

Representative Plays by American Dramatists: 1856-1911: eBook

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INTRODUCTION

The present volume of "Representative Plays by American Dramatists" includes many hitherto unpublished manuscripts. These are for the first time made available in authoritative form to the student of the American theatre. The Editor has tried consistently to adhere to his original basis of selection: to offer only those texts not generally in circulation and not used elsewhere in other anthologies. Exactions of copyright have sometimes compelled him to depart from this rule. He has been somewhat embarrassed, editorially, by the ungenerous haste with which a few others have followed closely in his path, even to the point of reproducing plays which were known to be scheduled for this collection. For that reason there have been omitted Mr. William Gillette's "Secret Service," available to readers in so many forms, and Mr. Percy Mackaye's "The Scarecrow." No anthology of the present historical scope, however, can disregard George Henry Boker's "Francesca da Rimini" or Bronson Howard's "Shenandoah." In the instance of Mr. Langdon Mitchell's "The New York Idea," it is possible to supersede all previous issues of this refreshing comedy by offering a text which, as to stage directions, has been completely revised by the author. Mr. Mitchell wishes to have this regarded as the correct version, and has himself prepared the "copy" of same. Because of the easy accessibility of Dion Boucicault's "The Octoroon; or, Life in Louisiana," it was thought best to omit this Irish-American playwright, whose jovial prolixity enriched the American stage of the '60's and '70's. His "London Assurance" is included in the present Editor's collection of "Representative British Dramas: Victorian and Modern."

Of more historical significance than Joseph Jefferson's final version of "Rip Van Winkle," are the two texts upon which Boucicault and Jefferson based their play. It has been possible to offer the reader a comparative arrangement of the John Kerr and Charles Burke dramatizations.

In the choice of Steele Mackaye's "Paul Kauvar; or, Anarchy" a period is illustrated which might be described as transitional. Executors of the Augustin Daly estate are not ready to allow any of Daly's original plays or adaptations to be published. The consequence is "Paul Kauvar" must stand representative of the eighteen-eighty fervour of Lester Wallack, A.M. Palmer, and Daly, who were in the Mackaye tradition.

Oliver Bunce's "Love in '76" has been selected for the same reason that one might select Clyde Fitch's Revolutionary or Civil War pieces—because of its bloodless character; because it is one of the rare parlour comedies of the period.

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Of the new pieces, Fitch's "The Moth and the Flame" has remained unpublished until now. It exemplifies many of his most sprightly observational qualities. "The Truth" and "The Girl with the Green Eyes" are more mature, but are no less Fitchian than this. Mr. David Belasco's "The Return of Peter Grimm" is as effective in the reading as it was on the stage under his triumphant management. Mr. Eugene Walter's "The Easiest Way," at the last moment, was released from publication in the *Drama League Series of Plays*; it still stands as America's most cruelly realistic treatment of certain city conditions. In the choice of Mr. Augustus Thomas's "In Mizzoura"—"The Witching Hour" having so often been used in dramatic collections—the Editor believes he has represented this playwright at a time when his dramas were most racy and native.

This third volume, therefore, brings examples of the present American stagecraft to date. Had his policy of selection not been exclusive, but rather inclusive of plays easily accessible to the student, the Editor might have reached out for Mr. George C. Hazelton's and Mr. Benrimo's "The Yellow Jacket," Mr. Charles Kenyon's "Kindling," and Mr. A.E. Thomas's "Her Husband's Wife." He might likewise have included William Vaughn Moody's "The Great Divide." These are all representative plays by American dramatists for some future anthologist, when present editions become rare.

But here are offered plays that will enrich the American dramatic library because of their rarity, and for that reason others have been excluded, which are easily procurable in print.

Through the courteous co-operation of Dr. Fred W. Atkinson, Professor Brander Matthews, officials of the New York Public Library, The Library Society of Philadelphia, Mr. Robert Gould Shaw, Custodian of the Dramatic Collection of Harvard College Library, and through the generous response of the owners of copyrights and manuscripts, the present volume is made possible. The Editor, through every phase of his work, has had the unswerving encouragement and assistance of his wife.

