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
the Department of Speech, University of Iowa, Mrs. Elita Miller Lenz of the Billboard section of the Drama Magazine, and George B. Denny of the Institute of Arts and Sciences, Columbia University.

The selected bibliography, which constitutes Part IV, was compiled by Miss Marguerita P. Williams, of the Recreation Department, Russell Sage Foundation.

Clarence Arthur Perry
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
WORK OF THE LITTLE THEATRES

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
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 playwriting 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
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.
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 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 2,099 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.

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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 monthly 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 re¬
ported 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 dis¬
carded, 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 1.

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

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

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.
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.
WORK OF THE LITTLE THEATRES

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

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

* 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.
LITTLE THEATRE GROUPS

TABLE 2 continued

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

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 1,020\(^1\) GROUPS WHICH APPEARED IN THE BILLBOARD OF THE DRAMA MAGAZINE FROM OCTOBER, 1925 THROUGH JUNE, 1931

United States

Alabama

Anniston
Little Theatre
Auburn
Auburn Players of Alabama Polytechnic Institute
Bessemer
Little Theatre
Birmingham
Catholic Guild Village Players
Little Theatre

Mobile
Little Theatre
Montevallo
Alabama College Theatre
Montgomery
Theatre Guild
Talladega
Talladega College

Alaska
Anchorage
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.
WORK OF THE LITTLE THEATRES

Cordova
Little Theatre

Arizona
Phoenix
Little Theatre
Tucson
Shaman Players
University Players

Arkansas
Arkadelphia
Ouachita Baptist College
Players
Batesville
Harlequin Little Theatre
of Arkansas College
El Dorado
Little Theatre
Fort Smith
Community Players
Hot Springs
Little Theatre
Little Rock
Little Theatre
Magnolia
State Agricultural and
Mechanical College
Morrilton
Harding College Campus
Players
Pine Bluff
Drama League
Little Theatre

California
Alameda
Island City Players
Alhambra
Community Players
Bakersfield
Kern County Union High
School and Junior Col-
lege
Little Theatre
Berkeley
Associated Students Little
Theatre
Berkeley Playhouse As-
sociation
Children’s Educational
Theatre
Cordornices Players
Little Theatre of Univer-
sity of California
Playmakers
Thalian Players
Trinity Players
Wesley Players Epsilon
Chapter
Burlingame
Peninsula Players
Carmel
Arts and Crafts Little
Theatre
Chico
High School Drama Class
Claremont
Community Players
Colton
Colton Woman’s Club
Compton
Community Players
Escondido
Community Arts Club
Eureka
Little Theatre
Fresno
Players
Glendale
Broadway High School
Community Players
Hollywood
Community Players
Evening School Play-
crafters
Playshop
Inglewood
Community Players
Laguna Beach
Community Players
Long Beach
Bohemian Art Theatre
Community Players
Los Angeles
Children's Theatre
Civic Players
Drama Workshop of Ebell
Garret Club Players

28
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

PORTERVILLE
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 Dramatic 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 Workshop

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 Seminole Players
LITTLE THEATRE GROUPS

Palm Beach
- Community Players of Greater Palm Beach
- Palm Beach Players, Inc.

Tampa
- Little Theatre

West Palm Beach
Community Players

Georgia
Atlanta
- Little Theatre Guild
- Playcrafters’ Theatre

Augusta
- Little Theatre League

Columbus
- Little Theatre Players

Decatur
- Blackfriars of Agnes Scott College

Gainesville
- Cushman Dramatic Club

Macon
- Mercer Players
- Mercer University Dramatic Club

Savannah
- Town Theatre

Hawaii
Honolulu
- Footlights
- University of Hawaii Dramatic Club

Wailuku, Maui
- Maui Players

Illinois
Aurora
- Dramatic Club

Austin
- Little Theatre

Berwyn
- P. T. A. Players Club

Bloomington
- Community Players

Carlinville
- Blackburn College

Centralia
- Little Egyptian Theatre

Champaign
- University of Illinois

Chicago
Art Theatre
- Austin High School
- Austin High School Branch
- Barnstormers
- Bell Players
- Bryn Mawr Woman’s Club Players
- Chicago Little Theatre Guild
- Chicago Normal College Senior Dramatic Club
- Cube Players
- Drama Department of Bush Conservatory
- Gold Coast Theatre Guild
- Holy Trinity High School
- Hull House Players
- Impertinent Players
- Institute Players’ Guild
- Lake View High School Alumni
- Lincoln Center Players
- Little Theatre Association of the Y. M. C. A.
- Loyola Community Theatre
- Mizpah Players
- Neighborhood Guild
- North Shore Theatre Guild
- People’s Playhouse
- Playcrafters’ Theatre
- Players of De Paul University
- Proviso High School
- Roosevelt High School
- Senior Class of Francis Parker School
- Senn High School Dramatic Class
- Sinai Players
- South Shore Temple Y. P. A. Muses
- Studio Players
- Theatre Club
- University of Chicago Dramatic Association
- Uptown Players of the People’s Church
WORK OF THE LITTLE THEATRES

W. M. A. Q. Players
Y. W. C. A. Central
   Branch S. A. D. C.
   Drama Guild
Y. W. C. A. West Side
   Branch Drama Club

CHICAGO HEIGHTS
Bloom Township High
   School Masque

ELGIN
   Academy and Junior College
   Drama Guild

ENGLEWOOD
High School Drama Class
   Rotary Little Theatre

EVANSTON
   Children’s Theatre
   Country Club Players
   Evanston Masque Players
   First Presbyterian Players
   Haven School
   Larimer School
   Masque Players
   Northwestern University
   Prentice Players
   Pilgrim Players
   Playshop of Northwestern University
   St. George High School
   Dramatic Club
   St. Mary’s Players
   Town and Gown Playshop
   Y. M. C. A. Triangle

GALENA
High School Senior Class

GALESBURG
   Knox College Players Club

GLENCOE
   Temple Players
   Threshold Players

HIGHLAND PARK
   Deerfield-Shields High School

JACKSONVILLE
   Centennial Theatre
   Sock and Buskin

KEWANEE
   High School Players

LAKE FOREST
   Garrick Players

LANARK
   Players

MASCOUTAH
   High School Players

MENDOTA
   High School
   League Players

MOLINE
   Little Theatre

OTTAWA
   Drama Club

PEORIA
   Players

QUINCY
   Little Theatre
   Senior High School

ROCK ISLAND
   Fine Arts Dramatic Club
   Franklin Junior High School
   High School Dramatic Club
   Playcrafters
   Villa de Chantal

SPRINGFIELD
   Civic Theatre Players

URBANA
   Wesley Players of University of Illinois

WINNETKA
   American Legion Players
   Community Theatre
   New Trier High School

Indiana

DECATUR
   Decatur Dramatic Club

EVANSVILLE
   Central High School
   Evansville College Dramatic Club
   Reitz High School Strut and Fret Players
   Thespian Dramatic Club

FORT WAYNE
   Children’s Players’ Club
   Little Theatre
LITTLE THEATRE GROUPS

GARY
Little Theatre

GREENCASTLE
DePauw University

GREENWOOD
Community Players

INDIANAPOLIS
Arsenal Technical High School Senior Class
Butler College Thespis Club
Civic Theatre
Epworth League Players
Little Theatre Society of Indiana
Little Theatre Players

