46th St., New York.

Antigone, by Sophocles. Tragedy. 5 episodes, 2 hrs. 11 characters, with chorus. Baker. 35 cents. Out of print. Royalty, none.

Apple Blossom Time, by Eugene G. Hafer. Comedy. 3 acts. 5 m., 7 f. Baker. 50 cents. Royalty, \$10.

Applesauce, by Barry Connors. Comedy. 3 acts. 3 m., 4 f. French. 75 cents. Royalty, \$25.

Arabian Nights, by Sydney Grundy. Comedy. 3 acts, 2¼ hrs. 5 m., 4 f. French. 30 cents. Royalty, none.

Aren't We All? by Frederick Lonsdale. Comedy. 3 acts, 2¼ hrs. 6 m., 2 f. French. 75 cents. Royalty, on application.

Ariadne, by A. A. Milne. Comedy. 3 acts. 3 m., 4 f. French. 75 cents. Royalty, \$50.

Arms and the Man, by George Bernard Shaw. Comedy. 3 acts, 2¼ hrs. 6 m., 5 f., with extras. Brentano's. \$1.00. Royalty agent, French.

Arrival of Kitty, The, by Norman L. Swartout. Farce. 3 acts. 5 m., 4 f. Baker. 75 cents. Royalty, \$10.

Art and Opportunity, by Harold Chapin. Comedy. 3 acts, 2 hrs. 5 m., 2 f. French. 75 cents. Royalty, \$25.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- As a Man Thinks**, by Augustus Thomas. Drama. 4 acts. 9 m., 4 f. French. 75 cents. Royalty, \$25.
- As You Like It**, by William Shakespeare. Comedy. 5 acts. 14 m., 4 f. Baker. 35 cents. Royalty, none.
- At Mrs. Beam's**, by Charles K. Munro. Comedy. 3 acts. 3 m., 7 f. French. \$1.25. Royalty, on application.
- Autumn Fire**, by T. C. Murray. Drama. 3 acts. 4 m., 4 f. Houghton (Allen & Unwin, London). \$1.25. Royalty, apply to author, Abbey Theatre, Dublin, Ireland.
- Back to Methuselah**, by George Bernard Shaw. Drama. 5 acts, 2½ hrs. Characters, any number. Brentano's. \$2.50. Royalty agent, French.
- Bad Man, The**, by Porter E. Browne. Drama. 3 acts. 13 m., 2 f.; or 12 m., 3 f. French. 75 cents. Royalty, on application.
- Barber and the Cow, The**, by D. T. Davies. Comedy. 4 acts. 8 m., 2 f. Brentano's. In **BRITISH DRAMA LEAGUE PLAYS**, \$1.25. Royalty, on application.
- Barber of Seville, The**, Pierre A. C. de Beaumarchais. Translated with notes by W. R. Taylor. Comedy. 4 acts. 8 m., 1 f. Baker. 75 cents. Royalty, none.
- Barker, The**, by Kenyon Nicholson. Play of carnival life. 3 acts. 9 m., 4 f. French. Paper, 75 cents; bound, \$1.50. Royalty, on application.
- Beau Brummell**, by Clyde Fitch. Drama. 4 acts. 12 m., 7 f. French. 75 cents. (Also in **PLAYS** by author, vol. 1, Little, \$3.00.) Royalty, \$25.
- Beau Stratagem, The**, by George Farquhar. Comedy. 5 acts. 9 m., 5 f. Scribner. In **MERMAID SERIES**, \$1.25. (Also in **BRITISH PLAYS FROM THE RESTORATION TO 1820**, Little, \$3.75.)
- Beauty and the Jacobin**, by Booth Tarkington. Costume comedy. 1 act, 1 hr., 20 min. 3 m., 2 f. French. 75 cents. Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Bed Rock**, by Basil Macdonald Hastings and Eden Phillpotts. Comedy. 3 acts. 7 m., 3 f. Baker. 75 cents. Royalty, \$25.
- Beggar on Horseback**, by Marc Connelly and George S. Kaufman. Fantasy. 3 acts. 16 m., 5 f. Liveright, also French, \$2.00. Royalty, on application (French).
- Beggar's Opera, The**, by John Gay. Play with music. 2 acts, 1 hr. 11 m., 10 f. French. 35 cents. Royalty, on application.
- Behind the Beyond**, by Stephen B. Leacock. Comedy (play in story form). 3 acts. Dodd. \$2.00. Royalty, on application.
- Belinda**, by A. A. Milne. Comedy. 3 acts. 3 m., 3 f. French. 75 cents. Royalty, \$50.
- Best People, The**, by Avery Hopwood. Farce. 3 acts. 6 m., 6 f. French. 75 cents. Royalty, on application.
- Beyond the Horizon**, by Eugene O'Neill. Drama. 3 acts. 6 m., 4 f. Liveright. \$2.50. Royalty, apply to French.
- Big House, The**, by Lennox Robinson. Romantic drama. 4 acts. 7 m., 3 f. Macmillan. In PLAYS by author, \$4.25. Royalty, apply to Curtis Brown, Ltd.
- Big Idea, The**, by A. E. Thomas and Clayton M. Hamilton. Comedy. 3 acts, 2½ hrs. 7 m., 4 f. French. 75 cents. Royalty, \$25.
- Big Lake**, by Lynn Riggs. Tragedy. 2 parts, 4 scenes, 1¾ hrs. 7 m., 3 f., with extras. French. \$1.25. Royalty, \$25.
- Bill of Divorcement, A**, by Clemence Dane. Comedy. 3 acts. 5 m., 4 f. French. \$1.50. Royalty, on application.
- Billeted**, by F. Tennyson Jesse and Harold M. Harwood. Comedy. 3 acts. 4 m., 5 f. French. 75 cents. Royalty, \$25.
- Bird in the Hand, A**, by John Drinkwater. Fantasy. 3 acts. 6 m., 2 f. Houghton. \$1.50. Royalty, apply to author, through publisher.
- Black Flamingo**, by Sam Janney. Mystery melodrama. 3 acts. 9 m., 4 f. French. 75 cents. Royalty, \$25.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

Blue Bird, The, by Maurice Maeterlinck. Fantasy. 6 acts. 6 m., 10 f., 31 allegorical characters. Dodd. \$2.50. Royalty, apply to Paul R. Reynolds, 599 Fifth Ave., New York.

Boomerang, The, by Winchell Smith and Victor Mapes. Comedy. 3 acts, 2½ hrs. 6 m., 5 f. French. 75 cents. Royalty, \$25.

Box of Monkeys, A, by Grace L. Furniss. Farce. 2 acts, 1¼ hrs. 2 m., 3 f. Baker. 25 cents. Royalty, none.

Brat, The, by Maud Fulton. Comedy. 3 acts. 4 m., 7 f. Longmans. 75 cents. Royalty, \$25.

Bride of the Lamb, The, by William J. Hurlburt. Drama. 3 acts. 6 m., 5 f. Liveright. \$2.00. Royalty, apply to French.

Butter and Egg Man, The, by George S. Kaufman. Comedy. 3 acts. 8 m., 5 f. Liveright, \$2.00. French, 75 cents. Royalty, on application (French).

Cabbages, by Edward Stadt. Comedy. 1 act, 1 hr., 15 min. 4 m., 3 f. French. 50 cents. Royalty, \$5.00.

Caesar and Cleopatra, by George Bernard Shaw. Comedy. 5 acts, 2¼ hrs. 4 m., 3 f., with extras. Brentano's. \$1.00. Royalty agent, French.

Caesar's Wife, by W. Somerset Maugham. Comedy. 3 acts. 5 m., 4 f. Doubleday. \$1.25. Out of print. Royalty, apply to French.

Candida, by George Bernard Shaw. Comedy. 3 acts, 2¼ hrs. 5 m., 3 f. Brentano's. \$1.00. Royalty agent, French.

Cappy Ricks, by Edward E. Rose. Comedy. 3 acts, 2½ hrs. 6 m., 3 f. French. 75 cents. Royalty, \$25.

Captain Applejack, by Walter Hackett. Comedy. 3 acts. 6 m., 5 f. French. 75 cents. Royalty, \$50.

Captain Brassbound's Conversion, by George Bernard Shaw. Romantic comedy. 3 acts, 2¼ hrs. 5 m., 4 f. Brentano's. \$1.00. Royalty agent, French.

Cassilis Engagement, The, by St. John Hankin. Comedy. 4 acts, 2½ hrs. 4 m., 8 f. French. 30 cents. Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Caste**, by Thomas W. Robertson. Comedy. 3 acts. 4 m., 3 f. Baker, 35 cents. French, 25 cents. (Also in REPRESENTATIVE BRITISH DRAMAS, Little, \$4.50.) Royalty, none.
- Cat and the Canary, The**, by John Willard. Mystery. 4 acts. 6 m., 4 f. French. 75 cents. Royalty, on application.
- Chanticleer**, by Edmond Rostand. Fantasy. 4 acts. 23 characters, with extras. Duffield. \$2.00. Royalty, on application.
- Charley's Aunt**, by Brandon Thomas. Farce. 3 acts. 6 m., 4 f. French. Obtainable in manuscript form only. Royalty, on application.
- Charm**, by John A. Kirkpatrick. Comedy. 3 acts. 7 m., 5 f. French. 75 cents. Royalty, \$50.
- Charm School, The**, by Alice Duer Miller and Robert Milton. Comedy. 3 acts, 2½ hrs. 6 m., 10 f. French. 75 cents. Royalty, \$25.
- Chicken Feed**, by Guy R. Bolton. Comedy. 3 acts, 2¼ hrs. 7 m., 4 f. French. 75 cents. Royalty, \$50.
- Chief Thing, The**, by Nikolai N. Evreinov. Comedy-drama. 4 acts. 12 m., 10 f., with extras. Doubleday. \$1.00. Royalty, apply to Theatre Guild.
- Children of Earth**, by Alice Brown. Tragedy. 4 acts. 5 m., 4 f., with extras. Macmillan. \$1.50. Royalty agent, Baker.
- Children of the Moon**, by Martin Flavin. Tragedy. 3 acts, 2¼ hrs. 5 m., 3 f. French. 75 cents. Royalty, \$25.
- Chinese Lantern, The**, by Laurence Housman. Comedy. 3 acts, 2½ hrs. 12 m., 2 f. French. 75 cents. Royalty, \$25.
- Clarence**, by Booth Tarkington. Comedy. 4 acts, 2½ hrs. 5 m., 5 f. French. 75 cents. Royalty, \$25.
- Clay's the Thing, The**, by Tom Taggart. Farce. 3 acts, 2½ hrs. 6 m., 5 f. Denison. 35 cents. Royalty, none.
- Climbers, The**, by Clyde Fitch. Drama. 4 acts. 12 m., 9 f. French. 75 cents. (Also in PLAYS by author, vol. 2, Little, \$3.00.) Royalty, \$25.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Close Harmony**, by Dorothy Parker and Elmer L. Rice. Comedy. 3 acts. 4 m., 5 f. French. 75 cents. Royalty, \$50.
- Come Out of the Kitchen**, by A. E. Thomas. Comedy. 3 acts, 2½ hrs. 6 m., 5 f. French. 75 cents. Royalty, \$25.
- Come Seven**, by Octavus Roy Cohen. Comedy. 3 acts. 7 m., 6 f. Longmans. 75 cents. Royalty, \$10.
- Comedy of Errors, The**, by William Shakespeare. Comedy. 5 acts. 13 m., 4 f. Baker, also French, 25 cents. Royalty, none.
- Common Clay**, by Cleves Kinkead. Drama. 4 acts. 9 m., 5 f. French. 75 cents. Royalty, \$25.
- Comrades**, by August Strindberg. Comedy. 4 acts. 5 m., 5 f. Luce. In PLAYS by author, \$1.50. Royalty, on application.
- Contrast, The**, by Royall Tyler. Comedy. 5 acts. 5 m., 4 f. Houghton. Out of print; reprinted in de luxe form.
- Copperhead, The**, by Augustus Thomas. Drama. 4 acts, 2½ hrs. 9 m., 5 f. French. 75 cents. Royalty, \$25.
- Country Cousin, The**, by Booth Tarkington and J. L. Street. Comedy. 4 acts, 2½ hrs. 7 m., 6 f. French. 75 cents. Royalty, \$25.
- Cousin Kate**, by Hubert Henry Davies. Comedy. 3 acts. 3 m., 4 f. Baker. 75 cents. Royalty, \$25.
- Cradle Song, The**, by G. Martinez Sierra. Comedy. 2 acts. 4 m., 10 f., with four extras. Dutton. In PLAYS by author, vol. 1, \$2.00. Royalty, apply to French.
- Craig's Wife**, by George Kelly. Drama. 3 acts, 2½ hrs. 6 m., 5 f. French, 75 cents. Little, \$1.50. Royalty, \$50 (French).
- Creaking Chair, The**, by Allene T. Wilkes. Mystery-comedy. 3 acts. 8 m., 4 f. French. 75 cents. Royalty, \$25.
- Cricket on the Hearth, The**, by Charles Dickens. Drama. 3 acts, 1½ hrs. 6 m., 7 f. Baker, also French, 25 cents. Royalty, none.
- Crisis, The**, by Winston Churchill. Drama. 4 acts. 14 m., 8 f. French. 75 cents. Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Critic, The**, by Richard B. Sheridan. Travesty. 2 acts, 2 hrs. 16 m., 5 f. French. 25 cents. Royalty, none.
- Crossings**, by Walter J. De La Mare. Christmas play. 5 acts. Knopf. Out of print. Royalty, apply to publisher.
- Cyrano de Bergerac**, by Edmond Rostand. Comedy. 5 acts. 31 m., 10 f. Baker. 75 cents. Royalty, none.
- Daddy-Long-Legs**, by Jean Webster. Comedy. 4 acts, 2½ hrs. 6 m., 7 f., with extras. French. 75 cents. Royalty, \$25.
- Daisy Mayme**, by George Kelly. Comedy. 3 acts. 3 m., 5 f. French, 75 cents. Little, \$1.50. Royalty, \$50 (French).
- David Garrick**, by Thomas W. Robertson. Comedy-drama. 3 acts, 1¾ hrs. 9 m., 3 f. French. 25 cents. Royalty, none.
- Dead of Night, The**, by J. C. McMullen. Mystery. 3 acts. 5 m., 4 f. Baker. 35 cents. Royalty, \$10.
- Dear Brutus**, by James M. Barrie. Comedy. 3 acts. 2 m., 5 f. Scribner. \$1.00. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.
- Dear Me!** by Luther Reed and Hale Hamilton. Comedy. 3 acts, 2½ hrs. 12 m., 3 f. French. 75 cents. Royalty, \$25.
- Déclassée**, by Zoë Akins. Comedy. 3 acts. 10 m., 5 f. Live-right. \$2.00. Royalty, apply to Alice Kauser, 1402 Broadway, New York.
- Delinquents, The**, by Katherine B. Miller and Allena Harris. Comedy-drama. 4 acts. 8 m., 4 f. Banner. 75 cents. Royalty, \$25.
- Detour, The**, by Owen Davis. Drama. 3 acts. 5 m., 4 f. French, 75 cents. Little, \$1.50. Royalty, \$25 (French).
- Devil in the Cheese, The**, by Tom Cushing. Fantastic comedy. 3 acts. 7 m., 3 f. French. 75 cents. Royalty, \$50.
- Devil's Disciple, The**, by George Bernard Shaw. Comedy. 3 acts, 2½ hrs. 5 m., 5 f. Brentano's. \$1.00. Royalty agent, French.
- Discovery, The**, by Frances Sheridan. Comedy. 5 acts. 6 m., 8 f. Doubleday. \$2.00. Out of print. Royalty, apply to James B. Pinker & Son, 9 East 46th St., New York.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

Doctor Faustus, by Christopher Marlowe. Tragedy. 15 m., 1 f., with extras. Dutton. In EVERYMAN'S LIBRARY, 90 cents. Royalty, on application.

Doctor in Spite of Himself, The, by Molière. English version by Barrett H. Clark. Comedy. 3 acts, 1½ hrs. 6 m., 3 f. French. 35 cents. Royalty, none.

Doctor Knock, by Jules Romains. English version by H. G. Granville-Barker. Comedy. 3 acts. 8 m., 6 f. French. \$1.25. Royalty, on application.

Doctor Love, by Molière. English version by Barrett H. Clark. Farce. 3 acts, 1 hr. 5 m., 4 f. French. 35 cents. Royalty, none.

Doctor's Dilemma, The, by George Bernard Shaw. Drama. 5 acts, 2½ hrs. 11 m., 2 f. Brentano's. \$1.00. Royalty agent, French.

Doll's House, A, by Henrik Ibsen. Drama. 3 acts. 3 m., 4 f., with 3 children. Baker. 50 cents. Royalty, none.

Dolly Madison, or The First Lady of the Land, by Charles F. Nirdlinger. Historical play. 4 acts. 11 m., 10 f., with extras. Baker. 75 cents. Royalty, \$25.

Dolly Reforming Herself, by Henry Arthur Jones. Comedy. 4 acts, 2½ hrs. 6 m., 3 f. French. 75 cents. (Also in PLAYS by author, vol. 4, Little, \$3.00.) Royalty, \$25.

Dover Road, The, by A. A. Milne. Comedy. 3 acts. 6 m., 4 f. French. 75 cents. Royalty, \$50.

Duenna, The, by Richard B. Sheridan. Comic operetta. 3 acts. 9 m., 3 f., with extras. Dutton. In EVERYMAN'S LIBRARY, 90 cents. Royalty, on application.

Dulcy, by George S. Kaufman and Marc Connelly. Comedy. 3 acts, 2¼ hrs. 8 m., 3 f. French. 75 cents. (Also in REPRESENTATIVE BRITISH DRAMAS, Little, \$4.50.) Royalty, \$25.

Dummy, The, by Harvey J. O'Higgins and Harriet Ford. Comedy. 3 acts, 2¼ hrs. 9 m., 3 f. French. 75 cents. Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

Dybbuk, The, by S. Ansky. Translated by Henry G. Alsberg and Winifred Katzin. Drama. 4 acts. 37 m., 7 f. Liveright. \$2.00. Royalty, apply to Henry G. Alsberg, care of publisher.

Each in His Own Way, by Luigi Pirandello. Translated by Arthur Livingston. Comedy. 2 acts. 15 m., 5 f., with extras. Dutton. In **EACH IN HIS OWN WAY AND TWO OTHER PLAYS**, \$2.00. Royalty, on application.

East Is West, by Samuel Shipman and J. B. Hymer. Comedy-drama. Prologue, with 3 acts, 2½ hrs. 13 m., 5 f. French, 75 cents. Royalty, \$25.

East Lynne, by Mrs. Henry Wood. Drama. 5 acts. 8 m., 6 f. Fitzgerald. 25 cents. Royalty, none.

Eldest Son, The, by John Galsworthy. Drama. 3 acts. 9 m., 7 f. Scribner. \$1.00. Royalty, apply to Curtis Brown, Ltd.

Eliza Comes to Stay, by Henry V. Esmond. Comedy. 3 acts, 2½ hrs. 5 m., 4 f. French. 75 cents. Royalty, \$25.

Emperor Jones, The, by Eugene O'Neill. Drama. 8 scenes. Characters, any number. Appleton. 50 cents. Royalty, apply to French.

Enchanted April, The, by Kane Campbell. Comedy. 3 acts. 5 m., 5 f. French. 75 cents. Royalty, \$25.

Enchanted Cottage, The, by Arthur W. Pinero. Comedy. 3 acts. 5 m., 4 f., with extras. Baker. 75 cents. Royalty, \$25.

Enemy, The, by Channing Pollock. Drama. 4 acts. 7 m., 3 f., 1 child. Longmans. 75 cents. Royalty, \$25.

Enemy of Society, An, by Henrik Ibsen. Drama. 5 acts. 9 m., 2 f. Baker. 50 cents. Royalty, none.

Enter Madame, by Gilda Varesi and Dolly Byrne. Comedy. 3 acts. 5 m., 5 f. Longmans. 75 cents. Royalty, \$25.

Erstwhile Susan, by Marian de Forest. Comedy. 3 acts. 9 m., 8 f. French. 75 cents. Royalty, \$25.

Evergreen Tree, The, by Percy MacKaye. Music by Arthur Farwell. Christmas masque. Characters, any number. Presser. Music score, \$1.50; libretto, 50 cents. Royalty, on application.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Everyman**, Anonymous. Morality play. 1 act, 1½ hrs. 11 m., 6 f. French. 35 cents. Royalty, none.
- Expressing Willie**, by Rachel Crothers. Comedy. 3 acts. 6 m., 5 f. Baker. 75 cents. Royalty, \$25.
- Face, The**, by Frances G. Gibbes. Drama. 3 acts. 7 m., 4 f., with extras. Brentano's. \$1.50. Royalty, on application.
- Failures**, by Henri R. Lenormand. Drama. 13 scenes. 6 m., 4 f. Knopf (Theatre Guild). Out of print. Royalty, on application.
- Family Upstairs, The**, by Harry Delf. Comedy. 3 acts. 4 m., 5 f. French. 75 cents. Royalty, on application.
- Famous Mrs. Fair, The**, by James Forbes. Comedy. 4 acts, 2½ hrs. 3 m., 10 f. French. 75 cents. (Also in REPRESENTATIVE AMERICAN DRAMAS, Little, \$4.50.) Royalty, \$25.
- Fan, The**, by Carlo Goldoni. Translated by Henry B. Fuller. Comedy. 3 acts, 2¼ hrs. 10 m., 4 f. French. 50 cents. Royalty, none.
- Fanny's First Play**, by George Bernard Shaw. Comedy. 3 acts, 2¼ hrs. 5 m., 3 f. Brentano's. \$1.00. Royalty agent, French.
- Farmer's Wife, The**, Eden Phillpotts. Comedy. 3 acts. 9 m., 13 f. French. 75 cents. Royalty, \$50.
- Fashion**, by Anna Cora Mowatt. Comedy. 5 acts. 8 m., 5 f. French. 25 cents. Royalty, none.
- Fata Morgana**, by Ernst Vajda. Comedy. 3 acts, 2½ hrs. 8 m., 8 f. French, 75 cents. Royalty, apply to Theatre Guild.
- Faust**, by J. W. von Goethe. Tragedy. 3 acts. 11 m. French. 30 cents. Royalty, none.
- Firebrand, The**, by Edwin Justus Mayer. Comedy. 3 acts. 8 m., 4 f. Liveright. \$2.00. Royalty, apply to Brandt & Brandt, 101 Park Ave., New York.
- First Year, The**, by Frank Craven. Tragi-comedy. 3 acts, 2¼ hrs. 5 m., 4 f. French. 75 cents. Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

Fool, The, by Channing Pollock. Drama. 4 acts. 13 m., 8 f. French. 75 cents. Royalty, on application.