Montrose J. Moses.

New Hartford, Conn.
August, 1920.



BIBLIOGRAPHY OF GENERAL WORKS

A large bibliography of standard works on the American Theatre was given in Volume I of the present collection. A very few of the titles have been repeated here, with the additional inclusion of books which will present the essential spirit of modern American playwriting. Some of these works mentioned contain further bibliographies, and these will enable the student to go as far in the field as desired. There are still unblazed trails for the research worker, but these trails are becoming fewer and fewer, as interest in the study of American Drama as a social and artistic force progresses.

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DAVID BELASCO

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THE AUTHORS AND THEIR PLAYS

RIP VAN WINKLE

The details are given specifically in the Introduction to the play, where the different dramatizations are discussed.

GEORGE HENRY BOKER

Born, Philadelphia, Pa., October 6, 1823. Died, Philadelphia, January 2, 1890. Author of the following plays, with their dates of first production, or when written: "Calaynos" (London: Sadler's Wells Theatre, May 10, 1849) (Philadelphia: Walnut Street Theatre, January 20, 1850); "Anne Boleyn" (1850); "The Betrothal" (Philadelphia: Walnut Street Theatre, September 25, 1850) (New York: Broadway Theatre, November 18, 1850); "All the World a Mask" (Philadelphia: Walnut Street Theatre, April 21, 1851); "The Podesta's Daughter" (1852); "The Widow's Marriage" (1852); "Leonor de Guzman" (Philadelphia: Walnut Street Theatre, October 3, 1853) (New York: Broadway Theatre, April 24, 1853); "Francesca da Rimini" (New York: Broadway Theatre, September 26, 1855); "The Bankrupt" (MS. 1853); "Koenigsmark" (1857, 1869); "Nydia" (1885); "Glaucus" (1886), based on Bulwer-Lytton.



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OLIVER BELL BUNCE

The details are given specifically in the Introduction to "Love in '76".

STEELE MACKAYE

Born, Buffalo, New York, June 6, 1842. Died, Timpas, Colorado, on board train, February 25, 1894. Author of the following plays, with their dates of first production: "Monaldi" (New York: St. James Theatre, January 8, 1872), in collaboration with Francis Durivage; "Marriage," adapted from the French of Feuillet (New York: St. James Theatre, February 12, 1872); "A Radical Fool," written in London (1873-1874); "Arkwright's Wife," in collaboration with Tom Taylor (Leeds, England: Theatre Royal, July 7, 1873); "Silas Marner," a dramatization of George Eliot's novel, written in London (1873); "Jealousy," with Charles Reade, written in London (1873-1874); "Rose Michel," based on a French play, in its turn based on Victor Hugo (New York: Union Square Theatre, November 23, 1875); "Queen and Woman," in collaboration with J. V. Pritchard (Brooklyn, N. Y.: Theatre, February 14, 1876); "Twins," in collaboration with A. C. Wheeler (New York: Wallack's Theatre, April 12, 1876); "Won at Last" (New York: Wallack's Theatre, December 10, 1877); "Through the Dark" (New York: Fifth Avenue Theatre, March 10, 1879); "An Iron Will" (Providence, R. I., Low's Opera House, October 27, 1879); "Hazel Kirke" (New York: Madison Square Theatre, February 4, 1880); "A Fool's Errand," dramatization from a novel by Judge Tourgee (Philadelphia: Arch Street Theatre, October 26, 1881); "Dakolar," based on Georges Ohnet's "Le Maitre de Forges" (New York: Lyceum Theatre, April 6, 1885); "In Spite of All," founded on Sardou (New York: Lyceum Theatre, September 15, 1885); "Rienzi," based on Bulwer-Lytton's novel (Washington: Albaugh's Opera House, December 13, 1886; New York production, Niblo's Garden, May 2, 1887); "The Drama of Civilization," a pageant (New York: Madison Square Garden, November 27, 1887); "Anarchy" (Buffalo, N. Y.: Academy of Music, May 30, 1887); "Paul Kauvar; or, Anarchy" (New York: Standard Theatre, December 24, 1887); "A Noble Rogue" (Chicago: Opera House, July 3, 1888); "An Arrant Knave" (Chicago: Opera House, September 30, 1889); "Colonel Tom" (Boston: Tremont Theatre, January 20, 1890); "Money Mad" (New York: Standard Theatre, April 7, 1890); "Cousin Larry," written in 1891; "The World Finder," a spectatorio (Chicago; Spectatorium, 1893, World's Fair).