KNOX
High School

LAPORTE
High School Junior Class
Little Theatre Club

PERU
High School

RICHMOND
Earlham College Mask and Mantle Club

SOUTH BEND
Drama Club
Playmakers

TERRE HAUTE
Community Theatre
Little Theatre

IOWA
AMES
National Collegiate Players
State College Sophomores

BURLINGTON
Community Theatre

CEDAR RAPIDS
Mount Mercy Players

Davenport
Friendly House Players
St. Ambrose Players

DES MOINES
Community Theatre
Drake University
Drama Association

Little Theatre
North High School

DUBUQUE
Columbia College Dramatic Club

FAIRFIELD
Parsons College Dramatic Club

IOWA CITY
University Players of Iowa City
University Theatre

MALVERIN
Malverin Dramatic Club

MOUNT PLEASANT
Iowa Wesleyan College

OTTUMWA
Community Theatre

PONCA CITY
Yorick Players

ROCK RAPIDS
High School

SIOUX CITY
Little Theatre
Morningside College Dramatic Club

WATERLOO
Westminster Drama League

KANSAS

EMPORIA
Players of Teachers' College

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 Washburn College

WICHITA
Prairie Players
University of Wichita Players

Kentucky
Berea
Berea College Dramatic Club

DANVILLE
High School Players

FORT THOMAS
Community Players

GEOGETOWN
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 University

MONROE
Players' Club

NEW ORLEANS
Children's Theatre Guild
Le Petit Theatre du Vieux Carré
Little Art Theatre

Poetry Society of Louisiana
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 Players
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 College

ARLINGTON
Rotary Players

BOSTON
Children's Theatre of Emerson College
Experimental Theatre
Ford Hall Forum Players
Little Theatre Players
St. Alphonsus Players
Stage Society
Theatre Guild

BROOKLINE
Amateurs
LITTLE THEATRE GROUPS

Cambridge
Harvard Dramatic Club
Concord
High School
Fall River
Durfee Dramatic Club
Fitchburg
Amateurs’ Workshop
High School
Gloucester
Players
Greenfield
High School Senior Class
Leominster
Community Players
Malden
Tufts College Masque Society
Tufts College Pen, Paint and Pretzel Club
Tufts College Play Production Department
Melrose
High School Masque and Wig Society
Methuen
Little Theatre
Milton
Community Players
Norton
Dramatic Association of Wheaton College
Pittsfield
Community Players
Roxbury
Little Theatre Players
School Centre Dramatic Club
South Hadley
Mount Holyoke College Dramatic Club
South Hadley Falls
Eastern Star Players
Springfield
Little Theatre
Players
Players’ Club
Players’ Guild
Taunton
Taunton Players
Walpole
Footlighters
Ware
High School Senior Class
Wellesley
Barnswallows
Williamstown
Little Theatre
Worcester
Players’ Club

Michigan
Albion
Albion College Players
Allegan
Community Players
Birmingham
Little Theatre
Village Players
Detroit
Detroit Playhouse
Dominican Players
Junior League Players
Michigan Art Theatre
Strolling Players
Theatre Guild
Twentieth Century Club
Flint
Community Players
Northern High School
South Junior High School
Grand Rapids
Civic Players
Drama Laboratory of Ottawa Hills High School
Green Bay
Little Theatre
Hillsdale
Hillsdale College
Parish Players
Howell
High School Drama Class
Ironwood
High School Juniors
Kalamazoo
Civic Theatre
Kalamazoo College Drama Club

35
## WORK OF THE LITTLE THEATRES

<table>
<thead>
<tr>
<th>Location</th>
<th>Group Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lansing</td>
<td>Eastern High School Senior Class</td>
</tr>
<tr>
<td>Manistee</td>
<td>High School</td>
</tr>
<tr>
<td>Marenisco</td>
<td>Masquers' Club</td>
</tr>
<tr>
<td>Petosky</td>
<td>High School</td>
</tr>
<tr>
<td>Pontiac</td>
<td>High School Playcrafters Little Players Senior High School Dramatic Students</td>
</tr>
<tr>
<td>Saginaw</td>
<td>Little Theatre Players</td>
</tr>
<tr>
<td>Sault Ste. Marie</td>
<td>High School Dramatic Club</td>
</tr>
<tr>
<td>Sturgis</td>
<td>Woman's Club</td>
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<tr>
<td>Ypsilanti</td>
<td>Players</td>
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**Minnesota**

<table>
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<tr>
<th>Location</th>
<th>Group Name</th>
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<td>Chisholm</td>
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<td>Denfield High School Players</td>
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<td>Duluth Junior College Players</td>
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<td>Eveleth</td>
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<td>Faribault</td>
<td>Junior College</td>
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<td>Hibbing</td>
<td>Rosalie Lyga Dramatic Club</td>
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<tr>
<td>Mankato</td>
<td>High School Drama Club</td>
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<tr>
<td>Minneapolis</td>
<td>Little Theatre</td>
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<tr>
<td></td>
<td>Minnesota Masquers</td>
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<tr>
<td></td>
<td>Portal Players</td>
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<td>St. Stephen's Players</td>
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<td>Studio Players</td>
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<td>University of Minnesota Drama Round Table</td>
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<td>University of Minnesota Garrick Club</td>
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<tr>
<td></td>
<td>University of Minnesota Play Production Class</td>
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<tr>
<td></td>
<td>University of Minnesota Senior Class</td>
</tr>
<tr>
<td></td>
<td>Northfield St. Olaf College</td>
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<tr>
<td></td>
<td>Owatonna Drama Class</td>
</tr>
<tr>
<td></td>
<td>St. Cloud Cathedral Players</td>
</tr>
<tr>
<td></td>
<td>St. Paul Humboldt High School Kellett Players Players</td>
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<tr>
<td></td>
<td>Winona Little Theatre Group</td>
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<tr>
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<td>State Teachers College Wenonah Players</td>
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**Mississippi**

<table>
<thead>
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<tbody>
<tr>
<td>Columbus</td>
<td>College Players Theatre Guild of the Mississippi State College for Women</td>
</tr>
<tr>
<td>Hattiesburg</td>
<td>Little Theatre</td>
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<tr>
<td>Jackson</td>
<td>Little Theatre Players</td>
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<tr>
<td>Tougaloo</td>
<td>Robeson Dramatic Club</td>
</tr>
</tbody>
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**Missouri**

<table>
<thead>
<tr>
<th>Location</th>
<th>Group Name</th>
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<tbody>
<tr>
<td>Columbia</td>
<td>University of Missouri Workshop</td>
</tr>
<tr>
<td>Kansas City</td>
<td>Horner School of the Theatre</td>
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<td></td>
<td>Little Theatre</td>
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<tr>
<td></td>
<td>Theatre Craft Guild</td>
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<tr>
<td>Kirksville</td>
<td>Playcrafters</td>
</tr>
<tr>
<td></td>
<td>State Teachers' College</td>
</tr>
<tr>
<td></td>
<td>Thalian Guild Players</td>
</tr>
</tbody>
</table>
LITTLE THEATRE GROUPS