For the Love of Mike, by Mary D. McGeehee. Comedy. 2 acts, 45 min. 5 m., 1 f. Baker. 30 cents. Royalty, none.

Forever After, by Owen Davis. Drama. 3 acts. 8 m., 4 f. French. 75 cents. Royalty, \$25.

Fountain of Youth, The, by Louis Shipman. Comedy. 3 acts. 6 m., 4 f. Macmillan. In **THREE COMEDIES**, \$2.50. Royalty, apply to author, care of publisher.

Four-Flusher, The, by Caesar Dunn. Comedy. 3 acts, 2¼ hrs. 8 m., 5 f. French. 75 cents. Royalty, \$25.

Francesca da Rimini, by George Henry Boker. Tragedy. 5 acts. 7 m., 2 f., with extras. Dramatic Pub. Co. 75 cents. Royalty, on application.

Friend Hannah, by Paul Kester. Comedy. 4 acts. 7 m., 4 f. French. 75 cents. Royalty, \$25.

Frog, The, by Virgil Geddes. Drama. 3 acts. French. Out of print. Royalty, \$25.

Full House, A, by Fred Jackson. Farce. 3 acts, 2½ hrs. 7 m., 7 f. French. 75 cents. Royalty, \$25.

Gammer Gurton's Needle, by Colin C. Clements. Farce. 3 acts, 1 hr. 6 m., 4 f. French. 35 cents. Royalty, none.

Ghost Bird, The, by Neil E. Schaffner. Mystery-comedy. 4 acts, 2¼ hrs. 6 m., 6 f. Denison. 50 cents. Royalty, \$10.

Ghosts, by Henrik Ibsen. Drama. 3 acts. 3 m., 2 f. Baker. 50 cents. Royalty, none.

Gioconda, by Gabriele d'Annunzio. Tragedy. 4 acts. 4 m., 4 f. Dramatic Pub. Co. \$1.25. Royalty, on application.

Girl with the Green Eyes, The, by Clyde Fitch. Comedy. 4 acts. 10 m., 17 f. French. 75 cents. (Also in **PLAYS** by author, vol. 3, Little, \$3.00.) Royalty, \$25.

Give and Take, by Aaron Hoffman. Farce-comedy. 3 acts. 5 m., 1 f. French. 75 cents. Royalty, \$25.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Glamour**, by Jean-Jacques Bernard. Drama. 3 acts. 3 m., 2 f. Brentano's. In EIGHT EUROPEAN PLAYS, \$3.50. Royalty, on application.
- Gods of the Mountain, The**, by Edward J. M. D. P. (Lord) Dunsany. Poetic fantasy. 3 acts, 50 min. 10 m. French. 50 cents. (Also in FIVE PLAYS by author, Little, \$2.00.) Royalty, \$10.
- Goin' Home**, by Ransom Rideout. Tragedy. 3 acts. 12 m., 1 f. Longmans. \$1.50. Royalty, \$25.
- Gold**, by Eugene O'Neill. Drama. 4 acts. 9 m., 2 f. Liveright. In THE EMPEROR JONES AND OTHER PLAYS, \$2.50. Royalty, apply to French.
- Golden Touch, The**, by Nathaniel Hawthorne. Dramatized by Marion Craig Wentworth. 4 acts. 9 characters, with extras. Baker. 35 cents. Royalty, none.
- Gone Broke**, by Frank L. Mansur. Comedy. 3 acts. 4 m., 5 f. Baker. 35 cents. Royalty, \$10.
- Good Evening, Clarice**, by J. C. McMullen. Farce-comedy. 3 acts. 5 m., 6 f. Baker. 50 cents. Royalty, \$10.
- Good Gracious, Annabelle**, by Clare Kummer. Comedy. 3 acts, 2½ hrs. French. 75 cents. Royalty, \$25.
- Good Hope, The**, by Herman Heijermans. Drama. 4 acts. 11 m., 7 f. French. \$1.00. Royalty, \$25.
- Good-Natured Man, The**, by Oliver Goldsmith. Comedy. 5 acts. 12 m., 5 f. French. 30 cents. Royalty, none.
- Goose Hangs High, The**, by Lewis Beach. Comedy. 3 acts, 2¼ hrs. 7 m., 6 f. French, 75 cents. Little, \$1.50. Royalty, \$50 (French).
- Government Inspector, The**, by Nikolai V. Gogol. Farce. 5 acts. 20 m., 4 f., with extras. Knopf. \$2.00. Royalty, on application.
- Granite**, by Clemence Dane. Drama. 4 acts. 5 m., 1 f. Macmillan (French). \$1.60. Royalty, \$50.
- Great Broxopp, The**, by A. A. Milne. Comedy. 4 acts. 5 m., 6 f. Putnam. \$2.00. Royalty, apply to Curtis Brown, Ltd.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

Great Catherine, by George Bernard Shaw. Historical comedy. 4 acts, 2½ hrs. 7 m., 7 f., with extras. Brentano's. In HEARTBREAK HOUSE, \$2.50. Royalty agent, French.

Great Galeoto, The, by José Echegaray. Drama. 3 acts. 7 m., 7 f. Appleton. In MASTERPIECES OF MODERN SPANISH DRAMA, \$2.50. Royalty, apply to Barrett H. Clark, Briarcliff Manor, N. Y.

Great God Brown, The, by Eugene O'Neill. Tragedy. Prologue, 4 acts, and epilogue. 10 m., 4 f. Liveright. \$2.50. Royalty, apply to French.

Green Goddess, The, by William Archer. Romantic drama. 3 acts. 5 m., 1 f. Century, in MODERN PLAYS, \$1.50. French, \$1.50. Royalty, \$50 (French).

Green Stockings, by A. E. W. Mason. Comedy. 3 acts, 2½ hrs. 7 m., 5 f. French. 75 cents. Royalty, \$25.

Grumpy, by Horace Hodges and T. W. Percyval. Comedy. 4 acts, 2¼ hrs. 9 m., 3 f. French. 75 cents. Royalty, \$25.

Guardman, The, by Ferenc Molnár. Comedy. 3 acts. 3 m., 4 f. Liveright (Theatre Guild). \$2.00. Royalty, apply to Dr. Edmond Pauker, 1639 Broadway, New York.

Gypsy Trail, The, by Robert Housum. Comedy. 3 acts, 2½ hrs. 5 m., 4 f. French. 75 cents. Royalty, \$25.

Hairy Ape, The, by Eugene O'Neill. Drama. 3 parts. 8 m., 2 f. Liveright. In DESIRE UNDER THE ELMS, \$2.50. Royalty, apply to French.

Hamlet, by William Shakespeare. Tragedy. 5 acts. 24 m., 3 f. French. 75 cents. Royalty, none.

Happiness, by J. Hartley Manners. Comedy. 4 acts, 2¼ hrs. 5 m., 7 f. French. 75 cents. Royalty, \$25.

Haunted House, The, by Owen Davis. Mystery comedy. 3 acts. 8 m., 3 f. French. 75 cents. Royalty, \$25.

Hay Fever, by Noel P. Coward. Comedy. 3 acts. 4 m., 5 f. French. 75 cents. Royalty, \$50.

Hazel Kirke, by Steele Mackaye. Melodrama. 4 acts, 2¾ hrs. 9 m., 5 f. French. 30 cents. Royalty, \$10.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- He and She**, by Rachel Crothers. Comedy. 3 acts. 3 m., 5 f. Century (Baker). In REPRESENTATIVE AMERICAN PLAYS, \$4.00. Royalty, apply to Baker.
- He Who Gets Slapped**, by Leonid N. Andreev. Tragedy. 4 acts. 20 m., 13 f. French. 75 cents. (Also in DRAMAS OF MODERNISM, Little, \$3.50.) Royalty, on application.
- Heartbreak House**, by George Bernard Shaw. Satirical comedy. 3 acts, 2¼ hrs. 5 m., 5 f., with extras. Brentano's. \$2.50. Royalty agent, French.
- Hedda Gabler**, by Henrik Ibsen. Drama. 4 acts. 3 m., 4 f. Baker. 50 cents. Royalty, none.
- Helena's Boys**, by Ida L. Ehrlich. Comedy. 3 acts. 7 m., 4 f. French. 75 cents. Royalty, \$25.
- Hell-Bent fer Heaven**, by Hatcher Hughes. Drama. 3 acts, 2¼ hrs. 5 m., 2 f. French. 75 cents. Royalty, \$50.
- Hell's Bells (Fool's Gold)**, by Barry Connors. Comedy. 3 acts. 10 m., 5 f. French. 75 cents. Royalty, \$25.
- Henry IV**, by Luigi Pirandello. Translated by Edward Storer. Tragedy. 3 acts. 14 m., 2 f. Dutton. In THREE PLAYS by author, \$2.50. Royalty, on application.
- Her Husband's Wife**, by A. E. Thomas. Comedy. 3 acts, 2½ hrs. 3 m., 3 f. French. 75 cents. Royalty, \$25.
- Her Own Way**, by Clyde Fitch. Comedy. 4 acts. 5 m., 9 f. French. 75 cents. (Also in PLAYS by author, vol. 3, Little, \$3.00.) Royalty, \$25.
- Her Temporary Husband**, by Edward A. Paulton. Comedy. 3 acts. 4 m., 2 f. French. 75 cents. Royalty, \$25.
- Hero, The**, by Gilbert Emery. Drama. 3 acts. 3 m., 3 f. Scribner. In CONTEMPORARY AMERICAN PLAYS, \$2.00. Royalty agent, French.
- Hidden Guest, The**, by Pauline Phelps and Marion Short. Mystery-comedy. 3 acts, 2 hrs. 6 m., 5 f. French. 30 cents. Royalty, \$10.
- High Road, The**, by Frederick Lonsdale. Comedy. 3 acts. 8 m., 4 f. French. 75 cents. Royalty, on application.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

Hippolytus, by Euripides. Tragedy. 1½ hrs. 4 m., 4 f., with extras. Longmans. \$1.25. Royalty, on application.

His Best Investment, by Lindsey Barbee. Comedy-drama. 3 acts, 2½ hrs. 5 m., 9 f. Denison. 35 cents. Royalty, none.

H.M.S. Pinafore, by William S. Gilbert and Arthur S. Sullivan. Operetta. 2 acts. 7 m., 3 f., with mixed chorus. French, 25 cents. Macmillan, in SAVOY OPERAS, \$3.25. Royalty, none.

Hobson's Choice, by Harold Brighouse. Comedy. 3 acts. 7 m., 5 f. French. 75 cents. Royalty, \$25.

Honeymoon, The, by John Tobin. Comedy. 5 acts. 9 m., 4 f. French. 25 cents. Royalty, none.

Honor Bright, by Meredith and Kenyon Nicholson. Comedy. 3 acts, 2½ hrs. 9 m., 6 f. French. 75 cents. Royalty, \$25.

Hottentot, The, by Victor Mapes. Comedy. 3 acts, 2½ hrs. 8 m., 3 f. French. 75 cents. Royalty, \$25.

House into Which We Are Born, The, by Jacques Copeau. Drama. 3 acts. 6 m., 2 f. Theatre Arts (French). Paper, 75 cents; boards, \$1.00. Royalty, \$25.

Icebound, by Owen Davis. Drama. 3 acts. 5 m., 6 f., 1 boy. Little, \$1.50. Longmans, 75 cents. Royalty, \$25 (Longmans).

Ideal Husband, An, by Oscar Wilde. Comedy. 4 acts. 9 m., 6 f. Baker. 75 cents. Royalty, none.

If, by Edward J. M. D. P. (Lord) Dunsany. Drama. 4 acts. 16 m., 3 f. Putnam (French). \$1.75. Royalty, \$50.

If Four Walls Told, by Edward Percy. Comedy. 3 acts, 2¼ hrs. 5 m., 5 f. French. 75 cents. Royalty, \$25.

I'll Leave It to You, by Noel P. Coward. Comedy. 3 acts. 4 m., 6 f. French. 75 cents. Royalty, \$25.