BRONSON HOWARD

Born, Detroit, Michigan, October 7, 1842. Died, Avon-by-the-Sea, New Jersey, August 4, 1908. Author of the following plays, with their dates of first production: "Fantine" (Detroit, Mich., 1864); "Saratoga" (New York: Fifth Avenue Theatre, December 21,

1870); “Diamonds” (New York: Fifth Avenue Theatre, September 26, 1872); “Moorcroft; or, The Double Wedding” (New York: Fifth Avenue Theatre, October 17, 1874);



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“Lilian’s Last Love” (Chicago: Hooley’s Theatre, September 4, 1877); “Hurricanes” (Chicago: Hooley’s Theatre, May 27, 1878); “Old Love Letters” (New York: Park Theatre, August 31, 1878); “The Banker’s Daughter,” being a revision of “Lilian’s Last Love” (New York: Union Square Theatre, September 30, 1878); “Wives,” being an adaptation from Moliere (New York: Daly’s Theatre, October 18, 1879); “Fun in the Green-room” (New York: Booth’s Theatre, April 10, 1882); “The Young Mrs. Winthrop” (New York: Madison Square Theatre, October 9, 1882); “One of Our Girls” (New York: Lyceum Theatre, November 10, 1885); “Met by Chance” (New York: Lyceum Theatre, January 11, 1887); “The Henrietta” (New York: Union Square Theatre, September 26, 1887); “Baron Rudolph,” first named “Rudolph von Hallenstein” (New York: Fourteenth Street Theatre, October 25, 1887); “Shenandoah” (New York: Star Theatre, September 9, 1889); “Aristocracy” (New York: Palmer’s Theatre, November 14, 1892); “Peter Stuyvesant,” in collaboration with Brander Matthews (New York: Wallack’s Theatre, October 2, 1899). Plays that have never been acted are: “Knave & Queen,” in collaboration with Sir Charles Young, and “Kate,” issued, 1906, in book form by Harper & Brothers.

AUGUSTUS THOMAS

Born, St. Louis, Mo., January 8, 1859. Author of the following plays, with their dates of first production: “Editha’s Burglar,” with Mrs. F. H. Burnett (St. Louis: Pope’s Theatre, July 1, 1884); “The Burglar” (Boston: Park Theatre, June, 1888); “A Man of the World” (New York: Madison Square Theatre, October 30, 1889); “Afterthoughts” (New York: Madison Square Theatre, November 24, 1890); “Reckless Temple” (New York: Standard Theatre, October 27, 1890); “Alabama” (New York: Madison Square Theatre, April 1, 1891); “Colonel Carter of Cartersville,” from the novel by F. Hopkinson Smith (New York: Palmer’s Theatre, March 22, 1892); “Holly-Tree Inn” (New York: Union Square Theatre, April 11, 1892); “In Mizzoura” (Chicago: Hooley’s Theatre, August, 1893); “New Blood” (New York: Palmer’s Theatre, September 19, 1894; previously in Chicago); “The Man Upstairs” (New York: Hoyt’s Theatre, April 9, 1895); “The Capitol” (New York: Standard Theatre, September 9, 1895); “That Overcoat” (1898); “The Hoosier Doctor” (New York: Fourteenth Street Theatre, April 18, 1898); “The Meddler” (New York: Wallack’s Theatre, September 1, 1898); “Arizona” (Chicago: Grand Opera House, June 12, 1899); “Oliver Goldsmith” (New York: Fifth Avenue Theatre, March 19, 1900); “On the Quiet” (New York: Hoyt’s Theatre, February 11, 1901); “Colorado” (New York: Palmer’s Theatre, January 12, 1902); “Soldiers of Fortune,” from the novel by Richard Harding Davis (New York: Savoy Theatre, March 17, 1902); “The Earl of Pawtucket” (New York: Madison Square Theatre, February 5, 1903); “The Other Girl” (New York: Criterion Theatre, December 23, 1903); “Mrs. Leffingwell’s Boots” (New York: Savoy