St. Joseph
Little Theatre

St. Louis
Little Theatre of the Artists' Guild
Little Theatre of the University 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 University
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
Maskers
Y. M. and Y. W. H. A. Maskers

Englewood
Dramatix

Highstown
Players

Hoboken
Community Players

Jersey City
Jewish Community Center Players

Lawrenceville
Little Theatre League

Periwig Club
## WORK OF THE LITTLE THEATRES

**Long Branch**  
Senior High School Drama Club

**Madison**  
Green Door Players

**Millville**  
Marionettes

**Montclair**  
Dramatic Club of Ninth Grade, George Inness Junior High School  
Unity Players

**Newark**  
Community Theatre Guild  
Kearney and Arlington Little Theatre Guild  
Newark Art Theatre

**New Brunswick**  
Heightstown Players  
The Mimes  
Woman's Club Drama Department

**Palisades**  
Community Players

**Paterson**  
Y. M. C. A. Players

**Plainfield**  
Community Players

**Princeton**  
Theatre Intime

**Ridgewood**  
Players

**South Branch**  
South Branch Players

**Spring Lake**  
Community Players

**Summit**  
Playhouse Association

**Trenton**  
Church Players Guild

**Washington**  
Woman's Club

**New Mexico**  
Albuquerque  
Community Players  
University of New Mexico Dramatic Club

**Las Vegas**  
Delight-Makers of New Mexico Normal University  
Koshares of Normal University

**New York**

**Albany**  
Albany Players

**Alfred**  
Footlight Club

**Binghamton**  
Central High School Dramatic Department

**Bronxville**  
Sarah Lawrence College Campus Players  
Woman's Club Players

**Brooklyn**  
Adelphi Players  
Brooklyn Heights Players  
Brooklyn Little Theatre  
Girls' Commercial High School Dramatic Club  
Institute Players  
Jewish Community Players of Bensonhurst  
Neighborhood Players  
One-Fifty-Seven Players  
Play Workshop of the Polytechnic Institute  
Syrian Junior League

**Buffalo**  
Dramatic Department of Buffalo Seminary  
Lafayette Play Producers  
Little Theatre Guild Players  
Players' Workshop

**Chatham**  
Community Players

**DouglasTaston**  
Players

**Elsmere**  
Community Players

**Glens Falls**  
Junior-Senior High School Little Theatre
<table>
<thead>
<tr>
<th>LITTLE THEATRE GROUPS</th>
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</thead>
<tbody>
<tr>
<td><strong>HAMILTON</strong></td>
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<td>Little Theatre</td>
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<td><strong>ITHACA</strong></td>
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<td>Cornell Dramatic Club</td>
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<td>Cornell University Sum-</td>
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<td>mer Theatre</td>
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<td><strong>JAMESTOWN</strong></td>
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<tr>
<td>Players' Club</td>
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<td><strong>LARCHMONT</strong></td>
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<tr>
<td>Mummers</td>
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<tr>
<td><strong>MAMARONECK</strong></td>
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<tr>
<td>Players' Club</td>
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<tr>
<td><strong>MONTICELLO</strong></td>
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<td>Tragicomedi ans</td>
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<td><strong>MOUNT VERNON</strong></td>
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<td>Community Players</td>
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<tr>
<td><strong>NEW ROCHELLE</strong></td>
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<tr>
<td>High School</td>
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<tr>
<td>Huguenot Players</td>
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<tr>
<td><strong>NEW YORK CITY</strong></td>
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<tr>
<td>Amateur Comedy Club</td>
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<tr>
<td>American Academy of Da-</td>
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<tr>
<td>matic Arts</td>
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<tr>
<td>American Laboratory</td>
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<tr>
<td>Theatre</td>
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<tr>
<td>Association Players</td>
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<td>A. W. A. Players</td>
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<tr>
<td>Barnard College Wig and</td>
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<tr>
<td>Cue Society</td>
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<td>Butler Davenport's Free</td>
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<tr>
<td>Theatre</td>
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<td>Carroll Club</td>
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<td>Central Branch Y.W.C.A.</td>
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<td>Players</td>
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<tr>
<td>Co-operative Theatre</td>
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<td>East Side Little Theatre</td>
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<tr>
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<td>Players</td>
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<tr>
<td>Emanuel Community Pla-</td>
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<td>Fordham University</td>
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<tr>
<td>Forest Hills Gardens Pla-</td>
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<tr>
<td>Garrett Players</td>
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<td>Great Neck Players</td>
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<td>Pauline Edwards Dramat-</td>
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<td>ic Society of City Col-</td>
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<td>lege</td>
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<td>St. Francis Xavier High</td>
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<td>Three Arts Repertory</td>
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<td>University of New York</td>
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<tr>
<td>Dramatic Society</td>
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<tr>
<td>University Settlement</td>
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<td>Guild Players</td>
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<tr>
<td>Washington Heights Pla-</td>
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<td>Washington Heights Y. M.</td>
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<td>and Y. W. H. A.</td>
</tr>
</tbody>
</table>
WORK OF THE LITTLE THEATRES

Washington Square Players
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 Senior 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 Institute Players
Utica
Players
Westchester
Westchester County Players
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 University
Greensboro
Greensboro College Players
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 Western 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

STEUENVILLE
Histrionic Club

TOLEDO
Kiwanis Players
Parkside Players and Central Christian Church Drama Group
University of Toledo Dramatic 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 Thespians
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 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 University
- Spearfish State Normal School Props and Liners' Club
- Vermillion University of South Dakota
- 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 Curtain 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

DALLAS
Dallas Negro Players
Little Theatre
Oak Cliff Little Theatre
Southern Methodist University

DEL RIO
Little Theatre

DENISON
Little Theatre

DENTON
Junior Little Theatre

EL PASO
Little Theatre

FORT WORTH
Little Theatre

GAINESVILLE
Little Theatre

GALVESTON
Little Theatre

GLIDDEN
Little Theatre

HOUSTON
Little Theatre

JACKSONVILLE
Little Theatre

LUBBOCK
Little Theatre

NACOGDOCHES
State Teachers' College

OAK CLIFF
Little Theatre

PLAINVIEW
Little Theatre

PORT ARTHUR
Little Theatre

QUANAH
Quanah Little Theatre

RANGER
Little Theatre

SAN ANTONIO
Lady of the Lake Dramatic Club
Little Theatre
Temple League

SAN MARCOS
Hester Graves King Little Theatre

SHERMAN
Little Theatre

STEPHENVILLE
John Tarleton College Dramatic Club

TEMPLE
Little Theatre

TEXARKANA
Little Theatre Club

WACO
Little Theatre

WAXAHACHIE
Trinity University Players

WEATHERFORD
Weatherford Junior College

Utah

PROVO
Brigham Young University Drama League
High School
Provo College Players
University of Utah Theta Alpha Phi

SALT LAKE CITY
Little Theatre Guild

Vermont

BRATTLEBORO
Dramatic Club
High School Dramatic Club

BURLINGTON
Theatre Club

MIDDLEBURY
Players of Middlebury College

MONTPELIER
High School
Masque

Virginia

CHARLOTTESVILLE
Albemarle Community Players

FORT HUMPHREYS
Little Theatre
WORK OF THE LITTLE THEATRES

HAMPTON
Hampton Institute Players

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 Department

WILLIAMSBURG
College of William and Mary

WASHINGTON
BELLINGHAM
State Normal Drama Club
Theatre Guild

FALL CITY
Fall City Schools Faculty

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 Sophomore 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 College

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 Montebanks

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

Other Countries

Canada
  Galt, Ont.
    Players Club of Collegiate Institute Staff

  Guelph, Ont.
    Ontario Agricultural College Players
    Ontario Agricultural College Philharmonic Society

  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

Laramie
  University of Wyoming

Wheatland
  Wheatland Players

Vancouver, B.C.
  Little Theatre

Winnipeg, Man.
  Community Players
  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 1 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 ranking 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.