Imaginary Invalid, The, by Molière. Translated by Barrett H. Clark. Comedy. 3 acts, 1½ hrs. 8 m., 4 f. French. 50 cents. Royalty, none.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Importance of Being a Roughneck, The**, by Robert Garland. Travesty. 3 acts. 3 m., 1 f. Norman. In VAGABOND PLAYS, 40 cents. Royalty, on application.
- Importance of Being Earnest, The**, by Oscar Wilde. Farce-comedy. 3 acts. 5 m., 4 f. Baker. 75 cents. Royalty, none.
- In a Garden**, by Philip Barry. Comedy. 3 acts. 4 m., 2 f. French. Paper, 75 cents; bound, \$2.00. Royalty, \$50.
- In His Arms**, by Lynn Starling. Comedy. 3 acts, 2¼ hrs. 4 m., 6 f. French. 75 cents. Royalty, \$25.
- In Love with Love**, by Vincent Lawrence. Comedy. 3 acts. 4 m., 3 f. French. 75 cents. Royalty, on application.
- In the Next Room**, by Eleanor Robson and Harriet Ford. Melodrama. 3 acts, 2¼ hrs. 8 m., 3 f. French. 75 cents. Royalty, \$25.
- Inheritors**, by Susan Glaspell. Comedy. 3 acts. 10 m., 5 f. Baker, also Dodd, \$2.00. Royalty, \$25.
- Inside the Lines**, by Earl Derr Biggers. Drama. 3 acts, 2½ hrs. 11 m., 6 f. French. 75 cents. Royalty, \$25.
- Intimate Strangers, The**, by Booth Tarkington. Comedy. 3 acts, 2½ hrs. 4 m., 4 f. French. 75 cents. Royalty, \$25.
- Iolanthe**, by William S. Gilbert and Arthur S. Sullivan. Operetta. 2 acts. 5 m., 6 f., with mixed chorus. Macmillan. In SAVOY OPERAS, \$3.25. Royalty, none.
- Iphigenia in Tauris**, by Euripides. Tragedy. 2 hrs. 3 m., 2 f., with extras. Oxford Univ. Press. 90 cents. Royalty, on application.
- Iris**, by Arthur W. Pinero. Drama. 5 acts. 7 m., 7 f. Baker. 75 cents. Royalty, on application.
- Is Zat So?** by James Gleason and Richard Taber. Comedy. 3 acts. 9 m., 5 f. French. 75 cents. Royalty, on application.
- It Pays to Advertise**, by Roi Cooper Megrue and Walter Hackett. Farce. 3 acts, 2½ hrs. 8 m., 4 f. French. 75 cents. (Also in REPRESENTATIVE AMERICAN DRAMAS, Little, \$4.50.) Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Jane Clegg**, by St. John Ervine. Drama. 3 acts. 3 m., 2 f., with 2 children. Baker. \$1.25. Royalty, \$25.
- John Ferguson**, by St. John Ervine. Tragedy. 4 acts. 9 m., 2 f., with mixed crowd. Macmillan. \$1.75. Royalty, apply to James B. Pinker & Son, 9 East 46th St., New York.
- John Gabriel Borkman**, by Henrik Ibsen. Drama. 4 acts. 3 m., 5 f. Scribner. In *LITTLE EYOLF AND OTHER PLAYS*, \$2.00.
- John Kemp's Wager**, by Robert Graves. Drama. 5 acts, 2½ hrs. 9 m., 4 f. French. \$1.25. Royalty, \$25.
- Joy of Living, The**, by Hermann Sudermann. Tragedy. 5 acts. 14 m., 3 f. Scribner. \$2.00.
- Judsons Entertain, The**, by Edith Ellis. Farce-comedy. 3 acts, 2½ hrs. 5 m., 6 f. French. 75 cents. Royalty, \$25.
- Julius Caesar**, by William Shakespeare. Tragedy. 5 acts. 32 m., 2 f. French. 25 cents. Royalty, none.
- Juno and the Paycock**, by Sean O'Casey. Tragedy. 3 acts. 15 m., 4 f. Macmillan. In *TWO PLAYS*, \$2.00. Royalty, apply to French.
- Just Like Judy**, by Ernest Denny. Comedy. 3 acts. 4 m., 5 f. French. 75 cents. Royalty, \$25.
- Justice**, by John Galsworthy. Tragedy. 4 acts. 17 m., 1 f., with extras. Scribner. \$1.00. Royalty, apply to Curtis Brown, Ltd.
- Kempy**, by J. C. and Elliott Nugent. Farce. 3 acts, 2½ hrs. 4 m., 4 f. French. 75 cents. Royalty, \$25.
- Kick In**, by Willard Mack. Drama. 4 acts, 2½ hrs. 7 m., 5 f. French. 75 cents. Royalty, \$25.
- Kindling**, by Charles A. Kenyon. Drama. 3 acts, 2½ hrs. 6 m., 4 f. French. 75 cents. Royalty, \$25.
- King Henry IV**, by William Shakespeare. Historical drama. 5 acts, each part. Part I—19 m., 3 f., with extras. Part II—36 m., 4 f., with extras. Macmillan. Each part, 60 cents. Royalty, none.
- Kings in Nomania**, by Percival Wilde. Fantasy. 1 act, 1½ hrs. 18 characters. Baker. 50 cents. Royalty, \$10.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Kiss for Cinderella, A**, by James M. Barrie. Drama. 3 acts. 5 m., 4 f. Scribner. \$1.00. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.
- Ladies' Battle, The, or A Duel in Love (La Bataille des Dames)**, by A. E. Scribe and E. Legouvé. Comedy. 3 acts, 2 hrs. 7 m., 2 f. French. 25 cents. Royalty, none.
- Lady from the Sea, The**, by Henrik Ibsen. Drama. 5 acts. 5 m., 3 f., with extras. Baker. 50 cents. Royalty, none.
- Lady of Belmont, The**, by St. John Ervine. Comedy. 5 acts. 11 m., 3 f., with extras. Macmillan. \$1.25. Royalty, apply to James B. Pinker & Son, 9 East 46th St., New York.
- Lady Windermere's Fan**, by Oscar Wilde. Comedy. 4 acts. 7 m., 9 f. Baker. 75 cents. Royalty, none.
- Laff That Off**, by Don Mullally. Comedy. 3 acts. 4 m., 3 f. French. 75 cents. Royalty, \$25.
- L'Aiglon**, by Edmond Rostand. Translated by Basil Davenport. Drama. 6 acts. 28 m., 8 f., with extras. Yale Univ. Press. \$3.00. Royalty, on application.
- Lass of Limerick Town, The**, by Arthur A. Penn. Operetta. 2 acts, 1 hr. 15 characters. Witmark. \$1.50. Royalty, none, if one copy purchased for each member of the cast.
- Last of Mrs. Cheyney, The**, by Frederick Lonsdale. Comedy. 3 acts. 8 m., 6 f. French. 75 cents. Royalty, on application.
- Lazarus Laughed**, by Eugene O'Neill. Tragedy. 4 acts. 10 m., 4 f., with choruses. Liveright. \$2.50. Royalty, apply to French.
- Leah Kleschna**, by C. M. S. McLellan. Drama. 5 acts. 11 m., 6 f. French. 75 cents. Royalty, \$25.
- Learned Ladies, The (Les Femmes Savantes)**, by Molière. Comedy. 5 acts. 8 m., 5 f. In EVERYMAN'S LIBRARY, Dutton. 90 cents. Royalty, on application.
- Life of Man, The**, by Leonid N. Andreev. Tragedy. Prologue and 5 acts. 5 m., 3 f., with extras. Macmillan. \$1.50. Royalty, apply to H. Bernstein, 218 West 112th St., New York.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Lightnin'**, by Frank Bacon and Winchell Smith. Comedy. 3 acts, 2½ hrs. 12 m., 12 f. French. 75 cents. Royalty, \$50.
- Like Falling Leaves**, by Giuseppe Giacosa. Translated by E. and A. Updegraff. Comedy. 4 acts. 7 m., 7 f. In REPRESENTATIVE CONTINENTAL DRAMAS, by Montrose G. Moses. Little. \$4.50. Royalty, all dramatic rights reserved by Edwin Björkman, P. O. Box 387, Asheville, N. C.
- Lilies of the Field**, by John H. Turner. Comedy. 3 acts. 4 m., 7 f. French. 75 cents. Royalty, \$25.
- Liliom**, by Ferenc Molnár. Tragedy. Prologue and 7 scenes. 18 m., 5 f. Liveright. \$2.00. (Also in DRAMAS OF MODERNISM, Little, \$3.50.) Royalty, apply to Dr. Edmond Pauker, 1639 Broadway, New York.
- Lion and the Mouse, The**, by Charles Klein. Drama. 4 acts, 2½ hrs. 10 m., 8 f. French. 75 cents. Royalty, \$25.
- Little Clay Cart, The**, by Sūdraka, Rajah of Māgadha. Translated by A. W. Ryder. Hindu drama. 10 acts. 20 m., 6 f., with extras. Harvard Univ. Press. In ORIENTAL SERIES, vol. 9, \$3.00. Royalty, on application.
- Little Eyolf**, by Henrik Ibsen. Tragedy. 3 acts. 2 m., 4 f. Scribner. In LITTLE EYOLF AND OTHER PLAYS, \$2.00.
- Little Old New York**, by Rida Johnson Young. Romantic comedy. 4 acts. 12 m., 4 f. French. 75 cents. Royalty, \$25.
- Little Poor Man, The**, by Harry Lee. Drama. 4 acts. 11 m., 3 f., with extras. Dutton. \$2.00. Royalty, on application.
- Little Princess, The**, by Frances Hodgson Burnett. Comedy. 3 acts, 2¼ hrs. 6 m., 15 f. French. 30 cents. (Also in A TREASURY OF PLAYS FOR CHILDREN, Little, \$3.00.) Royalty, \$10.
- Little Women**, by Louisa M. Alcott. Dramatized by Marian de Forest. 4 acts, 2½ hrs. 5 m., 7 f. French. 75 cents. Royalty, \$25.
- Locandiera, La (The Mistress of the Inn)**, by Carlo Goldoni. Comedy. 5 acts. 6 m., 3 f. Brentano's. In MOSCOW ART THEATRE PLAYS by author, 2d Series, \$3.00. Royalty, on application.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Lombardi, Ltd.**, by Frederick and Fanny Hatton. Comedy. 3 acts. 6 m., 9 f. French. 75 cents. Royalty, \$25.
- London Assurance**, by Dion Boucicault. Comedy. 5 acts. 10 m., 3 f. Baker, 35 cents. French, 25 cents. (Also in REPRESENTATIVE BRITISH DRAMAS, Little, \$4.50.) Royalty, none.
- London Merchant, The**, by George Lillo. Tragedy. 5 acts. 7 m., 3 f., with extras. Heath. In BELLES LETTRES SERIES. Out of print. Royalty, none.
- Loose Ankles**, by Sam Janney. Comedy. 3 acts. 6 m., 7 f. Longmans. 75 cents. Royalty, \$25.
- Love and Geography**, by Bjørnstjerne Bjørnson. Comedy-farce. 4 acts. 3 m., 5 f. Scribner. In PLAYS by author, 2d Series, \$2.50. Royalty, apply to translator, Edwin Björkman, P. O. Box 387, Asheville, N. C.
- Love 'Em and Leave 'Em**, by George Abbott and J. V. A. Weaver. Comedy. 3 acts. 6 m., 4 f. French. 75 cents. Royalty, \$25.
- Love-in-a-Mist**, by Amélie Rives and Gilbert Emery. Character-comedy. 3 acts. 3 m., 4 f. French. 75 cents. Royalty, \$50.
- Love in Livery**, by Pierre de Marivaux. Comedy. 3 acts. 5 m., 2 f. French. 50 cents. Royalty, none.
- Lower Depths, The (Submerged)**, by Maxim Gorky. Drama. 4 acts. 13 m., 5 f. Four Seas Press. \$1.25. Royalty, on application.
- Loyalties**, by John Galsworthy. Drama. 3 acts. 17 m., 3 f. Scribner. \$1.00. Royalty, apply to Curtis Brown, Ltd.
- Lucky Break, A**, by Zelda Sears. Comedy. 3 acts. 9 m., 9 f., with extras. Longmans. 75 cents. Royalty, \$25.
- Lucrezia Borgia**, by Victor Hugo. Tragedy. Out of print. Little. In DRAMATIC WORKS by author, vol. 1, \$1.75. Royalty, on application.
- Lullaby, The**, by Edward Knoblock. Drama. 4 acts. 10 m., 5 f. Putnam (French). Out of print. Royalty, on application.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Macbeth**, by William Shakespeare. Tragedy. 5 acts, 2½ hrs. 14 m., 5 f. Penn. 35 cents. Royalty, none.
- Madame Pepita**, by G. Martinez Sierra. Comedy. 3 acts. 5 m., 6 f. Dutton. In *PLAYS* by author, vol. 1, \$2.00. Royalty, on application.
- Madras House**, by H. G. Granville-Barker. Comedy. 4 acts. 8 m., 17 f. Little. \$1.50. Royalty, apply to French.
- Magda**, by Hermann Sudermann. Drama. 4 acts. 6 m., 8 f. French. 75 cents. Royalty, \$25.
- Maid of Orleans, The**, by R. Hugh Benson. Tragedy. 5 scenes. 19 m., 6 f. Longmans. Paper, text only, 50 cents; boards, \$1.80. Royalty, on application.
- Major Barbara**, by George Bernard Shaw. Drama. 3 acts, 2¼ hrs. 7 m., 4 f. Brentano's. \$1.00. Royalty agent, French.
- Make-Believe**, by A. A. Milne. Fantasy. 3 acts, 2½ hrs. 30 characters. French. 75 cents; music \$1.50 extra. Royalty, \$50.
- Makropoulos Secret, The**, by Karel Capek. Drama. 3 acts. 12 characters. Baker. 75 cents. Royalty, apply to Hans Bartsch, 1639 Broadway, New York.
- Man from Mexico, The**, by H. A. Du Souchet. Farce. 3 acts. 10 m., 4 f. French. 75 cents. Royalty, \$25.
- Man on the Box, The**, by Grace L. Furniss. Comedy. 3 acts, 2½ hrs. 11 m., 4 f. French. 75 cents. Royalty, \$25.
- Man Who Ate the Popomack, The**, by Walter J. Turner. Tragic-comedy. 2 acts. 15 m., 5 f. Brentano's. Out of print. Royalty, on application.
- Man Who Married a Dumb Wife, The**, by Anatole France. Satire. 2 acts, 2 hrs. 15 m., 4 f. Dodd (French). \$1.50. Royalty, on application.
- Man with a Load of Mischief, The**, by Ashley Dukes. Comedy. 3 acts. 3 m., 3 f. French. 75 cents. Royalty, on application.
- Man's Man, A**, by Patrick Kearney. Comedy. 3 acts. 6 m., 5 f. Brentano's (French). \$2.00. Royalty, on application.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- March Hares**, by Harry W. Gribble. Comedy. 3 acts. 4 m., 5 f. Appleton. \$2.00. Royalty, first performance, \$35; each repetition, \$25.
- Mary, Mary, Quite Contrary**, by St. John Ervine. Comedy. 4 acts. 5 m., 5 f. Baker. 75 cents. Royalty, \$35.
- Mary the Third**, by Rachel Crothers. Comedy. 3 acts. 5 m., 5 f. Baker. 75 cents. Royalty, \$25.
- Mask and the Face, The**, by Luigi Chiarelli, and arrangement in English by C. B. Fernald. Satire. 3 acts. 8 m., 5 f. French. 75 cents. Royalty, on application.
- Master Builder, The**, by Henrik Ibsen. Drama. 3 acts. 4 m., 3 f., with extras. Baker. 50 cents. Royalty, none.
- Master Pierre Patelin**, by Guillaume Alécis. Translated by R. T. Holbrook. Medieval farce. 3 acts, 1½ hrs. 4 m., 1 f. Baker. 75 cents. Royalty, none.
- Meanest Man in the World, The**, by Augustin MacHugh. Comedy. 3 acts. 11 m., 4 f. French. 75 cents. Royalty, \$25.
- Medea**, by Euripides. Tragedy. 1½ hrs. 3 m., 2 f., with extras. Oxford Univ. Press. 90 cents. Royalty, on application.
- Meet the Wife**, by Lynn Starling. Comedy. 3 acts, 2¼ hrs. 5 m., 3 f. French. 75 cents. Royalty, \$50.
- Melloney Holtspur**, by John Masefield. Drama. 4 acts. 5 m., 11 f. Macmillan. \$2.00. Royalty agent, Baker.
- Melting Pot, The**, by Israel Zangwill. Drama. 4 acts. 5 m., 5 f. French. \$1.50. Royalty, \$25.
- Merchant of Venice, The**, by William Shakespeare. Drama. 5 acts. 13 m., 3 f. Baker. 35 cents. Royalty, none.
- Merely Mary Ann**, by Israel Zangwill. Comedy. 4 acts, 2½ hrs. 8 m., 10 f. French. 75 cents. Royalty, \$25.
- Merry Wives of Windsor, The**, by William Shakespeare. Comedy. 5 acts. 16 m., 4 f. Macmillan. 60 cents. Royalty, none.
- Merton of the Movies**, by George S. Kaufman and Marc Connelly. Comedy. 4 acts, 2¼ hrs. 7 m., 4 f. French. 75 cents. Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Midsummer Night's Dream, A**, by William Shakespeare. Comedy. 3 acts. 11 m., 3 f., with extras. Baker. 35 cents. Royalty, none.
- Mikado, The**, by William S. Gilbert and Arthur S. Sullivan. Operetta. 2 acts. 5 m., 4 f., with mixed chorus. Macmillan. In SAVOY OPERAS, \$3.25. Royalty, none.
- Milestones**, by Arnold Bennett and Edward Knoblock. Comedy. 3 acts. 10 m., 5 f. Baker. 75 cents. Royalty, \$25.
- Minick**, by George S. Kaufman and Edna Ferber. Comedy. 3 acts, 2¼ hrs. 6 m., 9 f. French. 75 cents. Royalty, \$25.
- Misalliance**, by George Bernard Shaw. Comedy. 1 act, 1½ hrs. 4 m., 2 f. Brentano's. \$1.00. Royalty agent, French.
- Mis-leading Lady, The**, by Charles W. Goddard and Paul Dickey. Comedy. 3 acts. 11 m., 5 f. French. 75 cents. Royalty, on application.
- Miss Doulton's Orchids**, by Margaret Cameron. Comedy. 2 acts, 1 hr. 3 m., 3 f. French. 30 cents. Royalty, none.
- Miss Lulu Bett**, by Zona Gale. Comedy. 3 acts. 4 m., 5 f. Appleton (Longmans). \$2.00. Royalty, \$25.
- Miss Somebody Else**, by Marion Short. Comedy. 4 acts, 2¼ hrs. 6 m., 10 f. French. 30 cents. Royalty, \$10.
- Mollusc, The**, by Hubert Henry Davies. Comedy. 3 acts. 2 m., 2 f. Baker. 75 cents. Royalty, \$25.
- Monna Vanna**, by Maurice Maeterlinck. Drama. 3 acts. 7 m., 1 f. Dodd. \$2.50. Royalty, apply to Paul R. Reynolds, 599 Fifth Ave., New York.
- Monsieur Beaucaire**, by Booth Tarkington. Dramatized by Ethel H. Freeman. Period play. 14 m., 7 f. Baker. 75 cents. Royalty, \$10.
- Mother Carey's Chickens**, by Kate Douglas Wiggin and Rachel Crothers. Comedy. 3 acts, 2¼ hrs. 7 m., 7 f. French. 75 cents. Royalty, \$25.
- Mr. Bob**, by Rachel E. Baker. Comedy. 2 acts, 1½ hrs. 3 m., 4 f. Baker. 35 cents. Royalty, none.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Mr. Pim Passes By**, by A. A. Milne. Comedy. 3 acts. 3 m., 4 f. French. 75 cents. Royalty, \$50.
- Mr. Prohack**, by Arnold Bennett and Edward Knoblock. Comedy. 3 acts. 7 m., 5 f. Doubleday. Out of print. Royalty, apply to authors, care of publisher.
- Mrs. Bumpstead-Leigh**, by Harry James Smith. Comedy. 3 acts, 2¼ hrs. 6 m., 6 f. French. 75 cents. (Also in REPRESENTATIVE AMERICAN DRAMAS, Little, \$4.50.) Royalty, \$25.
- Mrs. Dane's Defence**, by Henry Arthur Jones. Drama. 4 acts, 2¾ hrs. 8 m., 4 f. French. 75 cents. (Also in PLAYS by author, vol. 3, Little, \$3.00.) Royalty, \$25.
- Mrs. Partridge Presents**, by Mary Kennedy and Ruth Hawthorne. Comedy. 3 acts, 2½ hrs. 6 m., 6 f. French. 75 cents. Royalty, \$25.
- Mrs. Wiggs of the Cabbage Patch**, by Alice Hegan Rice. Dramatized by Anne Crawford Flexner. Comedy. 3 acts. 16 m., 11 f. French. 75 cents. Royalty, \$25.
- Much Ado about Nothing**, by William Shakespeare. Comedy. 5 acts. 16 m., 5 f. Baker. 35 cents. Royalty, none.
- My Lady's Dress**, by Edward Knoblock. Romantic drama. 3 acts. 8 m., 5 f. French. 75 cents. Royalty, \$35.
- Mystery of the Third Gable, The**, by Lindsey Barbee. Mystery-drama. 3 acts, 2 hrs. 5 m., 5 f. Denison. 35 cents. Royalty, none.
- Naboth's Vineyard**, by Clemence Dane. Poetic drama. 3 acts. 29 m., 9 f., with extras. Macmillan. \$1.50. Royalty, apply to Curtis Brown, Ltd.
- Nancy Ann**, by Dorothy H. Heyward. Comedy. 3 acts. 7 m., 9 f. French. 75 cents. Royalty, \$25.
- Ned McCobb's Daughter**, by Sidney C. Howard. Comedy. 3 acts. 8 m., 2 f. French. 75 cents. Royalty, \$50.
- New Brooms**, by Frank Craven. Comedy. 3 acts. 9 m., 4 f. French. 75 cents. Royalty, \$50.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

New Morality, The, by Harold Chapin. Comedy. 3 acts. 4 m., 3 f. French. 75 cents. Royalty, \$25.

New Poor, The, by Cosmo Hamilton. Farce. 3 acts. 6 m., 6 f. Longmans. 75 cents. Royalty, \$25.

New York Idea, by Langdon E. Mitchell. Comedy. 4 acts. 9 m., 6 f. Baker. 75 cents. Royalty, \$25.

Newly Married Couple, The, by Bjørnstjerne Bjørnson. Comedy. 2 acts, 2 hrs. 2 m., 3 f. Dutton. In EVERYMAN'S LIBRARY, 90 cents. Royalty, on application.

Nice People, by Rachel Crothers. Comedy. 3 acts. 6 m., 4 f. Brentano's. Bound with EXPRESSING WILLIE by author, \$2.00. (Also in REPRESENTATIVE AMERICAN DRAMAS, Little, \$4.50.) Royalty, apply to French.

Not Herbert, by Howard Irving Young. Mystery melodrama. 4 acts. 7 m., 5 f. French. 75 cents. Royalty, \$25.

Not So Fast, by G. Conrad Westervelt. Comedy. 3 acts. 4 m., 4 f. French. 75 cents. Royalty, \$25.

Nothing but the Truth, by James Montgomery. Farce-comedy. 3 acts. 5 m., 6 f. French. 75 cents. Royalty, \$25.

Number Seventeen, by J. Jefferson Farjeon. Mystery-comedy. 3 acts. 7 m., 2 f. Baker. 75 cents. Out of print. Royalty, \$25.

Officer 666, by Augustin MacHugh. Melodramatic farce. 3 acts, 2½ hrs. 9 m., 3 f. French. 75 cents. Royalty, \$25.

Oh, Kay! by Adam Applebud. Farce-comedy. 3 acts. 6 m., 5 f. Baker. 50 cents. Royalty, \$10.

Old Homestead, The, by Denman Thompson. Rural drama. 4 acts. 19 m., 12 f. Baker. 75 cents. Royalty, \$25.

Old Lady Shows Her Medals, The, by James M. Barrie. Comedy. 3 acts. 1 m., 3 f. Scribner. In ECHOES OF WAR, \$1.25. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.

Old Lady 31, by Rachel Crothers. Comedy. 3 acts, 2¼ hrs. 4 m., 10 f. French. 75 cents. Royalty, \$25.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Old Soak, The**, by Don Marquis. Comedy. 3 acts. 5 m., 4 f. French. 75 cents. Royalty, \$25.
- Oliver Twist**, by Charles Dickens. Drama. 4 acts, 2 hrs. 15 m., 4 f. French. 25 cents. Royalty, none.
- On Approval**, by Frederick Lonsdale. Comedy. 3 acts. 2 m., 2 f. French. 75 cents. Royalty, on application.
- On the Hiring Line**, by Harvey J. O'Higgins and Harriet Ford. Comedy. 3 acts, 2½ hrs. 5 m., 4 f. French. 75 cents. Royalty, \$25.
- One of the Family**, by Kenneth Webb. Comedy. 3 acts. 4 m., 6 f. French. 75 cents. Royalty, \$25.
- Only 38**, by A. E. Thomas. Comedy. 3 acts, 2½ hrs. 6 m., 6 f. French. 75 cents. Royalty, \$25.
- Othello**, by William Shakespeare. Tragedy. 5 acts, 3½ hrs. 16 m., 2 f. French. 25 cents. Royalty, none.
- Other Wise Man, The**, by Henry van Dyke. 4 acts. 12 characters. Harper. \$1.50. Royalty, permission to be obtained from author, unless performed for charity or Christmas entertainment, when no royalty is charged.
- Our Betters**, by W. Somerset Maugham. Comedy. 3 acts. 7 m., 4 f. Heinemann. \$1.10. Royalty, apply to French.
- Outward Bound**, by Sutton Vane. Drama. 3 acts. 6 m., 3 f. French. \$1.75. Royalty, \$50.
- Over the Hills and Far Away**, by Florence Kiper Frank. Children's play. 3 acts. 16 children. Longmans. In THREE PLAYS FOR A CHILDREN'S THEATRE. Out of print. Royalty, \$10.
- Pair of Sixes, A**, by Edward H. Peple. Comedy. 3 acts, 2½ hrs. 8 m., 4 f. French. 75 cents. Royalty, \$25.
- Pals First**, by Lee Wilson Dodd. Comedy. Prologue and 3 acts, 2½ hrs. 8 m., 3 f. French. 75 cents. Royalty, \$25.
- Paolo and Francesca**, by Stephen Phillips. Tragedy. 4 acts. 7 m., 6 f., with extras. Dodd. \$2.00. Royalty, apply to French; abroad, apply to John Lane, Vigo St., London, W. 1, England.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Passers-By**, by C. Haddon Chambers. Comedy. 4 acts, 2½ hrs. 4 m., 4 f. French. 75 cents. Royalty, \$50.
- Passing of the Third Floor Back, The**, by Jerome K. Jerome. Drama. 3 acts, 2½ hrs. 6 m., 6 f. French. 75 cents. Royalty, \$25.
- Passion Flower, The (La Malquerida)**, by Jacinto Benavente. Drama. 3 acts. 10 m., 5 f. Scribner. In PLAYS by author, 1st Series, \$2.50. Royalty, apply to John G. Underhill, 20 Exchange Pl., New York.
- Patience**, by William S. Gilbert and Arthur S. Sullivan. Operetta. 2 acts. 6 m., 5 f. Macmillan. In SAVOY OPERAS, \$3.25. Royalty, none.
- Patsy, The**, by Barry Connors. Comedy. 3 acts. 3 m., 3 f. French. 75 cents. Royalty, \$50.
- Patty Saves the Day**, by Lindsey Barbee. Juvenile comedy. 2 acts, 1¼ hrs. 4 m., 7 f. Denison. 30 cents. Royalty, none.
- Peer Gynt**, by Henrik Ibsen. Drama. 5 acts. 46 characters, with extras. Baker. 50 cents. Royalty, none.
- Peg o' My Heart**, by J. Hartley Manners. Comedy. 3 acts. 5 m., 4 f. French. 75 cents. Royalty, \$25.
- Pelican, The**, by F. Tennyson Jesse and Harold M. Harwood. Drama. 4 acts. 7 m., 4 f. French. \$1.25. Royalty, not available for amateurs at present.
- Penrod**, by Booth Tarkington. Comedy. 4 acts, 2½ hrs. 16 m., 7 f. French. 75 cents. Royalty, \$25.
- Phantom, The**, by Dion Boucicault. Drama. 2 acts. 12 m., 6 f. French. 25 cents. Royalty, none.
- Pharaoh's Daughter**, by Dr. and Mrs. Allison Gaw. Poetic biblical drama. 3 acts. Characters, any number. Longmans. \$1.50. Royalty, \$15.
- Pigeon, The**, by John Galsworthy. Fantasy. 3 acts. 7 m., 2 f., with extras. Scribner. \$1.00. Royalty, apply to Curtis Brown, Ltd.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Pigs**, by Anne Morrison and Patterson McNutt. Comedy. 3 acts. 6 m., 4 f. French. 75 cents. Royalty, \$50.
- Pillars of Society, The**, by Henrik Ibsen. Drama. 4 acts, 2½ hrs. 10 m., 9 f. Baker. 50 cents. Royalty, none.
- Piper, The**, by Josephine Preston Peabody. Poetic drama. 4 acts. 14 m., 10 f. Houghton (French). 65 cents. (Also in REPRESENTATIVE AMERICAN DRAMAS, Little, \$4.50.) Royalty, \$25.
- Play's the Thing, The**, by Ferenc Molnár. Comedy. 3 acts. 8 m., 1 f. French. 75 cents. Royalty, on application.
- Plots and Playwrights**, by Edward Massey. Satire. 2 acts, 1½ hrs. 11 m., 6 f. French. 75 cents. Royalty, \$25.
- Polly with a Past**, by Guy R. Bolton and George Middleton. Comedy. 3 acts, 2¼ hrs. 7 m., 5 f. French. 75 cents. Royalty, \$25.
- Pollyanna**, by Catherine C. Cushing. Comedy. 3 acts, 2½ hrs. 5 m., 6 f. French. 75 cents. Royalty, \$25.
- Pomander Walk**, by Louis N. Parker. Costume comedy. 3 acts, 2½ hrs. 10 m., 8 f. French. 75 cents. Royalty, \$25.
- Pomeroy's Past**, by Clare Kummer. Comedy. 3 acts. 5 m., 4 f. French. 75 cents. Royalty, \$25.
- Poor Little Rich Girl, The**, by Eleanor Gates. Comedy. 3 acts. 9 m., 10 f. French. 75 cents. Royalty, \$25.
- Poor Nut, The**, by J. C. and Elliott Nugent. Comedy. 3 acts. 11 m., 5 f. French. 75 cents. Royalty, \$50.
- Pride and Prejudice**, by Jane Austen. Dramatized by Mrs. Steele Mackaye. Drama. 4 acts. 10 m., 10 f. French. 75 cents. Royalty, \$25.
- Prince Chap, The**, by Edward H. Peple. Comedy. 3 acts. 6 m., 6 f. French. 75 cents. Royalty, \$25.
- Princess Ida**, by William S. Gilbert and Arthur S. Sullivan. Operetta. 3 acts. 8 m., 7 f., with mixed chorus. Macmillan. In SAVOY OPERAS, \$3.25. Royalty, none.
- Private Secretary, The**, by Charles Hawtrey. Comedy. 3 acts, 2 hrs. 9 m., 4 f. French. 30 cents. Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

Prodigal Son, The, by Edward J. Finnegan. Biblical drama. 4 episodes. 10 m., 6 f. Baker. 50 cents. Royalty, \$10.

Prunella, by Laurence Housman and H. G. Granville-Barker. Comedy. 3 acts. 3 m., 4 f. Little. \$1.50. Royalty, \$50 (French).

Puppy Love, by Adelaide Mathews and Martha Stanley. Comedy. 3 acts. 5 m., 5 f. French. 75 cents. Royalty, \$25.

Pygmalion, by George Bernard Shaw. Comedy. 5 acts, 2½ hrs. 7 m., 5 f. Brentano's. In ANDROCLES AND THE LION, \$2.50. Royalty agent, French.

Pygmalion and Galatea, by William S. Gilbert. Comedy. 3 acts, 1¾ hrs. 5 m., 4 f. French. 25 cents. Royalty, none.

Quality Street, by James M. Barrie. Comedy. 4 acts. 2 m., 5 f. Scribner. \$1.00. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.

Queen's Husband, The, by Robert E. Sherwood. Comedy. 3 acts. 11 m., 4 f. Longmans. 75 cents. Royalty, \$25.

Raggedy Ann and Andy, by John B. Gruelle. Dramatized by Eleanor B. Cochrane. Fantasy. Prologue and 4 acts. 19 m., 1 f. Manuscript only. French. Reading fee, \$2.00; music, \$1.00. Royalty, \$25.

Rear Car, The, by Edward E. Rose. Mystery comedy. 3 acts. 8 m., 3 f. French. 75 cents. Royalty, \$25.

Red Bird, by William E. Leonard. Drama. 4 acts. 9 m., 1 f. Viking. \$1.50. Royalty, \$25, if admission charged; otherwise by special arrangement.

Red Lamp, The, by Hilliard Booth. Comedy. 2 acts, 40 min. 3 m., 3 f. French. 30 cents. Royalty, none.

Redemption, by Leo Tolstoi. Drama. 2 acts, 2 hrs. 20 m., 10 f., with extras. Liveright. In MODERN LIBRARY, 95 cents. Royalty, on application.