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Theatre, January 11, 1905); "The Education of Mr. Pipp," from pictures by Charles Dana Gibson, (New York: Liberty Theatre, February 20, 1905); "Delancey" (New York: Empire Theatre, September 4, 1905); "The Embassy Ball" (New York: Daly's Theatre, March 5, 1906); "The Ranger" (New York: Wallack's Theatre, September 2, 1907); "The Witching Hour" (New York: Hackett's Theatre, November 18, 1907); "The Harvest Moon" (New York: Garrick Theatre, October 18, 1909); "The Member from Ozark" (Detroit, Mich., Opera House, 1910); "As a Man Thinks" (New York: 39th Street Theatre, March 13, 1911); "The Model" (New York: Harris Theatre, August 31, 1912); "Mere Man" (New York: Harris Theatre, November 25, 1912); "Indian Summer" (New York: Criterion Theatre, October 27, 1913); "Rio Grande" (New York: Empire Theatre, April 4, 1916); "The Copperhead" (Hartford, Conn., January 22, 1918); "Palmy Days" (New York: The Playhouse, October 27, 1919); "Under the Bough," previously called "The Blue Devil" and "Speak of the Devil" (Boston: Colonial Theatre, May 31, 1920). Other plays credited to Mr. Thomas are: "A Leaf from the Woods," one act (St. Louis: Pope's Theatre, 1883); "A New Year's Call," one act (St. Louis: Pope's Theatre, 1883); "A Night's Frolic" (New York: Herald Square Theatre, 1888); "A Proper Impropriety," one act (New York: Union Square Theatre, 1889); "Alone" (St. Louis: Pickwick Theatre, 1881); "Chimmie Fadden," from the book of E. W. Townsend (New York: Palmer's Theatre, 1881); "Combustion" (St. Louis: Pope's Theatre, 1883); "For Money" (New York: Star Theatre, 1890); "Love Will Find the Way," written for amateurs; "The Big Rise" (St. Louis: Pope's Theatre, 1881); "The Dress Suit," written for amateurs only; "The Jucklins" (on the road, 1896); "The Music Box," written for amateurs only.

CLYDE FITCH

Born, Elmira, New York, May 2, 1865. Died at Chalons-sur-Marne, September 4, 1909. Author of the following plays, with their dates of first production: "Beau Brummell" (New York: Madison Square Theatre, May 17, 1890); "Frederic Lemaitre" (New York: Daly's Theatre, December 1, 1890); "Betty's Finish" (Boston Museum, December 29, 1890); "Pamela's Prodigy" (London: Royal Court Theatre, October 21, 1891); "A Modern Match" (New York: Union Square Theatre, March 14, 1892. Later played by the Kendalsas "Marriage"); "The Masked Ball," from the French of Bisson (New York: Palmer's Theatre, October 3, 1892); "The Harvest," afterwards used in "The Moth and the Flame" (Theatre of Arts and Letters, New York: Fifth Avenue Theatre, January 26, 1893); "April Weather" (Chicago: Opera House, May 29, 1893); "A Shattered Idol," from the French of Balzac, "Old Goriot" (St. Paul, Minn.: Globe Theatre, July 31, 1893); "The Social Swim," adapted from the French of Sardou (New York: Harlem Opera House, September 22, 1893); "An American Duchess," from the French of Lavadan (New York: Lyceum Theatre,