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Times listed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sun-Up</td>
<td>Lula Vollmer</td>
<td>51</td>
</tr>
<tr>
<td>Valiant, The</td>
<td>Holworthy Hall and Robert M. Middlemass</td>
<td>42</td>
</tr>
<tr>
<td>Outward Bound</td>
<td>Sutton Vane</td>
<td>42</td>
</tr>
<tr>
<td>Goose Hangs High, The</td>
<td>Lewis Beach</td>
<td>32</td>
</tr>
<tr>
<td>Captain Applejack</td>
<td>Walter Hackett</td>
<td>31</td>
</tr>
<tr>
<td>Torch Bearers, The</td>
<td>George Kelly</td>
<td>29</td>
</tr>
<tr>
<td>Youngest, The</td>
<td>Philip Barry</td>
<td>29</td>
</tr>
<tr>
<td>Dulcy</td>
<td>George S. Kaufman and Marc Connelly</td>
<td>26</td>
</tr>
<tr>
<td>Patsy, The</td>
<td>Barry Conners</td>
<td>24</td>
</tr>
<tr>
<td>You and I</td>
<td>Philip Barry</td>
<td>22</td>
</tr>
<tr>
<td>Mr. Pim Passes By</td>
<td>A. A. Milne</td>
<td>20</td>
</tr>
<tr>
<td>Dover Road, The</td>
<td>A. A. Milne</td>
<td>19</td>
</tr>
<tr>
<td>Candida</td>
<td>George Bernard Shaw</td>
<td>18</td>
</tr>
<tr>
<td>Aren't We All?</td>
<td>Frederick Lonsdale</td>
<td>17</td>
</tr>
<tr>
<td>He Who Gets Slapped</td>
<td>Leonid N. Andreev</td>
<td>17</td>
</tr>
<tr>
<td>Craig's Wife</td>
<td>George Kelly</td>
<td>17</td>
</tr>
<tr>
<td>Queen's Husband, The</td>
<td>Robert E. Sherwood</td>
<td>16</td>
</tr>
<tr>
<td>Trysting Place, The</td>
<td>Booth Tarkington</td>
<td>16</td>
</tr>
<tr>
<td>Twelfth Night</td>
<td>William Shakespeare</td>
<td>16</td>
</tr>
<tr>
<td>Importance of Being Earnest,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Icebound</td>
<td>Oscar Wilde</td>
<td>16</td>
</tr>
<tr>
<td>Children of the Moon</td>
<td>Owen Davis</td>
<td>16</td>
</tr>
<tr>
<td>Romancers, The</td>
<td>Martin Flavin</td>
<td>16</td>
</tr>
<tr>
<td>First Year, The</td>
<td>Edmond Rostand</td>
<td>15</td>
</tr>
<tr>
<td>Dear Brutus</td>
<td>Frank Craven</td>
<td>15</td>
</tr>
<tr>
<td>Arms and the Man</td>
<td>James M. Barrie</td>
<td>15</td>
</tr>
<tr>
<td>Man in the Bowler Hat, The</td>
<td>George Bernard Shaw</td>
<td>15</td>
</tr>
<tr>
<td>Show-Off, The</td>
<td>A. A. Milne</td>
<td>14</td>
</tr>
<tr>
<td>Hay Fever</td>
<td>George Kelly</td>
<td>14</td>
</tr>
<tr>
<td>Enemy, The</td>
<td>Noel P. Coward</td>
<td>14</td>
</tr>
<tr>
<td>Swan, The</td>
<td>Channing Pollock</td>
<td>14</td>
</tr>
<tr>
<td>Romantic Age, The</td>
<td>Ferenc Molnár</td>
<td>13</td>
</tr>
<tr>
<td>Merton of the Movies</td>
<td>A. A. Milne</td>
<td>13</td>
</tr>
<tr>
<td>Mary the Third</td>
<td>George S. Kaufman and Marc Connelly</td>
<td>13</td>
</tr>
<tr>
<td>In the Next Room</td>
<td>Rachel Crothers</td>
<td>13</td>
</tr>
<tr>
<td>Adam and Eva</td>
<td>Eleanor Robson and Harriet Ford</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Guy R. Bolton and George Middleton</td>
<td>13</td>
</tr>
</tbody>
</table>
LITTLE THEATRE PRODUCTIONS

**TABLE 3 continued**

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Times listed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seven Keys to Baldpate</td>
<td>George M. Cohan</td>
<td>12</td>
</tr>
<tr>
<td>Suppressed Desires</td>
<td>Susan Glaspell</td>
<td>12</td>
</tr>
<tr>
<td>Three Live Ghosts</td>
<td>Frederic S. Isham and Max Marcin</td>
<td>12</td>
</tr>
<tr>
<td>Whole Town's Talking, The</td>
<td>John Emerson and Anita Loos</td>
<td>12</td>
</tr>
<tr>
<td>Kempy</td>
<td>J. C. and Elliott Nugent</td>
<td>12</td>
</tr>
<tr>
<td>Florist Shop, The</td>
<td>Winifred Hawkridge</td>
<td>12</td>
</tr>
<tr>
<td>Flattering Word, The</td>
<td>George Kelly</td>
<td>12</td>
</tr>
<tr>
<td>Doll’s House, A</td>
<td>Henrik Ibsen</td>
<td>12</td>
</tr>
<tr>
<td>Minick</td>
<td>George S. Kaufman and Edna Ferber</td>
<td>12</td>
</tr>
<tr>
<td>Three Wise Fools</td>
<td>Austin Strong</td>
<td>11</td>
</tr>
<tr>
<td>Romantic Young Lady, The</td>
<td>G. Martinez Sierra</td>
<td>11</td>
</tr>
<tr>
<td>Rivals, The</td>
<td>Richard B. Sheridan</td>
<td>11</td>
</tr>
<tr>
<td>John Ferguson</td>
<td>St. John Ervine</td>
<td>11</td>
</tr>
<tr>
<td>Jazz and Minuet</td>
<td>Ruth Giorloff</td>
<td>11</td>
</tr>
</tbody>
</table>

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.
### 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