Richelieu, by Edward Bulwer (Lord) Lytton. Drama. 5 acts. 16 m., 2 f., with extras. Baker. 35 cents. (Also in REPRESENTATIVE BRITISH DRAMAS, Little, \$4.50.) Royalty, none.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

Right You Are If You Think You Are, by Luigi Pirandello. Translated by Arthur Livingston. Satire. 3 acts. 9 m., 7 f., with extras. Dutton. In **THREE PLAYS**, \$2.50. (Also in **DRAMAS OF MODERNISM**, Little, \$3.50.) Royalty, apply to Theatre Guild.

Rip Van Winkle, by Washington Irving. Dramatized by Charles Burke. Romantic drama. 2 acts. 11 m., 3 f., with 1 child. French. 25 cents. Royalty, none.

Rivals, The, by Richard B. Sheridan. Comedy. 4 acts. 9 m., 5 f. Baker. 35 cents. Royalty, none.

Road to Rome, The, by Robert E. Sherwood. Comedy. 3 acts. 22 m., 3 f. French. 75 cents. Royalty, \$50.

Road to the City, The, by Lillian Mortimer. Comedy-drama. 4 acts, 2 hrs. 5 m., 5 f. Denison. 35 cents. Royalty, none.

Road to Yesterday, The, by Beulah M. Dix and Evelyn G. Sutherland. Comedy. 4 acts, 2½ hrs. 8 m., 6 f. French. 75 cents. Royalty, \$25.

Robin Hood, by Owen Davis. Historical drama. 3 acts. 10 m., 5 f. French. 50 cents. Royalty, \$25.

Robinson Crusoe, by Roger Wheeler. Musical comedy. 4 acts. 14 characters, with chorus. Baker. 50 cents; musical score, \$1.50. Royalty, \$10.

Rock, The, by Mary P. Hamlin. Religious drama. 3 acts. 8 m., 3 f. Pilgrim Press. 50 cents. Royalty, apply to Drama League of America.

Rollo's Wild Oat, by Clare Kummer. Comedy. 3 acts, 2½ hrs. 7 m., 5 f. French. 75 cents. Royalty, \$25.

Romance, by Edward B. Sheldon. Drama. Prologue, 3 acts, and epilogue. 12 m., 8 f. French. Out of print. Not available for amateur production.

Romancers, The, by Edmond Rostand. Comedy. 3 acts. 5 m., 1 f. Baker, also French, 35 cents. Royalty, none.

Romantic Age, The, by A. A. Milne. Comedy. 3 acts, 2 hrs. 5 m., 4 f. French. 75 cents. Royalty, \$50.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Romantic Young Lady, The**, by G. Martinez Sierra. Comedy. 3 acts, 2 hrs. 5 m., 6 f. French. 75 cents. Royalty, \$50.
- Romeo and Juliet**, by William Shakespeare. Tragedy. 5 acts. 18 m., 5 f. French. 25 cents. Royalty, none.
- Rosary, The**, by Edward E. Rose. Drama. 4 acts. 5 m., 4 f. French. 75 cents. Royalty, \$25.
- Rose and the Ring, The**, by William Makepeace Thackeray. Christmas pantomime. 4 acts, 1¾ hrs. 16 m., 5 f. Baker. 25 cents. Royalty, none.
- Round Table, The**, by Lennox Robinson. Tragi-comedy. 3 acts, 2 hrs. 8 m., 9 f. French. 75 cents. Royalty, \$50.
- Royal Family, The**, by George S. Kaufman and Edna Ferber. Comedy. 3 acts. 11 m., 6 f. French. 75 cents. Royalty, \$50.
- Ruint**, by Hatcher Hughes. Folk comedy. 4 acts, 2½ hrs. 7 m., 4 f. Harper (French). \$2.00. Royalty, on application.
- R. U. R. (Rossum's Universal Robots)**, by Karel Capek. Fantastic melodrama. 3 acts and epilogue. 13 m., 4 f. French, 75 cents. Royalty, \$50.
- Rutherford and Son**, by K. Githa Sowerby. Drama. 3 acts. 4 m., 4 f. Sidgwick & Jackson, Ltd. \$1.00. Royalty agent, French.
- Ruy Blas**, by Victor Hugo. Drama. 3 acts, 1¾ hrs. 9 m., 3 f. Penn. 35 cents. Royalty, none.
- Saint Joan**, by George Bernard Shaw. Chronicle play. 6 scenes. 4 m., 2 f. Brentano's. \$2.50. Royalty agent, French.
- Sakuntala**, by Kālidāsa. Hindu drama. 7 acts. 20 m., 7 f., with extras. Dutton. In EVERYMAN'S LIBRARY, 95 cents. Royalty, on application.
- Scarecrow, The**, by Percy MacKaye. Fantasy. 4 acts. 10 m., 6 f. Houghton. In volume, \$5.00. (Also in REPRESENTATIVE AMERICAN DRAMAS, Little, \$4.50.) Royalty, apply to French.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

School for Scandal, The, by Richard B. Sheridan. Comedy. 5 acts. 12 m., 4 f. Baker, 35 cents. French, 25 cents. (Also in *BRITISH PLAYS FROM THE RESTORATION TO 1820*, Little, \$3.75.) Royalty, none.

Second Childhood, by Zellah Covington and Jules Simonson. Farce. 3 acts. 6 m., 6 f. Longmans. 75 cents. Royalty, \$25.

Second Mrs. Tanqueray, The, by Arthur W. Pinero. Drama. 4 acts. 8 m., 5 f. Baker. 75 cents. Royalty, on application.

Servant in the House, The, by Charles Rann Kennedy. Symbolic drama. 5 acts. 5 m., 2 f. French. \$2.00. Royalty, \$50.

Seven Chances, The, by Roi Cooper Megrue. Comedy. 3 acts, 2 hrs. 7 m., 8 f. French. 75 cents. Royalty, \$25.

Seven Keys to Baldpate, by George M. Cohan. Melodrama. 3 acts. 9 m., 4 f. French. 75 cents. Royalty, \$50.

Seventeen, by Booth Tarkington. Dramatized by H. S. Stange and others. Comedy. 4 acts, 2½ hrs. 8 m., 6 f. French. 75 cents. Royalty, \$25.

Seventh Heaven, by Austin Strong. Drama. 3 acts. 11 m., 4 f. French. 75 cents. Royalty, \$50.

Shannons of Broadway, The, by James Gleason. Comedy. 3 acts. 18 m., 6 f. French. 75 cents. Royalty, \$50.

She Stoops to Conquer, by Oliver Goldsmith. Comedy. 5 acts. 15 m., 4 f. Baker, 35 cents. French, 25 cents. (Also in *BRITISH PLAYS FROM THE RESTORATION TO 1820*, Little, \$3.75.) Royalty, none.

Sherwood, by Alfred Noyes. Historical drama. 5 acts. 15 m., 6 f. Stokes. \$2.00. Royalty, apply to Paget Literary Agency, 415 Lexington Ave., New York.

Ship, The, by St. John Ervine. Tragedy. 3 acts. 4 m., 4 f. Macmillan (Baker). \$1.50. Royalty, \$25.

Shore Acres, by James A. Herne. Comedy. 4 acts. 19 m., 11 f. French. In *SHORE ACRES AND OTHER PLAYS*, \$2.50. Royalty, on application.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

Show, The, by John Galsworthy. Drama. 3 acts. 14 m., 10 f., with extras. Scribner. \$1.00. Royalty, apply to Curtis Brown, Ltd.

Show-Off, The, by George Kelly. Comedy. 3 acts. 6 m., 3 f. Little, \$1.75. French, 75 cents. (Also in REPRESENTATIVE AMERICAN DRAMAS, Little, \$4.50.) Royalty, \$50 (French).

Show Shop, The, by James Forbes. Comedy. 4 acts. 14 m., 7 f. French. 75 cents. Royalty, \$25.

Silas Marner, by George Eliot. Dramatized by Franklin S. Owen. Drama. 4 acts, 1½ hrs. 19 m., 4 f. Baker. 25 cents. Royalty, none.

Silver Box, The, by John Galsworthy. Comedy. 3 acts. 11 m., 7 f. Scribner. \$1.00. (Also in REPRESENTATIVE BRITISH DRAMAS, Little, \$4.50.) Royalty, apply to Curtis Brown, Ltd.

Silver Thread, The, by Constance D'Arcy Mackay. Fantasy. 3 acts. 14 m., 5 f. Holt. In THE SILVER THREAD AND OTHER FOLK-PLAYS FOR YOUNG PEOPLE, \$1.50. (Also in A TREASURY OF PLAYS FOR CHILDREN, Little, \$3.00.) Royalty, on application.

Sister Beatrice, by Maurice Maeterlinck. Miracle play. 3 acts, 2 hrs. 2 m., 9 f., with extras. Dodd. In SISTER BEATRICE AND OTHER PLAYS, \$2.50. Royalty, on application.

Six Characters in Search of an Author, by Luigi Pirandello. Translated by Edward Storer. Fantastic drama. 3 acts. 6 m., 6 f., with extras. Dutton. In THREE PLAYS (new ed.), \$2.50. Royalty, on application.

Skidding, by Aurania Rouveyrol. Comedy. 3 acts. 5 m., 5 f. French. 75 cents. Royalty, on application.

Smilin' Through, by Allan Langdon Martin. Romantic comedy. 3 acts. 5 m., 5 f. French. 75 cents. Royalty, on application.

Snow White and the Seven Dwarfs, by Jessie B. White. Fairy play. 7 scenes, 2¼ hrs. 13 m., 11 f. French. 75 cents. Royalty, \$25.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- So This Is London**, by Arthur F. Goodrich. Comedy. 3 acts. 7 m., 4 f. French. 75 cents. Royalty, \$25.
- Sorcerer, The**, by William S. Gilbert and Arthur S. Sullivan. Comic opera. 2 acts. 5 m., 4 f., with mixed chorus. Macmillan. In SAVOY OPERAS, \$3.25. Royalty, none.
- Soul of Nicholas Snyders, The**, by Jerome K. Jerome. Fantasy. 3 acts. 7 m., 3 f., 1 child. French. \$1.50. Royalty, \$25.
- Spread Eagle**, by George S. Brooks and W. B. Lister. Drama. 3 acts. 15 m., 3 f. Scribner, also French, \$1.75. Royalty, \$50 (French).
- Square Crooks**, by James P. Judge. Comedy. 3 acts. 6 m., 5 f. Longmans. 75 cents. Royalty, \$25.
- Square Peg, A**, by Lewis Beach. Comedy. 3 acts. 6 m., 4 f. French, also Little, \$1.50. Royalty, \$50 (French).
- S.S. Tenacity**, by Charles Vildrac. Drama. 5 acts. 7 m., 5 f. French. In TWENTY-FIVE MODERN PLAYS, \$5.00. Royalty, on application.
- Steadfast Tin Soldier, The**, by Dorothy Holloway. Poetic fantasy. 3 acts. Characters, any number. French. 50 cents. Royalty, \$15.
- Strife**, by John Galsworthy. Drama. 3 acts. 23 m., 7 f., with extras. Scribner. \$1.00. Royalty, apply to Curtis Brown, Ltd.
- Strongheart**, by William C. De Mille. Comedy-drama. 4 acts. 17 m., 5 f. French. 75 cents. Royalty, \$25.
- Subway, The**, by Elmer L. Rice. Drama. 9 scenes. 7 m., 3 f., with extras. French. \$2.00. Royalty, on application.
- Successful Calamity, A**, by Clare Kummer. Comedy. 2 acts, 2½ hrs. 9 m., 3 f. French. 75 cents. Royalty, \$25.
- Summer Is A-Comin' In**, by Louis N. Parker. Comedy. 3 acts. 5 m., 6 f. French. 75 cents. Royalty, \$25.
- Sun-Up**, by Lula Vollmer. Drama. 3 acts. 7 m., 2 f. Brentano's (Longmans). \$1.00. Royalty, \$25.
- Swan, The**, by Ferenc Molnár. Comedy. 3 acts. 9 m., 8 f. Longmans. 75 cents. Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Tailor-Made Man, A**, by Harry James Smith. Comedy. 4 acts, 2½ hrs. 20 m., 8 f. French. 75 cents. Royalty, \$25.
- Taming of the Shrew, The**, by William Shakespeare. Comedy. 2 acts. 11 m., 3 f. French. 75 cents. Royalty, none.
- Tartuffe**, by Molière. Comedy. 5 acts. 7 m., 5 f. Putnam. \$1.25. Royalty, on application.
- Tea for Three**, by Roi Cooper Megrue. Comedy. 3 acts. 3 m., 2 f. Baker. 75 cents. Royalty, \$25.
- Tempest, The**, by William Shakespeare. Poetic drama. 5 acts. 13 m., 5 f., with extras. Macmillan. 60 cents. Royalty, none.
- Ten Nights in a Bar Room**, by William W. Pratt. Dramatized by T. S. Arthur. Melodrama. 5 acts. 11 m., 5 f. French. 25 cents. Royalty, none.
- Tents of the Arabs**, by Edward J. M. D. P. (Lord) Dunsany. Romance. 2 acts, 1 hr. 6 m. French. 50 cents. Royalty, \$10.
- Thank You**, by Tom Cushing and Winchell Smith. Comedy. 3 acts, 2¼ hrs. 14 m., 5 f. French. 75 cents. Royalty, \$25.
- There Are Crimes and Crimes**, by August Strindberg. Comedy. 4 acts. Scribner. In PLAYS by author, 2d Series, \$2.50. (Also in DRAMAS OF MODERNISM, Little, \$3.50.)
- They Knew What They Wanted**, by Sidney C. Howard. Comedy. 3 acts. 9 m., 4 f. French. 75 cents. Royalty, on application.
- Thief, The**, by Henry Bernstein. Drama. 3 acts, 2½ hrs. 5 m., 2 f. French. 75 cents. Royalty, \$50.
- Thirteenth Chair, The**, by Bayard Veiller. Melodrama. 3 acts. 10 m., 7 f. French. 75 cents. Royalty, \$25.
- 39 East**, by Rachel Crothers. Comedy. 3 acts. 6 m., 8 f. Baker. 75 cents. Royalty, \$25.
- Thousand Years Ago, A**, by Percy MacKaye. Poetic drama. 4 acts. 9 m., 4 f. French. 75 cents. Royalty, \$50.

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LONG PLAYS *continued*

- Three Bears, The**, by Edward Childs Carpenter. Comedy. 3 acts. 7 m., 2 f. French. 75 cents. Royalty, \$25.
- Three Graces, The**, by Kenyon Nicholson and Dena Reed. Farce-comedy. 3 acts, 2 hrs. 6 m., 6 f. French. 50 cents. Royalty, \$15.
- Three Live Ghosts**, by Frederic S. Isham and Max Marcin. Farce. 3 acts, 2½ hrs. French. 75 cents. Royalty, \$25.
- Three Pegs**, by Alice Williams Chaplin. Comedy. 3 acts. 9 f. Baker. 35 cents. Royalty, none.
- Three Spinners, The**, by Florence Kiper Frank. Children's play. 3 acts. 12 children. Longmans. In **THREE PLAYS FOR A CHILDREN'S THEATRE**. Out of print. Royalty, \$10.
- Three Wise Fools**, by Austin Strong. Comedy. 3 acts, 2½ hrs. 11 m., 2 f. French. 75 cents. Royalty, \$25.
- Thunderbolt, The**, by Arthur W. Pinero. Comedy. 4 acts. 10 m., 9 f. Baker. 75 cents. Royalty, on application.
- Ticket-of-Leave Man, The**, by Tom Taylor. Melodrama. 4 acts. 9 m., 3 f. French. 25 cents. (Also in **REPRESENTATIVE BRITISH DRAMAS**, Little, \$4.50.) Royalty, none.
- Tidings Brought to Mary, The**, by Paul Claudel. Translated by L. M. Sill. Drama. 4 acts. 6 m., 3 f., with extras. Yale Univ. Press. \$2.00. Royalty, on application.
- Tightwad, The**, by Robert L. Keith. Comedy. 3 acts. 6 m., 5 f. Longmans. 75 cents. Royalty, \$25.
- Tillie, a Mennonite Maid**, by Helen Martin. Comedy. 4 acts. 7 m., 5 f. Longmans. 75 cents. Royalty, \$10.
- To Have the Honor**, by A. A. Milne. Comedy. 3 acts. 5 m., 6 f. French. 75 cents. Royalty, \$50.
- To the Ladies**, by George S. Kaufman and Marc Connelly. Comedy. 3 acts, 2¼ hrs. 7 m., 3 f. French. 75 cents. Royalty, \$25.
- Tommy**, by Howard Lindsay and Bert Robinson. Comedy. 3 acts. 5 m., 3 f. French. 75 cents. Royalty, on application.
- Tongues of Men, The**, by Edward Childs Carpenter. Comedy. 3 acts. 8 m., 8 f. French. 75 cents. Royalty, \$25.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Tons of Money**, by Will Evans and Valentine. Farce. 3 acts, 2½ hrs. 6 m., 4 f. French. 75 cents. Royalty, \$25.
- Too Much Money**, by Israel Zangwill. Satire. 3 acts, 2¼ hrs. 5 m., 3 f. French. 75 cents. Royalty, \$25.
- Torch Bearers, The**, by George Kelly. Farce. 3 acts. 6 m., 6 f. French. 75 cents. Royalty, \$50.
- Toy Cart, The**, by Sūdraka, Rajah of Māgadha. An adaptation by Arthur Symons of The Little Clay Cart. Hindu romance. 5 acts. 9 m., 4 f., with extras. Brentano's. \$2.00. Royalty, on application.
- Tradesman Turned Gentleman, The (The Merchant Gentleman)**, by Molière. Translated by Margaret Baker. Comedy. 4 acts, 2½ hrs. 9 m., 5 f. French. 75 cents. Royalty, none.
- Tragedy of Nan, The**, by John Masefield. Tragedy. 3 acts. 8 m., 5 f. Macmillan. \$2.00. Royalty agent, Baker.
- Treasure Island**, by Robert Louis Stevenson. Dramatized by Ruth P. Kimball. Drama. 3 acts. 19 m., 1 f., with extras. Baker. 35 cents. Royalty, none.
- Trelawney of the Wells**, by Arthur W. Pinero. Drama. 4 acts, 2½ hrs. 14 m., 9 f. Dramatic Pub. Co. (French). 75 cents. Royalty, on application.
- Trip to Scarborough, A**, by Richard B. Sheridan. Comedy. 5 acts. 12 m., 5 f., with extras. Dutton. In EVERYMAN'S LIBRARY, 90 cents. Royalty, on application.
- Trojan Women, The**, by Euripides. Translated by Gilbert Murray. Tragedy. 2 hrs. 3 m., 5 f., with extras. Oxford Univ. Press. \$1.25. Royalty, on application.
- Truth about Blayds, The**, by A. A. Milne. Comedy. 3 acts. 4 m., 4 f. French. 75 cents. Royalty, \$50.
- Truth, The**, by Clyde Fitch. Drama. 4 acts. 5 m., 3 f. French. 75 cents. (Also in PLAYS by author, vol. 4, Little, \$3.00.) Royalty, \$25.
- Tsar Fyodor Ivanovitch**, by Aleksiei K. Tolstoi. Drama. 5 acts. 31 m., 2 f., with extras. Brentano's. \$3.00. Royalty, apply to Morris Gest, 3 East 52d St., New York.

WORK OF THE LITTLE THEATRES

LONG PLAYS *continued*

- Turn to the Right**, by Winchell Smith and J. E. Hazzard. Comedy-drama. 4 acts, 2½ hrs. 9 m., 5 f. French. 75 cents. Royalty, \$50.
- Tweedles**, by Booth Tarkington and H. L. Wilson. Comedy. 3 acts, 2½ hrs. 5 m., 4 f. French. 75 cents. Royalty, \$25.
- Twelfth Night**, by William Shakespeare. Comedy. 5 acts. 11 m., 3 f. Baker. 35 cents. Royalty, none.
- Twelve Thousand**, by Bruno Frank. Drama. 3 acts. 6 m., 1 f. Knopf. Out of print. Royalty, on application.
- Two Girls Wanted**, by Gladys B. Unger. Comedy. 3 acts. 6 m., 6 f. French. 75 cents. Royalty, \$50.
- Two Shepherds, The**, by G. Martinez Sierra. Comedy. 2 acts. 10 m., 9 f. Dutton. In *PLAYS* by author, vol. 2, \$2.00. Royalty, apply to French.
- Two Virtues, The**, by Alfred Sutro. Comedy. 3 acts. 3 m., 5 f. French. 75 cents. Royalty, \$25.
- Two Weeks Off**, by Kenyon Nicholson and Thomas Barrows. Comedy. 3 acts, 2 hrs. 5 m., 6 f. French. 75 cents. Royalty, \$25.
- Uncle Tom's Cabin**, by Harriet Beecher Stowe. Dramatized by George L. Aiken. Drama. 6 acts, 3 hrs. 15 m., 6 f. French. 25 cents. Royalty, none.
- Uncle Vanya**, by Anton P. Chekhov. Comedy. 4 acts. 5 m., 4 f. Scribner. In *PLAYS* by author, 1st Series, \$2.50.
- Under Cover**, by Roi Cooper Megrue. Drama. 4 acts, 2½ hrs. 8 m., 5 f. French. 75 cents. Royalty, \$25.
- Under Twenty**, by L. Westervelt and John Clements. Comedy. 3 acts. 4 m., 5 f. French. 75 cents. Royalty, \$25.
- Upper Room, The**, by R. Hugh Benson. Religious drama. Prologue and 3 acts. 8 m., 3 f. Longmans. Paper, 40 cents; cloth, \$1.75. Royalty, apply to James B. Pinker & Son, 9 East 46th St., New York.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

- Vagabond King, The**, by Justin H. McCarthy. Adapted from his romance *IF I WERE KING*. Music by Rudolph Friml, book and lyrics by W. H. Post and Brian Hooker. Musical comedy. 4 acts. 18 m., 11 f. French. \$1.00. Royalty, on application.
- Vegetable, The; or, From President to Postman**, by F. Scott Fitzgerald. Comedy. 3 acts. 5 m., 4 f. Scribner. \$1.50. Royalty, on application.
- Vortex, The**, by Noel P. Coward. Drama. 3 acts. 6 m., 4 f. Harper. \$2.00. Royalty, apply to Curtis Brown, Ltd.
- Waltz of the Dogs, The**, by Leonid N. Andreev. Tragedy. 4 acts. 8 m., 2 f. Macmillan. Out of print. Royalty, apply to H. Bernstein, 218 West 112th St., New York.
- Wappin' Wharf**, by Charles S. Brooks. Comedy. 3 acts. 8 m., 3 f. Baker. 75 cents. Royalty, \$25.
- Wedding Bells**, by E. Salisbury Field. Comedy. 3 acts, 2½ hrs. 5 m., 4 f. French. 75 cents. Royalty, \$25.
- Welded**, by Eugene O'Neill. Drama. 3 acts. 2 m., 2 f. Live-right. In *DESIRE UNDER THE ELMS*, \$2.50. Royalty, apply to French.
- What Every Woman Knows**, by James M. Barrie. Comedy. 4 acts. 5 m., 4 f. Scribner. \$1.00. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.
- When We Were Twenty-One**, by Henry V. Esmond. Comedy. 4 acts. 9 m., 5 f. French. 75 cents. Royalty, \$25.
- White Collars**, by Edith Ellis. Comedy. 3 acts. 5 m., 4 f. French. 75 cents. Royalty, \$50.
- White-Headed Boy, The**, by Lennox Robinson. Comedy. 3 acts, 2½ hrs. 5 m., 7 f. French. 75 cents. Royalty, \$50.
- White Wings**, by Philip Barry. Comedy. 3 acts. 14 m., 2 f. French. Paper, 75 cents; bound, \$2.00. Royalty, \$50.
- Whole Town's Talking, The**, by John Emerson and Anita Loos. Farce. 3 acts. 5 m., 7 f. Longmans. 75 cents. Royalty, \$25.