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November 20, 1893); "Mrs. Grundy, Jun.," from the French, (1894); "Gossip," from the French of Claretie, in collaboration with Leo Ditrichstein (New York: Palmer's Theatre, March 11, 1895); "His Grace de Grammont" (Brooklyn: Park Theatre, September 11, 1895); "Mistress Betty" (New York: Garrick Theatre, October 15, 1895); "Bohemia," from the French (New York: Empire Theatre, March 9, 1896); "The Liar," from the French of Bisson (New York: Hoyt's Theatre, September 2, 1896); "A Superfluous Husband," adapted from the German, with Leo Ditrichstein (New York: Miner's Fifth Avenue Theatre, January 4, 1897); "The Moth and the Flame" (New York: Lyceum Theatre, April 11, 1898); "The Head of the Family," adapted from the German, with Leo Ditrichstein (New York: Knickerbocker Theatre, December 6, 1898); "Nathan Hale" (New York: Knickerbocker Theatre, January 2, 1899, having been given in Chicago the previous January); "Barbara Frietchie" (New York: Criterion Theatre, October 24, 1899); "The Cowboy and the Lady" (New York: Knickerbocker Theatre, December 25, 1899); "Sapho," from the French of Daudet (New York: Wallack's Theatre, February 16, 1900); "The Climbers" (New York: Bijou Theatre, January 21, 1901); "Lovers' Lane" (New York: Manhattan Theatre, February 6, 1901); "Captain Jinks of the Horse Marines" (New York: Garrick Theatre, February 4, 1901); "The Last of the Dandies" (London, October 24, 1901); "The Way of the World" (New York: Hammerstein's Victoria, November 4, 1901); "The Girl and the Judge" (New York: Lyceum Theatre, December 4, 1901); "The Stubbornness of Geraldine" (New York: Garrick Theatre, November 3, 1902); "The Girl with the Green Eyes" (New York: Savoy Theatre, December 25, 1902); "The Bird in the Cage" (New York: Bijou Theatre, January 12, 1903); "Her Own Way" (New York: Garrick Theatre, September 28, 1903); "Algy" (Chicago: Garrick Theatre, October 4, 1903); "Major Andre" (New York: Savoy Theatre, November 11, 1903); "Glad of It" (New York: Savoy Theatre, December 28, 1903); "The Frisky Mrs. Johnson" (New York: Garrick Theatre, May 16, 1904); "The Coronet of a Duchess" (New York: Garrick Theatre, September 21, 1904); "Granny" (New York: Lyceum Theatre, October 24, 1904); "Cousin Billy," adapted from the French (New York: Criterion Theatre, January 2, 1905); "The Woman in the Case" (New York: Herald Square Theatre, January 30, 1905); "Her Great Match" (New York: Criterion Theatre, September 4, 1905); "Wolfville," a dramatization of a novel by Alfred Henry Lewis, the play in collaboration with Willis Steell, (Philadelphia, October 20, 1905); "The Toast of the Town," a re-writing of "Mistress Betty" (New York: Daly's Theatre, November 27, 1905); "Toddles," from the French (New York: Garrick Theatre, March 16, 1906); "The House of Mirth," a dramatization of Mrs. Edith Wharton's novel (New York: Savoy Theatre, October 22, 1906); "The Girl Who Has Everything" (New York: Liberty Theatre, December 4, 1906); "The Truth" (New York:



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Criterion Theatre, January 7, 1907; London: Comedy Theatre, April 6, 1907); "The Straight Road" (New York: Astor Theatre, January 7, 1907); "Her Sister," in collaboration with Cosmo Gordon-Lennox (New York: Hudson Theatre, December 24, 1907); "Toddles" (New York: Garrick Theatre, March 16, 1908); "Girls" (New York: Daly's Theatre, March 23, 1908); "The Blue Mouse," adapted from the German (New York: Lyric Theatre, November 30, 1908); "The Bachelor" (New York: Maxine Elliott Theatre, March 15, 1909); "A Happy Marriage" (New York: Garrick Theatre, April 12, 1909); "The City" (New York: Lyric Theatre, December 22, 1909).