#### Shakespeare

<table>
<thead>
<tr>
<th>Play</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twelfth Night</td>
<td>16</td>
</tr>
<tr>
<td>Merchant of Venice, The</td>
<td>10</td>
</tr>
<tr>
<td>Romeo and Juliet</td>
<td>9</td>
</tr>
<tr>
<td>Taming of the Shrew, The</td>
<td>9</td>
</tr>
<tr>
<td>Much Ado about Nothing</td>
<td>7</td>
</tr>
<tr>
<td>Hamlet</td>
<td>7</td>
</tr>
<tr>
<td>As You Like It</td>
<td>6</td>
</tr>
<tr>
<td>Tempest, The</td>
<td>4</td>
</tr>
<tr>
<td>Merry Wives of Windsor, The</td>
<td>3</td>
</tr>
<tr>
<td>Midsummer Night’s Dream, A</td>
<td>3</td>
</tr>
<tr>
<td>King Henry IV</td>
<td>2</td>
</tr>
<tr>
<td>Comedy of Errors, The</td>
<td>1</td>
</tr>
<tr>
<td>Julius Caesar</td>
<td>1</td>
</tr>
<tr>
<td>Macbeth</td>
<td>1</td>
</tr>
<tr>
<td>Othello</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Ibsen

<table>
<thead>
<tr>
<th>Play</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doll’s House, A</td>
<td>12</td>
</tr>
<tr>
<td>Hedda Gabler</td>
<td>7</td>
</tr>
<tr>
<td>Ghosts</td>
<td>4</td>
</tr>
<tr>
<td>Wild Duck, The</td>
<td>4</td>
</tr>
<tr>
<td>Enemy of Society, An</td>
<td>3</td>
</tr>
<tr>
<td>Lady from the Sea, The</td>
<td>3</td>
</tr>
<tr>
<td>Little Eyolf</td>
<td>3</td>
</tr>
<tr>
<td>Pillars of Society</td>
<td>3</td>
</tr>
<tr>
<td>John Gabriel Borkman</td>
<td>2</td>
</tr>
<tr>
<td>Master Builder, The</td>
<td>2</td>
</tr>
<tr>
<td>Peer Gynt</td>
<td>1</td>
</tr>
</tbody>
</table>

#### George Bernard Shaw

<table>
<thead>
<tr>
<th>Play</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candida</td>
<td>18</td>
</tr>
<tr>
<td>Arms and the Man</td>
<td>15</td>
</tr>
<tr>
<td>How He Lied to Her Husband</td>
<td>9</td>
</tr>
<tr>
<td>Androcles and the Lion</td>
<td>9</td>
</tr>
<tr>
<td>Pygmalion</td>
<td>8</td>
</tr>
<tr>
<td>Devil’s Disciple, The</td>
<td>6</td>
</tr>
<tr>
<td>Man of Destiny, The</td>
<td>5</td>
</tr>
<tr>
<td>You Never Can Tell</td>
<td>5</td>
</tr>
</tbody>
</table>

#### James M. Barrie

<table>
<thead>
<tr>
<th>Play</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dear Brutus</td>
<td>15</td>
</tr>
<tr>
<td>Twelve-Pound Look, The</td>
<td>10</td>
</tr>
<tr>
<td>Admirable Crichton, The</td>
<td>8</td>
</tr>
<tr>
<td>What Every Woman Knows</td>
<td>7</td>
</tr>
<tr>
<td>Alice Sit-by-the-Fire</td>
<td>6</td>
</tr>
<tr>
<td>Kiss for Cinderella, A</td>
<td>5</td>
</tr>
<tr>
<td>Shall We Join the Ladies?</td>
<td>4</td>
</tr>
<tr>
<td>Quality Street</td>
<td>4</td>
</tr>
<tr>
<td>Will, The</td>
<td>3</td>
</tr>
<tr>
<td>Rosalind</td>
<td>3</td>
</tr>
<tr>
<td>Old Lady Shows Her Medals, The</td>
<td>2</td>
</tr>
<tr>
<td>Half Hours</td>
<td>1</td>
</tr>
<tr>
<td>Seven Women</td>
<td>1</td>
</tr>
<tr>
<td>Well-Remembered Voice, A</td>
<td>1</td>
</tr>
</tbody>
</table>

#### A. A. Milne

<table>
<thead>
<tr>
<th>Play</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Pim Passes By</td>
<td>20</td>
</tr>
<tr>
<td>Dover Road, The</td>
<td>19</td>
</tr>
<tr>
<td>Man in the Bowler Hat, The</td>
<td>14</td>
</tr>
<tr>
<td>Romantic Age, The</td>
<td>13</td>
</tr>
<tr>
<td>Truth about Blayds, The</td>
<td>9</td>
</tr>
<tr>
<td>Belinda</td>
<td>7</td>
</tr>
</tbody>
</table>
LITTLE THEATRE PRODUCTIONS

TABLE 4 continued

<table>
<thead>
<tr>
<th>Production</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boy Comes Home, The</td>
<td>4</td>
</tr>
<tr>
<td>Ariadne</td>
<td>3</td>
</tr>
<tr>
<td>Camberley Triangle, The</td>
<td>3</td>
</tr>
<tr>
<td>Wurzel-Flummery</td>
<td>3</td>
</tr>
<tr>
<td>Great Broxopp, The</td>
<td>2</td>
</tr>
<tr>
<td>Make-Believe</td>
<td>2</td>
</tr>
<tr>
<td>Portrait of a Gentleman in Slippers</td>
<td>2</td>
</tr>
<tr>
<td>To Have the Honor</td>
<td>1</td>
</tr>
<tr>
<td>Stepmother, The</td>
<td>1</td>
</tr>
</tbody>
</table>

| Eugene O'Neill                     |       |
| Anna Christie                      | 10    |
| Beyond the Horizon                 | 10    |
| Ile                                | 7     |
| Emperor Jones, The                 | 4     |
| Where the Cross Is Made            | 4     |
| Great God Brown, The               | 3     |
| Hairy Ape, The                     | 2     |
| In the Zone                        | 2     |
| Gold                               | 1     |
| Lazarus Laughed                    | 1     |
| Welded                             | 1     |
| Before Breakfast                   | 1     |
| Dreamy Kid, The                    | 1     |
| Long Voyage Home, The              | 1     |
| S.S. Glencairn                     | 1     |

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...
"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**

<table>
<thead>
<tr>
<th>Class</th>
<th>Number of titles</th>
<th>Total number of productions</th>
<th>Per cent of total productions</th>
<th>Average number of productions per play</th>
</tr>
</thead>
<tbody>
<tr>
<td>One-act plays</td>
<td>510</td>
<td>1,217</td>
<td>36</td>
<td>2.4</td>
</tr>
<tr>
<td>Long plays</td>
<td>577</td>
<td>2,166</td>
<td>64</td>
<td>3.8</td>
</tr>
<tr>
<td>Total</td>
<td>1,087</td>
<td>3,383</td>
<td>100</td>
<td>3.1</td>
</tr>
</tbody>
</table>

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.
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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**

<table>
<thead>
<tr>
<th>Type</th>
<th>Number of productions</th>
<th>Per cent of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>1,947</td>
<td>54</td>
</tr>
<tr>
<td>Drama</td>
<td>749</td>
<td>21</td>
</tr>
<tr>
<td>Farce</td>
<td>248</td>
<td>7</td>
</tr>
<tr>
<td>Tragedy</td>
<td>220</td>
<td>6</td>
</tr>
<tr>
<td>Fantasy</td>
<td>179</td>
<td>5</td>
</tr>
<tr>
<td>Melodrama</td>
<td>82</td>
<td>2</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>194</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3,619</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

**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
the title. Whether it is comedy, serious drama, or some other type can seldom be determined; but prac-
tically 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 To-
morrow, 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 Sin-
ners, 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 Thou-
sand Shadows.