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LONG PLAYS *continued*

- Why Marry?** by Jesse Lynch Williams. Comedy. 3 acts. 7 m., 3 f. Scribner (French). \$2.00. Royalty, on application.
- Wild Birds**, by Dan Totheroh. Tragedy. 3 acts. 7 m., 4 f. French. 75 cents. Royalty, \$25.
- Wild Duck, The**, by Henrik Ibsen. Tragedy. 5 acts. 12 m., 3 f. Baker. 50 cents. (Also in REPRESENTATIVE CONTINENTAL DRAMAS, Little, \$4.50.) Royalty, none.
- Wild Westcotts, The**, by Anne Morrison. Comedy. 3 acts, 2¼ hrs. 7 m., 7 f. French. 75 cents. Royalty, \$25.
- Will, The**, by James M. Barrie. Comedy. 2 acts. 5 m., 1 f. Scribner. In HALF HOURS, \$1.25. Royalty, apply to Charles Frohman, Inc., 1430 Broadway, New York.
- Windows**, by John Galsworthy. Comedy. 3 acts. 5 m., 4 f. Scribner. \$1.00. Royalty, apply to Curtis Brown, Ltd.
- Wisdom Tooth, The**, by Marc Connelly. Comedy. 3 acts. 19 m., 10 f. French. 75 cents. Royalty, \$50.
- Witching Hour, The**, by Augustus Thomas. Drama. 4 acts, 2½ hrs. 12 m., 4 f. French. 75 cents. (Also in REPRESENTATIVE AMERICAN DRAMAS, Little, \$4.50.) Royalty, \$25.
- Within the Law**, by Bayard Veiller. Drama. 3 acts, 2½ hrs. 15 m., 5 f. French. 75 cents. Royalty, \$25.
- Wizard of Oz, The**, by Lyman F. Baum. Dramatized by Elizabeth F. Goodspeed. Drama. 3 acts. 9 m., 5 f. French. 75 cents. Royalty, \$25.
- Wolves, The**, by Romain Rolland. Drama. 3 acts. 11 m. French. In manuscript only. Royalty, on application.
- Woman's Way, A**, by Thompson Buchanan. Comedy. 3 acts, 2½ hrs. 7 m., 6 f. French. 75 cents. Royalty, \$25.
- Women Have Their Way, The**, by Serafin and Joaquin Alvarez Quintero. Translated by H. G. Granville-Barker. Comedy. 2 acts. 6 m., 8 f. Little. \$2.50. Royalty, apply to French.
- World and His Wife, The**, by Charles F. Nirdlinger. From the verse of José Echegaray. Drama. 3 acts. Kennerly. \$2.00. (Also in REPRESENTATIVE CONTINENTAL DRAMAS, Little,

LITTLE THEATRE PRODUCTIONS

LONG PLAYS *continued*

\$4.50.) Royalty, apply to Julie Opp Faversham, 245 West 74th St., New York.

Would-be Gentleman, The, by Molière. Adapted by F. Anstey. Farce. 5 acts. 14 m., 3 f. Putnam (French). \$1.25. Royalty, on application.

Wren, The, by Booth Tarkington. Comedy. 3 acts, 2¼ hrs. 4 m., 3 f. French. 75 cents. Royalty, \$25.

Yellow Jacket, The, by J. H. Benrimo and George C. Hazelton. Chinese play. 3 acts, 2½ hrs. 10 m., 8 f., with extras. Bobbs. Out of print. Royalty, apply to French.

Yellow Sands, by Eden and Adelaide Phillpotts. Comedy. 3 acts, 2½ hrs. 5 m., 6 f. French. 75 cents. Royalty, \$25.

You and I, by Philip Barry. Comedy. 3 acts, 2½ hrs. 4 m., 3 f. French. Paper, 75 cents; bound, \$2.00. Royalty, \$50.

You Never Can Tell, by George Bernard Shaw. Comedy. 4 acts. 2½ hrs. 7 m., 7 f. Brentano's. \$1.00. Royalty agent, French.

Young Idea, The, by Noel P. Coward. Comedy. 3 acts, 2 hrs. 7 m., 7 f. French. 75 cents. Royalty, \$25.

Young Mrs. Winthrop, by Bronson Howard. Drama. 4 acts, 2 hrs., 10 min. 5 m., 4 f. French. 30 cents. Royalty, \$10.

Young Woodley, by John Van Druten. Drama. 3 acts. 7 m., 2 f. French. 75 cents. Royalty, \$50.

Younger Generation, The, by Stanley Houghton. Comedy. 3 acts, 2 hrs. 7 m., 4 f. French. 75 cents. Royalty, \$25.

Youngest, The, by Philip Barry. Comedy. 3 acts, 2¼ hrs. 4 m., 5 f. French. Paper, 75 cents; bound, \$2.00. Royalty, \$50.

PART III

DRAMATIC CONTESTS

I. PLAY TOURNAMENTS

WHY does anyone ever get up a little theatre tournament? Every person who has managed one knows that it is not done for money, fame, or any species of self-gratification. A prize-winning contestant may indeed return home to newspaper glory and a velvety run of "Standing Room Only" houses, but for the management there is no such assurance. It is lucky if it avoids a deficit. And there is no possible way it can escape long hours of hard work, the necessity of making decisions that hurt feelings, and the inevitable anxieties incidental to the conduct of a lengthy program continually menaced by explosions of emotion and last-minute illnesses. Such circumstances point rather conclusively to a missionary motive. This is especially evident in the Texas and Southern California tournaments, where little theatre groups are the promoters, and where they generally refrain from competing when it is their turn to act as host. After managing the Southern California contests for three years, the Santa Ana Community Players express satisfaction over the fact that "each year has seen a marked improvement both in the type of plays presented and in the quality of the presentation."

The same motive is concisely and conservatively expressed by promoters of the tournament annually

DRAMATIC CONTESTS

held by the New Haven Board of Recreation, which enjoys the stimulating atmosphere of the Yale University Department of Drama: "By bringing a group of dramatic organizations together in the spirit of competition, something will be accomplished in raising the standards of both directing and acting."

When competition is promoted by an educational institution it is natural that the interest in drama should be accompanied by other motives. The Washington Square College Players of New York University have carried on dramatic contests for secondary schools during a period of four years, and their experience has demonstrated that competition not only stimulates theatrical activity in these schools but also creates a healthful, sportsmanlike attitude on the part of the student toward his own work.

The variety of social and ethical results brought about by the dramatic meet is well illustrated by the experience of three California high schools. For two years the Sonoma Valley, Napa, and Tamalpais high schools have presented, at each of their schools in turn, a joint program of one-act plays. Some of the results are described in *Theatre and School*, the official publication of the Drama Teachers' Association of California:

So far the meets have had none of the ugly phases of some contests but more the atmosphere of joint festivals. Although no decisions or prizes are awarded, local crowds take added interest in what resembles to them a contest. This year the three schools vied with one another in giving much and requiring little. Although money was provided in the contract for special sets, no school requested it. Tamalpais even voluntarily furnished its excellent orchestra for all three

WORK OF THE LITTLE THEATRES

performances. Each school cannot escape being stimulated by an exhibition of the best in talent or equipment its near-by schools can show.

Every amateur actor and coach has sighed for another chance to rectify the foolish mistakes of every first performance. Then, criticism has some point if the play has actually been played for an audience and is to be given again. One of the participating schools trained two casts and was able to give each a chance to play. There are many good reasons for training two casts. As in athletics, substitutes are often needed. Besides, a player will try much harder when he knows that there is competition for the position in the cast. The drama meet is sound educational practice.

The stimulating effect upon teachers is one of the purposes behind the annual high school contests which are held under the auspices of Northeast Missouri State Teachers College. These include athletics and a number of regular school subjects; of the latter a one-act play contest is featured. The bulletin published by the Extension Service Division of the College sets forth as one of the values of this meet that

It gives the various high school teachers the opportunity to measure themselves as teachers with others teaching the same subjects and reveals to them something of their own efficiency as teachers as evidenced by the success of their products. The consciousness of this comparison prompts the real teachers to use their best efforts and keenest ingenuity in stimulating and drawing out the best in their pupils.

When an organization holding the contest is not primarily devoted to the drama, in either a producing or an educational way, it is to be expected that its motive for resorting to this art would be in some manner related to its own special purpose. But this

DRAMATIC CONTESTS

fact does not exclude a genuine interest in the drama for its own sake. Thus the New Jersey Federation of the Young Men's Hebrew Associations and Young Women's Hebrew Associations in fostering its dramatic contest, hopes both to "further the growing interest in fine arts and to promote the spirit of good will upon which all successful effort must rest."

Another illustration is to be found in the New York Community Dramatics Contest. This grew out of the demonstration which had been made by little country theatres at various county fairs of the value of stage plays in developing community pride and consciousness. The Department of Rural Social Organization of the State College of Agriculture at Cornell University had been seeking for several years a method which "would aid community dramatics leaders to capitalize the social values of that activity." Thus it hit upon the tournament plan. For three years past it has promoted a series of state-wide contests in which large numbers of granges, Home Bureau groups, and other rural organizations have competed. Preliminary competitions are held by counties, the semi-finals by districts, and the finals at Ithaca. During the season of 1927-1928, 65 communities, representing 13 counties, competed, and it is estimated that the performances as a whole had an attendance of over 7,700 persons. Several hundred people were involved in the presentation of various offerings, and they must certainly have gained a new interest in and respect for the spoken drama as a by-product of their efforts. If that is true, we can be glad that agencies engaged chiefly in promoting social and community objectives are able to find a useful adjunct in the drama.

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Another motive which has operated in the field of dramatic contests is racial or nationalistic in character. An example is found in the Tailteann Games which are held every four years in Dublin, Ireland. This is a great Celtic festival, named in honor of Queen Tailte, which goes back historically to the year 632 B. C. Ever since that early date, with but few interruptions, the chieftains of the Ancient Clans have periodically resorted to Royal Meath, accompanied by their champion runners, jumpers, spear-throwers, and horsemen, as well as their most brilliant harpists, singers, orators, and story-tellers, to participate in this time-honored festival.

A regular event of late years has been a dramatic art competition. This is open to societies and little theatre groups coming from any country, provided the casts are composed of persons who are of Irish birth or descent. Another Irish dramatic competition is that which forms one section of the Father Mathew Feis (Festival), held in Cork each Eastertide since 1927. The plays presented include both English and Irish dramas. In 1928 the Feis became an elimination contest for the Tailteann dramatic competition. While both these contests possess a strong nationalistic flavor, no one will ever suspect the country of Synge, Yeats, and Lady Gregory of lacking a genuine interest in the drama for its own sake.

The material upon contests in play production relates to four types of organizations of such different characteristics that it seems wise to treat each class by itself. They are (1) little theatre groups, (2) college dramatic societies, (3) high school clubs and classes, and (4) miscellaneous non-dramatic associations.

DRAMATIC CONTESTS

I. LITTLE THEATRE GROUPS

The material presented in this division is based upon information received from the following 13 organizations or institutions which more or less regularly hold dramatic contests:

1. Manhattan Little Theatre Club, Inc., New York City, Walter Hartwig, general manager;
2. The Drama League of Chicago;
3. Pittsburgh (Pa.) Center, Drama League of America;
4. Texas Little Theatres of Dallas and Houston;
5. Santa Ana Community Players—Southern California Tournament;
6. Community Players of Vallejo—Northern California Tournament;
7. Drama Committee of the Recreation Commission, New Haven, Connecticut;
8. Westchester County Recreation Commission, White Plains, New York;
9. The Wisconsin Dramatic Guild, Madison, Wisconsin;
10. Carolina Dramatic Association, Chapel Hill, North Carolina;
11. The Playhouse of the University of Oklahoma, Norman, Oklahoma;
12. Tailteann Games, Dublin, Ireland;
13. Father Mathew Festival, Cork, Ireland.

It will be observed that, with the exception of two, all these bodies are situated in the United States. Four are little theatre groups; three are connected with state universities; two are Drama League centers; and two are public recreation commissions. Of the two Irish organizations, one is a national festival council and the other is a church auxiliary. While this is not a complete list of the bodies which are

WORK OF THE LITTLE THEATRES

managing little theatre tournaments, it is sufficiently representative to afford useful knowledge of the methods employed in the conduct of these occasions. The most influential in fixing the pattern of American tournaments—and probably the oldest in the United States—is Mr. Hartwig's group, under whose auspices the National Little Theatre Tournament has been held in New York City annually since 1923.¹

Conditions Favoring the Rise of Tournaments. Many a successful novelist has obtained a start writing short stories. Having proved to himself that he can handle a small plot he has then attempted the longer and more involved subject. Even after he has achieved the book stage he has still found the magazine story a means of support while evolving his longer conceptions.

Similarly, it is probable that the growth of the little theatre movement has been speeded up by the invention of the one-act play. The birth and growth of a little theatre group depend upon its being able to obtain early financial support. To put on any kind of a worthwhile bill it must have money. It has to pay for the rent of a theatre, for scenery, costumes, and make-up. Contributions and membership fees may finance a start, but to continue, the group must rapidly reach a point where it can sell entertainment to the public. It is here that the one-act play comes in. Because of its shortness it requires three or four plays to make up an evening's program, and this auto-

¹ This tournament was not held in 1932 on account of the economic depression. Doubtless other tournaments, described in these pages, were discontinued during the last year or two, but it is to be expected that with returning prosperity they will be revived.

DRAMATIC CONTESTS

matically introduces variety into the bill. Each play brings a new setting, and that in itself adds interest to the occasion. A cast of raw amateurs whom an audience could not endure for two hours might be fairly entertaining for twenty minutes. Again, the short play, like the vaudeville act, must make its point quickly, and it therefore usually relies more upon action than characterization in producing its effect. In this way the drama itself carries a large part of the burden of interesting an audience and in that degree lessens the demands upon novice players.

In a bill made up of three or four one-act plays, each put on by a different director, there is always a certain amount of rivalry between the various casts, a condition which in itself contributes an element of interest, especially to the usual little theatre audience that is composed so largely of friends of the players. Ordinarily more individuals are required to put on such a varied bill than are needed for a single long piece, and that fact helps to swell the paying audience. For these reasons the one-act play has been helpful to the amateur group in enabling it quickly to reach the point where it can draw an income from its productions.

Similarly, practical difficulties of the theatrical tournament have been lessened by the utility of the one-act play. Chief among these is, of course, the matter of expense. The use of the short play has greatly increased the possibility of obtaining substantial box-office receipts. Other things being equal, it is plain that a bill of four quick-fire contrasting pieces, put on by as many different competing groups, has a much greater chance of being interesting to the

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general public than a single long drama enacted by the average amateur organization.

Again, the brevity of the one-act play reduces expenses by enabling a larger number of groups to compete within a given period. The financial strain upon the competing groups is cut down, since their absence from business and their entertainment expenses while away from home are both reduced.

In view of these facts it is not strange that all the little theatre tournaments held in the United States, with but one exception so far as our information goes, limit the competitions to one-act plays or to a single act of a long play. The exception has been the National Little Theatre Tournament, which in 1930 resolved into a contest for long plays during the week following its one-act competition; and in 1931 it held only the long play contest, five full-length pieces being presented.

For the one-act tournaments a time limit ranging from 35 to 50 minutes is usually prescribed. Mr. Hartwig notifies groups which are preparing to enter the New York one-act tournament that "a play running longer than 35 minutes is likely to die standing up."

In Ireland each contesting group is required to present a long play and a short play, the two of a contrasting character. But in both the Tailteann Games and the Father Mathew Festival, the dramatic competitions are but one part of a large program of events lasting through a period of several weeks. No attempt is made to raise money from ticket sales, attendance at the dramatic contests being entirely free to the public.

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The question, then, of the possibility of a tournament's being held in a given region depends not only upon the present existence of several little theatre groups, but also upon securing a particular group which is in a position to handle the physical and economic problems connected with such an enterprise. If the project is undertaken by a college or university having its own theatre and a well-equipped dramatic department, these problems are greatly diminished. But if the management of a contest is assumed by an independent group, its financial aspects have to be very carefully considered. First, the group must be located in a center of population large enough to afford an audience, and second, its performances must be sufficiently promising to attract patronage from the general public. The rent of a theatre, the expenses of lighting, printing, prizes, and entertainment for visiting groups—these and many other items involving outlays have all to be handled. Some patron may put up the money for trophies, the competing groups may be asked to assume their own hotel expenses, and it may be decided that a set of draperies will be the only setting furnished by the management; but there will still remain theatre rent, expenses of the stage crews, and the printing of tickets, as well as the ever-present contingencies. How shall the necessary funds be obtained?

How Expenses Are Met. To Walter Hartwig is due the credit of perfecting the financial scheme that has made the American little theatre tournament a practical enterprise. Being a stage enthusiast himself, long identified as the leading spirit of an active amateur organization, he had given a great deal of thought

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to ways of bringing about a meeting of the various groups in and about metropolitan New York. He finally hit upon the scheme followed for seven years in the one-act play tournaments held under his management. It is now generally used by independent groups throughout the country. This plan provides that a substantial entrance fee be required of each competing group, and that in return it receive tickets of admission to the performance in which it competes. These tickets have a total sales value equal to or even greater than the entrance fee the group has paid. They are sold to group members and their friends. Each organization entering the New York Tournament is asked to pay an entrance fee of \$150, and in return it receives 95 tickets salable at \$2.00 each, the price printed on the ticket. If it can sell all these tickets it gets back the fee and something in addition.

In the Chicago, Pittsburgh, and Texas tournaments the entrance fee is \$25, and each group receives back an equal or even greater amount in ticket value. In Vallejo this fee is only \$10; but in this case one-half of the net proceeds is divided among the entering groups. By means of these entrance fees the management is guaranteed enough funds to meet the main expenses of the contest before the theatre is finally rented and other obligations assumed. Several organizations protect themselves further by announcing that the contest will be abandoned if a certain number of entries have not been received before the period of entry is closed.

With a view to securing groups with some degree of proficiency, the Drama League of Chicago asks that

DRAMATIC CONTESTS

competitors include with their registration the names of plays they have already presented during the season. It also suggests that it is not advisable to organize a group merely to enter the tournament. The Santa Ana organization, after some experience with original plays and finding that the quality of its entertainment suffered, is now accepting only tried plays. Several of the tournament managements insist, in their announcements, that each competitor must provide a substitute group to take its place in case of default on account of illness or for any other reason.

When the tournament is managed by a university the financial burdens are not so heavy, since it usually has its own theatre and a maintenance budget and can ask students to do much of the incidental work. Both Wisconsin and North Carolina have promoted the formation of state dramatic associations, and the only requirement of a competitor is that it shall be a member of the association. In both states preliminaries are first held in the various sections where the groups are located, and 10 per cent of the gross receipts from the preliminary contests go into the treasury of the state dramatic association. Tickets are sold at the finals, which take place in the university theatre, and any surplus goes to the state promotion work.

In the Westchester and New Haven tournaments entrance fees of \$50 and \$10, respectively, are required, and the various groups are allotted tickets to sell. All receipts are turned in to the tournament management, and if there is a surplus the competitors share in it on a pro rata basis. In New Haven each group shares in the surplus proportionately to the number of tickets sold.

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To keep expenses down to the minimum, various ingenious schemes have been devised. In Pittsburgh it has been found economical to use as its theatre an auditorium of the Carnegie Library, which seats only 350 persons but has the low rental fee of \$15 a night. In Chicago the tournament engages the matinee and Sunday evening periods of the Goodman Theatre, thus interfering as little as possible with its regular commercial use. In Santa Ana an effort is made to rent a regular theatre which is not in use. The stage crew is obtained from a manual training class of the high school, and the city council makes an appropriation of \$300 to be used for publicity and prizes. Besides that, many local firms assist in such ways as displaying announcements of the tournament in their regular advertising, furnishing pianos and furniture without rental, moving pianos free of charge, and contributing silver cups for the prizes. In Westchester County the tournament was held in the auditorium of a women's club while the little theatre designed to form a part of the County Recreation Building at White Plains was being constructed.

Qualifications of Competing Groups. Among the independent organizations the conditions to be met by contestants are quite uniform. Competitions are open only to non-professional groups, no cast being permitted to include a paid performer or a professional actor, that is, one who earns his living in that manner. Former professionals are permitted, however, provided they have not been acting in a commercial theatre for a year. Chicago insists that former actors must have been out at least two previous years.

Practically all tournament rules permit groups to

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employ a paid director if they wish, but he must not appear in the cast.

In contests arranged by the universities the general rule is that all members of the competing casts must be bona fide members of the schools they represent, or members of the community from which the group comes. In the Tailteann Games, as already noted, all contestants must be either of Irish birth or descent.

Arranging the Tournament Program. Among the independent groups it is a matter of vital importance to offer the public a program that will attract its patronage. Naturally their regulations regarding the order in which plays shall be presented are more exacting than those set up by the universities or other bodies whose interests are not confined to the amateur drama. Obviously, the first danger to be avoided is that of having the same play presented by more than one troupe. To guard against this it is generally required that all competing groups shall, at the time of registration, name the play they propose to offer. Entries must usually all be submitted fully a month—or at the least two weeks—before the opening date of the tournament. The group which first registers a certain play is uniformly given the exclusive right to its presentation. In North Carolina a play which has won at a past competition may not be used again until three years have elapsed.

The make-up of the bills for the several evenings of the tournament is usually handled by a committee. It may be the executive committee, the business committee, or some special committee. At any rate, it is a body whose function it is to arrange all the varied

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types of plays that are offered into a series of artistic and well-balanced programs. Where the exact duration of the tournament is known in advance, the competing groups are sometimes allowed to express their preferences as to the time of appearance, and their suggestions are followed in so far as they fit in with the purposes of the program makers. If back-stage conditions require it, a certain play with a cumbersome setting may be given first place in the evening's bill, but it is regarded as unfortunate when such an exigency works against an artistic order of presentation. In New York the emphasis is wholly upon a psychologically effective arrangement, and the committee which determines the programs has before it nothing but the names of the plays. No information as to which groups will present the various plays is given out until the whole program of the tournament is ready for publication, about two weeks before the opening night.