LANGDON MITCHELL

Born, Philadelphia, February 17, 1862. The details are given specifically in the Introduction to the play.

EUGENE WALTER

Born, Cleveland, Ohio, November 27, 1874. Author of the following plays, with their dates of production: "Sergeant James" (Boston Theatre, 1901; later called "Boots and Saddles," 1909); "The Undertow" (New York: Harlem Opera House, April 22, 1907); "Paid in Full" (New York: Astor Theatre, February 25, 1908); "The Wolf" (New York: Bijou Theatre, April 18, 1908); "The Easiest Way" (New York: Belasco Theatre, January 19, 1908); "Just a Wife" (New York: Belasco Theatre, January 31, 1909); "The Trail of the Lonesome Pine," being a dramatization of John Fox's novel (New York: New Amsterdam Theatre, January 29, 1912); "Fine Feathers" (New York: Astor Theatre, January 7, 1913); "The Knife" (New York: Bijou Theatre, April 12, 1917); "The Heritage," called also "The Assassin" (New York: The Playhouse, January 14, 1917); "Nancy Lee" (New York: Hudson Theatre, April 19, 1918); "The Challenge" (Season of 1919-1920).

DAVID BELASCO

Born, San Francisco, Cal., July 25, 1853. A complete chronology of Mr. Belasco's plays is to be found in the Winter biography. Here are only listed those plays written after his arrival in New York. The list does not include the plays presented by him merely in the capacity as manager. "May Blossom" (New York: Madison Square Theatre, April 12, 1884); "Valerie," from Sardou (New York: Wallack's Theatre, February 15, 1886); "Baron Rudolph," with Bronson Howard (New York: Fourteenth Street Theatre, October 24, 1887); "The Wife," with Henry DeMille (New York: Lyceum Theatre, November 1, 1887); "Lord Chumley," with Henry DeMille (New York: Lyceum Theatre, August 21, 1888); "The Charity Ball," with Henry DeMille (New York: Lyceum Theatre, November

19, 1889); "Men and Women," with Henry DeMille (New York: Proctor's 23rd Street Theatre, October 21, 1890); "Miss Helyett," from the French (New York: Star Theatre, November 3, 1891); "The Girl I Left Behind Me," with Franklyn Fyles (New York: Empire Theatre, January 25, 1893); "The Younger Son," from the German (New York: Empire

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Theatre, October 24, 1893); "The Heart of Maryland" (New York: Herald Square Theatre, October 22, 1895); "Zaza," from the French of Berton and Simon (New York: Garrick Theatre, January 8, 1899); "Naughty Anthony" (New York: Herald Square Theatre, January 8, 1900); "Madame Butterfly," from the novel by John Luther Long (New York: Herald Square Theatre, March 5, 1900); "Du Barry" (New York: Criterion Theatre, December 25, 1901); "The Darling of the Gods" (New York: Belasco Theatre, now the Republic, December 3, 1902); "Sweet Kitty Bellairs," from a novel by the Edgertons (New York: Belasco Theatre, now the Republic, December 8, 1903); "Adrea," with John Luther Long (Belasco Theatre, New York, now the Republic, January 11, 1905); "The Girl of the Golden West" (New York: Belasco Theatre, now the Republic, November 14, 1905); "The Rose of the Rancho," with Richard Walton Tully (New York: Belasco Theatre, now the Republic, November 27, 1906); "A Grand Army Man," in collaboration (New York: Stuyvesant Theatre, now the Belasco, October 16, 1907); "The Lily," from the French of Wolff and Leroux (New York: Stuyvesant Theatre, now the Belasco, December 23, 1909); "The Return of Peter Grimm" (New York: Belasco Theatre, January 2, 1911); "The Secret," from the French of Henry Bernstein (New York: Belasco Theatre, December 23, 1913); "Van Der Decken" (Wilmington, Del.: The Playhouse, December 12, 1915.) This list represents only a small part of Mr. Belasco's activities.