Under the head of tragedy appear such titles as:
WORK OF THE LITTLE THEATRES


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.

EXEMPLARYY 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
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.


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


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.


Back of the Yards, by Kenneth S. Goodman. Drama. 25 min. 3 m., 2 f. Stage Guild. In QUICK CURTAIN, $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.


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.


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.


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


**Blood o' Kings**, by Jane Dransfield. Comedy. 25 min. 9 m. French. 35 cents. Royalty, $10.


**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.


**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 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.


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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.


Caleb Stone's Death Watch, by Martin Flavin. Fantasy. 45 min. 6 m., 4 f. French. 50 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.


Cinderella, by Eliza H. Keating. Fairy play. 45 min. 5 m., 4 f. French. 35 cents. Royalty, none.
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.


Clod, The, by Lewis Beach. Drama. 30 min. 4 m., 1 f. French. In Four One-Act Plays, 75 cents. 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.


Confession, by Kenyon Nicholson. Fantasy. 45 min. 2 m., 2 f. Appleton. $2.00. Royalty, $10.


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


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.


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


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.


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.


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


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.
ONE-ACT PLAYS continued


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.


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.


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.


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


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.


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).


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.


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.


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.


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.


Fixin's, by Paul and Erma Green. Tragedy. 30 min. 2 m., 1 f. French. In CAROLINA FOLK-PLAYS, $2.00. Royalty, $5.00.


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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.


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.


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 Brighouse. 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's 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.


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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.

Gate, The, by Matthew O’Connor. Farce. 25 min. 4 m., 2 f. French. In UNIVERSITY OF WASHINGTON PLAYS, $2.00. Royalty, $5.00.


Getting Married, by George Bernard Shaw. Comedy. 45 min. 3 m., 2 f. Brentano’s. $1.00. Royalty agent, French.


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.

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.


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.


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.

## LITTLE THEATRE PRODUCTIONS

### ONE-ACT PLAYS continued


**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.


**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.


**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.


**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 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.


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.


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


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).


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. Appleton, 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 Zone, by Eugene O'Neill. Drama. 45 min. 9 m. Liveright. 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


**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.


**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.


**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.


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LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS continued


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


"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 Loses Her Hoop, The, by Leisa Graeme Wilson. Comedy. 15 min. 1 m., 2 f. Drama League. 25 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.


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.

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.


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.


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.

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LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS continued


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


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. Cowans & 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).


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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 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 Will Not Take Place, The, by Alfred Sutro. Comedy. 20 min. 2 m., 2 f. French. 35 cents. Royalty, $5.00.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS continued


Mary's Lamb, by Hubert Osborne. Comedy. 1 hr. 5 m., 3 f. Haylofters. 50 cents. Royalty, on application.


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.


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.


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.

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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.


Miss Civilization, by Richard Harding Davis. Comedy. 30 min. 4 m., 1 f. French. 35 cents. Royalty, none.

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.


Moonshine, by Arthur Hopkins. Comedy-drama. 40 min. 2 m. French. 35 cents. Royalty, $5.00.


Mr. Sampson, by Charles J. Lee. Comedy. 40 min. 1 m., 2 f. French. 50 cents. 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.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS continued


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 Room at the Inn, by Esther E. Olson. Christmas play. 30 min. 4 characters, with extras. Baker. 35 cents. Royalty, none.


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

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WORK OF THE LITTLE THEATRES

ONE-ACT PLAYS continued


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 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 People's Husbands, by Margaret Penney. Comedy. 50 min. 4 m., 6 f. Baker. 35 cents. Royalty, none.

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.


Pan Pipes, by Constance G. Wilcox. Fantasy. 30 min. 2 m., 2 f. French. 30 cents. Royalty, $5.00.


Peggy, by Rachel Crothers. Drama. 20 min. 3 m., 4 f. Baker. In SIX ONE-ACT PLAYS, $1.50. 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.


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.


Post-Mortems, by Charles Divine. Comedy. 30 min. 3 m., 1 f. Appleton. 50 cents. Royalty, first performance, $10; each repetition, $5.00.


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.


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.


Quare Medicine, by Paul Green. Comedy. 40 min. 3 m., 1 f. French. In In the Valley, $2.60. Royalty, $5.00.

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 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.


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.


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.


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.


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


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.


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.


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.


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.)


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.

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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.


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.


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


S.S. Glencaim, 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 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 Doug-less Whitehead. Operetta. 1 hr. 7 m., 7 f. Silver. 80 cents a copy in lots of 10 or more. Royalty, none.


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.


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LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS continued


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.


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


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.
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.


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.


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 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.


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

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.


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.


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.


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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 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.

LITTLE THEATRE PRODUCTIONS

ONE-ACT PLAYS continued


**Waterloo**, by Arthur Conan Doyle. Drama. 35 min. 3 m., 1 f. French. 30 cents. Royalty, $10.


**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.


**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.

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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.


White Dresses, by Paul Green. Tragedy. 30 min. 2 m., 2 f. French. In Lonesome Road, $2.00. Royalty, $5.00.


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.


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.


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

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.


Wurzel-Flummery, by A. A. Milne. Comedy. 50 min. 3 m., 2 f. French. 50 cents. Royalty, $10.


Yellow Triangle, The, by George W. Sutton. Tragedy. 35 min. 6 m., 1 f. French. 50 cents. Royalty, $10.

LONG PLAYS


Admirable Bashville, The, by George Bernard Shaw. Satire. 3 acts, 1 hr. 6 m., 4 f. Brentano's. $1.00. Royalty agent, French.


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


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.


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


And Home Came Ted, by Walter Ben Hare. Mystery-comedy. 3 acts, 2½ hrs. 6 m., 6 f. Denison. 50 cents. Royalty, $10.

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.


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.


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


Aren't We All? by Frederick Lonsdale. Comedy. 3 acts, 2½ 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, 2½ hrs. 6 m., 5 f., with extras. Brentano's. $1.00. Royalty agent, French.


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.


At Mrs. Beam's, by Charles K. Munro. Comedy. 3 acts. 3 m., 7 f. French. $1.25. Royalty, on application.


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.


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


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 Lake, by Lynn Riggs. Tragedy. 2 parts, 4 scenes, 1½ 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.


Bird in the Hand, A, by John Drinkwater. Fantasy. 3 acts. 6 m., 2 f. Houghton. $1.50. Royalty, apply to author, through publisher.

WORK OF THE LITTLE THEATRES

LONG PLAYS continued


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, 2 3/4 hrs. 4 m., 3 f., with extras. Brentano’s. $1.00. Royalty agent, French.


Candida, by George Bernard Shaw. Comedy. 3 acts, 2 3/4 hrs. 5 m., 3 f. Brentano’s. $1.00. Royalty agent, French.

Cappy Ricks, by Edward E. Rose. Comedy. 3 acts, 2 1/2 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, 2 1/4 hrs. 5 m., 4 f. Brentano’s. $1.00. Royalty agent, French.


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LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


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.