In one instance the order in which plays were presented was determined by lot, and in another the committee handling this matter was a democratic one, composed of delegates from each of the competing groups working under the chairmanship of the president of the host organization. Since presentation is at bottom an artistic question, in which the local management of the tournament has the most vital interest, it would seem that the method outlined above, and adopted by the majority of the little theatre groups, promises the best results.

The principles which may well be followed in framing an evening's bill have been discussed by several leading writers on the little theatre. For a tourna-

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ment program the choices are naturally restricted, but the psychological objectives are nevertheless the same. These have been concisely stated by Alexander Dean:

Many performances of one-act plays fail to win the approval of an audience because of the poor selection of plays to form a well-balanced bill. Here, as in selecting a season's repertory, variety and contrast form the important keynote for choice. Three plays should be selected, and these three should be long enough to form an evening's program. Four are too many and make the performance seem choppy. The bill of three should be composed of one play from each of these three groups: tragedy or melodrama, romance or fantasy, comedy or farce. With this variety and in this order, the audience receives the best combination.¹

Other helpful treatments of program-making are to be found in the books of Clarence Stratton² and Oliver Hinsdell.³

As a matter of fact, the exact number of one-act plays used in a single performance varies. Two, three, and four are to be found on actual tournament programs. Determining factors are length of the play, number of competitors to accommodate in the tournament period, and the time required for changing sets. Samples of actual programs picked at random follow:

Trifles, by Susan Glaspell
Pink and Patches, by Margaret Bland
The Dreamy Kid, by Eugene O'Neill
A Comedy, by Priscilla Flowers

¹ Little Theatre Organization and Management. See Bibliography, p. 198.

² Producing in Little Theatres. See Bibliography, p. 199.

³ Making the Little Theatre Pay. See Bibliography, p. 198.

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Prison Bars, by Carl Bixby
A Tale Retold, by Martia Leonard
Little Italy, by Horace B. Fry
Where the Cross Is Made, by Eugene O'Neill

The Sun, by John Galsworthy
The Color Line, by Irene Taylor MacNair
The Best of All Ways, by Julia F. Whitely
The Pipes of Pan, by Edward Childs Carpenter

Thank You, Doctor, by Gilbert Emery
The Marriage Proposal, by Anton P. Chekhov
The Man in the Bowler Hat, by A. A. Milne

Rackey, by Ernest H. Culbertson
The Potboiler, by Alice Gerstenberg
The House with the Twisty Windows, by Mary A.
Pakington

A Wedding, by John A. Kirkpatrick
A Night at an Inn, by Lord Dunsany
Station YYYY, by Booth Tarkington
The Vanishing Princess, by John Golden

Womankind, by Wilfred Wilson Gibson
Torches, by Kenneth Raisbeck
Red Carnations, by Glenn Hughes

The Boor, by Anton P. Chekhov
The Intruder, by Maurice Maeterlinck
A Minuet, by Louis N. Parker
A Trick of the Trade, by Alice K. Brower

Setting the Tournament Stage. Throughout the country it is the general rule to ask each competing group to supply its own scenery, stage properties, and special lighting effects. The exceptions to this practice arise from conditions peculiar to the theatre where the tournament is to be held or from the effort to reduce the amount of the troupe's baggage. Thus, Pittsburgh offers all contestants a choice of gray

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draperies, two or three simple interiors, some outdoor scenes, and a blue cyclorama. A group may furnish its own settings, but in that case they must have the approval of the local committee. This is merely a precautionary measure due to the physical limitations of the stage. Chicago supplies simple furniture when it is desired. Santa Ana also tries to aid competitors by supplying such furniture as tables and chairs. All hand properties, as a general rule, have to be furnished by contestants.

Most managements will furnish, upon request, diagrams or dimensions of their stages and will permit contestants to work out, at their own expense, special scenic or lighting effects. In several instances contestants are specifically limited to the use of one stage setting, though curtain drops, to indicate the passing of time, are allowed.

The transportation and drayage of settings and properties are universally at the expense of the contesting groups. As a rule it is requested that this material be delivered at the theatre the morning of the day the group performs. Observance of this rule is of prime importance. One of the troublesome problems of tournament management is the storage of scenery. It must be sure of having the sets and properties required by a given play on hand for the scheduled rehearsal and production—the success of its program with the public demands that—but having to care for them during any period before they are required increases the burden, which is necessarily a heavy one, of finding sufficient storage space.

How great a burden this may be is well illustrated by the New York Tournament. Usually Mr. Hartwig

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has to be prepared to store the effects of 20 competing groups. Performances begin on Monday night and continue, four plays an evening, until Friday night, when the preliminary decisions are rendered. Effects must first be delivered at the theatre on the morning of the day of performance and must then remain in the possession of the management until after the selection, on Friday evening, of the four groups which will appear in the finals Saturday afternoon and evening. In order to afford such a large amount of storage, Mr. Hartwig has sometimes to engage additional space outside the theatre. In other instances the management also requires properties and settings to be left at the theatre until the conclusion of the preliminaries and the determination of the groups which will appear in the finals.

Regarding the handling of stage settings during the tournament, practice shows some variation. In New York it is done entirely by the trained crew of the theatre management but under the direction of the group's manager. In Westchester County an electrician and two stage assistants are furnished, but each group is allowed to bring six helpers, including property and make-up hands. Some theatres put the entire back-stage work upon the shoulders of the competing troupes and insist that each group appoint a member to act as stage manager. In this way responsibility is centralized and efficient working relations established.

Complete dress rehearsals on the tournament stage, because of lack of time, are not ordinarily feasible. The general practice allows an hour to each group. In this period there is time usually for a scenery, prop-

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erty and lighting rehearsal, and an opportunity for the actors to become familiar with the stage and to gauge their voices. If within the time allotted the cast is able to run through the lines also, this is permitted.

Persons Who Judge. In all the little theatre tournaments there is an evident effort to secure as judges people of experience and authority in the dramatic world. Of course, some localities are richer than others in the requisite personalities. This is especially true of the larger cities. As a matter of fact, however, none of the managements from whom information was obtained offered evidence of having had any difficulty in obtaining a competent group of judges. If the small city could not find them in its own bounds, it went to nearby towns or to neighboring universities. So sincere and active is the love for the drama that any person possessed of it can always be counted upon for willing service whenever the circumstances permit. Then, too, there is an obvious distinction in the status of judge which is not without compensatory value.

The wide range of vocations which may be called upon in the selection of judges is illustrated by the following list compiled from actual tournament programs: Actors, former actors, playwrights, dramatic critics, special writers, stage editors, column writers, producers, Drama League officers, directors of little theatres, heads of college dramatic departments, professors of English literature or drama, heads of private schools of theatre arts, and eminent amateurs from various other callings.

In most instances judges are arbitrarily chosen by the tournament committee or management. In one instance they were selected by a committee composed

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of delegates from the competing groups. In Westchester County they are chosen by the Recreation Commission, under whose auspices the tournaments are held, but they must all come from outside the county. This provision undoubtedly arises from a geographical condition. The county has no main center of population, but many towns and a few small cities. Each of its little theatre groups represents one of these little communities. It would be practically impossible to select a board of judges from within the county without drawing one or more from localities which were represented in the tournament, who might therefore be regarded, at least by thoughtless people, as likely to be biased in their judgment.

Where the preliminaries of a tournament are held at places other than the place of the finals, it is customary to have a different judicial body for each stage of the contest. In both the Wisconsin and North Carolina state contests the preliminary trials are judged by boards of three or five members who are agreed upon by directors of the competing groups. At the finals, held at the university theatres, the judges are chosen by executive committees of the state dramatic associations. In several other instances the preliminaries are judged by a board composed of the directors of participating troupes, but no director votes on his own group.

As to the number of judges to act in a given contest there seems to be no fixed rule. Most frequently they number five, but there are cases in which three, four, or even six members serve in this capacity.

Methods of Judging. In the rating of performances, the most common method is that of arriving at a per-

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centage which is based upon a fixed distribution of values. The points to be judged and the weights assigned to them in the New York tournament—a scale which is followed in several other contests—are as follows:

	Per cent
Presentation, that is, interpretation, or "how well the idea of the play is got over".....	50
Acting.....	25
Setting.....	15
Selection of play	10

Where the exigencies of the stage are such as to prevent much individuality in the setting, this value is omitted and the choice of the play is given a weight of 25 per cent. Pittsburgh has a slightly different scale: interpretation, 40; acting, 30; choice of play, 20; and staging, 10 per cent. Westchester County has also a different scale, as set forth in the following blank form which is furnished each judge.

Westchester County Rules for Judging

The judges will decide according to the following plan:

Presentation:

I. Diction:

1. Could the actors be heard
 - a. with difficulty, 5 points
 - b. clearly, 10 points
2. Was the diction of the actors
 - a. fair, 5 points
 - b. good, 10 points
 - c. excellent, 15 points

Note. Diction to cover pronunciation, accurate dialect, fitting quality of voice.

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II. Acting:

1. Was the acting of the individual members of the cast
 - a.* fair, 5 points
 - b.* good, 10 points
 - c.* excellent, 15 points
2. Was the acting of the group as a whole
 - a.* fair, 5 points
 - b.* good, 10 points
 - c.* excellent, 15 points

Note. Group acting to include smoothness of performance and general co-operation of players.

III. Setting:

1. Is the adaptation of the setting
 - a.* fair, 5 points
 - b.* good, 10 points
 - c.* excellent, 15 points

Interpretation:

1. Was the interpretation of the play as a whole
 - a.* fair, 10 points
 - b.* good, 20 points
 - c.* excellent, 30 points

Note. Interpretation: the meaning of the play as brought out by the actors, the degree to which the audience understood it.

The rules for judges laid down by the Wisconsin Dramatic Guild (obtaining also in North Carolina) are as follows:

A copy of the particulars to be considered in rendering a decision must be placed in the hands of each judge by the business manager before the tournament begins.

In making a decision each individual judge shall render judgment by a secret signed ballot, and all ballots, after the decision has been announced, shall be sent to the Secretary of the Guild, who shall keep them on file.

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In rendering their decision the judges should attach the greatest importance to the acting, which includes both diction and pantomime; next they should consider the stagecraft, which includes stage-settings, lighting, costuming, and properties; and lastly, the choice of the play. The rating should be as follows: Acting, 50 per cent; stagecraft, 30 per cent; choice of play, 20 per cent. But the decision shall be rendered in terms of place, that is, each competing group shall be assigned to first, second, or third place on the ballot.

In some of the tournaments when plays are adjudged of equal merit, it is stipulated that preference should be given to original plays.

In Ireland the dramatic competitors at the Father Mathew Festival are rated in accordance with the following scale: Characterization is given a value of 20, and each of the following a weight of 10—diction, “word free,” ensemble, costuming, grouping, make-up, lighting, and staging.

Where there are two stages in the American tournaments, it is customary to pick out during the preliminaries the first three (or four) presentations, and to rejudge these during the final performances.

The Prizes. The awards in all the 13 tournament procedures canvassed consisted of trophies, and in seven cases also of cash prizes or articles having a money value. The organizations which omitted the money prizes were mainly those having an educational function or some other purpose in addition to that of promoting dramatic art. To little theatre groups a cash prize ordinarily means an increased opportunity to practice their art—to buy needed equipment or have more elaborate scenic effects in their next production. If it does promote professionalism, it pro-

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motes the kind which all lovers of the theatre ardently hope will grow. Perhaps it is this consideration which explains why the managements that are most exclusively devoted to the stage have been, as a class, most consistently and generously given to awarding money prizes.

In line with the same thought it is significant that only four of the managements awarded individual prizes. One organization explained its attitude on this point thus: "We found that prizes given for individual work tended to make for uneven performances since the players sometimes exploited their personal abilities at the expense of the others. When they knew that prizes were given only for ensemble work they forgot about themselves and worked for the effect of the whole play."

In all instances where cash prizes were offered they were awarded to the winners in the preliminaries. In every case the winner in the finals received only a trophy. Each of the four winners in the New York preliminaries receives \$200; in Chicago, \$75. In Texas the first three receive \$200, \$100, and \$75, respectively. In Pittsburgh the first five are awarded \$100, \$50, \$35, \$25, and \$15 respectively.

Several interesting special prizes are to be noted. In New York Samuel French, the publisher, contributes two of the above mentioned prizes of \$200 to the first and second best presentations of original unpublished plays, with the understanding that the winning plays will be printed, published, and distributed by his firm, which will control the sole rights of the play as the author's agent, guaranteeing the author a royalty of 50 per cent of the income derived therefrom.

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In Texas all the prizes are put up by local newspapers. Besides those mentioned above for the winning places in the preliminaries, they include \$50 each to the best male and female actors, \$75 and \$25, respectively, to the best and second best original plays by Texan authors (among those produced in the tournament), and \$50 for the most attractive stage set.

In Chicago the Better American Speech Committee of the Chicago Woman's Club offers a prize of \$50 to the group exhibiting the best voices and diction during the preliminary contests. To the individual excelling in these respects a special award is also made by a member of a leading local theatre.

The trophy in the majority of cases takes the form of a cup, which often bears the name of the donor. Thus in New York, David Belasco, and in New Haven, Edith Fisher Schwab, have attained permanent niches in little theatre halls of fame. As a rule these trophies automatically come up for competition each year. In some instances they become a permanent possession if won by the same group three times in succession, and in one case, even when the winnings are not consecutive.

The Vallejo Amateur Drama Cup was purchased out of the sums received for entrance fees. The name of the winning group is engraved upon the cup, which is held for a year, upon condition that within that period the group will also hold a tournament and give its rivals a chance to write their names on its shining surface.

In New Haven the winners of the first four places in the preliminaries receive, instead of cash prizes,

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blue, red, yellow, and white banners which they retain permanently.

The winning group in the Wisconsin tournament is awarded the state championship and a bronze shield bearing the coat of arms of the Wisconsin Dramatic Guild in colors, while each member of the cast receives a gold Guild pin.

In Ireland the winning groups receive cash prizes and the producers, medals.

Social Features. At most of the tournaments studied there were no scheduled social occasions. The competing groups—casts, directors, and assistants—traveled to the tournament town, found their own lodging places, put on their show, watched their rivals, applauded the winners, packed up their effects, and went home. Incidentally they may have hobnobbed with some of the other players between acts, in front, or while waiting their turn, back-stage, but such contacts were purely accidental.

Several exceptions are, however, to be noted. In Santa Ana all the visiting participants were entertained by the local organization. Members of the competing casts with their directors were furnished dinner, breakfast, and a night's lodging at the best hotel. They were guests at a special luncheon, attended also by the members of the local group, and at a tea held in The Barn, Santa Ana's workshop.

In Westchester County, New York, the evening of the finals is turned into a social occasion. After the contest the management puts on a special play for the benefit of the visitors, which is followed by a period of general sociability under the direction of the Program Committee.

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In Wisconsin the occasion of the tournament becomes a "dramatic festival." A special contest is held for each of the several classes of amateur players. There is a tournament for the church groups, one for the rural and the urban communities, another for the college groups, as well as the finals of the high school contests. All these groups are members of the Wisconsin Dramatic Guild. In March, 1929, the program of events opened on a Wednesday evening and closed after the performances on Saturday evening. During that period the Guild managed to squeeze in two morning meetings, one devoted to addresses on dramatic subjects and another to business matters. On the last afternoon it held a reception in the Memorial Union Building with the University Players organization in charge of the arrangements and entertainment.

The Carolina Dramatic Association holds its "annual festival" in The Playmakers Theatre at Chapel Hill, North Carolina. In 1931 it occupied three days at the end of March. The first day was given over to the competitions of the community clubs and junior colleges, the winner being announced at the end of the evening. Addresses and conferences filled the morning of the second day, and the afternoon and evening were taken up with high school contests in both original and standard plays. Saturday, the last day, was again crowded with events from morning till night, the leading ones including a business meeting, several addresses, a demonstration performance, costume review, folk dancing exhibition, supper for directors, and the final contest in play production by the senior colleges and little theatres.

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At the University of Oklahoma the tournament of 1928 was also accompanied by a State Drama Conference. The high school contests required an afternoon, a morning, and an evening. The little theatre groups occupied a morning and an evening. In the two and one-half days covered by the entire occasion, it was possible for the management to arrange for an informal evening reception, two conference luncheons, and two afternoon meetings at which there were a total of 10 addresses, mainly by college professors upon topics in the theatrical field. An exhibit was also held at which publishers and stage supply concerns displayed their play books, costume materials, make-up kits, and scenic designs. Members of the University Players acted as guides to the visitors, and the management took precautions to insure that adequate lodging places would be available for all of the out-of-town delegates.

Of course, matters of hospitality and entertainment are greatly affected by the number of competitors, by the distance they have to travel, by the natural attractions—theatrical and otherwise—of the tournament city, and by the customs of the locality.

2. COLLEGE DRAMATIC SOCIETIES

Tournaments especially for college or university associations are being held in at least two, and possibly more, sections of the country. One of these is managed by the Pennsylvania Intercollegiate Dramatic Association and the other is under the auspices of Northwestern University at Evanston, Illinois. Both series were begun in 1925.

Rules in both instances are quite similar to those

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described in the foregoing section. Only regularly enrolled students may participate in the contests, and Northwestern University further stipulates that all cast members must be carrying full work and meeting their local eligibility rules for intercollegiate competitions.

No play which has won in a former competition can be entered at Northwestern, while in Pennsylvania a play which has been presented at any previous contest under the Association is barred. In both cases competitors have to use the stage settings which are provided by the host management, but hand properties may be brought by each club.

Since the contests are held in the college theatres, expenses are not heavy. In Pennsylvania these are met by the Association. Its income is derived from ticket sales and from the initiation fees of the member clubs, which are \$25. Northwestern requires each entrant to pay a registration fee of \$20, and in return sends back 40 tickets to the preliminary contests.

In Pennsylvania the judges may not reside in the city in which the contest is held or have any affiliations with a competing institution. At Northwestern the preliminaries are judged by the directors of contesting clubs—no director voting on his own group—while the finals are played before a jury composed of “known men and women” chosen by the Contest Committee. The winner of the first prize, at Northwestern, receives the Eva Le Gallienne Cup and a purse of \$150, while the second and third prizes are cash awards of \$75 and \$25. The best directed play is awarded the Samuel French Cup, and the E. H. Sothern Medal is given to the individual adjudged first in acting.

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The Pennsylvania Association gives silver and bronze trophies.

3. HIGH SCHOOL CLUBS AND CLASSES

In the little theatre tournaments described above the competing groups have frequently included high school players. These were sometimes organized dramatic societies and sometimes simply casts selected out of the student body and directed by the English department of the school. In contests like those in Pittsburgh and New Haven the high school troupes competed directly with little theatre organizations and upon the same terms. In tournaments organized by the Wisconsin and North Carolina universities the high school contests were in a class by themselves, but they were held along with those which were arranged for the more adult groups.

We come now to a class of contests which are adapted solely to high school students and in which the matter of the organization of the group itself is a minor, or altogether absent, factor. The facts which will be set forth have been gleaned from information supplied by the following institutions: General Extension Division, University of Florida, Gainesville, Florida; Southern College, Lakeland, Florida; Extension Service Division, Northeast Missouri State Teachers College, Kirksville, Missouri; Washington Square College Players, New York University, New York City; Williams School of Expression and Dramatic Art, Ithaca, New York; Dakota Playmakers, University of North Dakota, Grand Forks, North Dakota; Senior High School, Pawtucket, Rhode Island.

Of these seven it will be observed that five are col-

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leges or universities, one is a private school, and the last a high school.

The organization aspect in most of these cases is of little consequence. In North Dakota the competing groups are known as "chapters of The Junior Play-makers." Any fully accredited school in the state may secure a chapter by showing a certain standard of dramatic work and holding out a promise of its being permanently high grade. The Florida Extension Division urges schools to form dramatic clubs, but that is merely to promote activity among the students. The cast which represents a school in the district tournament is chosen by a local competition. In the Southern College tournament the competing group is sometimes called a "club," but often the organization, such as it is, is effected mainly for the occasion of the contest.

Florida University Extension Contests. A typical tournament system, and one of the most detailed, is that which has been elaborated by the General Extension Division of the University of Florida. Its main features are as follows:

The contest is initiated at the local school by a competition at which a cast is chosen to represent the school at the District Tournament. In the state there are eight of these "districts," each containing an average of eight counties. The one-act play tournament for each of these districts is held at a place and on a day (in 1929 it was February 19) fixed by the Extension Division—the same date throughout the state. Each district tournament is held under a leader who is also appointed by the Extension Division. Only schools and pupils meeting the prescribed

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eligibility requirements may enter, and the names of the winning cast must be sent to the Extension Division, together with a certificate of eligibility, not later than February first.

The participating schools are expected to bear the expenses of contestants in all the competitions. To each school registering for the one-act play contest the district leader furnishes the measurements of the tournament stage and the location of the entrances and exits. He also provides a cyclorama, or an interior set, and the same properties as those which are available at the state finals (see following list). The schools which win at the district tournaments represent their districts in the final contest held at Gainesville (in 1929 the dates were March 4, 5, and 6). The rules for both the district preliminaries and the state finals are as follows:

Florida State Rules for High School Play Contests

1. The plays presented shall be of not more than 45 minutes' duration. All incidental music, and so forth, must be included within this time.
2. A scene from a longer play may be used instead of a one-act play.
3. The number of persons in the cast shall not be limited.
4. Permission to use plays and payment of royalties must be handled by each school directly with the publishers.
5. There shall be three judges unless another plan is agreed to by all competing schools.
6. Plays shall be presented in alphabetical order, using the names of the plays to determine this order.
7. Casts shall carry with them to the District Tournament and the state contest all personal properties and small general properties, as curtains, bric-a-brac, and the like.

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8. Because of lack of time no rehearsals shall be allowed at the District Tournament or the state contest.

9. The plays chosen must be approved by the General Extension Division, and eligibility statements must be on file by January 15.

At the state contest in Gainesville, a gray cyclorama 28 by 36 feet is furnished, and it is possible to arrange entrances wherever desired. The properties made available consist of the following: divan, divan table or library table, overstuffed chair, two occasional chairs, floor lamp, table lamp, kitchen table, four kitchen chairs.

The judges for the district tournaments are first selected by the district leaders, who make up lists of available persons and submit them to the principals of the contesting schools. Protests on any of the suggested names must be sent in within ten days. From the acceptable names, three are chosen to serve. For the state finals the three judges are selected by the General Extension Division.