Chicken Feed, by Guy R. Bolton. Comedy. 3 acts, 2½ hrs. 7 m., 4 f. French. 75 cents. Royalty, $50.


Children of the Moon, by Martin Flavin. Tragedy. 3 acts, 2½ hrs. 5 m., 3 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.

Close Harmony, by Dorothy Parker and Elmer L. Rice. Comedy. 3 acts. 4 m., 5 f. French. 75 cents. Royalty, $50.


Come Seven, by Octavus Roy Cohen. Comedy. 3 acts. 7 m., 6 f. Longmans. 75 cents. Royalty, $10.


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.


Cousin Kate, by Hubert Henry Davies. Comedy. 3 acts. 3 m., 4 f. Baker. 75 cents. Royalty, $25.


Craig's Wife, by George Kelly. Drama. 3 acts, 2½ hrs. 6 m., 5 f. French, 75 cents. Little, $1.50. Royalty, $50 (French).


LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


Cyrano de Bergerac, by Edmond Rostand. Comedy. 5 acts. 31 m., 10 f. Baker. 75 cents. Royalty, none.


Daisy Mayme, by George Kelly. Comedy. 3 acts. 3 m., 5 f. French, 75 cents. Little, $1.50. Royalty, $50 (French).


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.


Detour, The, by Owen Davis. Drama. 3 acts. 5 m., 4 f. French, 75 cents. Little, $1.50. Royalty, $25 (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’s Dilemma, The, by George Bernard Shaw. Drama. 5 acts, 2½ hrs. 11 m., 2 f. Brentano’s. $1.00. Royalty agent, French.


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.


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.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


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.


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


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


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


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


WORK OF THE LITTLE THEATRES

LONG PLAYS continued


Face, The, by Frances G. Gibbes. Drama. 3 acts. 7 m., 4 f., with extras. Brentano’s. $1.50. 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.


Fanny’s First Play, by George Bernard Shaw. Comedy. 3 acts, 2½ hrs. 5 m., 3 f. Brentano’s. $1.00. Royalty agent, French.


Fata Morgana, by Ernst Vajda. Comedy. 3 acts, 2½ hrs. 8 m., 8 f. French, 75 cents. Royalty, apply to Theatre Guild.


First Year, The, by Frank Craven. Tragi-comedy. 3 acts, 2½ hrs. 5 m., 4 f. French. 75 cents. Royalty, $25.
LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


**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.


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


**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.


**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.

WORK OF THE LITTLE THEATRES

LONG PLAYS continued


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.


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.


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 Hope, The, by Herman Heijermans. Drama. 4 acts. 11 m., 7 f. French. $1.00. Royalty, $25.


Goose Hangs High, The, by Lewis Beach. Comedy. 3 acts, 2½ 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.


Guardsman, 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.


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, 2½ 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.


Hell-Bent for Heaven, by Hatcher Hughes. Drama. 3 acts, 2½ hrs. 5 m., 2 f. French. 75 cents. Royalty, $50.

Hell’s Bells (Fool’s Gold), by Barry Conners. 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 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.


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.


Hobson's Choice, by Harold Brighouse. Comedy. 3 acts. 7 m., 5 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).


If Four Walls Told, by Edward Percy. Comedy. 3 acts, 2½ 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.

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.


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, 2½ 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.


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


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.


Joy of Living, The, by Hermann Sudermann. Tragedy. 5 acts. 14 m., 3 f. Scribner. $2.00.


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.


Kick In, by Willard Mack. Drama. 4 acts, 2 1/2 hrs. 7 m., 5 f. French. 75 cents. Royalty, $25.

Kindling, by Charles A. Kenyon. Drama. 3 acts, 2 1/2 hrs. 6 m., 4 f. French. 75 cents. Royalty, $25.


Kings in Nomania, by Percival Wilde. Fantasy. 1 act, 1 1/2 hrs. 18 characters. Baker. 50 cents. Royalty, $10.


Lady from the Sea, The, by Henrik Ibsen. Drama. 5 acts. 5 m., 3 f., with extras. Baker. 50 cents. Royalty, none.


Lady Windermere's Fan, by Oscar Wilde. Comedy. 4 acts. 7 m., 9 f. Baker. 75 cents. Royalty, none.


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.


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.

LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


Like Falling Leaves, by Giuseppe Giacosa. Translated by E. and A. Updegraff. Comedy. 4 acts. 7 m., 7 f. In REPRESEmtATIVE CONTINENTAL DRAMAS, by Montrose G. Moses. Little. $4.50. Royalty, all dramatic rights reserved by Edwin Björkman, P. O. Box 387, Asheville, N. C.


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.


Little Eyolf, by Henrik Ibsen. Tragedy. 3 acts. 2 m., 4 f. Scribner. In LITTLE EYOLF AND OTHER PLAYS, $2.00.


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, 2½ hrs. 6 m., 15 f. French. 30 cents. (Also in A TREASURY OF PLAYS FOR CHILDREN, Little, $3.00.) Royalty, $10.


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.

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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.


Loose Ankles, by Sam Janney. Comedy. 3 acts. 6 m., 7 f. Longmans. 75 cents. Royalty, $25.

Love and Geography, by Björnstjerne 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 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.


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LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


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.


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, 2½ 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.


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.


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, 2½ 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.


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LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


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 Somebody Else, by Marion Short. Comedy. 4 acts, 2½ hrs. 6 m., 10 f. French. 30 cents. Royalty, $10.


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.


Mother Carey's Chickens, by Kate Douglas Wiggin and Rachel Crothers. Comedy. 3 acts, 2½ hrs. 7 m., 7 f. French. 75 cents. Royalty, $25.

WORK OF THE LITTLE THEATRES

LONG PLAYS continued

Mr. Pirn 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, 2½ 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.


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.


New Brooms, by Frank Craven. Comedy. 3 acts. 9 m., 4 f. French. 75 cents. Royalty, $50.

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LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


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


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.


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.


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LONG PLAYS continued


On Approval, by Frederick Lonsdale. Comedy. 3 acts. 2 m., 2 f. French. 75 cents. Royalty, on application.


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.


Outward Bound, by Sutton Vane. Drama. 3 acts. 6 m., 3 f. French. $1.75. Royalty, $50.


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.
LONG PLAYS continued

Passers-By, by C. Haddon Chambers. Comedy. 4 acts, 2½ hrs. 4 m., 4 f. French. 75 cents. Royalty, $50.


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.


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.


Play's the Thing, The, by Ferenc Molnár. Comedy. 3 acts. 8 m., 1 f. French. 75 cents. Royalty, on application.


Pomeroy's Past, by Clare Kummer. Comedy. 3 acts. 5 m., 4 f. French. 75 cents. Royalty, $25.


LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


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.


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.
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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.


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.


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.


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

LONG PLAYS continued


**Ruint**, by Hatcher Hughes. Folk comedy. 4 acts, 2½ hrs. 7 m., 4 f. Harper (French). $2.00. Royalty, on application.


**Saint Joan**, by George Bernard Shaw. Chronicle play. 6 scenes. 4 m., 2 f. Brentano’s. $2.50. Royalty agent, French.


**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.
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LONG PLAYS continued


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.


Seventh Heaven, by Austin Strong. Drama. 3 acts. 11 m., 4 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.