The rules require that the judges sit in different sections of the auditorium, and the giving of a "consolation" vote is strictly forbidden. It is prescribed that in the rating of plays each judge shall independently rank all of the presentations in the order of excellence, using the numerals, 1, 2, 3, 4, and so on. The ratings assigned by the three judges to each of the plays are then summed up and the play receiving the lowest total is declared the winner; the next lowest, second; and so on. In making awards, the judges are asked to consider the following points: (1) interpretation, (2) characterization, and (3) atmosphere. No distribution of weights for these values is assigned.

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The winner of the State One-Act Play Contest receives from the General Extension Division a walnut and bronze wall plaque appropriately engraved. Declamation, debating, and several other high school contests are held at the same period, and a sweepstakes award is made to the school winning the greatest number of points. The winner of first place in the play contest receives five points; and second place, three points.

To assist schools in their dramatic undertakings, the General Extension Division has compiled a list of suggested one-act plays and keeps on hand copies which may be borrowed for one week's examination at no expense other than postage. Contestants are not restricted, however, to plays on the selected list; but to be eligible for the competition the play that is offered must be approved by the Extension Division, and for that purpose must be registered with the Division at an early date (in 1929 this was January 15).

The other institutions engaging in high school dramatic contests follow procedures which are in most respects similar to that just described. Among the significant variations from the Florida state tournament system the following may be noted:

Southern College, Lakeland, Florida. In the tournaments staged by this institution the competing casts are treated more like regular little theatre groups. There is an entrance fee of \$10, and in the judging of plays direction counts 50 per cent, acting 25 per cent, and choice of play 25 per cent. The groups and their directors are housed by the host organization. The directors act as judges during the preliminaries, while the finals are judged by outside professionals. The

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prizes consist of silver loving cups for the first and second places and a five-dollar gold piece for the third.

Northeast Missouri State Teachers College. The one-act play competition is but one of several contests which are held under the auspices of this College, and in accordance with regulations prescribed by the Northeast Missouri High School Activities Association, a body developed for this particular purpose. Competitions are carried on in shorthand, drawing, theme writing in English, and a number of other academic subjects. The play contest comes under the Department of Speech. The presentations are divided into two classes—humorous and serious plays—and are run off and judged separately. Two first prizes are awarded, one for each class of play. One full day is set aside for the tournament, and at the close of the finals a stage supper is provided to which all the contestants are invited.

New York University. In the dramatic contests staged by the Washington Square College Players for secondary schools of the city and vicinity, the emphasis is placed chiefly upon acting, diction, and stage deportment. Competitors are advised not to select plays which require realistic scenery, as all the productions are played in front of formal curtains. Each group is allotted 75 tickets to the performance at which it appears. These tickets may be given away to friends or sold to raise funds for their organization treasury.

Williams School, Ithaca, New York. Since this is a private school devoted to "expression and dramatic art," it is well equipped with stages. For the elimination contests it is possible to use three different halls

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simultaneously. Four plays are selected for the finals, the only part of the tournament open to the public. The basis of judging is similar to that followed by little theatre groups generally. Trophies are awarded to schools obtaining first, second, and third places, and in addition, scholarships valued at \$200 and \$100, respectively, in the Williams School, are presented to the individual actors doing the finest and the second best work in any of the plays.

University of North Dakota. At the tournament staged annually by the Dakota Playmakers there are no preliminaries. The twelve or fourteen schools begin presenting their plays at 9:15 in the morning and complete the competition in the afternoon. In the evening the contestants are guests at a full-length play presented by the Dakota Playmakers. The following morning is devoted to an open meeting at which the winning cast and the best individual actor are announced and awarded, respectively, a trophy and a medal. Then follow five-minute reports on the activities of the various "chapters" which make up the organization of the Junior Playmakers, and an informal discussion of production problems. The festival adjourns at noon, having occupied only a day and a half.

Pawtucket High School. The Senior High School of Pawtucket, Rhode Island, has an auditorium with a seating capacity of 1,500, a complete stage equipment, and an expert stage crew. Contests are held Saturdays and occupy the whole day. The management is making an effort to stress the social and cultural values of the tournament and to minimize the rivalry aspect. While a prize is given for the best

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group performance, two medals are also awarded to the individuals in each cast who are adjudged best and second-best in acting excellence. At the close of the afternoon presentations, a dancing party is held and the contestants are guests at a complimentary dinner. There is also an address of a technical or inspirational character given by some outstanding person in the dramatic world. A 25-cent admission fee provides ample funds for all the expenses.

4. MISCELLANEOUS NON-DRAMATIC ASSOCIATIONS

We come now to the contests which are being managed by various groups whose primary interest is in a field other than that of the drama. The fact that they have resorted to the stage shows ordinarily a fondness for it and a belief in its value, but their first purpose is some other objective peculiar to the organization itself.

The groups using the drama in this way include university extension divisions, social settlements, municipal recreation systems, and various agencies devoted to the interests of juveniles and adolescents. Naturally, their tournament methods are more significant from the standpoint of social organization than of dramatic production. But they do offer the opportunity for playing with the theatre and for acquiring a love for participative amusement. Their methods are fairly well illustrated in the following sample cases.

New York Community Dramatics Contests. This enterprise, which has already been referred to on page 147, is directed by the Department of Rural Social Organization of Cornell University. The

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spasmodic putting on of plays in rural churches and district schools has gone on for many years, but what the Cornell Department plan aims to accomplish is the extension and regulation of this activity in New York State. Each year it sets the local groups in motion by announcing the annual contest to be held under its auspices and by indicating the districts into which the counties have been divided for the semi-finals. The date is then fixed at which the elimination contests must be completed, as well as that for the state final contest which is held each year in the University Theatre at Ithaca, New York.

By way of stimulation the Department sends out a list of plays which may be borrowed from its library, all of which are approved for the state competition. The use of these has a double advantage, since if a group enters a play which is not on the approved list it must be passed upon by the Department. Should the same play be entered by more than one organization, the group first registering it is given the right to use it.

The community motive behind these contests is reflected in the fact that the prizes of \$50 for first place and \$20 for each of the next three places, which are put up by the American Agriculturist, do not go to the personal use of the winning casts but to the "community enterprises" which they may select.

All rural groups are eligible for the contests, provided they are bona fide community organizations and are not connected with the little theatre groups of cities.

In judging the plays the following method of scoring is used:

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Score Card for the Little Country Theatre

Selection of play		30
Direction:		
Setting	8	
Costuming and make-up	8	
Tableaux	12	
Tempo	12	
		40
Acting:		
Reading	10	
Personal acting	10	
Group acting	10	
		30

With the score card go instructions explaining in detail how a performance is to be rated, material which practically constitutes an elementary primer in dramatic production. Additional educational aid is furnished by the state dramatic specialist in charge of this work at Cornell University, who, during the year, travels about the state and holds three-day training courses at the various county seats where her services have been requested.

Since the performances are held in rural schools, grange halls, and village churches, the expenses of production are not heavy and the financial aspects of the work do not cause much concern. The round-trip fares of the cast that goes to Ithaca for the state final competitions are paid by Cornell's Department of Rural Social Organization. Some counties set up their own entry fees for the purpose of preventing withdrawals for trivial reasons.

An instance of how winners in state contests are received on their return home is found in the following

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item taken from the Walden, New York, Citizen Herald:

Celebration Held in Honor of Cast in Play by Plattekill Grange

Plattekill, Feb. 27.—There was a large attendance at the regular meeting of Plattekill Grange on Saturday evening, when a celebration was held in honor of the cast of players in "The Managers" who won for the Grange and also Ulster County the first place in the State Dramatic Contest staged at Ithaca last week. The Players were escorted into the hall by the officers of the Grange, bearing the Grange banner and the insignia of the play. Members of the Grange toasted the cast with cheers and yells of appreciation. Congratulatory remarks were made by . . .

Another rural play contest which may be mentioned is that held annually by the Farmers' Club of Saint Louis County in Minnesota. The manner in which sociability and amusement are interwoven in many of these occasions is illustrated by the program of one of the preliminary district meets. Here are the main events scheduled for the Hibbing County contest which was held March 23, 1929, at the North Hibbing Library:

Hibbing Rural District One-Act Play Contest

1. "Mother Pulls the Strings," by the Lynwood Farmers' Club
2. Music in St. Louis County, and Community Singing
3. "Cox and Box," by the Balkan Farmers' Club
4. Jumping-Jack Artists, the Glen Tumbling Team
5. "How the Story Grew," by the Swandale 4H Club
6. Vocal Selections, by Mr. Carl Munyer, Brown Farmers' Club

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7. "Soil," by the Spudville Farmers' Club
8. "Sense and Nonsense," by Allen Kelly, Hibbing's noted ventriloquist
9. Community Singing
10. Announcement of Contest Results

The vaudeville features introduced between the acts serve the time-honored purpose of filling in the period required for resetting the stage.

New Jersey Federation of Women's Clubs. The little theatre tournament of this organization, held annually since 1925, is conducted by the Federation's Department of Literature and Drama. It is, in other words, an essential component of the Women's Club program. Interest in the tournament is regularly developed by the chairman of this Department through announcements regarding the arrangements for the contests, by making available lists of suitable plays, and indicating those which can be borrowed from the Federation Library. Interest is also augmented by district conferences which the chairman holds as a part of her work during the year.

As the time of the tournament approaches, each club which has expressed a desire to compete is advised of the final arrangements. Such clubs as possess halls with suitable stages take turns in extending hospitality to the tournament, which ordinarily runs for five days. A significant feature of the whole plan is the hospitality and sociability reflected in the unusually complete arrangements for the comfort of every visiting player and accompanying party. If a club comes from some distance the cast is met at the railroad station and the members are taken to the homes where they are to spend the night. They are

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instructed regarding the place of rehearsal and introduced to the local committee in charge of the various arrangements. Motor cars are on hand to collect and transport required properties; luncheons are arranged at convenient hours; and every measure is taken to facilitate the handling of all the practical details. The productions are put on in the afternoon, the mornings being devoted to brief rehearsals.

Below is given a description of the arrangements which were made for the little theatre tournament held for the clubwomen of New Jersey in April, 1929, at the Women's Club of Upper Montclair:

All plays will be presented at the Women's Club of Upper Montclair during the week of Shakespeare's Birthday on the five afternoons of April 22nd, 23rd, 25th, 26th, and 27th. These plays will be judged by the Special Drama Committee, of the New Jersey State Federation Literature and Drama Department.

On May 1st the four plays selected as best by this Committee will be repeated and rejudged by professionals. The winning play will be given at the Annual Convention in Atlantic City. The above plan of judging has proved necessary since it is impossible to procure professional judges who will devote a week's time, without compensation, to the tournament.

The complete rules governing the tournament are given on page 121 of the Federation year book. The Women's Club of Upper Montclair offers the use of its auditorium, including adequate lighting and cyclorama. All plays will be given with the same background. The Committee will furnish large properties as requested; small properties should be brought by clubs.

Tickets for each afternoon will be 50 cents. Everyone is expected to purchase a ticket for each afternoon that she is

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present. Clubs are not required to pay an entrance fee to enter the tournament. After expenses are met, profits will be divided among all competing clubs. The winning play will receive only a donated prize of One Hundred Dollars. The three plays next in excellence will be given special consideration in the division of the profits. It is therefore to your advantage to encourage a large attendance.

The prize of One Hundred Dollars for the prize-winning play is presented by The Clio Club of Roselle through the generosity of their President, Mrs. MacQuoid. This gift is a beautiful memorial to their deeply loved Drama Chairman, Helen Benedict, whom we all remember with sincerest admiration and affection.

Dramatic Work Suitable for Children. This is a regular activity in the annual program of many municipal recreation commissions. A typical sample is to be found in the dramatic contest which was held by the Playground and Recreation Commission of Rock Island, Illinois, during four days in April, 1929. All productions were put on in the high school auditorium. Groups desiring to compete were required to send in synopses of their plays not later than March 25, and also not only the title of the play and its author, but the names of the cast, the coach, the stage manager, and publicity manager. This information was desired for the purpose of newspaper publicity.

Each group was urged to sell tickets, the night admission fee being 35 cents, or 75 cents for a season ticket. It was announced that the expenses of the contest would be taken out of the receipts and any surplus would be divided among the participating groups.

A dramatic trophy was to be awarded to the winning

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players, which could be retained permanently only after having been won three times, not necessarily in succession. First, second, and third honorable mentions would also be announced.

In judging, the acting and interpretation were to have a value of 50; setting, 30; and choice of play, 20. No settings were permitted, all groups being required to use gray, neutral draperies as the background for their presentation. A number of conventional pieces of stage furniture were available, but any special properties had to be brought by the group.

Detailed instructions were provided regarding the time and place of rehearsal, the method of setting the stage, and rules regarding the conduct of players during the contest. On account of the large number in the casts, players were asked to dress at home. In all cases a responsible adult was to be in charge of the group rehearsing.

II. PLAY-WRITING CONTESTS

The facts which will be set forth under this head have been gleaned from material furnished by the following organizations and institutions: (1) Little theatre groups—The Berkeley (Calif.) Playmakers; Birmingham (Ala.) Little Theatre; The Huguenot Players of New Rochelle, New York; Pasadena (Calif.) Center, Drama League of America. (2) Universities and colleges—University of Wisconsin, Bureau of Dramatic Activities; University of North Carolina, Bureau of Community Drama; University of Minnesota, 1911 Class Drama Fund Competition; Pennsylvania Intercollegiate Dramatic Association, Pennsylvania State College, State College, Pennsyl-

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vania. (3) Miscellaneous groups—Association of Junior Leagues of America, Inc., Play Bureau, Waldorf Astoria Hotel, New York City; Drama League of America and Longmans, Green & Company.

I. LITTLE THEATRE GROUPS

The conditions and arrangements for play-writing contests vary naturally with the purposes of the managing organization. With the little theatre groups, the dominant motive is to secure fresh material for use in their own productions. All the four mentioned above seek one-act plays, though the Birmingham and Pasadena groups also admit to their contests manuscripts of three-act or full evening plays. The Huguenot Players specify that the act must play within thirty-five minutes and call for only one easily constructed set. Pasadena admits a one-act play that requires not over forty-five minutes and specifies that the full evening play must occupy at least two hours' reading time.

Generally, the competitions are open to all persons, local or non-resident, amateur or professional. An exception is found in the Birmingham group, whose contests are limited to those from Alabama. All the groups require that the manuscripts entered be original and not previously produced or published. Pasadena, however, does not consider that a single amateur try-out is a disqualifying production. Many of them specify that adaptations or translations will not be acceptable, and in some cases the warning is given that salacious plays will not be considered, or any which do not show good taste in the treatment of delicate subjects.

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The requirements as to the manner of submission are fairly uniform. The manuscript should not bear the author's name but be accompanied by a sealed envelope containing his name and address and the title of his play, or the pen name, if such has been used on the title page of the manuscript. The Huguenots specify that the manuscript must be in "producible form," while Pasadena gives the following full directions regarding the form of the manuscript:

1. Type should be clean and clear.
2. Paper should not be too thin.
3. Manuscripts should be sent flat—not folded or rolled.
4. Bind manuscripts firmly, or use strong clasps in order to avoid loss of pages.
5. Enclose with manuscript a heavy self-addressed manila envelope with return postage by *First-Class Mail* in United States currency only. Avoid the use of many small denomination stamps.
6. Remember that all manuscripts travel as first-class mail. Delay in returning manuscripts will be avoided if the proper amount of postage is sent with the play.

The prizes offered by the little theatre groups range from a \$30 first prize and \$15 second prize, to \$300 for the first prize in the case of a three-act play and \$100 for a one-act play. Several groups also give honorable mention to meritorious manuscripts. The lists of the judges serving in past contests reveal a tendency to select persons of experience. Dramatic critics, producers, and other persons whose training and abilities enable them to understand and appreciate both the literary and practical value of plays are favored for the task of judging. The Birmingham group is the only one which prefers non-professional judges.

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Almost all of the groups claim as their privilege, and offer as an inducement, production possibilities for the winning play. They all protect themselves, however, by refusing to award prizes or give production to plays of insufficient merit. In most cases the winning plays are used as a feature of the annual production program of the managing group, and this initial presentation is considered a part of the award and yields no royalty to the author. The Huguenot Players announce, however, that the customary royalty will be paid when it is required.

In Pasadena the contest is held under the condition that the prize-winning play may be produced by the Pasadena Community Players without royalty for a two weeks' initial run under the auspices of the Pasadena Center. This group makes special effort to encourage the submission of manuscripts. In the first place, their competitions are open to any person in the United States or Canada, and their rules are evidently prepared with the new author in mind. They provide that in case manuscripts are deemed worthy of further consideration, although not meriting a prize, they may be returned to the author for reconstruction, with the possibility of receiving an award when re-submitted. They announce also that competitors may receive comprehensive and constructive criticism of their efforts by a professional critic on payment of a nominal fee of \$1.50. There is no limit to the number of plays that an author may submit.

2. UNIVERSITIES AND COLLEGES

Among the universities there is a tendency to regard the contests as between groups rather than individuals.

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The author is recognized, but only as one of the factors. Perhaps the most elaborate scheme for play-writing contests is set forth in the Wisconsin provisions, most of which have also been adopted by North Carolina. In both these universities the competitions are limited to one-act plays of one scene, playing not less than fifteen nor more than fifty minutes. The author must be a bona fide student or a bona fide member of the organization which makes the entry. The groups which may enter the play-writing competitions are divided into eight classes, covering college clubs, high schools (two divisions), rural (two classes), and urban community clubs, churches, and industrial clubs. Wisconsin seems very particular about the character of plays which it receives from churches, for it specifies that "they shall be of a religious and highly ethical character."

The prize consists of a bronze coat of arms to serve as a club trophy, and a special award to the author. The best two manuscripts in each division, if of sufficient merit, are produced during the play tournament week.

At the University of North Carolina individuals also are allowed to submit manuscripts, and if an individual's play is awarded a prize the author may choose the group which is to produce his play during the dramatic festival week.

To reduce the labor of reading manuscripts, the universities provide for the holding of local semi-final contests to determine the play which will represent the institution or organization. North Carolina requires that no more than two plays be submitted by any one local community.

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The University of Minnesota, with a greater confidence in the possibilities of amateur effort, has developed a plan the purpose of which is to "encourage creative dramatic writings." This scheme is the enterprise of the 1911 class and takes the form of a trust fund, the income from which constitutes the first prize, to be awarded to the best play in the annual competition. This is open to any student who is enrolled in the University of Minnesota. The length is not material, but "it is hoped that plays with a wholesome note and telling of the life in Minnesota will be submitted."

The judging committee is composed of the head of the University Dramatic Department, a dramatic critic, and one member of the 1911 class. The first prize offered in July, 1929, was \$40, but the plan contemplates a possible increase of this fund in the following way:

With a view to building up the 1911 Class Drama Fund and thus producing a larger income available for a prize or prizes in later years, the net proceeds of the first production of the prize play, whether professional or amateur, are to go to the 1911 Class Drama Fund. In addition, the Class Committee reserves the right to arrange for copyright of the prize play where practicable and to have one-fourth interest in the copyright go to the benefit of the Fund. The Committee also reserves the right to have the first option for publishing a collection of the plays submitted, one-fourth of the royalties obtained from either the sale or the production of such plays reverting to the Fund to increase it. All other rights in the prize play and in the plays shall be the property of the individual authors. The right is reserved to withhold the prize if in the opinion of the judges the quality of the plays submitted is not sufficiently good.

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In the association of Pennsylvania colleges the rules are very simple. The emphasis is on the institution rather than on the individual author. A college in the association may enter as many original plays as it desires, but every such play must have been written in the school year in which the contest is held or in the year previous. The prizes are \$25 and \$10, and judges are chosen from disinterested persons of the theatre or from faculty members of colleges which are not competing in the contest.

3. MISCELLANEOUS GROUPS

In the miscellaneous class the Junior League contest is especially for plays which will interest children. Prizes are awarded for the following classes of plays and accessories:

1. Original Three-act Puppet or Marionette Play.
2. Original Three-act Play for
 - (a) older children, eight to fourteen;
 - (b) younger children, four to eight.
3. Model Set. (Photographs may be included if desired.)
4. Costume Designs for a definite play. (Does not have to be an original play.)
5. Puppets or Marionettes. (This exhibit must be a group of characters from a play.)

While the plays are designed for children, and there are no restrictions as to theme, it is understood that they will generally be acted by adults. The prize consists of books or money, and the prize-winning plays are generally published by the firm of Samuel French if they meet their publishing standards.

During the years of 1927, 1928, 1929 and 1931, playwriting contests—now discontinued—were held

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by Longmans, Green & Company, publishers, in co-operation with the Drama League of America. The competitions covered three types of play—full-length, one-act and biblical—and were carried on under an elaborate set of rules. Organizations to receive, and judges to make the preliminary examination of, manuscripts were set up in 49 state centers (including the District of Columbia). The best five scripts for each type of play selected in each state were sent then to a body known as the “state judges.” They picked out the best play from each package of five sent in by a state and passed it on to the “national judges” who then chose the winning manuscript in each of the three types of contests. The awards included professional production by the Civic Repertory Theatre of New York and book publication by Longmans, Green & Company, with liberal arrangements as to both advance royalties and shares of future receipts.

PART IV

SELECTED BIBLIOGRAPHY FOR AMA- TEUR WORKERS IN THE DRAMA¹

NOTE: For addresses of publishers see page 210.

GENERAL

Footlights Across America Towards a National Theatre, by Kenneth Macgowan. Harcourt, 1929. 398 pp. Illus. \$3.75.

A survey of American progress toward a National Theatre as evidenced in the little theatres, the schools and universities, and on Broadway. Also considerable material on budgets and repertories, and bibliographies.

Little Country Theatre, The, by Alfred G. Arvold. Macmillan, 1922. 220 pp. Illus. \$2.50.

A history of the movement it discusses and a handbook, with helpful plans and bibliography.

Stage, The, 50 East 42d St., New York. \$2.50 a year.

A monthly national publication which "aims impartially to record and interpret the most significant and interesting events in the field of the theatre and the allied arts here and abroad."

Story of the Theatre, The, by Glenn Hughes. French, 1928. 422 pp. Illus. \$3.00.

A short and readable history of theatrical art from its beginnings to the present day.

Theatre, The: 3,000 Years of Drama, Acting and Stagecraft, by Sheldon Cheney. Longmans, 1929. 558 pp. Over 300 illus. \$5.00.

¹ The prices of volumes quoted in this list have been, in the main, taken from publishers' catalogues. In certain instances, however, later figures have been obtained directly from firms.

SELECTED BIBLIOGRAPHY

"The whole adventure of man with the theatre is written in this book for the first time."

Theatre Arts Monthly, 119 West 57th St., New York. \$5.00 a year.

A beautifully illustrated magazine devoted to the various arts of the theatre. Published in New York, it naturally devotes considerable space to Broadway, but its writers and correspondents cover significant dramatic happenings wherever they occur—in this country or abroad—and in the world of the little theatre as well.