LITTLE THEATRE PRODUCTIONS

LONG PLAYS continued


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).


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.


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.

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LONG PLAYS continued


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.


Strife, by John Galsworthy. Drama. 3 acts. 23 m., 7 f., with extras. Scribner. $1.00. Royalty, apply to Curtis Brown, Ltd.


Subway, The, by Elmer L. Rice. Drama. 9 scenes. 7 m., 3 f., with extras. French. $2.00. Royalty, on application.


Summer Is A-Comin’ In, by Louis N. Parker. Comedy. 3 acts. 5 m., 6 f. French. 75 cents. Royalty, $25.


Swan, The, by Ferenc Molnár. Comedy. 3 acts. 9 m., 8 f. Longmans. 75 cents. Royalty, $25.
LONG PLAYS continued


Tartuffe, by Molière. Comedy. 5 acts. 7 m., 5 f. Putnam. $1.25. Royalty, on application.


Tents of the Arabs, by Edward J. M. D. P. (Lord) Dunsany. Romance. 2 acts, 1 hr. 6 m. French. 50 cents. Royalty, $10.


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.


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.

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LONG PLAYS continued


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, 2½ 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.


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Tons of Money, by Will Evans and Valentine. Farce. 3 acts, 2½ hrs. 6 m., 4 f. French. 75 cents. Royalty, $25.


Toy Cart, The, by Südraka, Rajah of Magadha. 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.


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, 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.
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LONG PLAYS continued

Turn to the Right, by Winchell Smith and J. E. Hazzard. Comedy-drama. 4 acts, 2 1/2 hrs. 9 m., 5 f. French. 75 cents. Royalty, $50.


Twelve Thousand, by Bruno Frank. Drama. 3 acts. 6 m., 1 f. Knopf. Out of print. Royalty, on application.


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 Megru. Drama. 4 acts, 2 1/2 hrs. 8 m., 5 f. French. 75 cents. Royalty, $25.


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.


Welded, by Eugene O'Neill. Drama. 3 acts. 2 m., 2 f. Livewright. In Desire Under the Elms, $2.50. Royalty, apply to French.


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.


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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.


Windows, by John Galsworthy. Comedy. 3 acts. 5 m., 4 f. Scribner. $1.00. Royalty, apply to Curtis Brown, Ltd.


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.


Wolves, The, by Romain Rolland. Drama. 3 acts. 11 m. French. In manuscript only. Royalty, on application.


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.


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 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.


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
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.
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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
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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.
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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
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 indepen-
dent 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 manage-
ment is guaranteed enough funds to meet the main
expenses of the contest before the theatre is finally
rented and other obligations assumed. Several or-
ganizations 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
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
types of plays that are offered into a series of artistic
and well-balanced programs. Where the exact dura-
tion of the tournament is known in advance, the com-
peting 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 cumber-
some 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 presenta-
tion. In New York the emphasis is wholly upon a
psychologically effective arrangement, and the com-
mittee 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 pre-
sented 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 presi-
dent of the host organization. Since presentation is at
bottom an artistic question, in which the local man-
agement 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 fram-
ing 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 Stratton\(^2\) 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 tourna¬
ments 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
ture 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 pro¬
grams: Actors, former actors, playwrights, dramatic
批评家, special writers, stage editors, column writers,
 producers, Drama League officers, directors of little
theatres, heads of college dramatic departments, pro¬
fessors of English literature or drama, heads of pri¬
vate 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
of delegates from the competing groups. In West¬
chester 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 repre¬
sents 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 thought¬
less 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 cus¬
tomary 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-
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,
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-
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 Playmakers." 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
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.
DRAMATIC CONTESTS

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
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
Dramatic Contests

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:
DRAMATIC CONTESTS

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
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
DRAMATIC CONTESTS

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
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-
Dramatic Contests

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.
WORK OF THE LITTLE THEATRES

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.
DRAMATIC CONTESTS

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.
DRAMATIC CONTESTS

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.
DRAMATIC CONTESTS

by Longmans, Green & Company, publishers, in cooperation 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 AMATEUR WORKERS IN THE DRAMA¹

Note: For addresses of publishers see page 210.

GENERAL

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.

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."

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.

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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.

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.


A practical handbook on amateur stagecraft in general; the chapters on scenery and lighting are particularly helpful.
WORK OF THE LITTLE THEATRES

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.

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.

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

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

¹ Formerly the Playground and Recreation Association of America.
SELECTED BIBLIOGRAPHY

Organization, acting and stage managing, rehearsing, make-up, scenery, lighting.

A manual for little theatres on organization and production, and the economical maintenance and management of the organization. Bibliographies.


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.

Includes directions for stage-setting, furniture, lighting, make-up.


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. Theatre Arts, 1925. Illus. $5.00.
A collection of designs by the leading stage artist in this country.

A practical setting forth, for the amateur, of back-stage
WORK OF THE LITTLE THEATRES

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.


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.


Deals with problems of setting, costuming, and staging amateur plays.


Subjects include the stage, scenery, stage lighting, stage effects. By art director and stage manager of Copley Theatre, Boston.


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.

SELECTED BIBLIOGRAPHY

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.

A complete handbook of scenery design, construction, painting, setting, and lighting.

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.


COSTUMING

Note: For additional references see section on Production.


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.

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.

Presents a series of costumes and scene sets easily copied for plays and pageants in which adults and children take part.

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.

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.

A practical book for those needing reliable information on costumes of this period.
SELECTED BIBLIOGRAPHY

The folk dress of 21 European countries.


This scholarly work is illustrated with 16 plates in color and about 600 other cuts.


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.

A manual for the use of actors, both amateur and professional.
WORK OF THE LITTLE THEATRES

The technical processes are presented in practical form.
Includes the history of masks.

A practical textbook and guide for the student, director, or professional.

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.


Covers acting, make-up, staging, and lighting. Includes five one-act, non-royalty plays.


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.


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Speech Made Beautiful: Practical Lessons in English Dicti-
$1.00.

Technique in Dramatic Art, by Halliam Bosworth. Mac-
millan, 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
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
Has been called "the classic anatomy of expression."
WORK OF THE LITTLE THEATRES

A book telling children how to make and use marionettes.

Their history, and how to make them, and several plays for each; bibliographies.

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.


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.

Seven plays for marionettes and how to stage them.

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.

Describes the children's theatres of this country and abroad, and deals with the more practical problems of production.

Costuming, stage setting, and color effects are explained and suggestions given on how the children may do their own work.

Author is outstanding in the field of educational dramatics, and her material has been thoroughly tested.

Gives technique of production and includes a color chart for costumes and settings.


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.

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

Covers direction, stage activities, costuming, playwriting, and so forth.

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.

How to stage school productions, and make simple settings and costumes; and where to purchase both plays and theatrical materials and appliances.

RELIGIOUS DRAMATICS

A handbook for beginners in the art of pageantry.

How to dramatize Biblical incidents, including selection of the episode, the dialogue, and setting and costumes.

All the directions needed for putting on a religious play.

Gives 20 plays.

Bible Study Through Educational Dramatics, by Helen L. Willcox. Abingdon Press, 1924. 155 pp. $1.00.
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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.


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.


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.

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