Theatre Arts Prints. Day, 1929. 150 illus. \$2.25.

Pictorial record of the development of the drama from earliest days to the present. Scenic, architectural, and costume design.

Theatre Library, A: A Bibliography of One Hundred Books Relating to the Theatre, by Rosamond Gilder. Theatre Arts, 1932. 74 pp. \$1.00.

A stimulating guide to the more significant works of historical, theoretical and general character. The technical aspects of stagecraft are not included. An excellent buying list of books available in English for the librarian, book lover and teacher of stage history.

PRODUCTION

Acting and Play Production. See section on Acting.

Amateur Acting and Play Production. See section on Acting.

Art of Play Production, The, by John Dolman, Jr. Harper, 1928. 466 pp. \$4.00.

Book of Play Production, The—For Little Theatres, Schools and Colleges, by Milton Smith. Appleton, 1926. 254 pp. Illus. \$3.00.

A practical handbook on amateur stagecraft in general; the chapters on scenery and lighting are particularly helpful.

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Community Drama, by National Recreation Assn.¹ Century, 1926. 240 pp. Illus. \$2.00.

Information on play production, pageantry, religious drama, recreational dramatics, and drama for children; a number of holiday programs and lists of plays and pageants.

Dramatics for School and Community. See section on School Dramatics.

How to Produce Amateur Plays, by Barrett H. Clark. Little, 1925. 180 pp. Illus. \$2.00.

Subjects include choosing the play, organization, choosing the cast, rehearsing (3 chapters), the stage, lighting, scenery and costumes, dramatics in the school, a note on make-up, copyright and royalty, lists of plays, bibliography.

List of Music for Plays and Pageants, A, by Roland Holt. Appleton, 1925. 93 pp. \$1.00.

Treats of use of music with plays, masques, and pageants, and gives lists of selections for obtaining various effects.

Little Theatre Organization and Management for Community, University and School: Including a History of the Amateur in Drama, by Alexander Dean. In the Drama League Library of Theatre Arts, Inc. Appleton, 1926. 333 pp. \$2.50.

An authoritative handbook on little theatre administration, covering publicity, casting, management, organization, financing, staging and play production, as well as a history of the movement in America.

Making the Little Theatre Pay, by Oliver Hinsdell. French, 1925. 122 pp. Illus. \$1.50.

A digest of organization, production, financing, and advertising.

Play Production in America, by Arthur Edwin Krows. Holt, 1916. 396 pp. Illus. \$3.50.

A handbook on the business and mechanical side of the theatre.

¹ Formerly the Playground and Recreation Association of America.

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Practical Stage Directing for Amateurs, by Emerson Taylor.

Dutton, 1916. 194 pp. \$2.00.

Organization, acting and stage managing, rehearsing, make-up, scenery, lighting.

Practical Theatre, The, by Frank Shay. Appleton, 1926.

144 pp. Illus. \$1.50.

A manual for little theatres on organization and production, and the economical maintenance and management of the organization. Bibliographies.

Process of Play Production, The, by Allen Crafton and

Jessica Royer. Crofts, 1926. 314 pp. Illus. \$2.25.

Producing in Little Theatres, by Clarence Stratton. Holt,

1921. 224 pp. Illus. \$3.00.

Covers organization of group, choosing and rehearsing the play, artistic amateur settings, creating the stage picture, costumes and make-up, lighting, educational dramatics, list of plays.

Shakespeare for Community Players, by Roy Mitchell.

Dutton, 1919. 141 pp. Illus. \$1.00.

Includes directions for stage-setting, furniture, lighting, make-up.

Theatre Management, by Sanford E. Stanton. Appleton,

1929. 154 pp. Illus. \$2.00.

STAGECRAFT: SETTINGS, LIGHTING, AND SO FORTH

NOTE: For additional references see section on Production.

Costumes and Scenery for Amateurs. See section on Costuming.

Drawings for the Theatre, by Robert Edmond Jones. Thea-

tre Arts, 1925. Illus. \$5.00.

A collection of designs by the leading stage artist in this country.

Equipment for Stage Production: A Manual of Scene Building, by Arthur Edwin Krows. Appleton, 1928.

152 pp. Illus. \$2.00.

A practical setting forth, for the amateur, of back-stage

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methods. One of the American Theatre Manuals Series, published in co-operation with the Drama League of America.

Key to a Good Stage, The, with Stage Hardware from J. R. Clancy, Inc. 31 plates. Free pamphlet, published by J. R. Clancy, Inc., Syracuse, N. Y., dealer in stage hardware.

Also publishes catalogue on Stage Hardware.

Lighting for the Non-Professional Stage Production, by A. L. Powell and A. Rodgers. Drama Book Shop, 1931. About 75 illus. \$1.50.

A new and comprehensive treatise by prominent experts.

Lighting the Amateur Stage: A Practical Layout, by Henning Nelms. Theatre Arts, 1931. 78 pp. 65 cents, paper; \$1.00, boards.

A recent and excellent manual.

Practical Stagecraft, by Mary Helen Hynes. Baker, 1930. 85 pp. Illus. \$1.00.

Deals with problems of setting, costuming, and staging amateur plays.

Runnin' the Show: Or What the Amateur Stage Director Should Know, by Richard B. Whorf and Roger Wheeler. Baker, 1930. 72 pp. Illus. \$1.00.

Subjects include the stage, scenery, stage lighting, stage effects. By art director and stage manager of Copley Theatre, Boston.

Scenery, by Harold Helvenston. Stanford Univ. Press, 1931. 95 pp. Illus. \$3.50.

A manual of scene design for producers working with the little theatre or the dramatic club.

Scenery and Lighting for School and Little Theatre Stages, by Samuel Selden. Bureau of Community Drama, University of North Carolina, Chapel Hill, 1928. 64 pp. 50 cents.

Scenewright, The: The Making of Stage Models and Settings, by André Smith. Macmillan, 1926. 142 pp. Illus. \$2.50.

SELECTED BIBLIOGRAPHY

Stage Decoration, by Sheldon Cheney. Day, 1927. 138 pp. 127 plates. \$10.

A valuable work, with excellent illustrations.

Stage Lighting, by Theodore Fuchs. Little, 1929. 505 pp. 250 illus. \$10.

A comprehensive account of modern lighting methods in the professional theatre.

Stage Scenery and Lighting, by Samuel Selden and H. D. Sellman. Crofts, 1930. 398 pp. Illus. \$4.50.

A complete handbook of scenery design, construction, painting, setting, and lighting.

Theatre Art, by Victor D'Amico. Manual Arts Press, 1931. 217 pp. Illus. \$3.25.

The arts of the theatre are here presented in sufficient detail to be useful to stage designers and play producers; also historical background is given.

Theatre Lighting: A Manual of the Stage Switchboard, by Louis Hartmann. Appleton (in co-operation with Drama League of America), 1930. 138 pp. Illus. \$2.00.

COSTUMING

NOTE: For additional references see section on Production.

Ancient Egyptian, Assyrian and Persian Costume, by M. G. Houston and F. S. Hornblower. Black, 1920. 89 pp. Illus. \$4.20.

Bankside Costume Book, by Millicent Stone. Gardner. 174 pp. Illus. \$2.00. Costumes from ancient times through sixteenth century.

Book of Dramatic Costume, A, by Edith Dabney and Claude Merton Wise. Crofts, 1930. 163 pp. 58 illus. \$3.00. Period costumes of all ages.

Clothes: On and Off the Stage, by Helena Chalmers. Appleton, 1928. 292 pp. Illus. \$3.50.

A history of clothes, from the Stone Age to the present, with hints on dyes, construction, materials, and hair dressing.

WORK OF THE LITTLE THEATRES

Costume Throughout the Ages, by Mary Evans. Lippincott, 1930. 358 pp. Over 200 illus. \$3.50.

Covers the development of dress from Egyptian, Greek, and Roman times to the present; and national costumes in Europe, North Africa, Asia, and America.

Costumes and Scenery for Amateurs: A Practical Working Handbook, by Constance D'Arcy Mackay. Holt, 1915; revised, 1930. 258 pp. Illus. \$2.00.

Presents a series of costumes and scene sets easily copied for plays and pageants in which adults and children take part.

Costuming a Play: Inter-Theatre Arts Handbook, by Elizabeth B. Grimball and Rhea Wells. Century, 1925. 133 pp. 24 costume plates. \$3.00.

Characteristic costumes of the several social classes from early Assyrian to post-Civil War times, and practical guidance in their making, including materials, color, dyeing, and decorating.

Dyes and Dyeing, by Charles E. Pellew. McBride, 1913; revised, 1928. 362 pp. Illus. \$3.50.

A standard textbook, of value to the costume designer.

Early American Costume, by Edward Warwick and Henry Pitz. Century, 1929. 319 pp. 64 illus. \$4.00.

Covers period from 1607 to 1820, giving every type of costume.

English Children's Costumes Since 1775. Drawn and described by Iris Brooke. Black, 1930. 87 pp. Illus. \$2.00.

Shows the development of children's costuming from its first styles down to the present day.

English Costume, by Dion C. Calthrop. Black, 1907. 463 pp. 61 illus. in color. \$4.00.

English Costume in the 19th Century. Described by James Laver. Drawn by Iris Brooke. Black, 1929. 88 pp. Illus. \$2.00.

A practical book for those needing reliable information on costumes of this period.

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Folk Costume Book, The, by Frances H. Haire. With 21 colored plates by Gertrude Moser. Barnes, 1926. 150 pp. \$6.00.

The folk dress of 21 European countries.

Historic Costume: A Chronicle of Fashion from 1490-1790, by F. M. Kelly and Randolph Schwabe. Scribner, 1925; revised, 1929. 305 pp. Illus. \$7.50.

History of Costume, A, by Carl Köhler and Emma Von Sichart. Translated by A. K. Dallas. Watt, 1930. 464 pp. Illus. \$7.50.

This scholarly work is illustrated with 16 plates in color and about 600 other cuts.

National Costumes of the Slavic Peoples, by Margaret S. Pratt. Descriptive notes and color plate by Esther Peck. Woman's Press, 1926. 24 pp. Illus. 75 cents.

Peasant Costumes in Europe, by Kathleen Mann. Black, 1931. 109 pp. Illus. \$3.50.

Contains sketches, color plates, and descriptions.

Stage Costuming, by Agnes B. Young. Macmillan, 1927. 216 pp. Illus. \$2.50.

Includes a discussion of textiles, methods of dyeing, the effect of lighting on colors, a chapter on masks, and measurements for patterns of costumes of every period from ancient times to 1840.

MAKE-UP

NOTE: For additional references see section on Production.

Art of Make-Up, The: For the Stage, the Screen and Social Use, by Helena Chalmers. Appleton, revised ed. 1930. 167 pp. Illus. \$2.00.

The author of this practical book is a teacher of make-up in the American Academy of Dramatic Arts, New York.

Make-Up, by John F. Baird. French, 1930. 155 pp. \$1.50. A manual for the use of actors, both amateur and professional.

WORK OF THE LITTLE THEATRES

Masks, by Herbert Kniffin. Manual Arts Press, 1931.
135 pp. \$3.00.

The technical processes are presented in practical form.
Includes the history of masks.

Modern Make-Up, by Ellen M. Gall and Leslie H. Carter.
Banner, 1928. 128 pp. Illus. \$1.25.

A practical textbook and guide for the student, director,
or professional.

Time to Make Up, by Richard B. Whorf. Baker, 1930.
78 pp. Illus. \$1.25.

All phases of the art explained, by means of both text and
almost 100 sketches by the author-artist.

ACTING

NOTE: For additional references see section on Production.

Acting: A Book for the Beginner, by Allen Crafton and
Jessica Royer. Crofts, 1928. 318 pp. Illus. \$2.25.

**Acting and Play Production: A Manual for Schools, Dra-
matic Clubs, and Little Theatres**, by Harry Lee Andrews
and Bruce Weirick. Longmans, 1925. 292 pp. \$2.25.

Amateur Acting and Play Production, by Wayne Campbell.
Macmillan, 1931. 356 pp. Illus. \$3.50.

Covers acting, make-up, staging, and lighting. Includes
five one-act, non-royalty plays.

Art of Rehearsal, The, by George Bernard Shaw. French,
1929. 12 pp. Free pamphlet.

Modern Acting, by Helena Chalmers. Appleton, 1930.
151 pp. Illus. \$2.00.

Problems of the Actor, by Louis Calvert. Holt, 1918.
265 pp. \$2.50.

A valuable discussion of the art of acting.

Self-Expression Through the Spoken Word, by Allen Crafton
and Jessica Royer. Crowell, 1928. 222 pp. \$1.75.

Speech and Movement on the Stage, by Kate Emil-Behnke.
Oxford Univ. Press, 1930. 196 pp. Illus. \$3.00.

Speech Craft, by Elsie Fogerty. Dutton, 1931. 122 pp. \$1.25.

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Speech Made Beautiful: Practical Lessons in English Diction, by Helen Stockdell. Abingdon Press, 1930. 110 pp. \$1.00.

Technique in Dramatic Art, by Halliam Bosworth. Macmillan, 1926. 446 pp. Illus. \$3.50.

PLAYWRITING

Craftsmanship of the One-Act Play, The, by Percival Wilde. Little, 1923. 396 pp. \$3.00.

Every phase of construction is considered, from point of view of director as well as author.

Dramatic Technique, by George Pierce Baker. Houghton, 1919. 531 pp. \$3.75.

The director of the famous 47 Workshop presents in this volume his organized instruction in playwriting, treating comprehensively each stage in the evolution of a drama, from the germinal idea to its embodiment in the finished script.

How You Can Write Plays: A Practical Guide Book, by Mark Swan. French, 1927. 254 pp. \$2.75.

The dramatist-author shows beginners and those of some experience how to write successful plays.

Playmaking: A Manual of Craftsmanship, by William Archer. Dodd, 1927. 419 pp. \$3.00.

The well-known translator of Ibsen embodied in this work a discussion of the fundamental logic and strategy of the drama which playwrights have found of priceless value.

Playwriting for Profit, by Arthur E. Krows. Longmans, 1928. 549 pp. \$3.50.

Begins with the playwright and his idea, and follows through step by step to the time of stage production.

PUPPETRY AND PANTOMIME

Art of Pantomime, The, by Charles Aubert. Translated by Edith Sears. Holt, 1927. 210 pp. Illus. \$3.50.

Has been called "the classic anatomy of expression."

WORK OF THE LITTLE THEATRES

Marionettes: Easy to Make, Fun to Use, by Edith Flack Ackley. Stokes, 1929. 115 pp. Illus. \$2.50.

A book telling children how to make and use marionettes.

Marionettes, Masks and Shadows, by Winifred H. Mills and Louise M. Dunn. Doubleday, 1927. 276 pp. Illus. \$3.50.

Their history, and how to make them, and several plays for each; bibliographies.

Pantomimes for Stage and Study, by T. Earl Pardoe. Appleton, 1931. 395 pp. \$3.00.

For the actor, amateur and professional, who wishes definitely to improve his acting technique by study and practice in the art of pantomime.

Puppet Heads and Their Making: A Theorem with Woodcuts, by Paul McPharlin, author and pub., 1931. 15 pp. 32 plates. \$2.25.

The author's way of modeling, casting, painting, and finishing is told step by step. Mr. McPharlin also publishes puppet plays.

Puppet Shows for Home and School, by Maude Owens Walters. Dodd, 1929. 203 pp. Illus. \$2.00.

Puppetry: A Yearbook of Puppets and Marionettes, 1931, by Paul McPharlin, ed. and pub., 130 pp. Illus. \$1.50. Many interesting articles, and a directory of producers.

Puppets and Shadows, a Bibliography, by Grace G. Ransome. Faxon, 1931. 70 pp. \$1.30.

The books and articles are grouped under "historical," "critical," "modern"; and there are sections on puppet construction and on shadows, also lists of puppet and shadow plays.

Show Book of Remo Bufano, The, by Remo Bufano. Macmillan, 1929. 182 pp. Illustrated by author. \$2.50.

Seven plays for marionettes and how to stage them.

Tony Sarg Marionette Book, The, by F. J. McIsaac. Huebsch, 1921. 58 pp. Illustrated by Tony Sarg. \$1.00. How Tony Sarg developed his unique puppet shows.

SELECTED BIBLIOGRAPHY

He tells how the stages and puppets may be made and operated.

SCHOOL DRAMATICS

NOTE: For additional references see section on Production.

Children's Theatres and Plays, by Constance D'Arcy Mackay. Appleton, 1927. 265 pp. Illus. \$3.50.

Describes the children's theatres of this country and abroad, and deals with the more practical problems of production.

Creative Drama in the Lower School, by Corinne Brown. Appleton, 1929. 226 pp. Illus. \$2.00.

Costuming, stage setting, and color effects are explained and suggestions given on how the children may do their own work.

Creative Dramatics: For Upper Grades and Junior High School, by Winifred Ward. Appleton, 1930. 304 pp. Illus. \$2.25.

Author is outstanding in the field of educational dramatics, and her material has been thoroughly tested.

Drama in Education, by Grace Sloan Overton. Century, 1926. 278 pp. Illus. \$2.50.

Gives technique of production and includes a color chart for costumes and settings.

Drama in the High School, by Kenneth Macgowan. French, 1929. 30 pp. Free pamphlet. Includes portions of the author's *Footlights Across America*.

Dramatics, by Pearl Le Compte. Barnes, 1931. 180 pp. \$1.00.

A volume in the Extra Curricular Library Series, this presents detailed plans and suggestions for the organization of dramatics within the school.

Dramatics for School and Community, by Claude Merton Wise. Appleton, 1923. 147 pp. Illus. \$3.00.

On the little theatre movement, pageantry, directing, lighting, setting, costuming, staging, making-up, writing original plays, and using the dramatic method of teaching.

WORK OF THE LITTLE THEATRES

Little Theatre in the School, The, by Lillian Foster Collins.
Dodd, 1930. 271 pp. Illus. \$2.50.

Covers direction, stage activities, costuming, play-writing, and so forth.

Play-Making and Plays, by John Merrill and Martha Fleming. Macmillan, 1930. 579 pp. Illus. \$2.60.

Subtitle: The dramatic impulse and its educative use in the elementary and secondary schools.

Puppet Shows for Home and School. See section on Puppetry and Pantomime.

Scenery and Lighting for School and Little Theatre Stages.
See section on Stagecraft.

School Theatre, The: A Handbook of Theory and Practice, by Roy Mitchell. Brentano's, 1925. 104 pp. Illus. \$1.75.

How to stage school productions, and make simple settings and costumes; and where to purchase both plays and theatrical materials and appliances.

RELIGIOUS DRAMATICS

Art of Producing Pageants, The, by Esther Willard Bates. Baker, 1925. 269 pp. Illus. \$1.75.

A handbook for beginners in the art of pageantry.

Bible Dramatics, by James Watt Raine. Century, 1927. 372 pp. \$2.00.

How to dramatize Biblical incidents, including selection of the episode, the dialogue, and setting and costumes.

Bible Play Workshop, by Rita Benton. Abingdon Press, 1923. 142 pp. Illus. \$1.00.

All the directions needed for putting on a religious play.

Bible Plays and How to Produce Them, by Mary Ellen Whitney. Revell, 1927. 176 pp. Illus. \$1.50.

Gives 20 plays.

Bible Study Through Educational Dramatics, by Helen L. Willcox. Abingdon Press, 1924. 155 pp. \$1.00.

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Church Pageantry, by Madeline S. Miller. Abingdon Press, 1924. 216 pp. Illus. \$1.00.

Handbook on educational dramatics and pageantry.

Drama in Religious Service, by Martha Candler. Century, 1922. 259 pp. Illus. \$3.00.

While in part historical, the book tells in detail how to establish a dramatic workshop in the church and how to stage, costume, and light a religious play.

Dramatic Method in Religious Education, The, by W. Carleton Wood. Abingdon, 1931. 344 pp. Illus. \$3.00.

Dramatization in the Church School, by Elizabeth E. Miller. University of Chicago Press, 1923. 89 pp. \$1.25.
A teacher training course.

How to Dramatize Bible Lessons, by Mary M. Russell. Doran, 1924 (now obtainable from Richard R. Smith, Inc.). 183 pp. \$1.60.

Includes a series of 12 dramatized stories.

Looking at Life Through Drama, by Lydia G. Deseo and Hulda M. Phipps. Abingdon Press, 1931. 186 pp. \$2.00.
On religious plays only.

Pageantry and Dramatics in Religious Education, by William V. Meredith. Abingdon Press, 1921. 212 pp. Illus. \$1.00.

How to make use of dramatic talent in the work of the local church.

Principles and Technique in Religious Dramatics, by Elisabeth Edland. Abingdon Press, 1926. 87 pp. 60 cents.

Producing Your Own Plays, by Mary M. Russell. Smith, 1931. 139 pp. Illus. \$2.00.

Helpful to leaders of young people's activities in school, church, and social organizations.

Production of Religious Drama, The: A Primer. Prepared by Commission on Church Pageantry and Drama, Dept. of Religious Education of P. E. Church, 281 Fourth Ave., New York City. 1922. 137 pp. 50 cents.

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- Abingdon Press, 150 Fifth Ave., New York, N. Y.; 740
Rush St., Chicago, Ill.
- Appleton, D., & Co., 29-35 West 32d St., New York, N. Y.
- Badger, Richard G. (The Gorham Press), 100 Charles St.,
Boston, Mass.
- Baker, Walter H., Co., 41 Winter St., Boston, Mass.
- Banner Play Bureau, Inc., 111 Ellis St., San Francisco,
Calif.
- Barnes, A. S., & Co., 67 West 44th St., New York, N. Y.
- Black, A. & C., Ltd., London. Address The Macmillan
Co., the American agent.
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- Coward-McCann, Inc., 55 Fifth Ave., New York, N. Y.
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- Dodd, Mead & Co., 443-9 Fourth Ave., New York, N. Y.
- Doran, Geo. H., Co. See Doubleday, Doran & Co.
- Doubleday, Doran & Co., Garden City, N. Y.
- Drama Book Shop, Inc., 48 West 52d St., New York, N. Y.

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Drama League of America, The Hotel Barbizon-Plaza,
58th St. & Sixth Ave., New York, N. Y.

Dramatic Publishing Co., 542 South Dearborn St., Chicago,
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Duffield & Green, 200 Madison Ave., New York, N. Y.

Dutton, E. P., & Co., Inc., 286-302 Fourth Ave., New York,
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Eldridge Entertainment House, Inc., Franklin, Ohio; 829
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Faxon, The F. W., Co., Back Bay, Boston, Mass.

Fitzgerald Publishing Corporation, 14 East 38th St., New
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Four Seas Co. See Bruce Humphries, Inc.

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ican agent.

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Harvard University Press, Randall Hall, Cambridge, Mass.

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1, England.

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